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# BOXOFFICE<sup>®</sup>

PRO

## GENEVA CONVENTION 2022

Marcus Theatres CEO Rolando Rodriguez Receives the Excellence of Service Award at Geneva Convention 2022



### PLUS

Geneva Convention 2022  
Award Winners:

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**Todd Vradenburg**  
Ben Marcus  
Humanitarian Award

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**Joel Davis**  
Larry D. Hanson Award  
of Excellence

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**Chris Johnson**  
Paul J. Rogers  
Leadership Award

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**Paramount Pictures**  
Studio of the Year

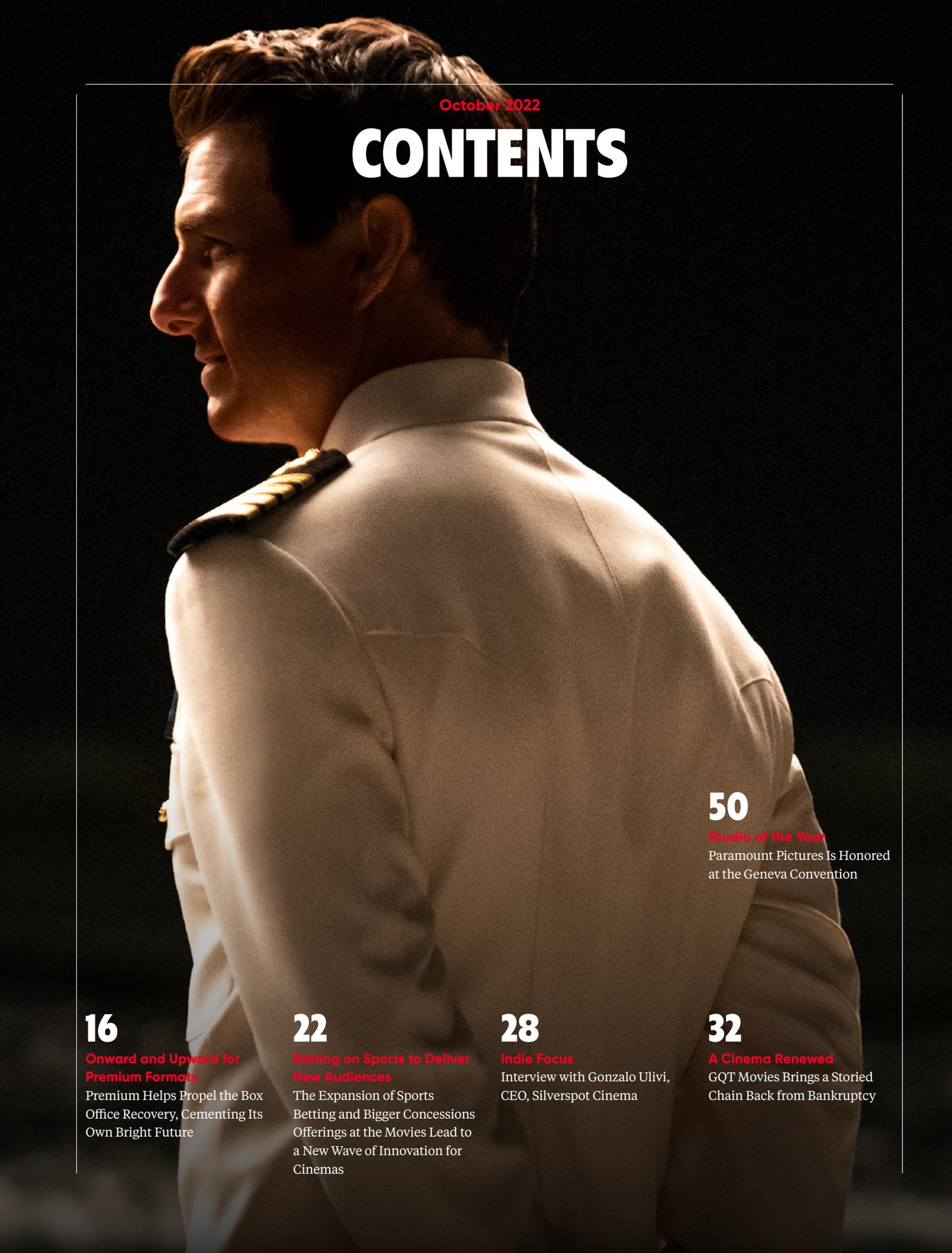


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October 2022

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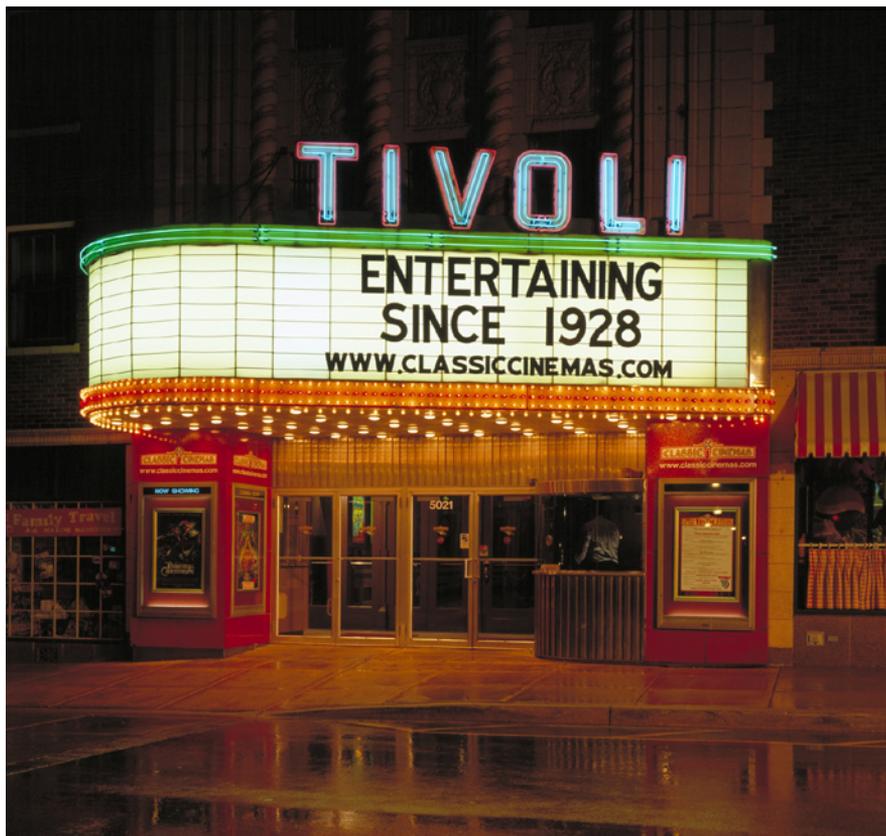
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**"We need to think more broadly about what a theater is. First and foremost, we're a destination for movies—that won't change. But what else could it be?"**

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# ON THE COMEBACK TRAIL

➔ As I write this letter, the cinema community is looking down the barrel of a bleak Q3, with the highs of this spring and summer—not just the record-breaking success of *Top Gun: Maverick*, but a diverse slate of films geared toward different audience segments—officially behind us.

As you're reading this letter, possibly from the Geneva Convention, the future looks much brighter, with awards contenders (*Amsterdam*, *The Fabelmans*), superheroes (*Black Panther: Wakanda Forever*, *Black Adam*), family entertainment (*Strange World*, *Puss in Boots: The Last Wish*) and a little film called *Avatar: The Way of Water* set to hit theaters in the coming months.

Still, this iteration of the Geneva Convention—the first since 2019—is bittersweet, taking place as it does days before the planned October 1 retirement of Marcus Theatres CEO Rolando Rodriguez. The cinema industry, with its family-owned businesses and deep historical roots, can be a bit clannish; speaking from my own personal perspective, Rodriguez was one of the most welcoming and generous executives when I joined the BOXOFFICE PRO team in late 2018. He has been a strong, insightful leadership presence both within Marcus and the industry at large. His key role in the creation of Milwaukee's CineLatino

Film Festival serves as only one example of his tangible commitment to diversity and inclusion.

As we honor Rodriguez in this issue of BOXOFFICE PRO, so too do we honor a selection of Geneva Convention award winners. And, as always, we look to the new: a new cinema sports concept (see Daniel Loria's feature on page 22), new leaders (a profile of Will Rogers Motion Picture Pioneers Foundation's Film Row, created to develop the careers of young executives), and a new lease on life for a chain that filed for bankruptcy in early 2020.

The BOXOFFICE PRO team is well represented at the Geneva Convention, so if you see us, say hi. We're always down to talk about the movies.

**Rebecca Pahle**  
Deputy Editor, BOXOFFICE PRO



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# INDUSTRY



“I’ve seen sports projected on a big screen; I knew how good the experience was. With all the sports-betting laws loosening up across the country, we saw an opening for us to work in this space.”

**Betting on Sports, p. 22**



# FINISHING STRONG IN 2022

## Building Back the Habit of Moviegoing

BY PHIL CONTRINO

➔ When I look at the upcoming fall/holiday release schedule, I see a major opportunity to build back the habit of moviegoing. A diverse slate is exactly what we need to restore a traditionally robust period of attendance.

The fact that 2022's release schedule hasn't been up to 2019 levels has made consistency at the box office difficult to achieve. Yet even with fewer titles opening, this past summer accomplished something important: It put an end to the notion that we are on an unstoppable march toward a streaming-only world. Summer '22 spurred a renewed commitment to theatrical with the help of success stories like *Top Gun: Maverick*, *Minions: The Rise of Gru*, *Elvis*, and *Marcel the Shell with Shoes On*. The fall/holiday season is poised to build on that momentum after the slow patch of August–September.

The blockbusters that will anchor the rest of the year show plenty of promise.

*Black Adam* has superhero fans buzzing with its promise of an unconventional lead. Dwayne Johnson's aggressive promotion of the film will go a very long way.

The trailer for *Wakanda Forever*, when it was released, felt like an event in itself. It didn't give a lot away, and fans will be dissecting it until the moment they can see the full movie. Director Ryan Coogler clearly has an exciting vision for where this franchise should go.

As for *Avatar: The Way of Water*, there will surely be articles that speculate whether it can match the success of its predecessor. To those articles I say: Never bet against James Cameron succeeding. Remember how *Titanic* was going to be one of the most expensive flops of all time? Or how *Avatar* was in trouble because it *only* opened to \$77 million? Everything turned out pretty well in the end.

The biggest movies of the season will hopefully lift everything else around them. Looking back to 2009, *Sherlock Holmes*, *Alvin and the Chipmunks: The Squeakquel*, and *It's Complicated* all opened right after *Avatar*, and all three did tremendous business. We've learned time and time again that the theatrical marketplace can expand very quickly when moviegoers are excited about multiple titles.

Looking beyond blockbusters, prestige movies are incredibly important to the health of our industry, and they haven't

been at full strength for a while. I'm confident that's going to change in the coming months. *Amsterdam*, *The Fabelmans*, *She Said*, *Babylon*, *Armageddon Time*, and *A Man Called Otto* are just a few of the movies that will be part of the awards conversation and should benefit at the box office because of it. The success of the Oscars is very closely tied to viewers feeling invested in the show because they've experienced the nominees in theaters. I hope this year we can finally see more of an "Oscar bump" at the box office again.

Some other comments on the slate: It would be great if *Ticket to Paradise* could help bring more romantic comedies to theaters. There is no reason that streaming services should gobble them up. People are in the mood for breezy escapism more than ever, and theaters are the perfect place to capitalize on that. "Date night" is not remotely the same at home.

*Strange World* and *Puss in Boots: The Last Wish* are two of the most important movies in the next few months, because we need families to come back consistently. We've had some family-driven hits recently, but we've had some big misses as well. With *Strange World*, there's the chance to prove that families won't return only for established I.P.

*I Wanna Dance with Somebody* will hopefully build on the recent successes of *Elvis*, *Rocketman*, and *Bohemian Rhapsody*. Audiences are sending a very clear signal that they crave the intersection of music and movies.

If the rest of 2022's slate lives up to its potential, it will give 2023 a great start. The release schedule in 2023 is already shaping up to be more robust than '22, and there's still plenty of time for more movies to be added. ▶

*Phil Contrino is Director of Media & Research at NATO.*



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# CHARITY SPOTLIGHT

➔ Studio Movie Grill's Kissimmee, Florida Sunset Walk location partnered with the Westside K-8 school to support Osceola County School District by donating tickets to all their administrators as part of a welcome-back-to-school gift basket. Each administrator (70 in total) will receive movie passes, popcorn, and candy.

Studio Movie Grill has donated passes to the Dallas Police Department's Office of Community Affairs for their awards ceremony honoring students who participated in the Summer with an Officer art contest. SMG Spring Valley, located in Dallas, has invited the staff of nonprofit Heroes DFW—which helps promote SMG's Special Needs Screenings—to enjoy a back-to-school movie night with their families in October.

Studio Movie Grill is also a Bronze Sponsor of the Georgia Race for Autism 2022 and has made a substantial donation to the Sunshine Foundation Annual Gala ([sunshinefoundation.org](http://sunshinefoundation.org)) in Florida.

**"In order to preserve the magical cinematic experience now and for future generations, it matters that we support the people who live and work in our communities."**



Cinema Chatham in Chicago hosted a grand reopening event on July 21, with a red carpet, music and live entertainment, refreshments, and a screening of *Nope*. Proceeds from the event went to the Greater Auburn Gresham Development Corporation, which works to revitalize low-to-moderate-income communities.

At the 2022 NAC Concession and Hospitality Expo, the National Association of Concessionaires (NAC) partnered with Variety of Florida and Go Baby Go!—a program designed to assist children and adults with limited mobility—for a “kindness initiative” that saw volunteers assembling and decorating modified motorized cars for children in need.

The 2022 edition of Variety of Texas’s Cinema Passport program—which allows moviegoers to buy a “passport” that gets them and a guest into participating cinemas across the state for free, with proceeds going to Variety of Texas—has raised over \$55,000, the charity announced. Over the 10 years of its existence, the fundraising campaign has generated a total of \$917,200 for Variety of Texas. For more information, visit [tinyurl.com/muk88ew3](http://tinyurl.com/muk88ew3).

### Upcoming Events

Studio Movie Grill’s CityCentre location in Houston, Texas, invites participants in the annual Child Advocates 2022 Superhero Run to an October 15 screening of *Lyle, Lyle Crocodile*, as a thanks for their efforts and to celebrate the 10th year of the Superhero Run—which in its decade of existence has raised over \$1million to help abused and neglected children in the Houston area. Those interested in participating in the run can find more information at [tinyurl.com/2y9np27t](http://tinyurl.com/2y9np27t).

The Cranford Theater in Cranford, New Jersey, is hosting a pair of entertainment events in October, partial proceeds of which will go to local charities. On October 6, the cinema hosts *Sweet and Sour Comedy*, with special guests Natty Bumpercar, Suzanne Stein, Jessica Miranda, and Marion Grodin (daughter of actor Charles Grodin and breast cancer survivor). Partial proceeds will go to a nonprofit organization dedicated to breast cancer support. The October 29 comedy show, featuring comedian Jeff



Norris, will see partial proceeds go to K9s for Warriors. For more information, visit [tinyurl.com/2p82fbyh](http://tinyurl.com/2p82fbyh).

### NATO California/Nevada Distributes Community Grants

NATO California/Nevada has awarded \$427,500 in community grant funds to a variety of arts and social service organizations across communities, including 20 Feeding America food banks. Other grant recipients include Fresh Lifelines for Youth (FLY), Union Rescue Mission Los Angeles, Variety Boys and Girls Club East Los Angeles, and the Fulfillment Fund Los Angeles and Las Vegas.

The association’s charitable fund is committed to building healthier and stronger communities by providing

guidance, member engagement, financial grants, and resources to arts and social service organizations that enrich the lives of people living in California and Nevada. This year’s grants ranged from \$5,000 to \$100,000.

“Theater owners in California and Nevada are grateful that moviegoers are returning. Our theaters are still climbing out of a difficult situation created by the Covid pandemic, but we recognize that many community organizations are still in a difficult place,” said Todd Vradenburg, president and chief executive officer, NATO California/Nevada. “In order to preserve the magical cinematic experience now and for future generations, it matters that we support the people who live and work in our communities.”

# PREPARING THE NEXT GENERATION OF INDUSTRY LEADERS

Interview with Melanie Valera, Honorary Chair & Former President, Film Row and Jeff Wilk, President, Film Row

BY DANIEL LORIA



➔ Launched as an affiliate of the Will Rogers Motion Picture Pioneers Foundation in 2019, Film Row has emerged as an important film industry champion in the rebound since the pandemic. Established to provide mentorship and networking to the next generation of industry leaders, Film Row works with professionals in the exhibition, distribution, and vendor communities on a range of educational and fundraising initiatives. BOXOFFICE PRO spoke with Paramount's Melanie Valera, the group's founding president, and Warner Bros.' Jeff Wilk, its current president, about their experience in getting Film Row off the ground and what the future holds for the organization.

## How did Film Row come together, and how did you get involved?

**Melanie Valera:** We started back in March of 2019. Todd Vradenburg, the former executive director at Will Rogers, and Christina Blumer, the current executive director, approached us to form this group. They gave us carte blanche to put something together that could encourage and engage our industry and find a way to connect to one another.

**Jeff Wilk:** I've always been into philanthropy, and all of my mentors and peers mentioned a couple of great organizations in the industry to get involved with. Over the course of my career, I went from attending events to helping plan events for some of these organizations. That's how I came to know Todd Vradenburg. He came knocking on our door a couple of years ago and said, "Look, when it comes time for your generation to take the reins and lead Will Rogers, we're finding that you haven't had the experience, and you're put in these roles without being sure what to do. So we want to start more of a junior organization that can help prepare you." Essentially, a

farm league for Will Rogers.

That's how we started Film Row, with a focus on educating and preparing the next generation of leaders. Our tagline is, "Cultivating the next generation of pioneers and trailblazers through educational and philanthropic endeavors." Our three pillars are education, philanthropy, and networking. Education: How do you teach people to speak publicly? Something as simple as a tastemaker series. Philanthropy: How do you volunteer your time? How do you make a difference? We've done three food drives at the L.A. Food Bank, and those have been fantastic. Networking: We've done cocktail parties, one at ShowEast, and we had our kickoff party at the Montalbán Theatre's rooftop a couple of years ago.

## This industry can feel intimidating for young and new executives, especially since you have so many multigenerational members of the industry in both distribution and exhibition. How is Film Row leveraging that to the advantage of newcomers?

**Jeff Wilk:** We definitely want to tap into that long-standing industry knowledge. You have people in this industry who started as interns and are still working at the studio 40 years later. You have multigenerational executives on the exhibition side, and you also find that among vendors and studios. It's important that we share that knowledge, and we're fortunate the executive board of Will Rogers and other leaders in the industry have raised their hands and offered to share their stories—the good, the bad, and the ugly—to help the next generation. We have the luxury of having these leaders participate in our Lunch and Learn series. Our first one was at Paramount, on the studio lot with Kyle Davies, the president

of distribution at the time. We had somewhere between 15 and 20 people; he answered a couple of prepared questions and opened the conversation to the group in a very organic way. It's difficult to get that sort of exposure with executives. It's an opportunity to take lessons from those conversations and blaze your own path.

**Melanie Valera:** We are currently in the second round of our mentorship program. We had 130 participants and 65 pairings in our first round. We were blown away by the response we got, and the feedback we received afterward has been incredible. There has never been any sort of program like this, that pairs people from different studios, exhibitor partners, and vendors. It's a really fulfilling program for both the mentor and the mentee.

We've registered over 150 participants in the current round. It's another way we can all connect with each other. We've got quite a few theater managers who are participating in the program. From an educational standpoint, I feel like we're really on track with the goals we set out to achieve. In the fundraising aspect, we are

always trying to build a fundraising component in our events. We had an in-person trivia night prior to the pandemic and had quite the turnout; it was a great fundraiser.

**How difficult has it been for Film Row to operate during an unprecedented time for the film industry?**

**Jeff Wilk:** Melanie was key in getting us off the ground. We worked very closely with Christina and Todd from Will Rogers, but it was really [Melanie's] hard work and tenacity that got us going. When Covid-19 hit, Film Row didn't skip a beat under her leadership. In the early days, we were focused on growing and getting our name out there. Defining what we were looking to do. Yes, we're an organization for young executives: What does that mean? We took lessons from different types of events, initiatives, and people to fine-tune our approach. We're constantly learning and trying to experiment with new things.

**As we look forward to the final months of the year, how is the rest of 2022 shaping up for Film Row?**

**Jeff Wilk:** We're shaping that now. We timed the changes to our management to coincide with those at Will Rogers. That's how we found ourselves starting Q1 of 2022 with a new board—and we hit the ground running. We're all excited to get out and do in-person events again and continue our Café au Zoom series—our virtual coffee events with executives. We like to do in-person events, but we don't want to slight anybody who doesn't live in Los Angeles, which is why we have so much virtual programming.

**Melanie Valera:** The idea initially was to start in L.A., because that's where the bulk of the industry is located. I would love to see us expand into other parts of the country; it would be amazing if we could launch different chapters. We have people tuning in from Canada, Argentina, and [other countries] who are interested in our program. Right now, our Lunch and Learn programs are held locally in Los Angeles, which makes it difficult for others in the country. It would be amazing to see the future of this group expand out to other parts and places of our business. ■

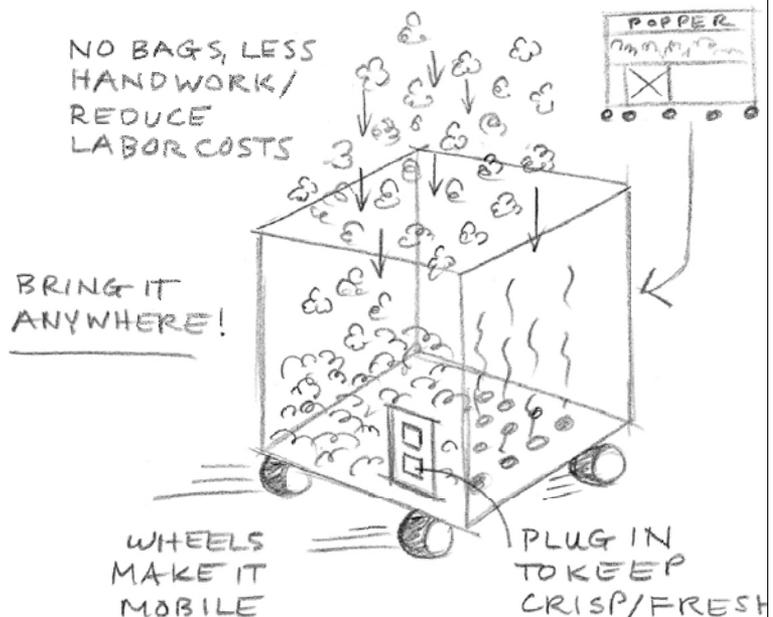
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# A FOND FAREWELL

Marcus Theatres CEO  
Rolando Rodriguez to Retire

BY DANIEL LORIA

➔ Rolando B. Rodriguez, executive vice president of The Marcus Corporation and chairman, president, and chief executive officer of Marcus Theatres, the fourth-largest movie theater circuit in the United States, will retire on October 1, 2022.

Rodriguez began his career in the exhibition industry, serving in various roles with different operators throughout North America. In 2013, Rodriguez joined The Marcus Corporation as executive vice president and president and chief executive officer of Marcus Theatres. He was appointed chairman, president, and chief executive officer of Marcus Theatres in 2017.

“The movies are such a fun, creative business. To this day, I believe I have had the greatest jobs out there, whether as a ticket taker or CEO of the fourth-largest theater circuit in the nation,” said Rodriguez. “It has been my honor to be part of the Marcus Theatres and Marcus Corporation teams for nearly a decade. As my family and I look forward to this next chapter, you will find me continuing to do my best to promote the best interests of Marcus Theatres and to give back to this industry that has given me so much.”

Rodriguez earned a master’s degree in business administration from Rockhurst University in Kansas City, Missouri, and a bachelor’s degree from Eckerd College in St. Petersburg, Florida. In addition to serving on NATO’s board of directors, he is also a board member of the Wisconsin Association of Theatre Owners, the Will Rogers Motion Picture Pioneers Foundation, Children’s Wisconsin, and the Milwaukee Development Corporation. He is a past board member of Rave LLC Holdings.

“Rolando has been an engaged, insightful, and intrepid leader, seeing Marcus Theatres through two transformative acquisitions, advancing our industry-leading guest experiences, introducing the latest in moviegoing technology, and creating value-added ways to deepen our guests’ loyalty to Marcus Theatres. His industry acumen and love for the movies took our team to new heights with the division consistently outperforming the industry,” said Marcus Corporation president and CEO Greg S. Marcus. “We are proud of Rolando’s many contributions to our company, the movie theater industry, and the communities we serve.

As he transitions into retirement, we are in good hands with Mark, who has played a key role in Marcus Theatres’ long-term success. Together they will work to ensure a seamless transition.”

Mark A. Gramz, executive vice president of Marcus Theatres and long-standing associate of the company, will be promoted to president of Marcus Theatres upon Rodriguez’s retirement. Following this transition, Rodriguez will serve as a senior adviser to the company, reporting to Gregory S. Marcus, represent Marcus Theatres as a member of the board of the National Association of Theatre Owners (NATO), and remain the NATO chairman.

Gramz started at Marcus Theatres as a part-time associate while still in high school at the former Hwy 24 Outdoor Theatre in New Berlin, Wisconsin. Throughout high school and into college, he served in various roles with the company before being named general manager at the former Rivoli Cinema in Cedarburg, Wisconsin. Gramz continued to serve in this role for other area theaters until he was named district manager for the Milwaukee metro area. He then served in various operational leadership positions before being appointed to his most recent role as executive vice president of Marcus Theatres in 2012. Gramz holds bachelor’s degrees in economics and business-finance from University of Wisconsin–Milwaukee. He currently serves on various trade association boards, including NATO’s government relations committee and advisory board. He is also a member of various regional NATO boards, including serving as president of NATO of Ohio, vice president of NATO of Wisconsin and Upper Michigan, and treasurer of NATO of Illinois. ▀

**“The movies are such a fun, creative business. To this day, I believe I have had the greatest jobs out there, whether as a ticket taker or CEO of the fourth-largest theater circuit in the nation.”**



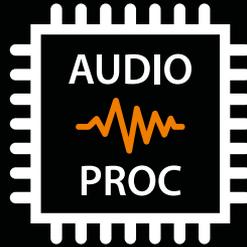
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# ONWARD AND UPWARD FOR PREMIUM FORMATS

Premium Helps Propel the Box Office Recovery, Cementing Its Own Bright Future

BY CHARLOTTE JONES



**Exhibitor-branded formats have received renewed interest, as they can be seen as less expensive, more flexible, and more agile in terms of programming strategy.**



➔ The impact of the pandemic was felt for a second year at the global box office, as total revenue hit around \$21B in 2021, equivalent to 50 percent of 2019's benchmark. Against this backdrop, premium cinema played its own role in the recovery process, providing a strong rationale for people to leave their homes, confirming a strong affinity for best-in-class experiences, and leveraging the demand for "event" films.

Premium large-format (PLF) auditoriums feature superior image and sound technology and, by definition, elevate the cinema experience beyond a regular multiplex. Alongside large format, premium technologies like immersive motion seating (IMS) and 4D also sit firmly in the category of augmented premium experiences. The features of premium screens can vary widely between brand and technology, and the different combinations or convergences of these elements are helping keep the sector fresh and agile.

While the growth of the premium footprint slowed during the first year of the pandemic, partially and understandably due to logistical challenges (such as screen closures and lockdowns), growth quickly returned to healthy levels in 2021, led by renewed interest in exhibitor-backed PLF screens.

### PLF Screens Reach New High

The total footprint of premium-format screens, including PLF and 4D/IMS, stood at more than 7,000 in 2021 (a new industry benchmark), marking a strong 7.4 percent increase and a convincing

recovery from a Covid-related lull.

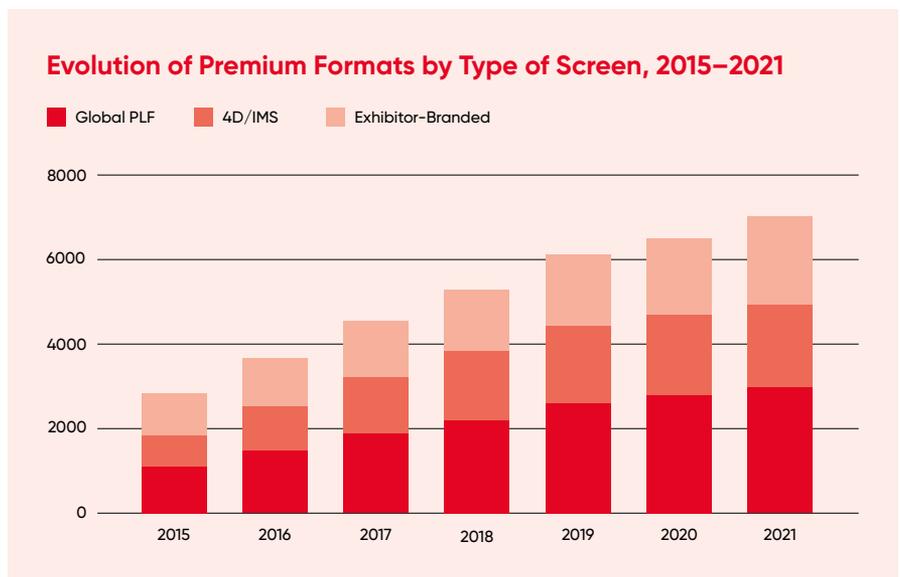
2021's growth was primarily driven by exhibitor-branded PLF, which recorded a larger 15.4 percent surge in screens. Exhibitor-branded formats have received renewed interest, as they can be seen as less expensive, more flexible, and more agile in terms of programming strategy.

While growth was predominantly propelled by formats in China, such as Wanda Prime and Bestar Starx, among the top-five ranked exhibitor brands globally, there were also notable increases at Landmark Canada's Laser Ultra, Hoyts Xtremescreen in Australia, and Xperience in Saudi Arabia's Muvi Cinemas.

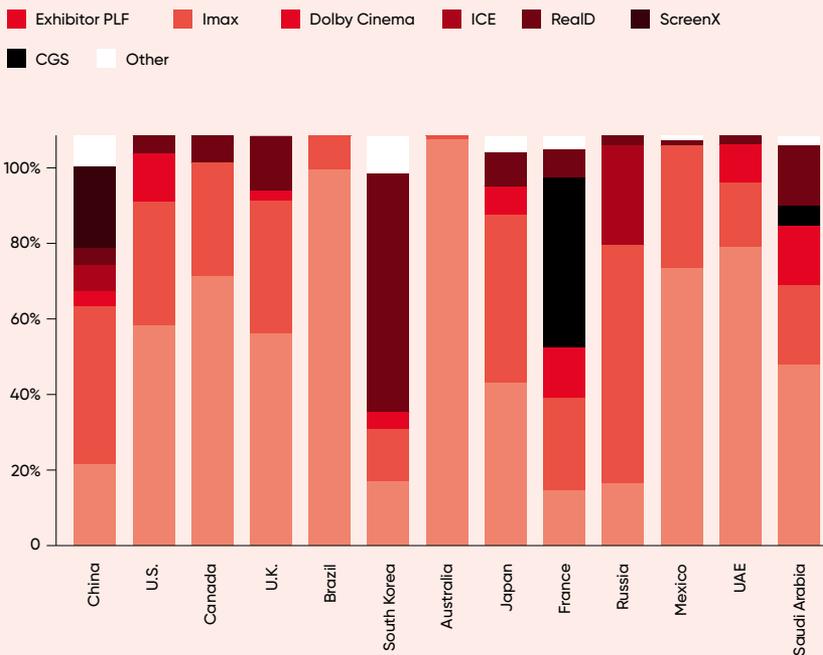
Global formats, which are seen as the gold standard in terms of experience and quality, still account for the largest share (59%) of the total PLF screen base (just shy of 3,000) but saw a decline from 61.7 percent from the year prior, as exhibitor-branded screens gained traction.

Imax, as the largest brand by market share, with 1,606 screens held in commercial multiplexes at 1Q22, continues to lead the pack; its latest deals are based on Imax with Laser, a savvy attempt to future-proof its premium format screens.

In 2022, Imax will see a new high in terms of the number of Imax DNA film releases, which include scenes and even entire movies either shot on Imax cameras or featuring Imax expanded aspect ratio. This process enables Imax to stand out from other premium-format brands and highlights its strong film-based credentials. Another four Imax film cameras in the pipeline over the next two



**Top 13 PLF Territories Split by Format Share**



years will see Imax further build on this capability.

The second-largest global brand by screen count is D-Box with 777 IMS screens, although CJ 4DPLEX’s reach across its multiple brands (4DX, 4DX Screen, and Screen X) make it the second-largest provider overall, with over 1,000 screens.

Dolby Cinema had around 276 screens installed in 2021, in over 12 international territories, including the U.K., France, UAE, Japan, and the U.S.

ICE is the novel concept from French exhibitor CGR, with the largest footprint in France and 47 global installations as of June 2022, including recent deals in Spain (Oicine) and Estonia (Apollo). A new deal with Indian circuit PVR for three new screens will see it enter Asia for the first time.

Cinionic has recently opened the first CGS-powered screen in Germany at the Cineplex Münster. The new Ultimate, powered by CGS, is in keeping with CGS’s recent drive to partner with exhibitors to launch PLF screens as an underpinning technology or jointly branded proposition. CGS is also the partner brand/technology to B&B Theatres’ new Grand Screen Auditorium, as well as several others internationally, including in Asia and Oceania. CGS has

**Following a pre-Covid flurry of activity, the launch of new global formats has slowed. Newer entrants may find business sluggish unless based on a clearly differentiated concept or technology.**

a total of around 420 screens, of which the majority are in China.

China Film acquired a stake in Cinity in 2021, which will see it invest in a potential rival format to Imax in the territory. Cinity is largely based on 120 fps high frame rate (HFR) projection and optimized presentation format 4K/3D, spanning 57 screens in China. It also has ambitions to expand internationally. Cinity was jointly launched by several local companies, including Christie Digital and Huaxia Film, in 2019.

Öma Cinema has signed a deal with Indian and International exhibitor PVR to launch the novel Öma design concept in the territory.

Following a pre-Covid flurry of activity, the launch of new global formats has slowed. Newer entrants may find business sluggish unless based on a clearly differentiated concept or technology.

**Premium Formats Are an Increasingly Global Affair**

There were 95 territories globally with at least one premium-format screen in 2021. China remains the largest PLF territory globally, with 1,915 screens at year-end 2021, ahead of North America, where the majority are in the United States (1,297). The vast majority of PLF screens in China fall under global brands, the highest proportion of any market in Asia and Oceania, and the highest number of branded experiences of any region.

Seven global territories reached over 100 PLF screens in 2021, led by China, the U.S., Canada, the U.K., Brazil, and South Korea, with Australia joining the ranks for the first time and Japan (98) expected to hit this threshold shortly.

There were some notable shifts in position, however, as the U.K. moved up to fourth place in the total PLF rankings, after China, the U.S., and Canada. The U.K. now has 151 screens, of which just over half are exhibitor-branded screens.

Of the top 12 territories, Australia, Brazil, and the UAE have the highest proportion of exhibitor-branded formats. Conversely, exhibitor formats are notably less prominent in France, Korea, and Russia. Australia and Brazil are notable for fewer formats across the board, led by the higher prevalence of exhibitor-branded formats.

In the Middle East, PLF already has an above-average screen penetration,

which will further feed into growth (as these markets are more agile), coupled with the region's higher propensity to invest in a wide range of screen assets. In Saudi Arabia, total premium screens rose by 41.6 percent in 2021, following rapid investment in top-of-the-range experiences. Saudi Arabia ranked fourth overall by total share of screens in 2021 and has already climbed to 13th in terms of total PLF territories in 2021.

### Destination Screens

Premium formats continue to garner large shares of box office for key titles, following a post-Covid-19 surge in out-of-home experiences. Premium screens accounted for a significant share of box office per title in the first one to two weeks, creating a provisional "premium window" that bolstered each title's revenue before it moved more widely to other screens. According to Omdia's analysis, 2021 top titles generated an average one-third of the total box office from premium screens on opening weekends, a proportion that predictably decreases later in the release cycle.

New design concepts, like the previously mentioned Ōma—which borrows opera house design concepts like balconies and seating pods—present another opportunity to cement cinema as an event destination through premium auditorium design.

### 3D and the Era of Premium Formats

3D's future remains less clear, as the number and popularity of curated 3D movies has diminished. The *Avatar*

**3D box office accounted for just 7 percent of the world's total in 2021, according to MPA data, with the majority coming from China. China remains a significant market, at 58.6 percent of the world's 126,000 3D screens.**

sequels set for 2022 and 2024 (and every two years thereafter to 2028) will provide opportunities to reignite interest in 3D, although the wider trend toward other types of differentiated screens, particularly PLF, 4D, and luxury formats, has in many cases superseded consumer demand for 3D.

This, therefore, represents a challenge for 3D. While technology such as laser, light levels, contrast ratio, and HDR have all improved the presentation potential, 3D (and its associated glasses) may need to be welcomed back carefully, although several titles continue to be released in the format.

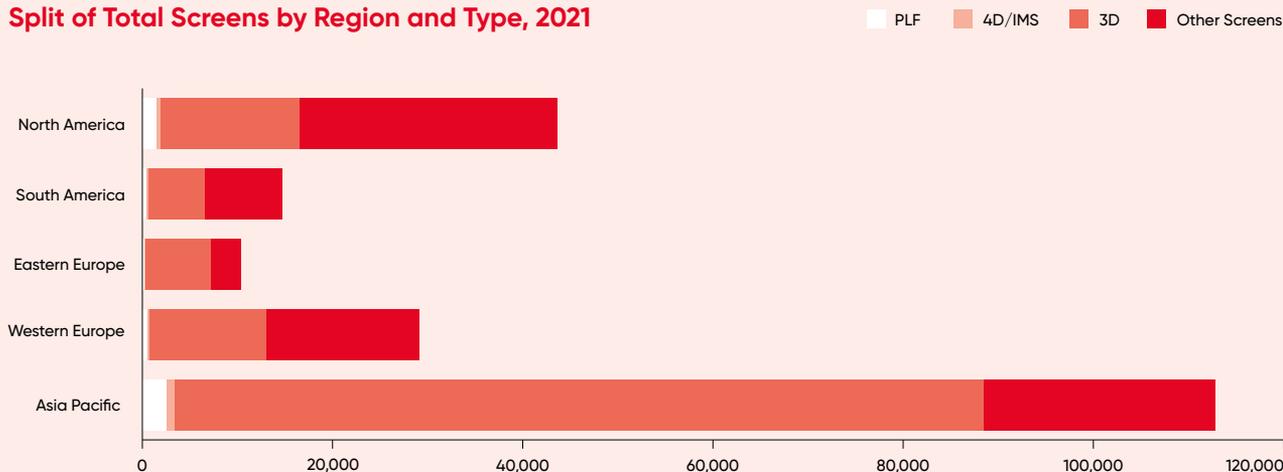
3D box office accounted for just 7 percent of the world's total in 2021, according to MPA data, with the majority coming from China. China remains a significant market, at 58.6 percent of the world's 126,000 3D screens.

The original *Avatar* movie grossed around 70 percent of the box office in 3D in North America, from just 3,500 screens. This time around, there is already a sufficient infrastructure; 3D accounted for a new high of 61 percent of world screens in 2021, although having a 3D system is not the same as using it.

*Avatar's* share of box office by premium format is likely to be high, although the proportion of 3D is not yet certain. With the right push, audiences are likely to be incentivized to choose 3D, given that this is James Cameron, and he is known for pushing the boundaries of the format.

A wider resurgence in 3D's popularity is feasible, but it must be carefully skewed

Split of Total Screens by Region and Type, 2021



toward curated content to avoid further pushback and negative connotations. A lack of a 3D pipeline in aftermarket makes it less likely for titles to be fully launched in 3D but provides an opportunity for curated, specialized 3D content in cinemas.

**Haptic Seating**

Haptic seating has more than doubled by screen count since 2015. The total market reached 1,966 at the end of 2021, with 4D screens accounting for the largest share (59%), led by two key brands 4DX (CJ 4DPLEX) and MX4D (MediaMation).

Immersive motion seating company D-Box is the largest provider by number of screens. Its model is typically based on converting several rows within an auditorium, including within PLF screens.

4D/IMS also taps into a higher concentration of box office from event films on premium screens, as audiences gravitate toward high-end experiences. This trend appeals to new audiences, especially younger groups, wherever the best fit for content can be found.

There is potential for growth in this market based on exhibitor-branded

concepts and, in fact, some exhibitors, such as Lotte 4D and Dinamix 4D (Cine Colombia), have already enabled this, but with an underlying technology provider.

There is also an emerging segment of enhanced immersive seating from providers such as Flexound, which falls under a broader category of haptic seating. With Flexound’s technology, each seat has its own speaker with sound wave vibration and can be either an add-on to the main sound system or the only sound system used in the auditorium. The Flexound Pulse system can be used without any external loudspeakers on the walls or ceiling.

Flexound has more than 10 locations in nine international territories. The latest installations include the Cineum Cannes Multiplex, France, and there are several projects in the pipeline, mainly in Europe and Asia. Japan’s United Cinema was announced as the first cinema to install Flexound Pulse.

**Future of Premium Formats**

Premium cinema is evolving, and audiences are responding favorably to the role of new formats in elevating

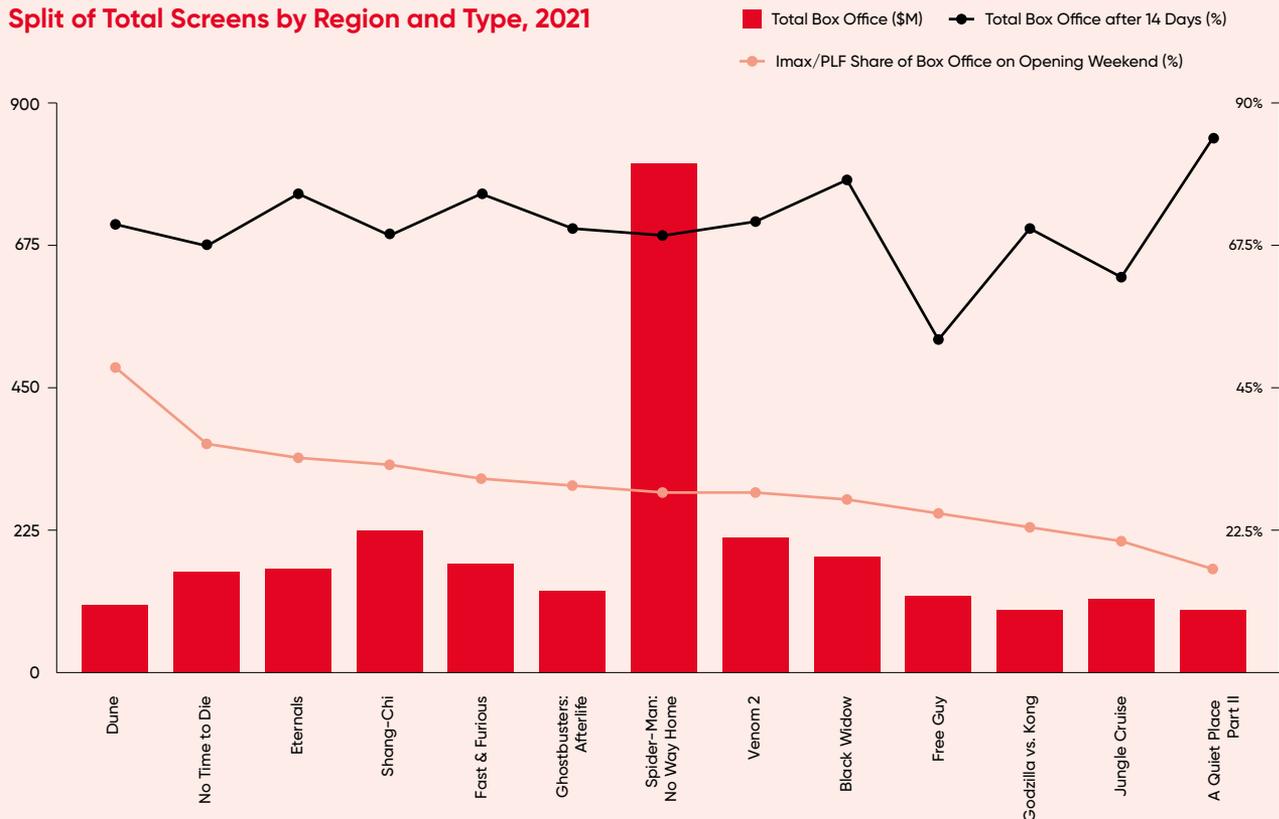
the cinema experience. Differentiated experiences offer ways to customize for each type of film, based on the occasion, budget, or both.

Öma’s design concept represents an opportunity to appeal to new audiences. Although they haven’t yet been open to the public, these screens are a significant shift toward design-led architecture in cinemas and the first major attempt to remodel the cinema auditorium as we know it, pushing the boundaries of what we regard as premium.

Omdia believes the number of luxury and technology-based formats will continue to grow, based on market demand and the need for innovation. The drive for further premium screens will encourage multiple formats and versions side by side in key venues.

Throughout experimental release windows, premium screens were an important way to inspire audiences to reestablish their connection to watching movies in cinemas. Premium cinema drives the future of cinemagoing, based on the growing demand for event titles and premium experiences. There is also

**Split of Total Screens by Region and Type, 2021**



further rationale to use premium-format screens for event cinema releases, attracting younger audiences for a wider range of content.

Premium-branded experiences remain a significant opportunity for major global exhibitors to attract and retain audiences and to continue to raise the bar for cinemagoing in general. Future growth will come from highly focused investments in premium infrastructure, including a small drive in the run-up to *Avatar* in December 2022, when budgets and supply chain issues permit.

This does not come at an opportune time for exhibitors. Capex will be limited in many cases, coming on the back of the Covid-19 recovery and coupled with more recent concerns about a cost-of-living crisis and lingering concerns over audience groups that have yet to return to cinemagoing. Cinema operators increasingly need to innovate to succeed, but there are limited resources on the table. For 2022 and 2023, a highly prioritized strategy with a strong return on investment is essential, and premium is leading the charge.

Major exhibitors AMC and Cinemark, among others, are looking to increase their provision of premium experiences. The wider replacement cycle of first-generation digital projectors offers a further opportunity to segment screens as “laser” and add a layer of premium differentiation, as in the case of AMC and its intention to convert 3,500 screens as Laser at AMC. Moreover, new builds are still in the pipeline, for AMC and the industry as a whole.

Challenges may present through the 2022 cost-of-living crisis, which may dissuade some audiences from visiting as frequently and put cinema entirely out of the reach of others. This comes on top of pandemic-related shifts in the willingness of a small number of consumers to return to cinemagoing, of which the most resistant have been families and older audiences.

However, cinema remains a valued and affordable out-of-home experience, and cinemas have often fared well in the face of recession. The higher price point for premium screens has not proven to be a barrier for the most frequent and loyal supporters of the cinema experience.

Cinemas will continue to invest in the experiential side as we move to a post-pandemic life. This underscores the role of the cinema experience in a film’s lifetime revenue and in generating value-added context for theatrically released movies. ▀

*Charlotte Jones is Senior Principal Analyst, Media and Entertainment, Omdia, part of Informa Tech.*

**Premium cinema is evolving, and audiences are responding favorably to the role of new formats in elevating the cinema experience.**

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## BETTING ON SPORTS TO DELIVER NEW AUDIENCES

The Expansion of Sports Betting and Bigger Concessions Offerings at the Movies Lead to a New Wave of Innovation for Cinemas

BY DANIEL LORIA

➔ Auditoriums packed with sports fans watching live games on-screen has been a longtime dream for U.S. exhibitors. But untangling the broadcasting rights remains the biggest obstacle to tapping the potential of sports programming at the movies. The major difference between a cinema and a sports bar is being able to publicly broadcast a sporting event? An admission price. Sports bars aren't in the business of charging patrons for entry; instead, they offer a multitude of live games and make their money on food and beverage orders. As recently as five years ago, cinemas struggled to compete against the beer, wings, and burgers of a sports bar with their own popcorn, soda, and candy. The recent evolution of F&B in cinemas—with expanded hot food menus and alcohol service—has created a new opportunity to entice sports fans to theaters to watch their favorite teams on the big screen, without the need of an admission ticket.

While pay-per-view sporting events like boxing and mixed martial arts (MMA) have been a fixture of event cinema screenings and closed-circuit broadcasts at movie theaters for decades, major American sports leagues like the NFL, NBA, and MLB have been largely absent from cinemas. A major change came about last year, when AMC

Theatres announced a pilot program where it would show a live broadcast of one out-of-market NFL game in 40 of its U.S. locations. The circuit did not charge admission, but it required attendees to join the free tier of its AMC Stubs loyalty program and purchase a \$10 food and beverage card. In December, Cinemark partnered with sports cable network ESPN to bring the NCAA College Football Playoffs to select cinemas in 27 cities across the United States under a similar model. Once again, Cinemark did not charge admission to see the games on the big screen but required attendees to purchase a \$10 food and beverage voucher.

These early incursions into bringing highly anticipated games to movie theaters are examples of exhibition's current efforts to expand programming beyond Hollywood offerings. The most notable development in this campaign is a pair of projects launched by two midwestern circuits, Marcus Theatres and Emagine Entertainment, in repurposing an auditorium in one of their respective locations to exclusively program sports games.

"I've seen sports projected on a big screen; I knew how good the experience was. With all the sports-betting laws loosening up across the country, we saw an opening for us to work in this space," says Greg Marcus, president and CEO of The

Marcus Corporation, the parent company of Marcus Theatres. “We looked at the sports bar model and reimagined it in our own way; that’s what led to the creation of the Wall in our Gurnee, Illinois location.”

The Wall dedicates a 45-foot screen, powered by a laser projector, to serve as the visual anchor of the auditorium. Eight HDTV displays surround the screen in an auditorium that offers the circuit’s custom DreamLounger recliner seats. Audio from each of the screens can be synced through a special mobile app on the patron’s phone, allowing viewers to alternate between audio feeds of the different games in the auditorium.

Emagine’s concept draws as much inspiration from the sports bar model as the sportsbooks in Las Vegas casinos. The chain converted one of the auditoriums in its Royal Oak, Michigan location into a Las Vegas-style sportsbook in partnership with Caesars Sportsbook, the online sports-betting entity of Caesars Palace. Admission to Emagine’s Caesars Sportsbook Lounge is free, and guests can enjoy a variety of games simultaneously broadcast on a movie screen while seated on heated recliners. Emagine allows patrons to use their own cellphones and laptops inside the Sports Lounge auditorium with complimentary Wi-Fi. Inside the auditorium, a dedicated display showcasing a variety of betting odds is available using guests’ own personal online sports-betting account through

Caesars Sportsbook. The business model behind Emagine’s plan? An expanded concessions menu that includes alcoholic beverages, executed by the theater’s existing dine-in wait staff.

Emagine CEO Anthony LaVerde says the circuit began building the concept before the Covid-19 pandemic and cites the growth of online sports betting as a driving factor in its launch. The Emagine Sports Lounge is a departure from the circuit’s regular operations, but LaVerde considers it to be an organic extension of what a cinema can offer its community. “We’re providing an exemplary guest experience in a communal setting,” he says. “There’s nothing like sitting at a sportsbook in Las Vegas during the NCAA Tournament and hearing the roar of the crowd and cheering on your favorite team with other folks. That’s something we felt we could re-create in our theaters as another communal use of our world-class facilities.”

As at other circuits, Emagine’s sports lounge will rely on its F&B operations to drive revenue. Rather than having patrons buy a concessions voucher, however, its partnership with Caesars Sportsbook will give patrons an Emagine concessions voucher whenever they open a betting account in the Caesars Sportsbook app. “We do themed drinks for new movies that come out, and I envision a scenario where we’re doing themed drinks based on the big game that weekend. It’s all part of

**“I’ve seen sports projected on a big screen; I knew how good the experience was. With all the sports-betting laws loosening up across the country, we saw an opening for us to work in this space.”**



getting folks out of their home when they want to have a communal experience. It's on us to provide the best experience possible and become that out-of-home destination for our audience," says LaVerde.

Greg Marcus cites the expanded menu and alcohol service of Marcus's Gurnee, Illinois location as one of the main reasons his chain launched its version of the concept. "It probably wouldn't work if we were just selling popcorn; you need to have a broader offering," he says. "We need to see our results in Gurnee before determining how to expand it. Not every location has such robust food and beverage options; that's something we need to have in place. It also depends on the number of screens we have in certain locations. In some locations, we have more than enough screens to accommodate the concept—but that's not the case across the board."

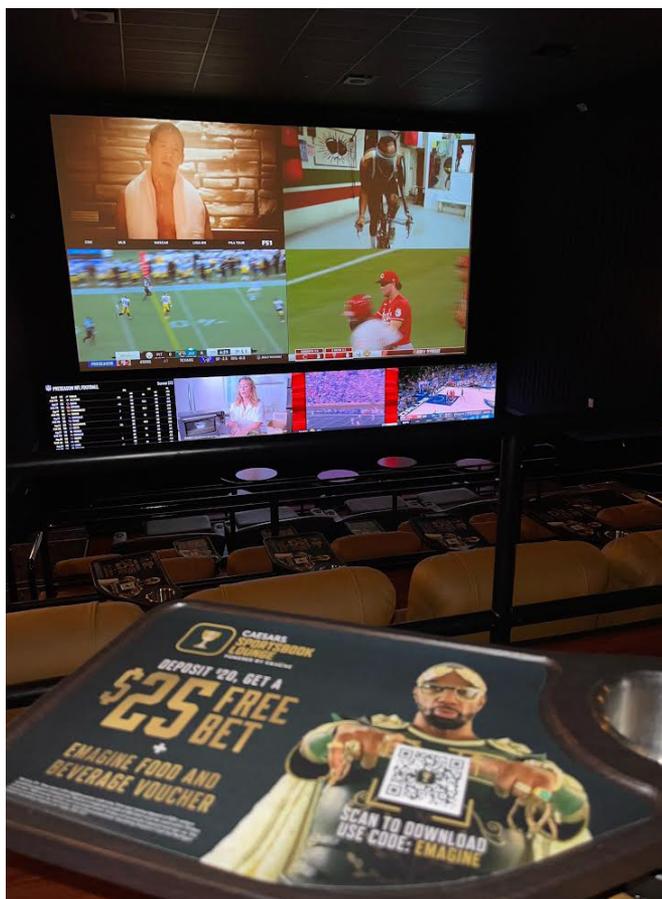
Imagine's LaVerde is equally bullish on potential expansion, provided the first location delivers the expected results. "Right now, the plan is for three sites. If not by the end of this year, then early next year," he says. "We'll see [how to expand]

after that. We'll determine the next steps based on the popularity of those first three sites."

Based on their statements, neither Imagine nor Marcus seems to be preparing for a sudden to pivot to the sports bar business. The emergence of their respective concepts is nevertheless an example of the innovations exhibition is currently pioneering in the face of an inconsistent—and often unpredictable—theatrical slate from major studios. As long as the number of films made available to theaters continues to dwindle, circuits with multiplex locations will continue finding new ways to utilize screens so they don't remain idle.

"I think we all, as an industry, need to be trying new things right now," says Greg Marcus. "We need to think more broadly about what a theater is. First and foremost, we're a destination for movies—that won't change. But what else could it be? It's a pleasure when people get together in a local community, and we are a top out-of-home entertainment all over the world. Once you start thinking about our mission more broadly, that's when you start coming up with ideas like the Wall." ■

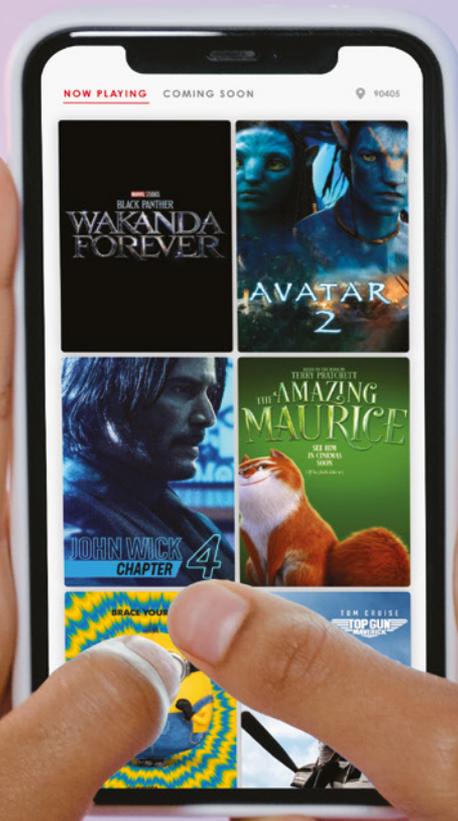
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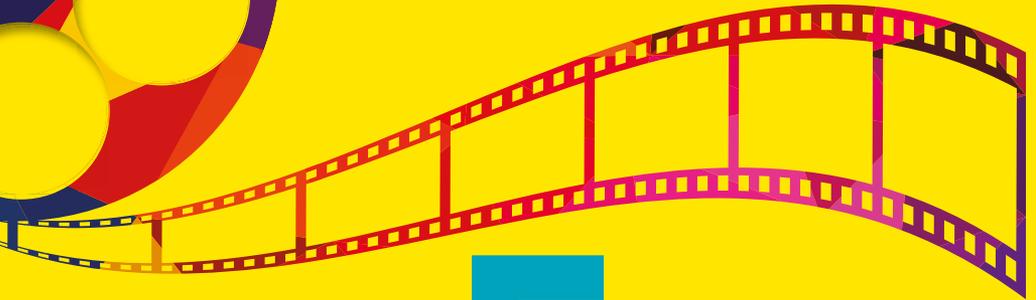
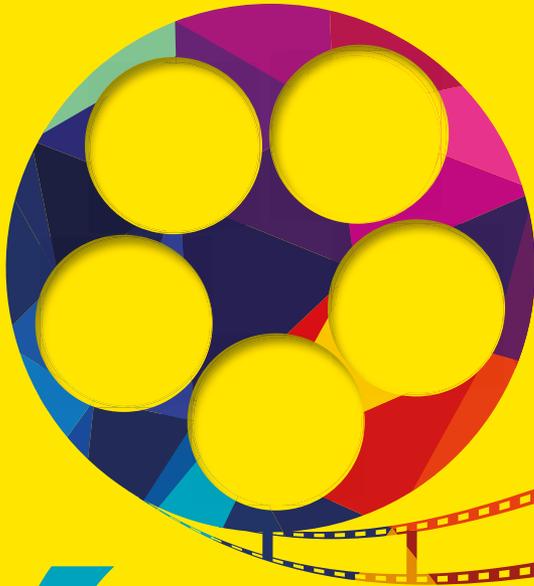
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# THEATER



“It’s all about the experience. And, at Silverspot, we strive to provide an enhanced entertainment experience within a boutique environment.”

**Indie Focus, p. 28**

# INDIE FOCUS

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As the cinema industry emerges from the Covid-19 pandemic, BOXOFFICE PRO and Spotlight Cinema Networks are partnering to profile movie theaters and influential industry figures from across the country and asking them to share their first-person accounts of bringing the movies back to the big screen.

## SILVERSPOT CINEMA

Interview with Gonzalo Ulivi, CEO, Silverspot Cinema

**When it comes to ticketing, Silverspot has been on the leading edge of tech—you were an early adopter of kiosk technology. As everyone goes toward touchless, what are your thoughts on ticketing today?**

Yes, indeed. Our first theater in the U.S. opened in 2009. This theater was designed in 2016 without a traditional box office. All tickets were sold [either] online [or at one of] 11 kiosks, attended by our staff to provide guidance, assistance, and personal and attentive service. We all

need to be on-trend and available to our customers in every platform, as all relevant brands are. In our case, 75 percent of the tickets are purchased off-site.

**You've been part of the exhibition industry of Venezuela since you were a kid, because it was a family business. How do you get from revolutionizing the cinema space with Cines Unidos in Venezuela to Silverspot Cinemas?**

Well, it was a mix of two things. On one [hand], we wanted to de-risk our assets and



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diversify out of our country due to political and economic trends [caused] by the Socialists in power. On the other [hand], by being in the right [place] at the right [time].

In 2005, we were asked by a friend to meet with a local developer in Miami who was looking to add a theater to the mix. He had a passion for films and was an avid, frequent moviegoer. He wanted something special and different. We gave him ideas, made some recommendations, and showed him our brand, Cines Unidos Premium, which had been launched in 2002. We suggested finding an independent operator that understood quality and could be on top of day-to-day operations. Three months later, the developer called and invited us to join the project. We jumped on immediately, but unfortunately [it] never took off. Nevertheless, we started looking in south Florida, being patient, until another developer listened to the concept and understood what we were talking about.

When innovating, you need a forward-thinking individual who has the emotional excitement to create something different and who is able and willing to assume the risk of deploying capital on an unproven concept.

**What role does dine-in play in the Silverspot brand? What would you say characterizes your food and beverage program?**

It's all about the experience. And, at Silverspot, we strive to provide an enhanced entertainment experience within a boutique environment. Our locations include fully reclinable seats, in-theater dining service from a chef-driven menu, weekly happy hour specials, and more. In fact, our Silverspot Miami location was voted best cinema in Miami by the *Miami New Times* last year.

**Can you fill us in on your connection with Spotlight Cinema Networks and how they fit your needs for in-theater advertising?**

Spotlight has been a great partner and a perfect match to Silverspot. They have a fantastic team. They are always available and very flexible, and [they] listen to our needs. Most important is the value that they bring to the table by curating a selection of brands and commercials that resonate well with our brand and audiences. ■



**"Our locations include fully reclinable seats, in-theater dining service from a chef-driven menu, weekly happy hour specials, and more."**

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# A CINEMA RENEWED

GQT Movies Brings a Storied Chain Back from Bankruptcy

BY REBECCA PAHLE

➔ On February 27, 2000, Michigan-based Goodrich Quality Theaters Inc. filed for bankruptcy. Based in Grand Rapids, Michigan, the chain ran 281 screens across 30 locations as of the end of December 2019, making it the 16th-largest chain (judging by screen count) in North America. The future of the then-90-year-old chain was in question—until, five months later, a rare bright spot in the news cycle of 2020: Goodrich Quality Theatres would be coming back, with new investment, new ownership, and a new name: GQT Movies.

Despite the struggles still faced by the cinema industry—premier among them the intermittent flow of content—GQT Movies seems poised for a strong second act. The goal of 2020 was “survival,” says Matt McSparin, COO, GQT Movies, and 2021 was the “year of putting our program into place”—a program that generated an overall profit by year’s end, with all but three theaters operating in the black. This, says McSparin, “without one dollar of SVOG or other government assistance.”

BOXOFFICE PRO spoke with McSparin to hear the story of GQT Movies—how industry veterans, industry outsiders, and New York investors bought in, slimmed down, and brought a chain back to life

amid the most pressing crisis in our industry’s history.

## From Goodrich to GQT

The story begins with a different theater chain: VIP Cinemas, run by longtime industry veteran Mark McSparin (brother of Matt) and his son Jeff, the chain’s EVP. Mark, president of VIP and (later) GQT Movies, had a connection to real estate investment firm Namdar, which held the lease for one of VIP’s Illinois locations; it was through this relationship that New York investors became interested in the Goodrich Quality Theatres bankruptcy auction. Matt McSparin, an outsider to the cinema space—his background is in “professional sports events, business ownership, and the family entertainment center world,” he says—was asked by Mark to run GQT Movies as its COO. “I was in the position that I was available to do that, [because] my business ventures essentially run themselves,” said McSparin. “So I committed myself to full-time management of the new company.”

GQT and VIP are “completely separate [entities],” says McSparin. “There’s no financial connection. The only connection is that Mark’s a part of both. Completely different management teams,



completely different resources.” McSparin does note, however, that if you combine the companies—a proposition that’s currently off the table—it would be one of the top-10 largest chains in North America.

### Money Matters

“We are truly excited to be acquiring and reopening the GQT theaters, and we remain optimistic about the future of the industry,” stated Mark McSparin when announcing Goodrich’s new ownership on July 17, 2020. “We will reopen with the main objective of maintaining quality operations for our guests through cleanliness, customer service, and value. The Goodrich name has been in the theater business for 90 years, and we believe that it is important to keep the name going for many more years to come.”

But, in order to do that, some changes needed to be made. First: “Our preference, and I think it works for our model, is to own whatever we can,” rather than leasing, says Matt McSparin. He cites one particular theater, formerly a lease, that GQT “bought at arguably 50 percent of what I would call normal market value. So that was a no-brainer. We would be paying double in our lease [compared to] what we now have as a payment. Each situation brings its own unique characteristics to the evaluation.”

Where owning wasn’t a possibility, the numbers had to add up for a lease to be taken on. “We went in hoping to achieve 10 percent to no more than 15 percent occupancy costs,” says McSparin. GQT Movies owns 15 of its theaters and leases five, of which four are “in the family,” that is, owned by investment partners Namdar.

### Slimming Down

The deal is done—Goodrich Quality Theaters is now GQT Movies, with the proper real estate and financial agreements in place to hopefully produce a long-term return on investment. But what then?

“Lean management was our approach,” says McSparin, noting that Goodrich’s 50-person corporate office went down to being staffed by 12. “We literally looked at every single contract, every single arrangement for providing services, and reviewed those,” down to how much they were paying for the internet at their cinemas. Contracts were reassessed and, if need be, renegotiated, a process that



still continues. “We just took a really hard look: Where was the money going? And were there some things that we could do to make *that* side of it look good?”

### Project Renovate

Running a “lean and mean” cinema operation, to use McSparin’s phrase, means being ready to get your hands dirty with things that aren’t necessarily part of the on-paper job description. This was true for McSparin, literally: “I spent three weekends in a row over in one of our theaters, pulling wallpaper off and repainting. We put in new carpeting. We’ve been doing some re-tiling work. Some low-cost facelifts, if you will, to our theaters,” along with deferred maintenance.

With the basics out of the way and more money starting to flow into theaters, “we’re just now able to look at investments in new things.” Those include new seats for three different theaters and further investment in GDX, GQT Movies’ premium large-format offering. In the fall, they plan to begin overhauling a new Pittsburgh location, adding a GDX theater with laser projection and Dolby sound.

Aside from the screens, the speakers, the seating, and the general work of zhuzhing up a cinema, McSparin also took a hard look into the vendor partners that could best help GQT in their goal of running smoothly, efficiently, and with an emphasis on customer service. His search took him to CineTrain, which helps theaters streamline their training process and make it consistent from theater to theater. On the customer side of the equation, GQT has partnered with

**“We just took a really hard look: Where was the money going? And were there some things that we could do to make that side of it look good?”**

Showtime Analytics, using data to “help us drive marketing decisions and [give us] a deeper understanding of our numbers and our guests.”

#### Getting to G.R.E.A.T.S.

At GQT Movies, a change in leadership was met with a change in culture, with McSparin introducing a new service model geared toward exceptional customer service from employees—or, as McSparin calls them, cast members, “because we feel like they’re part of putting on the show. We try to emphasize: You’re 50 percent of this experience. If you’re smiling at people, and you’re treating them nice, and you’re accommodating their needs, and you’re engaged,” you’re doing your job correctly.

“I’m an acronym guy,” says McSparin. One of his favorites, G.R.E.A.T.S. (see sidebar), puts an emphasis on top-notch customer service. “Unfortunately, our world is under attack, and we’re losing the art of customer service,” he says. “You go into a restaurant, and it’s probably an equal [chance] to get snarled at versus a smile. My belief is, if we don’t make [the experience] pleasant, why go to the movies?”

Another acronym that McSparin responds to is the classic K.I.S.S.—Keep It Simple, Stupid—which in the context of GQT Movies means focusing on the basics, like customer service, and refining them so that, when guests enter the theater, “They can’t put their finger on it, but it just feels different. Ultimately, what they’ll probably point to is, right down to the threshold at the entrance, it was clean. The bathrooms were clean. The people were nice, and they took care

of [the guest] quickly. All aspects of that experience looked and felt the way they wanted it. That’s how we’re going to win our future.”

#### A Plan for Pricing

“One thing I did want to share with you,” says McSparin. “I almost hate to tell you about it, because it lets the secret out of the bag, so to speak. We actually significantly reduced ticket prices and our concession prices” compared to what they were in the Goodrich era, when the prices were in line with those of Regal or AMC. Instituting a two- or three-dollar reduction in ticket prices, coupled with reductions in concessions prices, “actually increased our per-caps as compared to Goodrich per-caps,” with money saved at the box office going toward popcorn and soda. “Right now, year to date for 2022, we’re 80 cents higher on our per-cap than old Goodrich was in 2019 for these same theaters.” On top of that, GQT Movies has a “pretty aggressive” off-peak discount system in place, offering \$5.50 tickets for adults on Monday and Tuesday as well as generous, rotating concessions discounts, including (at time of press) all-you-can-eat popcorn and soda on Wednesdays for \$9.50 and a \$17.95 “golden bucket” that lets customers get \$1 (in the morning) or \$2.50 (in the evening) refills through the end of the year. “It’s been a working model,” McSparin says, noting that prices are reviewed twice a year and that they’re facing the same bump in cost of goods as everyone else. Still, for now, low prices have shunted money over to the concessions side, where profitability is much higher for the theater.

**“Unfortunately, our world is under attack, and we’re losing the art of customer service. You go into a restaurant, and it’s probably an equal [chance] to get snarled at versus a smile.”**





### The Main Event

“I’ve been in the workforce almost 40 years,” says McSparin. “My first job was with the Chicago White Sox right out of college. A big part of work in professional sports is putting butts in seats”—with pre-selling to groups a key part of the equation. In McSparin’s FEC operations, too, 25 percent of business comes from pre-booked, pre-planned, private events. While the last two years have seen a streamlining of the “private rental” concept across the cinema space, McSparin still sees a lot of work to be done. “I was shocked when I came to Goodrich,” he recalls. “There wasn’t a brochure. There wasn’t even an internal document that said, ‘This is what we’d charge a group.’ There was literally zero platform for events and parties and groups. And so, I went to work, rolled up my sleeves. I built that whole program out. We have a lot of great marketing materials, frankly. We just launched a brochure that’s geared to corporations and companies, businesses.” There’s one member of the GQT Movies team whose job is seeking out and cultivating relationships with schools and churches to raise awareness of the cinema chain as an events venue. And a prominently placed section on their website makes it easy to see what options are available for private groups—whether a child’s birthday party, a company’s customer-appreciation event, a school field trip, or an office holiday party—how much they cost (here, too, prices must be affordable), and how to request a booking. “I see [private events] as a huge piece of

our future, to keep being the guys with the white hat that are easy to work with,” says McSparin. Customer feedback on that front is encouraging, with some saying they’d tried to call another cinema about a private event and didn’t get a call back. “We’re making it easy to request. We have our people at the theater level trained to [handle those events]. I really want to embrace and grow that area.”

### Looking to the Future

2020 was about staying alive; 2021 was about implementing new programs; and 2022 is about recovery, with McSparin hopeful that GQT Movies will end the year with sales as high as 80 percent of what they were in 2019. 2023, then, “has to be our year of vision for how we grow this company,” says McSparin. There are “going to be a lot of deals out there. There’s going to be migration. I don’t think there’s any mystery that we’re expecting some of the big boys to shutter some of their lower performers or vacate bad leases,” leaving the door open for renegotiations and acquisition. There’s continued potential for growth in some of GQT Movies’ existing markets, says McSparin, while in others, “frankly, we have to consider, are they going to be a part of our long-term portfolio? Some of the lower performers, the markets just aren’t the size that would warrant a reinvestment.” Now and in the future, “we’re always going to keep a keen eye on what I would call ‘home run-type’ acquisitions: low cost to buy or low rent to get into, [in a place where] we believe in the market. That’s going to be a big part of it.” ▶

## G.R.E.A.T.S

For GQT Movies “cast members,” customer service comes down to the G.R.E.A.T.S.

### G

Guest First

### R

Respect All

### E

Energetic, Present

### A

Active Hands

### T

Teamwork

### S

Swiftly Serve and Solve

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# GENEVA



“One of the things we’ve always positioned ourselves as is affordable luxury. We try to give everybody what they want, while still keeping the prices reasonable.”

**Paul J. Rogers Leadership Award, p. 46**



## BEN MARCUS HUMANITARIAN AWARD

Todd Vradenburg,  
President and CEO, NATO  
of California/Nevada

BY REBECCA PAHLE

**"There was always something new to work on. The industry's great. The people are great. There was just no desire to go and look anywhere else."**

➔ Ask Todd Vradenburg about the proudest moment of his career, and the question has to come with an asterisk: What was your proudest moment *before* 2020? Because, if you include the Covid era, the answer is obvious: As the executive director of the Will Rogers Motion Picture Pioneers Foundation, Vradenburg oversaw the creation and implementation of Will Rogers's Covid-19 Emergency Grant, which provided much-needed funds to over 10,000 cinema industry workers in 2020. In March of this year, after 25 years with Will Rogers, Vradenburg left the lead role at the charity to be the new president and CEO of NATO of California/Nevada, though he remains on the Will Rogers board. His time with Will Rogers, especially the thousands he helped during the Covid shutdown, will not be soon forgotten by a thankful industry. At this year's Geneva Convention, there's no better person to receive the Ben Marcus Humanitarian Award than Vradenburg.

Vradenburg had no intention of going into the cinema business, much less being the head of one of the industry's key charities for 25 years. He's always loved movies, though. Growing up in Pasadena, California, he would go to Academy Cinemas—still open—where he's "pretty sure" the first movie he saw in a theater was 1974's disaster film *Earthquake*. Three years later, 11-year-old Vradenburg and his mother saw the first *Star Wars* at Los Angeles's iconic Cinerama Dome; judging

by the Darth Vader and Stormtrooper helmets that sit atop his desk, it was an impactful experience.

Yet, going into college Vradenburg intended to be a financial planner. In his senior year, he was assigned to write a paper based on interviews with people in his chosen field, which ended up convincing him he belonged on a different path. "It's probably just coincidental," says Vradenburg, but "the people I interviewed just weren't of high moral fiber."

As a child, Vradenburg had reaped the benefits of the Boys and Girls Club of Pasadena, the local parks and recreation department, and the YMCA system. "There were always people trying to help," he says. "That's what I remember. When I wasn't sure what I wanted to do, I said, you know what? I'll go work for a charity. This will be my way of giving back, and then I'll figure out what's next."

Between 1991 and 1995, he worked for two charities—the American Heart Association and the National MS Society—before tackling the "what's next." But he still didn't know what that would be. He worked for eight months at LEGO Group as a promotions specialist before a friend connected him with Professional Sports Publications (PSP), a sports media company, where he stayed for a little over two years.

"When I was at PSP, the phone rang, and it was a board member from the MS Society. And that man was named Tom Sherak." The long-time studio executive and industry icon—and future president of the Academy of Motion Picture Arts and Sciences—recruited Vradenburg to join Will Rogers as their executive director, which he did in 1997. "That's how I ended up at Will Rogers. How I stayed there for 25 years would take a lot more time [to explain]," he says. "Let's just say there was always something new to work on. The industry's great. The people are great. There was just no desire to go and look anywhere else."

From Will Rogers's point of view, explains Vradenburg, the board just wanted someone who knew about nonprofits. "Charities don't get to be 85, almost 90 years old, without some peaks and valleys. It was in a valley at that point in time," he says. The '90s marked a turning point for the charity, which had recently moved from New York City to Los Angeles, following the general migration

of movie folk that was happening around that time. Consolidation was in full swing, with family-owned circuits being gobbled up by corporate entities. “There was just this disconnect” between Will Rogers and the new exhibition-industry figures entering the business, says Vradenburg. “They hadn’t grown up in the industry. They didn’t have summer jobs in the industry. They were new to it”—and they didn’t really get why they were expected to support Will Rogers.

“Now, I did not rebuild these bridges and create this community,” says Vradenburg. That was up to the industry veterans on the board, who shored up relationships while Vradenburg came up with plans to raise money, made sure that Will Rogers was on the right side of government regulations, and just generally kept things running. Those same board members—including Sherak, Wayne Llewellyn, Eric Clovis, Chuck Viane, Salah Hassanein, Dan Feldman, and Jerry Forman—mentored Vradenburg as he got accustomed to the inner workings of the exhibition industry. After six months, he hired a second person; a year later, a third, Timiney Mayhew, still Will Rogers’s operations manager.

By the time Covid rolled around, the Will Rogers staff was a whopping six people—who, with the help of bankers, payment-processing companies, social workers, exhibitors, and more, carried out the daunting task of raising and distributing money to cinema industry workers who had been furloughed or laid off. Will Rogers went from helping 300 to 600 people per year—the pre-Covid average—to 10,000 in 2020.

“There was about a three- to four-month period where workers, especially workers from exhibition, were in no-man’s-land. They were nowhere,” says Vradenburg. Federal relief programs hadn’t yet kicked in, and even after they did, there were thousands of cinema workers who weren’t eligible because they were still on the payroll, albeit at half salary. “We were challenged to help these people. And we pulled it off. Every day was just—our hair was on fire.” It was only after the second stimulus went out and the cinema industry began to show signs of rumbling back to life that he could take a deep breath. “But man, was it worth it. That’s my proudest moment, without a doubt.”

Before Covid, Vradenburg’s proudest achievement at Will Rogers was the 2002

merger of the Will Rogers Memorial Fund with fellow industry charity Foundation of Motion Picture Pioneers to form the Will Rogers Motion Picture Pioneers Foundation. “Mergers are not easy,” Vradenburg says, “even if both parties are willing to do it. You’ve got to work through two sets of bylaws, two sets of boards, two corporate charters. The state attorney general needs to sign off. And you have to work out a whole new culture. We were able to do that, because we thought it would be best for both charities to be one, as opposed to being two separate entities.”

Twenty-five years is a good chunk of time in which to rack up some major accomplishments. In addition to overseeing the merger and the cutting of thousands of Covid relief checks, Vradenburg was instrumental in the 2015 creation of Brave Beginnings. An offshoot of the Will Rogers Institute, which is concerned with health education and research, Brave Beginnings gives grants to U.S. hospitals so they can buy life-saving neonatal equipment for premature babies; they’ve given \$9.5 million to over 200 hospitals so far.

Still, Vradenburg leaves Will Rogers wishing he’d done more to overcome what he deems the institute’s biggest challenge: “Communication throughout the industry. Helping people understand that this charity exists, what its history is, that it’s here to help people. Because even after Covid, we still have workers in the industry who don’t know about Will Rogers and don’t realize that Will Rogers is there for them.” Now, that job is in the hands of Christina Blumer, who was its director of development and director of operations before succeeding Vradenburg as its executive director earlier this year.

Vradenburg left the role of executive director at Will Rogers after a quarter century, having helped bring 10,000 people through the biggest period of chaos the cinema industry has ever faced. It’s a high note to leave on, so much so that the timing almost seems intentional. Actually, the call that would lead to his current role came out of the blue.

Vradenburg’s career transition came when Jerry Forman—one of Vradenburg’s early industry mentors, former president of Pacific Theatres and NATO chairman, current NATO of California/Nevada chair emeritus—called

**“We were challenged to help these people. And we pulled it off. Every day was just—our hair was on fire.”**

him up to tell him that NATO of California/Nevada's long-time president and CEO Morton Moritz was retiring. Would he be interested in interviewing? Though Vradenburg had no plans at that point to leave Will Rogers—he estimates he hadn't updated his resume in “about 10 years”—something about the new opportunity intrigued him. “I've always prided myself on being a good administrator and running a tight ship. This gives me an opportunity to do [that], do more of the business operations, and not have to focus so much on fundraising,” he says. “I know this industry. I know these people. I'm not going to something completely foreign.”

These first few months have been all about surmounting the learning curve, something that he says is “happening daily, almost hourly. I knew about exhibition. But my weakness is, I've never worked for a theater. So I don't understand the inner workings of how the theater business works. And I still don't. And I'm learning that.” But, at their core, leadership positions at Will Rogers and NATO of California/Nevada share two key priorities: communication and advocacy.

“When you work at a charity, you're working for something much bigger than yourself. What you're doing makes a huge difference to people on a personal and individual level,” he says. At NATO of California/Nevada, the scope of that work has expanded. Now, he advocates for an industry, figuring out strategies to remind the public of the fun of moviegoing, while convincing lawmakers that theaters are still facing myriad issues—labor shortages and supply chain delays among them—and need their help. “You're talking about an industry that was shut down for two years,” he says. “No income. Yes, there was a grant program, and that helped. But that helped keep them in business. It did not put them back on their feet. It is not as glitzy as you might think it is because you saw something on your weekend news about how great the box office was this weekend.” Recently, lobbying from NATO of California/Nevada allowed cinemas access to the California Venues Grant Program, which was not open to them in 2021. “That was a priority for us,” Vradenburg says. “It's not a big grant program. It's not going to pay out big sums of money like SVOG [the Shuttered Venue Operators Grant] did on the national level.

But it will help, especially our smaller operators, just get by.”

Meanwhile, no longer being the head of Will Rogers doesn't mean stepping away from charitable giving entirely; in August, NATO of California/Nevada issued its 2022 Community Grants (see page TK), giving \$427,500 to charities across California and Nevada. It's something that's important to NATO of California/Nevada as well as Vradenburg himself: “We still really believe in investing in the communities where our theaters are and where the employees are located. Because we know some employees will need those services, unfortunately, here and there. It's always been important to [NATO of California/Nevada], and it continues to be so. It's a cultural value in this organization.” ■

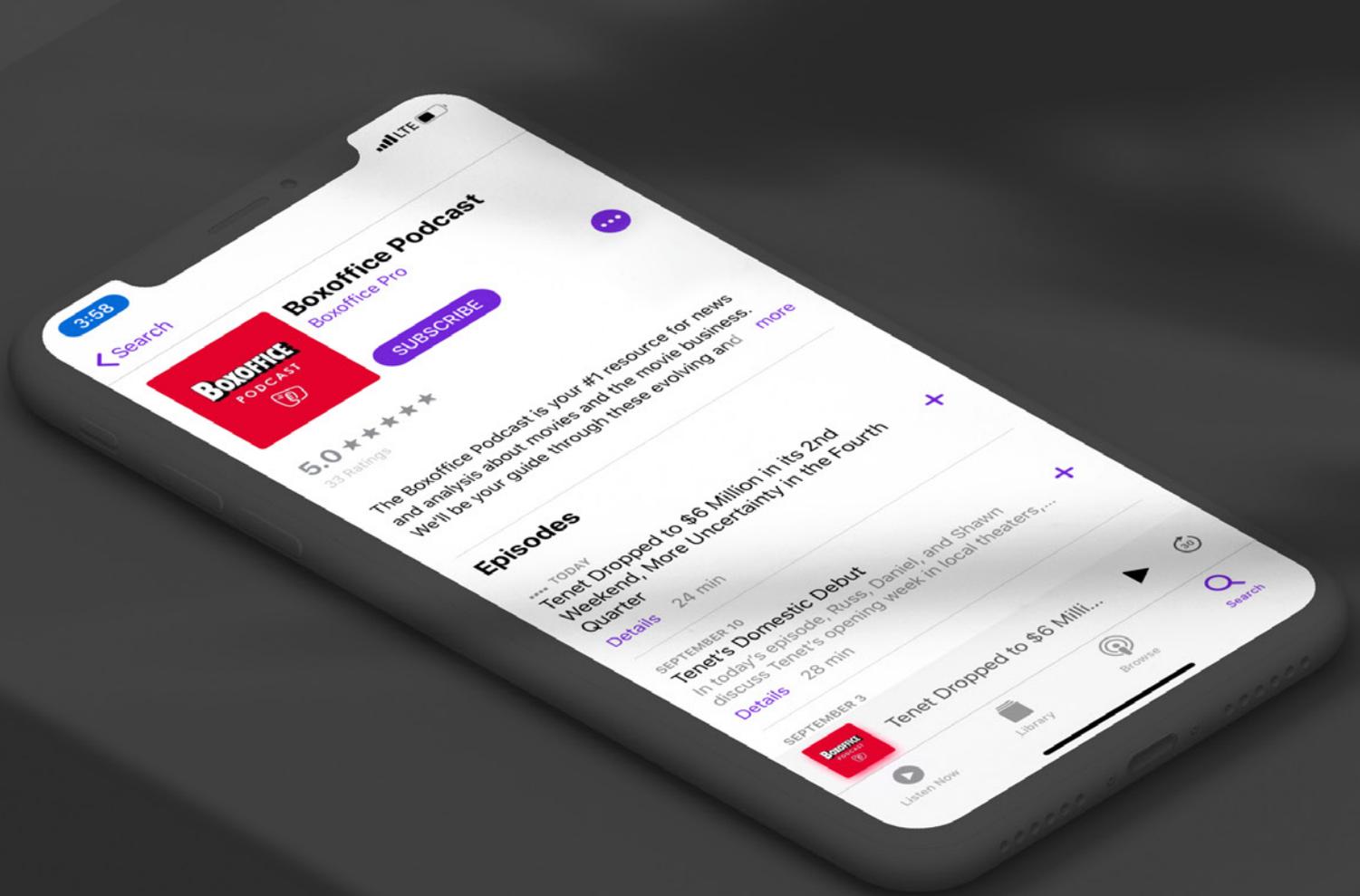
**“When you work at a charity, you're working for something much bigger than yourself. What you're doing makes a huge difference to people on a personal and individual level.”**

Vradenburg with Christina Blumer, his successor as Will Rogers's executive director



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**BOXOFFICE** PRO

# LARRY D. HANSON AWARD OF EXCELLENCE

Joel Davis, COO/V.P. of Operations, Premiere Cinema Corporation; Director, Independent Cinema Alliance



➔ This year's Larry D. Hanson Award of Excellence goes to a worthy honoree: Joel Davis of Premiere Cinema Corporation and the Independent Cinema Alliance (ICA; [cinemaalliance.org](http://cinemaalliance.org)). At the ICA, Davis plays a key role in the group's Cinema Buying Alliance (CBA), meant to keep costs down for independent exhibitors; the CBA is a continuation of the Cinema Buying Group (CBG), which in the early years of the 21st century was instrumental in helping smaller exhibitors afford the conversion to digital projection. The CBG, fittingly, came about in large part due to the time and effort put in by Hanson, a tireless advocate for the cinema industry. Here, BOXOFFICE PRO speaks with Davis—along with Bill Campbell (ICA chairman) and Byron Berkley, both active in the CBG's founding—to trace the creation and evolution of the Cinema Buying Group.

*This interview has been edited for length and clarity.*

## How did the Cinema Buying Group first come into existence?

**Bill Campbell:** It must have been around 1999, in the halls of the Geneva Convention, actually. Byron and Larry Hanson and a lot of independent exhibitors were sitting there trying to figure out how we could get pricing like the big guys. Not on film rental, but all the other things it takes to run a cinema—bulbs, toiletries, things like that. [The CBG came into being] through Larry and his volunteerism. He was such a big volunteer; he would take a project and run and run and run with it.

**Byron Berkley:** It goes back a long, long time to the days when Larry Hanson would hold court, if you will, late at night at a bar wherever NATO was having one of its meetings. Larry would be surrounded by people like Bill and myself and a lot of others. We would discuss all the issues of the industry and all the problems that we were confronted with, and then we would try to solve them. That's really where it started: at a bar somewhere where NATO was having a meeting.

**Bill Campbell:** The problem was, every independent exhibitor is set in his ways, and it was a hard sell. We talked to a few vendors, but it's a chicken-and-egg thing. We had some growing to do. We had a couple of programs that did take off. A lot of companies did work with us, like xenon

bulbs for the projectors.

We had a little traction, but it never really, really took off until 2008 or so, when digital cinema started coming on. That became a major threat to our existence as independents. [The major domestic theater chains] had started working on their [virtual print fee] programs. That was going to leave the little guys out. With the help of Wayne Anderson, we started touting the idea that smaller exhibitors needed their own VPF programs. NATO saw how important that was for the whole industry, to keep independents alive. As much as it sometimes seems like there are always fights, independents need the big guys, and the big guys need the independents. You can't lose one piece of that infrastructure and expect it to exist profitably.

NATO took the CBG under its wing and formed a nonprofit for it inside of NATO, where we started working on the VPFs. We had 7,000 screens of interest back then. We didn't get all 7,000 signed, but we at least pushed forward the agenda of VPFs for independents. There were three or four different deals—it was a bit like herding cats. We couldn't force everybody to do our deal, but at least we opened it up for the industry.

The conversion to digital cinema was going to cost theaters upwards of \$100,000 per screen. That's a really big nut for us to take on with no help. And, to be honest, not a lot of increase of butts in seats. There was not a lot of advantage to digital in terms of us making more money. The studios were going to save tons and tons of money [from not having to strike and ship physical prints]. The idea was to find a way to use some of that savings to help us pay for the digital conversion. It was a good idea. You're asking somebody to help pay for things, so things get contentious, but it seemed to go well. It was easy for the studios to strike deals with large circuits in the big towns, because they know they're going to make enough money. In the marginal towns, it got a little harder. The cost of that print fee for the studios was more challenging. That's where the CBG stepped in.

By the time we really started pushing the idea and getting to a point where we chose our integrator—which ended up being Cinedigm, AccessIT before that—there was a 10-year deal, so we were pushing hard around 2010 to 2012 [for cinemas to sign on]. Making sure the independent

exhibitors knew: "This is it. You have to change, or you won't be around. Prints will go away." A lot of people hid. They thought that wasn't going to happen, but sure enough, probably by 2014, prints pretty much stopped.

**Byron Berkley:** A lot of smaller theaters were not financially able to address the conversion to digital and all the complications that went along with that. Like going out and getting equipment financed, which was a big problem because a lot of smaller theaters couldn't qualify for the type of financing that was necessary. That became a real concern for a lot of smaller theaters.

**Bill Campbell:** In 2008, things tightened up for financing. That was the big crash. The original VPF programs consisted of the integrator, Cinedigm, getting money and then deciding if that theater could support their business model. One thing we did is say, "Look, we'll take the risk. We'll go out and get the money." That VPF money was paying off our notes that we went out and got, so Cinedigm didn't have to take the risk. A town may be too small for digital conversion in their eyes, but we knew it would happen and we could find a way, because we were working with our local banks.

**Joel, at this point you're working with second-run films at Premiere, dealing with scratchy film prints. From your perspective, how much of a challenge was the digital conversion, and how did you work with the CBG to get through that challenge?**

**Joel Davis:** We come from a little bit of a different perspective. We entered the CBG later in the game. We basically formed our own contract with a VPF deal. We brought in our integrator—which was AccessIT at the time and ultimately became Cinedigm—and we basically rewrote the contract. We sat down with their team—Chuck Goldwater and Bud Mayo—and we basically asked for the moon. We came out of that meeting so delighted. I felt like Bud was the Godfather, and he basically said, "Give them what they want." It was amazing.

We got through our part of the contract and did an early rollout into the digital space. We picked Barco to be our DLP company. And then we were hit with a maintenance contract. As a regional company or a smaller operator, you start

**"As much as it sometimes seems like there are always fights, independents need the big guys, and the big guys need the independents."**

really looking at expenses. Because now that you asked for the moon, you got what you wanted. And now you need a maintenance contract. The goal back then was that projectors would stay up and running 99 percent of the time. I went through the contract, at the suggestion of our CEO, and rewrote it on maintenance. I came up with a bronze program, a silver program, and a gold. We felt that this would be a better way to stomach the cost of being able to convert over to digital and to be able to handle these maintenance programs. Basically, you're going from a world where everything was machinery, gears and grease, to a digital world, which requires a different way to handle issues.

You had this great technology, but you also needed the training. You needed to make sure you invested with a company that could provide you with the training, not just for one year or 10 years, but from now on. Technology is going to keep on getting better and better and better. What are you doing to keep up with that? Those are some of the things that we forecasted out when we were doing our conversion.

The reason why we joined the CBG: I had cut a deal with a little company called RealD, because there was a movie coming out with a bunch of blue guys [laughs], and we really needed that type of technology so that we could enhance the experience for audiences. I negotiated a contract with RealD, and I will tell you: not the very best of contracts at that point in time, because they were really the only 3D technology company in the market.

So I'm calling around, and I called one of the companies that we buy equipment from, and I said, "I really need to buy some of this RealD equipment instead of leasing it." And he says, if you join the CBG, they have a really great contract with RealD. So I contacted the CBG, I joined, got the confidential contract, and read through it. Could not believe what I had read. We called RealD on the phone and said, "Hey, I'm a CBG member." And they had to refund me all the money that I had spent on RealD equipment. After that, I was sold on their program. "This is the best thing since sliced bread."

**In 2019, the Independent Cinema Alliance was started, with their Cinema Buying Alliance taking over where the CBG left off. How did that come about?**

**"To be able to walk in the footsteps of the people that did all the work before, and to be able to accept [the Larry D. Hanson] Award is really an honor. These are the fruits of his labor."**

—Joel Davis

**Bill Campbell:** A little history on why the CBA is outside of NATO now: We were still having some issues with the studios, availability of films, and those types of things. Because of NATO's market position of representing 90-some percent of North American theaters, we as a small independent group could not have those conversations under the NATO umbrella. NATO recommended that we find a way to do that ourselves, and they offered to let us take the CBG with us to help with the finance part.

**Byron Berkley:** [The separation of the CBG from NATO was] a very friendly separation. A very functional separation. NATO could not, as a trade association, really enter into any type of significant discussions with the studios. By separating these two entities, it enabled the group of theaters that were most affected to be able to negotiate with the studios outside of the NATO framework. That was a very beneficial arrangement for both NATO and the Cinema Buying Alliance.

**Bill Campbell:** We renamed it the CBA: a buying alliance to go with our independent cinema alliance. We're currently trying to revamp. We don't have a major project, like a VPF program, so we're trying to find the big line items on our balance sheets where we can make a difference. Joel has taken charge of this, and he's bought into the program. He knows how important it can be and what a difference it can make to independent exhibitors. So he's jumping in, and we're trying to find programs that are going to be as substantial as the VPF program, but on an ongoing basis. That was a one-and-done type program. Hopefully under Joel's leadership, we'll find programs that will help us save money year after year.

**What are the priorities for the CBA moving forward? What are some of those big-ticket items where it will really help cinemas save money, and is there any interest in opening it up for other types of cinemas or businesses to join?**

**Joel Davis:** I have a great volunteer team that's come in. We identified what we believe exhibitors are looking for most in a buying program. Of course, concessions seems to be the number one thing. The items that people buy the most, whether it be the popcorn, bags, the tubs and oil. The second thing would be equipment.

You break equipment down into two categories: projection equipment and construction equipment. The last is insurance. We're looking at each one of those line items individually and handling them separately.

**Byron Berkley:** I think the future of it is wide open. With the proper guidance and foresight, the association could become involved in many other areas. One of the most frequently mentioned is the Bowling Proprietors' Association [of America]. We, as an entity, could provide services to that organization, because they're in a very similar business to ours. We're providing entertainment for the public. There's an opportunity where these associations could join forces and expand their influence. There are many areas like that we could explore.

**Joel, as director at the ICA, how do you work with the Cinema Buying Alliance?**

**Joel Davis:** I would say that I'm the team leader. I'm overseeing that piece at the marketplace: what the marketplace is now and my vision of what it could be

in the future. I'm laying that track and trying to build that train station so that people in the future have a direction to go in.

We hired a GPO—a group purchasing organization—to come in and help us. They have a larger team of individuals, and they're not volunteers. They're paid to do this job. They have 10 full-time people that are working behind the scenes with us, just to make sure that this vision moves forward. That track's getting laid, and that train station is getting built, and pretty soon the train is going to be leaving the station.

In the meantime, we've created a lot of bonus programs for members. Those are on our website. There are a lot of things that were already there, legacy programs that Wayne and Bill and Byron put in place. We added on to those programs. The way the program is going to be designed is that members will be buying as one entity. Being able to buy in bulk and save money, that is what we're trying to do. We're investing in data at the moment—collecting data and being able to push that out for the future. That's

going to be the key.

**Bill Campbell:** Joel and Byron and I, from where we were in 2018 with the Independent Cinema Alliance—and this brings us back to the Larry Hanson Award—as a board member, you are signing yourself up to be like Larry Hanson, to be the ultimate volunteer for the industry. As a fledgling company, we're trying to build our membership dues and get some rebates through the [new government] programs. But it's a volunteer organization. To be on the board of directors means you're putting in lots and lots of volunteer hours away from your own job and your family. So we thank Joel and Byron for their service. Anybody that signs up for the ICA knows that [board members are] going to work hard for them. ■

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# PAUL J. ROGERS LEADERSHIP AWARD

Chris Johnson, CEO, Classic Cinemas

BY REBECCA PAHLE

**"One of the things we've always positioned ourselves as is affordable luxury. We try to give everybody what they want, while still keeping the prices reasonable."**



Every year, the Geneva Convention's Paul J. Rogers Leadership Award is given to someone who has displayed visionary leadership in adapting to a constantly changing industry. The last two years have certainly been constantly changing, and they've just as certainly required innovation and a willingness to experiment. This year, fittingly, an award for leading the industry into the future goes to a steward of the past: Chris Johnson, CEO of Classic Cinemas, a circuit that melds the old with the new to create a moviegoing experience that is at once technologically advanced and, well, classic. Johnson spoke to BOXOFFICE PRO about walking that line.

*This interview has been edited and condensed for clarity and length.*

**Part of Classic Cinemas' brand is providing luxury amenities at an affordable price point. I would imagine that's been challenging in 2022, with the cinema industry (and the world) in such a state of transformation.**

One of the things we've always positioned ourselves as is affordable luxury. We try to give everybody what they want, while still keeping the prices reasonable. The amenities: Look, you have to have recliners. That's an amenity that you just can't do without. We're almost there, with converting our entire circuit. We always try to do the heated seats. We tried to do, in many of the sites, the motorized headrest. You have two motors in your chair, one for the recline and one to be able to reposition your head.

In that same vein, another thing we do is really subtle. The standard light level in a theater—the spec is supposed to be 40,000 [lumens]. We've gone to all of our locations and made our minimum spec 60,000, and then even higher where we're able to do that, definitely in our PLFs. You don't really notice it in our theaters, other than [thinking] the picture looks really good. But you do notice when it's *not* there. You take it for granted.

We're elevating the light level, the sound, a lot of different things. The biggest challenge is that it squeezes your margin, but I don't think raising prices is the answer. And that hasn't been the direction that we have gone in, even though our input costs have gone up substantially.

There's a threshold where people are making the decision: Should I go back to the movies again or not? First and

foremost, it's the movie. You have to have movies that appeal to [different] demographics. [Beyond that], you don't want to put up a roadblock with, "Jeez, they've jacked the price up so much. I would have gone, but I'm not going to." Let's give them everything and more—and keep the price reasonable.

At this particular moment, we're trying to break even and reintroduce the moviegoing experience to our audiences.

**For a movie theater opening in 2022, what would you consider baseline in terms of amenities? Recliners, PLF screens, expanded menu items, alcohol—are there "must-haves" in today's cinema world? (Other than, of course, good films.)**

Considering a baseline for a cinema opening in 2022: Recliners are number one. The PLF screen is important, but [at Classic Cinemas, the priority is] quality projection for all our screens. Alcohol is important. Otherwise, the number one [thing] that you can do is to have clean theaters that are staffed. I understand staffing is incredibly difficult. But you have to have theaters that are maintained and that don't look like you haven't put a penny into them.

One of the things we elected to do: professional cleaning contracts. They are incredibly expensive, and they raised all their prices, but we decided to put those in. Some places they call "self-cleaning," where they run the shows all day and then have the staff stick around and clean, and then they open up the next day. But that just isn't to the level that you would want it to be.

Expanded menu items are fine, as long as you're doing them excellent. Mediocrity is a real issue in movie theaters. If you're serving a mediocre hamburger or a mediocre salad or a mediocre whatever, that's what people [will] think of your location. If you can't do it exceptionally well, I would say don't do it.

I do think you have to have pricing set up in such a way that there's some value proposition. It's not that everybody is shopping for price, but it can be a stopping point for some people. [You can lower prices with] a loyalty program, \$5 Tuesdays, or a kids' series for a buck or two. Whatever it is, work with them. By the same token, I'm not a fan of dynamic pricing. It seems like a short-term great idea. But we graph our market share, and we're definitely on the lower end of the

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|---|-------------------|-------|
| 1 | WALKING TALL      | PG-13 |
| 2 | 13 GOING ON 30    | PG-13 |
| 3 | HOME ON THE RANGE | PG    |
| 4 | THE LADYKILLERS   | R     |
| 5 | ELLA ENCHANTED    | PG    |
| 6 | ETERNAL SUNSHINE  | R     |
| 7 | CONNIE & CARLA    | PG-13 |
| 8 | THE PASSION       | R     |



price spectrum. It seems like our market share grows, and other cinemas are increasing their prices and going down in terms of market share. Overall, it just seems like a path to bad things.

**As people are coming back to the cinema and looking for unique experiences, what is Classic Cinemas' approach to marketing? How do you connect with your customer?**

As far as marketing, it's the classic experience. Our marketing department definitely took a hit during the pandemic, and we lost people. It's been a little bit challenging. One of the things we do is, if somebody writes a review or any comment, we reply to them, normally within 15 minutes, and we correct any issue. Most of them were very positive. We have a money-back guarantee: If it's 30 minutes into the movie and you want your money back, no problem at all. We'll take care of you. People don't really take advantage of that, but when they do, they're very appreciative.

I monitor Google reviews like crazy. Except for two theaters that we just took over that were rated 4.5 [out of five], every one of our reviews are 4.6, 4.7, 4.8. I'll go

**"We have a money-back guarantee: If it's 30 minutes into the movie and you want your money back, no problem at all. We'll take care of you."**

into my competitor's reviews, and I'll read what [the customer doesn't] like. Then you play off that and figure out, what do I need to do in order to attract that person?

The other idea is [that] we give free refills on every size drink, every size Icee, every size popcorn. It's not that we're giving the stuff away. They're still, quote, unquote, "not cheap," but people feel good about spending that money because they know they can get [what they want]. It's a signal to them that, "Hey, we appreciate you buying, and have at it if you want more."

**Two of your theaters are not yet equipped for recliners—I assume that's something to do with the age of the buildings. How old are your cinemas, on average?**

We have one that just turned 100 years old. The Lindo Theatre in Freeport, [Illinois]. We have many theaters from the '20s. I don't know why, but 1998 was a big year for movie theaters, so we have a lot of theaters from 1998. All but one [of our locations] were existing theaters from another operator. When we adopted the name Classic Cinemas, it was because our first several theaters were all old, downtown theaters.



We got going in 1978, and that was when downtowns were looked at as inferior. Everybody was at the mall. And then things shifted. Now malls are out of favor, and downtowns are back in favor. Actually, we're in the sweet spot right now.

[In one of our theaters, built in 1925], while the auditoriums are newly shaped, we have all these artifacts—exposed ceilings that have murals and [traces that indicate] where the former balcony was. Really cool stuff that gives you the feel and ambiance of the old, but at the same time you're getting—we have DTS:X sound in most of our auditoriums. You're getting 20-, 30-channel sound and laser projection and high contrast lens and all this stuff that really makes it great. It's a mix of the old and the new.

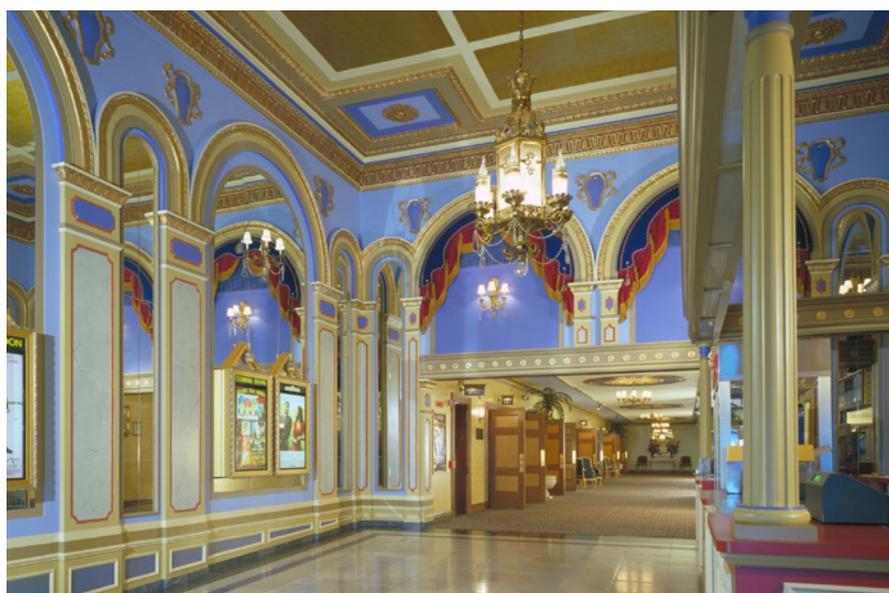
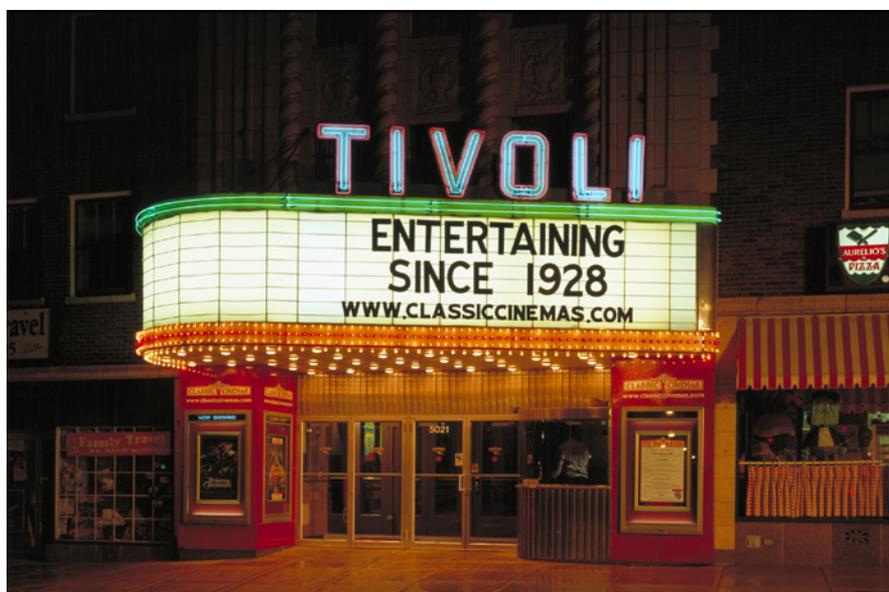
**There's something great about old cinemas. There's so much to see, and there's a real sense of history.**

We differentiate ourselves by having these classic buildings, coupled with clean facilities and state-of-the-art projection. It's one thing to have this nostalgia feel, where it's gritty a little bit, and that's cool. But it's not super cool when the light levels are too low or the sound is tinny.

I don't know too many people who do it anymore, but we hand out mints when people leave the theater, and we say, "Good night." I tell everybody, "We're not handing out mints. We're hanging out 'good nights,' and we're giving everybody the opportunity [to tell us] if there was something that bothered them." My philosophy is, how do you treat people when there's no money being exchanged? I think we do a pretty good job of that.

**Do you remember the first movie you saw in a theater? What was your hometown theater growing up?**

I don't remember the *exact* first movie that I saw. But I do remember the first movie that I went to for a birthday party. I saw the movie *The Shaggy Dog*, with Fred MacMurray. I thought it was the coolest thing ever. Later, we actually acquired that theater from AMC, so it was really a full-circle moment. My first movie in the city of Chicago was *2001*. My two older brothers wanted to go see it, and I didn't understand what the heck was going on. But it was an amazing experience. Forty years later, I got to bring my son [to a screening of] *2001* with the Chicago



**"My philosophy is, how do you treat people when there's no money being exchanged? I think we do a pretty good job of that."**

Symphony Orchestra. It was super cool, handing that off to my son. He's like, "Yeah, I didn't really get it much." [Laughs.]

My hometown theater was probably the Tivoli Theater [in Stephenson, Michigan], which we later acquired. We acquired it by accident. My dad and my uncle, in 1977, had bought the building, just to rent it out as real estate. The guy who ran the theater jumped ship in '78. They decided to run it, and I became an usher shortly thereafter. It was a local downtown theater. It was funny, because we'd work—it was at the time a General Cinemas theater—and after work we'd watch *The Rocky Horror Picture Show*, because we had nothing else to do. Once you get that theater in your blood, [it's there for life].

# STUDIO OF THE YEAR: PARAMOUNT PICTURES

BY CHAD KENNERK

→ Founded in 1912, Paramount Pictures celebrates 110 years with a record-breaking year at the box office, spurred on by a diverse array of titles in a year in which exhibitors sorely need more content.

Most prominent for Paramount this year, of course, is the tremendous success of *Top Gun: Maverick*. Following years of release delays and a debut screening at this year's CinemaCon, *Top Gun: Maverick's* opening weekend crushed a 15-year record to secure the biggest Memorial Day weekend of all time, as well as the highest-grossing Memorial Day preview on record. The movie brought older audiences back to theaters in droves, with approximately 55 percent of opening-weekend attendees made up of adults over 35. It also marked the first \$100M opening of Tom Cruise's career.

"We believe in the viability of theatrical," Paramount's president of domestic theatrical distribution Chris Aronson told BOXOFFICE PRO on *Top Gun: Maverick's* opening weekend. "We've tried to be opportunistic and wait for the environment to be right. *Top Gun: Maverick* has been a two-year wait. There were a lot





## A YEAR IN FILM

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### JANUARY



#### SCREAM

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**Released:** January 14  
**Opening:** \$30M  
**Total Gross:** \$81.6M  
**Highest Screen Count:** 3,666

### FEBRUARY



#### JACKASS FOREVER

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**Released:** February 4  
**Opening:** \$23.1M  
**Total Gross:** \$57.7M  
**Highest Screen Count:** 3,653



#### THE GODFATHER 2022 RE-RELEASE

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**Released:** February 25  
**Opening:** \$965,375  
**Total Gross:** \$1.4M  
**Highest Screen Count:** 596

**MARCH**



**THE LOST CITY**

**Released:** March 25  
**Opening:** \$30.4M  
**Total Gross:** \$105.3M  
**Highest Screen Count:** 4,283

**APRIL**



**SONIC THE HEDGEHOG 2**

**Released:** April 8  
**Opening:** \$72.1M  
**Total Gross:** \$190.8M  
**Highest Screen Count:** 4,258

**MAY**



**TOP GUN: MAVERICK**

**Released:** May 27  
**Opening:** \$126.7M  
**Total Gross:** \$685.79M\*  
**Highest Screen Count:** 4,751



of doubters leading up to this release [asking why] this movie hadn't come out already—but I'm encouraged that the results are fantastic. I think the breadth of the audience is fantastic. The reception to the film is just off the charts. Some things are just worth the wait."

*Top Gun: Maverick* went on to surpass \$1 billion at the global box office in its fifth frame. It is the highest-grossing domestic release in Paramount's history and, as of press time, the seventh highest-grossing domestic release of all time, passing *Titanic* (also a Paramount release) in early August.

The success of *Top Gun: Maverick* helped make Paramount the first studio to cross the \$1 billion mark this year. Yet the Geneva Convention honors the studio not on the strength of one film, but on the strength

**"There were a lot of doubters leading up to [*Top Gun: Maverick's*] release [asking why] this movie hadn't come out already—but I'm encouraged that the results are fantastic."**



of a varied slate that has helped cinemas bring back audiences across different demographics. So far this year, three Paramount releases besides *Top Gun: Maverick* have surpassed the \$100 million mark at the global box office. January's *Scream*, the fifth entry in the horror franchise and the first under Paramount, out-grossed the series' previous installment in just one week. It opened as the highest-ever horror debut over the Martin Luther King Jr. holiday weekend, going on to gross a domestic total of \$81.64 million and a \$140.04 million global total.

In March, the adventure comedy *The Lost City* enjoyed an opening weekend that was 56 percent female and 47 percent over age 35. The film served as a litmus test for the viability of a major studio comedy

in the streaming age, bringing in \$105.34 million domestic and \$190.84 million global.

On the family entertainment side, *Sonic the Hedgehog 2* set the record for the biggest opening weekend of all time for a video game adaptation in North America. A strong sign of a theatrical exhibition resurgence, the sequel garnered a larger opening weekend and grossed more overall than the original film, which was one of the last titles to open prior to the pandemic.

Paramount has two more major releases slated for later this year: the horror film *Smile*, out September 30, and Damien Chazelle's Brad Pitt- and Margot Robbie-starring period drama *Babylon*, which hits theaters in a limited release on December 25, 2022, before opening wide in 2023. ▶

## JULY



### PAWS OF FURY: THE LEGEND OF HANK

**Released:** July 15  
**Opening:** \$6.3M  
**Total Gross:** \$17.81M\*  
**Highest Screen Count:** 3,481

## AUGUST



### LAAL SINGH CHADDHA

**Released:** August 11  
**Opening:** \$1.4M  
**Total Gross:** \$3.14\*  
**Highest Screen Count:** 517

All grosses represent domestic release

\*Film is still in theaters as of press time

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# ON SCREEN



A look at upcoming releases heading to theaters

**Booking Guide, p. 58**

# EVENT CINEMA CALENDAR

Updated through August 30, 2022.  
Contact distributors for latest listings.

## BY EXPERIENCE

byexperience.net

### GREAT ART ON SCREEN: POMPEII SIN CITY

Now through Oct. 7  
**Genre:** Art

### GREAT ART ON SCREEN: BOTTICELLI: FLORENCE AND THE MEDICI

Now through Nov. 12  
**Genre:** Art

### GREAT ART ON SCREEN: VENICE: INFINITELY AVANT-GARDE

Now through Dec. 2  
**Genre:** Art

### GREAT ART ON SCREEN: MAVERICK MODIGLIANI

Now through Dec. 31  
**Genre:** Art

### GREAT ART ON SCREEN: NAPOLEON: IN THE NAME OF ART

Now through Dec. 31  
**Genre:** Art

### GREAT ART ON SCREEN: RAPHAEL: THE YOUNG PRODIGY

Now through Dec. 31  
**Genre:** Art

## CINELIFE ENTERTAINMENT

cinelifentertainment.com

### THE RETALIATORS

From Sept. 14  
**Genre:** Horror

### HALLOWEEN

From Sept. 1  
**Genre:** Classics

## FATHOM EVENTS

fathomevents.com  
855-473-4612

### MOTHER TERESA: NO GREATER LOVE

Oct. 3-4  
**Genre:** Inspiration

### TCM BIG SCREEN CLASSICS: IN THE HEAT OF THE NIGHT (55TH ANNIV.)

Oct. 16, Oct. 19  
**Genre:** Classics

### THE MET: LIVE IN HD - MEDEA

Oct. 22, Oct. 26  
**Genre:** Opera

### STUDIO GHIBLI FEST 2022: SPIRITED AWAY

Oct. 30, Nov. 1, Nov. 2  
**Genre:** Anime

### THE MET: LIVE IN HD - LA TRAVIATA

Nov. 5, Nov. 9  
**Genre:** Opera

### TCM BIG SCREEN CLASSICS: TO KILL A MOCKINGBIRD (60TH ANNIV.)

Nov. 13, Nov. 16  
**Genre:** Classics

### THE MET: LIVE IN HD - THE MAGIC FLUTE

Dec. 3  
**Genre:** Opera

### JOHNNY CASH: THE REDEMPTION OF AN AMERICAN ICON

Dec. 5-7  
**Genre:** Music

### THE MET: LIVE IN HD - THE HOURS DEC. 10, DEC. 14

**Genre:** Opera

### TCM BIG SCREEN CLASSICS: IT'S A WONDERFUL LIFE

Dec. 18, Dec. 21  
**Genre:** Classics

### THE MET: LIVE IN HD - FEDORA JAN. 14, JAN. 18

**Genre:** Opera

### THE MET: LIVE IN HD - LOHENGRIN

Mar. 18, Mar. 22  
**Genre:** Opera

### THE MET: LIVE IN HD - FALSTAFF APR. 1, APR. 5

**Genre:** Opera

### THE MET: LIVE IN HD - DER ROSENKAVALIER

Apr. 15, Apr. 19  
**Genre:** Opera

### THE MET: LIVE IN HD - CHAMPION

Apr. 29, May 3  
**Genre:** Opera

### THE MET: LIVE IN HD - DON GIOVANNI

May 20, May 24  
**Genre:** Opera

### THE MET: LIVE IN HD - DIE ZAUBERFLÖTE

Jun. 3, Jun. 7  
**Genre:** Opera



The Metropolitan Opera  
Live In HD - Medea

**TRAFALGAR RELEASING**

trafalgar-releasing.com

**BILLY JOEL LIVE AT YANKEE STADIUM**

Genre: Oct. 5, Oct. 9

**THE ROYAL OPERA HOUSE 22-23 | MAYERLING**

Oct. 5  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | AIDA**

Oct. 12  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | LA BOHÈME**

Oct. 20  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | MEDEA**

Oct. 22  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | LA TRAVIATA**

Nov. 5  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | THE ROYAL BALLET: A DIAMOND CELEBRATION**

Nov. 16  
Genre: Ballet

**THE ROYAL OPERA HOUSE 22-23 | THE NUTCRACKER**

Dec. 8  
Genre: Ballet

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | THE HOURS**

Dec. 10  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | LOHENGRIN**

Jan. 14  
Genre: Opera



Billy Joel Live at Yankee Stadium

**THE ROYAL OPERA HOUSE 22-23 | LIKE WATER FOR CHOCOLATE**

Jan. 19  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | THE BARBER OF SEVILLE**

Feb. 15  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | LOHENGRIN**

Mar. 18  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | TURANDOT**

Mar. 22  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | FALSTAFF**

Apr. 1  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | CINDERELLA**

Apr. 12  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | DER ROSENKAVALIER**

Apr. 15  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | THE MARRIAGE OF FIGARO**

Apr. 27  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | CHAMPION**

Apr. 29  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | DON GIOVANNI**

May 20  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | THE SLEEPING BEAUTY**

May 24  
Genre: Opera

**THE METROPOLITAN OPERA LIVE IN HD 22-23 | DIE ZAUBERFLÖTE**

Jun. 3  
Genre: Opera

**THE ROYAL OPERA HOUSE 22-23 | IL TROVATORE**

Jun. 13  
Genre: Opera

# BOOKING GUIDE

Release calendar for theatrical distribution in North America

Release dates are updated through August 29, 2022.  
Please consult distributors to confirm latest listings.

## 20TH CENTURY STUDIOS

310-369-1000  
212-556-2400

### AMSTERDAM

Fri, 10/7/22 WIDE  
**Stars:** Margot Robbie, Christian Bale  
**Director:** David O. Russell  
**Rating:** R  
**Genre:** Dra  
**Specs:** Imax

### AVATAR: THE WAY OF WATER

Fri, 12/16/22 WIDE  
**Stars:** Zoe Saldana, Sam Worthington  
**Director:** James Cameron  
**Rating:** NR  
**Genre:** Act/Fan/SF  
**Specs:** 3D, Imax, Dolby

### UNTITLED 20TH CENTURY 2023

Fri, 9/15/23 WIDE  
**Rating:** NR

### TRUE LOVE

Fri, 10/6/23 WIDE  
**Stars:** Gemma Chan, Allison Janney  
**Director:** Gareth Edwards  
**Rating:** NR  
**Genre:** Rom/SF/Dra

### UNTITLED 20TH CENTURY 2024 1

Fri, 5/24/24 WIDE  
**Rating:** NR

### UNTITLED 20TH CENTURY 2024 2

Fri, 7/5/24 WIDE  
**Rating:** NR

### AVATAR 3

Fri, 12/20/24 WIDE  
**Director:** James Cameron  
**Rating:** NR  
**Genre:** Act/Fan/SF

## A24

646-568-6015

### GOD'S CREATURES

Fri, 9/30/22 LTD  
**Stars:** Emily Watson, Paul Mescal  
**Directors:** Saela Davis, Anna Rose Holmer  
**Rating:** R  
**Genre:** Dra

### THE INSPECTION

Fri, 11/18/22 LTD  
**Stars:** Jeremy Pope, Raúl Castillo  
**Director:** Elegance Bratton  
**Rating:** NR  
**Genre:** Dra

## AMAZON STUDIOS

### MY POLICEMAN

Fri, 10/21/22 LTD  
**Stars:** Harry Styles, Emma Corrin  
**Director:** Michael Grandage  
**Rating:** R  
**Genre:** Rom/Dra

### GOOD NIGHT OPPY

Fri, 11/4/22 LTD  
**Director:** Ryan White  
**Rating:** PG  
**Genre:** Doc

### NANNY

Fri, 11/23/22 LTD  
**Stars:** Anna Diop, Michelle Monaghan  
**Director:** Nikyatu Jusu  
**Rating:** NR  
**Genre:** Hor

### WILDCAT

Fri, 12/21/22 LTD  
**Stars:** Georgina Campbell, Luke Benward  
**Director:** Jonathan W. Stokes  
**Rating:** R  
**Genre:** Thr

## APPLE

### THE GREATEST BEER RUN EVER

Fri, 9/30/22 LTD  
**Stars:** Zac Efron, Russell Crowe  
**Director:** Peter Farrelly  
**Rating:** R  
**Genre:** Com

## BRAINSTORM MEDIA

### SOME LIKE IT RARE

Fri, 10/14/22 LTD  
**Stars:** Fabrice Éboué, Marina Fois  
**Director:** Fabrice Éboué  
**Rating:** NR  
**Genre:** Hor/Com

## DISNEY

818-560-1000  
Ask for Distribution

### BLACK PANTHER: WAKANDA FOREVER

Fri, 11/11/22 WIDE  
**Stars:** Letitia Wright, Tenoch Huerta  
**Director:** Ryan Coogler  
**Rating:** NR  
**Genre:** Act/SF/Fan  
**Specs:** Imax, Dolby Vis/Atmos

### STRANGE WORLD

Wed, 11/23/22 WIDE  
**Director:** Don Hall  
**Rating:** NR  
**Genre:** Ani  
**Specs:** Dolby Vis/Atmos

### ANT-MAN AND THE WASP: QUANTUMANIA

Fri, 2/17/23 WIDE  
**Stars:** Paul Rudd, Evangeline Lilly  
**Director:** Peyton Reed  
**Rating:** NR  
**Genre:** Act/SF

### HAUNTED MANSION

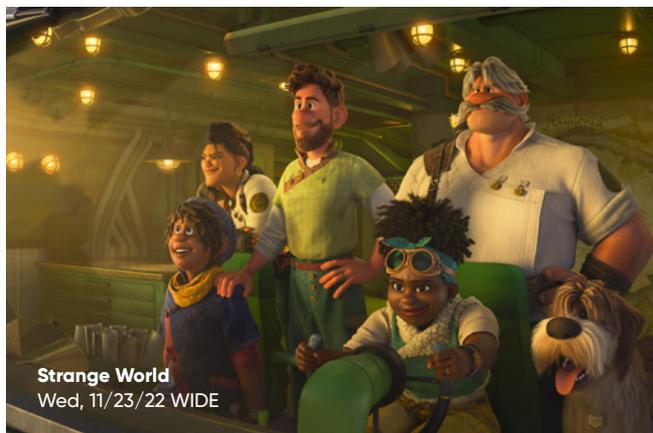
Fri, 3/10/23 WIDE  
**Director:** Justin Simien  
**Rating:** NR  
**Genre:** Hor

### GUARDIANS OF THE GALAXY VOL. 3

Fri, 5/5/23 WIDE  
**Stars:** Chris Pratt, Zoe Saldana  
**Director:** James Gunn  
**Rating:** NR  
**Genre:** Act/Adv/SF

### THE LITTLE MERMAID

Fri, 5/26/23 WIDE  
**Stars:** Halle Bailey  
**Director:** Rob Marshall  
**Rating:** NR  
**Genre:** Fan



**Strange World**  
Wed, 11/23/22 WIDE

**ELEMENTAL**

Fri, 6/16/23 WIDE  
**Director:** Peter Sohn  
**Rating:** NR  
**Genre:** Ani

**UNTITLED INDIANA JONES**

Fri, 6/30/23 WIDE  
**Rating:** NR  
**Genre:** Act/Adv

**THE MARVELS**

Fri, 7/28/23 WIDE  
**Stars:** Brie Larson, Teyonah Parris  
**Director:** Nia DaCosta  
**Rating:** NR  
**Genre:** Act/SF/Fan

**UNTITLED DISNEY LIVE ACTION 2023**

Fri, 8/11/23 WIDE  
**Rating:** NR

**BLADE**

Fri, 11/3/23 WIDE  
**Stars:** Mahershala Ali  
**Rating:** NR  
**Genre:** Act/Adv/SF

**UNTITLED DISNEY ANIMATION 2023**

Wed, 11/22/23 WIDE  
**Rating:** NR  
**Genre:** Ani

**ROGUE SQUADRON**

Fri, 12/22/23 WIDE  
**Director:** Patty Jenkins  
**Rating:** NR  
**Genre:** Act/SF/Fan

**UNTITLED MARVEL 2024**

Fri, 2/16/24 WIDE  
**Rating:** NR  
**Genre:** Act/Adv/SF

**UNTITLED PIXAR ANIMATION 2024 1**

Fri, 3/1/24 WIDE  
**Rating:** NR  
**Genre:** Ani

**UNTITLED DISNEY LIVE ACTION 2024 1**

Fri, 3/22/24 WIDE  
**Rating:** NR

**CAPTAIN AMERICA: NEW WORLD ORDER**

Fri, 5/3/24 WIDE  
**Stars:** Anthony Mackie  
**Director:** Julius Onah  
**Rating:** NR  
**Genre:** Act/Adv/SF

**UNTITLED PIXAR ANIMATION 2024 2**

Fri, 6/14/24 WIDE  
**Rating:** NR  
**Genre:** Ani



**Armageddon Time**  
 Fri, 10/28/22 LTD

**UNTITLED DISNEY LIVE ACTION 2024 2**

Fri, 7/5/24 WIDE  
**Rating:** NR

**THUNDERBOLTS**

Fri, 7/26/24 WIDE  
**Director:** Jake Schreier  
**Rating:** NR  
**Genre:** Act/Adv/SF

**FANTASTIC FOUR**

Fri, 11/8/24 WIDE  
**Rating:** NR  
**Genre:** Act/Adv/SF

**FOCUS FEATURES****A**

Fri, 10/7/22 WIDE  
**Stars:** Cate Blanchett, Nina Hoss  
**Director:** Todd Field  
**Rating:** NR  
**Genre:** Dra/Bio

**ARMAGEDDON TIME**

Fri, 10/28/22 LTD  
**Stars:** Anthony Hopkins, Jeremy Strong  
**Director:** James Gray  
**Rating:** NR  
**Genre:** Dra

**SPOILER ALERT: THE HERO DIES**

Fri, 12/2/22 LTD  
**Stars:** Jim Parsons, Ben Aldridge  
**Director:** Michael Showalter  
**Rating:** NR  
**Genre:** Dra

**CHAMPIONS**

Fri, 3/24/24 WIDE  
**Stars:** Woody Harrelson, Kaitlin Olson  
**Director:** Bobby Farrelly  
**Rating:** NR  
**Genre:** Com

**BOOK CLUB 2 – THE NEXT CHAPTER**

Fri, 5/12/24 WIDE  
**Stars:** Diane Keaton, Jane Fonda  
**Director:** Bill Holderman  
**Rating:** NR  
**Genre:** Com

**HIDDEN EMPIRE RELEASING****UNTITLED HIDDEN EMPIRE THRILLER**

Fri, 10/21/22 WIDE  
**Rating:** NR  
**Genre:** Thr

**IFC FILMS**

bookings@ifcfilms.com

**VESPER**

Fri, 9/30/22 LTD  
**Stars:** Raffiella Chapman, Eddie Marsan  
**Directors:** Kristina Buozyte, Bruno Samper  
**Rating:** NR  
**Genre:** SF

**PRETTY PROBLEMS**

Fri, 10/7/22 LTD  
**Stars:** Britt Rentschler, Michael Tennant  
**Director:** Kestrin Pantera  
**Rating:** NR  
**Genre:** Com

**DARK GLASSES**

Fri, 10/7/22 LTD  
**Stars:** Ilenia Pastorelli, Andrea Zhang  
**Director:** Dario Argento  
**Rating:** NR  
**Genre:** Hor/Thr

**BAR FIGHT!**

Fri, 11/11/22 LTD  
**Stars:** Melissa Fumero, Rachel Bloom  
**Director:** Jim Mahoney  
**Rating:** NR  
**Genre:** Com

**BAD AXE**

Fri, 11/18/22 LTD  
**Director:** David Siev  
**Rating:** NR  
**Genre:** Doc

**CORSAGE**

Fri, 12/23/22 LTD  
**Stars:** Vicky Krieps, Colin Morgan  
**Director:** Marie Kreutzer  
**Rating:** NR  
**Genre:** Dra

**LIONSGATE**

310-309-8400

**WHITE BIRD: A WONDER STORY**

Fri, 10/14/22 WIDE  
**Stars:** Bryce Gheisar, Ariella Glaser  
**Director:** Marc Forster  
**Rating:** NR  
**Genre:** Dra/Fam

**THE DEVIL'S LIGHT**

Fri, 10/28/22 WIDE  
**Stars:** Virginia Madsen, Ben Cross  
**Director:** Daniel Stamm  
**Rating:** NR  
**Genre:** Hor

**JESUS REVOLUTION**

Fri, 2/24/23 WIDE  
**Stars:** Joel Courtney, Anna Grace Barlow  
**Directors:** Jon Erwin, Brent McCorkle  
**Rating:** NR  
**Genre:** Dra/Fam

**JOHN WICK: CHAPTER 4**

Fri, 3/24/23 WIDE  
**Stars:** Keanu Reeves, Donnie Yen  
**Director:** Chad Stahelski  
**Rating:** NR  
**Genre:** Act

**ARE YOU THERE GOD? IT'S ME, MARGARET.**

Fri, 4/28/23 WIDE  
**Stars:** Rachel McAdams, Abby Ryder Fortson  
**Director:** Kelly Fremon Craig  
**Rating:** NR  
**Genre:** Fam

**UNTITLED SAW**

Fri, 10/27/23 WIDE  
**Rating:** NR  
**Genre:** Hor

**UNTITLED DIRTY DANCING SEQUEL**

Fri, 2/9/24 WIDE  
**Stars:** Jennifer Grey  
**Director:** Jonathan Levine  
**Rating:** NR  
**Genre:** Dra/Rom

**MAGNOLIA PICTURES**

212-379-9704  
 Neal Block:  
 nblock@magnolias.com

**PIGGY**

Fri, 10/14/22 LTD  
**Stars:** Laura Galán, Richard Holmes  
**Director:** Carlota Pereda  
**Rating:** NR  
**Genre:** Thr

**NEON**

hal@neonrated.com

**TRIANGLE OF SADNESS**

Fri, 10/7/22 LTD  
**Rating:** NR  
**Genre:** Com

**UNTITLED NEON FILM**

Fri, 11/23/22 LTD  
**Rating:** NR



**Smile**  
 Fri, 9/30/22 WIDE

**PARAMOUNT**

323-956-5000

**SMILE**

Fri, 9/30/22 WIDE  
**Director:** Parker Finn  
**Rating:** NR  
**Genre:** Hor

**BABYLON**

Fri, 12/23/22 WIDE  
**Director:** Damien Chazelle  
**Rating:** NR  
**Genre:** Dra

**TITANIC 25 YEAR ANNIVERSARY**

Fri, 2/10/22 WIDE  
**Rating:** NR

**DUNGEONS & DRAGONS: HONOR AMONG THIEVES**

Fri, 3/3/23 WIDE  
**Stars:** Chris Pine, Michelle Rodriguez  
**Directors:** Jonathan Goldstein, John Francis Daley  
**Rating:** NR  
**Genre:** Fan

**UNTITLED SCREAM SEQUEL**

Fri, 3/31/23 WIDE  
**Rating:** NR  
**Genre:** Hor

**TRANSFORMERS: RISE OF THE BEASTS**

Fri, 6/9/23 WIDE  
**Stars:** Anthony Ramos, Dominique Fishback  
**Director:** Steven Caple Jr.  
**Rating:** NR  
**Genre:** Act/Adv/SF

**MISSION: IMPOSSIBLE - DEAD RECKONING PART ONE**

Fri, 7/14/23 WIDE  
**Stars:** Tom Cruise, Ving Rhames  
**Director:** Christopher McQuarrie  
**Rating:** NR  
**Genre:** Act  
**Specs:** Dolby Vis/Atmos

**TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM**

Fri, 8/4/23 WIDE  
**Director:** Jeff Rowe  
**Rating:** NR  
**Genre:** Ani

**PAW PATROL: THE MIGHTY MOVIE**

Fri, 10/13/23 WIDE  
**Rating:** NR  
**Genre:** Ani

**UNTITLED STAR TREK**

Fri, 12/22/23 WIDE  
**Rating:** NR  
**Genre:** SF/Act

**UNTITLED BOB MARLEY**

Fri, 1/12/24 WIDE  
**Rating:** NR  
**Genre:** Bio

**THE TIGER'S APPRENTICE**

Fri, 1/19/24 WIDE  
**Rating:** NR  
**Genre:** Ani

**A QUIET PLACE: DAY ONE**

Fri, 3/8/24 WIDE  
**Director:** Michael Sarnoski  
**Rating:** NR  
**Genre:** Hor

**IF**

Fri, 5/24/24 WIDE  
**Stars:** John Krasinski, Ryan Reynolds  
**Director:** John Krasinski  
**Rating:** NR  
**Genre:** Com/Fan

**MISSION: IMPOSSIBLE 8**

Fri, 6/28/24 WIDE  
**Stars:** Tom Cruise  
**Director:** Christopher McQuarrie  
**Rating:** NR  
**Genre:** Act

**UNTITLED TRANSFORMERS ANIMATION**

Fri, 7/19/24 WIDE  
**Rating:** NR  
**Genre:** Ani

**SONIC THE HEDGEHOG 3**

Fri, 12/20/24 WIDE  
**Rating:** NR  
**Genre:** Act

**UNTITLED SMURFS ANIMATED MUSICAL**

Fri, 2/14/25 WIDE  
**Rating:** NR  
**Genre:** Ani/Mus

**QUIVER DISTRIBUTION**

**BITCH ASS**

Fri, 10/14/22 LTD  
**Stars:** Teon Kelley, Tunde Laleye  
**Director:** Bill Posely  
**Rating:** NR  
**Genre:** Hor/Com

**ROADSIDE ATTRACTIONS**

323-882-8490

**THE GOOD HOUSE**

Fri, 9/30/22 WIDE

**Stars:** Sigourney Weaver, Kevin Kline**Directors:** Maya Forbes, Wally

Wolodarsky

**Rating:** NR**Genre:** Dra/Rom**CALL JANE**

Fri, 10/28/22 WIDE

**Stars:** Elizabeth Banks,

Sigourney Weaver

**Director:** Phyllis Nagy**Rating:** NR**Genre:** Dra**SABAN FILMS****THE AMBUSH**

Fri, 10/28/22 WIDE

**Stars:** Omar Bin Haider,

Marwan Abdulla Saleh

**Director:** Pierre Morel**Rating:** NR**Genre:** Act/Dra/War**SEARCHLIGHT PICTURES**

212-556-2400

**THE BANSHEES OF INISHERIN**

Fri, 10/21/22 WIDE

**Stars:** Barry Keoghan, Colin Farrell**Director:** Martin McDonagh**Rating:** NR**Genre:** Dra**THE MENU**

Fri, 11/18/22 WIDE

**Stars:** Anya Taylor-Joy,

Ralph Fiennes

**Director:** Mark Mylod**Rating:** NR**Genre:** Com/Hor**EMPIRE OF LIGHT**

Fri, 12/9/22 LTD

**SONY**

212-833-8500

**LYLE, LYLE, CROCODILE**

Fri, 10/7/22 WIDE

**Stars:** Javier Bardem,

Winslow Fegley

**Directors:** Will Speck, Josh Gordon**Rating:** NR**Genre:** Fam**DEVOTION**

Wed, 11/23/22 LTD

**Stars:** Jonathan Majors, Glen Powell**Director:** J.D. Dillard**Rating:** PG-13**Genre:** Act/Dra**A MAN CALLED OTTO**

Wed, 12/14/22 WIDE

**Stars:** Tom Hanks, Mariana Treviño**Director:** Marc Foster**Rating:** NR**Genre:** Dra**I WANNA DANCE WITH SOMEBODY**

Wed, 12/21/22 WIDE

**Stars:** Naomi Ackie, Stanley Tucci**Director:** Kasi Lemmons**Rating:** NR**Genre:** Dra/Bio/Mus**KRAVEN THE HUNTER**

Fri, 1/13/23 WIDE

**Stars:** Aaron Taylor-Johnson,

Russell Crowe

**Director:** J.C. Chandor**Rating:** NR**Genre:** Act/Adv/SF**Specs:** Imax**HAROLD AND THE PURPLE CRAYON**

Fri, 1/27/23 WIDE

**Stars:** Zachary Levi,

Zoey Deschanel

**Director:** Carlos Saldanha**Rating:** NR**Genre:** Fam**IT'S ALL COMING BACK TO ME**

Fri, 2/10/23 WIDE

**Stars:** Priyanka Chopra Jonas,

Sam Heughan

**Director:** Jim Strouse**Rating:** NR**Genre:** Mus/Rom**UNTITLED GEORGE FOREMAN BIOPIC**

Fri, 3/31/23 WIDE

**Stars:** Khris Davis, Sullivan Jones**Director:** George Tillman Jr.**Rating:** NR**Genre:** Dra/Bio**THE POPE'S EXORCIST**

Fri, 4/7/23 WIDE

**Stars:** Russell Crowe**Director:** Julius Avery**Rating:** NR**65**

Fri, 4/28/23 WIDE

**Stars:** Adam Driver,

Ariana Greenblatt

**Director:** Scott Beck, Bryan Woods**Rating:** NR**Genre:** SF/Thr**SPIDER-MAN: ACROSS THE SPIDER-VERSE**

Fri, 6/2/23 WIDE

**Stars:** Oscar Isaac, Shameik Moore**Directors:** Joaquim Dos Santos,

Kemp Powers, Justin K. Thompson

**Rating:** NR**Genre:** Ani**Specs:** Imax**NO HARD FEELINGS**

Fri, 6/16/23 WIDE

**Stars:** Jennifer Lawrence**Director:** Gene Stupnitsky**Rating:** NR**Genre:** Com**INSIDIOUS 5**

Fri, 7/7/23 WIDE

**Director:** Patrick Wilson**Rating:** NR**Genre:** Hor**GRAN TURISMO**

Fri, 8/11/23 WIDE

**Director:** Neill Blomkamp**Rating:** NR**Genre:** Dra**THE EQUALIZER 3**

Fri, 9/1/23 WIDE

**Stars:** Denzel Washington,

Dakota Fanning

**Director:** Antoine Fuqua**Rating:** NR**Genre:** Act/Thr**Specs:** Imax**MADAME WEB**

Fri, 10/6/23 WIDE

**Stars:** Dakota Johnson**Director:** S.J. Clarkson**Rating:** NR**Genre:** Act/Adv/Fan**GHOSTBUSTERS SEQUEL**

Wed, 12/20/23 WIDE

**Director:** Jason Reitman**Rating:** NR**EL MUERTO**

Fri, 1/12/24 WIDE

**Stars:** Bad Bunny**Rating:** NR**Genre:** Act/Adv/Fan**Specs:** Imax**GARFIELD**

Fri, 2/16/24 WIDE

**Stars:** Chris Pratt, Samuel L. Jackson**Director:** Mark Dindal**Rating:** NR**Genre:** Ani**SPIDER-MAN: BEYOND THE SPIDER-VERSE**

Fri, 3/29/24 WIDE

**Stars:** Oscar Isaac, Shameik Moore**Directors:** Joaquim Dos Santos,

Kemp Powers, Justin K. Thompson

**Rating:** NR**Genre:** Ani**Specs:** Imax**UNTITLED SONY/MARVEL UNIVERSE**

Fri, 6/7/24 WIDE

**Rating:** NR**Genre:** Act/Adv/Fan**SONY PICTURES CLASSICS**

Tom Prassis

212-833-4981

**THE RETURN OF TANYA TUCKER, FEATURING BRANDI CARLILE**

Fri, 10/21/22 LTD

**SALVATORE: SHOEMAKER OF DREAMS**

Fri, 11/4/22 LTD

**THE SON**

Fri, 11/4/22 LTD

**LIVING**

Fri, 12/23/22 LTD

**TURN EVERY PAGE**

Fri, 12/30/22 LTD

**The Menu**

Fri, 11/18/22 WIDE

**STRAND RELEASING**

**THE SWIMMER**

Fri, 10/7/22 LTD  
**Director:** Adam Kalderon  
**Rating:** NR  
**Genre:** Dra

**UNITED ARTISTS RELEASING**

310-724-5678  
 Ask for Distribution

**TILL**

Fri, 10/14/22 LTD  
**Stars:** Danielle Deadwyler, Whoopi Goldberg  
**Director:** Chinonye Chukwu  
**Rating:** NR  
**Genre:** His/Dra

**BONES AND ALL**

Fri, 11/23/22 WIDE  
**Stars:** Timothée Chalamet, Taylor Russell  
**Director:** Luca Guadagnino  
**Rating:** NR  
**Genre:** Dra

**WOMEN TALKING**

Fri, 12/2/22 LTD  
**Stars:** Rooney Mara, Claire Foy  
**Director:** Sarah Polley  
**Rating:** NR  
**Genre:** Dra

**UNTITLED RUSSO BROTHERS FAMILY FILM**

Fri, 1/13/23 WIDE  
**Rating:** NR  
**Genre:** Fam

**CREED III**

Fri, 3/3/23 WIDE  
**Stars:** Michael B. Jordan, Tessa Thompson  
**Director:** Michael B. Jordan  
**Rating:** NR  
**Genre:** Dra

**A GOOD PERSON**

Fri, 3/24/23 LTD  
**Stars:** Florence Pugh, Morgan Freeman  
**Director:** Zach Braff  
**Rating:** R  
**Genre:** Dra

**ON A WING AND A PRAYER**

Wed, 4/5/23 WIDE  
**Stars:** Dennis Quaid, Heather Graham  
**Director:** Sean McNamara  
**Rating:** NR  
**Genre:** Dra

**CHALLENGERS**

Fri, 8/11/23 WIDE  
**Stars:** Zendaya, Josh O'Connor  
**Director:** Luca Guadagnino  
**Rating:** NR  
**Genre:** Dra

**UNIVERSAL**

818-777-1000

**BROS**

Fri, 9/30/22 WIDE  
**Stars:** Billy Eichner  
**Director:** Nicholas Stoller  
**Rating:** R  
**Genre:** Com/Rom

**HALLOWEEN ENDS**

Fri, 10/14/22 WIDE  
**Stars:** Jamie Lee Curtis, Andi Matichak  
**Director:** David Gordon Green  
**Rating:** R  
**Genre:** Hor  
 Imax/Dolby Vis/Atmos

**TICKET TO PARADISE**

Fri, 10/21/22 WIDE  
**Stars:** George Clooney, Julia Roberts  
**Director:** Ol Parker  
**Rating:** NR  
**Genre:** Rom/Com

**THE FABELMANS**

Fri, 11/11/22 LTD  
**Stars:** Michelle Williams, Seth Rogen  
**Director:** Steven Spielberg  
**Rating:** NR  
**Genre:** Dra

**SHE SAID**

Fri, 11/18/22 WIDE  
**Stars:** Carey Mulligan, Zoe Kazan  
**Director:** Maria Schrader  
**Rating:** NR  
**Genre:** Dra

**VIOLENT NIGHT**

Fri, 12/2/22 WIDE  
**Stars:** David Harbour  
**Director:** Tommy Wirkola  
**Rating:** R  
**Genre:** Act/Thr

**PUSS IN BOOTS: THE LAST WISH**

Fri, 12/21/22 WIDE  
**Stars:** Antonio Banderas, Salma Hayek  
**Director:** Joel Crawford  
**Rating:** PG  
**Genre:** Ani

**M3GAN**

Fri, 1/13/23 WIDE  
**Stars:** Allison Williams, Ronny Chieng  
**Director:** Gerard Johnstone  
**Rating:** NR  
**Genre:** Hor/Thr

**DISTANT**

Fri, 1/27/23 WIDE  
**Stars:** Anthony Ramos, Zachary Quinto  
**Directors:** Josh Gordon, Will Speck  
**Rating:** PG-13  
**Genre:** Com/SF  
 Dolby Atmos

**KNOCK AT THE CABIN**

Fri, 2/3/23 WIDE  
**Director:** M. Night Shyamalan  
**Rating:** NR  
**Genre:** Thr

**COCAINE BEAR**

Fri, 2/24/23 WIDE  
**Stars:** Keri Russell, Margo Martindale  
**Director:** Elizabeth Banks  
**Rating:** NR

**SUPER MARIO BROS.**

Fri, 4/7/23 WIDE  
**Stars:** Chris Pratt, Anya Taylor-Joy  
**Directors:** Aaron Horvath, Michael Jelenic  
**Rating:** NR  
**Genre:** Ani

**RENFIELD**

Fri, 4/14/23 WIDE  
**Stars:** Nicholas Hoult, Nicolas Cage  
**Director:** Chris McKay  
**Rating:** NR  
**Genre:** Hor, Com

**FAST X**

Fri, 5/19/23 WIDE  
**Stars:** Vin Diesel, Charlize Theron  
**Director:** Louis Leterrier  
**Rating:** NR  
**Genre:** Act

**STRAYS**

Fri, 6/9/23 WIDE  
**Stars:** Will Ferrell, Jamie Foxx  
**Director:** Josh Greenbaum  
**Rating:** NR  
**Genre:** Ani

**OPPENHEIMER**

Fri, 7/21/23 WIDE  
**Stars:** Cillian Murphy, Emily Blunt  
**Director:** Christopher Nolan  
**Rating:** NR  
**Genre:** Dra/War

**UNTITLED UNIVERSAL EVENT FILM 2023 1**

Fri, 8/4/23 WIDE  
**Rating:** NR

**THE LAST VOYAGE OF THE DEMETER**

Fri, 8/11/23 WIDE  
**Stars:** Corey Hawkins, Aisling Franciosi  
**Director:** André Øvredal  
**Rating:** NR  
**Genre:** Hor

**UNTITLED PLEASE DON'T DESTROY**

Fri, 8/18/23 WIDE  
**Stars:** Ben Marshall, John Higgins, Martin Herlihy  
**Director:** Paul Briganti  
**Rating:** NR  
**Genre:** Com

**UNTITLED UNIVERSAL EVENT FILM 2023 2**

Fri, 9/29/23 WIDE  
**Rating:** NR

**EXORCIST FRANCHISE IP**

Fri, 10/13/23 WIDE  
**Rating:** NR  
**Genre:** Hor

**TROLLS 3**

Fri, 11/17/23 WIDE  
**Rating:** NR  
**Genre:** Ani

**MIGRATION**

Fri, 12/22/23 WIDE  
**Director:** Benjamin Renner  
**Rating:** NR  
**Genre:** Ani

**UNTITLED UNIVERSAL EVENT FILM 2024 1**

Fri, 1/12/24 WIDE  
**Rating:** NR

**UNTITLED UNIVERSAL ANIMATED EVENT FILM 2024 1**

Fri, 2/9/24 WIDE  
**Rating:** NR  
**Genre:** Ani

**UNTITLED UNIVERSAL EVENT FILM 2024 2**

Wed, 2/14/24 WIDE  
**Rating:** NR

**THE FALL GUY**

Fri, 3/8/24 WIDE  
**Stars:** Ryan Gosling, Emily Blunt  
**Director:** David Leitch  
**Rating:** NR  
**Genre:** Act

**KUNG FU PANDA 4**

Fri, 3/8/24 WIDE  
**Rating:** NR  
**Rating:** Ani

**UNTITLED UNIVERSAL ANIMATED EVENT FILM 2024 2**

Fri, 3/22/24 WIDE  
**Rating:** NR  
**Genre:** Ani

**UNTITLED UNIVERSAL EVENT FILM 2024 3**

Fri, 3/29/24 WIDE  
**Rating:** NR

**UNTITLED UNIVERSAL EVENT FILM 2024 4**

Fri, 5/10/24 WIDE  
Rating: NR

**UNTITLED UNIVERSAL EVENT FILM 2024 5**

Fri, 6/21/24 WIDE  
Rating: NR

**DESPICABLE ME 4**

Wed, 7/3/24 WIDE  
Stars: Steve Carell, Kristen Wiig  
Director: Chris Renaud  
Rating: NR  
Genre: Ani

**UNTITLED BLUMHOUSE PRODUCTIONS PROJECT 2024 1**

Fri, 9/13/24 WIDE  
Rating: NR  
Genre: Hor

**UNTITLED UNIVERSAL ANIMATED EVENT FILM 2024 3**

Fri, 9/27/24 WIDE  
Rating: NR  
Genre: Ani

**UNTITLED BLUMHOUSE PRODUCTIONS PROJECT 2024 2**

Fri, 10/24/24 WIDE  
Rating: NR  
Genre: Hor

**WICKED PART 1**

Wed, 12/25/24 WIDE  
Stars: Ariana Grande, Cynthia Erivo  
Director: Jon M. Chu  
Rating: NR  
Genre: Mus

**VERTICAL ENTERTAINMENT**

**THE STORIED LIFE OF A.J. FIRKY**

Fri, 10/7/22 MOD  
Stars: Kunal Nayyar, Lucy Hale  
Director: Hans Canosa  
Rating: NR  
Genre: Rom/Com

**THE AMAZING MAURICE**

Fri, 1/13/23 LTD  
Stars: Hugh Laurie, Emilia Clarke  
Director: Toby Genkel  
Rating: NR  
Genre: Ani

**WARNER BROS.**

818-977-1850

**BLACK ADAM**

Fri, 10/21/22 WIDE  
Stars: Dwayne Johnson, Aldis Hodge  
Director: Jaume Collet-Serra  
Rating: NR  
Genre: Act/Fan  
Specs: Imax

**HOUSE PARTY**

Fri, 12/9/22 WIDE  
Stars: Tosin Cole, Jacob Latimore  
Director: Calmatic  
Rating: NR  
Genre: Com

**UNTITLED WB EVENT FILM 2023**

Fri, 2/10/23 WIDE  
Rating: NR

**SHAZAM! FURY OF THE GODS**

Fri, 3/17/23 WIDE  
Stars: Zachary Levi, Jack Dylan Grazer  
Director: David F. Sandberg  
Rating: NR  
Genre: Act/Adv/Fan  
Specs: Imax

**EVIL DEAD RISE**

Fri, 4/21/23 WIDE  
Stars: Alyssa Sutherland, Lily Sullivan  
Director: Lee Cronin  
Rating: NR  
Genre: Hor

**THE FLASH**

Fri, 6/23/23 WIDE  
Stars: Ezra Miller, Kiersey Clemons  
Director: Andy Muschietti  
Rating: NR  
Genre: Act/SF/Fan  
Specs: Imax

**BARBIE**

Fri, 7/21/23 WIDE  
Stars: Margot Robbie, Ryan Gosling  
Director: Greta Gerwig  
Rating: NR  
Genre: Com

**THE MEG 2**

Fri, 8/4/23 WIDE  
Stars: Jason Statham, Wu Jing  
Director: Ben Wheatley  
Rating: NR  
Genre: Act

**BLUE BEETLE**

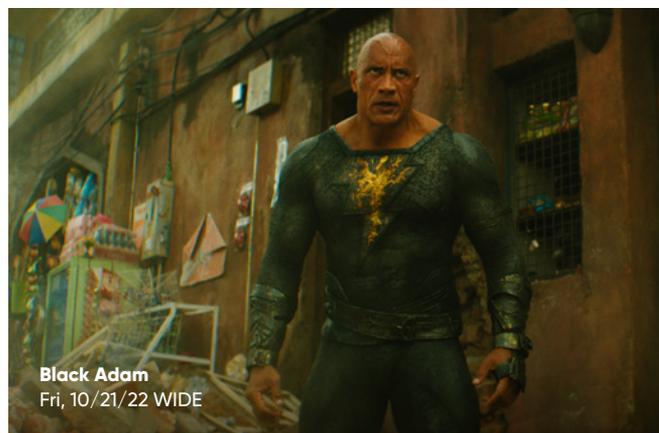
Fri, 8/18/23 WIDE  
Stars: Xolo Maridueña  
Director: Angel Manuel Soto  
Rating: NR  
Genre: SF/Fan/Act

**THE NUN 2**

Fri, 9/8/23 WIDE  
Director: Michael Chaves  
Rating: NR  
Genre: Hor

**UNTITLED DC EVENT FILM 2023**

Fri, 9/22/23 WIDE  
Rating: NR  
Genre: Act



**DUNE: PART TWO**

Fri, 11/17/23 WIDE  
Stars: Timothée Chalamet, Zendaya  
Director: Denis Villeneuve  
Rating: NR  
Genre: SF  
Specs: Imax

**WONKA**

Fri, 12/15/23 WIDE  
Stars: Timothée Chalamet  
Director: Paul King  
Rating: NR  
Genre: Fan  
Specs: Imax

**THE COLOR PURPLE**

Fri, 12/20/23 WIDE  
Stars: Corey Hawkins, Taraji P. Henson  
Director: Blitz Bazawule  
Rating: NR  
Genre: Mus

**AQUAMAN AND THE LOST KINGDOM**

Fri, 12/25/23 WIDE  
Stars: Jason Momoa, Patrick Wilson  
Director: James Wan  
Rating: NR  
Genre: Act/SF/Fan  
Specs: Imax/Dolby Vis/Atmos

**TOTO**

Fri, 2/2/24 WIDE  
Director: Alex Timbers  
Rating: NR  
Genre: Ani

**UNTITLED GODZILLA/KONG EVENT FILM**

Fri, 3/15/24 WIDE  
Director: Adam Wingard  
Rating: NR  
Genre: Act/SF  
Specs: Imax

**THE LORD OF THE RINGS: THE WAR OF THE ROHIRRIM**

Fri, 4/12/24 WIDE  
Director: Kenji Kamiyama  
Rating: NR  
Genre: Ani/Fan

**FURIOSA**

Fri, 5/24/24 WIDE  
Stars: Anya Taylor-Joy, Chris Hemsworth  
Director: George Miller  
Rating: NR  
Genre: Act

**UNTITLED DC EVENT FILM 2024**

Fri, 6/21/24 WIDE  
Rating: NR

**UNTITLED NEW LINE HORROR EVENT FILM 2024 1**

Fri, 7/12/24 WIDE  
Rating: NR  
Genre: Hor

**UNTITLED NEW LINE HORROR EVENT FILM 2024 2**

Fri, 8/2/24 WIDE  
Rating: NR  
Genre: Hor

**UNTITLED NEW LINE EVENT FILM 2024 3**

Fri, 9/6/24 WIDE  
Rating: NR

**JOKER: FOLIE À DEUX**

Fri, 10/4/24 WIDE  
Stars: Joaquin Phoenix  
Director: Todd Phillips  
Rating: NR  
Genre: Dra/Thr

**UNTITLED WB EVENT FILM 2024**

2024  
Fri, 11/8/24 WIDE  
Rating: NR

**UNTITLED NEW LINE EVENT FILM 2024 4**

Fri, 12/20/24 WIDE  
Rating: NR

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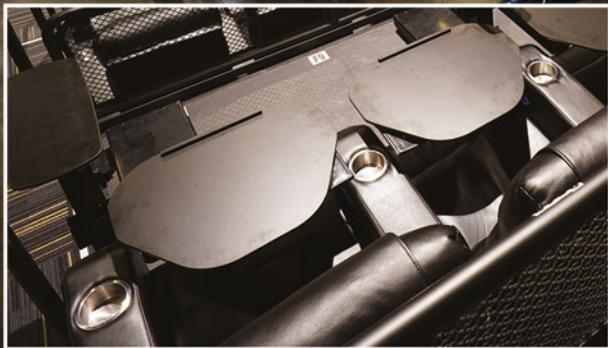
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