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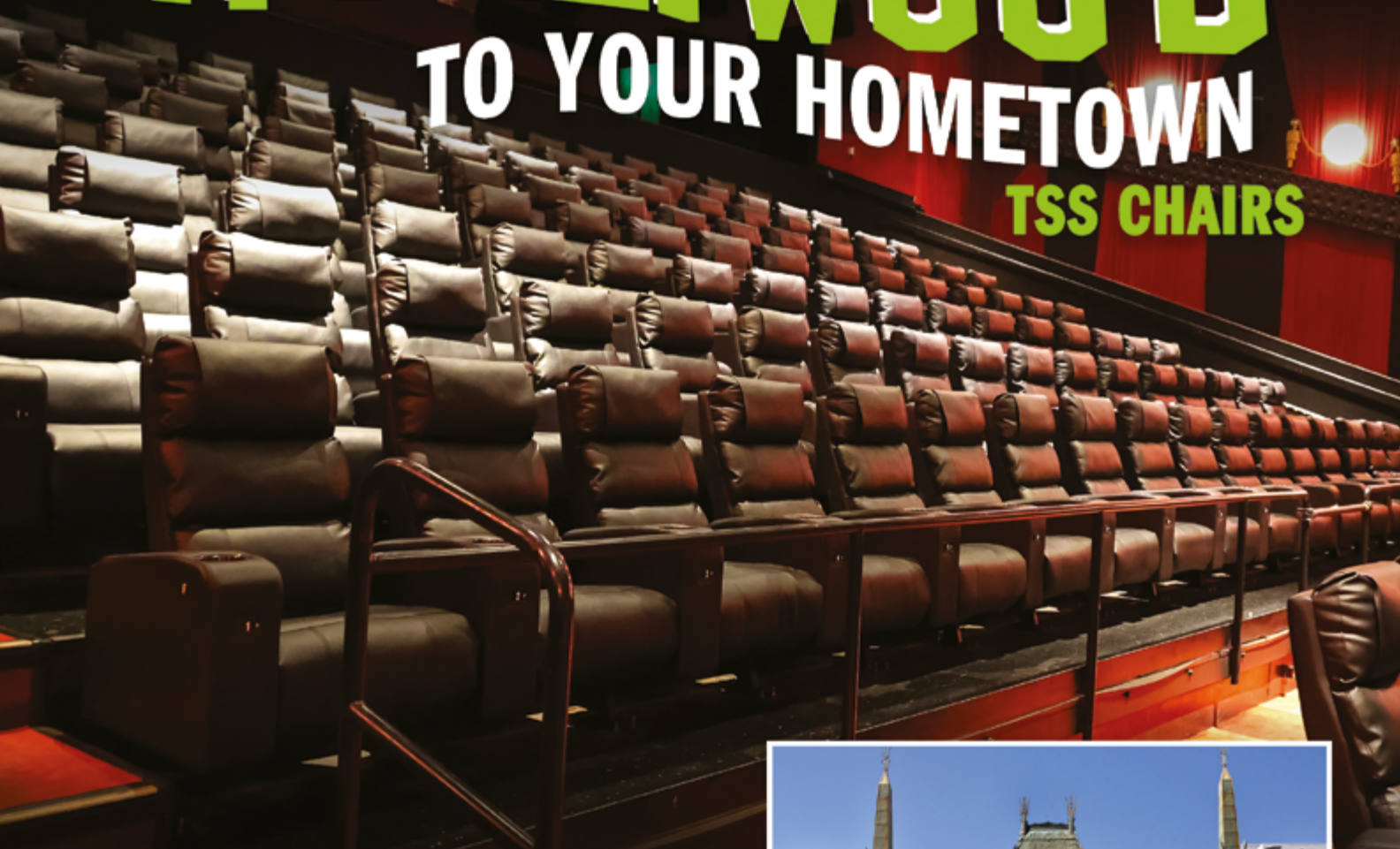


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December 2025 - January 2026

CONTENTS



14

Cinema United
 Introducing Cinema
 United's New Director of
 Marketing, Theo George

20

**Cinema Technology
 Guide**
 Showcasing the Latest
 Movie Theater Products
 and Technologies

34

**Redefining Dinner
 and a Movie (Again)**
 Tim League Pioneers
 Another New Concept with
 New York City's Metro
 Private Cinema

38

Building a New Frontier
 A New Type of Drive-In(n)
 Comes to Colorado

50

Comic Relief
 Bradley Cooper Highlights
 Healing Through Humor
 in *Is This Thing On?*

66

The Main Event
 Event Cinema Blossoms
 as the Market Embraces
 Diverse Content

INDUSTRY

- 8 Trade Talk**
- 14 Cinema United**
Introducing Cinema United's New Director of Marketing, Theo George
- 16 Charity Spotlight**
A Recap of Industry-Wide Charity Initiatives

THEATER

- 20 Cinema Technology Guide**
Showcasing the Latest Movie Theater Products and Technologies
- 34 Redefining Dinner and a Movie (Again)**
Tim League Pioneers Another New Concept with New York City's Metro Private Cinema
- 38 Building a New Frontier**
A New Type of Drive-In(n) Comes to Colorado
- 44 Florida Moonlight**
The Silver Moon Drive-In Keeps Historical Traditions Alive

ON SCREEN

- 50 Comic Relief**
Bradley Cooper Highlights Healing Through Humor in *Is This Thing On?*
- 56 Take the Plunge**
Writer/Director Charlie Polinger Dives into Adolescent Waters with *The Plague*
- 62 Lucid Dreaming**
Bi Gan Continues to Push Boundaries with *Resurrection*
- 66 The Main Event**
Event Cinema Blossoms as the Market Embraces Diverse Content
- 70 Event Cinema Calendar**
A Sampling of Event Cinema Programming Hitting the Big Screen
- 72 Booking Guide**

"There's a version that could work anywhere, but I'm really focused on finding the best service model and elevating the food significantly. That's the fun and exciting part for me: this perfect synthesis of communing with friends over movies and food."

Redefining Dinner and a Movie (Again)
Tim League Pioneers Another New Concept with New York City's Metro Private Cinema, p. 34



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On the Cover

AgileTix gives cinemas and live event venues complete control over their operations—ticketing, memberships, loyalty, digital signage, and reporting—all in one reliable, fully integrated platform.

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EXECUTIVE LETTER

A NEW ERA

➔ The final days of 2025 are ticking away, with what promises to be a transformational 2026 on the horizon. Formal bids for the acquisition of Warner Bros., one of Hollywood’s most revered studios, were submitted in late November, signaling a potentially radically different industry should an offer go through. Exhibitors have voiced concerns about the prospect of a second major studio merger in the last decade—Disney announced its acquisition of 20th Century Fox in December 2017—and understandably so. The number of films that the combined Disney-Fox has theatrically released has been considerably lower than the respective studios’ output when they were independent companies.

The prevailing theory among many industry observers (including myself) is that the biggest factor hindering a full prepandemic box office recovery is the drastic reduction in wide releases in the postpandemic era. In hindsight, maybe we should call it the “pre-Disney-Fox” era instead. A rival studio’s (or streamer’s) acquisition of Warner Bros. would have serious implications for the way the industry operates globally, potentially further reducing how many wide releases are destined for theaters.

What can exhibitors do to prepare for such a scenario? We’re seeing more exhibitors try their hand at distribution—AMC in the United States, Cineplex in Canada, Cinépolis in Mexico, and VUE

International in the U.K. come to mind—with strategic releases that complement existing studio slates rather than vying to replace them. We’ve seen an increased focus on hospitality and expanded food and beverage programs, helping to deliver a better experience with offerings that provide greater margins for operators. New sites are cropping up with fewer screens, bidding farewell to the 24-screen shopping mall megaplexes of the ‘90s and 2000s. That extra square footage at cinemas is being dedicated to gaming rooms, kitchen space, or even stand-alone bar concepts. And, of course, premium large format (PLF) auditoriums continue to proliferate, as sustained audience demand pushes circuits to implement new concepts and formats in their theaters.

The studio landscape is changing, and theaters are keeping up by ensuring they remain top-tier entertainment destinations for audiences worldwide. At BOXOFFICE PRO, we’re proud to document this transformation, as we have for over a century of publication. This isn’t the first time we’ve seen the movie business change overnight, and I’m certain it won’t be the last. We’ve documented every time it’s happened, always with the same commitment to promoting the power of the moviegoing experience.

DANIEL LORIA
SVP Content Strategy and Editorial Director
Boxoffice Pro



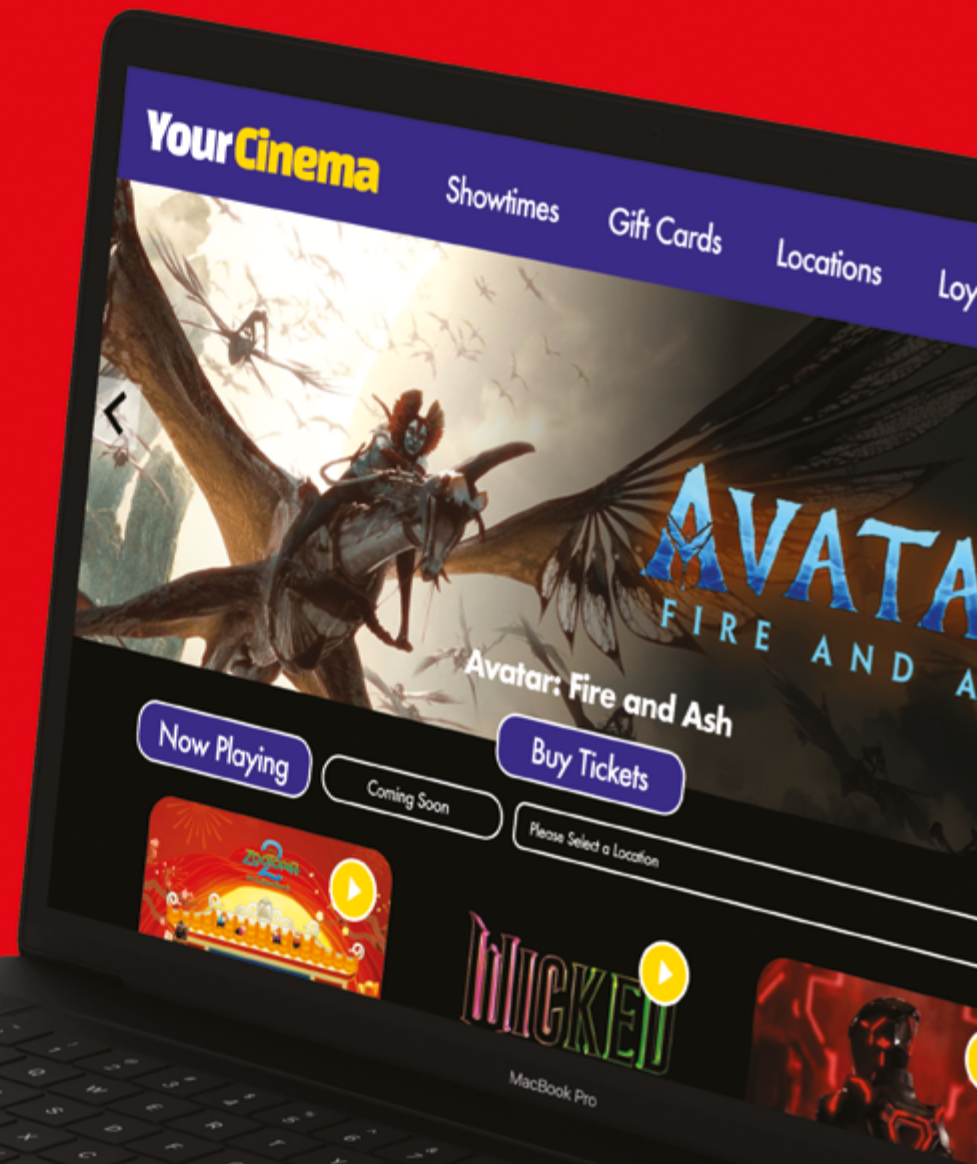
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Trade Talk 8 | Cinema United 14 | Charity Spotlight 16

INDUSTRY



“Kinepolis has a reputation for operating exceptionally well-run cinemas both in Europe and in North America. Their commitment to providing guests with an unforgettable movie experience makes them the ideal choice to continue the stewardship of Emagine into the future.”

Trade Talk, p. 12

TRADE TALK

CINEMA UNITED EXTENDS CEO MICHAEL O'LEARY'S CONTRACT

→ Cinema United, the world's largest exhibition trade association, announced that it has extended CEO and President Michael O'Leary's contract for an additional five years. O'Leary, who joined the organization in 2023, will continue to lead Cinema United under an agreement that was unanimously approved by the executive board.

"Michael has proved to be a tireless and passionate advocate for the exhibition industry," said Mike Bowers, board chair of Cinema United and CEO of Harkins Theatres. "Leveraging his broad experience in the motion picture industry as well as on Capitol Hill, Michael's focus on unity, strategy, and continuous improvement has earned the confidence and respect of members of all sizes, as well as our studio partners. The next five years present unique and exciting opportunities for our industry. We are thrilled to have the long-term stability and steady hand of Michael and the talented Cinema United team to represent us during this time."

Since joining the organization in May 2023, O'Leary has focused on promoting and amplifying the positive economic and cultural impact of movie theaters in cities and towns worldwide. Cinema United recently released a report highlighting that the domestic industry alone spent has over \$1.5 billion on theater reinvestment in the past 12 months. Exhibition's commitment to creating the next great era of cinema will be on display next spring at their annual global convention, CinemaCon, where "Innovation and Experiences" will be the primary theme. O'Leary also oversaw the successful adoption of the Cinema United brand in support of his efforts to unify and strengthen an industry spanning the globe and including businesses from single-screen theaters to the world's largest international theater circuits.



"Representing the great people who own and operate theaters across the United States and around the world has been one of the great honors of my professional career, and I am energized by the opportunities that lie ahead for this iconic industry," said O'Leary. "I want to thank Chairman Mike Bowers, outgoing Chair

Bob Bagby, and the entire Cinema United executive board for this opportunity. I also want to thank my dedicated colleagues at Cinema United. Our success is a direct result of their hard work and creativity, and I am excited to continue our work supporting and advocating on behalf of this industry."

AMC THEATRES PROMOTES KEY LEADERS IN LEGAL, MARKETING, CORPORATE COMMUNICATIONS, AND BUSINESS DEVELOPMENT

→ AMC Theatres has announced multiple senior-level promotions across the company. Edwin (Eddie) Gladbach has been named senior vice president, general counsel, and secretary after serving as interim general counsel and secretary since February 2025. He will report to Adam M. Aron, chairman and CEO, and will sit on AMC's executive committee. Gladbach will oversee all legal, regulatory, and governance matters for AMC, providing counsel to the board and senior leadership. He joined AMC in 2009 as the vice president of legal and has held previous roles as senior counsel at Interstate Bakeries Corporation and as an associate at Shook, Hardy & Bacon.

Kelly Schemenauer has been promoted to vice president of associate general counsel, reporting to Gladbach. As associate general counsel, Sche-

menauer will have an expanded leadership role in developing and implementing AMC's legal and compliance strategies. Schemenauer joined AMC in 2005 and most recently served as the vice president of legal.

Carrie Trotter, a 15-year veteran of AMC's marketing department, will assume the role of senior vice president of marketing. As the head of marketing, she will be responsible for the department's role in delivering bold campaigns and brand experiences that engage moviegoers and drive loyalty across AMC's platforms. Trotter has held several roles throughout the marketing department, including her most recent position as vice president of loyalty, where she oversaw the significant growth of AMC Stubs and AMC Stubs A-List. Trotter will report to Dan Ellis, chief operations, development, and marketing officer, who will take marketing under his purview, along with U.S. theater operations, food and beverage, development, facilities, and sight and sound.

Ryan Noonan, who joined AMC in 2010 and has led AMC's public relations

efforts since 2011, has been promoted to senior vice president of public relations. He will continue to lead all external media strategies and press interactions for AMC, and he will continue to report to Adam Aron.

Ellen Copaken, most recently senior vice president of marketing and previously vice president of growth strategy, will assume the newly created role of senior vice president of business development, where she will continue to report to Adam Aron and sit on AMC's executive committee. Copaken's business development role will focus on partnerships and the creation of new revenue channels.

"These leadership changes reflect our strong confidence in the deep bench of talent within AMC. Eddie, Kelly, Carrie, Ryan, and Ellen have each demonstrated exceptional dedication, expertise, and strategic vision," said Aron. "As we remain steadfast in our mission to elevate every aspect of AMC, these senior leaders will help accelerate our progress and strengthen our position as the global leader in theatrical exhibition."

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MOVING IMAGE TECHNOLOGIES PURCHASES DCS' CINEMA LOUDSPEAKER PRODUCT LINE

Technology provider Moving iImage Technologies (MiT) has acquired the Digital Cinema Speaker (DCS) product line from QSC. Launched over 20 years ago, DCS is a premium line of cinema loudspeakers purpose-built for a wide range of cinemas, from the largest premium large-format (PLF) multiplex auditoriums to smaller venues, boutique cinemas, studios, postproduction facilities, and private screening rooms.

DCS loudspeakers have their roots in QSC's long history of serving professional audio and cinema markets. Introduced in 2004, they became a defining product line that helped standardize high-quality, modern cinema sound, gaining significant global market share. MiT will continue to market the loudspeakers under the DCS brand, maintaining their commitment to quality and the highest levels of customer service and satisfaction.

The DCS family is a de facto standard in the cinema industry, consisting of three series of products. The SC Series includes screen channel loudspeakers, offering 2-, 3-, and 4-way models with advanced circuitry, aiming, and alignment tools that simplify commissioning and reduce service costs. The SR Series includes a wide



range of surround speakers suitable for auditoriums of all sizes. The SB Series delivers the low-frequency effects and seat-shaking experience that cinemagoers expect from a first-class theatrical environment.

MiT has also acquired the DCS loudspeaker line assets, including access to designs, trademarks, and other intellectual property necessary to continue manufacturing the line and inventory, and assumes responsibility for all sales, marketing, distribution, warranty, and parts servicing for the DCS line. The asset purchase does not include any personnel. Manufacturing and component assembly will continue with existing third-party original equipment manufacturers, with MiT overseeing the process.

Included in the asset purchase agreement is the Reference Monitor System (RMS), which supports postproduction facilities, studios, and high-end residential screening rooms. RMS is a complete system designed for the best possible listening experience when high

audio precision is paramount.

"The DCS line of products has a strong legacy and customer base, which makes it a natural fit for a focused cinema provider like Moving iImage Technologies," said Patrick Heyn, vice president of marketing at Q-SYS Americas. "This transaction allows MiT to take the lead in supporting and growing the DCS product line, while QSC continues to support the cinema market at the cineplex level by creating holistic solutions across the cineplex with the Q-SYS Full Stack Platform."

"Having contributed to the sales and marketing team that developed, launched, and expanded the DCS loudspeaker line, I've seen firsthand its exceptional quality and consistent ability to deliver powerful, immersive audio that meets the demands of even the most discerning cinema customers," said Francois Godfrey, MiT president and COO. "The DCS line is a highly complementary addition to our product and services suite, expanding our value proposition and growth potential. In addition to substantial potential for this line in North America, we also believe it can be a vehicle to create new customer dialogues on a global basis. By expanding our product offerings while continuing to support platform-based cinema solutions, MiT is proud to continue serving the cinema audio community, combining deep product knowledge with a focus on service, innovation, and operational reliability."

MARCUS THEATRES PRESIDENT MARK A. GRAMZ ANNOUNCES RETIREMENT

Marcus Corporation has announced that Mark A. Gramz, president of Marcus Theatres, will retire on March 31, 2026, after 55 years with the company. A national search has begun to identify the next leader of the nation's fourth-largest movie theater circuit, with both internal and external candidates under consideration. Gramz will serve as an advisor to the company upon his retirement, sharing his operational insights and institutional knowledge and ensuring a successful transition to the next generation of leadership.

"One of the hallmarks of our company is the many associates who have built long, satisfying careers with us, with Mark at the very top of that list. His is a great story, having worked his way from a ticket taker to president of the division," said Gregory S. Marcus, CEO of Marcus Corporation.

"I know I speak for all our associates in sharing our gratitude for Mark's dedication and for his many contributions to making the moviegoing experience at Marcus



Theatres so special. He has been an exemplary leader every step of the way."

Gramz rose to his current leadership role from an entry-level job as a part-time associate while still in high school. He worked his way up the ranks, starting as a general manager and eventually becoming a district director in the Milwaukee market. In 1990, he joined the corporate team, serving in various operational leadership

positions before being promoted to president of Marcus Theatres in 2022.

Gramz holds bachelor's degrees in economics and business-finance from the University of Wisconsin-Milwaukee. He currently serves on various trade association boards, including Cinema United's government relations committee and advisory board, as well as various regional cinema trade associations, including as president of the Wisconsin and Upper Michigan state cinema trade association. In addition to his leadership and achievements, ShowEast awarded Gramz the Salah M. Hassanein Humanitarian Award in October 2024 for his impactful philanthropic efforts.

"Not many people can say they grew up in the movie business, but I am one of the lucky ones," said Gramz. "It has been an incredible career working alongside Ben Marcus, Steve Marcus, Greg Marcus, our experienced leadership team, and our dedicated associates to deliver memorable movie moments for our guests. As I look forward to this new chapter, I remain wholly focused on continuing to support Marcus Theatres and Marcus Corporation in their legacy of innovation and success."

QUBE WIRE'S ELECTRONIC DELIVERY NETWORK REACHES 1,000 NORTH AMERICAN LOCATIONS, SIGNS SPONSORSHIP AGREEMENT WITH ICA

Cloud-based digital cinema distribution provider Qube Wire has reached more than 1,000 installations of Qube WireTAP electronic content delivery appliances across theaters in North America. By reaching this milestone, the Qube Wire network now includes cinemas at the top 15 largest U.S. cinema chains.

"Partnering with Qube Wire has truly transformed our operations through the service's reliability and exceptional support," said Brandon Corrier, film buyer at Regal. "The efficiency of the Qube Wire system empowers us to focus more on strategic bookings and less on logistics."

"Everyone at Qube Wire has been incredibly responsive, going above and beyond to help," added Alan Vieyra, projection and IT support services manager at Cinépolis Luxury Cinemas. "We also use the Qube Wire network to deliver internal marketing and event information to our theaters, which has really helped maximize our operational efforts. Our whole company has seen the benefits of partnering with Qube Wire."

Since January 2025, Qube Wire has added an average of 17 new theaters per week. "We've simplified our installation process, and the results speak for themselves," said Kristin Kielpinski, vice president of exhibitor relations at Qube Wire. "Our team is available 24/7 to support exhibitors as they come online."

Qube Wire has about 6,000 connected theaters globally. It is poised to add to that number with a newly announced sponsorship agreement with the Independent Cinema Alliance (ICA) to provide free movie delivery to its theaters. Exhibitors, regardless of their size, now have access to Qube Wire's technology without the burden of additional infrastructure investments. According to Qube Wire, ICA members spent over \$1.5 million on such fees in 2025 alone.

"Independent theaters and the nearly 5,000 screens represented by the ICA remain an important part of the release strategy for blockbusters and independent films alike. I am excited to help these theaters access the same efficient and affordable processes that other theaters have been enjoying from Qube Wire," said Mark Waterston, executive vice president of Qube Wire. "By removing delivery fees and equipment costs, we are ensuring that independent cinema owners can focus on what they do best: bringing incredible film experiences to their communities."

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KINEPOLIS SIGNS AGREEMENT TO ACQUIRE EMAGINE ENTERTAINMENT

→ Belgium-based multinational exhibitor Kinopolis has reached an agreement to acquire Emagine Entertainment. Emagine is the third North American chain to be acquired by Kinopolis, which acquired Michigan-based MJR Digital Cinemas in 2019 and Landmark Cinemas, Canada's second-largest movie chain, in 2017. As a result of this agreement, Kinopolis will add 14 cinemas to its portfolio, representing 177 screens and 18,000 seats, located in Michigan, Illinois, Indiana, and Wisconsin. Kinopolis will continue to operate the acquired Emagine locations under the existing brand name. Emagine Entertainment welcomes approximately 6 million visitors per year, generating nearly \$129 million in revenue. The cinemas are equipped with recliner seats and offer their own branded premium large-format (PLF) concepts, EMX (14 auditoriums) and Super EMX (3 auditoriums). EMX features wall-to-wall screens with 4K laser projection and Dolby Atmos sound, while Super EMX takes the experience even further with an even larger screen and 64-channel Dolby Atmos audio.

Emagine Entertainment also provides support services to a chain of cinemas in



Minnesota and Colorado, as well as Emagine Woodhaven and The Riviera in Michigan. These locations operate under the Emagine brand and are managed by third parties through a brand licensing agreement.

"Today's announcement marks a key milestone in our company's expansion—the first acquisition of this scale since the pandemic," said Eddy Duquenne, CEO of Kinopolis Group. "We are doing this with a high-quality asset in a market where we have had positive experiences with our Kinopolis concepts. The location and size

of the cinemas make them a valuable addition to the group's portfolio, enabling us to further expand our presence in the U.S. market. We are excited to welcome the new teams to the Kinopolis family."

"Kinopolis has a reputation for operating exceptionally well-run cinemas both in Europe and in North America," said Paul Glantz, chairman and CEO of Emagine Entertainment. "Their commitment to providing guests with an unforgettable movie experience makes them the ideal choice to continue the stewardship of Emagine into the future."



CINERGY ENTERTAINMENT PROMOTES TRACI HANLON TO CHIEF MARKETING OFFICER

→ Cinergy Entertainment Group has announced Traci Hanlon's promotion to chief marketing officer (CMO). Hanlon, who previously served as vice president of marketing and sales, has been with Cinergy for nearly a decade and brings close to 20 years of experience in the theater exhibition and entertainment industry. In her new role, she will lead all marketing, sales, and guest engagement strategies across Cinergy's growing portfolio of luxury cinema and entertainment centers, guiding the company's evolving brand presence and innovation in customer experience.

Throughout her tenure at Cinergy, Hanlon has overseen all marketing efforts, including integrated marketing communications, branding, and strategic campaign development, and she leads the conceptualization and execution of promotional initiatives. Joining Cinergy in 2016 after serving as marketing director at Starplex Cinemas, where she first collaborated with co-founders Jeff and Jamie Benson,



Hanlon has continued to elevate the company's marketing vision through loyalty and membership innovations. Among her many achievements, she implemented Cinergy's loyalty platform—now nearing 300,000 members—and launched a first-of-its-kind monthly membership program combining movie subscriptions with free weekly games and attractions.

Hanlon is an active mentor and serves on two committees for Women in Exhibition, a nonprofit supporting women in the entertainment industry. She holds a bachelor's degree in marketing and

business communications from the University of North Texas and is currently pursuing her MBA to further her leadership expertise.

"As a fellow woman in leadership at Cinergy, I've seen firsthand how Traci's vision and mentorship continue to elevate our entire team, while also driving our marketing vision forward," said Jamie Benson, executive vice president and co-founder of Cinergy Entertainment Group. "She's built one of the strongest loyalty programs in our industry and helped redefine how guests interact with our brand across multiple platforms. Her strategic mindset and passion for the guest experience make her the perfect leader to take Cinergy's marketing and brand engagement into the next decade."

"Cinergy's mission has always been about creating spaces where people connect, celebrate, and make lasting memories," said Hanlon. "I'm incredibly proud of the team we've built and the community we've grown. As we continue to expand, my focus will be on deepening those relationships and bringing even more innovation and heart to the Cinergy guest experience." ■

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THEO GEORGE

DIRECTOR OF MARKETING

➔ In October, Cinema United hired Theo George as its first director of marketing. In this new role, George will head the development and execution of a comprehensive social media strategy for Cinema United, as well as their yearly conference CinemaCon, the world's premier annual showcase for theatrical exhibition. He will also oversee the strategic growth of general consumer interactions for Cinema United and CinemaCon through creative year-round marketing activations, social media campaigns, and targeted brand and media partnerships.

Prior to joining Cinema United, George most recently served as cinema marketing manager for BAM (Brooklyn Academy of Music), where he drove audience engagement and exceeded revenue targets through innovative, data-driven campaigns. He previously served as marketing director of the Maryland Film Festival and worked as a digital strategist for the National Center for Transgender Equality, where he led groundbreaking advocacy campaigns. George holds a master's in arts management from Carnegie Mellon University and a bachelor's in Africana studies from University of Maryland, Baltimore County.

We caught up with George to discuss his thoughts on the future of exhibition and to learn more about why he is passionate about the industry.

What is your first memory of going to the movies?

My first memory of going to the movies was seeing *Bambi* with my mom and perhaps a friend or two. I distinctly remember how incredible it was to see an



"The opportunity to serve all of Cinema United's members on a global scale and provide guidance and cheerleading—or both!—is a great honor at this point in my career. I look forward to getting to know our members and sharing their stories."

animated movie on a massive screen and how it made the story seem so much larger than life. *Bambi* was the first in a long line of animated Disney movies that ignited my passion for the craft. Shortly after, I started religiously watching the Academy Awards on TV, since my favorite Disney songs were usually nominated for awards. Although I didn't necessarily have the language for it then, the communal experience of watching *Bambi* with my mom and friends made that first experience even more special.

What is your favorite movie of all time and why?

My favorite movie of all time is *Star Wars* for too many reasons to count. I first saw it at home because I had the *Star Wars* video game for the original Nintendo console. I remember begging my mom to let me watch the movie because I was so intrigued by the video game characters. Although she was concerned it might be too intense for a 6-year-old, it was one of the best things to ever happen to me. While I didn't get to initially watch it on the big screen, it still left quite the impression. In George Lucas' world, anything seemed

possible, and I regard him as one of the preeminent visual storytellers of our time. Thanks to several repertory theaters, I've since been able to catch all three original trilogy films on the big screen, which illustrates how movie theaters are finding unique ways to engage new audiences with classic works.

What excites you most about coming to work for Cinema United?

I've worked on the theatrical side of the industry for nearly four years, serving one of Brooklyn's busiest cinemas as well as Baltimore's only independent, nonprofit cinema. Despite the challenges our industry is facing, it's been inspiring to see theater owners and programmers think outside the box about how to get people excited about going to the movies. The opportunity to serve all of Cinema United's members on a global scale and provide guidance and cheerleading—or both!—is a great honor at this point in my career. I look forward to getting to know our members and sharing their stories.

When thinking about the future of the exhibition industry, are there any trends

or developments that you think are particularly valuable when it comes to marketing our industry?

The communal aspect of exhibition has always been one of my favorite parts of the industry and, at the same time, one of the most underutilized aspects. As a history buff, one of the film history stories that always stuck with me was the innovative ways that early Black filmmakers used churches, underground networks, and other unlikely exhibition spaces to come together and enjoy movies. It's a powerful example of how much film can bring us together and uplift communities even in times of great uncertainty and grief. The trends that have excited me most fall along these communal themes. I've been very inspired by how much success theaters are finding with eventizing. Filmmakers, distributors, and theater owners are beginning to work together to brainstorm new ways of reaching audiences. From lobby tabling to talkbacks to postscreening dance parties, theaters are leaning into what makes our industry so promising: Cinema is and always will be a powerful tool for community-building. ♥

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CHARITY SPOTLIGHT

EXHIBITORS JOIN FOLDS OF HONOR FOR BROAD STRIPES & BRIGHT STARS CAMPAIGN

→ Movie theaters and members of the cinema industry joined forces to offer “cinematic support for veterans and first responders” during November. In its second year, Broad Stripes & Bright Stars raised money to grant scholarships to the families of fallen or disabled military members and first responders. The program, which partners the nonprofit Folds of Honor and cinema marketing agency FilmFrog, launched November 1 and ran during National Veterans and Military Families Month.

Proceeds from the Broad Stripes & Bright Stars food and drink combos at participating theaters benefited Folds of Honor, a foundation that provides educational scholarships to the families of fallen or disabled military and first responders. Since its inception in 2007,

Folds of Honor has provided nearly 73,000 scholarships valued at about \$340 million. A total of 91 percent of every dollar the organization spends supports the scholarship program.

Additionally, select INDY Cinema Group locations offered patrons the opportunity to make additional donations while purchasing tickets all month long, including Carolina Cinemas (NC), Cinema Lab (NJ & CO), Festival Theaters (CA), The Lyric (CO), Penn Cinema (DE & PA), Seneca Starvue Theater (OH), Warehouse Cinemas (MD), and Yosemite Cinema (CA).

In total, 102 theaters across 24 states participated in the annual program, either all month, on Veterans weekend, or on Veterans Day. Additional participating theaters include Cinergy, Eagle Theaters, Emagine Entertainment, FatCats, Hometown Cinemas, Maya Cinemas, Premiere Cinemas, and Spotlight Theaters.

“At INDY, we believe cinema has the

power to bring communities together, and with that power comes the opportunity to give back,” said Ian Brown, INDY Cinema Group CEO. “Our partnership with FilmFrog on the Folds of Honor campaign is a perfect example of how technology and storytelling can unite for a greater purpose. By making it effortless for moviegoers to support the families of fallen or disabled service members and first responders, we’re helping exhibitors turn every ticket purchase into a meaningful act of gratitude.”

“Going to the movies is a favorite pastime for American families, and no families are more deserving of our support than those of fallen and disabled military members and first responders,” said Brandon Jones, FilmFrog founder and CEO. “The work that Folds of Honor does for these families is inspiring, and this November, we can all support them by doing something that we already love to do: simply going to the movies.”

UPCOMING EVENTS

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

For more information, please visit the websites of the respective Variety chapters.
 To submit an upcoming event, email information to numbers@boxoffice.com

Sun., 12/7
AB The Magic of Giving 2025
 Sandman Signature
 Calgary Downtown Hotel
 Calgary, AB

2026

Thu., 5/7
IA Young Variety's Fifth Annual Sporting Clay Classic
 Location TBD

Thu., 12/11
SC 22nd Annual Heart of Show Business Award Luncheon
 Skirball Cultural Center
 Los Angeles, CA

Thu., 2/5
DE Variety Cocktails & Cuisine
 Townsend Hotel
 Birmingham, MI

Mon., 6/1
PT Variety's 2026 Golf Outing and Clay Shoot
 Longue Vue Club
 Verona, PA

DECEMBER 2025

Thu., 12/11
Fri., 12/12
IA Two Days of Compassion Radiothon
 WHO News Radio, KXNO Sports Radio (Iowa), KDAT (Eastern Iowa)

Thu., 3/26
IA Tee Up for a Cause - Second Annual Topgolf Tournament
 Topgolf: 7680 Coachlight Dr.
 West Des Moines, IA

Thu., 6/11
KC Hy-Vee Golf Tournament

Wed., 12/3
SC Young Variety's Drag Queen BingHoHoHo
 Hamburger Mary's WeHo
 Los Angeles, CA

Sun., 12/14
ON Village Wonderland
 Variety Village
 Scarborough, ON

Thu., 3/26
IA Tee Up for a Cause - Second Annual Topgolf Tournament
 Topgolf: 7680 Coachlight Dr.
 West Des Moines, IA

Mon., 6/15
DE Tam-O-Shanter Country Club
 West Bloomfield, MI

Thu., 12/4
 Motion Picture Club
 MPC Annual Holiday Party
 Churrascaria Plataforma
 New York, NY

Mon., 12/22
WI Sleighriders Charity Concert
 Shank Hall
 Milwaukee, WI

Thu., 4/9
IA Eastern Iowa's Spirits of Spring
 Location TBD

Sat., 7/18
IA Roses & Rye
 Talons of Tuscany
 Ankeny, IA

Thu., 12/4
Sat., 12/6
DE Holiday Lane 2025
 Variety Campus
 Worcester, PA

Sat., 4/11
KC Variety KC's Heart of Inclusion Gala
 Kansas City Convention Center
 Kansas City, MO

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cinema soundtrack. With onboard
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THEATER



“The drive-in closed for a reason, and we knew that wasn’t a model that was a viable business plan for us. The thinking was that we needed to bring our customers to us and have them stay here, because there just aren’t enough people in the San Luis Valley to really support [a traditional drive-in].”

Frontier Drive-Inn, p. XX

CINEMA TECHNOLOGY GUIDE

Showcasing the Latest Movie Theater Products and Technologies

A

Agile Ticketing Solutions
agiletix.com



Since 1999, AgileTix has been revolutionizing cinema box offices with innovative point-of-sale and web ticketing solutions. Their platform streamlines concession management, enhances customer engagement, and provides actionable real-time analytics. By bridging the gap between operators and audiences, they turn ticket buyers into lifelong patrons, driving success and creating unforgettable cinema experiences.

American Cinema Equipment
cinequip.com



American Cinema Equipment and Kimber Labs are proud to announce the KLA-2E Cinema Automation. The KLA-2E is available in two models with 8 and 16 outputs, both of which offer manual control switches, high and low current relays, ethernet control, logging, and diagnostics. The KLA-2E is a reliable automation product that is quick and easy to set up with existing theater systems. Customers can replace their old, outdated automations and stop worrying about the future! Contact them any time at orders@cinequip.com / 503-285-7015.

B

Barco
barco.com/cinema



Reimagine simplicity with the Barco mFusion ICMP-XS, and unleash the full power of integration with Barco's leading Series 4 laser projectors. The innovative integrated cinema media processor combines video and audio processing, eliminating the need for external audio processors. Designed with operational efficiency and the future in mind, Barco mFusion offers a single-user interface, next-generation speed, flexible NVMe storage, ingest during play, and enhanced streaming capabilities.

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Agile's new mobile app gives your community the convenience they expect and the connection you need.

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Home Upcoming Menu Cart

Promotional Banner 1

Featured Films

Promotional Banner 2

Now Playing

Promotional Banner 3

Coming Soon

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The Boxoffice Company
company.boxoffice.com



Join more than 350 cinema circuits that are already using Boost to attract new audiences and boost online revenue. The Boost Platform is a powerful suite of integrated online tools and services designed for ease, reliability, and high performance. Need help with showtimes, marketing, advertising, or ecommerce tailored for cinemas?

C

Casablanca Payments
wynn@casablancaventures.com

Casablanca Payments Payments Intelligence

Casablanca Payments was founded by a 50-year entertainment industry veteran and specializes in providing exhibitors with both savings and highly personal and responsive white glove concierge service tailored specifically to the cinema industry. If a processor is charging too much or relegating support calls to anonymous call centers, talk to Casablanca Payments. See what a difference caring people with years of actual cinema operations experience, and a processor that won the Better Business Bureau's Ethics Award, can make.

CES+
cinema.ces.plus



At CES+ Cinema, we've spent over 40 years perfecting the art of cinema operations. Our mission? To take the stress out of cinema teams' days and provide solutions that make their lives easier. From cinema design and tech support to equipment upgrades and installation, we've got everything to keep the show running. Stress-free cinema starts here. Need a fix, an upgrade, or just some advice? We've got it covered.

Christie
cinemaster.christiedigital.com



Become VDR ready. As technology that powers the cinema industry reaches new heights and black levels, Christie ensures exhibitors are prepared for the next step in cinema illumination. Their new enabling technology offers a glimpse into the darkest depths of the screen and increases the energy efficiency of existing Christie CineLife+™ RealLaser™ projectors. Discover why Christie VDR™ is an experience like no other.

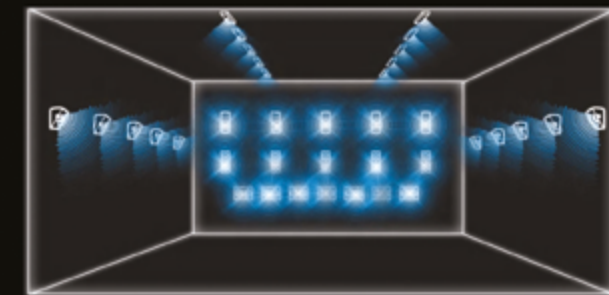
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 5 YR. WARRANTY / 100K HR. SERVICE LIFE



D

D-Box
d-box.com



With more than 25 years of experience creating immersive haptic experiences, D-BOX offers moviegoers around the world the opportunity to go beyond sight and sound with movements, vibrations, and textures perfectly synchronized to the action on-screen. With the possibility of having full auditoriums or select rows as well as a range of chairs that go from compact to luxury recliner, the D-Box premium experience caters to theaters' needs. More than 65,000 hand-coded haptic effects make every movie moment memorable.

Digital Light Sources (DLS)
dls.digital
cineledmax.com



Digital Light Sources (DLS) is a leading integrator and distributor of cutting-edge cinema projection and lighting solutions. Our portfolio includes Cine LEDMAX™ Direct View LED Cinema Screens by LOPU—fully DCI-compliant and powered by globally patented sound transmission technology—available in sizes from 16.8 feet to 84 feet (PLF). DLS also provides Appotronics Laser Retro-Fit LLU Kits, enabling seamless integration with Christie, Barco, and NEC projectors, along with a complete range of projection equipment and cinema lighting supplies.

F

Fandango
fandango.com



As the nation's top online movie ticketer, Fandango connects with nearly 50 million moviegoers monthly. They offer comprehensive movie information, ticketing to approximately 31,000 U.S. screens, trailers, original video, and more. Moviegoers can find the best seats at their favorite theaters via Fandango, Movietickets.com, and Flixster and explore critic and audience favorites on Rotten Tomatoes. Join their vibrant community of more than 120 million social media followers.



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SR-1000 IMB/ LED Media Server

- DTS:X for IAB Immersive Audio
- Sensational DTS Surround



AIB-3000 Audio Processor

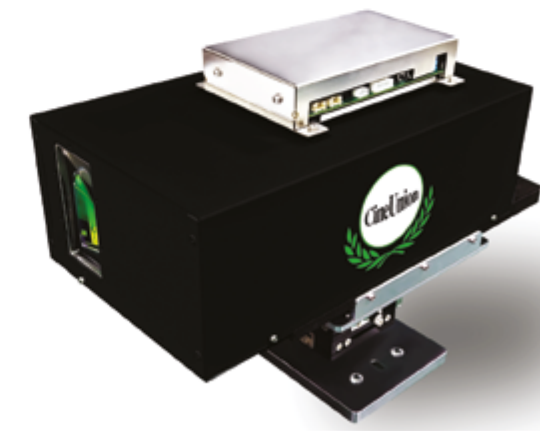
- Works with All Major DCI Servers
- Sensational DTS Surround



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Powering your digital cinema experience

G

GDC Technology
gdc-tech.com



Tricorne LED Cinema Screen: The first fully perforated, acoustically transparent cinema LED screen. It delivers crystal-clear audio compatible with conventional cinema speaker layouts. Enjoy stunning visuals on a large, scalable display up to 30 meters wide. Its design supports floor-to-ceiling, wall-to-wall installation. Available in either a straight or a curved option. It is powered by either GDC's SR-1000 for LED or SR-5520 for 2D/3D HDR and HFR playback.

I

Intercard
intercardinc.com



Intercard is leading the way with cashless systems for the cinema industry. Designed for movie night, Intercard gives guests easy access to everything fun, and cinema owners are covered by 24/7 customer service. Intercard has more than 30 years of experience boosting revenue by up to 30 percent at cinemas and entertainment centers worldwide. Cinergy and Fat Cats are among the top cinema entertainment centers whose customers can move easily between movies, games, and dining using Intercard's single-card systems. Intercard can customize a system to fit anyone's needs!.

Irwin Seating
irwinseating.com



Behind Aura's comfort is precision engineering built for operational efficiency. The recliner's patented obstacle-free design eliminates structural components beneath the seat, making it easier to clean and maintain than ever before. A hinged seat further enhances access for routine care, while a durable steel base and enclosed motor ensure long-term reliability, even in high-use venues.

L

Lighting Technologies International
ltlighting.com



The LongPlay Extreme lamp series is a significant advancement in xenon illumination technology. Its technological innovations translate to many economic advantages: reduced maintenance intervals, decreased operational costs, and enhanced warranty coverage. In addition, LTI has developed a proprietary xenon lamp recycling process that recovers and repurposes components of used lamps, including metals and xenon gas, for reuse in various industrial and commercial applications.



Magnify 8



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Lumma is making another bold impact in the cinema industry with its latest innovation, Magnify 8, a one-of-a-kind experience that offers exhibitors another highly attractive and cost-effective solution, besides their well-recognized and celebrated 4D E-Motion. Magnify 8, a truly distinctive format, features multiple vibration points within the seat, seamlessly combined to feel the power of the movies moving through the body. Each vibration effect is meticulously programmed and perfectly synchronized with the on-screen action. The system is highly versatile, compatible with any type of seat—regular or recliner, new or existing—enabling rapid, scalable rollout across global markets. A perfect value add for premium large screen format seating, as well as all market sizes and types of theaters.

M

Meyer Sound
meyersound.com



Meyer Sound is a trusted leader in cinema loud-speaker solutions for postproduction studios and exhibition theaters. Known for precision, transparency, and dynamic range, Meyer Sound's cinema systems deliver every sonic nuance exactly as the filmmaker intended. With self-powered designs, advanced digital signal processing, and seamless network integration, Meyer Sound solutions set the standard for state-of-the-art cinema sound.

Moving iMage Technologies
movingimagetech.com



Moving iMage Technologies (MiT) manufactures and integrates cinema essentials—dimers, racks, and pedestals—plus lighting and ADA accessible products, along with the acclaimed DCS loudspeaker line. We supply top-tier projection, audio, lighting, and accessibility solutions. Components are engineered to work together and are delivered show-ready. From booth upgrades to full-room refreshes and new builds, MiT supports projects through opening night.

O

Omniterm
omniterm.com



Omniterm enhances its software solution with a flexible subscription program designed specifically for theaters. The program enables customizable membership tiers with varied pricing options, offering benefits such as complimentary movie tickets, concession items, and special discounts, plus reduced or eliminated online service fees. Exhibitors can choose to offer monthly, quarterly, or yearly subscription plans. Through Omniterm's certified payment interfaces, all transactions are processed securely, with a dedicated data vault handling recurring payments.

Q

Qube Wire
qubewire.com



Qube Wire is a self-service, single-window system for global theatrical distribution. Qube Wire's electronic delivery network now spans more than 1,000 theaters domestically and includes 15 of the largest theater chains in the U.S. With a simple but comprehensive user interface, distributors can manage their digital cinema assets, assign territorial rights for their content, and have their digital cinema packages (DCPs) and key delivery messages delivered to movie theaters across the world. Theaters can manage their own digital cinema device details and access their Universal Inbox on the Qube Wire service as well.

R

Ready Theatre Systems
rts-solutions.com



For more than 30 years, RTS has been the complete solution for cinema operations. From multichannel ticketing and concessions to enterprise management and guest engagement, RTS seamlessly integrates every aspect of business. Their platform not only streamlines daily operations but also transforms each transaction into an opportunity to maximize revenue and strengthen customer loyalty. With 24/7/365 support, automated reporting, and powerful integrations, RTS gives cinema professionals the tools to operate efficiently, grow sustainably, and deliver exceptional moviegoing experiences.

S

Sensible Cinema Software
sensiblecinema.com



Sensible Cinema Software now offers the option to include a credit card payment surcharge where permitted using an instant BIN lookup, ensuring only eligible cards are subject to the surcharge, protecting the theater from inadvertent and illegal surcharges on debit cards. It all works seamlessly without affecting processing time, potentially saving theaters thousands in fines for illegal surcharging. All product support costs are waived for theaters using one of their partner processors.

Sharp
global.sharp

SHARP

Across its product portfolio—from direct view LED, desktop, and large-format displays to business, specialist, and cinema projectors—Sharp offers complete theater solutions. Superb quality and reliability are inherent to the brand. Add to this a solution precisely tailored to the users' requirements and backed by a robust warranty and support service: That's Sharp's signature trustworthy performance. Sharp has more than 11,000 digital cinema projectors installed, underlining the crucial role Sharp plays in creating the optimum cinema experience and keeping it operational.

StepGuard/Light Tape
lighttape.com/
applications/stepguard



StepGuard is the only manufacturer in the world that makes both the lighting element and the profile from scratch. Using their Light Tape as the light source, cinema guests will not experience annoying on-screen glare as they would with traditional LED bulbs. StepGuard has a wide variety of profiles available to suit different needs, with step, aisle, row, and wall illumination being their specialties. Their system is built to order and is supplied as a complete plug-and-play package that can be quickly installed and controlled with ease.

T

TAPOS by JACRO
jacro.com
internetticketing.com



TAPOS cinema PoS is designed for circuits and busy independent cinemas. With over 25 years' continuous development, they help cinemas to replace legacy and overly complicated PoS systems and integrated third-party setups with a single PoS capable of targeted newsletters, sophisticated F&B, online food sales, employee management, custom reporting, data analytics, CRM, accounts export, loyalty and membership, enterprise head office, cloud access, websites, and even a mobile app. There is no system like TAPOS. It is more than a PoS. It is a complete cinema management system focused on combining massive capability with unparalleled ease of use.

Telescopic Seating Systems
telescopicseatingsystems.com



TSS' Recliner On A Riser (ROAR) and Factory-Built Knee Walls provide the ultimate solution for riser theaters. Transform any theater with ease by adding recliners and boosting comfort and profits. TSS patents apply. TSS' Smart Programmable Compact Recliner combines minimum space with maximum comfort. Program the decline, compactness, and ottoman/back control and integrate with building safety. Thirty-six recliners, including heaters, can fit on a single 20-amp circuit. Under-seat lighting provides effects and visibility to staff. It can be programmed to only open seats for the current shows of the day.

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The **DCS loudspeaker line** delivers precise, powerful sound, engineered for premium cinema environments. **Proven in theaters** worldwide, DCS combines clarity, reliability, and ease of integration, now proudly part of the **Moving iMage Technologies** family.

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Total Cinema Solutions
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We are a growing team of professionals with extensive experience in the exhibition industry. We've been theater managers, drive-in operators, projectionists, and service techs. We are filling a void in the industry by providing smaller, independent operators with the class of service and support the "big boys" get. We work hard to provide all of the equipment and supplies (other than food items) that theaters need to keep operating. We can provide a complete projection booth, parts for butter machines, and marquee letters for signs. Our staff is trained on Barco, Christie, and NEC projectors, as well as Christie, Dolby/Doremi, and GDC servers—all major brands of audio processors and automation. We also know film, both 35 mm and 70 mm. Contact brian@totalcinemasolutions.com

U

Ushio
ushio.com/technology/xenon

USHIO
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Ushio is the premier source for digital xenon lamps for Barco, Sony, NEC, and Christie projectors. Experience unparalleled performance with Ushio lamps, designed for longevity and exceptional quality in brightness, contrast, color, and sharpness to captivate the audience every time. Trust in their unwavering reliability and superior performance. This is why the vast majority of cinemas worldwide choose Ushio for trusted quality. Ushio lamps are comprehensively tested, approved, and certified across all major projector brands.

V

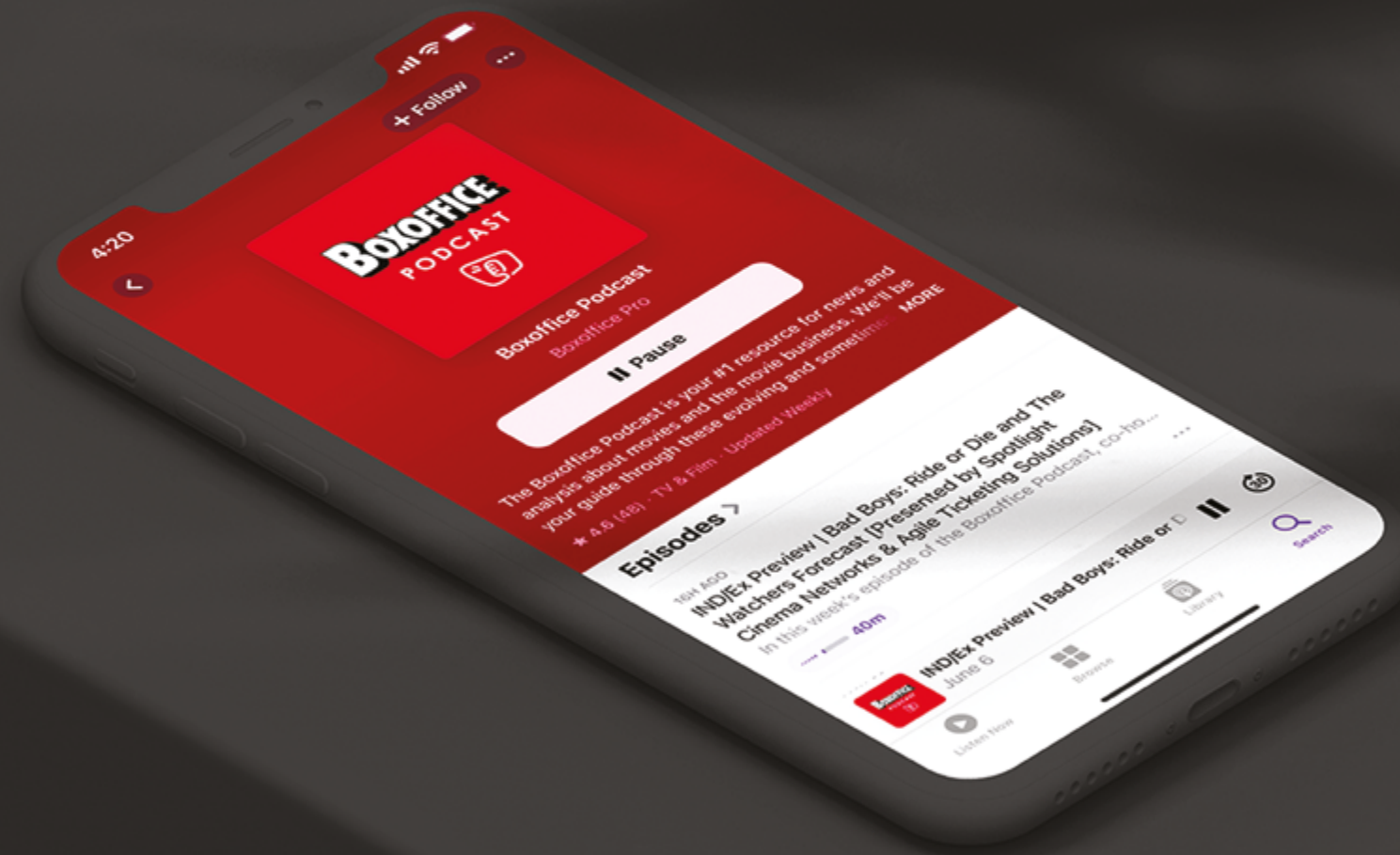
VIP Luxury Seating
vipluxuryseating.com



VIP Luxury Seating is the largest manufacturer of seating specifically designed for commercial cinemas. They produce a wide range of seating options including recliners, rockers, and sofas with exceptional comfort and rugged durability as the basis of design. Their products are proudly manufactured in the U.S. at their factory in New Albany, Mississippi.

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REDEFINING DINNER AND A MOVIE (AGAIN)

Tim League Pioneers Another New Concept with New York City's Metro Private Cinema

BY DANIEL LORIA

➔ After building one of the most recognizable brands in the industry with Alamo Drafthouse, Tim League has set his sights on pioneering a new way to enjoy the theatrical experience: a luxury private cinema. The concept has found success in select locations across Europe and Asia but has been largely unexplored in North America as a commercial venture. The debut of this concept, Metro Private Cinema, opened this fall in New York City's Chelsea neighborhood. Boasting 20 screening rooms ranging in capacity from four to 20 seats, Metro delivers an intimate moviegoing experience with a multicourse dinner, offering a deep wine, beer, and spirits list. **BOXOFFICE PRO** spoke to League about his latest project days before the cinema's inauguration and why the pioneering exhibitor believes the concept could expand to other major urban hubs in the near future.

The concept of a private cinema—with small-capacity auditoriums available for private rental—is something we've seen emerge in other markets across Asia and Europe. If I'm not mistaken, I think this is the first of its kind in the United States. When did you begin to develop it?

I first started kicking it around in 2016 with a friend of mine, Brian Sharples, who



is the founder of HomeAway. He's got a big, fancy home theater, and he's found that people keep inviting themselves over for events like UFC fights, the Super Bowl, or the Academy Awards. We chatted about it at a bar, and I convinced him that programming movies at a commercial venue like this would be a more consistent



idea year-round. We workshopped the idea together, and he ended up investing in the project. We launched a little test facility in Austin back in 2017 and were toying around with getting it off the ground, but we weren't able to pull it together.

Then Covid hit, and that's when I really wished we had gotten this done back in 2017. We used that time to reinforce that there was now an even better market for the concept. We saw people gravitating toward these private experiences, being a little more crowd-adverse. As soon as things stabilized, we started building this.

If Covid didn't popularize the notion of private cinema rentals for the general public, it at least made it accessible. How did the pandemic shape the project's further development?

Everyone made a little money from private rentals during the pandemic, but the spaces weren't ideal for group gatherings. We designed our spaces to include a very comfortable private dining room. When you did private rentals during Covid, you'd rent a 200-seat auditorium with everybody facing the screen. It wasn't the ideal setting for people to gather. When

"We are only planning to expand into dense urban areas for now. There's a version that could work anywhere, but I'm really focused on finding the best service model and elevating the food significantly."

you walk into a Metro room, it feels like a private dining room. You don't even see the screen; we have it behind a curtain in every room. You have dinner first, and when you're done, you relax into recliners or couches, and the curtain rises for you to watch the movie. It's a four-hour booking, so you get time after the movie to hang out, have a drink, and talk about the movie you just watched.

You've helped pioneer concepts like dine-in cinemas in this country. Why did you pick a city like New York to launch this concept? The city can be unforgiving when it comes to operating costs, which could shorten your runway when introducing something to the public.

Certain factors will make this concept more successful in cities like New York. You have a population density in New York where not many people have this type of large, luxury screening room in their homes. We are only planning to expand into dense urban areas for now. There's a version that could work anywhere, but I'm really focused on finding the best service model and elevating the food significantly.

That's the fun and exciting part for me: this perfect synthesis of communing with friends over movies and food.

This cinema is unlike anything I've ever seen. Can you walk us through the experience of watching a movie at the Metro?

You start by visiting our website, then book the room size and the time you want. You don't even have to choose the movie at that point, because you've made a reservation. The example I like to give is: You're super excited to watch *Joker: Folie à Deux* because you really loved the first one. And then on the morning of the show, you read the reviews and realize maybe that's not what you want to watch, so we give you the chance to change the movie at that moment.

All of the auditoriums are booked privately; we charge by the room, not by the seat. This facility is a 20-plex, but we really downsized the rooms to four, six, eight, or 12 seats. The biggest room we have seats 20. In total, we have 20 screens but only 175 seats. We hadn't done anything like that on that scale. The four-person rooms are generating the most interest. It's just easier for a couple or a family to come and have their own private experience.

What sort of film selection will you have on offer?

Our library should have most everything that's playing first run in New York at the time, along with a few classic films you can choose from. What's also unique is that we don't have a traditional theater point-of-sale system, so all the technology has been custom-built for this. When one person books a room, we built in a mechanism to invite your friends, track those invitations, and flag everybody's dietary restrictions, so that when you come in, the meal served to you will be appropriate for the guests. On the night of the show, you go in, and there's a really nice wood-paneled bar with a great Scotch selection and a deep wine list. When your party arrives, we will walk you to your suite, and when you open the door, you'll find a record player with a variety of records to choose from. The table will be set with canapes and a charcuterie and cheese board. You can settle in with drinks and snacks before your main dishes and sides arrive at the table 20 minutes in. We serve a family-style, multicourse meal, and

when you're done, you retire to the recliners or couches, and dessert is served as the curtain rises. A little bit into the movie, we'll also deliver traditional movie theater popcorn. At the end of the movie, there should be time in your four-hour reservation to hang out, have a glass of wine, and discuss the movie you just watched.

How much of that Alamo Drafthouse DNA carried over to the Metro?

It's a similar playbook to Alamo. There's still a kitchen, bar program, and the best projection and sound technology. Everything went fairly smoothly opening this location, but it's always the thing you least expect that slows you down. We finished all our construction work and obtained all our permits, but the landlord couldn't provide us with a gas meter within our original timeframe. We were waiting for that one-inch gas pipe to connect the city gas to our gas lines so we could officially open our doors. As soon as that happened, it was off to the races.

The dining experience is as much of a focus of this project as the movie. You've begun incorporating themed menus into some showtimes. How do you see that evolving in the coming months?

We're planning on doing a higher-end one in January. There's a documentary [*The Delicacy*] I really like about the Santa Barbara sea urchin divers, and that's one of my favorite ingredients. We plan to offer a multicourse sea urchin uni tasting menu to pair with that film. Anytime there's a big food movie, we're ready to deliver a high-end dining experience to complement what you see on screen.

Do you have plans to expand the concept to other cities?

Right now, the first order of business is making sure this works and that it is a successful business model. As soon as that proves out, then we are interested in expanding to other cities. We'll only be going into dense urban areas like New York while we build out and expand the market. I suspect a lot of the clientele we're going after may not go to the cinema often or are looking for a very distinct alternative to traditional cinema. It is another facet of exhibition that doesn't exist in the United States at the moment, and we hope to expand it. ♥





BUILDING A NEW FRONTIER

BY CHAD KENNERK

➔ In Colorado's San Luis Valley, where stars multiply in the nighttime sky, a familiar neon sign hums back to life on a stretch of flat highway known to locals as "the gunbarrel." For three decades, the Frontier Drive-In summoned families from across the valley to watch stories flicker across an 80-foot screen. The Frontier welcomed its first audience on May 14, 1955, with a free screening of the Byron Haskin Western *Warpath*. A rare cultural hub for the valley, the drive-in was one of the only venues around to screen Spanish-language films throughout the 1960s and '70s. By the mid-1980s, home video had taken hold, and multiplexes were the new norm. After its closure in 1986, the

Frontier faded into memory, becoming a deserted ghost town relic over the next three decades.

That may have been the end of the drive-in's story, if not for a family of Denver-based developers with an interest in film, art, and architecture. "We were looking for something that we could all work on together," shares Frontier co-owner Luke Falcone, who devised the project with his sister Sonya, stepmother Ellen Bruss, and his father, Mark Falcone, a Denver real estate developer. "A friend of ours, who we knew through the art world in Denver, a gentleman named Adam Gildar, introduced us to the property back in 2016." With a soft spot for forgotten spaces with

cultural potential, the Falcone family began imagining the trail to a new kind of Frontier. Born Hospitality Group, the family's multidisciplinary collective, had already been working at the intersection of design and community, restoring old buildings and infusing them with new purpose. The area itself also held a special place for Falcone and his family. "We have been big fans of the San Luis Valley for a long time. My dad was on the board of a nature conservancy when we were kids, and they had a big property acquisition near the sand dunes. As kids, we were out there all the time. It was a really cool opportunity to come back to a part of Colorado that we were pretty in love with."





Less than an hour from the Frontier loom the tallest sand dunes in North America at Great Sand Dunes National Park, one of many features that position the Frontier as a gateway to adventure. “As a Colorado kid, I can say that I think the San Luis Valley offers the most and highest tier of recreational activities out there—whether it’s hiking in Del Norte, skiing at Wolf Creek, or climbing in Penitente [Canyon]. You’ve got two of the state’s most dramatic mountain ranges on either side of you.” Beyond the beauty of its surroundings, Falcone knew that the traditional drive-in model would have to evolve in order for the new venture to succeed. “The drive-in closed for a reason, and we knew that wasn’t a model that was a viable business plan for us. The thinking was that we needed to bring our customers to us and have them stay here, because there just aren’t enough people in the San Luis Valley to really support [a traditional drive-in].”

Merging luxury design with heritage, Born Hospitality Group thoughtfully revived the abandoned drive-in into a one-of-a-kind venue celebrating the area’s history and its moviegoing origins. The

“We wanted hospitality and overnight stays to be a part of it because we knew we needed to get people there in the first place.”

Frontier Drive-In became the Frontier Drive-Inn, reimagined as a hotel, cultural space, and ode to the art of gathering under the stars. “We knew that being so close to the sand dunes, the majority of the people that were coming through here were looking for a glamping-adjacent experience. That’s been our thread, trying to stay close to that, but with our own spin on it.” Across the property, guests stay in structures that pay homage to the San Luis Valley’s landscape. The architects at T38 Studio designed the site around the visual rhythm of local crop circles by arranging clusters of rooms and pathways in concentric patterns. Two distinct accommodation styles, Quonset hut-inspired SteelMaster suites and canvas-clad yurts, offer unique drive-in stays during the property’s initial phase. “We wanted hospitality and overnight stays to be a part of it because we knew we needed to get people there in the first place,” explains Falcone. Ubiquitous on valley farms, durable prefab sheds have been reimagined as luxurious suites, with a cinematic view of the Sangre de Cristo Mountains and the massive Frontier screen. Yurts arranged in pods with





firepits and spa-like communal bathroom spaces also provide cozy sanctuaries for guests. With a focus on glamping in style, Falcone notes that the Frontier is “elevating the traditional yurt experience with pellet stoves and [thoughtful] interiors, which were all designed by my stepmom.”

Anchoring the property is the original drive-in layout, with the snack bar now serving as a communal gathering space and chef’s kitchen for guests to share meals and where popcorn is still being popped. “The projection booth and the snack bar are the same footprint that they always were. We just gutted it and saved the exterior. Our long bar is [in the communal kitchen] where the original snack bar counter was.” The 80-foot screen was rebuilt from its bones, reclad with new supports, and fitted with digital projection and surround sound. Instead of parking a car, guests are invited to grab a lawn chair and enjoy a night under the stars on the

open lawn space sprawled in front of the screen. Though the venue is still fully exploring its exhibition aims, curated repertory titles are expected to play on weekends from May through October.

The venue’s original iconic neon sign has also been lovingly preserved and restored. “A group out of Denver called Morry’s Neon brought it back to their shop and very meticulously pulled it apart and brought it back together. It was essentially just a pigeon nest when we got it. They put a lot of tender loving care into bringing it back to what it is now.” Among other elements original to the drive-in is the ticket booth, which Falcone says will “eventually house vending machines of merch, so people can pop in and grab that on their way out.” Another piece of the artistic vision is the addition of a functional art installation called the Skylos. Among the first permitted 3D-printed earthen structures in the world, the set of

eight adobe towers were conceived by artist-architect Ronald Rael. Built with clay and sand sourced from Rael’s family farm, the acoustic sculptural dwellings merge ancient building practices with robotic technology, perfect for an evening of stargazing or an impromptu concert. With the first phase of the project complete, Falcone is looking forward to expanding his vision of the Frontier. “Phase two will see some more of the SteelMaster Quonset hut suites. We’ll have some adjoining rooms with two queen beds. One of our big misses is that we’re not a great stay for families at the moment, so that will offer an adjoining room and a family-oriented experience. We have five vintage Airstream trailers that we are working on with a company called Nomadicana, out of Salt Lake City. He is doing an incredible job on those, which will sit on-site permanently. They have a full bathroom in them and a single queen bed and a kitchenette. We’ll also have 20 RV parking spots that will have electrical and water hookups, as well as seven tent camping and/or van and teardrop trailer camping spots.”

Bringing audiences back to the Frontier extends beyond the property line into the nearby town of Center, where the Falcones have taken on another restoration project: the 1940s-era Center Theatre. “The Center Theatre was never a part of the original plan at all. It was one of those things that, intentionally or unintentionally, fell into our lap.” Once a main street cinema landmark, it also fell into disrepair before being rescued by the Born team. Now under renovation, it will serve as both a sister venue for the Frontier and a gathering space. “It’s also a chance for us to do something a little bit closer to the community of Center, who have been really, really good to us. We’re trying to figure out ways that we can partner with the school and offer the stage up for productions or local community events there.” Apartments above the theater have been renovated into short-term rentals—another layer in Born’s mission to blend hospitality with heritage. “Everybody in town has some kind of experience and a story about being in there or the first film they saw there,” adds Falcone. Blending past and present through preservation and redefinition, the Frontier’s glowing marquee is relit and ready to stake a new cinematic claim. ♥

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➔ As the annual United Drive-In Theatre Owners Association (UDITOA) conference enters its second quarter century, BOXOFFICE PRO takes a look back at the site of the trade group's very first show, held in 2000: the Silver Moon Drive-In in Lakeland, Florida. Founded in 1948, the Silver Moon and its sister theater, the Joy-Lan Drive-In in nearby Dade City, have been through many owners, many movies, and many storms—some literal, some not. They have weathered it all to remain in operation as two of Florida's four remaining drive-in theaters.

A love of the Silver Moon, and of drive-ins in general, was a driving force behind current owner Chip Sawyer's decision to assume responsibility for the pair of drive-ins when Harold Spears, their former owner—and Sawyer's grandfather—passed away in 2017. Spears had been a proud member of the cinema industry since 1954, when he joined the Carib Theatre in Clearwater, Florida, as a manager trainee. Spears learned the industry from Carl Floyd, owner of the Carib and founder of Floyd Theatres, which at its height consisted of over 50 drive-in and indoor theaters across Florida and Georgia.

In 1969, Spears was named president of

"These times are pretty tough for a lot of people. Doing something with your family for under \$50 [would be] pretty much impossible these days if not for the movies."

Floyd Theatres and remained so after the exhibitor was acquired in the late '70s. In the early '80s, the Floyd Theatres owners sold their indoor locations to Carmike Cinemas; in 1996, the remaining drive-ins were shut down. "Pretty much the last time the company was bought, it was just for the land," noted Sawyer. "That's what happened to a lot of drive-ins, especially in Florida and the Southeast." Spears jumped at the opportunity to buy the Silver Moon and the Joy-Lan in the mid-'90s "because he enjoyed operating drive-ins and the theater business and wanted to stay in it," so he formed Sun South Theatres to do so.

As a teenager working for his grandfather, Sawyer came to understand the business of drive-ins and to appreciate their place in American culture. Located roughly an hour's drive from Orlando, the Silver Moon attracts foreign tourists who are in the area to visit Disney World and while they're here, to see a "real American drive-in," said Sawyer. "It's really cool, just being a part of that history."

Its owner's love of old-school Americana hasn't kept him from bringing the Silver Moon's tech up to modern standards. In 2011, under his grandfather's leadership, the two-screen theater upgraded to digital

projection. In 2023, Sawyer made the switch to laser, a big hit with long-time customers and out-of-towners alike.

"Everyone notices, when they come. If they haven't been in a while, it's 'Oh, this is so much better than I remember!'" Among younger patrons, he noted, stellar picture quality isn't something that's optional. "They expect the best picture, just because that's what they grew up with."

In other ways, the Silver Moon has remained comfortably old-school. The sound still comes from guests' FM car radios. The Silver Moon and the Joy-Lan have hosted swap shops during the day on weekends since the '80s, giving locals a place to congregate and exchange goods. Concessions are the expected mix of popcorn, soda, hot dogs, and the like—though, Sawyer said, "not that we publicize this, but we do allow outside food" out of respect for patrons with dietary restrictions and just to make people feel welcome. Sawyer has given presales a shot at the Silver Moon but found that the practice caused too many logistical snarls and too much confusion and disappointment for customers to be worth adopting. Thus, tickets are still sold day-of, and the parking is first come, first served. They even sell Pic Mosquito Coils, a mainstay of the golden age of drive-ins still produced today.

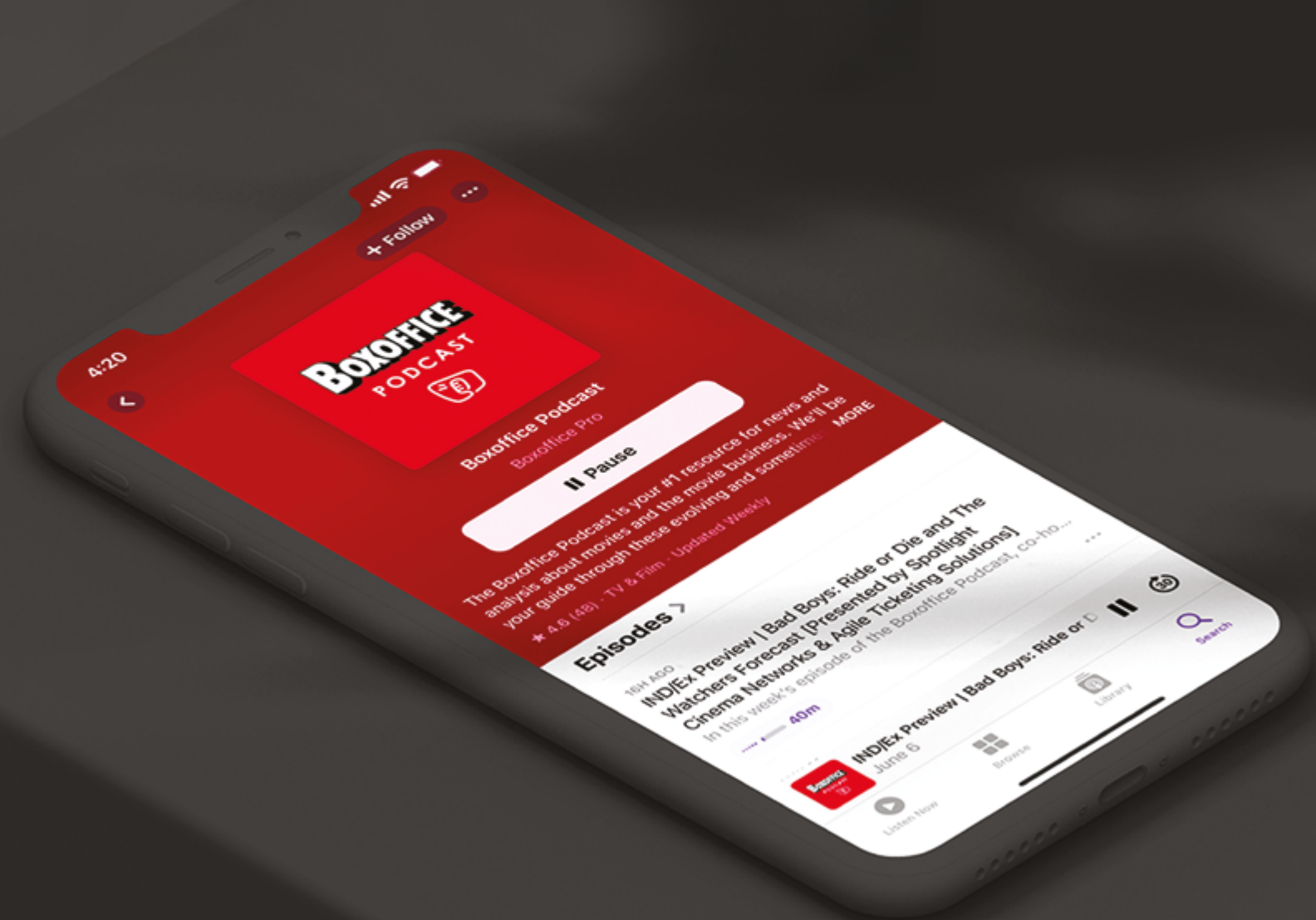
Mosquitos are one drawback to running a drive-in theater in Florida. Another is storm season. "The last couple of years, hurricane-wise, we've had some screen damage and some roof damage to our snack bar," said Sawyer. "We have had to close quite [a bit] more than we'd like several times in the past couple years due to storm damage." The flip side is that unlike most drive-ins up North, the Silver Moon stays open year-round rather than shutting its metaphorical doors in the colder months. The exception is Christmas Eve and New Year's Eve, when the theater is closed so employees can spend time with loved ones.

One other aspect of the Silver Moon might remind nostalgia-minded moviegoers of their childhood trips to the drive-in: the prices. Admission is free for kids under 4, \$3 for kids ages 4 to 9, and \$8 for everyone 10 and older—except on Thursdays, when the price is reduced to \$5. "These times are pretty tough for a lot of people," said Sawyer. "Doing something with your family for under \$50 [would be] pretty much impossible these days if not for the movies." ■



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Is This Thing On? 50 | *The Plague* 56 | *Resurrection* 62 | Event Cinema Recap 66

ON SCREEN



“Ideas come from observation. The more I’ve gotten to write the things that I can then direct, the more I’ve been aware of the opportunities if I’m listening throughout my daily life.”

***Is This Thing On?*, p. 50**



COMIC RELIEF

Bradley Cooper Spotlights Healing Through Humor in *Is This Thing On?*

BY CHAD KENNERK



➔ With *A Star Is Born* and *Maestro*, Bradley Cooper proved himself an ambitious filmmaker, adept at crafting stories that resonate with audiences. In Searchlight Pictures' *Is This Thing On?*, Cooper returns to the director's chair for his third feature as writer/director. Inspired by the true story of British comedian John Bishop, the film traces the unraveling marriage of Alex and Tess Novak (Will Arnett and Laura Dern), who wake to find that their relationship has gradually faded. When a down-and-out Alex signs up for an open mic night to dodge a cover charge, "a man walks into a bar" and discovers the unexpected therapy of speaking to strangers. Through it, Cooper charts the quiet courage it takes to find your way back from the bottom.

Supporting Arnett and Dern is a strong ensemble cast, including Andra Day, Ciarán Hinds, Christine Ebersole, Amy Sedaris, Sean Hayes, and Cooper himself in a supporting turn as an eccentric but sage character named Balls. Cooper and Arnett immersed themselves in New York's stand-up scene, workshoping material to capture the raw energy and vulnerability of live performance, which carried into

"I live in New York, and I was like, 'How can we have the audience experience the way it feels, at least to me, to live down here?'"

filming, with Cooper operating the camera for the first time, in collaboration with cinematographer Matthew Libatique. To learn more about his creative process, BOXOFFICEMAG.COM joined writer/director Bradley Cooper to riff on the cinematic jazz behind *Is This Thing On?*, arriving in theaters on December 19.

With *A Star is Born*, you talked about peppering the script with moments that were directly or indirectly personal. Since then, you've continued to weave tangible experiences into your films. Did you encourage Will and your collaborators to do that as well?

Yeah, absolutely. Ideas come from observation. The more I've gotten to write the things that I can then direct, the more I've been aware of the opportunities if I'm listening throughout my daily life. For example, the beginning of the movie came out of an assembly that I was a patron and witness at, because it's my daughter's school—we shot [there] for the opening of *Is This Thing On?*. I saw this paper-mache lion, and it was just magnificent with all of the music. Then I saw parents on their cell phones, and I thought, "Well, this is

perfect." I took a video, and I sent it to Will Arnett right away. I was like, "This is the opening in the movie."

Without dialogue and within a few frames, you've established Alex Novak. This is a guy who isn't observing and learning; he's missing out on his own life.

I wanted him to be catatonic in the beginning. The gentleman who leads the whole group explained what it is and the tradition of feeding the lion to bring prosperity in the new year—that lettuce is a similar word to money. But money could also be a metaphor. I thought, "Oh yeah, is he going to feed the lion?"

It was a perfect way to go from catatonic to able to express and communicate at the end of the movie. That's why it then ends at the same gym that we began at. That's my daughter's music teacher; those are all her fellow students. The two girls singing go to the same school. It was really awesome. I was just there like a half hour ago, and every time, it feels like a hallowed place for a movie now. It's so crazy.

The organic essence of the city comes through in an authentic New York movie. How did you approach sharing what NYC had to say and integrating your own experience of New York?

Very personally. Matty Libatique, who I'm so lucky to have made all three [of my] movies with, and I start talking optically about what we could potentially capture for the movie and what New York can mean for Alex. Which is what it meant for me—moving here from D.C. to go to grad school and finding a community of people who inspired me and a group that I was able to then express myself in, in ways that I didn't even know I could growing up where I did and going to college where I did. New York has provided that for so many people.

I started to go to the [Comedy] Cellar 23 years ago, just watching and observing. I became friendly with a couple of stand-up comics and being able to trail them on a night out was one of the most enlightening experiences of that avenue within the labyrinth of New York City, creatively. I learned all these things. When we were thinking about writing the film, I really wanted to set it in New York. I thought the Cellar could be such a centerpiece, even just with the geography that you had with the Olive Tree [Cafe, which sits above the

Cellar]. I love that it's a tree bearing fruit, and then you go down into this cellar, and there's this artistic womb where you can express yourself. It all just felt kind of perfect. And the reality of the culture there, which has evolved over the 20 years. It's a much more communal, supportive group of stand-up comics. It's, of course, competitive, but there really is a [sense of] "Let me help you out; here's an idea for a set. I don't know if that worked." That's something very additive to that community that I observed over this past decade.

I live in New York, and I was like, "How can we have the audience experience the way it feels, at least to me, to live down here?" We tested a bunch of lenses and walked around; luckily Will was here, and we landed on this 40 mm lens that the whole movie is shot on. One lens with a 1.66:1 aspect ratio, which is sort of what it feels like to me walking around New York City. It all came from really trying to create an environment for the viewer, that they are there. Because it's an internal journey, right? We're asking the audience to go along with Alex's own internal journey, and it can be challenging for that to be the engine of your movie [laughs]. It was vital that we placed them as an observer right with him the whole time. The camera does have an autonomous point of view. When he goes into the bed, [the camera] then dollies left, and you're like, "Oh yeah, she's not there."

Serving as the audience's point of view, the camera occasionally comments on what's happening. Did that visual language arise out of your own experience of operating the camera for the first time?

I think so, yeah. We wanted to shoot all the comedy stuff the first week—it was only a 33-day shoot. It's a bear to be in the Cellar for six days, in one location, but I felt like it would really set off the right rhythm for the movie, and we would understand what movie we were making. The Cellar, the Fat Black Pussycat, and the Village Underground are all within a square block.

With one of the sets he does, I wanted to have a thread of him getting an idea, writing it, and then trying it out, which was that thing about the dad bod. I'm up there with him, saying, "Dude, do the thing about the dad bod." And then he says, "My forearms are basically atrophied." Will's forearms are not atrophied;

he's a huge guy, Will, and he works out. So I looked down arbitrarily, like, "They're not atrophied." Then he's like, "That's not true. I work out quite a bit, actually." Will and I have such a relationship, and luckily, all the other actors were able to also engage in that. It wound up being, really, the language of the film.

As an audience member, it invites you even more into Alex's journey and adds to the comedy.

I think because we worked so hard on the script, the rhythm was so clear, and because we were able to rehearse prior in prep—not necessarily on the day, but prior—I was able to know or feel where I wanted to be. I didn't want to cut; I was really trying not to cut a lot and have it all be a fluid camera while people are talking over each other.

How much time do you take to work with your actors in preproduction on rehearsal and techniques like dream work?

Number one is the casting. Shayna Markowitz, whom I met when we did *Joker* (on which Cooper was a producer) and then she did *Maestro*, is a co-creative. You're walking down the first journey with [them], or maybe prior, for example with Will or [Lady] Gaga or Carey [Mulligan]. Certain things were concrete in my mind, obviously Laura, then this whole world. It's like what James Cagney said, or I hope he said, because I say it all the time, "Say what you mean, and mean what you say." Whatever it takes that could help them get to a place where that's what's occurring. It does mean quite a bit of prep.

The dream workshop, which I find invaluable, I learned from Elizabeth Kemp when I was in grad school at The Actors Studio at The New School back in the late '90s. I've kept it all the way through, and then with *A Star is Born*, I thought, "Oh, this could be a wonderful ritual exercise for two actors to do if their characters are very entwined in a film narrative." I did that with Stefani [Germanotta, aka Lady Gaga, for *A Star is Born*], and it was incredible. I did it with Carey Mulligan [for *Maestro*]. There's a before and after that experience. It's a six-day thing you do, and you're just closer in a way that five months of table work wouldn't do. We did that with Laura and Will, and it was before and after. That just set us up in the right place. Then



working individually and on set, hopefully creating an environment where they feel absolutely free within this very strict sandbox.

How do you establish that tone on your sets?

The right people. It's really that. If there's anything that I maybe have a talent for, it's surrounding myself with the right people. That's a key element.

Like stand-up, acting can offer its own kind of therapy. Is the same true for directing? How has that chair been similar or different for you?

I can tell you that I'm happiest directing, no question. Creatively, there's nothing I enjoy more up to this point in my life, although I do love making cheesesteaks, I have to say [laughs]. That's a communal experience, with everybody on the line [This year Cooper opened a cheesesteak shop, Danny & Coop's, in the East Village].

There are a couple things to it. It's an amazing feat and a communal effort to achieve that feat: to have an idea or an inkling of something and then be able to

"I was never an actor who likes to go back to my trailer. I like to stay around. I just love filmmaking; I've always loved it."

harness it with a collective and see it through and actually have it come to fruition. It almost feels like tiny little miracles that occur, because it is so hard to get a movie made and then actually make it. It really is. I find it very hard, and I get a tremendous amount of joy [from it.] Being the writer/director, you just get to be right in it the whole time.

I was never an actor who likes to go back to my trailer. I like to stay around. I just love filmmaking; I've always loved it. Back when I was an extra on a Dell computers commercial, I was in the back throwing a football, and all I cared about was, "Wait, what's that camera? It's on what?" Then getting to the TV show *Alias*, I just never left. I would stay and watch everybody and get their dailies. I just loved it. I could stay on the set for a very long time and just watch.

Is it a coincidence or intentional that your directorial work has focused on the intersection between an artist's creative process and their relationships?

Totally coincidental. I wonder if "coincidental" is the right word, maybe "subconscious"? It is interesting that the

first film was about an artist who really didn't question their own artistry or their creative acumen, but they did question their ability for it to ever be received. Then once there's a conduit for it to be received, it is the aftermath of that, the loss and the rebirth that needed to occur. I'm talking about Stefani's character in *A Star is Born*. The second one, [*Maestro*,] was about an artist whose hunger for art and capability is so vast. That artist didn't find a place to encapsulate it; there was no venue at that time. Dealing with the confusion, the need for true self-belief and to be authentic in a world that didn't seem to be ready for them.

This movie is way more hopeful [laughs] about the process of creating art, expression, or creativity. That's why it was so important to me when I was writing it—even leaning towards him not being so good, because the key is [that] you're watching somebody go for something and through the process of doing it, becoming more comfortable and more expressive, fluid, and open. If you find something in your life that enables you to do that and grow in that way, chances are it's going to help all of your intimate relationships with people. Whereas with the other two

[in *A Star is Born* and *Maestro*], their roads hindered it in a huge way. Maybe it's where I am in my life. I'm in a hopeful place. I think there definitely is something there that is not coincidence but maybe subconscious.

Having added to the canon of NYC films, what NYC movies were big inspirations for you? Do you have a favorite New York movie?

Oh absolutely, no question. It's the short *Life Lessons* by Martin Scorsese. That is my favorite New York movie. Tribeca, that loft. I remember seeing it as a kid. *Life Lessons* from *New York Stories*. Nick Nolte plays Lionel Dobie, and there's Rosanna Arquette and Steve Buscemi. Yeah, it's incredible. Also about an artist!

Going into this project, were you thinking about any films?

I watched a movie that I hadn't seen since it came out in the theaters. I think it came out in '98, and I was still in grad school. *The Celebration* by Thomas Vinterberg. It's incredible. It was right around the inception of the Dogme manifesto that these Danish filmmakers

made for each other. I remember seeing the 10:20 a.m. showing, and I watched all four screenings that day. I went back, and for some reason I kept thinking about that movie. I watched it right before we started prep. I think that I understand why I did, but that was the only one.

Would you say that was a foundational NYC moviegoing experience?

Oh yeah, that and *The Thin Red Line*. I remember going to the 12:30 a.m. opening of *The Thin Red Line* at the Ziegfeld. That's a very vivid memory; I remember seeing that and just being absolutely shattered. I remember going to *Bicycle Thieves*, and Lou Reed was sitting in front of me eating a hot dog. I also remember the experience of going to the Angelika and, three movies in, realizing that it wasn't a sound design choice—that's the subway underneath the theater.

The pitfalls, or enhancements, of the NYC theatergoing experience.

Yeah, kind of enhancements. By the third movie, I was like, "Wow, they're each utilizing this sonic element. Wait a second." ♥

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TAKE THE PLUNGE

Writer/Director Charlie Polinger Dives into Adolescent Waters with *The Plague*

BY CHAD KENNERK



➔ Writer/director Charlie Polinger’s debut feature traces the uneasy initiation of Ben (Everett Blunck), a fish-out-of-water 12-year-old dropped into the murky waters of an all-boys’ water polo camp in the summer of 2003. Despite the best efforts of the camp’s coach, Daddy Wags (Joel Edgerton), social survival is sink or swim in the *Lord of the Flies*-style ecosystem ruled by cool kid Jake (Kayo Martin). As the boys single out Eli (Kenny Rasmussen), claiming he carries a mysterious illness, Polinger blurs the line between adolescent ritual and psychological horror.

Making a big splash on the festival circuit, *The Plague* premiered in the Un Certain Regard showcase at Cannes before claiming Best Picture at Fantastic Fest and earning Polinger the Breakthrough Director Award at the Denver Film Festival. Ahead of its North American release from IFC on December 24 (and with his sophomore feature *The Masque of the Red Death* already in development at A24), Polinger spoke with BOXOFFICE PRO about how his boyhood

journals inspired a story that reflected his adolescent experience and the real-life anxieties lurking beneath the surface of *The Plague*.

Films like *Carrie* and *Eighth Grade* have explored feeling uncomfortable in your body, but there are fewer films like that about the male-identifying experience. How did you approach visually taking an audience into that space?

For whatever reason, fewer movies seem to explore boys from that point of view, where there’s more vulnerability, more insecurity about your body, and the social dynamics. That has been put more in the tropes of young girls, and boys are often portrayed as effortlessly joking around. That didn’t feel true to my experience, and in talking to friends, similarly, it felt like a lot of them had a different experience than they had seen portrayed in movies. I was trying to channel what my memories felt like, talking to other people about their memories of what it was like, and even

talking to this cast about what it’s like for them now—how they feel and how people interact at that age. It’s really coming from my best attempt to try to find something authentic.

In capturing that authentic feel, what were some of the practical discoveries you made along the way that helped take an audience into that experience?

It was really about the idea that with boys everything’s always a joke and nothing’s ever a joke at the same time. [I was] trying to not let any scene fall too easily into “this is a scene that’s sad” and “this is a scene that’s funny.” Even in some of the more intense or disturbing moments, there’s still someone cracking a joke or asking a “would you rather” question. Even in the vocabulary, I think back then and today—now it’s very online—there were the things that became viral, like Lil Jon impressions and whatever things were in the vernacular. It was about trying to create a shared vocabulary for the cast as well as

the type of things that might be able to embellish a moment or come out if I didn’t call cut, so that the energy was always up and they were always staying in character.

Did you find that balance at the script level or was it more in the editing room? You’re able to pivot from a moment of humor to something wvery unsettling.

It was definitely present in the script. A lot of the dialogue is intact from the script phase, probably 80 percent of it. But we would try on set to do a variety of options of any given scene, where we might dial up the level of chaos, or we might do a little more improv, and then we’d do one that stuck straight to the script. The edit became about a little bit of redialing and recalibrating exactly how much we wanted to massage some of those tonal shifts—if we wanted them to feel intentionally like a really sharp shift, or if we wanted them to feel a little more smooth. That was a bit of a trial-and-error thing.

“For whatever reason, fewer movies seem to explore boys from that point of view, where there’s more vulnerability, more insecurity about your body, and the social dynamics.”

In finding journals from when you were 12 and 13, what did you rediscover or learn about yourself?

I guess I learned how high stakes I viewed things that, in hindsight, feel more mundane. And how seriously I took those things at that time.

Working with a young cast, what surprised you the most?

How much they felt like seasoned actors and professionals. They [arrived] super prepared and off book, with questions about the scenes and the characters and with ideas for blocking. It was like really talking to a creative partner of mine. It didn’t feel like I was a counselor.

You mentioned improvisation and having several different choices for a scene. Is there a particular moment of improv or a reaction in the final cut that came directly from that 12-year-old boy sensibility?

One of the best lines, “You don’t know jack shit about water polo,” was improvised. Joel [Edgerton] was coming down really



hard on Kayo, who plays Jake, and Kayo was pushing back. They got really heated, and that came out, for example. There are definitely scenes where I might tell one of them to not follow the script and to keep messing with them or to not say a certain line. That would cause the other actor, who might be being filmed at that moment, to be surprised that something didn't go as planned or to have to keep trying new tactics and stay in character. So you find little reactions or moments of authentic surprise in something that happened.

Was it therapeutic for you to have your lens on this experience and examine it through a fictional setting?

I think so, yeah: to world-build into a place that was a pretty hectic time period in my life—I'm sure many people's lives are at that age—especially in the scriptwriting phase. I think getting into that head-space—there's definitely something therapeutic about that. I feel like there's always something about that with writing. But then similarly in the edit, I think just engaging with the material. As other

“It was really fun to see this huge auditorium of people react in that way, and that kind of theatrical communal experience is, I think, most filmmakers' dream.”

people started to watch it, and the memories that it might bring back from them, and the conversations. Even still, going to festivals and screenings. I really enjoy, actually, connecting with people about the experiences that this film might conjure. There's something in that, too, that's really satisfying.

You went from small screenings in NYC to premiering at Cannes: What has it been like for you to deliver your debut as a theatrical experience? Because that's not always a given today.

[Cannes] was thrilling. It could not have been a better place to premiere the film or a more exciting crowd or a more beautiful theater. We had done a handful of small test screenings, but they were usually 30, maybe 40 people. Suddenly it was 1,200 people. I'd never seen it with any crowd close to that size. Things got way more vocal reactions than I was used to, both laughs and gasps or people looking away or reacting. It was really fun to see this huge auditorium of people react in that way, and that kind of theatrical communal

experience is, I think, most filmmakers' dream—to get to share their film with an audience in that way. So it was thrilling, and the fact that we get to put it out in theaters now and share it that way also is really exciting, because I think the film works best with an audience.

You also had the opportunity to shoot your theatrical debut on 35 mm film.

There are always challenges, and it's expensive, but I just think that there's nothing like it. I've done some shorts on film. It looks beautiful, but I also think there's a magic that happens with the kind of mystery of not knowing exactly what you're going to get and not having the ability to keep rolling all the time and running out of film. There's a kind of sacredness around when you hear the film starting to roll. For some reason, it just produces something that feels really unique and special compared to when I've shot things digitally.

What does it mean to you as a filmmaker to have a distribution

partner like IFC behind you?

It's the dream situation for a film like this, which does not have a super star-studded cast. Obviously, we have Joel, but it's a lot of young actors, and many that have never been in a film before. For IFC to be putting it out in so many theaters in a really robust rollout is cool and exciting, and it makes me feel really positive about the landscape of independent film right now. As much as it can be really challenging to find financing and people are worried about theaters, I also think there are a lot of people who are really hungry to go see things that feel different in theaters right now.

Around that same age range, 12 to 13, what were some of the movies or theatrical experiences that had an impact on you?

It was very much the Blockbuster era. That was communal in that every weekend, there'd be a sleepover at someone's house, and there'd be five or six of us that would go to Blockbuster and get four or five movies. We would stay up

late watching them, and some of those would be movies that were a little bit older, like *The Matrix* or *Dazed and Confused*. I remember in theaters for sure, *Superbad* was a huge one. *The Dark Knight* was massive when that came out; I remember everyone was quoting *The Dark Knight*. *Napoleon Dynamite* was huge. *Snakes on a Plane* had a moment.

Congratulations on receiving the Denver Film Festival's Breakthrough Director Award. What has getting recognition for your debut and hearing audiences respond to the film been like for you?

Anything is great that can get the word out there and get people to go to the theater and check out the film. Any sort of recognition or festival [inclusion] or awards is always really exciting and a huge honor. To feel like everyone who worked on the film is recognized as well, and especially this cast, to see the way that people are really responding to their performances has been really exciting and I think really deserved by all of them. ■

LUCID DREAMING

Bi Gan Continues to Push Boundaries with *Resurrection*

BY DANIEL LORIA

→ It only took two films for director Bi Gan to be embraced as a bold and visionary new voice in contemporary cinema. *Kaill Blues*, his 2015 international breakthrough feature, helped establish him as one of China's most distinct working filmmakers. That reputation was solidified with his follow-up, 2018's *Long Day's Journey into Night*, which borrows its title from Eugene O'Neill's celebrated play but shares nothing else with that work. Both films' elliptical pacing, dreamlike visuals, and floating camerawork seamlessly blend with his proclivity for long, uninterrupted takes. Bi Gan is a modern master of liminal cinema, eschewing story, character, and motivation in favor of a surreal tone and ambiance that linger long after you've left the theater.

Gan drew praise with an hour-long 3D dream sequence at the heart of *Long Day's Journey into Night*, shot and presented in a single take. The long takes are back, sans 3D, in his latest film, *Resurrection*, which premiered to strong reviews at the 2025 Cannes Film Festival. A wildly ambitious epic, the story spans a century and is

divided into six chapters, each showcasing a different style and genre of film history.

BOXOFFICE PRO caught up with Gan following the New York Film Festival debut of *Resurrection*. In this brief interview, conducted through a translator, we discuss his prior work, his artistic ambitions, and the challenges behind the making of his latest film. *Resurrection* opens on December 12 from Janus Films.

Your films radiate on the screen. Having watched both *Long Day's Journey into Night* and *Resurrection* in a cinema, I can't think of another living filmmaker whose work has such a gap between the experience you get in a theater versus at home. Would you say there are any aspects or characteristics of your work that make it so especially suited to theatrical presentation?

Most people today are so used to watching content on their smartphones, computers, or streaming on TV. They've become accustomed to the small-screen viewing experience. For creatives to maintain the narrative they are trying to



present on such a small screen, they need to encode the frame with limited information. Whereas for my films, for example, I overload information and encode a lot into every single frame. Therefore, you need the biggest screen you have access to in order to really experience the film, especially when the subject matter I cover tends to focus on the subconscious and dreams. Given the topics my films cover, it is a richer viewing experience when you watch them with others in a movie theater. It is important to have that synchronized experience with others, forming collective memories so you can cultivate, build, and develop. It is so much better than watching it in your own space or on an individual screen.

Resurrection is ambitious on a narrative and stylistic level. Like your other films, it is a movie deeply rooted in the subconscious—set in this liminal space between dreams and waking life. Unlike your other films, the scope of the story you're telling is much grander: spanning a century of human experience, told through six vignettes, each using a different genre or style from film history. As you revisited the past in this film, did

“At its core, this is a story about how human beings changed from the 20th century to the 21st century. I am trying to capture these changes using our shared universal language: the motion picture.”

you feel like you also wanted to contribute something to the way we look at films in the future?

At its core, this is a story about how human beings changed from the 20th century to the 21st century. I am trying to capture these changes using our shared universal language: the motion picture. So, it's not as if I am using film language to resurrect the past. I cannot really say I am innovating anything in film language; many other filmmakers can rightly make that claim, but I don't see myself as introducing anything new to our shared film grammar.

For me, it's not so much about inventing something new. I am playing with the existing forms, styles, and genres while adding my own personal accent, so it will be presented differently from before. For example, in the second part of *Resurrection*, which delves into film noir, the prototypical femme fatale is played by a male-presenting character. So no, I don't believe I'm creating anything new but just making use of everything at my disposal.

We're living through a difficult period for independent films in the United States, particularly when it comes to financing and developing ambitious, auteur-driven projects. Did you feel you had to rein in any of your original ambitions for this film in order to get it made?

I have been collaborating with crew members and creative teams, including those on the film *Long Day's Journey into Night*. When we were making that film, we didn't really have a firm grasp of how much it would cost to make a film like that. Because we had worked on that project together, we had a better understanding of how much it would cost for us, budget-wise, to create a film like *Resurrection* that has the kind of industry quality and standards that we want to uphold. Even so, we still went 20 to 30 percent over budget.

I was told by one of my international producers that, in comparison to what's been done here in the U.S., *Resurrection* lands on the medium- to smaller-sized scale here. So, budget-wise, definitely on the medium to smaller end in terms of scale. But ambition-wise, we never felt we had to make any concessions. The movie is oversized in a way that embraces experimentation and pushes the boundaries of what we thought we could achieve. ▀



THE MAIN EVENT

Event Cinema Blossoms as the Market Embraces Diverse Content

BY REBECCA PAHLE

➔ On the weekend of October 3–5, domestic moviegoers spent a combined \$34 million on tickets to see *Taylor Swift: The Official Release Party of a Showgirl*, an 89-minute compilation of behind-the-scenes footage and an exclusive music video premiere tied to the pop star's latest album, dropping that weekend. This was the second Swift-themed release from AMC Theatres Distribution and Variance Films, which in October 2023 brought *Taylor Swift: The Eras Tour* to the big screen with record-breaking results, surpassing reigning concert film box office champ *Justin Bieber: Never Say Never* in only three days. *The Eras Tour* brought relief to an industry suffering through a lackluster autumn, a feat *The Official Release Party of a Showgirl* echoed two years later, with one key difference—this time around, Swift would be in theaters for one weekend only.

That three-day release window puts *The Official Release Party of a Showgirl* in the category of event cinema, sometimes called alternative content, a wide-ranging category consisting of niche or fan-oriented programming released in cinemas in an extremely limited capacity, usually during off-peak times like weekday evenings. Pioneered in the early aughts with live broadcasts of National Theatre productions in U.K. cinemas, event cinema has since proved a steadily growing, increasingly diversifying source of cinema traffic—one that's played a major role in introducing U.S. moviegoers, as well as the larger cinema ecosystem, to anime, concert films, faith-based content, live events, and more.

The last few years have been particularly dynamic for event cinema and, in general, nontraditional programming. The Covid-19 pandemic wreaked havoc on the release calendar as studios delayed their films in the hopes of waiting out the worst of the industry shutdowns; the subsequent SAG-AFTRA and WGA strikes further depleted the release calendar. In better news, the era of the virtual print fee



"With the significant decline in volume of major motion picture theatrical releases post-Covid and the proliferation of streaming options at home, present day audiences are constantly on the lookout for something fresh and different and uniquely relevant at the movie theaters."

(VPF)—a per-booking fee paid by distributors to help defray the costs of exhibitors' adoption of digital projection technology in the early aughts—came to an end, reducing distributors' financial risk when releasing smaller, niche, or theatrically untested content.

"We had to build those into our models," recalls Ray Nutt, referring to VPFs. "The day those went away, man, it was a party!" Nutt is the CEO of Fathom Entertainment, formerly known as Fathom Events, which was created as a joint venture between the three largest exhibitors in the country: AMC, Cineworld (the parent company of Regal), and Cinemark. In September 2023, a planned one-week run of *The Blind*, a biopic of *Duck Dynasty*'s Phil Robertson, sold out so quickly that Fathom worked with exhibitors to extend the film's theatrical run to a total of seven weeks, making *The Blind* the distributor's first foray into specialty distribution. After a record 2024, when its revenue jumped 40 percent from the previous year, Fathom kicked off 2025 with a rebrand, changing from Fathom Events to Fathom Entertainment, reflecting not only the company's





KPOP DEMON HUNTERS

expanding scope but an overall blurring of the lines between “event” and “specialty” distribution. “With the significant decline in volume of major motion picture theatrical releases post-Covid and the proliferation of streaming options at home, present day audiences are constantly on the lookout for something fresh and different and uniquely relevant at the movie theaters,” Nutt said in late 2024 when the rebrand was announced.

As the still-recovering cinema exhibition industry looks to beef up its content roster—and as the base cost of releasing content to theaters has gone down, thanks to the end of the VPF—event cinema has enjoyed a particularly robust 2025. Trafalgar Releasing CEO Marc Allenby reports “record-breaking success stories for many of our [2025] releases,” spread across the music, arts, television, and children’s programming genres. Combining an event cinema boom with the increasing popularity of premium formats, several of Trafalgar’s 2025 concert films were released in Imax, among them *Pink Floyd at Pompeii - MCMLXXII*, *The Grateful Dead Movie*, *Depeche Mode: M*, and *j-hope Tour Hope on the Stage - The Movie*, one of

“We had three weeks to promote it, a single showtime on a Sunday in July, and they sent out targeted emails across all their locations. The success rate was huge. We were at 80 percent capacity across the board.”

17 K-pop titles released by the company over the years. At Fathom, premium formats can be a draw as well: a newly remastered 3D version of *Coraline*, released in 2024, became one of the distributor’s best-selling titles ever, with global grosses exceeding \$51 million.

Joe Garel, who heads Western Film Services, a company specializing in film programming and distribution, has also found success with K-pop titles as event cinema bookings. “We’re bringing in new audiences midweek, a period that is typically down for exhibitors,” he says. Garel’s involvement in the space has extended to sporting events as well, including a successful run with the 2025 FIFA Club World Cup final. He highlights luxury dine-in chain Ipic Theaters’ efforts promoting the match as exemplary of the potential that live sports can bring to theaters. “We had three weeks to promote it, a single showtime on a Sunday in July, and they sent out targeted emails across all their locations. The success rate was huge. We were at 80 percent capacity across the board.”

The last few years have also seen new companies, both exhibitors and

distributors, enter the event cinema space. The 2020 termination of the Paramount Consent Decrees, instituted in 1948 to prevent the major film studios from owning their own theater chains, has been a major factor. When the two-year sunset period ended in 2022, much of the legal gray area surrounding distributors’ entry into exhibition (and vice versa) was done away with, paving the way for AMC Theatres to launch their distribution arm and eventually bringing *The Official Release Party of a Showgirl* to cinemas worldwide. Cinemark, too, has gotten into the event cinema game, partnering with the popular web series *Critical Role* for a series of theatrical events in 2021 and 2022; *Critical Role* subsequently expanded their theatrical presence through a partnership with Fathom, which in 2025 brought four of their live events to approximately 800 theaters in the United States and Canada. Cineworld is also experimenting with various programming strands via an event cinema model; 2025 saw the exhibitor bring *The Diary of a CEO x Louis Tomlinson* to select cities in the U.S., U.K., and Ireland for one night only, becoming the first-ever podcast to be released on Cineworld/Regal screens. Also in 2025, comedy group Dude Perfect followed their 20-city live tour with a two-week theatrical run, distributed by Regal and Variance Films. On the distribution side, in October specialty outfit Bleecker Street followed up their 2023 release of *Waitress: The Musical* by launching their Crosswalk division, intended to bring five to six event cinema titles to cinemas each year.

And then there’s Netflix, which took the singalong version of their animated smash hit *KPop Demon Hunters* to theaters for an otherwise slow weekend in August, easily securing the number one spot at the box office with a reported gross of \$18 million despite the film not playing at any AMC locations. (With event cinema, as with Netflix titles, box office reporting can be scattershot and difficult to independently verify.) With its first number-one box office victory under its belt, Netflix took *KPop Demon Hunters* back to theaters—this time with AMC on board—over Halloween weekend, where it was unable to recapture the energy of its August upset. Event cinema isn’t going to make up for a weak slate of wide releases, but its place in the exhibition landscape is an important one. ♥



DEPECHE MODE: M



CORALINE



THE GRATEFUL DEAD MOVIE

EVENT CINEMA CALENDAR

Updated through November 12, 2025. Contact distributors for latest listings.



CHRISTINA AGUILERA:
CHRISTMAS IN PARIS
Dec. 14, 21

EXHIBITION ON SCREEN

seventh-art.com

TURNER & CONSTABLE

From Mar. 10

FRIDA KAHLO

From May 19

FATHOM ENTERTAINMENT

fathomentertainment.com

ANOTHER SWEET CHRISTMAS

Nov. 30 - Dec. 2

Genre: Romance/Holiday

THE METROPOLITAN OPERA:

ARABELLA

Nov. 22, Dec. 3

Genre: Performing Arts

WEDDING CRASHERS 20TH ANNIVERSARY

Dec. 4, 11

Genre: Classics

MERRILY WE ROLL ALONG

Dec. 5 - 18

Genre: Performing Arts

THE METROPOLITAN OPERA: THE MAGIC FLUTE HOLIDAY ENCORE

Dec. 6

Genre: Performing Arts

ANDRÉ RIEU'S 2025 CHRISTMAS CONCERT: MERRY CHRISTMAS

Dec. 7, 10

Genre: Concert/Holiday

DICK VAN DYKE 100TH CELEBRATION

Dec. 13, 14

Genre: Documentary

THE METROPOLITAN OPERA: ANDREA CHÉNIER

Dec. 13, 17

Genre: Performing Arts

CHRISTINA AGUILERA: CHRISTMAS IN PARIS

Dec. 14, 21

Genre: Concert/Holiday

THE CASE FOR MIRACLES

Dec. 15 - 18

Genre: Faith-Based

THE ROYAL BALLET: THE NUTCRACKER

Dec. 21, 22

Genre: Performing Arts/Holiday

KIDZ BOP LIVE: THE CONCERT MOVIE

Jan. 2 - 5

Genre: Kids/Family

LABYRINTH 40TH ANNIVERSARY

Jan. 8 - 11

Genre: Classics

THE METROPOLITAN OPERA: I PURITANI

Jan. 10, 14

Genre: Performing Arts

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

Jan. 16, 23

Genre: Fantasy/Adventure/Classics

THE LORD OF THE RINGS: THE TWO TOWERS

Jan. 17, 24

Genre: Fantasy/Adventure/Classics

THE LORD OF THE RINGS: THE RETURN OF THE KING

Jan. 18, 25

Genre: Fantasy/Adventure/Classics

THE METROPOLITAN OPERA: THE AMAZING ADVENTURES OF KAVALIER & CLAY

Jan. 24, 28

Genre: Performing Arts

STILL HOPE

Feb. 5

Genre: Drama

THE METROPOLITAN OPERA: CINDERELLA ENCORE

Feb. 14, 18

Genre: Performing Arts

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE

Mar. 2026

Genre: Classics

THE ROYAL BALLET: ROMEO & JULIET

Mar. 8, 9

Genre: Performing Arts

THE METROPOLITAN OPERA: TRISTAN UND ISOLDE

Mar. 21, 25

Genre: Performing Arts

THE ROYAL BALLET: GISELLE

Apr. 12, 13

Genre: Performing Arts

THE METROPOLITAN OPERA: EUGENE ONEGIN

May 2, 6

Genre: Performing Arts

THE METROPOLITAN OPERA: EL ÚLTIMO SUEÑO DE FRIDA Y DIEGO

May 30, Jun. 3

Genre: Performing Arts

V FOR VENDETTA 20TH ANNIVERSARY

Nov. 1, 5

Genre: Classics

ICONIC RELEASING

iconicreleasing.com

SILENT NIGHT, DEADLY NIGHT

Opens Dec. 12

Genre: Horror

SIGNING TONY RAYMOND

Opens Jan. 16

Genre: Sports Drama

RETURN TO SILENT HILL

Opens Jan. 23

Genre: Horror

TRAFALGAR RELEASING

trafalgar-releasing.com

MONSTA X: CONNECT X IN CINEMAS

Dec. 3

Genre: Music

THE DOORS: WHEN YOU'RE STRANGE

Dec. 4

Genre: Music

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BOOKING GUIDE

Partial release calendar for theatrical distribution in North America, 12/1/25 - 11/30/26

Release dates are updated through 10/31/25. Please contact distributors to confirm the latest listings.

20TH CENTURY STUDIOS (DISNEY)

ELLA MCCAY
Fri., 12/12/25 WIDE
Stars: Emma Mackey, Jamie Lee Curtis
Director: James L. Brooks
Rating: PG-13
Genre: Com/Dra

AVATAR: FIRE AND ASH
Fri., 12/19/25 WIDE
Stars: Sam Worthington, Zoe Saldana
Director: James Cameron
Rating: PG-13
Genre: Act/Fan/SF
Specs: MAX/3D

SEND HELP
Fri., 1/30/26 WIDE
Stars: Rachel McAdams, Dylan O'Brien
Director: Sam Raimi
Rating: NR
Genre: Hor

PSYCHO KILLER
Fri., 2/20/26 MOD
Stars: Georgina Campbell, Logan Miller
Director: Gavin Polone
Rating: R
Genre: Act/Thr

A24

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

THE DRAMA
Fri., 4/3/26 WIDE
Stars: Robert Pattinson, Zendaya
Director: Kristoffer Borgli
Rating: NR
Genre: Rom/Com

AMAZON/MGM

MERCY
Fri., 1/16/26 WIDE
Stars: Chris Pratt, Rebecca Ferguson
Director: Timur Bekmambetov
Rating: PG-13
Genre: Act/Thr
Specs: IMAX

CRIME 101
Fri., 2/13/26 WIDE
Stars: Chris Hemsworth, Mark Ruffalo
Director: Bart Layton
Rating: NR
Genre: Cri/Thr

PROJECT HAIL MARY

Fri., 3/20/26 WIDE
Stars: Ryan Gosling, Sandra Hüller
Directors: Phil Lord, Christopher Miller
Rating: NR
Genre: Act/SF
Specs: IMAX

4 KIDS WALK INTO A BANK

Fri., 4/17/26 WIDE
Stars: Liam Neeson, Teresa Palmer
Director: Frankie Shaw
Rating: NR
Genre: Cri/Com

THE SHEEP DETECTIVES

Fri., 5/8/26 WIDE
Stars: Hugh Jackman, Emma Thompson
Director: Kyle Balda
Rating: NR
Genre: Com/Act

IS GOD IS

Fri., 5/15/26 WIDE
Stars: Sterling K. Brown, Mykelti Williamson
Director: Aleshea Harris
Rating: R
Genre: Dra

MASTERS OF THE UNIVERSE

Fri., 6/5/26 WIDE
Stars: Nicholas Galitzine, Idris Elba
Director: Travis Knight
Rating: NR
Genre: Act/Adv/Fan

VERITY

Fri., 10/2/26 WIDE
Stars: Dakota Johnson, Anne Hathaway
Director: Michael Showalter
Rating: NR
Genre: Cri/Dra



PSYCHO KILLER
FRI., 2/20/26 MOD

ANGEL STUDIOS

DAVID
Fri., 12/19/25
Stars: Phil Wickham, Brandon Engman
Directors: Phil Cunningham, Brent Dawes
Rating: PG
Genre: Ani/Fam

I WAS A STRANGER

Fri., 1/9/26 WIDE
Stars: Omar Sy, Jay Abdo
Director: Brandt Andersen
Rating: PG-13
Genre: Dra

SOLO MIO

Fri., 2/6/26 WIDE
Stars: Kevin James, Alyson Hannigan
Directors: Charles Kinnane, Daniel Kinnane
Rating: PG
Genre: Rom/Com

YOUNG WASHINGTON

Fri., 6/3/26 WIDE
Stars: Will Joseph, Ben Kingsley
Director: Jon Irwin
Rating: NR
Genre: His/Dra

FOCUS FEATURES (UNIVERSAL)

SONG SUNG BLUE
Thu., 12/25/25 WIDE
Stars: Hugh Jackman, Kate Hudson
Director: Craig Brewer
Rating: PG-13
Genre: Mus/Dra

LIONSGATE

THE HOUSEMAID
Fri., 12/19/25 WIDE
Stars: Sydney Sweeney, Amanda Seyfried
Director: Paul Feig
Rating: R
Genre: Thr

GREENLAND 2: MIGRATION

Fri., 1/9/26 WIDE
Stars: Gerard Butler, Morena Baccarin
Director: Ric Roman Waugh
Rating: PG-13
Genre: Act/SF

I CAN ONLY IMAGINE 2

Fri., 2/20/26 WIDE
Stars: Dennis Quaid, Arielle Kebbel
Directors: Andrew Erwin, Brent Mccorkle
Rating: PG
Genre: Dra

MICHAEL

Fri., 4/24/26 WIDE
Stars: Jaafar Jackson, Colman Domingo
Director: Antoine Fuqua
Rating: NR
Genre: Dra/Bio
Specs: IMAX

MUTINY

Fri., 8/21/26 WIDE
Stars: Jason Statham, Annabelle Wallis
Director: Jean-François Richet
Rating: NR
Genre: Act/Adv

THE HUNGER GAMES: SUNRISE ON THE REAPING

Fri., 11/20/26 WIDE
Stars: Joseph Zada, Mckenna Grace
Director: Francis Lawrence
Rating: NR
Genre: Fan/Dra

NEON

NIRVANNA THE BAND THE SHOW THE MOVIE

Fri., 2/13/26 WIDE
Stars: Matt Johnson, Jay McCarrol
Director: Matt Johnson
Rating: R
Genre: Com

PARAMOUNT

THE SPONGEBOB MOVIE: SEARCH FOR SQUAREPANTS

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

PRIMATE

Fri., 1/9/26 WIDE
Stars: Troy Kotsur, Kevin McNally
Director: Johannes Roberts
Rating: NR
Genre: Hor

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

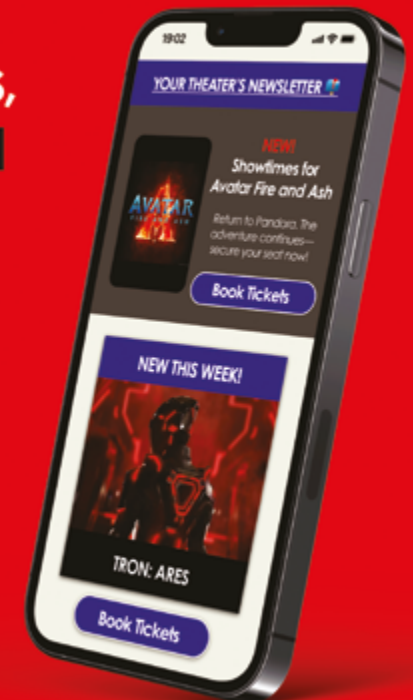
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GOAT
Fri., 2/13/26 WIDE

SCARY MOVIE
Fri., 6/12/26 WIDE
Stars: Regina Hall, Anna Faris
Director: Michael Tiddes
Rating: NR
Genre: Com/Hor

PAW PATROL: THE DINO MOVIE
Fri., 8/14/26 WIDE
Stars: Mckenna Grace, Jennifer Hudson
Director: Cal Brunker
Rating: NR
Genre: Ani/Fam

LEGEND OF AANG: THE LAST AIRBENDER
Fri., 10/9/26 WIDE
Stars: Eric Nam, Steven Yuen
Directors: Lauren Montgomery, William Mata
Rating: NR
Genre: Ani

STREET FIGHTER
Fri., 10/16/26 WIDE
Stars: Jason Momoa, David Dastmalchian
Director: Kitao Sakurai
Rating: NR
Genre: Act
Specs: IMAX

EBENEZER: A CHRISTMAS CAROL
Fri., 11/13/26 WIDE
Stars: Johnny Depp, Andrea Riseborough
Director: Ti West
Rating: NR
Genre: Dra/Fan

SEARCHLIGHT PICTURES (DISNEY)

IS THIS THING ON?
Fri., 12/19/25 LTD
Stars: Bradley Cooper, Will Arnett
Director: Bradley Cooper
Rating: R
Genre: Dra

THE TESTAMENT OF ANN LEE
Thu., 12/25/25 LTD
Stars: Amanda Seyfried, Lewis Pullman
Director: Mona Fastvold
Rating: R
Genre: Dra/His

READY OR NOT 2: HERE I COME
Fri., 4/10/26 WIDE
Stars: Samara Weaving, Kevin Durand
Directors: Matt Bettinelli-Olpin, Tyler Gillett
Rating: NR
Genre: Hor

SONY PICTURES

SCARLET
Fri., 12/12/25 WIDE
Stars: Mana Ashida, Masaki Okada
Director: Mamoru Hosoda
Rating: PG-13
Genre: Ani

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

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

GOAT
Fri., 2/13/26 WIDE
Stars: David Harbour, Patton Oswalt
Directors: Tyree Dillihay, Adam Rosette
Rating: NR
Genre: Ani

THE BREADWINNER
Fri., 3/13/26 WIDE
Stars: Mandy Moore, Will Forte
Director: Eric Appel
Rating: NR
Genre: Com

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

SONY/BLUMHOUSEINSIDIOUS
Fri., 8/21/26 WIDE
Stars: Lin Shaye, Amelia Eve
Director: Jacob Chase
Rating: NR
Genre: Hor

RESIDENT EVIL
Fri., 9/18/26 WIDE
Stars: Austin Abrams, Zach Cherry
Director: Zach Cregger
Rating: NR
Genre: Hor
Specs: IMAX

THE SOCIAL RECKONING
Fri., 10/9/26 WIDE
Stars: Jeremy Strong, Mikey Madison
Director: Aaron Sorkin
Rating: NR
Genre: Dra

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REMINDEERS OF HIM
FRI., 3/13/26 WIDE

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

THE ODYSSEY
Fri., 7/17/26 WIDE
Stars: Matt Damon, Tom Holland
Director: Christopher Nolan
Rating: NR
Genre: Act/Dra/Fan

ONE NIGHT ONLY
Fri., 8/7/26 WIDE
Stars: Callum Turner, Monica Barbaro
Director: Will Gluck
Rating: NR
Genre: Dra

FORGOTTEN ISLAND
Fri., 9/25/26 WIDE
Stars: Dave Franco, Jenny Slate
Directors: Joel Crawford, Januel Mercado
Rating: NR
Genre: Ani

OTHER MOMMY
Fri., 10/9/26 WIDE
Stars: Jessica Chastain, Dichen Lachman
Director: Rob Savage
Rating: NR
Genre: Hor

FOCKER-IN-LAW
Wed., 11/25/26 WIDE
Stars: Robert De Niro, Ben Stiller
Director: John Hamburg
Rating: NR
Genre: Com

ARCHANGEL
Fri., 11/6/26 WIDE
Stars: Olivia Thirlby, Garret Dillahunt
Director: William Eubank
Rating: NR
Genre: Act

SONY PICTURES CLASSICS

MERRILY WE ROLL ALONG
Fri., 12/5/25 LTD
Stars: Daniel Radcliffe, Jonathan Groff
Director: Maria Friedman
Rating: PG-13
Genre: Dra/Mus

THE CHORAL
Thu., 12/25/25 LTD
Stars: Ralph Fiennes, Mark Addy
Director: Nicholas Hynter
Rating: R
Genre: His/Dra

UNIVERSAL PICTURES

FIVE NIGHTS AT FREDDY'S 2
Fri., 12/5/25 WIDE
Stars: Josh Hutcherson, Matthew Lillard
Director: Emma Tammi
Rating: PG-13
Genre: Hor

HOW THE GRINCH STOLE CHRISTMAS (2000) 25TH ANNIVERSARY
Fri., 12/12/25 WIDE
Stars: Jim Carrey, Taylor Momsen
Director: Ron Howard
Rating: PG
Genre: Com/Fam/Fan

SOULM8TE
Fri., 1/9/26 WIDE
Stars: Lily Sullivan, David Rysdahl
Director: Kate Dolan
Rating: NR
Genre: Hor

UNTITLED BLUMHOUSE FILM 2026
Fri., 2/6/26 WIDE
Rating: NR

REMINDEERS OF HIM
Fri., 3/13/26 WIDE
Stars: Maika Monroe, Bradley Whitford
Director: Vanessa Caswill
Rating: PG-13
Genre: Rom/Dra

THE SUPER MARIO GALAXY MOVIE
Fri., 4/3/26 WIDE
Stars: Chris Pratt, Anya Taylor-Joy
Directors: Aaron Horvath, Michael Jelenic
Rating: NR
Genre: Ani/Fan
Specs: IMAX

ITALIANNA
Fri., 4/10/26 WIDE
Stars: Marco Calvani, Regé-Jean Page
Director: Kat Coiro
Rating: NR
Genre: Rom/Com

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Dine in | February 2-6
Ad Deadline: December 5
Art Deadline: December 12

Mar/Apr

CinemaCon | April 13-16
Ad Deadline: February 13 | CinemaCon Buyers Guide:
Art Deadline: February 20 | Deadline: February 6

June

CineEurope | June 22-25
Ad Deadline: May 8
Art Deadline: May 15

Summer/July

Giants of Exhibition
Ad Deadline: June 5
Art Deadline: June 12

Aug/Sept

Cinéshow | Aug 24-26 // EF&B | TBA
CineLATAM | TBA | Concessions Buyers Guide:
Ad Deadline: July 17 | Deadline: July 10
Art Deadline: July 24

October

Rocky Mountain NATO | Sep 22-24
Ad Deadline: August 7
Art Deadline: August 14

November

UNIC Cinema Days IAAPA
Ad Deadline: October 2
Art Deadline: October 9

Dec/Jan '27

ICTA Conference
Ad Deadline: October 30
Art Deadline: November 6



HOPPERS
FRI., 3/6/26 WIDE

WALT DISNEY PICTURES

HOPPERS

Fri., 3/6/26 WIDE
Stars: Jon Hamm, Bobby Moynihan
Director: Daniel Chong
Rating: PG
Genre: Ani/Fam

THE DOG STARS

Fri., 3/27/26 WIDE
Stars: Margaret Qualley, Josh Brolin
Director: Ridley Scott
Rating: NR
Genre: Act/SF

STAR WARS: THE MANDALORIAN & GROGU

Fri., 5/22/26 WIDE
Stars: Pedro Pascal, Jeremy Allen White
Director: Jon Favreau
Rating: NR
Genre: Act/Adv/SF
Specs: IMAX

TOY STORY 5

Fri., 6/19/26 WIDE
Stars: Tim Allen, Tom Hanks
Directors: Pete Docter, McKenna Harris
Rating: NR
Genre: Ani/Fam

MOANA

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

UNTITLED DISNEY 2026

Fri., 8/7/26 WIDE
Rating: NR

UNTITLED DISNEY 2026 3

Fri., 9/11/26 WIDE
Rating: NR

WHALEFALL

Fri., 10/16/26 WIDE
Stars: Austin Abrams, Josh Brolin
Director: Brian Duffield
Rating: NR
Genre: Thr

UNTITLED DISNEY

Fri., 11/6/26 WIDE
Rating: NR

DISNEY'S HEXED

Wed., 11/25/26
Directors: Jason Hand, Josie Trinidad
Rating: NR
Genre: Ani/Fam

WARNER BROS.

THE SHINING 45TH ANNIVERSARY

Fri., 12/12/25 LTD
Stars: Jack Nicholson, Shelley Duvall
Director: Stanley Kubrick
Rating: R
Genre: Hor
Specs: IMAX

WUTHERING HEIGHTS

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

THE BRIDE!

Fri., 3/6/26 WIDE
Stars: Christian Bale, Jessie Buckley
Director: Maggie Gyllenhaal
Rating: R
Genre: Hor
Specs: IMAX

THEY WILL KILL YOU

Fri., 3/27/26 WIDE
Stars: Patricia Arquette, Heather Graham
Director: Kirill Sokolov
Rating: R
Genre: Hor

LEE CRONIN'S THE MUMMY

Fri., 4/17/26 WIDE
Stars: Jack Reynor, Laia Costa
Director: Lee Cronin
Rating: NR
Genre: Hor

ANIMAL FRIENDS

Fri., 5/1/26 WIDE
Stars: Ryan Reynolds, Jason Momoa
Director: Peter Atencio
Rating: R
Genre: Com/Ani

MORTAL KOMBAT II

Fri., 5/8/26 WIDE
Stars: Karl Urban, Adeline Rudolph
Director: Simon McQuoid
Rating: R
Genre: Act
Specs: IMAX

UNTITLED WB EVENT FILM

Fri., 5/29/26 WIDE
Rating: NR

UNTITLED NEW LINE EVENT FILM

Fri., 6/19/26 WIDE
Rating: NR

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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
Fri., 7/3/26 WIDE
Rating: NR

CUT OFF
Fri., 7/17/26 WIDE
Stars: Jonah Hill, Kristen Wiig
Director: Jonah Hill
Rating: NR
Genre: Com/Dra

UNTITLED EVIL DEAD FILM
Fri., 7/24/26 WIDE
Rating: NR
Genre: Hor

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

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
Stars: Max Minghella, Naomi Ackie
Director: James Watkins
Rating: NR
Genre: Act/Cri

PRACTICAL MAGIC 2
Fri., 9/18/26 WIDE
Stars: Nicole Kidman, Sandra Bullock
Director: Susanne Bier
Rating: NR
Genre: Dra/Rom

UNTITLED ALEJANDRO G. IÑÁRRITU/TOM CRUISE PROJECT
Fri., 10/2/26 WIDE
Stars: Tom Cruise, Jesse Plemons
Director: Alejandro G. Iñárritu
Rating: NR
Genre: Act/Adv
Specs: IMAX

REMAIN
Fri., 10/23/26 WIDE
Stars: Jake Gyllenhaal, Phoebe Dynevor
Director: M. Night Shyamalan
Rating: NR
Genre: Rom/Thr

THE CAT IN THE HAT
Fri., 11/6/26 WIDE
Stars: Bill Hader, America Ferrera
Directors: Alessandro Carloni, Erica Rivinoja
Genre: Ani/Fam
Rating: NR
Specs: IMAX

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

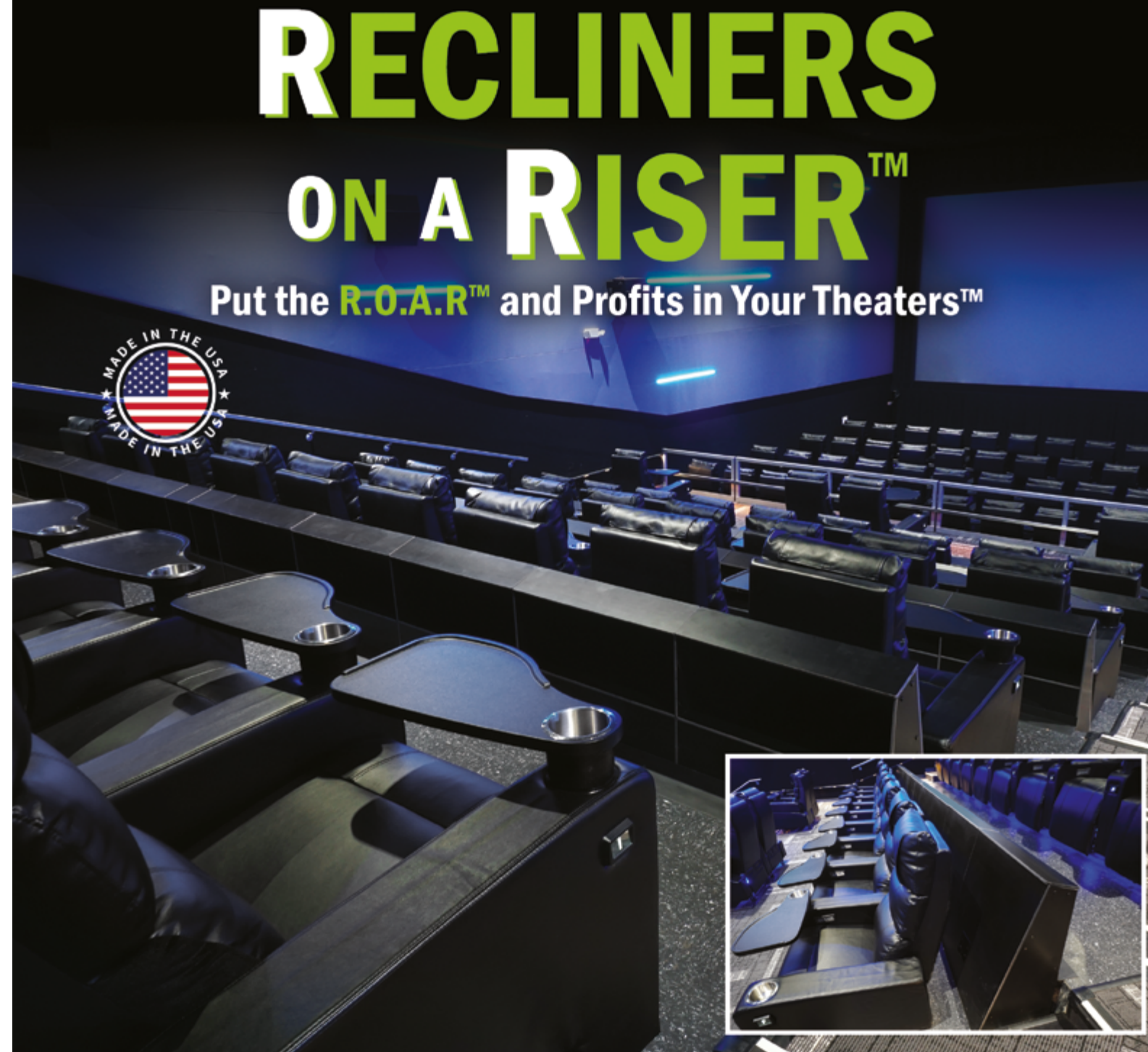
Advertiser	Page
Agile Ticketing Solutions	Cover, 21
Barco	OBC
The Boxoffice Company	6, 15, 16, 33, 48, 55, 73, 75, 77, 79
C. Cretors & Company	43
CMRA Cinema	76
Digital Light Sources	23
GDC Technology	25
Lighting Technologies Int'l	3
Lumma 4D	27
Meyer Sound	18
Mid-South Theatre Convention	9
Moving iImage Technologies	31
Ready Theater Systems	13
Sensible Cinema	80
St. Jude	71
Telescopic Seating Systems	IFC, IBC
Total Cinema Solutions	80
Ushio	11

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