



**FOR IMMEDIATE RELEASE:**

**THE ART DIRECTORS GUILD FILM SOCIETY  
AND AMERICAN CINEMATHEQUE PRESENT THE  
2016 SCREENING SERIES  
"PRODUCTION DESIGN: LOOKING AT NOTHING,  
SEEING EVERYTHING"**

***Award-Winning Production Designers Are Focus of Film Series  
at the Egyptian and Aero Theatres Sponsored by The Hollywood  
Reporter***

Los Angeles, March 31, 2016 -- [The Art Directors Guild](#) (ADG) Film Society and the [American Cinematheque](#) are co-hosting the annual 2016 Screening Series “**Production Design: Looking at Nothing, Seeing Everything**” highlighting the work of renowned Production Designers and their creative collaborations. The monthly series will run from April through July, and the screenings will alternate between the American Cinematheque’s Lloyd E. Rigler Theatre at the Egyptian (6712 Hollywood Boulevard, Hollywood) and the Max Palevsky Theatre at the Aero (1328 Montana Avenue, Santa Monica) with all screenings starting at 5:30 pm. The screening series is sponsored by [The Hollywood Reporter](#).

“It is the Production Designer who reads the script and lets his or her imagination run-free, looking at nothing and seeing everything, all the possibilities,” said legendary Storyboard Artist and Production Designer, Harold Michelson. “In consultation with the Director and in even closer collaboration with their Cinematographer, Set Decorator and Costume Designer, the Production Designer creates the foundations that the narrative story’s visual aspirations and realities are built upon.” Moderating the screenings are Production Designers **John Muto**, **John Iacovelli** and **Thomas A. Walsh**.

**The 2016 Art Directors Guild/American Cinematheque Screening Series schedule is as follows:**

***GUYS AND DOLLS (1955): A TRIBUTE TO OLIVER SMITH AND THE HOLLYWOOD MUSICAL***  
**with selections from *THE BAND WAGON, OKLAHOMA, PORGY AND BESS***  
**Sunday, April 17 at the Aero Theatre**

Oliver Smith was one of the most prolific and imaginative designers in the history of American theater. His designs include screen adaptations of *The Sound of Music* (1965) and *The Unsinkable Molly Brown* (1964) as well as *The Band Wagon* (1953), *Oklahoma* (1955), *Porgy and Bess* (1959) and *Guys and Dolls* (1955) in addition to such Broadway hits as *Brigadoon*, *West Side Story*, *My Fair Lady*, *Camelot* and *Hello, Dolly!*. A panel of designers trained by Smith include Production Designers **JEFFREY BEECROFT** (*Dances with Wolves* (1990), *Transformers: Age of Extinction* (2014)), **HOWARD CUMMINGS** (*The Usual Suspects* (2012), *Behind the Candelabra* (2013)), **MAYNE BERKE** (*The Princess Diaries* (2001), *S.W.A.T.* (2003)) and **KALINA IVANOV** (*Little Miss Sunshine* (2006), *The Silence of the Lambs* (1991), *Smash*, *Grey Gardens* (2009)) and will discuss his legacy. Moderating the discussion will be Emmy®-winning Production Designer **JOHN IACOVELLI**, himself a student of Smith.

**THE BELOVED ROGUE (1927) Silent Movie**  
**A TRIBUTE TO THE FIRST PRODUCTION DESIGNER WILLIAM CAMERON MENZIES**  
**Sunday, May 22 at the Egyptian Theatre**

The young William Cameron Menzies was likely the most celebrated Art Director in silent motion pictures for his work on such extraordinary films as *The Thief of Bagdad* (1924). He won the first-ever Oscar® for Art Direction for *The Dove* (1927). In 1936 he was the Director of the landmark sci-fi epic, *Things To Come*. Then, in 1939, he took a step forward in film visualization so profound that an entirely new term had to be coined: *Production Designer*. For previsualizing and supervising the entire look of *Gone With The Wind* (1939), Menzies received the first-ever Academy Award for Production Design. *The Beloved Rogue* (1927), based on the life of poet Francois Villon, is set in Menzies' fantastic vision of 15th century Paris. Star John Barrymore described Villon as a "poet, pickpocket, patriot -- loving France earnestly, French women excessively, and French wine exclusively." The panel will feature acclaimed film historian and biographer **JAMES CURTIS**, author of *William Cameron Menzies: The Shape of Films to Come*. Curtis' other works include biographies of Spencer Tracy, W. C. Fields, James Whale, and Preston Sturges. Moderating the discussion will be Production Designer **JOHN MUTO**.

**ON THE WATERFRONT (1954) AND DESIGNERS ON FILM: "THE FILM THAT INSPIRED ME TO BECOME A DESIGNER" - A CONVERSATION WITH PRODUCTION DESIGNER WYNN THOMAS AND A TRIBUTE TO ART DIRECTOR RICHARD DAY**  
**Sunday, June 26 at the Aero Theatre**

Celebrated Production Designer **WYNN THOMAS** has chosen to screen the film classic *On the Waterfront* (1954), Art Directed by Richard Day, whose other memorable films include *Exodus* (1960), *A Streetcar Named Desire* (1951) and *Force of Evil* (1948). Thomas describes his experience viewing *Waterfront* as a young man as the inspiration that led him to pursue filmmaking as an art, a passion, and a profession. Thomas' debut as Production Designer was *She's Gotta Have It* (1986), which was also Director Spike Lee's first feature film. They continued to collaborate on such noteworthy pictures as *Do the Right Thing* (1989), *Malcolm X* (1992), and *Inside Man* (2006). Wynn has gone on to design an eclectic and unpredictable filmography including *Mars Attacks* (1996), *A Beautiful Mind* (2001) and *Cinderella Man* (2005). In conversation with Mr. Thomas will be Production Designer **JOHN MUTO**.

**HAROLD AND LILLIAN: A HOLLYWOOD LOVE STORY**  
**THE HOLLYWOOD PREMIERE AND A TRIBUTE TO HAROLD AND LILLIAN MICHELSON**  
**Sunday, July 31 at the Egyptian Theatre**

Having premiered at the Cannes Film Festival's Cannes Classics, this new documentary by Academy Award-nominated director Daniel Raim and Executive Producer Danny DeVito is a funny and moving true story about the romantic and creative partnership of Storyboard Artist and Production Designer Harold Michelson and his wife, film researcher Lillian Michelson – a talented couple once considered "the heart of Hollywood." Their love for their profession and each other inspired many while leaving a rich and enduring legacy to all who dream of translating stories into visual realities including *The Ten Commandments* (1956), *The Apartment* (1960), *Who's Afraid of Virginia Woolf?* (1966), *The Birds* (1963), *The Graduate* (1967), *Rosemary's Baby* (1968), *Fiddler On The Roof* (1971), *Star Trek: The Motion Picture* (1979), *Scarface* (1983) and more. Moderating this discussion with Director **DANIEL RAIM** and **LILLIAN MICHELSON** will be Production Designer **THOMAS A. WALSH**.

Representing the ADG is Debbie Patton, ADG Manager, Awards and Events. Working with Patton are the American Cinematheque's Gwen Deglise, Margot Gerber and Grant Moninger.

General admission: \$11. American Cinematheque members: \$7. Students/Seniors with valid ID: \$9. All screenings start at 5:30 p.m. 24-hour ticket information is available at 323-466-FILM (3456). Advance tickets can be purchased on [Fandango.com](http://Fandango.com). Search by zip code (Egyptian Theatre 90028, Aero Theatre 90403) to locate respective theatre listings.

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**ABOUT THE ART DIRECTORS GUILD:**

The Art Directors Guild (IATSE Local 800) represents 2,300 members who work throughout the United States, Canada and the rest of the world in film, television and theater as Production Designers, Art Directors, Assistant Art Directors; Scenic, Title and Graphic Artists; Illustrators and Matte Artists; Set Designers and Model Makers; and Previs Artists. Established in 1937, the ADG's ongoing activities include a Film Society, an annual Awards Banquet, a creative/technology community (5D: The Future of Immersive Design), a bimonthly craft magazine (Perspective); and extensive technology-training programs, figure drawing and other creative workshops and year-round Gallery 800 art exhibitions. The Guild's Online Directory/Website Resource is at [www.adg.org](http://www.adg.org). Connect with the Art Directors Guild on [Facebook](#), [Twitter](#) and [Instagram](#).

**ABOUT AMERICAN CINEMATHEQUE:**

Established in 1981, the American Cinematheque is a 501 C 3 non-profit viewer-supported film exhibition and cultural organization dedicated to the celebration of the Moving Picture in all of its forms. At the Egyptian Theatre, the Cinematheque presents daily film and video programming which ranges from the classics of American and international cinema to new independent films and digital work. Exhibition of rare works, special and rare prints, etc., combined with fascinating post-screening discussions with the filmmakers who created the work, are a Cinematheque tradition that keep audiences coming back for once-in-a-lifetime cinema experiences. The American Cinematheque renovated and reopened (on Dec. 4, 1998) the historic 1922 Hollywood Egyptian Theatre. This includes a state-of-the-art 616-seat theatre housed within Sid Grauman's first grand movie palace on Hollywood Boulevard. The exotic courtyard is fully restored to its 1922 grandeur. The Egyptian was the home of the very first Hollywood movie premiere in 1922. In January 2005 the American Cinematheque expanded its programming to the 1940 Aero Theatre on Montana Avenue in Santa Monica. For more information about American Cinematheque, visit the website at <http://www.americancinematheque.com> Follow the American Cinematheque on Twitter: @sidgrauman and on Facebook: [Egyptian Theatre](#), [Aero Theatre](#).

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