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July 2025

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Boxoffice Pro has served as the official publication of Cinema United since 2007. As part of this partnership, Boxoffice Pro is proud to feature exclusive columns from Cinema United while retaining full editorial freedom throughout its pages. As such, the views expressed in Boxoffice Pro reflect neither a stance nor an endorsement from Cinema United.

ANGEL STUDIOS

On the Cover

Angel Studios is one of the most talked-about and disruptive forces in entertainment today, bringing audience-powered films to theaters worldwide. With theatrical hits like *Sound of Freedom* and *Homestead*, Angel has proven that stories chosen by the audience, for the audience, can resonate on a massive scale.

At the core of its success is the Angel Guild—a passionate community that votes on and invests in future projects, ensuring only the most compelling stories make it to the big screen. This innovative model, combined with Pay-It-Forward ticketing, makes theatrical experiences more accessible than ever.

Angel Studios is committed to working hand-in-hand with exhibitors, recognizing their vital role in delivering powerful, uplifting films to audiences everywhere. As the studio continues to champion stories that amplify light, it invites theater owners to be part of shaping the future of cinema. Learn more at AngelStudios.com.

EXECUTIVE LETTER

A CINEMATIC SUMMER

➔ There's nothing quite like a summer day at the movies—leaving the blistering heat of the outside world for air-conditioning, the smell of movie theater popcorn, and an abundant array of films across all genres. As the summer movie season marches on, we take a look at the landscape of theatrical exhibition with one of our most highly anticipated annual features: Giants of Exhibition, a ranking of the top 50 chains in North America by screen count.

Also in this issue, you'll get a glimpse of theatrical exhibition's present and future. I am particularly pleased to bring a regular feature from earlier in our 105-year history out of retirement: Showmandizer, where we showcase some of the in-theater marketing campaigns and lobby activations cooked up by exhibitors and distributors to make the moviegoing experience that much more special. If you'd like to share your showmanship in a future issue, drop us a line at numbers@boxoffice.com.

Interviews with executives from technology innovators Barco, Lumma 4D, and HeyLED paint the picture of an industry that embraces cutting-edge

technology, whether projectors, screens, or immersive seating. Embracing the latest and greatest in cinema technology is at the heart of our feature on Maryland-based R/C Theatres, a family-run chain that proves a community-oriented, Main Street feel doesn't have to come at the expense of exceptional presentation. Finally, in our latest Indie Focus column, presented by Spotlight Cinema Networks, you'll find a sneak peek at Art House Convergence's summer Convening, an in-person event in Chicago that is centered around independent and art house exhibitors.

From the industry's biggest giants to the art house tastemakers of the cinema world, this issue, like a multiplex in July, has a little bit of everything.

As always, thank you for your time, attention, and support. Celebrating the cinema experience is our entire raison d'être, and you—whether you're with a cinema, a studio, a vendor partner, or a trade association—give us a lot to work from.

REBECCA PAHLE
Deputy Editor, Boxoffice Pro

From the industry's biggest giants to the art house tastemakers of the cinema world, this issue, like a multiplex in July, has a little bit of everything.

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INDUSTRY



“I do think that some folks hear ‘art house’ and immediately think ‘Oh that’s not for me.’ They may believe that art house cinema means strictly obscure, highbrow, or academic films—but this is assuredly not the case!”

Indie Focus: The Art House Community Convenes in Chicago, p. 24

TRADE TALK



BARCO UNVEILS HDR BY BARCO SLATE AND U.S. EXPANSION PLANS

➔ Barco has announced its HDR by Barco slate through the end of 2025, alongside plans for a U.S. rollout that will increase the technology’s domestic footprint. Regal Cinemas, one of the initial exhibition circuits to implement Barco’s HDR format, is driving the expansion with a commitment to 20 domestic RPX screens by the end of 2025. Moviegoers can also expect additional HDR locations from Texas-based Alamo Drafthouse, which will bring the total number of HDR by Barco–enabled theaters to over 30 by the end of 2025.

The upcoming HDR by Barco releases include films that will appeal to all demographics, each selected for their striking cinematography, visual effects, or captivating color palettes. Additional 2025 titles are still expected from major U.S. studio partners and emerging international filmmakers, including highly anticipated Indian cinema content from the company’s recently announced partnership with Prasad Film Labs. The lineup highlights Barco’s commitment to enhancing the cinema experience and delivering a wider creative palette for

Upcoming HDR by Barco Releases:

- **Jurassic World Rebirth** (Universal Pictures & Amblin Entertainment) July 2, 2025
- **Superman** (DC Studios & Warner Bros. Pictures) July 11, 2025
- **Smurfs** (Paramount Animation) July 18, 2025
- **The Fantastic Four: First Steps** (Marvel Studios) July 25, 2025
- **The Bad Guys 2** (Dreamworks Animation) August 1, 2025
- **Sketch** (Angel Studios) August 6, 2025
- **Caught Stealing** (Sony Pictures) August 29, 2025
- **The Long Walk** (Lionsgate) September 12, 2025
- **The Smashing Machine** (A24) October 3, 2025
- **Wicked: For Good** (Universal Pictures) November 21, 2025
- **Avatar: Fire and Ash** (20th Century Studios) December 19, 2025

filmmakers to bring their vision to life on the big screen.

Installations are currently underway for the latest round of HDR by Barco auditoriums, beginning with the Alamo Drafthouse Lakeline in Austin, Texas.

Area moviegoers can currently experience HDR by Barco with the opening of Universal Pictures and DreamWorks Animation’s *How to Train Your Dragon*. Based on the company’s patented Lightsteering technology, Barco’s approach to cinematic HDR works by strategically redistributing light onscreen to produce images with highlights that are over six times brighter than traditional projection, while retaining rich details in the darks for greater depth, clarity, and range. HDR by Barco produces a wide color gamut with high-contrast images that captivate audiences. Moviegoers were first introduced to HDR by Barco last fall as part of a special exhibition series that ran over the 2024 holiday season in select cities. Today, the premium format can be found in cinemas in the U.S., the U.K., and India.

Barco also announced a new dedicated HDR by Barco facility in the iconic Glen Glenn Film Center in Hollywood, which will open this July. The fully renovated suite will feature Barco HDR Lightsteering projection technology as well as state-of-the-art sound and film grading capabilities. The studio will be open by appointment, to HDR by Barco partners including filmmakers, for feature grading, industry demos, and exclusive screenings.

UNIC/COCA-COLA ANNOUNCE ODEON CINEMAS GROUP AND PATHÉ CINÉMAS FRANCE AS THE JOINT WINNERS OF CINEEUROPE 2025’S UNIC/COCA-COLA RETAIL AWARD

➔ Pathé Cinémas France and Odeon Cinemas Group have been announced as the joint winner of CineEurope 2025’s Retail Award. The award, initially introduced by Coca-Cola at the 2024 edition of CineEurope, recognizes and celebrates the excellence and business importance of retail to theatrical exhibition.

For 2025, Coca-Cola has partnered with UNIC to present the UNIC/Coca-Cola Retail Award. A new selection process welcomed entries from theatrical exhibition across Europe, resulting in four finalists for final judging: Notorious Cinemas, Odeon Cinemas Group, Pathé

Cinémas France, and Village Cinemas. This year’s judging panel consisted of Nicola Knight (head of Away from Home Insight, Institute of Grocery Distribution), Malcolm MacMillan (managing director, U.K., EVP exhibitor relations, Boost, The Boxoffice Company), and Sonia Ragone (industry relations and research manager, UNIC).

Of the four finalists, Pathé Cinémas France and Odeon Cinemas Group both received equal scores from the judging panel. While the entries differed in approach, both were deemed equally outstanding, warranting the decision to honor the companies as joint winners. Pathé Cinémas France’s submission was their innovative and elegant popcorn bar at the Pathé Café at Pathé Palace in Paris, while Odeon Cinemas Group won for their omnichannel digital food and beverage sales program.



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IMAX NAMES HEATHER MORGAN AS HEAD OF GLOBAL DISTRIBUTION

➔ Imax Corporation has named entertainment executive Heather Morgan as head of global distribution. Morgan will oversee curation for the company’s expansive content portfolio across its global network. Previously, Morgan served as chief content officer of Alamo Drafthouse Cinemas. Morgan will be based in Imax’s Playa Vista office and will report to Jonathan Fischer, the chief content officer of Imax. Additionally, Steve Garrett will continue in his role as head of domestic distribution, while taking on an expanded role as head of alternative content for Imax.

Morgan joins Imax as Craig Dehmel, the company’s longstanding head of global distribution, steps down from his role. During Dehmel’s successful nine-year tenure with Imax, the company delivered the best years in its history at the global box office. Thanks in part to his leadership, the company has more than doubled the number of films, events, and experiences programmed annually across its global network, including its pivotal expansion into local language releases.

As chief content officer for Alamo Drafthouse Cinemas, Morgan oversaw film curation for the company’s 42 locations, with 350 screens exhibiting and eventizing over 1,600 releases annually. In her role, Morgan led Alamo’s studio partnerships, spearheading its distribution agreements and driving promotional strategies. She also oversaw business development opportunities and revenue optimization. Morgan joined Alamo as chief of staff and strategy, a role in which she collaborated on the company’s 2024 acquisition by Sony Pictures Entertainment. Previously, she held executive roles in content and programming at Harkins Theatres and AMC Entertainment.

“Heather has a proven ability to wield data, creativity, and audience insights in developing programming strategies that resonate with audiences,” says Fischer. “As demand for the Imax Experience soars and our content portfolio expands to more than 130 films and events each year, Heather’s expertise will be critical in delivering for our fans and maximizing the value of our unique global platform.”



TIMEWAYING SETS NEW BENCHMARK WITH 16 DCI-CERTIFIED CINEMA SCREENS

➔ Timewaying has expanded its HeyLED cinema screen lineup to offer DCI-certified LED display solutions from 4 meters to 22 meters. Screen options are tailored for everything from boutique VIP rooms to premium large-format auditoriums. The updated HeyLED portfolio includes 4 meter to 6 meter screens designed for private and boutique cinemas, featuring 4K HDR visuals; 7 meter to 13 meter screens optimized for mainstream commercial theaters; and 14 meter to 22 meter screens built for a high-impact, premium large-format experience.

Timewaying’s latest perforated LED screen exceeds the market norm with up to 20 percent open area, ensuring natural sound transmission. Its flexible curvature capability adapts to irregular auditorium shapes, optimizing the viewing angles for every seat. These screens are engineered with lightweight cabinets and an advanced module perforation design for efficient heat dissipation, facilitating easy installation and transportation.

In partnership with the Southern University of Science and Technology (SUSTech), Timewaying is developing AI-driven 3D content modeling tailored for large screens. This ongoing innovation aims to unlock new applications such as concerts, sports broadcasts, and immersive exhibitions and build an integrated ecosystem where advanced hardware and AI-powered content services empower cinemas to create versatile platforms.



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AMC THEATRES
TO MAKE MOVIEGOING
MORE AFFORDABLE
WITH WEDNESDAY
PRICING INITIATIVE

➔ AMC Theatres has announced a major new pricing initiative designed to make moviegoing more affordable than ever. Beginning July 9, AMC Stubs members will enjoy 50% off the adult evening base ticket price all day long on Wednesdays at all AMC locations in the United States. This new program is in addition to AMC’s ongoing discounts for AMC Stubs members on Tuesdays.

Available to all 36 million AMC Stubs members, including any new members of AMC Stubs (AMC Stubs Insider membership is completely free to join), the new program allows guests to experience the latest blockbuster hits and other beloved stories on the big screen at a significantly reduced cost. Additional charges for premium formats, such as Imax at AMC, Dolby Cinema at AMC, Prime at AMC, and RealD 3D, apply; however, the 50 percent discount will also be applied to the base ticket price for these formats. While certain movies and holiday periods may be excluded from the 50 percent off Wednesdays effort, it is envisioned that if successful, this new AMC pricing initiative will be almost universally

available at all AMC Theatres in the United States going forward. Guests who are not currently AMC Stubs members can sign up to be AMC Stubs Insider members for free through the AMC mobile app, website, or at their local theater. AMC Stubs membership allows users to earn points that are redeemable for discounts at AMC Theatres and offers additional perks year-round, including half-price tickets on Wednesdays, free birthday rewards, and

access to exclusive offers and promotions. “At AMC, we’ve gone to great lengths to create the preeminent moviegoing environment at our AMC theaters, including offering more comfortable seating, more premium formats, and better food and beverage offerings,” says Adam Aron, AMC chairman and CEO. “Now, we are also pleased to make moviegoing more affordable with our new 50 percent off Wednesdays. Realistically, we could not afford to have made this

change to our ticket pricing strategy until the box office showed true signs of sustained recovery. But the box office has been booming, and the remainder of 2025 appears poised to continue that upward box office trend.

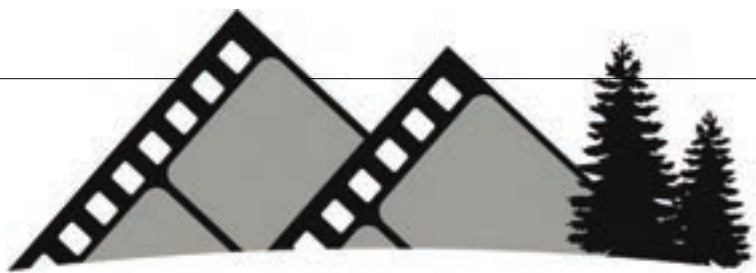
“The introduction of Discount Tuesdays several years ago has turned Tuesday into one of the best-attended days of the week, in part because there is a segment of the moviegoing audience who looks first for a great value in their moviegoing. With AMC’s introduction of 50 percent off Wednesdays, we’re looking to turn Wednesday into a similarly strong-attendance day for moviegoers at our theaters.”



2025 ROCKY MOUNTAIN
THEATRE CONVENTION
SET FOR SEPTEMBER
23–25 IN SPOKANE

➔ Registration is open for the 2025 Rocky Mountain Theatre Convention (RMTc), returning to the beloved Historic Davenport hotel in Spokane, Washington, September 23–25, 2025. Cinema operators and industry partners are invited to reserve their spot at the only regional convention of its kind in the West.

Hosted by the Rocky Mountain National Association of Theatre Owners (RMNATO), the annual convention is open to all cinema operators, vendors, and studio representatives, regardless of location or size. The event draws participants from across the western United States and Canada, with especially easy access for those in Colorado, Idaho, Montana, New Mexico, Utah, Wyoming, Arizona, Alaska, Washington, Oregon, British Columbia, and Alberta. With budget-friendly registration rates and discounted hotel pricing, the convention offers a welcoming opportunity to build



Rocky Mountain
THEATRE CONVENTION

community, camaraderie, and connection, all within an intentionally modest, community-focused format.

This year’s programming includes: A targeted trade show featuring cinema technology, concessions, and service vendors

Studio screenings and marketing presentations, including upcoming release previews

Educational panels and seminars focused on industry trends, challenges, and operational strategies

Lively networking events, including the Opening Night Mixer, Scholarship Fund Dinner and Raffle, and Wrap Party

Farewell Reception

Back by popular demand, the pre-convention golf outing returns on Monday, September 22, at the world-renowned Coeur d’Alene Resort Golf Course, home of the iconic floating green. This event is open only to registered convention attendees, with limited spots available. Vendor sponsorship packages are available, offering high-impact visibility, premium trade show placement, and full access to convention events. For full convention details, hotel information, golf registration, and sponsorship opportunities, visit www.rmnato.com or email convention@rmnato.com.



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Sept 23-25, 2025

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an expansive TRADE SHOW,
exclusive FILM SCREENINGS,
and fun NETWORKING events.

Questions? Contact Diane at convention@rmnato.com

Full convention details at www.rmnato.com

REGAL CINEWORLD GROUP APPOINTS VIKKI NEIL AS NEW U.S. HEAD OF MARKETING

 Regal Cineworld Group has announced the appointment of Vikki Neil as the company's new head of marketing in the United States. The announcement was made by Adam Rymer, chief U.S. commercial officer for Regal Cineworld Group, to whom she will report. In her new role, Neil will lead all marketing efforts across the U.S., driving Regal's brand awareness, customer engagement, communications, and revenue growth. She will manage national marketing, creative, paid media, and PR campaigns to promote upcoming film releases, theater amenities, premium formats, local theaters, and concessions. She will serve as a key partner with film studios in developing co-branded promotional campaigns. Neil will also oversee the strategy, growth, and innovation of Regal Crown Club and Regal Unlimited, ensuring these loyalty programs drive retention, acquisition, and guest lifetime value. She will run all consumer and brand communications across digital, mobile, email, social media, and in-theater channels, aligning marketing efforts with the sales, customer service, and theater operations teams to ensure guest satisfaction. She will direct the company's philanthropic efforts, along with the Regal Foundation.

Neil is a seasoned marketing executive who has led marketing, digital, partner-




ships, and direct-to-consumer strategies for major brands including HGTV, HBO, Food Network, Warner Bros., Max, Discovery, and CNN. She has a proven track record in change management, navigating mergers and fostering a positive culture in fast-paced, highly competitive environments. During her successful tenure at Warner Bros. Discovery (WBD), Neil was instrumental in establishing the foundation for the company's streaming

to Warner Bros. Discovery, overseeing the integration of the marketing and creative teams.

“Vikki is a dynamic, consumer-focused marketing leader with vast experience in the entertainment, sports, and lifestyle sectors. Her extensive expertise will be invaluable to Regal as we move the company into its next phase and further build relationships with our guests,” says Rymer.

efforts. She most recently served as executive vice president of global brand and creative in streaming, where she led the global brand strategy and the launch campaign for Max, integrating Discovery+ and HBO streaming apps while expanding to include HGTV, Warner Bros. movies, CNN, and live sports from MLB and NBA. The expanded service reached over 100 million subscribers. She has managed a global team of marketing and creative professionals across the U.S. and Europe. Ahead of the merger, Neil was instrumental in the company-wide rebrand

NATIONAL CINEMEDIA PARTNERS WITH OPERATIVE'S AI-BASED CLOUD SOLUTIONS

 National CineMedia (NCM) and Operative have partnered to enhance advertising operations, improve inventory forecasting, and optimize sales activities across multiple channels. Through this partnership, Operative will enable NCM to more precisely forecast future demand, helping to optimize sales and operational workflows and drive improved yield across its business.

To achieve its goals, NCM will leverage Operative's suite of solutions, including AOS, the cloud-based intelligent media management platform; STAQ, the leading analytics and reporting tool; and OnTarget, an ML-based forecasting tool that delivers accurate demand forecasts for content at the local level. With this insight, NCM can create more accurate packages and proposals for advertisers, delivering more intelligent and effective campaigns that drive better outcomes for clients.

Operative will further provide NCM with automated and accurate forecasts through an ML-based forecasting engine that leverages first-party, third-party, and exogenous data to automate predictions. Forecasts are visible and integrated into the sales process to improve long-term planning, unlock yield optimization, increase revenue generation, and reduce makegoods. Streamlined sales portals support proposal building, ordering, checkout, creative management, and reporting for clients and sales teams to build healthier pipelines, faster response times, and higher close rates.

Programmatic dashboard and executive dashboards will also track revenue generation and capture viewership factors and surface demand forecasts. They will also assist with media monetization via an SaaS, cloud-based integration hub for the ad sales ecosystem. There is also a cross-platform planning and order management system, where planning and yield teams can manage products and plans, as well as maintain deals throughout their entire lifecycle. 🍷



CINÉSHOW SET TO RETURN AUGUST 25–27

➔ **CinéShow returns for its 26th annual conference from August 25–27. The event includes three days of education, networking, and celebration for independent cinema operators across the region. Founded by the Theatre Owners of Mid-America (T.O.M.A.), CinéShow is the premier regional gathering for independent exhibitors from Texas, Oklahoma, Kansas, Missouri, Louisiana, Arkansas, and Mississippi.**

For a registration fee of \$295 per person, attendees gain access to a packed agenda that includes industry panels, educational seminars, offsite tours via motorcoach, a robust tradeshow featuring over 100 vendor booths, meals, and exclusive networking events. This year's event will honor two standout contributors to the cinema industry: Larry Etter, CCM, senior vice president at Malco Theatres Inc., will receive the Frank Liberto Award, presented by Ricos. Tim Patton, president and managing partner of Cinema Service Company,

will be recognized for two decades of leadership in securing studio participation at CinéShow.

"CinéShow is more than a conference—it's a chance for theater owners to sharpen their skills, adapt to a rapidly evolving industry, and build relationships that strengthen our exhibition community," says Joel Davis, T.O.M.A. board president and chief operating officer of Premiere Cinema Corp. "We're proud of the lasting support from our industry partners over the past 26 years."

"Larry has been a tireless advocate for education, training, and food safety in theaters. His impact on concession operations has elevated standards across the board," says Tony Liberto, president and chief executive officer of Ricos.

“Tim, in addition to his excellence in booking film for countless cinemas over the years, has been instrumental in bringing screenings, presentations, and studio engagement to life at this conference, and we are honored to recognize his contributions and achievement,” says Chance Robertson, chief executive officer of Flix Brewhouse.

A STRONG SUMMER PROVES THEATERS ARE AN ESSENTIAL PASTIME

BY MICHAEL O'LEARY, PRESIDENT & CEO, CINEMA UNITED



➔ With summer now fully underway, the coming months will be crucial to our industry's continued recovery. The start has been very strong, with *A Minecraft Movie*, *Sinners*, *Lilo & Stitch*, *How to Train Your Dragon*, and the incomparable Tom Cruise and *Mission: Impossible - The Final Reckoning* silencing cynics as fans stream into your theaters to celebrate movies on the big screen. June and July have delivered something for everyone, from *28 Years Later* and *F1* to *Elio* and *Jurassic World Rebirth*. Our core responsibilities at Cinema United are to tirelessly promote this industry by highlighting the great work exhibitors do each day and to push back on narratives that do not accurately or fully reflect this great industry. That is why we created the "Faces of Exhibition" video series, which has been seen by people worldwide. That is why we highlighted the reinvestment in your theaters last summer; it is why we have issued such reports as "Strength of the Theatrical Industry" last fall and "The Next Great Era of Cinema" in the days leading up to CinemaCon.

"Whether you are talking to an elected official, the media, a local civic group, parents at your kids' school, or even your friends and neighbors, we are all advocates for the unparalleled magic of the local theater."

It's why we chose to discuss marketplace realities candidly during the State of the Industry presentation in Las Vegas and why we remain engaged with the media in Los Angeles and around the world on a daily basis. As we enjoy a prosperous summer movie season, it is important to remind ourselves that everyone in exhibition is an ambassador for this great industry. Whether you are talking to an elected official, the media, a local civic group, parents at your kids' school, or even your friends and neighbors, we are all advocates for the unparalleled magic of the local theater. Now is the perfect time to remind everyone, including our toughest critics, of just how vital and resilient we are as an industry. Also, it is essential to reiterate that while exhibition is crucial to the success of the entertainment industry, we are not a Hollywood industry: We are a Main Street industry, and we are economic drivers for the communities in which many of you are located—communities beyond just New York and L.A.. The Cinema United Communications

team, led by Andrew Stewart, will be promoting some key messages throughout the summer:

- Visiting your local theater remains the premium entertainment option for movie fans of all ages.
- Your theaters are community anchors that drive the economic and cultural strength of cities and towns everywhere.
- The local theater is in cities and towns of all sizes, not just major metropolitan areas. Again, we are a Main Street industry!
- We also emphasize the importance of families to a healthy box office. There's a new surge of all-audience films that are connecting with family moviegoers at theaters across the country. It could be said that family films are having a cultural moment right now. At the time of writing, 10 PG-rated movies were released at more than 2,000 locations in 2025, up from 7 during the same period last year. To date, the 2025 domestic market share for PG-rated titles is 40 percent compared to 20 percent at the same point last year. But the impact of these films doesn't happen in isolation. Cinemas have been upgrading their facilities, and many of them are adding family entertainment centers and other amenities to their complexes, making them even more suitable for a full day of family entertainment in neighborhoods of all sizes.

As the summer continues to record enormous grosses and millions of people choose to partake in one-of-a-kind experiences in your cinemas, we embrace how, once again, the theatrical experience has proven itself an essential pastime. Our successes make it clear that cinemas continue to unite communities big and small across the country and globally for the singular event of seeing a movie on the big screen. It's the start of what will be a great summer for our industry and movie fans around the world. ▶



Supporting the Silver Screen Since the Silent Era.

We're a 117-year-old Midwest family business, so we're not real big on bragging – but when it comes to cinema seating? Let's just say, we've been making noise since the silent era. Literally. While Hollywood was finding its voice, we were finding new ways to improve the audience experience. And to this day, we still believe it's about more than just watching a film – it's about the magic of going to the movies.



CHARITY SPOTLIGHT

A Recap of Industry-Wide Charity Initiatives



Max Adelman, a team member at Santikos Entertainment's Silverado location in San Antonio, Texas, was honored by local nonprofit Mission Road Ministries as their 2025 Symbol of Success. Santikos is a long-time partner of Mission Road Ministries: Their Community Employee Program helps individuals with IDD, or intellectual and developmental disabilities, live their best lives.



➔ Mint juleps, derby raffles, and horse voting fun were all on offer at Variety – the Children's Charity of Greater Kansas City's 2025 Heart of Inclusion Gala, held on May 3. Thanks to the incredible generosity of Variety KC's supporters, the event raised more than \$1.4 million to further Variety KC's mission of inclusion for children with disabilities.

➔ Variety – the Children's Charity of Southern Nevada held their Magic of Variety fundraiser on May 19, welcoming the largest group of magicians to ever come together for a charity event in the history of Las Vegas. The show was emceed by Las Vegas' renowned radio personality Chet Buchanan and featured the prestidigitation of 10 Vegas magicians, including Mac King, Mike Hammer, and Variety – Southern Nevada's own president, Fielding West. The audience was able to buy raffle tickets for very unique items, including a special meet and greet with David Copperfield. Through the generous support of those attending, as well as luminaries such as Lance Burton and David Copperfield, the event raised enough money for eight adaptive bikes for local kids with mobility issues.



Cinemark closed out May with their annual Cinemark Cares Day, giving employees the opportunity to serve their local communities and contribute to causes that make a difference. This year, volunteers worked to benefit the North Texas Food Bank, which closes the hunger gap in North Texas by providing access to nutritious food to the one in six North Texas residents who struggle with food insecurity.



➔ On May 1, Santikos Entertainment hosted a Mega Food Distribution event at their Cibolo, Texas location. Volunteers, including many Santikos employees, worked to collect and sort food donations for the New Braunfels Food Bank, which fights hunger in Southwest Texas through food distribution, programs, education, and advocacy.



➔ For the March 2025 release of *Ghostbusters: Frozen Empire*, R/C Theatres partnered with the Chesapeake Ghostbusters, a highly regarded regional philanthropic organization, to bring some real-life Ghostbusters to two of their Maryland locations: R/C Lexington Exchange Movies 12 and R/C Hollywood

Cinema 4. Customers got to meet and take pictures with members of the Chesapeake Ghostbusters and were even able to take home a free ectoplasm test tube! A portion of concession sales went to benefit select charities affiliated with the Chesapeake Ghostbusters.



➔ Variety – the Children’s Charity of Eastern Tennessee, representing all U.S. Variety chapters, was incredibly honored to present a life-changing adaptive trike, funded by Gold Heart Pin sales, at this year’s Regal Cinemas General Manager Conference. This powerful moment showed firsthand how each pin sold in theaters helps provide vital mobility equipment to children who need it most.

➔ On Thursday, June 5, the New York City-based Motion Picture Club held the 29th Annual Max Fried Golf Tournament, with Tim Patton, owner of Cinema Service Company, as the year’s honoree. The previous day, MPC members and others in the NYC cinema community and elsewhere were invited to the “Night Before” Cocktail Party, held at Stout Bar’s Grand Central location in Manhattan. ♥

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UPCOMING EVENTS

<p>Variety the Children's Charity of: Alberta = AB Buffalo / Western NY = WNY Delaware Valley = DE Detroit = DT Eastern Tennessee = TN Illinois = IL Iowa = IA Kansas City = KC Pittsburgh = PT Southern California = SoCal St. Louis = SL Wisconsin = WI</p> <p>For more information, please visit the websites of the respective Variety chapters.</p> <p>To submit an upcoming event, email information to numbers@boxoffice.com</p>	<p>Wed., July 23 SoCal 13th Annual Poker and Casino Night Paramount Pictures Lot Hollywood, CA</p>	<p>Thu., August 21 IA Central Iowa Stag Powder River Ranch Cumming, IA</p>	<p>Thu., August 28 TX Al Webster Memorial Golf Tournament Golf Club at Twin Creeks Allen, TX</p>
	<p>Sat., July 26 IA Polo on the Green The Final Match Powder River Ranch Cumming, IA</p>	<p>Thu., August 21 IL 74th Annual Variety of IL Golf Classic Village Greens of Woodridge Woodridge, IL</p>	<p>Thu., September 4 AB 4th Annual Supervillain Charity Golf Tournament Silvertip Golf Resort Canmore, AB</p>
<p>Fri., July 11 TN Zoo Day Zoo Knoxville Knoxville, TN</p>	<p>Sat., August 2 – Sun., 3 KC Variety KC Presents the 2025 Variety Show: <i>Annie</i> Kauffman Center for the Performing Arts Kansas City, MO</p>	<p>Fri., August 22 IA Central Iowa Stag Powder River Ranch Cumming, IA</p>	<p>Mon., September 15 WI Variety Golf Classic Westmoor Country Club Brookfield, WI</p>
<p>Tue., July 15 WI Ben Marcus Variety Golf Classic Grand Geneva Resort and Spa Lake Geneva, WI</p>	<p>Fri., August 8 – Sun., 10 SL Variety SL & COCA Present: <i>Seussical Jr.</i> Center of Creative Arts St. Louis, MO</p>	<p>Sun., August 24 DT Variety SHINE Fashion Show Somerset Collection Mall Troy, MI</p>	<p>Wed., September 17 IA Cedar Rapids Stag The Midnight Gem Swisher, IA</p>
<p>Sun., July 20 Motion Picture Club Day at the Movies Street Fair 7th Ave. & 50th St., NY, NY</p>	<p>Mon., August 11 IA 37th Annual Leinenkugel's Golf Invitational Elmcrest Country Club Cedar Rapids, IA</p>	<p>Tue., August 26 TX CinéShow Trade Show Silent Auction and Door Prize Marriott Dallas Allen Hotel and Convention Center Dallas, TX</p>	<p>Sat., September 20 DE Variety Homecoming Variety Campus Worcester, PA</p>
<p>Fri., July 28 WNY Variety Night 2025 with the Buffalo Bisons Sahlen Field Buffalo, NY</p>	<p>Sat., August 16 PT Variety's Got Talent Sunken Bus Studios Pittsburgh, PA</p>	<p>Weds., August 27 TX Texan of the Year Gala TUPPS Brewery McKinney, TX</p>	

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THE ART HOUSE COMMUNITY CONVENES IN CHICAGO

Today's moviegoers require variety, not just in what they see, but in the cinemas they choose to patronize. In partnership with Spotlight Cinema Networks®, Boxoffice Pro is proud to present Indie Focus, in which we explore the wealth of experiences that cinemas—from the high-end luxury multiplex to the beloved community art house—offer their audiences.

SPOTLIGHT
CINEMA NETWORKS

Sponsored by Spotlight Cinema Networks



➔ In this installment of Indie Focus, **Boxoffice PRO** speaks to Kate Markham, executive director of Art House Convergence (AHC), a nonprofit that connects, amplifies, and advocates for the independent exhibition community. Following the massive success of last summer's Independent Film Exhibition Conference, or IND/EX, AHC returns to Chicago for the 2025 AHC Convening on July 28–29. Supported by Spotlight Cinema Networks, a lead sponsor of the event and longtime supporter of AHC, the Convening welcomes roughly 400 attendees—some from as far away as Brazil, France, Mexico, the U.K., and Canada—to, in Markham's words, “drill down into cinema-specific topics and conversations” affecting independent exhibitors. For more information on AHC, the 2025 Convening, and information on the summer 2026 IND/EX, visit arthouseconvergence.org

Can you highlight any panels or presentations that you're particularly excited to share with the AHC community? The keynote conversation with *Anora* director Sean Baker and his producing partner, Samantha Quan, looks particularly interesting. What can attendees expect from the conversation?

How to choose?!? The 2025 Art House Theater Day Ambassadors, Sean Baker and Samantha Quan, are joining us for a fireside chat *and* a screening [to celebrate] the 10th anniversary of *Tangerine* at the



Music Box Theatre [above]. We have three other (secret) screenings of new films or restorations ... and, of course, the diverse and actionable professional development education sessions for exhibition professionals that AHC is known for.

We have tracks for audience development and marketing, human resources, programming, leadership, fundraising, and operations. I am particularly excited for “Greening Your Cinema,” presented by Ellen White of Ecofixr. This is a session that we have presented before, but there have been many advancements in technology and environmental initiatives since then! I am also very excited for “UX. U What!?,” presented by Duncan Carson of the Independent Cinema Office in the U.K.. Patrons’ first point of contact with your cinema is no longer the sidewalk in front of the building or the physical box office; it’s your website. The user experience of your website will make an impression long before audiences make it to the front door. How can we make that experience as easy, useful, and true to your brand as possible?

What are the concerns the art house world has been sharing with you in the first half of 2025? What have been some of the high points?

The first half of 2025 has had its highs and lows. We’ve had incredible films on screen. *Sinners* has really reaffirmed a love of cinema for folks: People are coming back

“We are thrilled to partner, once again, with the Art House Convergence on the 2025 AHC Convening. Spotlight is dedicated to supporting our art house exhibitor partners and the AHC in providing a collaborative experience that provides the opportunity for all participants to share with and learn from one another.”

Bernadette McCabe
EVP, Event Cinema & Exhibitor Relations

to see it in the theater again and again, and in different formats. I had the good fortune to catch a sold out 70 mm screening at the Coolidge Corner Theatre. Sitting elbow to elbow with an entire room of people absolutely captivated with collective laughs and gasps really affirmed to me the mission of Art House Convergence. We’ve had *the* Tom Cruise unabashedly proclaiming his love of cinemas.

Contrast that with the news from the NEA of grant rescindments and the loss of funding for film programs and the proposed tariffs adding to an already tenuous economic position for the film industry and exhibition. Anxieties are heightened. I had mentioned in our last

interview for [State of the Art House 2025 in BOXOFFICE PRO’s CinemaCon 2025 issue] that we were cautiously optimistic.

We remain so; our mission-based cinemas will continue to find ways to bring film to their audiences.

AHC has launched its Visiting Members Program since we last spoke. Can you tell us a bit about it?

The Visiting Members Program is essentially a reciprocal membership program, much like the ones you may find at museums or botanical gardens across the country. For instance, if you are a member at the Sidewalk Film Center in Birmingham, Alabama, you can visit Gold Town Theater in Juneau, Alaska, and get member-priced tickets there as well. I used the Visiting Members Program myself during my visit to the aforementioned *Sinners* screening at Coolidge Corner in Brookline, Massachusetts: I am a member of the Music Box Theatre in Chicago and could use the reciprocal benefits to get member pricing at the Coolidge. So, while folks are planning their summer travel or road trips, they should check out the Visiting Members Program! I always check to see if there is a participating cinema in the places I visit. It is an incredible way to explore both the incredible film series that these cinemas are curating and also a wide and varied span of spaces, from the single-screen rear projection at The Brattle [in Cambridge, Massachusetts] to historic movie palace glamour at The Oriental Theatre at Milwaukee Film. I’ve always dreamed of creating a travelogue for Art House Convergence’s Visiting Members Program. Think *Roadtrip Nation* meets *Art House America* [from Criterion] with a sprinkle of the Amtrak writers’ residency. Even using my home of Chicago as a starting point, there is a great string of participating cinemas stretching west to Omaha off of I-80, making for a cool, easy road trip (Music Box Theatre, Facets Film Forum, Siskel Film Center, FilmScene, Varsity Cinema, and Filmstreams). Or, if you are a public transit enthusiast like myself, I recently visited a number of cinemas in New York and Massachusetts over the course of a week using only mass transit!

[For a list of participating cinemas, visit arthouseconvergence.org.]

This is our Giants of Exhibition issue, where we rank the 50 biggest chains in North America by screen count. But those chains don’t come close to telling the whole story of the cinema community—indies, art houses, and festivals are absolutely vital. Why is it so important that this sector of the industry thrives? Are there any misconceptions you think people in the cinema industry at large have about the art house world?

Art houses are not just spaces to see films, and they are so much more than mainstream chains. They are community hubs that meet the artistic, educational, social, and cultural needs of their cities and towns. And they are the only spaces where all facets of film culture can be experienced by audiences: Independent, repertory, shorts, documentary, archival, world cinema, and experimental film all shine at art houses in addition to new releases. Without art houses, access to these films shuts off and critical needs of communities go unmet. These spaces need to thrive, so they can continue to be a home for these films and audiences.

I do think that some folks hear “art house” and immediately think “Oh that’s not for me.” They may believe that art house cinema means strictly obscure, highbrow, or academic films—but this is assuredly not the case! Art house runs the gamut of cinema: from children’s programming to midnight movies to trivia and craft nights to silent films with live musical accompaniment. There is something for everyone.

What else does AHC have planned for this summer?

We will celebrate Art House Theater Day on July 24, 2025, with an incredible lineup of films curated by our 2025 Programming Fellows. The lineup spans the gamut I mentioned above. There is French body horror, a contemporary indie classic, an animated family film, a classic repertory restoration, an archival hip-hop documentary, and more. Truly something for everyone. Catch a movie or become a member at your local independent cinema on July 24 to be a part of a nationwide movement celebrating art house cinemas.

Spotlight Cinema Networks has been sponsoring various AHC-led events for over a decade, including last year’s IND/EX and this year’s Convening. Why is it so important that these in-person yearly gatherings exist—ones that are geared specifically to the indie cinema crowd?

We are so grateful that Spotlight Cinema Networks recognizes the importance of these gatherings and has consistently provided support to facilitate them. There is alchemy in gathering exhibitors together to learn, connect, and troubleshoot. In the same way that we value the in-person theatrical experience, the opportunity to engage with strangers, friends, and colleagues at gatherings such as this is an experience that cannot be replicated on a screen. In the last 15 years we have seen the switch to digital projection and delivery, the expansion of indie distribution and self-distribution, the rise of social media, and other industry changes. To be able to face the ever-changing film exhibition industry *together* has enabled us to be more nimble and sustainable. ■

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WINNERS' GALLERY

Showcasing the Winners of the CinemaCon 2025 Official Poster Art Contest



→ During the first night of CinemaCon, Cinema United recognized the three winners of 2025's Official Poster Art Contest at the Caesars Palace Colosseum. Sponsored by Mobile Moviegoing, the CinemaCon 2025 Art Contest was open to all Cinema United member companies' theater employees. Artists were tasked with designing a poster using one of these three prompts: Friends' Night Out, Architectural Wonders, and Theater Snacks. Each winner's artwork was judged on marketability, creativity, design attractiveness, adherence to the artist's selected theme, and overall impact. All artists received a printed poster of their work, sent to them courtesy of CinemaCon and Cinema United. The three winners also received complimentary registration to the show and had their work featured in a gallery display at the convention. BOXOFFICE PRO is proud to bring you the winners' designs in this special feature. ▶



- 1. Concession Pals** by Anthony Battaglia, the senior manager of Cypress Cinemark 12 & XD in Cypress, Texas, won first place for his poster *Concession Pals*. Battaglia describes the piece as "a showcase for the fun and awe of experiencing the cinema." The poster uses iconic theater snacks as a group of friends who are engaged and entertained while at the movies.
- 2. Concession Crew** by Jo-Ellen Ellis, a senior graphic designer from Cineplex in London, Ontario, Canada, came in second place with her poster *Concession Crew*. The poster showcases the iconic crew of concession stand snacks—popcorn, candy, soda, and hot dogs—as a group of friends creating the perfect movie meal.
- 3. The Gilded Screen of Caesars** by Johanna Greif, a graphic designer from North Bend Theatre in North Bend, Washington, won third place for her poster *The Gilded Screen of Caesars*. The design blends the iconic architecture of Caesars Palace with the nostalgic glow of a classic movie theater marquee.

Prior Winners Gallery

- 2023 First Place**
Cinemagic by Meredith White,
Art Director, Cinemark, Plano, Texas
- 2024 First Place**
Grand Exterior by Patrick Stickney,
General Manager, Classic Cinemas
Elk Grove XQ, Elk Grove Village, Illinois





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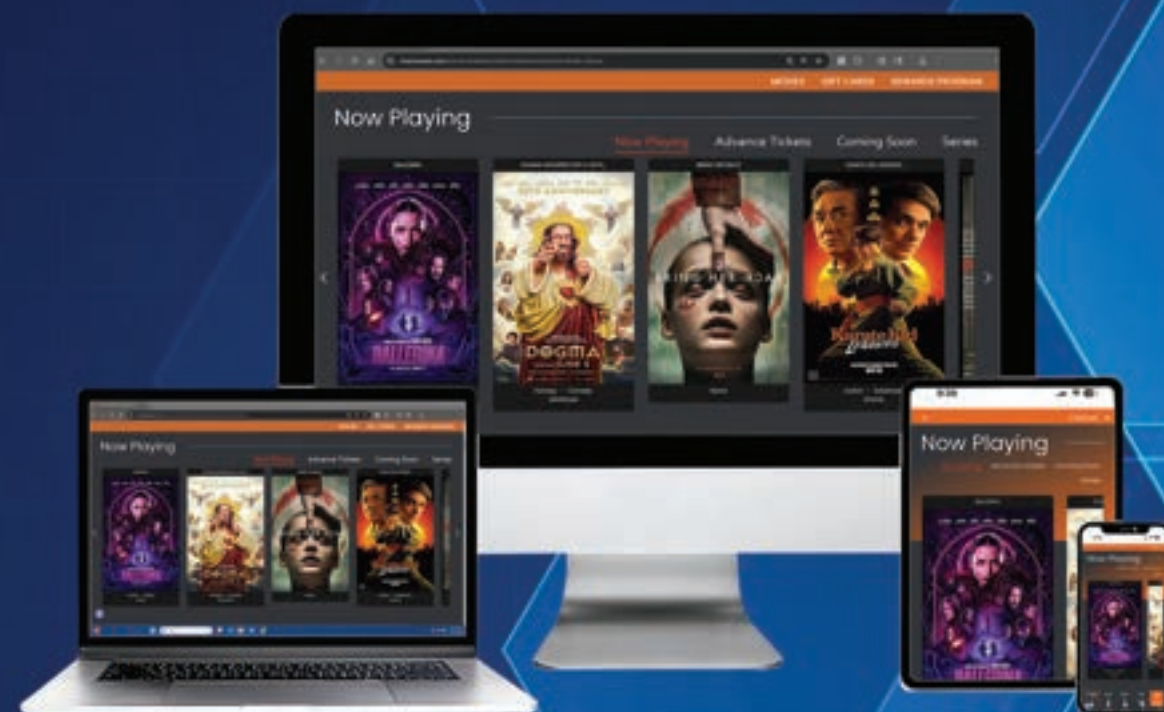
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01 AMC THEATRES

Headquarters: Leawood, KS
Founded: 1920
Screens: 7,135
Locations: 540

→ AMC Theatres entered 2024 still feeling the effects of the prior year's labor strikes, which contributed to a light Q1 slate across the industry. Throughout the first half of the year, AMC experimented with different ways to get guests back to their theaters, including the release of a Billie Eilish concert film and a \$0.99 promotional price for their subscription program, AMC Stubs A-List. Summer brought the megawatt blockbusters so desperately needed by the industry—with *Inside Out 2* and *Deadpool & Wolverine* leading the pack—and AMC was off to the races, breaking attendance records and regularly selling out movie-themed merchandise through the remainder of the year. Thanksgiving was particularly strong, with AMC enjoying the largest 5-day Thanksgiving weekend in their 104-year history in terms of admissions revenue, food and beverage revenue, and attendance. On the day after Thanksgiving, the chain secured its highest-ever revenue for a Friday and its second-highest single-day revenue ever, in the latter case lagging only the first

Saturday for *Avengers: Endgame* in 2019. In November, AMC unveiled their AMC Go Plan, the “most aggressive, forward-looking theatrical investment initiative this decade,” per Adam Aron, CEO and chairman. Under the plan, AMC will invest \$1.5 billion over the next four to seven years, with key priorities being expanding its premium format footprint, doubling or even tripling the number of screens using laser projection technology, and implementing theater renovations and seating upgrades. Taking inspiration from their U.K.-based chain, ODEON Cinemas, AMC announced the 2025 rollout of their “XL at AMC” auditorium concept, featuring a wall-to-wall screen at least 40 feet wide and 4K laser projection powered by Barco. Expected to hit the 50-screen mark by the end of 2025, “XL at AMC” allows more films to be shown on larger-than-normal screens at AMC theaters, an attractive option for a moviegoing public that is increasingly drawn to premium formats. AMC closed out 2024 with a Q4 that had 18 percent higher revenue than the same period in 2023; Q4 attendance was up 20 percent. Ultimately, AMC closed out 2024 with their total revenue down -3.6 percent from 2023 and their U.S. attendance down -7.4 percent. Brighter days were ahead, said Aron, thanks to “the decisive actions we took during 2024 to strengthen our balance sheet, lower our debt levels, bolster our cash reserves, and continue to position AMC to thrive as the box office grows.”



Jerramy Hainline
EVP, Fandango

Congratulations to the Giants of Exhibition! Your unwavering commitment to delivering unforgettable theatrical experiences continues to inspire us at Fandango. We're proud to be your partner, championing the power of cinema and finding innovative new ways to drive theater attendance. Fandango is celebrating an exciting milestone, as this year marks our 25th anniversary. In that time, we've sold more than one billion tickets for our studio and exhibitor partners. Today more than ever, our focus is on growth and innovation—modernizing our platforms, expanding access, and creating new pathways to bring more moviegoers to your theaters. In the past year alone, we've added hundreds of screens and locations to the Fandango network. We continue to scale our preorder concessions, and we've integrated several new point-of-sale partners, reinforcing our mission to be wherever movie fans are. Since launching our Fandango FanClub membership program in October 2024, our club members have purchased more than 1.5 million tickets to your theaters, and we keep adding more benefits to keep fans coming back for more. Meanwhile, our FanStore and creative e-commerce campaigns, which include ticket offers and collectible movie memorabilia, have deepened engagement and helped drive presales. And through the new Fandango RoundUp program, we've raised more than \$1 million for Boys & Girls Clubs of America, helping send thousands of kids to theaters this summer and beyond. We remain committed to elevating theatrical moviegoing and growing this business we all love, together. Grab your popcorn: It's showtime!





02 REGAL CINEMAS

Headquarters: Knoxville, TN
Founded: 1989
Screens: 5,558
Locations: 408

→ For Regal Cinemas’ parent company, Cineworld, 2024 marked the first full year under the leadership of Eduardo Acuña, the former Cinépolis executive who was tapped to replace longtime CEO Mooky Greidinger in the summer of 2023. While 2023 was an eventful year for Cineworld, and by extension Regal—shortly before Acuña’s appointment, the chain emerged from Chapter 11 bankruptcy, which they’d entered into roughly half a year earlier—2024 was a time for shoring up the essentials.

In a 2023 interview with BOXOFFICE PRO, Acuña identified his transition to Cineworld as coinciding with a “full reset” for the exhibitor, with the main priority being a renewed focus on customer experience and company culture. To better accomplish these goals, Cineworld made several key executive hires throughout 2024, including Thomas Song as CFO, Ben Hill as chief human resources officer, John Heinrich as general counsel, and Vince Fusco as Regal’s chief accounting officer. Long-time Regal executive John Curry, who joined the company in

1991 as an employee at the Regal Courtyard cinema in Nashville, Tennessee, was promoted to the role of SVP of commercial sales and marketing.

On the customer experience side, Regal has continued to invest in technology upgrades for its theaters; in March 2024, they unveiled the world’s largest 4DX immersive seating auditorium at their Times Square location. In July, the company announced the successful completion of a \$250 million capital raise for growth and investment, enabling them to embark on in-theater upgrades as well as improvements to Regal’s digital channels, including the website and app. According to CFO Thomas Song, “Regal is well positioned to invest in growth opportunities with highly accretive investments including brand-new luxury recliners in the United States and digital enhancements for our loyal customers.”

Deals for technology upgrades followed: Regal inked a deal with Christie to install over 280 of the technology provider’s RGB pure laser projectors and another with Barco to install 4,000 Series 4 laser projectors in theaters across the United States, United Kingdom, and other European markets by 2030. Along with AMC and B&B Theatres, Regal participated in a pilot program to introduce HDR by Barco projection technology to select high-profile theaters; the further rollout of HDR by Barco auditoriums is expected throughout 2025.



Gerwin Damberg
EVP Cinema, Barco

Congratulations to this year’s Giants of Exhibition from the entire Barco Cinema family around the world. It is our privilege to serve you and illuminate the power of stories that can only be told on the big screen. Your unwavering dedication to the film industry, commitment to providing exceptional cinematic experiences, and leadership in exhibition have not only entertained countless audiences but also elevated the standards of movie theaters everywhere. Through your innovation, passion, and resilience, you are beacons of excellence. Your efforts in curating diverse and high-quality film selections, creating immersive viewing environments, and embracing the latest technological advancements have set you apart. Each of your theaters offers a unique blend of the traditional and the modern, honoring the rich history of cinema while pushing the boundaries of what a moviegoing experience can be.

No matter the landscape and environment, your ability to adapt and thrive ensures your ability to continue bringing joy, excitement, and wonder to audiences around the world. Your role in fostering a love for cinema and supporting filmmakers in realizing their vision preserves the legacy of cinema for this generation and many to come. Your impact on the industry is profound, and we look forward to together delivering many more years of extraordinary cinematic experiences. The Barco Cinema team salutes you.



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03

CINEMARK

Headquarters: Plano, TX
Founded: 1984
Screens: 4,246
Locations: 304

→ Cinemark celebrated its 40th anniversary in 2024, with the company reflecting on its history while also achieving new domestic box office records. The centerpiece of Cinemark’s yearlong celebration came in August with its “Big in ’84” retro screening series, which brought audiences back to the company’s founding year with \$5 showings of 1984 favorites.

The chain welcomed over 200 million guests in 2024. Movie Club membership grew by 10 percent to nearly 1.4 million members, with Movie Club tickets accounting for 25 percent of domestic ticket sales. The company also expanded nontraditional content, such as faith-based, concert, and foreign films, which represented over 10 percent of Cinemark’s domestic admissions revenue. Cinemark maintains a continued focus on expanding premium formats, including their branded XD large-format auditorium and D-BOX immersive seating, which garnered a disproportionately high share of box office revenue. Other upgrade milestones include premium recliner seating in 70 percent of

the domestic circuit and the multiyear conversion of the entire circuit to Barco laser projectors, totaling 20 percent of the global footprint.

Powered by a diverse slate, Cinemark logged records across box office, premium formats, and food and beverage sales throughout the Thanksgiving holiday period, including the highest-ever five-day Thanksgiving box office, its most-attended single day in the postpandemic era, and the highest single-day food and beverage sales day in its history. Premium formats also surged, with XD and D-BOX delivering the chain’s top-grossing November premium format weekend of all time, in turn contributing to the company’s second-best November box office ever.

Last year also brought industry honors to the chain. Wanda Gierhart Fearing, Cinemark’s chief marketing and content officer, was honored at Variety – The Children’s Charity of Southern California’s annual Heart of Show Business luncheon for her industry leadership and community impact. Cinemark ended the year with the announcement that CEO Sean Gamble would be honored with the Marquee Award at CinemaCon 2025 for his unwavering dedication, commitment, and service to the motion picture theater industry. Regarding the honor, Gamble said, “This recognition is a testament to the incredible dedication and hard work of our entire Cinemark team, both past and present. Together, we have embraced innovation, enhanced the moviegoing experience, and positioned our company for growth and success while navigating unprecedented challenges over the past few years.”



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04 CINEPLEX

Headquarters: Toronto, ON
Founded: 1912
Screens: 1,617
Locations: 156

→ The largest exhibitor in Canada, Cineplex is known for a business model that prioritizes diversification. In addition to its cinema footprint, the company’s digital media arm connects brands with advertising opportunities in Cineplex theaters and in 76 of the top 100 shopping centers in the country.

Cineplex also connects brands and consumers via digital advertising opportunities in their trio of entertainment center concepts: The Rec Room, Junxion, and Playdium. An early player in the location-based entertainment space, in November of 2024 Cineplex opened Quebec’s first Rec Room location, where guests can enjoy a variety of games—including duckpin bowling and pool—a live entertainment space, an outdoor terrace, and several food and beverage options, including an upscale bar. Upstairs from The Rec Room is a fully reclined, all-laser, five-screen Cineplex theater, outfitted with D-BOX immersive seating in one of its auditoriums. Less than a month later, Cineplex opened their latest Playdium location—featuring amusement games, a

redemption center, party rooms, and a variety of food and beverage options—at Toronto’s CF Fairview Mall, where it is adjacent to a nine-screen Cineplex theater.

By the end of 2024, Cineplex had 16 location-based entertainment complexes spread throughout Canada; in an interview with BOXOFFICE PRO, CEO Ellis Jacob posited that they could go as high as 30, “but it’s not going to happen overnight. It’s got to be the right location, the right size, and [it has to fit] our ability to get the most synergies from the theater business. Really, our long-term focus is to be the leader in entertainment for Canadians, so when you think about entertainment, you think about us—whether it’s in a Rec Room or Palladium [location], or a movie theater.”



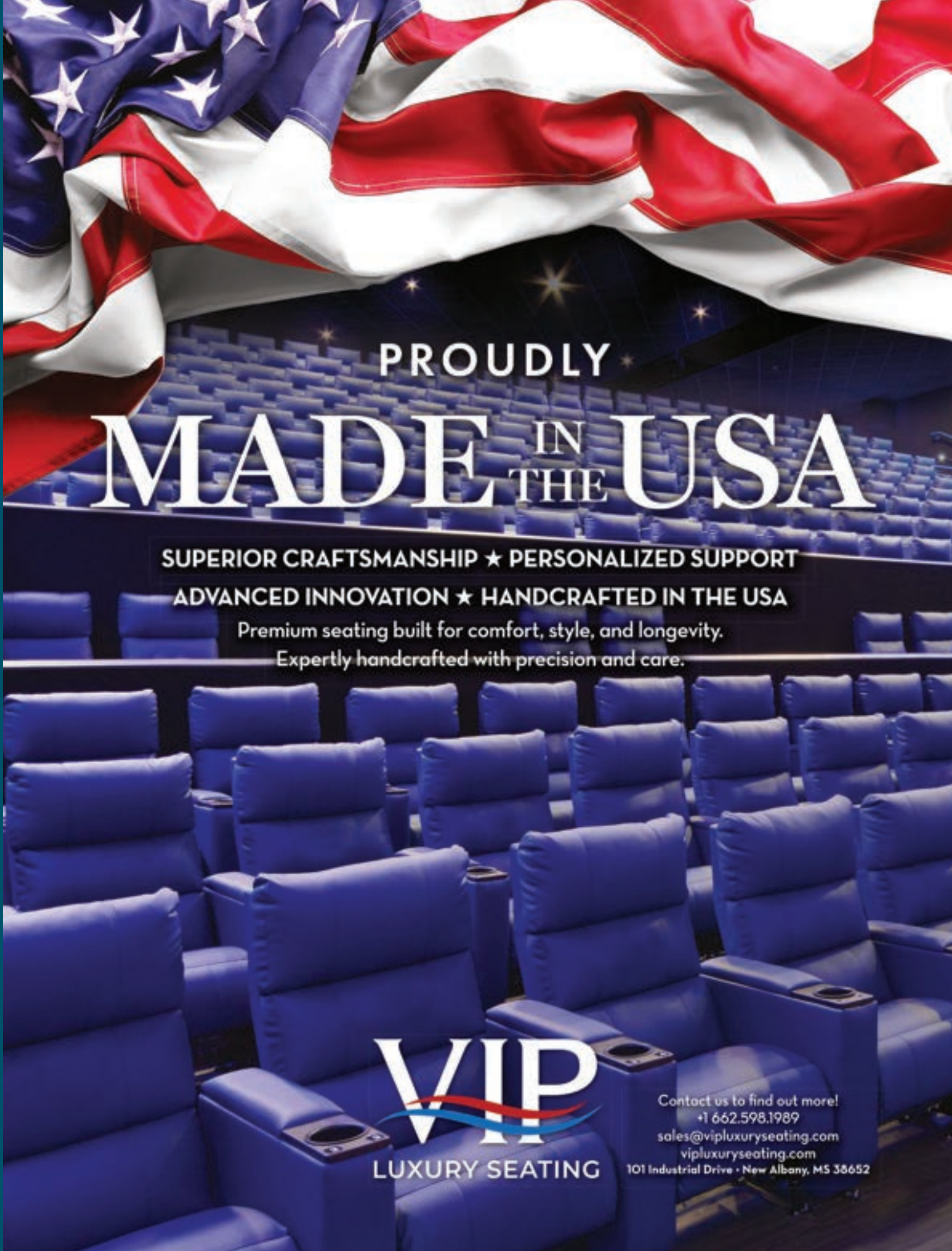
John Fennell
EVP, Sales

Adam Peterson
VP, Cinema Sales
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Shoulder to Shoulder, Screen to Screen

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THEATER | GIANTS OF EXHIBITION



05

MARCUS THEATRES

Headquarters: Milwaukee, WI
Founded: 1935
Screens: 981
Locations: 78

→ Marcus Theatres expanded several of its customer offerings throughout 2024, bringing guests new technological experiences as well as launching their own subscription program, the Marcus Movie Club, which allows members to see one 2D movie a month for \$9.99 a month (among other benefits). The launch came several months after the 10-year anniversary of the chain's Magical Movie Rewards program in May 2024, an occasion they celebrated by offering members free popcorn on Value Tuesdays.

The November 2024 launch of Marcus' subscription club coincided with a strong holiday period for the chain, during which they "continued to focus on providing value to our customers and driving attendance," according to Mark A. Gramz, Marcus Theatres president. The 1.6 percent dip in average ticket prices in fiscal year 2024 compared to fiscal

year 2023 reflects Marcus' concerted effort throughout 2024 to drive attendance via pricing promotions. (Per-patron average concessions revenue rose 2.1% during the equivalent period.) Gramz pointed to an increase in attendance during Q4 2024—when they benefited from a slate that "played particularly well with audiences in our markets"—as evidence that "any short-term impact on pricing will translate into a longer-term propensity for regular, repeat moviegoing."

On the technology front, a partnership with premium technology provider CJ 4DPLEX brought three new ScreenX auditoriums to the circuit in 2025, including the first ScreenX screen in the greater Chicago area. In Q1 2025, longtime Marcus executive Clint Wisialowski was promoted to executive vice president of content strategy, sales, research and development, and guest services.



06

B&B THEATRES

Headquarters: Liberty, MO
Founded: 1924
Screens: 530
Locations: 54

→ One of the oldest family-owned and operated cinema chains in North America—and the largest privately owned cinema chain—B&B Theatres began a new chapter in 2024. In April of that year, Bobbie Ford, Brittanie Baker, and Brock Bagby took over much of the chain's day-to-day operations from their father, Bob Bagby, who remains B&B's CEO and continues to oversee the chain's overall financial strategy, in addition to serving as the chairman of Cinema United.

Since the trio was promoted to co-president—with Ford as chief creative officer, Baker as chief operating officer, and Bagby as chief content, programming, and development officer—B&B Theatres has continued to expand its premium format footprint. The chain's new Red Oak, Texas, entertainment center is chock full of premium formats, including B&B's own propri-

etary Grand Screen PLF screen, the largest ScreenX panoramic screen in North America, and the first 4DX immersive seating auditorium for both B&B and the Dallas-Fort Worth area. This is in addition to a roster of other entertainment options that include a climbing wall, bowling, and pickleball and bocce ball courts.

The exhibitor also expanded to Ohio for the first time, renovating a former Cinemark theater in Macedonia to include ScreenX and Grand Screen auditoriums, among other amenities. The chain's first theater in New Jersey is in the works, located in East Rutherford's American Dream mall. When completed, it is expected to house the largest ScreenX auditorium in the world.



07

HARKINS THEATRES

Headquarters: Scottsdale, AR
Founded: 1933
Screens: 475
Locations: 32

→ Based out of Scottsdale, Arizona, Harkins Theatres kicked off 2024 with National Popcorn Day on January 19, offering patrons half-off Harkins’ famous popcorn, which in 2024 expanded its retail line to Sam’s Club locations in seven states. The summer of 2024 was marked by the appointment of Mike Bowers, president and CEO of Harkins, as chairman of The Cinema Foundation, the nonprofit arm of Cinema United. Bowers also serves as vice chairman of Cinema United’s executive board.

Harkins’ screen count, location count, and rank in the top 10 have all held steady in the last year, as the chain remains focused on providing an exceptional moviegoing experience for guests. Harkins completed the first wave of renovations at their Peoria, Illinois, Park West 14 location in 2024, adding a CINÉXL premium auditorium, an expanded food and beverage menu, and a bar, in addition to upgrading the lobby and decor. Harkins expanded into the dine-in space for the first time in 2023, and plans are currently underway for their own cinema entertainment concept, Harkins BackLot, with the first location expected to open in Phoenix, Arizona, this summer.



08

SANTIKOS ENTERTAINMENT

Headquarters: San Antonio, TX
Founded: 1911
Screens: 379
Locations: 27

→ Santikos Entertainment entered 2024 riding the momentum of a transformative 2023. Over the past year, the Texas-based circuit cemented its place among the industry’s elite with a series of strategic milestones. After doubling its footprint through the acquisition of VSS-Southern Theatres in 2023, Santikos followed through in early 2024 with a technology upgrade, announcing an agreement to install Christie’s RGB pure laser and RBe digital projectors in all 17 newly acquired Grand and AmStar locations. Santikos also continued its partnership with National CineMedia (NCM) last year, announcing a five-year exclusive cinema advertising agreement with NCM.

Operationally, Santikos continued to refine its cinema entertainment center model, completing ambitious remodels in Silverado and New Braunfels that blend moviegoing with bowling, arcades, and elevated food and beverage offerings.

Santikos doubled down on a comprehensive strategy centered around three key pillars: process optimization, system automation, and leadership development. By streamlining workflows and adopting industry best practices, the company boosted operational efficiency. Strategic investments in automation—spanning ticketing, concessions, and inventory—provided real-time data insights and enhanced decision-making. Leadership development played a critical role, with a focus on internal talent and experienced industry hires to guide the company’s expansion. Santikos’ expanded training programs aligned new team members from the Grand and AmStar acquisitions with the company’s mission-driven culture.



09

MALCO THEATRES

Headquarters: Memphis, TN
Founded: 1915
Screens: 349
Locations: 33

→ Memphis-based Malco Theatres maintains its placement in the top ten, operating locations across Tennessee, Arkansas, Mississippi, Kentucky, Louisiana, and Missouri. One of the few remaining family-owned exhibitors of its scale, Malco represents fourth-generation leadership with a forward-looking strategy. Following a 2023 partnership with Barco, Malco initiated a circuit-wide transition to laser projection, upgrading the chain’s Barco Series 2 projectors via the company’s Laser Light solution. Malco also invested in a digital food and beverage ordering platform.

Larry Etter, Malco’s senior vice president, was the recipient of the 2024 NAC Icon Award. “One of the great things about this job is they’ve given me so much freedom,” Etter said in an interview with BOXOFFICE PRO. “They’ve always displayed an extreme amount of confidence in my capabilities and abilities. They have never stopped me from continuing my education and sharing. They’ve always thought that whatever we can do to improve the experience in any movie theater will grow the business.”

The exhibitor continues to differentiate through operational flexibility, investment in premium amenities, and expanded food and beverage offerings, including branded bags of gourmet popcorn available for home delivery. Sustainability initiatives have also become a brand pillar. Malco was the first U.S. chain to adopt EcoSelect popcorn bags, and it continues to roll out LED lighting and paper reduction programs across the circuit to align with broader ESG exhibition imperatives.



10

ALAMO DRAFTHOUSE

Headquarters: Austin, TX
Founded: 1997
Screens: 348
Locations: 42

→ 2024 was a big year for Alamo Drafthouse, which for the first time can now count itself as one of the top 10 largest cinema chains in North America. Founded in 1997 as a single repertory theater in Austin, Texas, the chain has spent its nearly 30 years in operation accruing a loyal customer base with its strong brand identity, offbeat programming choices, and record of eventizing the moviegoing experience. Over the last year, the chain’s screen count has increased by 49 screens, reflecting two new openings in the San Francisco Bay area, one opening each in Florida, Indiana, and Boston—the first Alamo location in each of the three areas—and an extensive renovation and expansion of its Brooklyn location.

Over the past several years, the chain has survived a brush with bankruptcy (it filed for Chapter 11 in March 2021 and emerged the following June), entered new markets, renovated existing locations, beefed up its merchandise program, launched a subscription program and a proprietary premium large format brand, and secured several key leadership changes, including the promotion of president Michael Kustermann to CEO in mid-2023. In one of the biggest exhibition stories of last year, Alamo Drafthouse was acquired in the summer of 2024 by Sony Pictures Entertainment, specifically their Sony Pictures Experiences division, making it the first cinema chain to be owned by a studio since the repeal of the Paramount Decrees.

11

EMAGINE ENTERTAINMENT

Headquarters: Troy, MI
Founded: 1997
Screens: 330
Locations: 27

12 (TIE)

CARIBBEAN CINEMAS

Headquarters: San Juan, PR
Founded: 1968
Screens: 302
Locations: 34

12 (TIE)

LANDMARK CINEMAS OF CANADA

Headquarters: Calgary, AB
Founded: 1965
Screens: 302
Locations: 36

14

CMX CINEMAS

Headquarters: Miami, FL
Founded: 1997
Screens: 299
Locations: 27

15

CINÉPOLIS USA

Headquarters: Dallas, TX
Founded: 2011
Screens: 262
Locations: 26

16

NCG - NEIGHBORHOOD CINEMAS GROUP

Headquarters: Owosso, MI
Founded: 1983
Screens: 261
Locations: 27

17

PREMIERE CINEMAS

Headquarters: Big Spring, TX
Founded: 1993
Screens: 245
Locations: 22

18

GEORGIA THEATRE COMPANY

Headquarters: Saint Simons Island, GA
Founded: 1992
Screens: 229
Locations: 21

19

NATIONAL AMUSEMENTS (SHOWCASE CINEMAS)

Headquarters: Norwood, MA
Founded: 1936
Screens: 215
Locations: 16

20

STUDIO MOVIE GRILL

Headquarters: Dallas, TX
Founded: 2000
Screens: 196
Locations: 18

21

CINEMA WEST

Headquarters: Petaluma, CA
Founded: 1984
Screens: 194
Locations: 19

22

UNITED ENTERTAINMENT (UEC THEATRES)

Headquarters: Maple Grove, MN
Founded: 1993
Screens: 191
Locations: 22

23

LARRY H. MILLER MEGAPLEX THEATRES

Headquarters: Sandy, UT
Founded: 1999
Screens: 187
Locations: 17

24

READING CINEMAS USA

Headquarters: Culver City, CA
Founded: 2000
Screens: 179
Locations: 18

25

GALAXY THEATRES

Headquarters: Sherman Oaks, CA
Founded: 1998
Screens: 176
Locations: 15

26

GQT MOVIES

Headquarters: Grand Rapids, MI
Founded: 1930
Screens: 175
Locations: 22

27

ES VEDRA CINEMAS

Headquarters: Austin, TX
Founded: 2020
Screens: 171
Locations: 17

28

MJR THEATRES

Headquarters: Bloomfield Hills, MI
Founded: 1980
Screens: 164
Locations: 10

29

APPLE CINEMAS

Headquarters: East Walpole, MA
Founded: 2013
Screens: 162
Locations: 14

30

GOLDEN TICKET CINEMAS

Headquarters: Durham, NC
Founded: 2016
Screens: 157
Locations: 22

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31 (TIE)

CINEMA ENTERTAINMENT CORP (CEC THEATRES)

Headquarters: Waite Park, MN
Founded: 1964
Screens: 154
Locations: 19

31 (TIE)

PHOENIX THEATRES

Headquarters: Knoxville, TN
Founded: 2001
Screens: 154
Locations: 13

33

REGENCY THEATRES

Headquarters: Agoura Hills, CA
Founded: 1996
Screens: 150
Locations: 19

34

LANDMARK THEATRES

Headquarters: West Hollywood, CA
Founded: 1974
Screens: 148
Locations: 26

35

EPIC THEATRES

Headquarters: Deltona, FL
Founded: 2003
Screens: 146
Locations: 12

36

CELEBRATION CINEMA BY STUDIO C

Headquarters: Grand Rapids, MI
Founded: 1944
Screens: 143
Locations: 11

37 (TIE)

CLASSIC CINEMAS

Headquarters: Downers Grove, IL
Founded: 1978
Screens: 141
Locations: 16

37 (TIE)

MARQUEE CINEMAS

Headquarters: Beckley, WV
Founded: 1979
Screens: 141
Locations: 13

39

FLAGSHIP PREMIUM CINEMAS

Headquarters: Baltimore, MD
Founded: 1995
Screens: 132
Locations: 18

40

R/C THEATRES

Headquarters: Reisterstown, MD
Founded: 1932
Screens: 131
Locations: 14

41

COMING ATTRACTIONS THEATRES

Headquarters: Ashland, OR
Founded: 1985
Screens: 129
Locations: 15

42

ALLEN THEATRES

Headquarters: Las Cruces, NM
Founded: 1912
Screens: 118
Locations: 18

43

VIP CINEMAS

Headquarters: Quincy, IL
Founded: 1930
Screens: 116
Locations: 16

44

STAR CINEMA GRILL

Headquarters: Missouri City, TX
Founded: 2009
Screens: 113
Locations: 14

45

LOOK CINEMAS

Headquarters: Dallas, TX
Founded: 2021
Screens: 110
Locations: 14

46

MITCHELL THEATRES

Headquarters: Elkhart, KS
Founded: 2005
Screens: 107
Locations: 15

47

IPIC THEATERS

Headquarters: Boca Raton, FL
Founded: 2019
Screens: 100
Locations: 13

48

R.L. FRIDLEY THEATRES

Headquarters: Des Moines, IA
Founded: 1972
Screens: 96
Locations: 18

49

FLIX ENTERTAINMENT

Headquarters: Round Rock, TX
Founded: 1997
Screens: 95
Locations: 11

50 (TIE)

MAYA CINEMAS

Headquarters: Pasadena, CA
Founded: 2000
Screens: 88
Locations: 6

50 (TIE)

SHOWPLACE CINEMAS

Headquarters: Evansville, IN
Founded: 1973
Screens: 88
Locations: 9



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THEATER



“Patrons have been amazed at the attention to detail;
they love the originality of the immersive experience.”

**Showmandizer: Wes Anderson Takes Over Angelika Film
Center for The Phoenician Scheme Release, p. 68**

FOUR GENERATIONS OF FAMILY

R/C Theatres Combines a Small-Town Feel with Big-Time Tech

BY REBECCA PAHLE

➔ At 93, R/C Theatres is one of the oldest family-owned cinema chains in the country, but its technology is anything but old school. Founded in 1932 in Baltimore, Maryland, by Maurice A. Cohen, this regional chain has weathered decades of industry changes, gaining a well-earned reputation along the way for excellence in technological presentation.

Now a 14-location chain spread across Maryland, Pennsylvania, Virginia, and North Carolina, R/C Theatres spent its first several decades as a handful of locations, most of them in Maryland. In the 1960s, Maurice's son Irwin R. Cohen took his

family's involvement in cinema exhibition from a passion project to a full-time endeavor, uniting his locations under the R/C Theatres banner and expanding into Virginia. "My father felt that film was everything, that it was the backbone of the company," recalls Scott Cohen (right), Irwin's son and the current president and CEO of R/C Theatres. At just 13 years old, Irwin would take the train up to Washington, D.C., to meet with distributors on weekends. Some decades later, his son would also grow up in the industry. "In the summer, a lot of kids went to camp," says Cohen. "I got farmed out to



"I watched as corporate America grew and theaters went from family-run businesses to trading on Wall Street."



theaters." Summer holiday weekends were spent at one or another of the family's drive-ins, where Scott would make pizza boxes, pick up trash, or learn how to operate a carbon arc projector.

In high school, after the passing of his grandfather, Cohen took on more responsibilities at one of the family drive-ins. "I'd come home at two or three o'clock in the morning. My friends were asleep in my driveway waiting for me, so I'd visit with them for a few hours. I just said, 'There's got to be more to this than just going around fixing things, painting fences and cutting grass and repairing projectors, making popcorn, plumbing—whatever you needed to do.'"

After growing up in the industry, Cohen needed a sabbatical away from it; he spent some time in college, then took a part-time job as a hot tar roofer. The job paid well, but the experience of falling off a roof and getting burned ("once or twice") convinced him to join his father in the family business, where he learned the parts of the trade that *didn't* involve backbreaking manual labor. Cohen joined the business officially in 1977 as the film booker and became CEO and president in 2005. Now, he's passed that knowledge on to two of his daughters, who currently work at R/C Theatres: Shelbi Gutowski, director of business strategy, and Samantha Cunningham, film booker.

Cohen recalls that when he was coming up in R/C Theatres, there "wasn't this corporate mentality. It wasn't, 'I need this percentage.' It wasn't Harvard MBAs.



I watched as corporate America grew, and theaters went from family-run businesses to trading on Wall Street.” While cultural norms were changing all around him, another element of the industry’s evolution became a particular area of interest for Cohen: technology. “For him, it’s really about the picture and the sound and being on the forefront of the technology that’s available,” says Gutowski. To that end, R/C Theatres holds a unique place in cinema history: Their Reading, Pennsylvania, location was the first cinema in the country to fully transition to digital projection. As one of the beta sites for digital projection technology, says Cohen, “we were one of maybe only 10 theaters in

the country that played the first digital *Star Wars*.” They were also in the first wave of exhibitors Disney approved to screen 2008’s *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert* in 3D, more than a year before *Avatar* would set off a craze for the technology.

Cohen recalls the morning after the grand opening of one of R/C Theatres’ Florida locations: “I’m reading the paper, and this critic is tearing us up. Like, ‘What are we, Chrysler, with this Corinthian leather?’ He thought the decor was kind of hokey. And then he goes on to say: ‘But when the lights turned down, none of that other stuff mattered. I have never experienced a presentation like the one this theater offers.’”

Since getting ahead of the curve on digital and 3D, R/C Theatres was an early adopter of 4K laser projection technology and Dolby Atmos. Currently, their premium footprint includes two Imax screens, two auditoriums with D-Box immersive seating technology, and four locations with their own RCXtreme premium format, featuring 4K laser projection, Dolby Atmos sound, ButtKicker reverberating seats, and a wall-to-wall, floor-to-ceiling screen. They have also made the all-important conversion to recliner seating, which Cohen predicts will be 100 percent complete



“within the next year or so.”

“I’ve heard my dad say before, ‘It’s like an auditorium that you would get in L.A. or New York City, but with a small-town feel to it,’” says Gutowski. “That’s true of all our different locations, which is neat because we’re in all sorts of different towns. We’re all different sizes. Every theater is unique in its own way, but there’s still that feeling [of community] that customers get at all our locations.”

Just as R/C Theatres welcomes its communities through its doors, it’s an active part of the communities where it operates. Both as a chain and operating as individual locations, R/C Theatres works with local chambers of commerce; sponsors local sports leagues, including the Chowan County Cantaloupes, a team formed for the benefit of the Boys and Girls Club; hands out popcorn samples at 5Ks; hosts group screenings for area nonprofits; works with schools on back-to-school initiatives; partners with Macaroni Kids, which publishes news and events for kids and families, on monthly ticket giveaways; and more.

Another key element of that community

“What we’ve found is that once we get customers through the door, they see the experience. The recliner seats, the RCX. Even our standard format is really high-quality. People see that, and it comes through.”

feel, and one that’s “vital to where we are today,” says Gutowski, is “the longevity of many of our theater managers and key corporate employees. Some of our GMs have been with us for 20–35 years or more, which in today’s environment is rare. Our CFO and COO, David Phillips, has been with the company since 1980 and our VP of operations, David Campbell, has been with us since 2005. Both are integral to R/C Theatres’ continued growth and success.”

Moving forward, says Gutowski, R/C Theatres aims to open a new theater every year. “We want to grow, but grow smartly, because we are a very nimble and gritty team.” Getting that initial visit can be tough, she admits, especially given the chain’s use of mostly grassroots marketing. “What we’ve found is that once we get customers through the door, they see the experience. The recliner seats, the RCX. Even our standard format is really high-quality. People see that, and it comes through.” That high quality comes at a competitive price point and at a theater that feels family-run rather than part of a corporate chain, making R/C Theatres even more valuable to its customers. ■

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FROM LASER TO HDR THE NEXT CINEMA TECHNOLOGY EVOLUTION

Interview with Gerwin Damberg,
EVP of Barco Cinema



➔ With laser projection technology expanding across the world, Barco has been hard at work developing the next evolution of cinema technology: high dynamic range (HDR). In this interview with Gerwin Damberg, executive vice president of Barco Cinema, we delve into the latest news about laser's rapid rise as the new standard of digital projection and how HDR by Barco is emerging as one of the most cutting-edge technologies in the industry.

How is the industry's transition to laser projection coming along?

Laser is the new normal for new installs and renovations. It took a moment for the technology to establish itself when we introduced our first flagship projector. Today, it makes sense to go laser on so many fronts. It offers beautiful image quality, with colors that are so much more vivid. We've also placed a strong focus on the total cost of ownership for operators, ensuring that our laser projectors are serviceable and have a long lifetime for the light source. The power consumption and thermal management solutions are highly favorable, making the system both environmentally friendly and economi-

cally viable. It makes sense for the moviegoer, for the improved image quality. It makes sense for exhibitors, as it provides ease of use and reduces total operational cost. Some of our larger exhibitor partners have committed to converting their entire fleet to laser, one multiplex at a time. We've also seen a growing number of independent and family-owned theaters adopting the technology. The circuits that have completely transitioned to laser have benefited from being perceived as state-of-the-art theaters among moviegoers.

That's such an important distinction to market to the consumer. It reminds me of when television introduced 1080p HD broadcasts. They were able to market a technical term as a premium. The consumer caught on quickly.

I completely agree; it promotes the technology rather than a brand. It wasn't a significant challenge like the transition

from film to digital, for example, which forced a change in the whole workflow in Hollywood. From lamp to laser is a much smoother transition. Our next leap is introducing high-brightness HDR, which we're currently rolling out.

HDR has emerged as the next step in the laser transition. How has adoption for your HDR by Barco solution progressed?

Being able to use laser diodes in projectors reliably to get a good amount of stable light output over many hours helped establish the technology. Now the next step is what can we do with that added brightness? That's where HDR light steering comes in. Our goal was to build something that would represent a step forward in image quality. We collaborated closely with studios and developed a solution six times brighter than even our reference laser installations can provide. It is five to six times darker in terms of contrast over a normal laser presentation.



The colors are the same but presented in a very wide color gamut.

We launched a pilot of the technology in six to seven sites in the U.S. and in the U.K. just to have the entire ecosystem of it out in the field. It was overwhelming how well it worked, how much content we released in the format, how much enthusiasm we created within the creative community, and how positive the feedback was from our moviegoer audience. The reactions were positive across the board. We did a number of exit interviews, and they were beyond what we would have expected with a new technology like that. We launched it commercially this year, following the trial run in 2024, making it available to all our partners.

It reminds me of how we rolled out laser some years back: first as a premium, but ultimately as a new, elevated standard. It'll take some time to get there, but that's our vision for it. We want to keep cinema spectacular and relevant for many years to come, and HDR is a big part of that effort. It took a while to master the technology, but the decision to go to Hollywood early

"We want to keep cinema spectacular and relevant for many years to come, and HDR is a big part of that effort. It took a while to master the technology, but the decision to go to Hollywood early with our prototypes paid off."

with our prototypes paid off. We set up a new postproduction facility there about three or four years ago just so the creatives could get acquainted with the technology, provide input, and help shape the final product.

It's all about raising that standard and letting the viewer know that even the smallest auditorium in any given theater will always be superior to the best available home entertainment system.

I see it with my own kids, coming out of the pandemic, how excited they are to leave the house and go to the theater. The last few years have been a great opportunity for cinema to innovate and reinvent itself. That is why we're working hard to bring this to more markets. We recently signed a deal to bring HDR by Barco to India, one of the world's biggest cinema markets in terms of production.

We partnered with a postproduction partner there, Prasad Studios, which has an established legacy in that market. We're looking forward to seeing the impact HDR can have in India. ♥



A NEW IMMERSIVE EXPERIENCE

Interview with Lumma 4D Partner and Board Member, Rolando Rodriguez

BY DANIEL LORIA

➔ In his latest venture as partner and board member of cinema technology provider Lumma 4D, Rolando Rodriguez is continuing his career-long campaign championing and advancing the cinema experience. The company is a leading provider of immersive seating technology in Latin America and has already made significant inroads, with key circuits in the United States and across Europe. BOXOFFICE PRO interviewed Rodriguez to get the latest on Lumma’s new lineup of immersive innovations coming to a theater near you.

Could you provide us with some background information on Lumma as a company and some of the products they have developed for the cinema industry?

I’m very excited to have just joined them late last year as a partner and board member: It’s because I believe in them and what they’ve been doing. The organization has been in the business for over 18 years. They started in the amusement business and museums, and they’ve been in the theatrical business for over nine years. This is not a start-up; It is an organization with an incredible reputation associated with the product lines it represents. Our headquarters is located outside of Argentina, and we have manufacturing plants in Argentina and Uruguay, as well as a studio in California. We collaborate with all the studios to ensure that the products we represent and the synchronization that accompanies them are flawless. We’ve got a great organization that’s been recognized by the exhibitors that we serve

as a best in class. We believe that as a best-in-class product in the marketplace, we are constantly innovating. We’re very excited about our new product, Magnify 8, but our 4D E-Motion has not failed in nine years, and we have not charged a customer for a spare part during the same period.

As we discuss these two concepts, let’s start with the legacy product, 4D E-Motion. Why should exhibitors consider Lumma 4D E-Motion seating?

You’re looking at the reliability of the product and, in particular, the technical aspects that are associated with it. Not only do we offer a failure-protected product that we’ve been providing for over nine years, but we also provide a great price-value relationship. We are very competitive in the marketplace. We see this product providing an incredible return on investment (ROI) for exhibitors during a time when consumers are looking for new and exciting products, and there is an appetite from a consumer point of view to pay a little more for an exceptional experience. We always talk about the things that exhibitors have been doing over the years—stadium seating, recliner seats, incredibly large screens, the Dolby sound system—but this product makes you feel the difference. You feel the difference in this one because you’re not only experiencing what’s on the screen, but you’re experiencing it through the emotions and the aspects associated with it that touch your body.

That’s part of this immersive seating trend that we’ve seen across the



industry. There's also a new product coming out that I've tested for a couple of years at CinemaCon at the Lumma booth. Every year I go in, it gets better. Magnify 8 is one of the most exciting innovations for exhibitors looking to allocate capital expenditure. Could you tell us about that concept and what the price-value relationship is between 4D E-Motion and Magnify 8?

Let's start with 4D E-Motion. The consumer gets a more intense experience—air, water, the full movement aspect up and down, side to side. There are a lot of people who enjoy it because it's like a ride as you watch the film on screen. We wanted to develop another product that caters to all consumers, pretty much across the board. This one is achieved by eight actuators, five of which are in the back of the seat and three of which are in the bottom of the seat. You're feeling the motion through movement that's happening on the back and the bottom of the seat without the intrusiveness of up and down, side to side. This fits very well in a couple of different aspects: It accommodates large-screen formats, and as people look into the large-screen format and elevate that next element, we're able to introduce this product in the center of the auditorium. It could be an entire conversion of the auditorium, or it could be in the center of the auditorium. The cost of

entry for this particular product is much lower, so it's a fast ROI for exhibitors. By the way, it also fits in dine-in cinemas because, obviously, the 4D E-Motion is moving quite a bit, whereas this product fits in all different formats. Very similar to our 4D E-Motion, it's perfectly synchronized with what's happening on the screen. The feelings that the consumer experiences in the seat itself are what they visualize on the screen. It can be integrated into existing recliner seats or standard seats. It doesn't require changing the seat or the structure of the auditorium. And in many cases, our executive friends are choosing that because it's the look and feel of a brand-new seat. We fit it perfectly to the seat. Finally, we're working with just about all the major seat manufacturers. If exhibitors are ordering these seats, this product can be installed in the manufacturing facility and delivered to an exhibitor's existing theaters.

It's the flexibility of Magnify 8 that makes it stand apart from every other premium format offering in the marketplace for exhibitors looking to make their first investment into premium large format (PLF). A lot of our colleagues are still trying to figure out how PLF can work for them. This is a great trial run to introduce a flexible, quick ROI solution to the marketplace. Magnify 8 is one of

the most innovative products I've seen in the last five years in this industry. More theaters are saying, "Hey, let's try this out. Let's see how this can work for us."

That's the exciting portion of this, Daniel: seeing how many of our exhibitor partners who use 4D E-Motion are also recognizing that this is a differentiating product with a different price-value relationship. The bottom line is, you have a certain upcharge that you have on 4D E-Motion because, obviously, you must. It's a more costly product line, but with a Magnify 8, that upcharge can be cut in half or even a third. From a price-value relationship for the consumer, it's not only a different experience, but it's a totally different entertainment environment. We're seeing many of our exhibitors choose to have 4D E-Motion in one auditorium and Magnify 8 in others. We're very proud of the fact that there is no competition for this product in the marketplace. This is part of what makes our team members at Lumma excited about what they've created. They're constantly looking for new, innovative products that aren't currently in the marketplace and exploring ways to help exhibitors drive additional attendance. That's what we're finding out when we're installing both of these: the incremental attendance that's being driven through the theaters because the

consumers are looking for this experience, but also the incremental revenue and bottom-line profits that are very important to exhibitors as we continue to, obviously, J-curve out of this challenging situation that we've had over the past couple of years.

With Magnify 8, your auditoriums won't be sealed off to accommodate installation. You can still keep them operational and include that premium format without sacrificing play weeks.

Yeah, and that's the key, because obviously, as we install the system, whether it's in the existing seats, or we bring in the covers, or the seats come in automatically with Magnify 8 from the manufacturer, we're not talking weeks. We're actually talking about a couple of days, and we try to do it in off-theater times so that, basically, that auditorium remains functional for you. That's one of the key components of Magnify 8: Structurally, your auditorium has not changed. It fits into the seat itself. When we do the seat covers, which I cannot encourage people enough to actually look

"We're seeing many of our exhibitors choose to have 4D E-Motion in one auditorium and Magnify 8 in others. We're very proud of the fact that there is no competition for this product in the marketplace. This is part of what makes our team members at Lumma excited about what they've created."

into, many of our exhibitor partners, as they look at their auditoriums and try to remodel their theaters right now, are finding that the seats are now in their sixth, seventh, or eighth year, especially the recliner seats, and they need replacement. If you put this cover on, it will fit specifically to each seat. We actually have our technicians come and measure the seat itself to make sure it's a perfect fit. Visually, to the consumer, it's like you have an absolutely brand-new seat. Additionally, an ROI delivery is based on the upcharge for that experience.

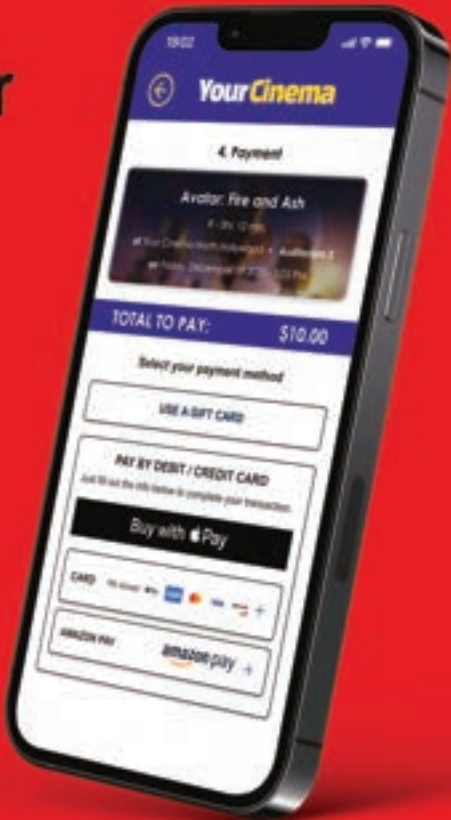
Rolando, you spent most of your career working in this industry at all levels—the theater level, the theater manager level, the executive level, and the CEO and boardroom level. We've seen a transition in the way we market ourselves to the public, from marketing the movie to what we see today: marketing the movie at your theater. This is the sort of initiative and innovation that sets you apart, that lets people know, "Hey, you can watch this anywhere, but this is the sort of

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experience that only our theater can bring.” Can you speak about that evolution in marketing that we’ve seen as exhibitors reach out to consumers and tell them to embrace these new formats and moviegoing experiences?

I thank you for that question because, obviously, my passion, my heart, my soul, and my background are my love for this industry. I’ve been in this industry for 45 years, and there’s a big belief in the success and in the future of this industry. I’ve had the incredible pleasure and honor, as you well know, to serve as chairman of NATO, which is now Cinema United, for many years. I really got to know a lot of incredible leaders in exhibition. First and foremost, we’re ensuring that we’re aligning with the consumers’ needs and wants. Secondly, with our partners, the film companies and the studios, we need to make sure that what we’re doing to enhance the experience of this incredible art that they’ve created and put on the screen is a match for what the consumer is also looking for, and it has the ability to not only create incremental attendance but, obviously, additional revenue and profitability for everyone involved. When you look at a product, whether it’s 4D E-Motion or the large-screen formats, with all of the films that are being made, for the most part, there’s a sensory

component that’s associated with it. Whether it’s an action film, a horror film, an anime film, or a family film. They all have certain touches. That really aligns with our product. We want the consumer to feel that difference. On top of that, the consumer has spoken very loudly in all of the places that we’ve introduced these products by saying, “We love this type of product. We are willing to pay for this type of product.” It shows in the incremental attendance and the additional revenue. Our best references are our exhibitors and the customers who are actually visiting and experiencing our product right now.

You mentioned the importance of having studio support behind everything we do here in exhibition. What is the connection with film studios for 4D E-Motion and Magnify 8?

We love our studio partners and what they’re doing in partnership with us. For every film, we ensure that our technicians accurately match every movement on the screen with the corresponding motion in Magnify 8. We are one of the few that take it to that level of detail. It’s driven by what you’re seeing on the screen. We do this for every film that synchronizes with our product. Why is that important? Because every studio for every film that plays in 4D E-Motion and our Magnify 8 comes to our

studio and watches the entire film. We appreciate their feedback and any improvements that may need to be made, and we implement them. We’re very proud of the fact that all of our studio partners have recognized us as best in class in working with them on this product. The award that they gave us at ShowEast honored us as a kind of best-in-class product in this area because we work with them, and we make sure that the art form matches the movements that are happening in our seats. They sign off on every film. In addition to that, many exhibitors ask if there are enough films that show in this format. All the major films, all the midsized films, and just about all the small films are playing in these formats. Over 70 films are being produced to play in these formats. There’s a film every week, in some cases multiple films. What we’re finding out now is that in many cases, the exhibitor has multiple auditoriums with our products: multiple 4D E-motion auditoriums and multiple Magnify 8 auditoriums to make sure that they service all the film that are playing in this format.

You’ve seen these products expand to more than 15 countries around the world. What has been the reaction to the immersive seating concept in these markets, particularly the way you approach it at Lumma? Has the public

response differed in each of these markets?

We’re very proud of the fact that we’re doing business in 15 different countries. That tells you about our reach. We synchronize all of these components in different languages. It’s very important to our customers, and it’s very important to us to make sure that it works. That also tells you about the reliability of our product—it could be playing in Spain, France, Argentina, Ecuador, and in the U.S. There’s no downtime, and that’s critical for our exhibitors and from a consumer’s point of view. This is why we also innovated with the Magnify 8. The 4D E-Motion is what I would call the BMW; It’s an incredible product that everyone should have. Additionally, we wanted to ensure that we were catering to an older consumer base. We’re catering to people who want to do one in a dine-in type of environment. Magnify 8 essentially caters to all genres and consumer bases, and so does the 4D E-Motion. We’re actually in the football museum in Spain, where the main attraction is our 4D E-Motion. You’d be surprised at how many older folks have had that football experience, which is

“All the major films, all the midsized films, and just about all the small films are playing in these formats. Over 70 films are being produced to play in these formats. There’s a film every week, in some cases multiple films.”

incredible to young people worldwide. That auditorium, I can tell you, fills up every time that you’re there. If you’re in Spain and haven’t experienced it, please go see it, because it’s just really an amazing experience.

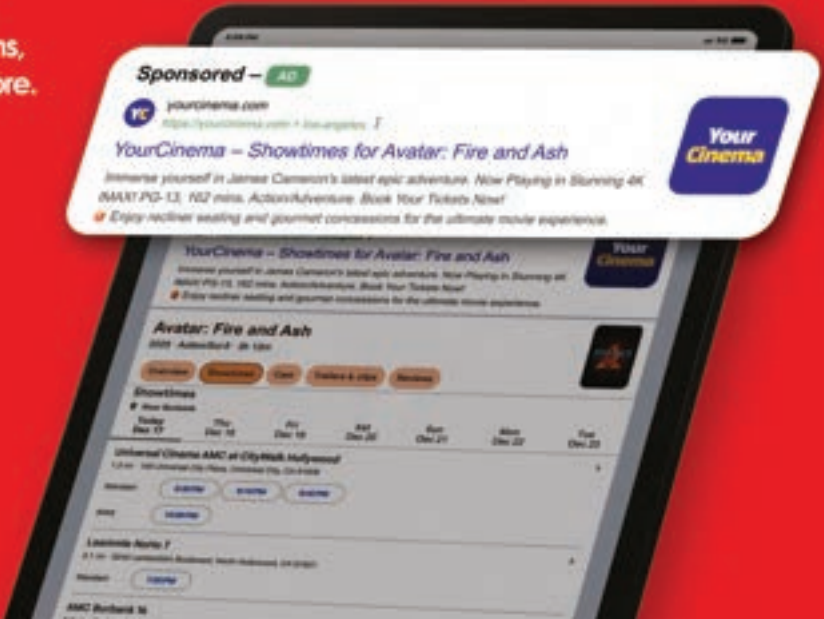
We also need to discuss the domestic market. What is the role that the United States plays in Lumma’s growth strategy?

It’s been interesting for our company because when you think about it, the acceptance of 4D E-Motion happened a lot faster in Central and South America and Europe. It’s almost like being introduced into the U.S. as something new and exciting. While there are certainly other competitors in the immersive seating field, we believe that our product stands on its own, along with our Magnify 8, which is not typically offered by others as a standard product. We’re very excited about our entry into the U.S., and, in particular, the reception we’re receiving from many exhibitors. Frankly, in the places that we’ve installed them so far, their success is matching the success that we’re seeing in both Latin America and Europe. ▶

SECRETS OF YOUR SUCCESS #3

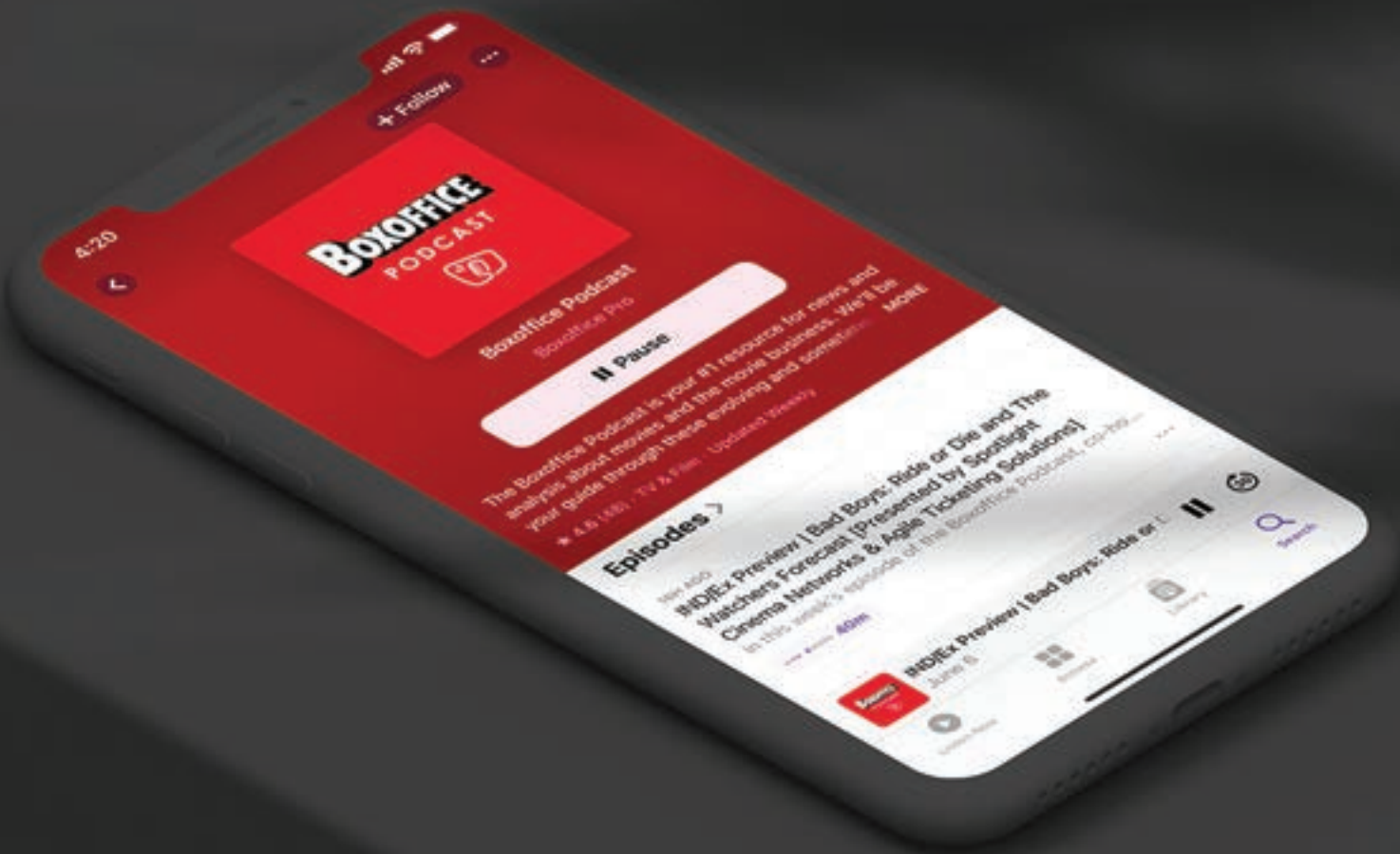
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THE LED REVOLUTION

Interview with HeyLED's Kenny Chow

➔ LED cinema screens have emerged as one of the most cutting-edge premium technology solutions for movie theaters, offering direct-view technology with brightness levels that rival or exceed those of even the top-rated flagship projectors. In this interview with HeyLED's Kenny Chow, we explore the latest developments and innovations this technology offers to cinemas and their clients.

There have been numerous advancements in the field of LED technology. Let's start with the number of HeyLED's Digital Cinema Initiative (DCI)-certified models and what they mean for your product lineup.

To date, we have four models certified by DCI. The largest are the 20-meter and 16-meter models, which are both 4K. Then we have a midsize model, which is either 10 meters or 8 meters and in 2K. With

these sizes, we cater to various cinema screen sizes. Cinemas have auditoriums of varying sizes, so they require different products to suit their spaces. We offer a comprehensive range of products to cater to diverse customer needs.

Can you talk about the product upgrades that HeyLED had on display at CineEurope in June of this year?

We are extending a new series of products to the VIP size. We start with a 6-meter size, and then it gradually decreases to 5 and 4 meters. This new technology serves smaller auditoriums and also provides a premium format. For the final screens, we utilize surface-mount device (SMD) LED packaging technology. With this small size, we use the chip on board (COB) and micro LED in package (MIP) packaging technologies. They provide a very high-density and high-resolution image for the audience.

Another feature that HeyLED offers is

the ability to create a 3D effect featuring a floating image on the LED screen. How is that different from a traditional 3D projection?

The projection screen is always white. This special feature of the LED screen in the cinema is that it uses a black screen. Replacing the white screen can often result in a darker image when the scene requires the camera to reveal more of the darker details. The LED is much more capable in that sense. So, naturally, the LED can offer a much higher contrast ratio, almost 50 to 100 times higher, because it reflects much less light compared to the white projection screen.

Regarding that contrast ratio, another new technology we’ve heard a lot about is high dynamic range (HDR). Can you talk about how HeyLED handles HDR in its LED screens?

Everybody knows that LED is capable of delivering very high brightness, as evidenced by the numerous outdoor LEDs used for advertising, screens in stadiums, and other outdoor displays. They can provide up to 5,000–6,000 nits of brightness. They can compete with sunlight, and LEDs can naturally provide high brightness. When we installed the LED screen in the cinema, we had to redesign the entire system compared to traditional outdoor LED screens. We had to give it much more grayscale detail and accurate color, so that it can reproduce movie images according to what Hollywood directors want the audience to see. It can naturally deliver a darker tone, but at the same time, it can also provide very high brightness. However, you can’t just compromise on high brightness. The entire system is coupled with very precise grayscale control circuits and software, enabling it to deliver a new movie format called HDR, or high dynamic range film. We see Hollywood pushing this new HDR format very proactively. They released the HDR formal specification in 2023, so the display can now be formally certified as HDR-capable. It also defines a very good standard for movie mastering. When films are mastered in the HDR format, the LED cinema screen is capable of reproducing them exactly in the cinema.

That’s one of the advantages that this technology can bring. Another aspect that has helped this technology is



“HeyLED was designed to have a significantly higher quality level compared to commercial LED screens, as we recognize the importance of the product’s capabilities for cinema operators.”

stability and consistency, something that’s crucial for every cinema screen. What has HeyLED done to make sure that your screens meet those standards?

HeyLED was designed to have a significantly higher quality level compared to commercial LED screens, as we recognize the importance of the product’s capabilities for cinema operators. Our audience is paying for a ticket to watch the movie for two hours, so we must ensure the screen delivers a stable and high-quality image throughout the entire film. We start from material selection all the way through to the production process, encompassing all of the structure and circuit designs that ensure the best quality. Cinema operators are usually aligned with the landlord of, let’s say, a shopping mall, so the cinema will operate for 10 years, for example. We also commit to technical support throughout the lifetime of that cinema.

HeyLED is also working on other innovations, including perforated and curved LED screens. What do they offer exhibitors and moviegoers?

For the very large screen, similar to the Imax screen of more than 60 meters, we can deliver screens up to 20–24 meters wide. On large screens, the positioning of the sound source is crucial. When people watch a movie, they can have a natural sense of the conversation unfolding. This prompted us to develop new technology that allows the sound to emanate from the center of the screen. When you curve the screen, images look more natural in the cinema. If we curved the LED screen, which is, in fact, more reflective of all the sounds in the auditorium, it creates problems by fuzzing some of the sounds for certain audience members. People didn’t feel comfortable hearing the overall sound. This new structure allows the screen to be perforated, which means it doesn’t create this sound reflection problem. Combined with a perforated surface, we can also make the screen curve, making it look more natural to the audience.

The perforated screen, as you mentioned, can conduct audio from the center of the screen, which was one of the original design challenges when this technology emerged, and that is now being addressed, including those

sideline concerns with the curved screens. HeyLED is also working to ensure that the technology is accessible for multiple cinema operators by supporting both Dolby and GDC servers.

We find that different cinema operators have varying preferences for movie servers, such as Dolby or GDC. When their whole chain, for example, is using the Dolby server, we’re installing one or two screens in some of their locations. Then, they find that the overall technical management is much easier if the server we can provide is in line with what they’re already using, so that it works well with the overall theater management system (TMS). If another cinema chain uses GDC servers, we can also bundle it with the GDC server to ensure they work better with their software management.

You also introduced a new product at CineEurope this year. What can you tell us about that?

We are now delivering a new, smaller-sized product, also available in 4K, to our customers. This product is designed with certain regions of the world in mind

that have smaller auditoriums and require a smaller screen size. We’re developing this 6-meter-wide screen for areas that require smaller spaces. This will be the first formally HDR-certified screen by DCI, following the HDR definition released in 2023. The certification test was not ready until the end of last year. This is the first year that the DCI laboratory has been capable of conducting certification tests using the new standard for HDR on a direct-view display, which is essentially an LED. It’s one of the first screens to be formally certified with full direct HDR capability.

Well, I’m sure it’ll be great to have this sort of technology available to more exhibitors and auditoriums. You brought a lot of innovations and products to last month’s CineEurope—what was your focus at the event?

Our focus was on promoting this full line of products. Now we not only have the large screen, which is 20 meters in size, but we also have smaller sizes, which can be scaled down to around 6, 5, and 4 meters. We’re focusing on

promoting the entire line of products to meet the diverse needs of different users. We will also showcase the perforated technology. Although we could not display the whole screen this time due to the size limit, we had a suitable form that we can present to the customer.

Looking ahead, what do you see as HeyLED’s biggest challenges in the global marketplace? You also want to make sure that your innovations stay ahead of everything else that’s coming.

In addition to the hardware, we have invested considerable effort in the system management software. We are currently upgrading our software to a new version that will enable exhibitors to manage the system and make system maintenance easier: for example, monitoring features on the power supplies or the critical parts of this system. We have been working closely with server software, including Dolby and GDC servers, as well as various TMS source software. This will be one of the areas where we believe we can continue to deliver better value to the exhibitors. ■

SECRETS OF YOUR SUCCESS #4

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SHOWMANDIZER

Wes Anderson Takes Over Angelika Film Center for *The Phoenician Scheme* Release

BY REBECCA PAHLE



→ In this issue, *BOXOFFICE PRO* draws inspiration from its 105 years (and counting) of archives, resurrecting our old *Showmandizer* feature to highlight the best in showmanship, creative marketing, and good old-fashioned ballyhoo. Have a recommendation for next issue's *Showmandizer*? Drop us a line at numbers@boxoffice.com.

Peanut butter and chocolate... popcorn and a movie... cheese and wine. Some things just belong together. Add to the list: Art house cinemas and Wes Anderson movies. The last weekend in May saw Focus Features release the director's latest, *The Phoenixian Scheme*, in half a dozen theaters in New York and Los Angeles, where it grossed over \$560,00—enough to garner the top per-theater average and top limited release for the year to date.

One of those six theaters was New York City's famed Angelika Film Center, owned and operated by Reading Cinemas. This SoHo staple "is one of the best specialty

cinemas in the country," says Lisa Bunnell, president of distribution at Focus Features—and the perfect choice for a *Phoenixian* takeover.

For two weeks beginning Thursday, May 29, the humble Angelika was transformed into an immersive *The Phoenixian Scheme*-themed experience, where guests were invited to grab a custom cocktail at Marseille Bob's bar, take photos with Egyptian-themed decor inspired by the film, and groove to the sounds of the six-piece jazz band that kept things feeling extra Wes Anderson-y.

"The reaction to the experience has been terrific, with lines out the door to be able to participate in this special event," says Bunnell. "Patrons have been amazed at the attention to detail; they love the originality of the immersive experience." For those unable to make it to this one-of-a-kind theatrical event, *BOXOFFICE PRO* presents this photo spread of some of the highlights. ▀

Top ten debut per theater averages from the king of the platform release

1. *The Grand Budapest Hotel*
3/7/2014 | Fox Searchlight
\$202,791

2. *Asteroid City*
6/16/23 | Focus Features
\$142,230

3. *Moonrise Kingdom*
5/25/12 | Focus Features
\$130,749

4. *The Phoenixian Scheme*
5/30/25 | Focus Features
\$93,416

5. *The Darjeeling Limited*
9/28/07 | Fox Searchlight
\$67,469

6. *Fantastic Mr. Fox*
11/13/09 | Twentieth Century Fox
\$66,475

7. *Isle of Dogs*
3/23/18 | Fox Searchlight
\$60,010

8. *The Life Aquatic with Steve Zissou*
12/10/24 | Disney
\$56,542

9. *The Royal Tenenbaums*
12/14/01 | Disney
\$55,396

10. *The French Dispatch*
10/22/21 | Searchlight Pictures
\$25,938



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Event Cinema Calendar **74** | Booking Guide **76**

ON SCREEN



A look at upcoming releases heading to theaters.

Booking Guide, p. 76

EVENT CINEMA CALENDAR

Updated through June 6, 2025.
Contact distributors for latest listings.

FATHOM ENTERTAINMENT
fathomentertainment.com

THIS IS SPINAL TAP 41ST ANNIVERSARY
Jul. 5 – 7
Genre: Classics

SKILL HOUSE
Jul. 10 (Previews), Jul. 11 – 17
Horror, Premiere

FATHOM BIG SCREEN CLASSICS: ONE FLEW OVER THE CUCKOO'S NEST 50TH ANNIVERSARY
Jul. 13, 16
Genre: Classics

STUDIO GHIBLI FEST: MY NEIGHBOR TOTORO
Jul. 19, 23
Genre: Anime

LA TRAVIATA: MET SUMMER ENCORE 2025
Jul. 23
Genre: Performing Arts

ROMÉO ET JULIETTE: MET SUMMER ENCORE 2025
Jul. 30
Genre: Performing Arts

NOTHING BUT A WINNER
Jul. 31
Genre: Documentary, Inspiration, Sports

FATHOM BIG SCREEN CLASSICS: SUNSET BOULEVARD 75TH ANNIVERSARY
Aug. 3 – 4
Genre: Classics

CRITICAL ROLE LIVE: INDIA-NAPOLIS
Aug. 5
Genre: Fantasy, Comedy

LUCIA DI LAMMERMOOR: MET SUMMER ENCORE 2025
Aug. 6
Genre: Performing Arts

STUDIO GHIBLI FEST: GRAVE OF THE FIREFLIES
Aug. 10 – 12
Genre: Anime

RIGOLETTO: MET SUMMER ENCORE 2025
Aug. 13
Genre: Performing Arts

STUDIO GHIBLI FEST: PONYO
Aug. 22 – 27
Anime

FATHOM BIG SCREEN CLASSICS: THE SOUND OF MUSIC 60TH ANNIVERSARY
Sept. 13, 14, 17
Genre: Classics

STUDIO GHIBLI FEST: HOWL'S MOVING CASTLE
Sept. 20 – 24
Genre: Anim

CRITICAL ROLE LIVE: NYC RADIO CITY MUSIC HALL
Oct. 15
Genre: Fantasy, Comedy

STUDIO GHIBLI FEST: SPIRITED AWAY
Oct. 18 – 22
Genre: Anime

FATHOM BIG SCREEN CLASSICS: ROCKY IV: ROCKY VS. DRAGO – THE DIRECTOR'S CUT
Nov. 5, 9
Genre: Classics

STUDIO GHIBLI FEST: THE BOY AND THE HERON
Nov. 15 – 19
Genre: Anime

ICONIC RELEASING
iconicreleasing.com

UFC 318: HOLLOWAY VS POIRIER 3
Jul. 17
Genre: Live Sports

ELI ROTH PRESENTS: JIMMY AND STIGGS
Opens Aug. 15
Genre: Horror

UFC 319: DU PLESSIS VS CHIMAEV
Aug. 16
Genre: Live Sports

HELL HOUSE LLC: LINEAGE
Opens Aug. 20
Genre: Horror

THE TOXIC AVENGER UNRATED
Opens Aug. 29
Genre: Horror

BERRY GORDY'S THE LAST DRAGON 40TH ANNIVERSARY
Opens Oct. 19
Genre: Anniversary

UFC 320
Sept. 13
Genre: Live Sports

WALTZING WITH BRANDO
Opens Sept. 19
Genre: Moderate Release

UNTITLED THE HORROR SECTION RELEASE
Opens Oct. 24
Genre: Horror

SILENT NIGHT, DEADLY NIGHT
Opens Dec. 12
Genre: Remake

RETURN TO SILENT HILL
Opens Jan. 23, 2026
Genre: Horror

TRAFALGAR RELEASING
trafalgar-releasing.com

HYBE CINE FEST IN ASIA
Jul. 10 – 13
Genre: Music

ROGER WATERS THIS IS NOT A DRILL: LIVE FROM PRAGUE - THE MOVIE
Jul. 23
Genre: Music



ROMÉO ET JULIETTE: MET SUMMER ENCORE 2025
Jul. 30

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BOOKING GUIDE

Release calendar for theatrical
distribution in North America

Release dates are updated through April 23, 2025.
Please contact distributors to confirm latest listings.



WEAPONS
Fri, 8/8/25 WIDE

A24

EDDINGTON
Fri, 7/18/25 WIDE
Stars: Joaquin Phoenix, Pedro Pascal
Director: Ari Aster
Rating: NR
Genre: Wes/Com/Dra

ARCHITECTON
Fri, 8/1/25 WIDE
Stars: Michele De Lucchi
Director: Victor Kossakovsky
Rating: G
Genre: Doc

HIGHEST 2 LOWEST
Fri, 8/22/25 WIDE
Stars: Denzel Washington, Jeffrey Wright
Director: Spike Lee
Rating: R
Genre: Cri/Dra

THE SMASHING MACHINE
Fri, 10/3/25 WIDE
Stars: Dwayne Johnson, Emily Blunt
Director: Benny Safdie
Rating: NR
Genre: Dra/Act

MARTY SUPREME
Thu, 12/25/25 WIDE
Stars: Timothée Chalamet, Gwyneth Paltrow
Director: Josh Safdie
Rating: NR
Genre: Dra

ABRAMORAMA

THE SHORT GAME
Fri, 7/25/25 LTD,
Stars: Ben Krieger, Mackenzie Astin
Director: Frank Sanza
Rating: PG
Genre: Dra

AFFIRM FILMS (SONY)

SOUL ON FIRE
Fri, 10/10/25

AMAZON / MGM

AFTER THE HUNT
Fri, 10/10/25 LTD, 10/17/25 WIDE
Stars: Julia Roberts, Andrew Garfield
Director: Luca Guadagnino
Rating: R
Genre: Dra/Thr

MERCY
Fri, 1/16/26 WIDE
Stars: Chris Pratt, Rebecca Ferguson
Director: Timur Bekmambetov
Rating: R
Genre: Act/Thr

**THREE BAGS FULL: A SHEEP
DETECTIVE MOVIE**
Fri, 2/20/26 WIDE
Stars: Hugh Jackman, Emma Thompson
Director: Kyle Balda
Rating: NR
Genre: Act/Com/Mys

PROJECT HAIL MARY
Fri, 3/20/26 WIDE
Stars: Ryan Gosling
Directors: Phil Lord, Christopher Miller
Rating: NR
Genre: Act/Adv/SF

VERITY
Fri, 5/15/26 WIDE
Stars: Anne Hathaway, Josh Hartnett, Dakota Johnson
Director: Michael Showalter
Rating: NR
Genre: Rom/Thr

MASTERS OF THE UNIVERSE
Fri, 6/5/26 WIDE
Stars: Nicholas Galitzine
Director: Travis Knight
Rating: NR
Genre: Act/Adv/Fan

ANGEL STUDIOS

SKETCH
Fri, 8/8/25 WIDE
Stars: Tony Hale
Director: Seth Worley
Rating: NR
Genre: Com/Fan

TRUTH & TREASON
Fri, 10/17/25 WIDE
Stars: Ewan Horrocks, Rupert Evans
Director: Matt Whitaker
Rating: NR
Genre: Dra/Thr

ZERO A.D.
Fri, 12/19/25 WIDE
Stars: Gael García Bernal, Ben Mendelsohn
Director: Alejandro Monteverde
Rating: NR
Genre: Dra/Thr



2025 Advertising Schedule Summer ‘25 - Jan ‘26

Aug/Sept

Cinéshow | Aug 25

EF&B (NAC) | Sep 16

CineLATAM | Sep 15

Ad Deadline: July 18

Art Deadline: July 25

Concessions Buyers Guide:

Deadline: July 11

October

Rocky Mountain NATO | Sep 23

Ad Deadline: August 8

Art Deadline: August 15

November

UNIC Cinema Days | November 20

Ad Deadline: September 26

Art Deadline: October 3

Dec/Jan ‘26

ICTA | January 2026

Ad Deadline: October 24

Art Deadline: October 31

*For more information on advertising in the world's leading trade
publication dedicated to theatrical exhibition, email Patricia Martin
at patricia.martin@boxoffice.com or call 203-788-1447*

ARMOR MEDIA

GUNS & MOSES
Fri, 7/18/25 WIDE
Stars: Dermot Mulroney, Neal McDonough
Director: Salvador Litvak
Rating: NR
Genre: Thr

THE AVENUE

WITCHBOARD
Fri, 8/15/25 WIDE
Stars: Madison Iseman, Aaron Dominguez
Director: Chuck Russell
Rating: R
Genre: Hor

BLEECKER STREET

RELAY
Fri, 8/22/25 WIDE
Stars: Lily James, Willa Fitzgerald
Director: David Mackenzie
Rating: R

SPINAL TAP II: THE END CONTINUES
Fri, 9/12/25 WIDE
Stars: Michael McKean, Christopher Guest
Director: Rob Reiner
Rating: R
Genre: Com

BONE LAKE
Fri, 10/24/25 WIDE
Stars: Maddie Hasson, Marco Pigossi
Director: Mercedes Bryce Morgan
Rating: R
Genre: Hor/Thr

BLUE FOX ENTERTAINMENT

SITE
Fri, 8/8/25 LTD
Stars: Arielle Kebbel, Jake McLaughlin
Director: Jason Eric Perlman
Rating: NR
Genre: Hor/SF

XENO
Fri, 9/12/25 LTD
Stars: Lulu Wilson, Wrenn Schmidt
Director: Matthew Loren Oates
Rating: PG-13
Genre: SF/Thr

BLUE HARBOR ENTERTAINMENT

STAR PEOPLE
Fri, 7/25/25 LTD
Stars: Kat Cunning, McCabe Slye
Director: Adam Finberg
Rating: NR

BRAINSTORM MEDIA

THE BANISHED
Fri, 7/18/25 LTD
Stars: Meg Eloise-Clarke
Director: Joseph Sims-Dennett
Rating: NR
Genre: Hor

BIRTHRITE
Fri, 8/8/25 LTD
Stars: Michael Chernus, Alice Kremelberg
Director: Ross Partridge
Rating: NR
Genre: Hor

BRIARCLIFF / OPEN ROAD FILMS

SOVEREIGN
Fri, 7/11/25 LTD
Stars: Dennis Quaid, Nick Offerman
Director: Christian Swegal
Rating: NR
Genre: Dra/Act/Thr

THE THING WITH FEATHERS
Fri, 10/31/25 WIDE
Stars: Benedict Cumberbatch
Director: Dylan Southern
Rating: NR
Genre: Dra

FAMILY MOVIE EVENTS

THE WILDMAN OF SHAGGY CREEK
Fri, 8/1/25 LTD
Stars: Hudson Hensley, Allee Sutton Hethcoat
Director: Jesse Edwards
Rating: NR
Genre: Fam/Fan

FOCUS FEATURES

HONEY DON'T!
Fri, 8/22/25 WIDE
Stars: Chris Evans, Margaret Qualley
Director: Ethan Coen
Rating: NR
Genre: Com/Cri

DOWNTON ABBEY 3
Fri, 9/12/25 WIDE
Stars: Hugh Bonneville, Elizabeth McGovern
Director: Simon Curtis
Rating: NR
Genre: Dra

ANEMONE
Fri, 10/3/25 LTD, 10/10/25 WIDE
Stars: Sean Bean, Daniel Day-Lewis
Director: Ronan Day-Lewis
Rating: NR

BUGONIA
Fri, 11/7/25 WIDE
Stars: Emma Stone, Jesse Plemons
Director: Yorgos Lanthimos
Rating: NR
Genre: SF/Com

HAMNET
Thu, 11/27/25 LTD, Fri, 12/12/25 WIDE
Stars: Paul Mescal, Jessie Buckley
Director: Chloé Zhao
Rating: NR
Genre: Bio/Dra

SONG SUNG BLUE
Fri, 12/25/26 WIDE
Stars: Hugh Jackman, Kate Hudson
Director: Craig Brewer
Rating: NR
Genre: Dra/Mus

WERWULF
Fri, 12/25/26 WIDE
Director: Robert Eggers
Rating: NR
Genre: Hor

FOOTAGE FILMS

RUN
Fri, 8/29/25 LTD
Stars: Annie Ngosi Ilonzeh, Obba Babatundé
Director: Chris Stokes
Rating: NR
Genre: SF/Thr

GKIDS

JUJUTSU KAISEN: HIDDEN INVENTORY / PREMATURE DEATH - THE MOVIE
Wed, 7/16/25 LTD
Rating: NR
Genre: Anime

SUMMER WARS (2009) - 4K RESTORATION
Sun, 7/27/25 LTD
Stars: Ryūnosuke Kamiki, Nanami Sakuraba
Director: Mamoru Hosoda
Rating: PG
Genre: Anime

SHIN GODZILLA - 4K RESTORATION
Thu, 8/14/25 WIDE
Stars: Hiroki Hasegawa, Yutaka Takenouchi
Directors: Shinji Higuchi, Hideaki Anno
Rating: PG-13
Genre: Hor/SF



NOW YOU SEE ME: NOW YOU DON'T
Fri, 11/14/25 WIDE

THE GIRL WHO LEAPT THROUGH TIME (2006) - 4K RESTORATION
Sun, 9/28/25 LTD
Stars: Riisa Naka, Takuya Ishida
Director: Mamoru Hosoda
Rating: PG
Genre: Anime

GREENWICH ENTERTAINMENT

BLUR: LIVE AT WEMBLEY STADIUM
Fri, 7/4/25 WIDE
Stars: Damon Albarn, Graham Coxon
Director: Toby L.
Rating: NR
Genre: Doc

SHOSHANA
Fri, 7/25/25 WIDE
Stars: Irina Starshenbaum, Harry Melling
Director: Michael Winterbottom
Rating: NR
Genre: Act/Dra

WENT UP THE HILL
Fri, 8/15/25 LTD
Stars: Dacre Montgomery, Vicky Krieps
Director: Samuel Van Grinsven
Rating: NR
Genre: Dra/Fan

LOVE, BROOKLYN
Fri, 9/5/25 LTD
Stars: André Holland, Nicole Beharie
Director: Rachael Holder
Genre: Com/Dra

IFC FILMS

ABRAHAM'S BOYS: A DRACULA STORY
Fri, 7/11/25 LTD
Stars: Brady Hepner, Titus Welliver
Director: Natasha Kermani
Rating: R
Genre: Hor

LIONSGATE

SHE RIDES SHOTGUN
Fri, 8/1/25 WIDE
Stars: Odessa A'zion, Taron Egerton
Director: Nick Rowland
Rating: R

AMERICANA
Fri, 8/22/25 WIDE
Stars: Sydney Sweeney, Paul Walter Hauser
Director: Tony Tost
Rating: NR
Genre: Thr

THE LONG WALK
Fri, 9/12/25 WIDE
Stars: Mark Hamill, David Jonsson
Director: Francis Lawrence
Rating: NR
Genre: Hor

THE STRANGERS - CHAPTER 2
Fri, 9/26/25 WIDE
Stars: Madelaine Petsch, Gabriel Basso
Director: Renny Harlin
Rating: NR
Genre: Hor

MICHAEL
Fri, 10/3/25 WIDE
Stars: Jaafar Jackson, Colman Domingo
Director: Antoine Fuqua
Rating: NR
Genre: Dra

GOOD FORTUNE
Fri, 10/17/25 WIDE
Stars: Seth Rogen, Aziz Ansari
Director: Aziz Ansari
Rating: NR
Genre: Com

NOW YOU SEE ME: NOW YOU DON'T
Fri, 11/14/25 WIDE
Stars: Woody Harrelson, Morgan Freeman
Director: Ruben Fleischer
Rating: NR
Genre: Cri/Thr

THE HOUSEMAID
Thu. 12/25/25 WIDE
Stars: Sydney Sweeney, Amanda Seyfried
Director: Paul Feig
Rating: NR
Genre: Thr

MUTINY
Fri, 1/9/26 LTD
Stars: Jason Statham, Annabelle Wallis
Director: Jean-François Richet
Rating: NR
Genre: Act/Thr

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I CAN ONLY IMAGINE 2

Fri, 3/20/26 WIDE
Stars: Dennis Quaid, Arielle Kebbel
Directors: Andrew Erwin, Brent Mccorkle
Rating: NR
Genre: Dra

THE HUNGER GAMES:
SUNRISE ON THE REAPING

Fri, 11/20/26 WIDE
Rating: NR
Genre: Act/Adv

MAGNOLIA PICTURES

40 ACRES

Wed, 7/2/25 WIDE
Stars: Danielle Deadwyler, Kataem O'Connor
Director: R.T. Thorne
Rating: R
Genre: SF/Thr

FOLKTALES

Wed, 7/25/25 WIDE
Director: Heidi Ewing, Rachel Grady
Rating: NR
Genre: Doc

MUBI

HARVEST

Fri, 8/1/25 LTD
Stars: Caleb Landry Jones, Harry Melling
Director: Athina Rachel Tsangari
Rating: NR
Genre: Dra/Hist

LURKER

Fri, 8/22/25 LTD
Stars: Théodore Pellerin, Archie Madekwe
Director: Alex Russell
Rating: NR
Genre: Cri/Dra

NEON

TOGETHER

Weds, 7/30/25 WIDE
Stars: Alison Brie, Dave Franco
Director: Michael Shanks
Rating: NR
Genre: Hor/SF

SPLITSVILLE

Fri, 8/22/25 WIDE
Stars: Dakota Johnson, Adria Arjona
Director: Michael Angelo Covino
Rating: NR
Genre: Com

IT WAS JUST AN ACCIDENT

Wed, 10/15/25 LTD
Stars: Vahid Mobasser, Mariam Afshari
Director: Jafar Panahi
Rating: NR
Genre: Cri/Thr

SENTIMENTAL VALUE

Fri, 11/7/25 LTD
Stars: Renate Reinsve, Stellan Skarsgård
Director: Joachim Trier
Rating: NR
Genre: Com/Dra

OSCILLOSCOPE
LABORATORIES

DICIANNOVE

Fri, 7/25/25 LTD
Stars: Manfredi Marini, Vittoria Planeta
Director: Giovanni Tortorici
Rating: NR
Genre: Dra

MISTRESS DISPELLER

Wed, 10/22/25 LTD
Stars: Wang Zhenxi
Director: Elizabeth Lo
Rating: NR
Genre: Doc

OUTSIDER PICTURES

THE MUSICIANS

Fri, 8/8/25 LTD
Rating: NR

TRIUMPH OF THE HEART - THE
PASSION OF ST. KOLBE

Fri, 9/12/25 LTD
Stars: Armand Proccoli, Christopher Sherwood
Director: Anthony D'Ambrosio
Rating: NR
Genre: Dra

PARAMOUNT PICTURES

SMURFS

Fri, 7/18/25 WIDE
Stars: Rihanna
Director: Chris Miller
Rating: NR
Genre: Ani/Mus

THE NAKED GUN

Fri, 8/1/25 WIDE
Stars: Liam Neeson, Pamela Anderson
Director: Akiva Schaffer
Rating: NR
Genre: Com

ROOFMAN

Fri, 10/3/25 WIDE
Stars: Channing Tatum, Kirsten Dunst
Director: Derek Cianfrance
Rating: NR
Genre: Com/Dra

REGRETTING YOU

Fri, 10/24/25 WIDE
Stars: Allison Williams, McKenna Grace
Director: Josh Boone
Rating: NR
Genre: Dra

THE RUNNING MAN

Fri, 11/7/25 WIDE
Stars: Glen Powell
Director: Edgar Wright
Rating: NR
Genre: Act/SF
Specs: Imax

THE SPONGEBOB MOVIE:
SEARCH FOR SQUAREPANTS

Fri, 12/19/25 WIDE
Stars: Tom Kenny, Clancy Brown
Director: Derek Drymon
Rating: NR
Genre: Ani

THE LEGEND OF AANG:
THE LAST AIRBENDER

Fri, 1/30/26 WIDE
Stars: Steven Yeun, Dave Bautista
Directors: Lauren Montgomery, William Mata
Rating: NR
Genre: Act/Adv

SCREAM 7

Fri, 2/27/26 WIDE
Stars: Neve Campbell, McKenna Grace
Director: Kevin Williamson
Rating: NR
Genre: Hor

UNTITLED TREY PARKER/
MATT STONE/KENDRICK LAMAR/
DAVE FREE

Fri, 3/20/26 WIDE
Rating: NR
Genre: Com

SCARY MOVIE 6

Fri, 6/12/26 WIDE
Rating: NR
Genre: Com/Hor

PAW PATROL: THE DINO MOVIE

Fri, 7/31/26 WIDE
Stars: McKenna Grace, Jennifer Hudson
Director: Cal Brunker
Rating: NR
Genre: Ani

TMNT 2

Fri, 10/9/26 WIDE
Director: Jeff Rowe
Rating: NR
Genre: Ani



ROOFMAN
Fri, 10/3/25 WIDE

CHILDREN OF BLOOD AND BONE

Fri, 1/15/27 WIDE
Stars: Viola Davis, Cynthia Erivo
Director: Gina Prince-Bythewood
Rating: NR
Genre: Fan/Act
Specs: Imax

THE ANGRY BIRDS MOVIE 3

Fri, 1/29/27 WIDE
Rating: NR

SONIC THE HEDGEHOG 4

Fri, 3/19/27 WIDE
Rating: NR
Genre: Act/Com

QUIVER DISTRIBUTION

NUKED

Fri, 7/11/25 LTD
Stars: Justin Bartha, Anna Camp
Director: Deena Kashper
Rating: NR
Genre: Com

SAINT CLARE

Fri, 7/18/25 LTD
Stars: Ryan Phillippe, Rebecca De Mornay, Bella Thorne
Director: Mitzi Peirone
Rating: NR
Genre: Hor/Thr

FOUR LETTERS OF LOVE

Fri, 7/25/25 LTD
Stars: Pierce Brosnan, Helena Bonham Carter, Gabriel Byrne
Director: Polly Steele
Rating: NR
Genre: Dra

LONDON CALLING

Fri, 9/19/25 LTD
Stars: Josh Duhamel, Jeremy Ray Taylor
Director: Allan Ungar
Rating: R
Genre: Act/Com

REPUBLIC PICTURES

TRUST

Fri, 8/22/25 WIDE
Stars: Sophie Turner, Billy Campbell
Director: Carlson Young
Rating: R
Genre: Thr

RIALTO PICTURES

HEART OF DARKNESS: A
FILMMAKER'S APOCALYPSE (1991)
- 4K RESTORATION

Fri, 7/4/25 LTD
Stars: Dennis Hopper, Martin Sheen
Directors: Fax Bahr, George Hickenlooper, Eleanor Coppola
Rating: R
Genre: Doc

RLJE FILMS

HOUSE ON EDEN

Fri, 7/25/25 LTD
Stars: John Glover, Pete Davidson
Director: James DeMonaco
Rating: R
Genre: Hor

ROADSIDE ATTRACTIONS

THE HOME

Fri, 7/25/25 LTD
Stars: John Glover, Pete Davidson
Director: James DeMonaco
Rating: R
Genre: Hor

STRANGE HARVEST

Fri, 8/8/25 LTD
Stars: Peter Zizzo, Terri Apple
Director: Stuart Ortiz
Rating: R
Genre: Hor

TWINLESS

Fri, 9/5/25 LTD
Stars: Dylan O'Brien, Lauren Graham
Director: James Sweeney
Rating: NR

KISS OF THE SPIDER WOMAN

Fri, 10/10/25 LTD
Stars: Diego Luna, Jennifer Lopez
Director: Bill Condon
Rating: NR
Genre: Dra/Mus

SEARCHLIGHT PICTURES

THE ROSES

Fri, 8/29/25 WIDE
Stars: Benedict Cumberbatch, Olivia Colman
Director: Jay Roach
Rating: NR
Genre: Com/Dra

SEISMIC RELEASING

BAMBI: THE RECKONING

Fri, 7/25/25 LTD
Stars: Roxanne McKee, Nicola Wright
Director: Dan Allen
Rating: NR
Genre: Hor

SONY/BLUMHOUSE

INSIDIOUS

Fri, 8/21/26 WIDE
Rating: NR
Genre: Hor

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RESIDENT EVIL
Fri, 9/18/26 WIDE
Rating: NR
Genre: Hor

JUMANJI 3
Fri, 12/11/26 WIDE
Genre: Act/Adv/SF
Specs: Imax

THE LEGEND OF ZELDA
Fri, 3/26/27 WIDE
Rating: NR
Genre: Act/Adv

SPIDER-MAN: BEYOND THE SPIDER-VERSE
Fri, 6/4/27 WIDE
Rating: NR
Genre: Act/Adv/Ani

SONY PICTURES

I KNOW WHAT YOU DID LAST SUMMER
Fri, 7/18/25 WIDE
Stars: Chase Sui Wonders, Freddie Prinze Jr.
Director: Jennifer Kaytin Robinson
Rating: NR
Genre: Thr/Hor

CLIKA
Fri, 8/15/25 WIDE
Stars: Jay Dee, Eric Roberts
Director: Michael Greene
Rating: NR
Genre: Dra

CAUGHT STEALING
Fri, 8/29/25 WIDE
Stars: Austin Butler, Zoë Kravitz
Director: Darren Aronofsky
Rating: NR
Genre: Cri/Thr

A BIG BOLD BEAUTIFUL JOURNEY
Fri, 9/19/25 WIDE
Director: Kogonada
Stars: Colin Farrell, Margot Robbie
Rating: NR
Genre: Fan/Rom

SISU 2
Fri, 11/21/25 WIDE
Director: Jalmari Helander
Stars: Stephen Lang, Richard Brake
Rating: NR

SCARLET
Fri, 12/12/25 WIDE
Director: Mamoru Hosoda
Rating: NR
Genre: Ani

ANACONDA
Thu, 12/25/25 WIDE
Stars: Jack Black, Paul Rudd
Director: Tom Gormican
Rating: NR
Genre: Com

28 YEARS LATER: THE BONE TEMPLE
Fri, 1/16/26 WIDE
Stars: Ralph Fiennes
Director: Nia DaCosta
Rating: NR
Genre: Hor

GOAT
Fri, 2/13/26 WIDE
Stars: Rachna Vasavada
Directors: Tyree Dillihay, Adam Rosette
Rating: NR
Genre: Ani

THE BREADWINNER
Fri, 3/13/26 WIDE
Rating: NR
Genre: Com

STREET FIGHTER
Fri, 3/20/26 WIDE
Rating: NR
Genre: Act

SHIVER
Fri, 7/3/26 WIDE
Stars: Phoebe Dynevor, Whitney Peak
Director: Tommy Wirkola
Rating: NR
Genre: Thr

SPIDER-MAN: BRAND NEW DAY
Fri, 7/31/26 WIDE
Stars: Tom Holland
Director: Destin Daniel Cretton
Rating: NR
Genre: Act/SF

CRUNCHYROLL/ SONY PICTURES

DEMON SLAYER -KIMETSU NO YAIBA- THE MOVIE: INFINITY CASTLE
Fri, 9/12/25 WIDE
Stars: Natsuki Hanae, Yoshitsugu Matsuoka
Director: Haruo Sotozaki
Rating: NR
Genre: Ani
Specs: Imax

SONY PICTURES CLASSICS

DON'T LET'S GO TO THE DOGS TONIGHT
Fri, 7/11/25 LTD
Stars: Zikhona Bali
Director: Embeth Davidtz
Rating: R
Genre: Dra

OH, HI!
Fri, 7/25/25 LTD
Stars: Molly Gordon, Logan Lerman
Director: Sophie Brooks
Rating: R
Genre: Com

BLUE MOON
Fri, 10/17/25 LTD,
Fri, 10/24/25 WIDE
Stars: Ethan Hawke, Margaret Qualley
Director: Richard Linklater
Rating: R
Genre: Com/Dra

NUREMBERG
Fri, 11/7/25 LTD
Stars: Rami Malek, Russell Crowe
Director: James Vanderbilt
Rating: PG-13
Genre: Dra/Thr

STRAND RELEASING

WILD DIAMOND
Fri, 7/11/25 LTD
Stars: Malou Khebi
Director: Agathe Riedinger
Rating: NR
Genre: Dra

DREAMS
Fri, 9/12/25 LTD
Stars: Isaac Hernández, Eduardo Gonzalez
Director: Michel Franco
Rating: NR
Genre: Dra/Rom

TRAFALGAR RELEASING

THE GRATEFUL DEAD MOVIE
Fri, 8/15/25 LTD
Stars: Jerry Garcia, Bill Kreutzmann
Genre: Doc



THE BLACK PHONE 2
Fri, 10/17/25 WIDE

20TH CENTURY STUDIOS

AVATAR: THE WAY OF WATER RE-RELEASE
Fri, 10/3/25 WIDE
Stars: Zoe Saldaña, Sam Worthington
Director: James Cameron
Rating: NR
Genre: SF/Act
Specs: Imax/3D

SPRINGSTEEN: DELIVER ME FROM NOWHERE
Fri, 10/24/25 WIDE
Stars: Jeremy Allen White, Stephen Graham
Director: Scott Cooper
Rating: NR
Genre: Bio/Dra

PREDATOR: BADLANDS
Fri, 11/7/25 WIDE
Stars: Elle Fanning
Director: Dan Trachtenberg
Rating: NR
Genre: SF/Act

ELLA MCCAY
Fri, 12/12/25 WIDE
Stars: Ayo Edibiri, Woody Harrelson
Director: James L. Brooks
Rating: NR
Genre: Com/Dra

AVATAR: FIRE AND ASH
Fri, 12/19/25 WIDE
Stars: Sam Worthington, Zoe Saldana
Director: James Cameron
Rating: NR
Genre: Act/Fan/SF

UNIVERSAL PICTURES

JURASSIC WORLD REBIRTH
Wed, 7/2/25 WIDE
Stars: Scarlett Johansson, Mahershala Ali
Director: Gareth Edwards
Rating: NR
Genre: Act/Adv

THE BAD GUYS 2
Fri, 8/1/25 WIDE
Stars: Sam Rockwell, Craig Robinson
Director: Pierre Perifel
Rating: PG
Genre: Ani

NOBODY 2
Fri, 8/15/25 WIDE
Stars: Bob Odenkirk
Director: Timo Tjahjanto
Rating: NR
Genre: Act

JAWS: 50TH ANNIVERSARY (1975)
Fri, 8/29/25 LTD
Stars: Roy Scheider, Robert Shaw
Director: Steven Spielberg
Rating: PG
Genre: Hor/Adv
Specs: Imax

HIM
Fri, 9/19/25 WIDE
Stars: Marlon Wayans, Tyriq Withers
Director: Justin Tipping
Rating: R
Genre: Hor
Specs: Imax

GABBY'S DOLLHOUSE: THE MOVIE
Fri, 9/26/25 WIDE
Stars: Laila Lockhart Kraner
Director: Ryan Crego
Rating: NR
Genre: Ani

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WICKED: FOR GOOD
Fri, 11/21/25 WIDE



SPRINGSTEEN: DELIVER ME FROM NOWHERE
Fri, 10/24/25 WIDE

THE BLACK PHONE 2
Fri, 10/17/25 WIDE
Stars: Ethan Hawke, Mason Thames
Director: Scott Derrickson
Rating: NR
Genre: Hor

WICKED: FOR GOOD
Fri, 11/21/25 WIDE
Stars: Ariana Grande, Cynthia Erivo
Director: Jon M. Chu
Rating: NR
Genre: Mus/Fan

FIVE NIGHTS AT FREDDY’S 2
Fri, 12/5/25 WIDE
Stars: Josh Hutcherson, Matthew Lillard
Director: Emma Tammi
Genre: Hor

SOULM8TE
Fri, 1/2/26 WIDE
Director: Kate Dolan
Stars: Lily Sullivan, David Rysdahl
Rating: NR
Genre: Hor

UNTITLED UNIVERSAL EVENT FILM 2026 1
Fri, 1/16/26 WIDE
Rating: NR

REMINDERS OF HIM
Fri, 2/13/26 WIDE
Rating: NR
Genre: Rom/Dra

UNTITLED EXORCIST FILM DIRECTED BY MIKE FLANAGAN
Fri, 3/13/26 WIDE
Director: Mike Flanagan
Rating: NR
Genre: Hor

UNTITLED NEW ANIMATED FILM BASED ON THE WORLD OF SUPER MARIO BROS.
Fri, 4/3/26 WIDE
Directors: Aaron Horvath, Michael Jelenic
Rating: NR
Genre: Ani

UNTITLED EVENT FILM DIRECTED BY STEVEN SPIELBERG
Fri, 6/12/26 WIDE
Stars: Emily Blunt, Wyatt Russell
Director: Steven Spielberg
Rating: NR
Genre: SF

MINIONS 3
Wed, 7/1/26 WIDE
Director: Pierre Coffin
Rating: NR
Genre: Ani

UNTITLED UNIVERSAL EVENT FILM 2026 2
Fri, 8/7/26 WIDE
Rating: NR

UNTITLED NEW LINE EVENT FILM 2026 2
Fri, 8/7/26 WIDE
Rating: NR

FORGOTTEN ISLAND
Fri, 9/25/26 WIDE
Rating: NR
Genre: Ani

UNTITLED BLUMHOUSE EVENT FILM 2026
Fri, 10/16/26 WIDE
Rating: NR

UNTITLED FOURTH FILM DIRECTED BY JORDAN PEELE
Fri, 10/23/26 WIDE
Director: Jordan Peele
Rating: NR

SHREK 5
Wed, 12/23/26 WIDE
Stars: Mike Myers, Eddie Murphy
Director: Walt Dohrn
Rating: NR
Genre: Ani

HOW TO TRAIN YOUR DRAGON 2
Fri, 6/11/27
Rating: NR
Genre: Act/Adv

UNTITLED ILLUMINATION EVENT FILM
Wed, 6/30/27 WIDE
Rating: NR
Genre: Ani

UTOPIA MEDIA

HOT SPRING SHARK ATTACK
Wed, 7/9/25 WIDE
Rating: NR
Genre: Hor/Com

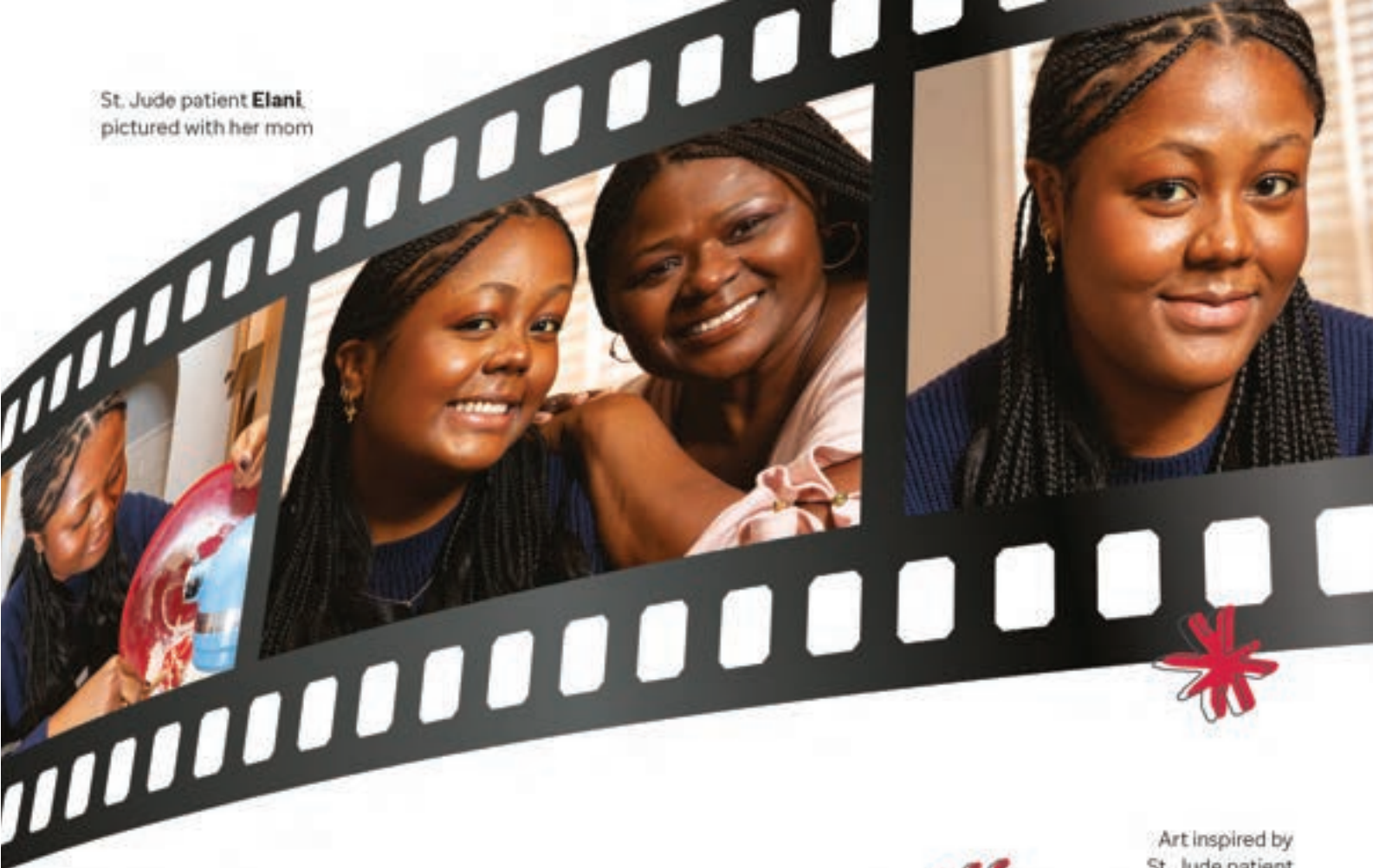
VERTICAL ENTERTAINMENT

GUNS UP
Fri, 7/18/25 LTD
Stars: Kevin James, Christina Ricci
Director: Edward Drake
Rating: R
Genre: Act/Com



THE LONG WALK
Fri, 9/12/25 WIDE

St. Jude patient **Elani** pictured with her mom



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Art inspired by St. Jude patient **Jaden**



OSIRIS
Fri, 7/25/25 LTD
Stars: Max Martini, Linda Hamilton
Director: William Kaufman
Rating: NR
Genre: Act/SF

MY MOTHER'S WEDDING
Fri, 8/8/25 LTD
Stars: Scarlett Johansson, Sienna Miller
Director: Kristin Scott Thomas
Rating: NR
Genre: Com/Dra

EDEN
Fri, 8/22/25 WIDE
Stars: Jude Law, Ana de Armas, Vanessa Kirby
Director: Ron Howard
Rating: R
Genre: Thr

THE THREESOME
Fri, 9/5/25 LTD
Stars: Zoey Deutch, Jonah Hauer-King
Director: Chad Hartigan
Rating: NR
Genre: Com/Dra

THE DEAD OF WINTER
Fri, 9/26/25 LTD
Stars: Judy Greer, Emma Thompson
Director: Brian Kirk
Rating: NR
Genre: Act/Thr

VIVA PICTURES

GRAND PRIX OF EUROPE
Fri, 8/22/25 LTD
Stars: Gemma Arterton, Thomas Brodie-Sangster
Director: Waldemar Fast
Rating: PG
Genre: Ani

WALT DISNEY STUDIOS

THE FANTASTIC FOUR: FIRST STEPS
Fri, 7/25/25 WIDE
Stars: Pedro Pascal, Vanessa Kirby
Director: Matt Shakman
Rating: NR
Genre: Act/Adv/SF
Specs: Imax/3D

FREAKIER FRIDAY
Fri, 8/8/25 WIDE
Stars: Jamie Lee Curtis, Lindsay Lohan
Director: Nisha Ganatra
Rating: NR
Genre: Com

UNTITLED DISNEY 2025 3
Fri, 9/12/25 WIDE
Rating: NR

AVATAR: THE WAY OF WATER RE-RELEASE
Fri, 10/3/25 WIDE
Stars: Sam Worthington, Zoe Saldaña
Director: James Cameron
Rating: PG-13
Genre: SF/Act
Specs: Imax/3D

TRON: ARES
Fri, 10/10/25 WIDE
Stars: Jared Leto, Jeff Bridges
Director: Joachim Rønning
Rating: NR
Genre: Act/Adv/SF
Specs: Imax

ZOOTOPIA 2
Wed, 11/26/25 WIDE
Stars: Ginnifer Goodwin, Jason Bateman
Directors: Jared Bush, Byron Howard
Rating: NR
Genre: Ani

UNTITLED MARVEL 2026 1
Fri, 2/13/26 WIDE
Rating: NR
Genre: Act/Adv/SF

HOPPERS
Fri, 3/6/26 WIDE
Stars: Jon Hamm, Bobby Moynihan
Director: Daniel Chong
Rating: NR
Genre: Ani

UNTITLED DISNEY 2026 1
Fri, 3/27/26 WIDE
Rating: NR

UNTITLED DISNEY 2026 2
Fri, 4/17/26 WIDE
Rating: NR

AVENGERS: DOOMSDAY
Fri, 5/1/26 WIDE
Stars: Robert Downey, Jr., Chris Hemsworth
Directors: Anthony Russo, Joe Russo
Rating: NR
Genre: Act/Adv/SF

THE MANDALORIAN & GROGU
Fri, 5/22/26 WIDE
Stars: Pedro Pascal
Director: Jon Favreau
Rating: NR
Genre: Act/Adv/SF

TOY STORY 5
Fri, 6/19/26 WIDE
Stars: Tim Allen
Directors: Pete Docter, McKenna Harris
Rating: NR
Genre: Ani

MOANA
Fri, 7/10/26 WIDE
Stars: Dwayne Johnson, Catherine Laga'aia
Director: Thomas Kail
Rating: NR
Genre: Adv/Mus

UNTITLED DISNEY 2026 3
Fri, 8/7/26 WIDE
Rating: NR

UNTITLED DISNEY 2026 4
Fri, 9/11/26 WIDE
Rating: NR

UNTITLED MARVEL 2026 3
Fri, 11/6/26 WIDE
Rating: NR
Genre: Act/Adv/SF

UNTITLED DISNEY ANIMATION 2026
Wed, 11/25/26 WIDE
Rating: NR
Genre: Ani

ICE AGE 6
Fri, 12/18/26 WIDE
Rating: NR
Genre: Ani

UNTITLED DISNEY 2027 1
Fri, 2/12/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 2
Fri, 3/5/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 3
Fri, 4/2/27 WIDE
Rating: NR



SUPERMAN
Fri, 7/11/25 WIDE

AVENGERS: SECRET WARS
Fri, 5/7/27 WIDE
Directors: Anthony Russo, Joe Russo
Rating: NR
Genre: Act/Adv/SF

STAR WARS: STARFIGHTER
Fri, 5/28/27 WIDE
Star: Ryan Gosling
Director: Shawn Levy
Rating: NR
Genre: Act/Adv/SF

UNTITLED PIXAR 2027
Fri, 6/18/27 WIDE
Rating: NR
Genre: Ani

UNTITLED MARVEL 2027 1
Fri, 7/23/27 WIDE
Rating: NR
Genre: Act/Adv/SF

UNTITLED DISNEY 2027 5
Fri, 8/6/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 6
Fri, 9/17/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 7
Fri, 10/8/27 WIDE
Rating: NR

UNTITLED MARVEL 2027 2
Fri, 11/5/27 WIDE
Rating: NR
Genre: Act/Adv/SF

FROZEN 3
Wed, 11/24/27 WIDE
Rating: NR
Genre: Ani

UNTITLED STAR WARS 2027
Fri, 12/17/27 WIDE
Rating: NR
Genre: SF/Fan

UNTITLED MARVEL 2028 1
Fri, 2/18/28 WIDE
Rating: NR

UNTITLED MARVEL 2028 2
Fri, 5/5/28 WIDE
Rating: NR

UNTITLED MARVEL 2028 3
Fri, 11/10/28 WIDE
Rating: NR

SEND HELP
Fri, 6/30/26 WIDE
Stars: Sam Raimi
Director: Rachel McAdams, Dylan O'Brien
Rating: NR
Genre: Hor

AVATAR 4
Fri, 12/21/29 WIDE
Rating: NR
Genre: Act/Adv/SF

AVATAR 5
Fri, 12/19/31 WIDE
Rating: NR
Genre: Act/Fan/SF

WARNER BROS.

SUPERMAN
Fri, 7/11/25 WIDE
Stars: David Corenswet, Rachel Brosnahan
Director: James Gunn
Rating: NR
Genre: Act/Advx
Specs: Imax

WEAPONS
Fri, 8/8/25 WIDE
Stars: Josh Brolin, Julia Garner
Director: Zach Cregger
Rating: R
Genre: Hor
Specs: Imax

THE CONJURING: LAST RITES
Fri, 9/5/25 WIDE
Stars: Patrick Wilson, Vera Farmiga
Director: Michael Chaves
Rating: NR
Genre: Hor
Specs: Imax

ONE BATTLE AFTER ANOTHER
Fri, 9/26/25 WIDE
Stars: Leonardo DiCaprio, Sean Penn
Director: Paul Thomas Anderson
Rating: NR
Genre: Dra
Specs: Imax

ANIMAL FRIENDS
Fri, 10/10/25 WIDE
Stars: Ryan Reynolds, Jason Momoa
Director: Peter Atencio
Rating: R
Genre: Com/Ani

MORTAL KOMBAT 2
Fri, 10/24/25 WIDE
Stars: Karl Urban, Adeline Rudolph
Director: Simon McQuoid
Rating: R
Genre: Act

UNTITLED NEW LINE EVENT FILM 2025
Fri, 11/21/25 WIDE
Rating: NR

THE SHINING 45TH ANNIVERSARY (1980)
Fri, 12/12/25 LTD
Stars: Jack Nicholson, Shelley Duvall
Director: Stanley Kubrick
Rating: R
Genre: Hor
Specs: Imax

UNTITLED WB EVENT FILM 2025
Fri, 12/19/25 WIDE
Rating: NR

WUTHERING HEIGHTS
Fri, 2/13/26 WIDE
Stars: Margot Robbie, Jacob Elordi
Director: Emerald Fennell
Rating: NR
Genre: Dra

THE CAT IN THE HAT
Fri, 2/27/26 WIDE
Stars: Bill Hader, Quinta Brunson
Directors: Alessandro Carloni, Erica Rivinoja
Rating: NR
Genre: Ani
Specs: Imax

THE BRIDE!
Fri, 3/6/26 WIDE
Stars: Christian Bale, Jessie Buckley
Director: Maggie Gyllenhaal
Rating: NR
Genre: Hor
Specs: Imax

UNTITLED NEW LINE HORROR FILM 2026 1
Fri, 3/27/26 WIDE
Rating: NR
Genre: Hor

UNTITLED NL/ATOMIC MONSTER/BLUMHOUSE EVENT FILM
Fri, 4/17/26 WIDE
Rating: NR
Genre: Hor

UNTITLED DC EVENT FILM 2026
Fri, 5/29/26 WIDE
Rating: NR
Genre: Act/Adv

UNTITLED NEW LINE EVENT FILM 2026 1
Fri, 6/19/26 WIDE
Rating: NR

SUPERGIRL: WOMAN OF TOMORROW
Fri, 6/26/26 WIDE
Stars: Milly Alcock, Jason Momoa
Director: Craig Gillespie
Rating: NR
Genre: Act/Adv
Specs: Imax

UNTITLED NEW LINE EVENT FILM 2026 2
Fri, 7/3/26 WIDE
Rating: NR



ZOOTOPIA 2
Wed, 11/26/25 WIDE

FLOWERVALE STREET
Fri, 8/14/26 WIDE
Stars: Anne Hathaway, Ewan McGregor
Director: David Robert Mitchell
Rating: NR
Genre: Thr
Specs: Imax

CLAYFACE
Fri, 9/11/26 WIDE
Rating: NR
Genre: Act/Thr

UNTITLED NEW LINE HORROR FILM 2026 2
Fri, 9/18/26 WIDE
Rating: NR
Genre: Hor

UNTITLED ALEJANDRO G. IÑÁRRITU/TOM CRUISE PROJECT
Fri, 10/2/26 WIDE
Stars: Tom Cruise
Director: Alejandro G. Iñárritu
Rating: NR
Specs: Imax

UNTITLED WB EVENT FILM 2026
Fri, 11/6/26 WIDE
Rating: NR

UNTITLED NEW LINE EVENT FILM 2026 4
Fri, 11/20/26 WIDE
Rating: NR

UNTITLED DENIS VILLENEUVE DUNE MOVIE
Fri, 12/18/26 WIDE
Director: Denis Villeneuve
Rating: NR
Specs: Imax

UNTITLED NEW LINE EVENT FILM 2026 5
Fri, 12/25/26 WIDE
Rating: NR

UNTITLED WB EVENT FILM 2027 1
Fri, 2/12/27 WIDE
Rating: NR

UNTITLED DC EVENT FILM 2027
Fri, 3/5/27 WIDE
Rating: NR

UNTITLED WB/LEGENDARY/MONSTERVERSE FILM
Fri, 3/26/27 WIDE
Rating: NR
Specs: Imax

UNTITLED WB EVENT FILM 2027 2
Fri, 5/21/27 WIDE
Rating: NR

UNTITLED NEW LINE EVENT FILM 2027 1
Fri, 7/16/27 WIDE
Rating: NR

BAD FAIRIES
Fri, 7/23/27 WIDE
Director: Megan Dong
Rating: NR
Genre: Ani

UNTITLED WB EVENT FILM 2027 3
Fri, 8/6/27 WIDE
Rating: NR

UNTITLED NEW LINE HORROR FILM 2027 1
Fri, 9/10/27 WIDE
Rating: NR

THE BATMAN PART II
Fri, 10/1/27 WIDE
Stars: Robert Pattinson, Colin Farrell
Director: Matt Reeves
Rating: NR
Genre: Act/Thr
Specs: Imax

MARGIE CLAUS
Fri, 11/5/27 WIDE
Stars: Melissa McCarthy
Directors: Ben Falcone, Damon Jones
Rating: NR
Genre: Com

UNTITLED WB FAMILY SEQUEL
Fri, 12/17/27 WIDE
Rating: NR
Genre: Fam

UNTITLED NEW LINE EVENT FILM 2027 2
Wed, 12/22/27 WIDE
Rating: NR

OH, THE PLACES YOU'LL GO!
Fri, 3/17/28 WIDE
Directors: Jon M. Chu, Jill Culton
Rating: NR
Genre: Ani
Specs: Imax

DYNAMIC DUO
Fri, 6/30/28 WIDE
Director: Arthur Mintz
Rating: NR
Genre: Ani
Specs: Imax

WELL GO USA ENTERTAINMENT

DANIELA FOREVER
Fri, 7/11/27 LTD
Stars: Henry Golding, Beatrice Grannò
Director: Nacho Vigalondo
Rating: R
Genre: Dra/Rom

YASH RAJ FILMS USA

WAR 2
Thu, 8/14/27 LTD
Stars: N.T. Rama Rao Jr., Hrithik Roshan
Director: Ayan Mukerji
Rating: NR
Genre: Act/Adv

ZEE STUDIOS

AANKHON KI GUSTAAKHIYAN
Fri, 7/11/27 LTD
Stars: Vikrant Massey, Shanaya Kapoor
Director: Santosh Singh
Rating: NR
Genre: Rom

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- Budget Friendly
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- Perfect for your lobby or theater





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