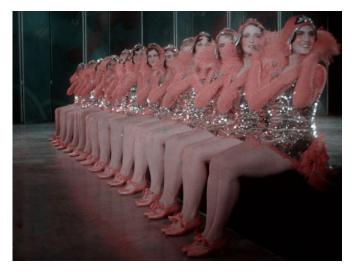
UNIVERSAL PICTURES: RESTORATIONS AND REDISCOVERIES, 1928–1937



May 13–June 15, 2016

Founded in 1912 by Carl Laemmle, Universal Pictures remains among the powerhouses of the American entertainment industry. **Universal Pictures: Restorations and Rediscoveries**, **1928–1937** focuses on the period when the studio's head of production was the founder's son, **Carl "Junior" Laemmle, Jr.** The butt of endless Hollywood jokes, the younger Laemmle was in fact a sophisticated, ambitious, risk-taking producer, who gambled the studio's finances on a series of challenging projects—and eventually lost, when cost overruns on the 1936 **Show Boat** forced the studio into the hands of its creditors.

MAJOR RESTORATIONS

The series opens with the revival premiere of the 1930 musical *King of Jazz*, shown in its fulllength version for the first time since the 1930s, with its two-color Technicolor returned to its full eye-popping glory by Universal's new digital restoration unit.

Other important restorations include the 1929 **Broadway**, in a new print created from the recently discovered original negative with its Technicolor finale restored, and **The Last Warning**, a 1929 backstage murder mystery directed by Paul Leni.

MoMA will host the American premiere of the Library of Congress's reconstruction of the original director's cut of James Whale's 1937 **The Road Back**, an antiwar sequel to *All Quiet on the Western Front* commissioned by Junior Laemmle. When Georg Gyssling, the Nazi consul in Los Angeles, objected to the film as "anti-German," the studio's new ownership gave way to threats of a boycott and ordered major cuts and retakes, and the film as finally released bore little resemblance to Whale's original vision. MoMA will screen both versions.

EUROPEAN FLAIR

This program concentrates on lesser-known work from this era of Universal's history, much of it with a distinctively European flavor provided by Universal's many émigré directors, including James Whale (*The Kiss Before the Mirror*), Paul Fejos (*Broadway*), and William Wyler (*A House Divided* and *The Good Fairy*).

UNIQUE STYLE

At a time when other studios seemed bent on standardizing their product for the new world of sound, Universal gave free rein to such distinctive stylists as John Stahl (**Only Yesterday**, the first film adaptation of Stefan Zweig's *Letter from an Unknown Woman*), the irrepressible Tay Garnett (**Okay, America**) and the ferociously creative Edward L. Cahn, represented by three films, including the recently rediscovered 1933 masterwork **Laughter in Hell**.

Organized by Dave Kehr, Adjunct Curator, Department of Film, MoMA. Thanks to Mike Daruty, Paul Ginsberg, Janice Simpson, Mike Feinberg, and Emily Wensel (NBCUniversal); Mike Mashon and Rob Stone (The Library of Congress); David Stenn; Richard Koszarski, and Anastasia Antonopoulou.

FOR MORE INFORMATION PRESS MATERIALS & FULL LINE-UP: press.moma.org/2016/03/universal-pictures/ PRESS CONTACT: Sara Beth Walsh | (212) 708-9747 | sarabeth walsh@moma.org