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## Frank g. wells theater

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We're excited to showcase our unique venues for film, digital, and large industry events! With approximately 15, 25, 50, 100, or even 419 seats available, we've got the perfect space for your event. Our Riverside Drive location features a 97-seat venue, as well as an exclusive executive private screening room with 26 seats. For something a bit more nostalgic, our Old Animation building is home to three newly renovated theaters, each optimized for 3D Digital Cinema and equipped with RealD 3D screening capability. We also have the Riverside Editorial Theater, a premier screening space located in the basement of Stage 6. This intimate setting features a 20-seat screening room and an exclusive executive private screening room with 15 seats. For executives, we offer a 46-seat private screening room in the Team Disney Building. In recent news, Marvel Studios has moved from their Manhattan Beach offices to our Burbank-based Walt Disney Studios lot. As part of this new chapter, they've fully decorated their offices on the second floor of the Frank G. Wells Building. The space features a striking mural of the Guardians of the Galaxy and a big Marvel Studios logo. As you enter the office, you'll notice a replica of Iron Man's gantry in the waiting area – a truly unique spot! Across from reception is a display case featuring Gamora and Star Lord costumes from Guardians of the Galaxy Vol. 2. This exhibit rotates regularly to reflect the latest film releases. Unfortunately, photos or video are not permitted in any development areas. Come explore our various venues and experience the magic of cinema at its finest! The Marvel Studios headquarters is a treasure trove for fans of the cinematic universe. Upon entering, you're greeted by a massive Black Panther concept art mural that takes up an entire wall. The main communal area is filled with movie posters signed by most cast members, as well as cool displays like a Helicarrier scale model and an Avengers pinball machine. You'll also find a Disneyland Main Street model complete with a working train and a ping pong ball table for employees to blow off steam. The heart of the space features couches surrounding a TV with video games, along with a replica Thor's hammer end table and a glass-encased baby Groot from Guardians of the Galaxy Vol. 2. The atmosphere is lively, especially when you're shown a sizzle reel for an upcoming film like Black Panther. As you make your way through the space, you'll pass by conference rooms named after iconic Marvel characters, each featuring floor-to-ceiling concept art murals. These rooms are filled with behind-the-scenes photos from various films, showcasing the making-of process in black and white. On the second floor, you'll find Kevin Feige's office, which is off-limits due to its confidential nature. However, rumors have it that the team replaced his furniture with some props from Guardians of the Galaxy Vol. 2, which he decided to keep. The space also features an Iron Man Mark 1 armor replica and a display case filled with costumes and props from various films. You'll find concept art showcasing iconic characters like Black Widow facing off against Ultrons from Avengers: Age of Ultron. A massive bookshelf filled with graphic novels and trade paperbacks serves as the Marvel Studios library, where staff can quickly research for upcoming films. This area also features a few props, including a stunt prop copy of the Eye of Agamotto from Doctor Strange and the Winter Soldier activation notebook from Captain America: Civil War. Lastly, a small kitchen area is filled with a wall featuring various comic book-inspired artwork, adding to the overall Marvel magic atmosphere. We ventured into the Visual Development Department at Marvel Studios, where artists work on concept art for upcoming films. The area is filled with cubicles, each adorned with Marvel memorabilia and art. We visited artist Ryan Meinerding's office, featuring concept art for Spider-Man: Homecoming and Black Panther. A monitor displayed a revealing piece of artwork showcasing Thanos in his Infinity Gauntlet. We proceeded to the next office, belonging to Andy Parks, a renowned concept artist. The room also housed director Peyton Reed, who discussed Ant-Man and The Wasp with us. Concept art showcased the film's plot, including Giant Man, Ant-Man shrinking and growing, and a scene where he holds a gigantic soda bottle. Other pieces of artwork featured Ant-Man riding a micro-scale plane, holding onto a cab for dear life, and escaping giant flies alongside the Wasp. The new designs for Ant-Man and the Wasp's suits were also on display. We then moved to the Editorial VFX Screening Room, where director Taika Waititi was reviewing in-progress visual effects shots from Thor: Ragnarok. Taika revealed that he would be playing a character named Korg, a Kronan from the Planet Hulk storyline. Our final stop was a larger screening room on the first floor, which hosted Marvel's various film projects. Louis D'Esposito reviewed some dailies from Spider-Man: Homecoming and Black Panther in this room. He mentioned that they use the screening room for movies that might lead them to hire directors, like Jon Watts or Taika Waititi, as well as production dailies, where they can give notes on visual effects shot revisions. We got to see some raw dailies from Black Panther, which looks unlike any other Marvel movie I've seen before. We saw Lupita Nyong'o's character fight bad guys in the jungle, taking them down stealthily while the rest of her team doesn't notice. We also saw shots on boats as border tribes head to a coronation, dancing and chanting. Then, we saw Chadwick Boseman as T'Challa making an entrance by ascending downstairs into muddy water, looking at cave wall filled with tribe members dancing and chanting. He did a ceremonial strut before kneeling down in front of them. We also saw a car flip through a street fair, a scene where Andy Serkis does a deal for Vibranium in a South Korean casino, and an action scene featuring Martin Freeman and Boseman working together. There's a briefcase maybe filled with vibranium? We then got to see some VFX revisions from Spider-Man: Homecoming. Jon Watts is currently scoring the film at Sony with Michael Giacchino, so he couldn't be there. We saw Peter Parker in an alley unglamorously changing into the suit. The suit tightens up around his body like Marty McFly Jr.'s future jacket in Back to the Future II. We also saw some selected clips of Peter Parker in his homemade Spider-Man suit in a plane fight and school bus fight sequence. Donald Glover makes an appearance, where we see him handling a tech gun. While Marvel and Disney have been very vague about his role, it appears he's playing one of Vulture's henchmen. We were told that Glover is not in much of the film, but his character is excellent. We also saw some shots of Vulture flying and landing, as well as shots of Spider-Man on top of the Washington monument. They still have 2,300 VFX shots to finish on this film. Before each review, a chart displays showing a count of how many days and hours they have to complete each shot before each review. The Walt Disney Company started production in the rear of an office occupied by Holly-Vermont Realty in Los Angeles. The first films were a series of animated shorts collectively called The Alice Comedies. 1924 Disney Bros. Studio moved next door to a larger facility. In 1925, Disney made a deposit on a lot at 2719 Hyperion Avenue in the Silver Lake district of Los Angeles. Construction began on the new studio shortly afterwards. The studio consisted of "one big room for the artists, a cubby hole apiece for Walt and his business manager-brother, Roy, and one or two other offices for the business force" (from Valley Progress, 1939). In 1928, Mickey Mouse was born and appeared in Steamboat Willie. Closely followed by Pluto, Goofy, Donald Duck, and the rest of the Disney gang, Walt Disney's studio experienced rapid growth, with personnel numbers increasing from 106 in 1933 to over 1,000 by the early 1940s. By the late 1930s, the need for more space became evident, and Walt Disney began designing a state-of-the-art animation studio on 51 acres of land in Burbank. The new facility featured underground tunnels and utilities, as well as innovative design elements like a polo field-turned-backlot. The Burbank studio officially opened with Stage 1 in 1940, followed by the construction of Stage 2 in collaboration with Jack Webb for Dragnet. As process work increased, the Process Lab was built adjacent to Inking and Painting, focusing on matte paintings and miniatures. By the mid-1950s, Stage 3 was completed for 20,000 Leagues Under The Sea, featuring a water tank that still exists today. In the late 1950s, Disneyland in Anaheim opened its gates to the public, with ABC television network as an investor. The Mickey Mouse Club premiered on ABC, and daily shows were filmed on Stage 2. Outdoor sets became a staple of the backlot, including an early California town for Zorro and a European town square. By the early 1960s, Stage 4 was completed and used for Darby O'Gill and the Little People. The backlot also featured Western Street, built for Elfego Baca and Texas John Slaughter television shows. In 1959, Disney purchased the 700-acre Golden Oak Ranch, which had previously been used for segments of the Mickey Mouse Club. The Residential Street saw the construction of four buildings for The Absent-Minded Professor in 1960, while downtown business district backlot sets were built for The Ugly Dwarfs. The Walt Disney Studio has undergone numerous transformations since its early days. In the 1960s, sets from films like "That Darn Cat" and "Monkeys, Go Home!" were reused in other productions. The 1970s saw the establishment of the Disney Archives, initially housed in the Frank G.Wells building. The Western street set was built for "Pete's Dragon" and later used in "Roots: The Next Generations." In the 1980s, Stage A became a dubbing stage and theater, while Stage 4 was converted into two television stages. The 1990s brought significant changes, including the completion of the Team Disney building, featuring gigantic pillars shaped like the Seven Dwarfs. Western street was removed to make way for Stages 6 & 7, and the Zorro Parking Structure was constructed on the site of the original Zorro town set. As filming locations became more popular, the need for extensive backlots decreased. In the 1990s and early 2000s, additional office space was needed due to Disney's growth. The Frank G.Wells Building was completed in two phases between 1997 and 1998, featuring a 112-seat screening room, conference center, and mail room facility. In 2001, Stage C was renovated with fully digital film sound effects recording equipment. In 2006, the Team Disney building was dedicated as "Team Disney: The Michael D Eisner Building," honoring Eisner's 21 years of leadership at Disney.