

**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 full-length 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/](http://press.moma.org/2016/03/universal-pictures/)

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