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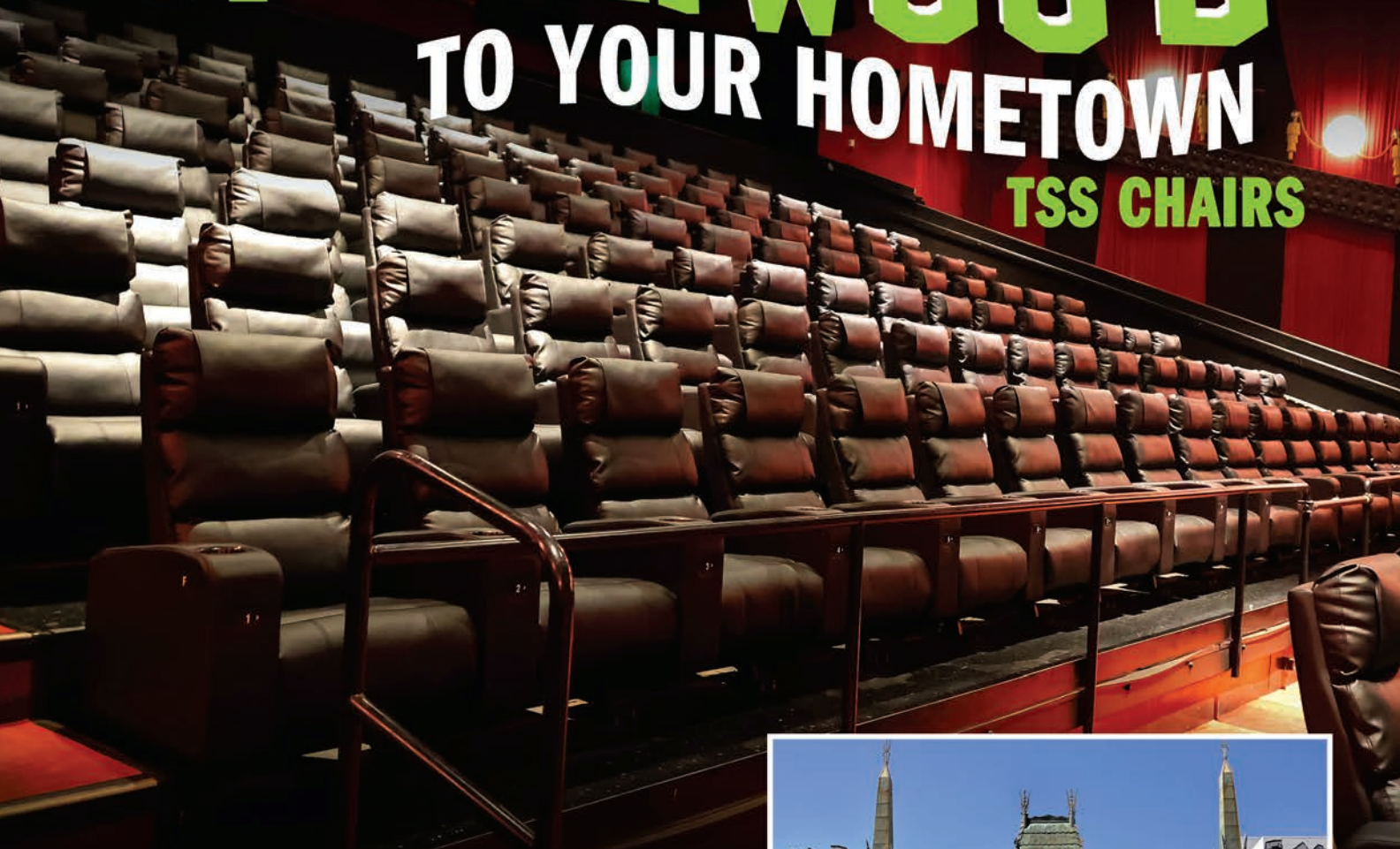


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CineEurope 2026

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**"People aren't simply going out for the evening. They're consciously choosing two hours of an alternative reality in very difficult circumstances. That changes everything, from programming decisions to how we design the emotional rhythm of every touchpoint inside the auditorium."**



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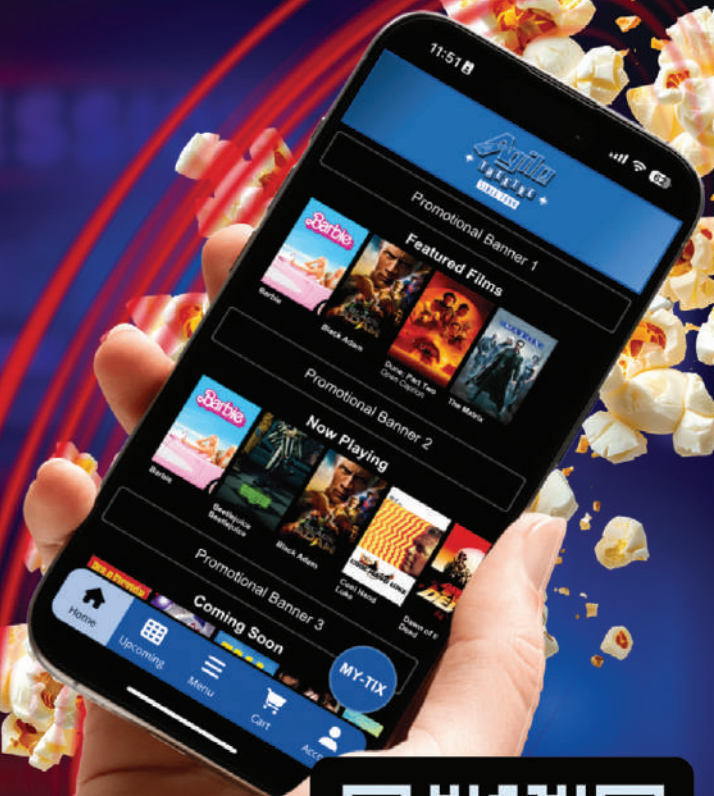
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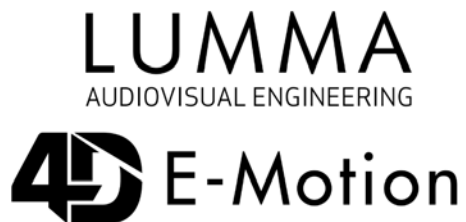
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### On the Cover

Lumma is celebrating the 10th anniversary of 4D E-Motion's debut in the movie theater industry, a milestone in immersive cinema innovation.

Since 2016 the format has expanded across Latin America, Europe, the Middle East, Africa, Southeast Asia, and the United States.

Today 4D E-Motion is an award-winning, globally recognized premium format, driving audience growth, increasing revenue, and helping cinemas position themselves as premium destinations.

Lumma remains committed to enhancing cinematic experiences and growing the 4D footprint globally.

## EXECUTIVE LETTER

# FROM STREAM TO SCREEN

➔ We've enjoyed a terrific first half of the year at the box office, with a slew of original titles outperforming expectations and demonstrating the importance of Gen Z audiences to our industry. The tired headlines of streaming competing against theatrical are proving themselves more false than ever, with 2026 establishing itself as the year when streaming emerged as a catalyst for theatrical.

In January, we saw the grassroots success of streamer-turned-director Markiplier's *Iron Lung*, which opened at \$17.8 million, an all the more impressive figure given the film's independent distribution and modest marketing spend. That streak continued in May with a pair of titles that overperformed every forecast in the business. Focus Features came first with another streamer's debut horror feature, Curry Barker's *Obsession*, which surprised with a \$17.1 million opening weekend, amazing the industry by improving its box office haul by a whopping 39 percent over its second weekend, an extremely rare feat in today's market. Kane Parsons closed the streaming-to-horror trifecta by setting an opening weekend record for distributor A24 with his ripped-from-the-message-boards thriller, *Backrooms*. Three original horror films by a trio of debut directors who came up in the digital era. These titles alone aren't the reason behind the first semester's strength, but they signal a path forward for our industry by delivering fresh, original stories for a new generation.

**"We've long promoted the notion that theatrical and streaming are complementary forces. They are neither saviors nor doomsday devices for each other's businesses, but catalysts for growth across the entertainment industry as a whole."**

The streaming-to-theatrical pipeline appears to be getting even stronger: Netflix will work more closely with theaters on select titles, including Greta Gerwig's *Narnia: The Magician's Nephew*. The film vacated its Thanksgiving Imax-exclusive theatrical release in favor of a traditional wide release with a 49-day exclusivity window in February 2027. While that change does not constitute an official shift in Netflix's overall theatrical strategy, it marks the first time the world's largest streaming platform will embrace industry-standard terms for one of its films. And while we'd love to see Netflix go all-in on a theatrical-first policy, even if they contribute as few as four standard theatrical releases per year during slow weekends, they can help buoy the market the way last year's *KPop Demon Hunters* did.

We've long promoted the notion that theatrical and streaming are complementary forces. They are neither saviors nor doomsday devices for each other's businesses, but catalysts for growth across the entertainment industry as a whole. With a blockbuster 2027 around the corner, we have growing confidence that closer collaboration between the two entities will continue to contribute to our mutual success. ■

**DANIEL LORIA**  
SVP & Editorial Director  
Boxoffice Pro

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# INDUSTRY



**Showmandizer: Memorable Marketing Campaigns from Around the World, p. 22**



# TOP MOMENTS FROM CINEMA CON 2026

BY MICHAEL O'LEARY  
President and CEO, Cinema United

➔ I wanted to use our column this month to say thanks to everyone who spoke to me at CinemaCon in Las Vegas or has reached out since to let us know how much you enjoyed the weeklong celebration of all things cinema. The Cinema United team tried some new things this year, all designed to add value and, where possible, a little more free time for everyone in exhibition who made the trip to Caesars. By all accounts, the team's hard work paid off. Informed by what we learned this year, we have already started planning for CinemaCon 2027.

Before we close the book on this great show, I asked the Cinema United team to share a few lasting impressions they had from CinemaCon 2026. With so much going on, it can be easy for all of us to lose sight of those great moments. I thought it would be nice to share some of them with you.

“In addition to a record number of independent theater owners filling the room for a lively Independent Theatre Owners Coalition (ITOC) meeting, one of the most rewarding moments was a spontaneous gathering of single-screen operators coming together to share ideas, compare experiences, and build new relationships.”

**Todd Halstead**  
Director of Government, Relations and Independent Theater Owner Engagement

“My highlight of the week was the trailer for *Practical Magic 2*, accompanied by Nicole Kidman and Sandra Bullock on stage! We come to CinemaCon for magic.”

**Amanda Martin**  
Chief of Staff

“Seeing Rick Moranis and the special look at *Spaceballs: The New One*. It was easily the funniest moment I can remember from CinemaCon.”

**Matt Shapiro**  
Director of Operations, CinemaCon



“Aside from the incredible messaging, vibe, and general excitement about the motion picture theatrical industry that permeated all hallways, nooks, and crannies of Caesars Palace this year, having Steven Spielberg take to the stage of The Colosseum was a dream come true—one of the great moments in CinemaCon history.”

**Mitch Neuhauser**  
Managing Director, CinemaCon

“The Regional Leaders event cosponsored by Cinema United and the Cinema Association of CA/NV was the best attended that we've ever had and shows the continued strength of our regional leadership.”

**Lou DiGioia**  
Chief Operating Officer

“I loved hearing Jason Reitman speak so passionately and eloquently to a packed room of fellow independent theater owners. I damn near cried twice!”

**Andrew Stewart**  
Chief Communications Officer

“Support from the studios and vendor community was so strong. More studios than ever were present in The Colosseum, joined the meet-and-greet at the ITOC program, reserved demo suites, and created activations in the convention center. We also had more sponsor support than ever before. The energy throughout the week was more positive than it's been in several years.”

**Matt Pollock**  
Associate Managing Director, CinemaCon

“My favorite part of CinemaCon was finally meeting members in person who I'd only seen on Zoom. And watching Queen Latifah receive her [Cultural Impact on Film] Award was a genuine highlight. She has done so much for this industry, in front of and behind the camera, and rarely gets the wider recognition she deserves.”

**Theo George**  
Director of Marketing

“I will always remember Christopher Nolan expressing relief that he didn't have to follow Steven Spielberg during the Universal presentation. It was a reminder that fandom unites every single person in this industry.”

**Phil Contrino**  
Director of Media and Research



“My favorite moment was the exhibitors' standing ovation for a genuinely touched Steven Spielberg, who went on to urge the studios to keep expanding the theatrical windows and to invest in 'original stories... or we're going to run out of gas.' I'm hoping this stays top of mind for all.”

**Harry Medved**  
Media Relations

“I love seeing friendships blossom and flourish between Cinema United members at CinemaCon. Take note of who you met for the first time this year—they could end up being your new besties.”

**Erin Von Hoetzendorff**  
Director of Membership and Global Affairs

“Having attended years of successful ShoWest and now CinemaCon, I have to commend the positive changes in this year's show. Modifications to the independent theater owners event and international day programming allowed for better use of time during the first day of the show. Moreover, the enhanced studio-specific programming beyond the State of the Industry cut greatly enhanced access to information on upcoming projects.”

**Randy Smith**  
Legal Consultant



For me, there were so many great moments, but one stands out. On the last stop of our annual trade show media tour, we met Lee Feldman, the president and co-founder of Florida-based Pops Corn. Attendees enjoyed their popcorn in the Dolby Colosseum this year. Lee spoke proudly and passionately about how honored he was to be a part of this great industry. That he and his brother started a small popcorn company 26 years ago and today their products are in theaters and venues around the country meant so much to him. It was special to see and something I won't forget. ♥

**SAVE THE DATE**  
**Cinema United Fall Summit**  
**Sept. 28-Oct. 1, 2026**  
**The Beverly Hilton,**  
**Beverly Hills, CA**  
**Exciting plans are already underway for this year's great event. See you there!**

# TRADE TALK

## GLOBAL CINEMA FEDERATION RELEASES DATA FROM 2026 MOVIEGOER SURVEY

➔ The Global Cinema Federation has released results from its annual global moviegoer survey. The federation's members include the world's top exhibitors and trade bodies, representing roughly 70 percent of global box office. The results offer an in-depth look at theatrical moviegoing consumption and engagement worldwide amid ongoing shifts in the media and entertainment landscape. Overall findings illustrate that customers derive significant value from global cinema experiences and are highly anticipating a compelling slate of upcoming releases in 2026. Results also reflect positive trends in younger moviegoer behavior as well as global industry pressure associated with shortened theatrical windows.

The survey found that global movie theaters encourage strong word-of-mouth, with 52 percent of customers stating they are highly likely to recommend cinema experiences to others. The emotional and social value of these experiences is also evident in the data, as nearly three-quarters of audiences (73%) say that going to the cinema is important to their sense of well-being, with one-third describing it as very important.

Furthermore, customers overwhelmingly prefer to watch movies in cinemas, with only 7 percent preferring to watch films at home. These findings reinforce what the exhibition industry has long understood about the enduring appeal of moviegoing: Global cinemas are meaningful cultural and communal epicenters that offer consumers distinct value through opportunities to step away from daily pressures, become deeply immersed in compelling stories, and connect with others.

Even amid heightened competition for consumer discretionary time, the cinema continues to stand out as a priority

**52%**

**OF CUSTOMERS SAY THAT THEY ARE HIGHLY LIKELY TO RECOMMEND CINEMA EXPERIENCES TO OTHERS**



**73%**

**SAY THAT GOING TO THE CINEMA IS IMPORTANT TO THEIR SENSE OF WELL-BEING**



**7%**

**SAY THEY PREFER WATCHING FILMS AT HOME**



**70%**

**SAY THAT THEY ARE EXCITED TO SEE A FILM IN A CINEMA THIS YEAR**



entertainment destination. The survey found that over the past six months, respondents' net change in watching movies in cinemas is 1.5 to 2 times more favorable than their shifts in other out-of-home leisure activities, including dining out, vacations, concerts, and visiting other entertainment venues. Of note, customers express a strong affinity for experiences that differentiate cinemas, including premium amenities such as enhanced sight-and-sound technology, large-screen formats, and luxury seating.

A compelling release calendar in 2026 is garnering considerable interest, with 70 percent of customers indicating they are excited to see a film in a cinema this year. That response rate represents a four-point increase compared to last year's survey and reflects growing enthusiasm for the breadth, scale, and overall appeal of the theatrical slate in 2026. Furthermore, customers continue to express an increased desire for more films in theaters. Half of all respondents would like to see more action/adventure and comedy movies on the big screen. These

genres that have historically driven high levels of theatrical engagement with broad global appeal. Additionally, male audiences crave more science fiction content, while female moviegoers seek more romance titles.

Altogether, these insights reinforce the importance of a sufficiently robust and well-balanced film slate that serves a wide range of audience segments.

Even with unprecedented access to on-demand digital viewing options at home, younger audiences are increasing their theatrical moviegoing consumption. In fact, 78 percent of customers under 25 report watching the same number of movies at the cinema as six months ago, while 15 percent report watching more. Moreover, in addition to highly valuing theatrical entertainment younger audiences tend to be strong ambassadors for cinema experiences, with 59 percent of customers under 25 say they would highly recommend a movie theater experience to a friend or colleague. Collectively, the survey findings underscore that going to the cinema continues to meaningfully resonate with the next generation of

consumers.

In total, survey respondents say they are viewing considerably more movies at home and watching an average of 2.2 fewer movies in cinemas per year because they are available at home sooner than before. Results also highlight a relationship between changes in cinema visitation and in the perception of window length, with meaningful variation across markets. In countries where theatrical windows remain longer and have contracted less, such as Japan, France, and Switzerland, the stated impact on cinema visits is less pronounced.

These findings reflect a global cinema environment characterized by an increasingly diverse set of viewing options and growing variation in theatrical availability across regions. As global viewing choices continue to evolve, improving the clarity, consistency, and duration of theatrical windows remains an important consideration in supporting consumer moviegoing frequency and the long-term health of the global cinema ecosystem. ■

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### MARCUS THEATRES NAMES JEFFRY F. TOMACHEK PRESIDENT, PROMOTES ROB NOVAK TO EVP OPERATIONS AND FOOD & BEVERAGE

➔ Marcus Corporation, parent company of Marcus Theatres, has promoted Marcus Theatres Chief Financial Officer Jeffrey F. Tomachek to the role of president. Tomachek succeeds Mark A. Gramz, who retired as president of the fourth-largest movie theater circuit in the United States in May after 55 distinguished years with the company.

“Following a thorough national search for this critical role, it became abundantly clear that the combination of Jeff’s financial acumen, operational expertise, strategic mindset, and long history with our company set him apart as the best candidate,” said Gregory S. Marcus, chief executive officer of Marcus Corporation. “He is deeply passionate about the moviegoing experience and intently focused on driving performance across all facets of the division. We congratulate Jeff on his well-deserved promotion and look forward to continuing to work with him in this new capacity as we create memorable movie moments for years to come.”

Tomachek began his career at Marcus Theatres in 1998 as division controller. Over nearly three decades with the company, Tomachek was promoted into various roles with increasing leadership responsibility in areas such as accounting, finance, design, construction, real estate, food and beverage strategy, and marketing. In 2020, he was named executive vice president and chief financial officer. Earlier in his career, Tomachek was



Jeffrey F. Tomachek



Rob Novak

director of finance at Golden Books Family Entertainment in Racine, Wisconsin.

Tomachek holds a bachelor’s degree in finance from the University of Wisconsin-Whitewater and an MBA from Marquette University. He is actively involved in the National Association of Theatre Owners of Wisconsin and Upper Michigan and a supporter of several local organizations such as Variety – The Children’s Charity of Wisconsin.

The circuit also elevated Rob Novak to executive vice president of operations and food and beverage, recognizing his nearly three-decade-long leadership role within the company. Novak’s career at Marcus

Theatres began at the Addison location, after which Novak rose through the ranks as a general manager in Illinois. His expertise expanded into food and beverage strategy, where he was promoted to director of concessions (2013), vice president of food and beverage (2015), and, most recently, senior vice president of operations and food and beverage (2022). In his new role, he will continue to oversee operations across 77 locations in 17 states, with a focus on enhancing the guest experience through innovative dining concepts.

“Rob’s 29-year tenure at Marcus Theatres exemplifies exceptional leadership and deep operational insight,” said Tomachek. “His hands-on experience—from theater management to strategic food and beverage development—has been pivotal in shaping our guest experience and driving results.”

Novak played a key role in launching BistroPlex, Marcus Theatres’ in-theatre dining concept, and integrating Movie Tavern following its 2019 acquisition. Under his leadership, the company has expanded its culinary offerings, adding Zaffiro’s restaurants and Express outlets, Reel Sizzle burgers, Take Five Lounges, and in-auditorium dining at select locations.

An active industry leader, Novak served as president of the Entertainment Food and Beverage Association (2023–2025) and currently chairs its board. In 2022, he received the Bert Nathan Memorial Award from the EF&B, then known as the National Association of Concessionaires, for his contributions to the theater concessions sector.

Novak holds a bachelor of arts in political science from the University of Illinois Urbana-Champaign.

### NETFLIX MOVES GRETA GERWIG’S NARNIA: THE MAGICIAN’S NEPHEW TO FEBRUARY 2027, COMMITTING TO WIDE RELEASE AND 49-DAY THEATRICAL WINDOW

➔ Netflix is committing to its first wide theatrical release with a full theatrical window. Greta Gerwig’s adaptation of C.S. Lewis’s *The Magician’s Nephew*, originally planned as an Imax-exclusive release over the 2026 Thanksgiving weekend, has a new release date and distribution strategy. The film will now open on February 12, 2027, with a wide rollout in both Imax and traditional formats, and will play exclusively in theaters until its Netflix debut on April 2, 2027. Imax will start offering exclusive sneak previews on February 10, 2027.

While other Netflix films, notably last year’s *KPop Demon*

*Hunters*, have enjoyed a wide release Gerwig’s *The Magician’s Nephew* is the first title to enjoy a full exclusive theatrical run with an industry-standard (more than 45-days) window. The decision comes months after Netflix was in the running to acquire Warner Bros., during which time CEO Ted Sarandos pledged a 45-day window for all Warner Bros. theatrical releases under the streamer’s banner. The commitment to a traditional wide theatrical release for one of its major titles marks a significant shift in Netflix’s strategy for engaging with movie theaters but does not signal a change in policy regarding its theatrical plans at large.

“Working with Netflix to bring this film to life has been extraordinary, and Imax continues to be an incredible partner,” Gerwig said in a statement. “I cannot wait for people to see the film in theaters on February 12 and on Netflix on April 2.”



### BARCO ADDS TITLES FROM UNIVERSAL, SONY TO 2026 HDR SLATE

➔ Barco has announced that new titles from major studios will be released in the HDR by Barco premium format. Based on the company’s patented Lightsteering technology, Barco’s approach to HDR works by strategically redistributing light on-screen to produce highlights that are over six times brighter than traditional projection while retaining rich details in darks for greater depth, clarity, and range.

Universal’s *Minions & Monsters*, *Forgotten Island*, and *Focker-in-Law* will all be available in HDR by Barco, joining the previously announced upcoming Sony releases *Spider-Man: Brand New Day*, *Insidious: Out of the Further*, *Resident Evil*, and *Jumanji: Open World*.

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**MICHAEL PHIPPS  
PROMOTED TO PRESIDENT  
AND CHIEF EXECUTIVE  
OFFICER OF CHRISTIE**

➔ Ushio Inc., the parent company of Christie, has announced the promotion of Michael Phipps to president and chief executive officer of Christie Digital Systems, Inc. and its subsidiaries. Phipps joined Christie in 2008, becoming chief financial officer in 2019 and president and COO in 2024.

“Over the past two years, Mike successfully implemented operational initiatives and drove improvements in our product offerings and processes to better serve our customers and markets. His leadership was instrumental in the company’s transformation, and his passion for our cinema and ProAV industries will lead the organization well into the future,” said Takabumi Asahi, CEO of Ushio Inc.

“The industry is constantly changing, but what stays at the heart of what we do is our customers. We listen to their business challenges and work collaboratively to support their vision, so they can rely on our technology to create unforgettable experiences. I want to thank Mr. Asahi for his guidance over the past two years and look forward to continuing to work with our customers and employees in my new capacity,” says Phipps.



**EGYPT’S FIRST ÔMA THEATER  
TO OPEN AT BEAM CINEMAS**

➔ Oscar Distribution and Theaters, a prominent player in Egypt’s cinema industry, has partnered with France’s Ôma Cinema to open Egypt’s first Ôma theater. This marks a significant milestone in the launch of Beam Cinemas, Oscar for Distribution and Theaters’ newest cinema chain. The collaboration is set to transform the cinematic experience in the region, with Beam’s first flagship multiplex to open as part of the Tanza entertainment destination.

This development signals a new chapter for Oscar for Distribution and Theaters, which leverages its extensive legacy in the Egyptian film sector to introduce Beam Cinemas as a premium cinema brand. Positioned as a cornerstone of the expansive Tanza project, which spans 250,000 square meters and is backed by Magic Land Al-Hokair and Egyptian Media Production City, the multiplex aims to set new standards for luxury and immersive cinema experiences in Egypt. With investments reaching EGP 12 billion, Tanza is poised to become one of the largest entertainment hubs in the Middle East, featuring diverse attractions and entertainment zones.

The exclusive agreement with Ôma Cinema introduces their innovative vertical design to the Egyptian market, offering a unique alternative to traditional cinema layouts through its distinctive pod architecture. Pierre Chican, CEO of Ôma Cinema, expressed enthusiasm about the

partnership, highlighting the potential to elevate audience expectations with Oscar for Distribution and Theaters as an ideal collaborator.

This strategic integration of Ôma’s auditorium design is a key component of Oscar’s expansion strategy for Beam Cinemas. Loaye Abdalla, managing director at Oscar, emphasized the significance of this partnership in combining their established reputation with cutting-edge innovation to position Beam Cinemas as an industry frontrunner from the outset.

Oscar for Distribution and Theaters, a division of the Oscar Group, is a major force in the Egyptian media landscape, with extensive operations in film production, distribution, and theater exhibition. The group boasts one of the world’s largest Arabic content libraries and continues to drive the national entertainment industry forward. The first Beam Cinemas multiplex, featuring the exclusive Ôma auditorium, is scheduled to open next year.

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→ Lumma's immersive seating experiences will be available at more cinemas in the United States and Ecuador through a series of expansion agreements that will grow its 4D E-Motion and Magnify 8 premium formats.

In December 2024, Regal Premium Experience (RPX) introduced Lumma's Magnify 8 technology in select rows at the Pinnacle theater in Knoxville. Following strong audience support, the technology

was installed at the Regal Boise theater in July 2025. In December 2025, two new auditoriums featuring Magnify 8 opened at Regal Sherman Oaks Galleria, timed to the release of *Zootopia 2* and *Avatar: Fire and Ash*. In early 2026, new Magnify 8 auditoriums also opened at Regal Destiny USA, Regal Mira Mesa, and Regal Temecula. As part of this ongoing expansion, Lumma and Regal will deploy Magnify 8 across 12 additional auditoriums. With eight independently preprogrammed vibration points perfectly synchronized to on-screen action, Magnify 8 drives audience engagement and positions venues as premium destinations.

Lumma will also expand the footprint

of its 4D format, 4D E-Motion, in the United States and Ecuador. Harkins Theatres will introduce six 4D E-Motion auditoriums across the United States, starting this August at Harkins Norterra in North Phoenix. The six-location agreement includes three installations in Arizona, with three additional locations to be announced, bringing the first and only 4D moviegoing experience to the state. In Ecuador, Lumma will reach a milestone of 12 4D E-Motion auditoriums through work with Multicines, which represents more than 47 percent of the country's box office. The 4D E-Motion auditorium offers full immersion with 72 motion seats and special effects synchronized with the on-screen action.

**NCM NAMES BERNADETTE MCCABE VICE PRESIDENT OF EXHIBITOR RELATIONS**

→ National CineMedia (NCM), the largest cinema advertising platform in the United States, has named veteran executive Bernadette McCabe as the new vice president of exhibitor relations for NCM and Spotlight Cinema Networks.

McCabe brings a wealth of experience in cinema advertising to her new role. She officially joined NCM following the company's strategic acquisition of Spotlight Cinema Networks in November 2025. During her tenure at Spotlight, McCabe achieved significant milestones, including expanding Spotlight's exhibitor network by 20 percent, overseeing content acquisitions and programming, and managing day-to-day operations for CineLife Entertainment, Spotlight's event cinema division. Prior to her time at Spotlight, McCabe led exhibitor partner network development at MoviePass and rose to senior vice president of business strategy at Screenvision Media.

In her new capacity, McCabe will drive continued growth and integrate the combined reach of NCM's expansive traditional network with the distinct Spotlight network, which specifically caters to luxury, art house, and dine-in theaters.

**REGAL LAUNCHES FIRST-OF-ITS-KIND CHATGPT MOVIEGOER APP DEVELOPED BY THE BOXOFFICE COMPANY**

→ Regal Cinemas has announced that it will launch a first-of-its-kind ChatGPT app for moviegoing in the U.S. market. Regal's millions of moviegoers will be able to harness the power of ChatGPT to get personalized, actionable movie recommendations, answers, and more. The Regal app was developed by theatrical e-commerce, showtime, and data services firm The Boxoffice Company to drive moviegoer attendance, help moviegoers enjoy a seamless interest-to-purchase experience, and enhance the ticket-buying process through AI-driven solutions.

The app allows a moviegoer to search in ChatGPT and ask questions like "@Regal, what's playing this weekend?" or "@Regal, what are the showtimes for *The Odyssey* today?" The moviegoer will then be presented with movie information (poster, ratings, running time, premium formats, etc.) plus showtimes. Clicking on showtimes redirects the user to the Regal website to complete their

purchase. The new setup aims to make selecting showtimes, seats, and tickets more efficient at Regal's 5,386 screens nationwide.

"Regal is excited to partner with The Boxoffice Company to introduce the first movie ticketing app on ChatGPT, the world's most popular and widely used AI chatbot, to improve the moviegoer journey," said Kelly Dowdy, chief digital and technology officer at Regal. "Modern moviegoers are typically early adopters of novel technology, so we are consistently innovating and enhancing our digital services, theaters, premium formats, and moviegoer conveniences to create extraordinary experiences for our guests on every visit."

"Regal's new first-of-its-kind ChatGPT moviegoing app builds on our decades of movie and showtime expertise and is destined to enhance the customer experience," said Stan Ruskowski, The Boxoffice Company president and



CEO, adding that the chain "has always been an industry leader in innovative technology, and together we've built the first experience that allows Regal to turn AI conversations into movie tickets.

This new AI step is our most significant move yet in

The Boxoffice Company's decades-long mission of simplifying the customer journey from intent to purchase."

"By working closely with the visionary team at Regal, we were able to integrate their showtimes directly into ChatGPT's app ecosystem and meet moviegoers at the start of their discovery journey, making it easier than ever to buy tickets and speed up the checkout process," said Marine Suttle, managing director of The Boxoffice Company. "Our goal is to transform a conversational interface into a conversion commerce tool. This is a logical extension of our Boost platform, ensuring that every AI-driven recommendation is backed by real-time, accurate data, making the app the first of its kind."



**CINERGY ENTERTAINMENT LAUNCHES SPEEDWAY EXTREME KARTING, IN MIDLAND, TEXAS LOCATION**

➔ Cinergy Entertainment Group has launched a three-story indoor racing track at its Cinergy Tall City location in Midland, Texas. The Speedway Extreme Karting attraction brings a multilevel, high-speed indoor racing experience to West-Central Texas for the first time. The Speedway is the final piece of Cinergy’s renovation of the 100,000-square-foot venue. The three-level indoor track features high-performance electric karts, elevation changes, and a spectator-friendly layout with clear sightlines from multiple vantage points.

Unlike traditional karting, Cinergy’s Speedway leans into both the driver and the audience experience. Guests can race across multiple levels while the action stays fully visible, creating an experience that’s fun to watch and to drive. Cinergy Midland Tall City combines luxury dine-in theaters, bowling, arcade games, escape rooms, and a massive sports bar under one roof.

“This is the moment where everything comes together,” said Jeff Benson, cco-founder, director, and chief strategist of Cinergy Entertainment Group. “We always said Midland Tall City was built to be a complete experience. The Speedway adds that missing gear ... It brings speed, energy, and a whole new reason to come back.”

Traci Hanlon, chief marketing officer at Cinergy, added, “We wanted something that didn’t just sit alongside everything else ... We wanted something that could hold its own. The Speedway does that. It’s bold, it’s loud, and it gives guests a completely different way to experience Cinergy.”



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# CHARITY SPOTLIGHT

## INDEPENDENT PICTURE HOUSE FILM SERIES SPOTLIGHTS MENTAL HEALTH

➔ On Saturday, May 9, Independent Picture House in Charlotte, North Carolina, hosted a free program on the vital topic of mental health. The public event consisted of a short film block, a resource fair featuring local organizations, and a panel discussion. The event was part of the Independent Picture House's Community Impact Film Series (CFIS), which uses independent, documentary, international, and art house cinema to spark meaningful dialogue around critical social issues affecting the Charlotte community and beyond.

CFIS installments earlier in the year centered on human trafficking, women's health, and environmental awareness; future subjects include immigration (July 11), animal welfare (August 22), visible and invisible disabilities (October 17), and housing insecurity (November 7). 📌



▲ At Classic Cinemas' LaGrange location, Angeliqe Barthel, Variety of Illinois' executive director, was presented with a check for over \$7,000 to help children in need. All of the funds were gathered from sales of the Gold Heart Pin, the centerpiece of one of Variety's most recognized fundraising initiatives. Standing with Barthel are Bob Parrella (l), general manager, and Mark Mazrimas, Classic Cinemas' marketing manager.

## UPCOMING EVENTS

### Variety the Children's Charity of:

Alberta = **AB**  
 Buffalo and Western NY = **BU**  
 Delaware Valley = **DE**  
 Detroit = **DT**  
 Florida = **FL**  
 Iowa = **IA**  
 Illinois = **IL**  
 Kansas City = **KC**  
 Pittsburgh = **PT**  
 Southern California = **SC**  
 St. Louis = **SL**  
 Texas = **TX**  
 Wisconsin = **WI**

To submit an upcoming event, email information to [numbers@boxoffice.com](mailto:numbers@boxoffice.com)

**Sat., 6/6**  
**IL** Variety IL x Thrive Mobility & PT Barn Dance  
 The Legacy Ranch  
 Lockport, IL

**Sat., 6/6**  
**SC** Unicorn Movie Club x Variety of Southern CA Pickleball Tournament  
 Santa Monica Pickleball Center  
 Santa Monica, CA

**Every Tue., 5/19 - 9/22**  
 (weather permitting)  
**BU** MP Caroll Hardwood Cruise Night  
 Variety Club House  
 Lancaster, NY

**Thu., 6/11**  
**KC** Hy-Vee Golf Tournament  
 The Golf Club at Creekmoor  
 Raymore, Missouri

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

**Sat, 6/13**  
**SC** Hollywood on the Coast Food & Wine Experience  
 Fairmont Miramar  
 Santa Monica, CA

**Weds., 6/3 - Thu., 6/4**  
 Motion Picture Club  
 Annual Max Fried Night Before Cocktail Party & Golf Outing  
 Stout NYC - Penn Station (Weds.)  
 The Seawane Club - Hewlett, NY (Thu.)

**Mon., 6/15**  
**DE** 37th Annual Variety Kovan Golf Classic  
 Tam-O-Shanter Country Club  
 West Bloomfield, MI

**Thu., 6/6**  
**DE** Variety Bike Night  
 UWM Field  
 Utica, MI

**Sat., 6/20**  
**BU** Shredd's Rib Throw Down 2026  
 TSG BBQ  
 Elma, NY

**Thu., 6/25**  
**IA** 38th Annual Leinenkugel's Golf Invitational  
 Hunter's Ridge Golf Course  
 Marion, IA

**Sat., 6/27**  
**BU** Chicken BBQ for Variety  
 Dave McKeever Post 64  
 Buffalo, NY

**Sat., 7/11**  
**IL** Wine Tasting  
 Location TBD

**Wed., 7/15**  
**WI** Ben Marcus Variety Golf Classic  
 Grand Geneva Resort and Spa  
 Lake Geneva, WI

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

**Wed., 7/22**  
**SC** 14th Annual Poker & Casino Night  
 Paramount Pictures Lot  
 Hollywood, CA

**Fri., 7/31 - Sun., 8/2**  
**KC** Variety Show: Oliver! by Lionel Barts  
 Kauffman Center for the Performing Arts  
 Kansas City, MO

**Fri., 8/7 - Sun., 8/9**  
**SL** Variety Theatre: The Addams Family Musical: Young@Part  
 Catherine B. Berges Theatre at Center of Creative Arts St. Louis, MO

**Thu., 8/13**  
**PT** Variety's Got Talent  
 Cinderlands Warehouse  
 Pittsburgh, PA

**Thu., 8/13**  
**GA** Variety Golf Tournament  
 Flat Creek Country Club  
 Peachtree City, GA

**Thu., 8/20**  
**IA** Central Iowa Stag  
 Powder River Ranch  
 Cumming, IA

**Wed., 8/26**  
**TX** Texan of the Year Gala  
 Marriott Dallas Allen Hotel & Convention Center  
 Dallas, TX

**Mon., 8/31**  
**DT** A Night of Giving  
 Bella Piatti  
 Birmingham, MI

**Mon., 8/31**  
**WI** Variety Golf Classic  
 Westmoor Country Club,  
 Brookfield, WI

**Wed., 9/9**  
**KC** Heart & Serve Pickleball Tournament  
 Chicken N Pickle  
 Overland Park, KS

**Wed., 9/9**  
**AB** 5th Annual Supervillain Charity Golf Tournament  
 Silvertip Resort  
 Canmore, AB

**Wed., 9/16**  
**IA** Cedar Rapids Stag  
 The Midnight Gem  
 Swisher, IA

**Fri., 9/18**  
**IL** 75th Annual Golf Classic  
 Villa Olivia  
 Bartlett, IL

**Thu., 9/24**  
**DT** Variety Champions of Hearts  
 Andiamo Celebrity Showroom  
 Warren, MI

**Mon., 9/28**  
**IA** Annual Miller Lite Golf Invitational  
 Wakonda Club  
 Des Moines, IO

**Mon., 10/19**  
**KC** Heart & Swing  
 Oakwood Country Club  
 Kansas City, MO

**Tue., 10/27**  
**PT** 99th Annual Gala  
 Senator John Heinz History Center  
 Pittsburgh, PA

**Thu., 12/3 - Sat., 12/5**  
**DE** Holiday Lane 2026  
 Variety Campus  
 Worcester, PA

**Sat., 12/5**  
**AL** The Magic of Giving  
 Location TBD

# SHOWMANDIZER

→ Welcome to SHOWMANDIZER, where we highlight the showmanship, innovative marketing, and good old-fashioned ballyhoo that's defined the cinema industry since its inception. Have a recommendation for next issue's Showmandizer? Drop us a line at [numbers@boxoffice.com](mailto:numbers@boxoffice.com).



## RIVER OAKS THEATRE ▲

Sorry to Bother You writer/director Boots Riley—pictured at the River Oaks Theatre in Houston, Texas—pounded the pavement with a nationwide tour in advance of the release of his sophomore feature, *I Love Boosters*. Other recent guests at the historic theater were Commander Eileen Collins—the first woman to pilot the space shuttle—for a screening of the documentary *Spacewoman*, and Michael actor Kendrick Sampson, who plays Quincy Jones in the Michael Jackson biopic.



## KINEPOLIS ▼

Visitors to Kinepolis' Brussels (Belgium), Lomme (France), Madrid (Spain), and Utrecht (Netherlands) locations had the opportunity to see *The Super Mario Galaxy Movie* in specially outfitted ScreenX auditoriums, designed in collaboration with Universal Pictures International and CJ 4DPLEX. "Visitors are immersed in the enchanting and playful world of the Mushroom Kingdom through an experience that goes beyond the traditional cinema visit," said Eric Meyniel, chief box office officer at Kinepolis Group. "It creates a sense of excitement and wonder that audiences will remember long after the credits roll."



## RUTGERS CINEMA ▼

Employees at Rutgers University's on-campus movie theater plumbed the depths of their closets for the best outfits to wear on the opening weekend of Universal's *The Super Mario Galaxy Movie*.



## ALAMO DRAFTHOUSE ▲

Select locations of Alamo Drafthouse hosted an exclusive sneak peek at the first two episodes of *Spider-Noir*, starring Nicolas Cage, in advance of the full season's run on MGM+ and Amazon Prime. The special event capped off Alamo's four-week Web of Shadows series, featuring noir classics with a menu to match. Among the limited-time offerings (LTOs) were Popcorn Noir, The City Dog, and the Black Manhattan.



Cinergy Entertainment

**THE DEVIL WEARS PRADA 2**

A bucket for popcorn? Ground-breaking. Purse-shaped popcorn tub was the must-have item of the season, but it wasn't the only way cinemas celebrated this long-awaited sequel's debut on the big screen.

Cinemark and Alamo Drafthouse each paired fancy dress screenings with a limited-time custom cocktail menu. Evo Cinemas and Evo Entertainment, part of the Elevate Entertainment Group, had a Glam Grab luxury claw machine for moviegoers to try their luck at after they'd finished with their Cerulean Sip & Snack, consisting of a cerulean spritz paired with a charcuterie assortment. Cinergy Entertainment encouraged moviegoers to walk the red carpet as part of Couture Night, and one lucky visitor to their Midland South cinema entertainment center location won a genuine Prada bag by playing the newly installed Human Crane Game. And at Regal, Everybody Wants This was a very fitting name for their modern twist on the espresso martini.



Alamo Drafthouse



Regal



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Cinemark



Cinergy Entertainment



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# CINEEUROPE



“A cinema today isn’t just a place to watch a film, but a social and cultural space where people come together. For a country living through what we’re living through, that carries a weight that’s hard to overstate.”

**Resilience and Strength: Ukraine’s Multiplex Cinema is CineEurope’s 2026 International Exhibitor of the Year, p. 32**

# UNIC ACHIEVEMENT AWARD 2026

Interview with Phil Clapp, UNIC President & UK Cinema Association CEO

BY DANIEL LORIA

➔ Phil Clapp, CEO of the UK Cinema Association and outgoing president of the International Union of Cinemas (UNIC), is receiving this year's UNIC Achievement Award at CineEurope 2026. The award recognizes outstanding dedication and contributions to the European cinema exhibition sector.

Clapp has worked in the cinema exhibition sector for nearly two decades. He was appointed chief executive of the UK Cinema Association (then known as the Cinema Exhibitors' Association) in October 2007 before being elected president of UNIC in 2013. Throughout his tenure, he has consistently championed the cultural, social, and economic importance of cinemas, strengthening collaboration across the sector and reinforcing the voice of European exhibition on the global stage.

BOXOFFICE PRO caught up with Phil Clapp ahead of CineEurope to discuss his tenure at UNIC, the legacy he's leaving behind as CEO, and his continuing role at the U.K. Cinema Association.

## What are you most looking forward to at the convention this year?

The main thing I'm looking forward to is surfing the wave of optimism and good humor we're currently enjoying, not just in the European sector but worldwide. 2025 had its challenges for all of us, so it's great to see the way 2026 has started—with a number of big titles hitting their heights—and I'm looking forward to an incredible slate of films over the rest of the summer and towards the end of the year. My impression of conventions is that their mood is very much dictated by the general good humor, or otherwise, of the industry at large. At the moment, both exhibition and distribution appear to be knocking it out of the park.

## A big challenge ahead of us is the potential merger between Paramount and Warner Bros. How would that consolidation affect European cinemas?

It remains the case that U.S. studio titles make up the bulk of box office in every European territory, even in France, where local content is particularly strong. Although there are differences in both timing and context, our most recent benchmark for this is the Disney acquisition of Fox. Both sides went into that merger in good faith, believing that the combined entity would be even stronger than the two constituent parts. But here we are in 2026, and we have something like 30 percent, maybe even 40 percent, fewer films than were released by Disney and Fox as separate entities. Unarguably, it's a less diverse slate of films than those two companies produced when they were separate.

The general position taken by the European trade body, the UK Cinema Association, and Cinema United in the U.S. is the same: We understand that business is business, as it were, but we think that without some legal safeguards in place, the acquisition is likely to be detrimental both to cinema operators and ultimately to audiences, in terms of providing them with less choice and less diversity of films in the cinema. We're working as hard as we can to get the deal brought into a competition scrutiny process, so that we can get some legal underpinnings for safeguards around the number of films, diversity of films, marketing of films, and, of course, the release window, which is a complex beast in Europe, because you have some territories, such as France, where domestic content or content that has public funding has a regulated window. In most European territories, it's a commercial agreement, as it is in the U.S., but the specifics vary from one territory to another. For example, let's

take the 45-day window: In most European territories, it would be a significant step back from where we currently are. It's about both managing the headline around our concerns and ensuring that any remedies put in place are appropriate on a territory-by-territory basis.

## Netflix made a welcome announcement recently, shifting the release of Greta Gerwig's *Narnia: The Magician's Nephew* from a Thanksgiving Imax exclusive to a traditional wide release in February 2027 with a 49-day exclusivity window. How did you receive that development?

I don't think it can be presented as anything other than good news. Netflix taking a further step into the theatrical space, even if it's just a tiptoe, is welcome. When they were considering acquiring Warner Bros., having been skeptical of the theatrical model for a number of years, we heard from Netflix that they were struck by the model's viability. I think the concern has always been that once they stepped out of that competition, they might revert to their previous position, which was to use theaters primarily to drive awards buzz. This is no criticism of them; it's their business to drive marketing of their streaming platform.

In general terms, trade bodies don't get involved in the commercial side of the business. But we do view anything that restricts cinemas' access to content, whether in terms of screen types or locations, as detrimental. It's clearly detrimental to cinemas that aren't allowed to play the content, but it's also detrimental to audiences who may not be in the big cities that host specific types of screens. The move away from one particular premium large format (PLF) to a broader theatrical release with some



element of exclusivity baked in—that's very welcome.

I think it behooves people on the exhibition side to make this as big a success as possible to encourage Netflix to take a bigger step with us next time. To be perfectly honest, it's undoubtedly true that we can all point to Netflix content over the last few years that didn't get any or significant theatrical release, which would have been very, very welcome by cinema operators, and I've no doubt it would have been welcomed by cinemagoers.

## You've served as president of UNIC since 2013. What have been your most memorable moments in that role?

I came into the UK Cinema Association role in 2007. The digital transition was at the top of my list at the time, ensuring everyone got from one side to the other. I think it was always likely that larger operators would secure financing to do so, but it was very much an open question whether smaller operators would be able to. We set up a buying group in the U.K.,

**"Phil has been an exceptional leader and a tireless advocate for our industry. His vision and commitment have been instrumental in strengthening UNIC and reinforcing the voice of European cinema exhibition. On a personal note, he has also been an invaluable mentor and source of guidance to me, and it has been a privilege to work alongside him. We are delighted to recognize his remarkable contribution with this year's UNIC Achievement Award."**

Laura Houlgatte, CEO of UNIC

while some of our European counterparts found other alternatives. By the time I came into the UNIC role in 2013, the heavy lifting of digitization had essentially been done. From there, it was all about ensuring both sides of the house received the benefits promised from that investment. To be honest, it's still a work in progress 14 years on.

Although none of us would have chosen the dark days of the pandemic, I think it is true that exhibition and distribution have come out of it stronger together than before. It may be a slight council of despair, but my sense is that, both in the U.K. and Europe-wide, the relationship between exhibition and film distribution, particularly with U.S. studios, is the strongest it's been in the time I've been doing my job. It's like being in a family. There'll always be disagreements, but there's a greater understanding of what each side is trying to achieve and what we might collectively achieve. Ad Weststrate, who was my predecessor as president of UNIC, began the work. Then Jan Runge joined as CEO, and he and I worked closely. [Current UNIC CEO] Laura Houlgatte has taken it to a new level. It's the ability of the European cinema sector to speak as one voice. I have no benchmark against which to judge other sectors, but my sense is that the cinema sector needs no encouragement to drop into factions and different, dissolute voices.

With regard to the key role of UNIC in lobbying the European Commission and the European Union, we are now seen as part of the top table in a way we certainly weren't before 2010. And it's not just me saying it. It's evidenced by the extent to which the commission now comes to us for advice. It's incredibly useful for us to have that voice, and I think it's incredibly useful for us to have influence on the things that matter to us as a sector. ■

# INTERNATIONAL DISTRIBUTOR OF THE YEAR

Interview with Jeff Goldstein, President, Global Theatrical Distribution, Warner Bros.

BY DANIEL LORIA

→ A highly respected leader in the distribution field, Jeff Goldstein began his career at Warner Bros. as an intern in the Los Angeles office and quickly climbed the ranks, holding various roles across regional sales offices. Over the years, his leadership and expertise have been instrumental in shaping the company's distribution strategy and global success.

Goldstein currently oversees all aspects of Warner Bros.' distribution activities worldwide, including filmmaker and exhibitor relations, release dating and patterns, business strategy, sales and administration, and premium formats. He also manages Warner Bros. Pictures' extensive international distribution network, which includes both affiliate offices and third-party partnerships. His team is responsible for distributing a diverse range of films each year, including titles from Warner Bros. Pictures, New Line Cinema, Warner Bros. Pictures Animation, and DC Studios.

BOXOFFICE PRO spoke with Goldstein ahead of CineEurope to discuss his journey in the industry as well as some highlights and challenges from his storied career.

**You are a one-company, multidecade veteran of this industry. What have been some of the biggest changes in the business during your tenure?**

I am the intern that never left, so I've seen many things during my time here at Warner Bros. So many things are the same, and so many things are very different. What remains the same is that it's still all about releasing quality movies and generating interest with exhibitors to create great environments for consumers in theaters. All the big differences are technology-based, from



digital cinema to the fact that so much of this can be done on your cell phone or by text nowadays.

The one thing that hasn't changed is that this business is all about the relationships you develop. In my case, on the domestic side, there are exhibitors I've known generationally. I knew their parents, and I knew their grandparents. I now see their kids working in their business.

**How much has your role changed now that you handle global distribution strategy?**

When I was originally contacted about doing international distribution, my immediate reaction was, "I already have a full-time job." It wasn't until I really took a moment to say, "OK, how would I do this? How would I structure it? What does it look like for me?" that I realized I'm just putting pieces in the puzzle. That's when the sky opened up, the clouds parted, and all of a sudden I could hear the angels sing. Looking at a global strategy allows me to connect the dots more seamlessly from opening weekend through all subsequent windows. You have multiple bites at the apple.

The commonality over all these years is that it's all about show business. It's all about us promoting to an audience that they need to see something, they need to see it now, and making quality movies. We've done a really good job of that as an industry. For me, the most exciting piece, and what keeps me going, is this whole evolution of our business—trying to get in front of how you can speak to consumers. I think as an industry, we're doing a good job of that. Theater owners around the globe are really rising to the occasion.

**Warner Bros. played a hugely influential role in getting movies back into theaters after the pandemic. What do you remember from that time?**

Covid was a rough time for us. Theaters were closed or partially open for a long time, and there was a lot of experimentation just to keep the doors open. Now we're seeing a return to a new normal, but when we talk about those pandemic years, two things happened at the same time: Theaters closed, and there was an influx of premium content on streaming.

**The distribution team at Warner Bros. deserves a ton of credit for forging a path for the rest of the industry by figuring out a way to release Christopher Nolan's *Tenet* in theaters.**

Well, in 2020, when the pandemic started around mid-March, we didn't know how long it would last or what it really meant. We came up with many, many alternative plans. We did a lot of financial modeling when trying to figure out the best time to release *Tenet*. We really believed in what Chris Nolan was doing, and it was unfortunate timing, since the movie was ready. He wanted to go. We wanted him to go, but we didn't have any theaters open. That was really a rough period. I always believed in Chris; I certainly believed in the movie. Every studio handled the pandemic differently, with distinct focus points. When I look back on that, it was really a hard period, but there's only one way to get through that: one foot in front of the other. You look at what your options are, and you pick your best choice, make a decision, and move on.

***Tenet* may have been your toughest challenge in developing a distribution plan. Which titles stand out as personal highlights during your career?**

The *Harry Potter* movies. My kids were learning to read during that period, so every time [J.K. Rowling] released a book, we all read it at the same time. We all got to experience all seven books at the same time. I got to take the kids to London to film the first movie, and that was really exciting.

All the *Hangover* movies were really a thrill for me, just because they're funny. Anything with Clint Eastwood. I'm just so in awe of his history. The fact that he's been at the Warner Bros. lot for 50 years, and he's never had a signed contract, that's really amazing to me. What we did with Christopher Nolan—I love working with him and consider him a friend—and I am still cheering for him in a big way. Those Chris Nolan Batman films are so iconic.

I love what we've been able to do with *Dune*. Other movies that stand out, without question, are *One Battle After Another*, *Sinners*, and *Argo*. I'm personally really proud that we got to distribute *Navalny*, which won an Oscar for Best Documentary. Chances are, that movie's success kept Alexei Navalny alive for a

couple more years. I thought what we did with *They Shall Not Grow Old*, the Peter Jackson World War I documentary, was a really fun experiment. Everything that we did with *Barbie* ... my life turned pink that summer.

I have the perfect job, because it's always about what's happening in the future. I'm a real optimist, and I like to project ahead. When something doesn't work, we beat it up for a while. We'll do a postmortem to find out what didn't work, and then we'll move on.

**I have to ask, do you still have that pink suit you and Andrew Cripps wore on stage at CinemaCon during the Warner Bros. presentation in 2023?**

It's still in my closet! I spoke at the graduation ceremony for my alma mater, Syracuse University, and the dean asked whether I had my own cap and gown. I told him, "I've got a Superman cape." I have a whole closet of cosplay, but no cap and gown, so they were kind enough to provide me with one. ■

**"We are delighted to recognize Jeff Goldstein as CineEurope's 2026 Distributor of the Year. His work has brought a diverse range of films to audiences, and following Warner Bros.' outstanding performance in 2025, this recognition also reflects the strength of his leadership and the continued impact of his work across international markets."**

Laura Houlgatte, CEO of UNIC



# RESILIENCE AND STRENGTH

Ukraine's Multiplex Cinema is CineEurope's 2026 International Exhibitor of the Year

BY REBECCA PAHLE



➔ On June 23, CEO Roman Romanchuk will accept CineEurope's 2026 International Exhibitor of the Year award on behalf of Multiplex, Ukraine's largest exhibitor and a major driver of the country's cinema resurgence.

It's hard to imagine a more worthy recipient. Despite the incredibly challenging circumstances created by the country's ongoing war with Russia, Multiplex's footprint grew by roughly 11 percent in 2025. This was a result of new building projects, renovations, franchise reopenings, and acquisitions, including the acquisition of the renowned Kyiv-based art house cinema Zhovten, founded in 1931.

Focusing solely on the challenges posed by the war—the blackouts, the air raid alarms, the damage to cinemas—would constitute a failure to fully recognize and appreciate the immense role that Multiplex plays in Ukraine's cultural identity. Among the uncertainty of everyday life caused by the war, the Ukrainian people have perhaps come to value the transportive power of cinema more than ever before. Amid this need for reliable escapism has come immense



**"I'd even say the war has intensified demand for quality experiences: When there's so much unpredictability outside the cinema walls, people want everything inside the auditorium to work flawlessly."**

growth in the popularity of local titles. Here, too, Multiplex has played a key role. In 2023, the exhibitor launched Green Light Films, working with two veterans of Ukrainian distribution, CEO Veronika Yasinska and CCO Nadiia Zaionchkovska, to rebuild the country's local film ecosystem.

"Under the leadership of CEO Roman Romanchuk, Multiplex has demonstrated exceptional resilience and commitment to the cinema sector, maintaining operations and continuing to invest in its circuit despite unprecedented challenges in Ukraine," noted Andrew Sunshine, Film Expo Group president.

"Multiplex has shown exceptional leadership and resilience in the face of extraordinary challenges, maintaining and rebuilding its operations while continuing to serve audiences across the country," said Laura Houlgatte, UNIC CEO. "Their commitment is truly inspiring, and we very much look forward to celebrating their achievements in Barcelona."

In advance of this year's CineEurope, BOXOFFICE PRO spoke with Romanchuk about the realities of theatrical exhibition in Ukraine.

**How would you describe the average Ukrainian moviegoer's taste in movies, concessions, and cinema experiences?**

Honestly, the average moviegoer has become one of the least relevant categories for the Ukrainian market over the past few years. The war has fundamentally reshaped our audience, which is why [we now have] two or three distinct layers rather than a single average portrait.

Before 2022, the Ukrainian moviegoer looked fairly recognizable in a European context. Hollywood blockbusters carried most of the box office, local films held around 5 percent, and an appetite for premium formats—Imax, ScreenX, VIP—was already building. Back then, I'd cautiously say, yes, the average viewer exists, and they come for the event.

The picture today is completely different. Around 6 million Ukrainians have left the country, mostly women with

children, who used to be the core of family- and female-skewed audiences. Many men are mobilized. For us, this isn't an abstract statistic. It's a concrete shift visible in our screenings: A clearly larger share of young adult and action horror [titles] are performing very well, and drama and art house cinema are gaining a life of their own. The audience has gotten younger and, more importantly, more intentional. People aren't simply going out for the evening. They're consciously choosing two hours of an alternative reality in very difficult circumstances. That changes everything, from programming decisions to how we design the emotional rhythm of every touchpoint inside the auditorium.

The most interesting shift is in Ukrainian cinema itself. Before the full-scale war began, local product accounted for around 5 percent of box

office. By the end of 2025, that share had risen to roughly 16 percent, a more than threefold increase in just a few years. This isn't a market blip: It's a fundamental change in cultural habits. The Ukrainian audience has discovered its own cinema and is voting for it with their wallets.

As for the in-cinema experience, the Ukrainian moviegoer is demanding. Multiplex is known for its popcorn bar with dozens of unique flavors. That's not a marketing flourish. It's a response to a standard our audience is accustomed to. The same goes for formats: We were the first in the country to introduce Imax with Laser, ScreenX, and boutique auditoriums of 20-40 seats, and every [new addition] met ready demand, despite the war. I'd even say the war has intensified demand for quality experiences: When there's so much unpredictability outside the cinema walls, people want everything inside the auditorium to work flawlessly, from the sound to the coffee.

So if I had to put it briefly: There is no average moviegoer in the classic marketing sense in Ukraine. There's an audience that comes deliberately for the experience, and that's what defines how we build every point of contact today.

**What does Multiplex's premium footprint look like, and what premium experiences do your audiences most favorably respond to?**

Premium for us isn't a single category but several different promises to the audience that we hold in parallel. On the immersive event experience side, our Imax auditoriums lead the way—including the Imax Laser at our flagship in Lavina Mall, the first in Ukraine, which we launched back in 2019—alongside ScreenX with its 270-degree field of view and Dolby Atmos for event releases on the scale of *Avatar* or *Dune*.

On the comfort and lifestyle side, at Tsum, a department store in the heart of Kyiv, we have a VIP cinema with small auditoriums and full food and beverage service, plus the boutique format we're systematically investing in: intimate auditoriums of 20-40 recliners, designed for adult viewers who come not to kill time but to have a specific kind of evening.

The audience response is probably the most interesting part of this story. Premium segments are growing faster than standard offerings, and this is against the



backdrop of a striking pricing dynamic: Between 2022 and 2026, our average ticket rose from UAH 132 to UAH 196, but in hard currency terms, it has remained at around €4. That tells you something simple: People are willing to pay for the experience regardless of the macroeconomic backdrop, and the real value of a ticket has stayed at the same level as before the full-scale invasion. A paradox I often run into when explaining the Ukrainian market to Western colleagues is that instead of dampening premium demand, the war has intensified it. When there's so much unpredictability outside the cinema walls, people come for a predictable experience. They want the sound to be perfect, the seat to be comfortable, the coffee to be done right. The premium auditoriums answer that need very literally.

There is one case that illustrates the dynamic well. In 2023, at the height of the war, we opened a boutique cinema in Uzhhorod. This was not an obvious decision, as launching a new project under wartime conditions requires real confidence in the market. The premium-segment dynamics since have validated that confidence.



**"We've long lived in a mode where we expect disruption. Blackouts, air raid alarms, direct impacts on our cinemas—these aren't exceptional events. They're the working context."**

**How would you describe your leadership style?**

Honestly, I don't like describing leadership style in a single word; it's almost always a forced simplification. But if I had to put it into words, I'd describe it through several traits that work together.

The first is structured thinking. I see my role across three axes: strategy, team, and structure. The work is a constant balancing of attention between them. On certain days I spend a lot of time on macro questions: Where we're heading, what the next growth horizons look like. On others, I go deep into a single function where the team needs reinforcement. It's constantly zooming in and zooming out.

The second is a mentor-first approach, especially in the past few years. The war has put continuous pressure on the team: People relocate, get mobilized, or lose stable office environments. In that context, a leader can't stay only above—you regularly need to step in alongside. I'm ready to [approach every element of the business] with as much depth as the moment requires. It's not micromanagement; When the team



temporarily can't close a gap on its own, it requires deliberate shifting of scale.

The third is rhythm discipline. We work in six-week planning cycles, giving us a clear horizon where the team has autonomy. Leadership has a [check-in] four times a quarter. In a war, where it's impossible to plan years ahead, these cycles have become the backbone that keeps the organization in motion.

The fourth trait, probably the most Ukrainian one, is adaptability as the norm. We've long lived in a mode where we expect disruption. Blackouts, air raid alarms, direct impacts on our cinemas—these aren't exceptional events. They're the working context. Leadership in this environment requires the ability to reshape priorities within a day without losing the long-term trajectory.

A separate, very personal piece: I strictly protect my own rhythm. My day starts at 5 a.m. with a run, yoga, and meditation. In the evening, I give myself mandatory time for reading as a way to step out of the operational context. Without that, a CEO in our reality simply burns out.

So if you need one phrase, I'd say



**“As a Ukrainian business, we see investment in the network as a form of direct support for the country, in very concrete ways.”**

“structurally flexible.” A leadership style that holds the frame but doesn't treat reality as an adversary.

**How do you balance long-term goals for Multiplex with more immediate, day-to-day requirements?**

This question sounds different when applied to the Ukrainian market. The classic corporate dilemma of “long-term versus day-to-day” assumes that “day-to-day” is a baseline of stability that a CEO can lean on to think about the horizon. We don't have that kind of stability in the usual sense. Disruption isn't an exception; it's the working context: blackouts, air raid alarms, direct impacts on cinemas, team relocations. Long-term and day-to-day aren't two competing poles for us; they're a single continuous process, and we pull from both ends at once.

On the day-to-day side, the key is operational readiness for disruption. Every one of our cinemas now has a generator, clear protocols for air raid alerts, and tested logic for the safety of staff and guests. Alarms interrupt screenings, but tickets remain valid for

later showings; teams are able to restart a cinema within hours after a power cut. This isn't heroism. It's a system, and it absorbs a meaningful share of attention on its own.

On the long-term side, the principle is different: We don't allow the wartime context to dictate an investment pause. In 2026, we plan to build eight new cinemas, including boutique cinemas, and to complete a full reconstruction of six existing sites. This is one of the most ambitious investment programs in Multiplex history.

The logic here has several layers. The first [relates to the realities of the market]: If we stop now, we will lose two or three years catching up later, and that's a loss of position we can't allow as the market leader. The second is broader but no less important to us. As a Ukrainian business, we see investment in the network as a form of direct support for the country, in very concrete ways. Expanding access to a quality cinema experience for residents of regions where that option either didn't exist or didn't meet a contemporary standard. Creating new jobs in local economies. Growing tax contributions. Every new site means dozens of new jobs and a real contribution to the budget of the city [in question]. By continuing to invest during the war, we are also sending a signal to the team, partners, and audience: We're here for the long run.

The bridge between the two horizons is our operational rhythm. As I mentioned earlier, we work in six-week planning cycles. Within each cycle, the team has executive autonomy, but every six weeks we do an honest time-check against strategic priorities. That lets us simultaneously react to reality in the moment and not lose our trajectory. If we planned with classic annual budgets, reality would keep running ahead of us.

And one last, perhaps less obvious, detail: A leader can hold the long-term only when they consciously protect space for it within their own schedule. In a war, it's easy to plunge fully into urgencies and wake up a year later with no movement on strategy, so a defined share of my time is formally protected for conversations about the horizon, with the team, with partners, and alone with myself. Without that discipline, the long-term simply gets eaten.





Through Green Light Films, Multiplex has taken an active role in the growth of the local cinema industry. How has the local filmmaking scene been affected by the ongoing war, and what are your major priorities at Green Light?

In the classic industry chain of international sales agent—local distributor—cinema network, Green Light Films and Multiplex operate in different, independent segments. What connects us is a shared conviction about the potential of the Ukrainian market, and it's through that lens that I speak about its priorities.

The war has affected the Ukrainian film industry across several dimensions at once, and an honest answer cannot be reduced to a single line.

The first dimension is structural. Some industry professionals are mobilized; some work from abroad; some have stopped working altogether. Filming locations are limited by safety zones. Budgets are under pressure, both private and [those built through] state funding. Postproduction infrastructure has been through relocations. That's the reality, and it would be dishonest to pretend otherwise.

The second dimension is a creative surge that was hard to predict.

Ukrainian documentary cinema is currently going through a moment of global visibility it never had before. The Oscar for Mstyslav Chernov's *20 Days in Mariupol* was just the most visible point of a much wider process.

But there's an equally important commercial side to the story. The best illustration is *Nu, Mam!* [pictured, left], which Green Light released this year. As of late May 2026, it's the highest-grossing Ukrainian film of the year and one of the top three highest-grossing releases in Ukraine overall, with more than 420,000 admissions. Why this matters: Just a few years ago, Ukrainian cinema was perceived mainly as a niche cultural product. *Nu, Mam!* shows something different: Ukrainian films are increasingly competing as full-fledged mainstream commercial titles, capable of generating large-scale audience demand even under wartime conditions.

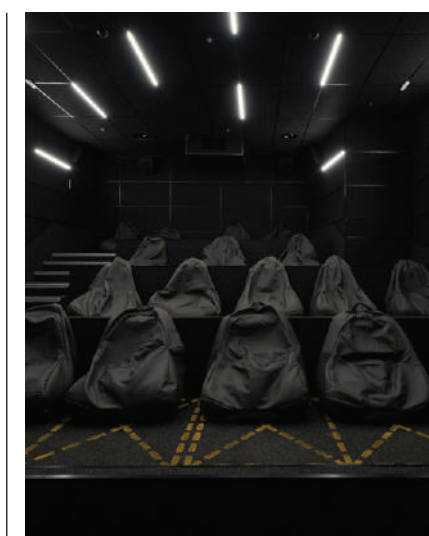
The third dimension is a new culture of the theatrical release. Event-driven marketing has become an integral part of the Ukrainian cinema ecosystem. Large-scale premieres, influencer screenings, and talent-driven public



events that bring together media personalities, creators, celebrities, and local audiences keep theatrical releases at the center of cultural attention. Under wartime conditions, this event culture has taken on a special meaning. A cinema today isn't just a place to watch a film, but a social and cultural space where people come together. For a country living through what we're living through, that carries a weight that's hard to overstate.

As for Green Light's priorities, I'd single out three. The first is delivering a high-quality, diverse repertoire to the Ukrainian audience. The Green Light team builds direct relationships with international rights-holders and production companies, with a focus on theatrical DNA—films that work on the big screen. That includes commercial blockbusters, prestige festival content, and European and Asian films with strong potential [in the Ukrainian market].

The second is supporting local production through distribution and co-production. Right now, Ukrainian cinema needs not only audience attention but also a professional partner that can take a film to market and help with



**"Ukrainian films are increasingly competing as full-fledged mainstream commercial titles, capable of generating large-scale audience demand even under wartime conditions."**

financing. Green Light works with Ukrainian producers as a reliable theatrical and all-rights partner and is actively pursuing co-production opportunities.

The third is building a long-term, self-sufficient system. The Ukrainian media market has historically been self-sufficient and dynamic, both economically and culturally. Part of that work is developing a transparent, nationally rooted distribution system that operates by fair industry rules. The war hasn't cancelled that trajectory: It has complicated it, while making it even more necessary. Green Light is a bet on a market that, we're convinced, will be among the most interesting in Europe over the coming decade.

Personally, all of this is part of the broader logic I spoke about in the previous question. A cinema in our country is part of the cultural infrastructure. A strong theatrical market without strong local distribution is a house with one wall missing. What Green Light Films is building is exactly that wall, at a moment when it's difficult but necessary. ♥

→ The International Union of Cinemas (UNIC) and the Film Expo Group will present the CineEurope Gold Award to eight individuals for their outstanding dedication and service to the cinema industry. The awards will be presented on Wednesday, June 24, at the Centre Convencions Internacional Barcelona.

“This year’s Gold Award recipients once again reflect the depth of talent across our sector, with a consistent commitment to quality and professionalism,” said Phil Clapp, UNIC president. “Congratulations to all of this year’s awardees.”

“CineEurope is about bringing our industry together, and the Gold Awards are a special part of that tradition,” added Andrew Sunshine, president of the Film Expo Group. “We’re delighted to recognize this year’s recipients and celebrate their achievements with the wider cinema community in Barcelona.”

Below, some of this year’s Gold Award winners share their thoughts on the industry’s past, present, and future.

#### What was your first job in the industry, and when did you think you might like to pursue exhibition as a career?

**Tomaso Quilleri, Regno del Cinema:** Ours is a family business. I represent the fourth generation of a family of exhibitors that has literally lived through the history of cinema: from silent films to the multiplexes and boutique cinemas of today.

**Marianne Hoff, Friberg Kino:** Friberg Kino is a nonprofit, volunteer-operated cinema. Shortly after I moved to Balstrand [to continue my career in social work], I became a volunteer at Friberg Kino, where I have participated in all kinds of [operational activities] for more than 40 years. By 1985, I had formed a team with two good colleagues and was ready to take on more responsibility, which worked well in combination with my professional career. The three of us are still running the cinema with the help of volunteers of all ages. My main tasks have been programming, financing, social media, and participating in local and national cinema organizations. I have never thought of this volunteer work as a career. But maybe it has turned into a career after all.

**Nick Davey, Everyman Cinema:** I’ve always loved cinema—not just the

**GOLD AWARDS**  
Recognizing Dedication and Excellence in European Exhibition

films, but the venues themselves. While the plots of the films I grew up watching may have faded, I can still clearly recall the distinct seating layouts and screens I went to 40 years ago. The affection I hold for those spaces is often greater than for the movies I watched inside them. After studying film at university and later moving into hospitality, coming back to exhibition just felt right, and I finally found myself doing something I love: running the iconic Everyman Hampstead.

**Natalie Mulinowa, Regal Cineworld Group:** I started as an usher on May 1, 2008, at the first multiplex in the Czech Republic, a venue that opened back in 2000. I was 17 at the time and honestly was just looking for a summer job to fund trips to music festivals. I still smile thinking about how many times I watched *Iron Man* and *What Happens in Vegas* during those early shifts. The truth is, I never set out to build a career in cinema exhibition. It found me. What started as something temporary gradually became something far more meaningful. Today, I feel genuinely fortunate that my role doesn’t feel like work in the conventional sense. It still feels like a passion, something I care deeply about.

**Andres Jasper, Apollo Cinemas Baltics:** My first job in cinema was actually making popcorn. From there, I moved forward step-by-step, learning different parts of the business along the way. At the beginning it was just a job, but the more I got involved, especially on the technical side, the more I realized how much goes on behind the scenes to create a great cinema experience. That’s when I knew this was something I wanted to stick with and build a career in.

**Anne-Marie Otter, Bygdekinoen:** My first job in the cinema industry was as a cinema manager in a small municipality outside Oslo. The cinema work was only a minor part of my role. I quickly realized that I enjoyed the work, and later I had the opportunity to turn it into a full-time career.

#### What is your favorite part of working in the cinema industry?

**Tomaso Quilleri, Regno del Cinema:** Even though I now deal a lot with development, numbers, and business, my favorite part is still the films. The big screen moves me. I love the movie theater as an irreplaceable place for shared emotions.

**Marianne Hoff, Friberg Kino:** I love watching great films from all over the world and being able to select a variety of films for our local audience in Balstrand. I enjoy inviting people of all ages to our screenings and greeting them before and after the film.

Another favorite has been watching my five daughters grow up to become film lovers. The industry’s seminars, meetings, and social gatherings have given me knowledge, ideas, and many good friendships, which inspires me to keep up my volunteer work at Friberg Kino.

It has been, and still is, rewarding to fight for the Norwegian model for cinemas inside the industry, especially through Norsk Kinoforbund. My main focus has been cooperative efforts to secure the survival of cinemas around Norway. These cinemas mean a lot to the cultural life of their local communities.

**Nick Davey, Everyman Cinema:** What truly distinguishes cinema from almost any other industry is its relentless momentum; there is always another breathtaking release or major event around the corner. Beyond that, it connects you with people who possess a genuine, infectious passion for their craft, which is something that constantly inspires and drives you.

**Natalie Mulinowa, Regal Cineworld Group:** What I value most is the positive energy this industry brings into people’s lives. Cinemas are places where people come to relax, disconnect from the everyday, and share moments that matter. We offer an escape from the ordinary, and that’s a privilege.

We become part of people’s memories: a

first cinema visit, a first date, a first kiss, or the moment a parent brings their child to experience a film on the big screen for the very first time. I can relate to all of those moments, not just professionally, but personally. I’ve lived them myself. Being part of creating memories like those is something I find deeply rewarding.

I’ve also been lucky to experience this industry from many angles, from greeting guests at the door to seeing them enjoy food and products we’ve carefully developed and refined. Everything connects back to the same goal: making the cinema experience better. That’s what I truly love.

**Andres Jasper, Apollo Cinemas Baltics:** For me, it’s that mix of technology and emotion. You can work with complex systems, but in the end it’s all about how the audience experiences the film. I like knowing that if everything is working perfectly, people can just enjoy the movie without thinking about anything else. And, of course, getting to watch a lot of movies over the years has been a pretty nice bonus, too.

**Anne-Marie Otter, Bygdekinoen:** My favorite part is creating experiences that the audience genuinely enjoys and remembers. Bygdekinoen is a mobile cinema that visits small communities all over Norway. It might be the only one in the world organized this way. We bring our own projector, screen, and film, setting up screenings everywhere from schools and community centers to state-of-the-art cultural hubs. This creates a gathering place for small communities. I also love that every single day is different. Last but not least—working in cinema requires teamwork with wonderful colleagues.

#### What advice would you give to newcomers to the industry who are interested in pursuing cinema exhibition as a career?

**Tomaso Quilleri, Regno del Cinema:** I would say to start from the bottom. Do not be afraid to grow by starting to work within the facilities, in contact with the public. That is the only way to fully understand the dynamics of such a unique job as that of a cinema exhibitor, which, in my opinion, can only truly be learned in the field.

**Marianne Hoff, Friberg Kino:** Working in the cinema industry can be both inspiring and challenging. I would advise newcomers to gain relevant knowledge about

## GOLD AWARDS RECIPIENTS 2026

**Tomaso Quilleri**  
Exhibitor, Regno del Cinema, Italy

**Marianne Hoff**  
Cinema Manager, Friberg Kino, Norway

**Nick Davey**  
Head of Technical, Everyman Cinema, United Kingdom

**Natalie Mulinowa**  
Director of Retail CEE and IL, Regal Cineworld Group, Czech Republic

**Andres Jasper**  
Baltic Technical Coordinator, Apollo Cinemas Baltics, Estonia

**Martin McCubbin**  
Group Procurement Director, Odeon Cinemas Group, United Kingdom

**Anne-Marie Otter**  
Film Consultant, Bygdekinoen, Norway

**Tony Dilley**  
SVP Sales, Harkness Screens, United Kingdom

your organization, your audience, and your community and to share ideas and learn through cooperation with other cinemas and cinema organizations. If you are up for a challenge, go for it and enjoy.

**Nick Davey, Everyman Cinema:** While it’s a relatively small industry in some respects, the variety of roles within it is vast. You just need to get a foot in the door, discover where your strengths and passions lie, and then chart your course from there. We are incredibly fortunate nowadays that there are so many resources available if you have the drive to learn. My YouTube algorithm is a constant mix of everything from practical skills like soldering XLR cables to wonderfully complex explanations of metamorphism, though sometimes such topics aren’t always my most riveting subject of conversation for those outside of the industry.

**Natalie Mulinowa, Regal Cineworld Group:** Be warned. It might steal your heart and become the love of your life. If you’re someone who thrives on human connection and finds joy in bringing positivity to others, there’s a very good chance this industry will become a long-term home for you. Exhibition is a unique world, filled with passionate and genuinely inspiring people. It’s also an industry where learning never stops. From colleagues and fellow exhibitors to suppliers, studios, and distributors, every corner of the ecosystem has something to teach you, and every part contributes to what we ultimately deliver to audiences. Stay open. Stay curious. Embrace every opportunity to grow. It’s a journey well worth taking.

**Andres Jasper, Apollo Cinemas Baltics:** Stay curious and don’t be afraid to start small. This industry has a lot of different sides to it, and the best way to understand it is by getting hands-on experience. Technology is always evolving, so being willing to learn is key. And honestly, paying attention to the little details matters a lot—sometimes it’s the smallest thing that can affect the experience of the entire audience.

**Anne-Marie Otter, Bygdekinoen:** Just like anywhere else in professional life, you have to be adaptable, flexible, and service-minded. It is crucial to maintain a positive attitude and stay curious about film and all the different aspects of cinema operations—including technology, programming, marketing, and the guest experience. ■

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OF **EXCELLENCE**

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MOTION



AIR



AIR SHOT



VIBRATION



SCENT



WATER



BASS SHAKER



WIND



LIGHTS

# Magnify 8)))



VIBRATION



BASS SHAKER

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JUNE 22 - 25 – 2026

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AUDIOVISUAL ENGINEERING

Giants of Exhibition: Europe **44** | Boxoffice Blue Ribbon **52** | ICTA EMEA Awards **72**

# THEATER



“At a time of continued transformation of our industry, it is inspiring to see operators investing with such confidence in the future of theatrical exhibition. Congratulations to all the winners and their teams for setting new benchmarks across EMEA.”

**ICTA EMEA Awards, 2025-2026, p. 72**

# GIANTS OF EXHIBITION: EUROPE

## RANKING THE TOP 50 CINEMA CIRCUITS IN EUROPE

Presented in Association with:

UNIC

➔ For the fifth consecutive year, BOXOFFICE PRO is partnering with the International Union of Cinemas (UNIC) for Giants of Exhibition: Europe, a ranking of the top 50 cinema chains in Europe by screen count. Though screen counts for the top five differ slightly from last year, the ranking itself remains the same, with three chains based in the U.K. (Odeon Cinemas Group, Regal Cineworld Group, Vue International) and two in France (Pathé Cinémas, CGR Cinémas) leading the pack. New to this year's European Giants of Exhibition is Ireland's The Arc Cinema, whose addition of five locations to their footprint since last year vaulted them up to become the 45th largest cinema chain in Europe.

As a statement of solidarity with Ukrainian exhibitors and the Ukrainian people, UNIC and BOXOFFICE PRO's corporate parent, The Boxoffice Company, have decided not to include the names and screen counts of the Russian companies that would otherwise have featured in the top 50. ♥

# 01

## ODEON CINEMAS GROUP

United Kingdom

**Corporate Parent:** AMC Theatres (U.S.)

**Screens:** 2,319

**Locations:** 263

**European Brands:** Cinesa, Filmstaden, Finnkino, Odeon, UCI

**European Markets:** Finland, Germany, Norway, Italy, Portugal, Spain, Sweden, U.K. and Ireland

Once again, the largest cinema chain in Europe and the world—including North America, where its parent company operates as AMC Theatres—Odeon spent 2025 working to strengthen its balance sheet, entering into a credit agreement with Deutsche Bank AG New York Branch to refinance existing debt and secure a term loan of \$425 million. Officially completed in April 2026, the transaction “extend[s] our debt maturities by four full years, while simultaneously reducing our annual cash interest expense,” per CEO Adam Aron, serving as “yet another meaningful, tangible step that enhances our liquidity, improves our flexibility, and better positions AMC for the future.”

The future, as laid out in the company’s Go Plan initiative in late 2024, involves investing in amenities designed to provide guests with an exceptional moviegoing experience. In 2025, upgrades made across various Odeon locations included the expansion of its premium Luxe Cinema concept, including the introduction of Luxe Suite Pods and VIP Beds at select locations.



# 02

## REGAL GLOBAL ENTERTAINMENT

United Kingdom

**Screens:** 2,068

**Locations:** 217

**European Brands:** Cinema City, Cineworld, Picturehouse

**European Markets:** Bulgaria, Czech Republic, Hungary, Poland, Romania, Slovakia, U.K.

What was once known as Cineworld Group is now Regal Global Entertainment, a change to the multinational exhibitors’ corporate identity that was instituted in May of 2026. Consumer-facing brands—including Cineworld and Picturehouse in the U.K.—will continue to operate under existing branding.

The change comes roughly a year after the chain’s successful refinancing of a \$1.9 billion term loan, which is expected to yield approximately \$14 million per year in cash interest savings. Per CFO Thomas Strong, the refinancing “reflects [our] continued operational improvements and strong position. By reducing our borrowing costs, we’re further strengthening our financial position and enhancing our ability to invest in delivering exceptional moviegoing experiences.”

Part of that investment takes the form of a deal with Barco to install 4,000 Barco Series 4 laser projectors in theaters across the United States, the United Kingdom, and other European markets by 2030. In the newly renovated Cineworld Watford, laser projection is paired with luxury recliner seating in all auditoriums, making it the first of Cineworld’s U.K. sites to complete a full recliner conversion. In 2025, Regal Global Entertainment made several key executive hires: Kelly Dowdy was appointed chief digital and technology officer; Adam Snow was named chief strategy officer; and Adam Rymer took on the newly created role of chief commercial officer.



# 03

## VUE INTERNATIONAL

United Kingdom

Screens: 1,969

Locations: 224 ↗ 0.25%

**European Brands:** CinemaxX, VUE, MultiKino, The Space Cinemas, Vue

**European Markets:** Denmark, Germany, Italy, Lithuania, Netherlands, Poland, U.K. and Ireland

Following financial restructuring in 2024, Vue International hit the ground running in 2025. Vue Lumière, the company's distribution arm, was announced in January and has released a handful of specialty titles to date. In March came a deal to outfit more than 1,000 screens across Vue's entire eight-country footprint with Barco's Series 4 laser projection technology. 2025 also saw Vue complete renovations of their Amsterdam location and several of their U.K. multiplexes.

But the biggest initiative, at least in the literal sense, was the chain's introduction of Epic by Vue, a branded premium large format (PLF) concept that opened its first location in Nottingham, England, over the summer. A cornerstone of the Epic experience is a deal with Barco that brings their Lightsteering HDR (high-dynamic range) projection technology to the new premium format; 61 Epic by Vue auditoriums are expected to be outfitted with Barco's HDR laser projection technology by the end of 2027.

Among Vue's 2025 executive changes is the retirement of Steve Knibbs, group managing director and deputy CEO, after 36 years in the industry. New executive hires include James McArthur as CFO and Narinder Shergill as the general manager for the U.K. and Ireland.



vista

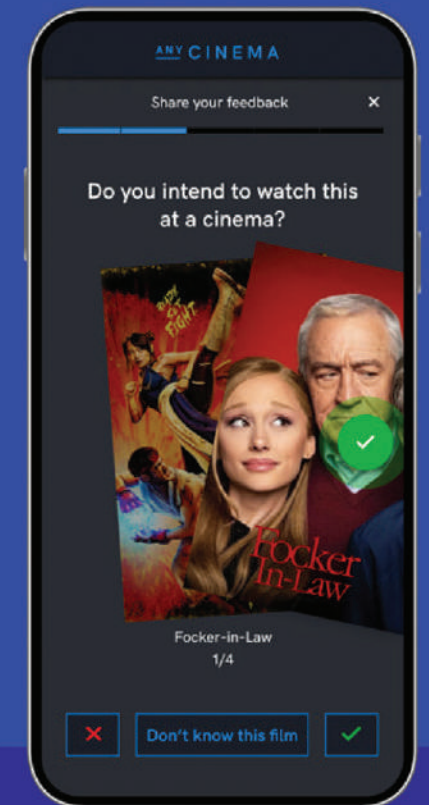
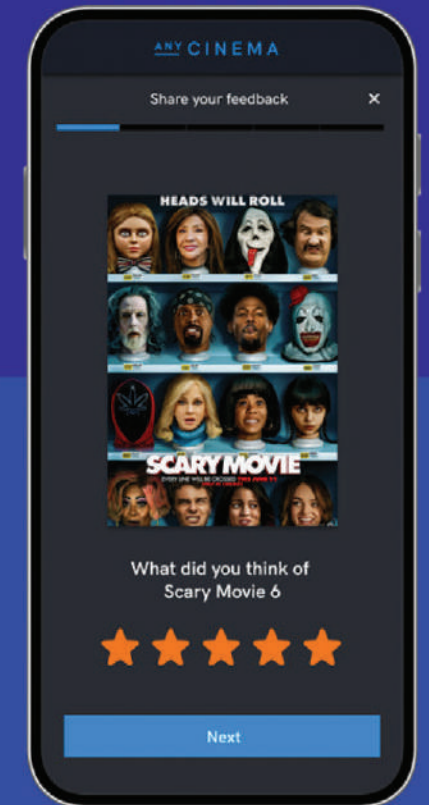
# React

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# RANKING THE TOP 50 CINEMA CIRCUITS IN EUROPE

**4**  
**PATHÉ CINÉMAS**  
**France**  
Screens: 1,267  
Locations: 123  
European Brands: Pathé  
European Markets: Belgium, France, the Netherlands, Switzerland

**5**  
**CGR CINÉMAS**  
**France**  
Screens: 710  
Locations: 73

**6**  
**KINEPOLIS**  
**Belgium**  
Screens: 672  
Locations: 62  
European Markets: Belgium, France, Luxembourg, Spain, Switzerland, The Netherlands

**7**  
**CGV MARS CINEMA GROUP**  
**Turkey**  
Corporate Parent: CJ CGV (South Korea)  
Screens: 625  
Locations: 77

**8**  
**CINEPLEX**  
**Germany**  
Screens: 584 **↑1%**  
Locations: 90

**9**  
**UGC**  
**France**  
Screens: 582  
Locations: 55  
European Markets: Belgium, France

**10**  
**RUSSIAN CINEMA CHAIN**  
**Russia**

**11**  
**YELMO CINES**  
**Spain**  
Corporate Parent: Cinépolis (Mexico)  
Screens: 481  
Locations: 51

**12**  
**GINEPLEXX**  
**Austria**  
Screens: 430 **↑1%**  
Locations: 63  
European Markets: Albania, Austria, Bosnia and Herzegovina, Croatia, Greece, Italy, Kosovo, North Macedonia, Montenegro, Romania, Serbia, Slovenia

**13**  
**OMNIPLEX**  
**Ireland**  
Screens: 367 **↑2%**  
Locations: 44  
European Markets: U.K. and Ireland

**14**  
**CINESTAR**  
**Germany**  
Corporate Parent: Event Cinemas (Australia)  
Screens: 339 **↑3%**  
Locations: 44

**15**  
**HELIOS**  
**Poland**  
Screens: 300  
Locations: 53

**16**  
**OCINE**  
**Spain**  
Screens: 279 **↑1%**  
Locations: 30  
European Brands: Ocine, Monciné  
European Markets: France, Spain

**17**  
**MEGARAMA**  
**France**  
Screens: 278 **↑5%**  
Locations: 35  
European Markets: France, Spain

**18**  
**NORDISK FILM CINEMAS**  
**Denmark**  
Screens: 265 **↑2%**  
Locations: 47  
European Markets: Denmark, Norway, Sweden

**19**  
**RUSSIAN CINEMA CHAIN**  
**Russia**

**20**  
**SVENSKA BIO**  
**Sweden**  
Screens: 243 **↑1%**  
Locations: 58  
European Brands: Biograf Kompaniet, BioRex, Svenska Bio  
European Markets: Denmark, Finland, Sweden

**21**  
**RUSSIAN CINEMA CHAIN**  
**Russia**

**22**  
**NATIONAL AMUSEMENTS**  
**United Kingdom**  
Corporate Parent: National Amusements (United States)  
Screens: 214  
Locations: 16  
European Brands: Showcase Cinemas

**23**  
**CINEMAS NOS**  
**Portugal**  
Screens: 208 **↑2%**  
Locations: 29

**24**  
**MK2**  
**France**  
Screens: 197  
Locations: 22  
European Brands: mk2, Cinesur  
European Markets: France, Spain

**25**  
**GINEVILLE**  
**France**  
Screens: 187 **↑18%**  
Locations: 24

**26**  
**BLITZ CINESTAR**  
**Croatia**  
Screens: 181 **↑1%**  
Locations: 29  
European Brands: CineStar Cinemas  
European Markets: Bosnia and Herzegovina, Croatia, Kosovo, Serbia

**27**  
**IMC CINEMAS**  
**Ireland**  
Screens: 177 **↑11%**  
Locations: 22  
European Markets: U.K. and Ireland

**28**  
**MULTIPLEX**  
**Ukraine**  
Screens: 175 **↑11%**  
Locations: 28

**29**  
**EVERYMAN CINEMAS**  
**United Kingdom**  
Screens: 172 **↑5%**  
Locations: 49

**30**  
**CINEMA PINK**  
**Turkey**  
Screens: 165 **↑14%**  
Locations: 25

**31 (TIE)**  
**RUSSIAN CINEMA CHAIN**

**31 (TIE)**  
**RUSSIAN CINEMA CHAIN**

**33**  
**KINOPOLIS**  
**Germany**  
Screens: 159 **↑7%**  
Locations: 19

**34**  
**ODEON MULTICINES**  
**Spain**  
Screens: 151  
Locations: 16

**35**  
**RUSSIAN CINEMA CHAIN**

**36**  
**GRAND ÉCRAN**  
**France**  
Screens: 109 **↑5%**  
Locations: 14

**37**  
**THE LIGHT**  
**United Kingdom**  
Screens: 105 **↑6%**  
Locations: 14

**38**  
**CINESTAR**  
**Czech Republic**  
Screens: 100 **↑1%**  
Locations: 13

**39**  
**FILMPALAST**  
**Germany**  
Screens: 96  
Locations: 14

**40 (TIE)**  
**APOLLO CINEMA BALTICS**  
**Estonia**  
Screens: 93  
Locations: 19  
European Markets: Estonia, Latvia, Lithuania

**40 (TIE)**  
**UNIÓN CINE CIUDAD**  
**Spain**  
Screens: 93  
Locations: 12

**40 (TIE)**  
**CINEMARINE**  
**Turkey**  
Screens: 93 **↑3%**  
Locations: 11

**43**  
**CINEMAX**  
**Slovakia**  
Screens: 91  
Locations: 16  
European Markets: Czech Republic, Romania, Slovakia

**44**  
**BLUE CINEMA**  
**Switzerland**  
Screens: 88 **↑7%**  
Locations: 13

**45**  
**THE ARC CINEMA**  
**Ireland**  
Screens: 87 **↑58%**  
Locations: 15  
European Markets: U.K. and Ireland

**46**  
**CINEWEST**  
**France**  
Screens: 86  
Locations: 13

**47**  
**NOE CINEMAS**  
**France**  
Screens: 85  
Locations: 24

**48 (TIE)**  
**ARTESIETE**  
**Spain**  
Screens: 84  
Locations: 11

**48 (TIE)**  
**GIOMETTI CINEMA**  
**Italy**  
Screens: 84  
Locations: 11

**50**  
**REEL CINEMAS**  
**United Kingdom**  
Screens: 81  
Locations: 15

# BOXOFFICE BLUE RIBBON: GIANTS OF EXHIBITION EUROPE

→ The Boxoffice Blue Ribbon list recognizes excellence in the moviegoing experience for newly built or renovated cinemas since 2020 across four metrics: design, technology, hospitality, and community engagement.

In this month's issue, we are profiling Blue Ribbon honorees from the six largest circuits in Europe. From community cinemas to modern multiplexes, these cinemas reflect how Europe's major circuits are redefining audience expectations for a night out at the movies.

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# ODEON CINEMAS GROUP

## FILMSTADEN LUXE UPPSALA

Uppsala, Sweden

Boxoffice Blue Ribbon 2024 | **New Build**

Filmstaden Luxe Uppsala is a purpose-built, state-of-the-art multiplex that opened in July 2024 following a major redevelopment in the heart of Uppsala's walkable city center. Construction on the project began in mid-2021 as a new structure within an existing city block. The development was delivered through a collaboration between Filmstaden AB, Uppsala Akademiförvaltning (developer), and Arcona (contractor). The completed cinema spans approximately 7,700 square meters across multiple floors. Constructed above a renovated two-level car park, the cinema houses approximately 900 seats across 13 screens and incorporates additional retail and food spaces. Its central location makes it a cultural anchor in Uppsala, complementing nearby shops, restaurants, and nightlife while reinforcing the city center's vitality. The project aligns with Uppsala's ambition to

achieve climate neutrality by 2030, contributing to sustainable urban development through efficient land use and modern building services.

The cinema features a mix of standard and premium auditoriums, including one of Sweden's most advanced Imax screens, equipped with laser projection and a 12-channel immersive sound system. All auditoriums are fitted with full recliner seating, including premier recliners throughout. Select screens also include daybeds and lounge-style seating, creating a more relaxed and social viewing environment.

Among the first of its kind in Sweden is the cinema's Filmstaden Luxe Bistro & Bar, which offers food, drinks, and alcoholic beverages as well as providing a venue for patrons to socialize both before and after the movie.

Filmstaden Luxe Uppsala stands as one of Sweden's most modern and luxurious cinema venues, combining premium technology, hospitality, and urban sustainability.

## FINNKINO LUXE MYLLY

Raisio, Finland

Boxoffice Blue Ribbon 2022 | **New Build**

Finnkino Luxe Mylly is a premium cinema located within Kauppakeskus Mylly, the largest shopping center in Southwest Finland. Opened in 2022, the cinema is operated by Finnkino, part of the AMC Theatres family. As the first Luxe-only cinema in the Nordics, the venue was designed to deliver a premium experience across all screens. The cinema features six auditoriums with more than 450 seats, all equipped with luxury recliner seating, generous legroom, and in-seat tables. A standout iSense auditorium offers 4K laser projection, RealD 3D capability, and Dolby Atmos immersive sound, while the remaining screens feature a mix of 2K/4K laser projection and Dolby 7.1 audio systems. Offerings include Oscar's Luxe Bistro & Bar, an expanded concessions menu, and social seating areas. Designed for versatility, the cinema also supports corporate events and private screenings.

## ODEON LUXE ACTON

London, England

Boxoffice Blue Ribbon 2022 | **Renovation**

Odeon Luxe Acton is part of the circuit's new generation of cinemas, located on Western Avenue within the Park Royal/Acton area of West London. The site, which originally operated as a Vue multiplex, closed following the onset of the Covid-19 pandemic in 2020 and remained vacant for an extended period. Odeon subsequently acquired the site and, working with McFarlane Latter Architects, fully refurbished and redeveloped it into a Luxe cinema. The theater's brand is focused on enhanced comfort, premium design, and advanced technology. The cinema offers a premium guest experience, including extra-wide recliner seating with increased legroom in each auditorium, built-in tables and footrests, a premium large format (PLF) screen with laser projection, extensive retail facilities, and a licensed bar with a dedicated seating area.



Filmstaden Luxe Uppsala

## ODEON LUXE HOLLOWAY

London, England

Boxoffice Blue Ribbon 2020 | **Renovation**

Odeon Luxe Holloway represents the full restoration and transformation of one of London's historic 1930s cinemas. Originally opened in 1938 as the Gaumont Cinema, the building was designed by renowned American architect C. Howard Crane, known for his grand cinema architecture. During World War II, the auditorium suffered significant damage from a V-1 flying bomb in 1944, though the facade and foyer survived. The

cinema was rebuilt and reopened in 1958, later rebranded as Odeon in 1962, and subdivided into multiple screens in subsequent decades.

Over time, earlier refurbishments compromised elements of its heritage, prompting a £10 million renovation led by McFarlane Latter Architects, completed in 2020. The project carefully balanced preservation with modernization, working closely with planning and conservation authorities to maintain the building's historic integrity while introducing the Odeon Luxe premium cinema experience. The cinema now

features seven screens with a total of 499 seats, all upgraded to fully reclining Luxe seating with enhanced comfort, increased legroom, and built-in tables. Original architectural features such as Crittall windows, ornate ceilings, and replica chandeliers have been restored, while new additions like a mezzanine lounge and Oscar's Bar elevate the overall guest experience. Accessibility has also been significantly improved, with wheelchair access and hearing-assistance systems throughout.

The cinema is equipped with NEC digital projection, Dolby 7.1 surround sound, and a mix of advanced audio systems, including Dolby SLS and JBL speakers. Harkness Screen technologies support both 2D and RealD 3D presentations. As a cultural landmark in North London, Odeon Luxe Holloway continues to serve its community by hosting screenings, events, and private functions.

## ODEON LUXE MIDDLESBROUGH

Middlesbrough, England

Boxoffice Blue Ribbon 2025 | **Renovation**

Odeon Luxe Middlesbrough is a renovated 11-screen cinema at Middlesbrough Leisure Park. The location reopened in 2025, designed by Ellis Williams Architects, following the closure of a former Cineworld. The project marks the return of the Odeon brand to the town and forms part of a wider effort to enhance local leisure and cultural infrastructure.

The cinema features 11 auditoriums with a total capacity of over 1,000 seats, offering a mix of luxury recliner seating and premium formats. Key auditoriums include an Imax screen and an XL (Odeon PLF) screen for large-scale, immersive presentations.

The design focuses on comfort and accessibility, with spacious lobby areas, upgraded seating with integrated tables and enhanced legroom, and modernized auditoriums. Amenities include standard concessions, an Oscar's-style bar, and free parking. Technology includes Imax Laser projection, 4K laser and digital projection systems, and Dolby Atmos and 7.1 surround sound. Additional features include RealD 3D capability, upgraded screen materials, and accessibility systems for hearing and audio description support.



Finnkino Luxe Mylly



Odeon Luxe Peterborough

**ODEON LUXE NORTHAMPTON**  
Northampton, England

Boxoffice Blue Ribbon 2025 | **Renovation**  
A nine-screen cinema located in the Sixfield Leisure Park, Northampton, the Odeon Luxe Northampton is a former Cineworld theater redesigned by McFarlane Latter Architects and reopened in May 2025 as part of Odeon's boutique Luxe brand. Boasting total capacity of 732 seats, all equipped with luxury recliner seating, the cinema has VIP suites in select auditoriums, while the flagship XL auditorium delivers large-format presentation for blockbuster films.  
Design highlights include a double-height foyer with a feature video wall, a mezzanine café, and lounge-style seating areas, contributing to a social, hospitality-led environment. Amenities include a bar, a Costa café, and a full range of food and beverage options. Technology includes 4K digital projection, NEC laser projectors, and Dolby Atmos immersive sound in select auditoriums, with Dolby 7.1 across the remainder.

**ODEON LUXE PETERBOROUGH**  
Peterborough, England

Boxoffice Blue Ribbon 2024 | **New Build**  
Odeon Luxe Peterborough opened in 2024 as a new-build, £60 million cinema development by Odeon Cinemas Group and designed by McFarlane Latter Architects. Located on the roof level of Queensgate Shopping Centre, the cinema comprises approximately 25,000–27,500 square feet and, in addition to being Odeon's first cinema in Cambridgeshire, introduces the purpose-built Luxe format to the region.  
The eight-screen theater was built with optimal circulation in mind, allowing guests to move between standard and premium auditoriums, an enlarged foyer, and integrated food-and-beverage spaces with ease. The project also completes a previously undeveloped section of the shopping center and contributes to its repositioning as a combined retail and leisure destination.

**ODEON LUXE NORWICH**  
Norwich, England

Boxoffice Blue Ribbon 2024 | **Renovation**  
Odeon Luxe Norwich reopened in 2024 following an extensive refurbishment by Odeon Cinemas Group and Ellis Williams Architects, transforming the Riverside Leisure Park cinema into a modern luxury destination. The redevelopment reimagines the traditional multiplex as a fully premium cinema environment, with luxury recliner seating, VIP beds, and Luxe suites, as well as upgraded social spaces and enhanced food and beverage offerings. The cinema now features both Imax with Laser and Odeon's iSense premium format, giving audiences access to multiple large-format experiences within a single venue.  
A focus on accessibility and inclusivity is reflected in the introduction of Changing Places facilities, autism-friendly screenings, and captioning technologies designed to broaden access to cinema. As part of wider regeneration efforts across Norwich, the project reinforces the role of high-quality leisure destinations in supporting the city's cultural and economic growth.



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### ODEON LUXE WEST END

London, England  
Boxoffice Blue Ribbon 2021 | **Renovation**

The Odeon Luxe West End stands on the historic site of the former Leicester Square Theatre, which originally opened in 1930. Over the decades, the venue became a cornerstone of London's cinema culture, hosting the London Film Festival before it closed its doors in 2015 following one last screening: *Interstellar*, with director Christopher Nolan on-hand to present.

Edwardian Hotels redeveloped the site as The Londoner Hotel, a large mixed-use project described as the world's first "super-boutique" hotel. Designed to comply with strict height limits and protected sightlines (including views of St. Paul's Cathedral), much of the building's offerings are located below ground. The development includes eight basement levels extending approximately 31.5 meters deep, making it one of the deepest habitable commercial basements in London. The hotel incorporates approximately 350 guest rooms, multiple restaurants and bars, wellness facilities, a large pillarless ballroom, and extensive event spaces. One of London's most ambitious below-ground constructions, it combines state-of-the-art cinema, hospitality, entertainment, and event functions within a compact footprint.

As part of the redevelopment, the new Odeon Luxe West End cinema was constructed within the hotel's basement, a significant feat of engineering overseen

by Arup Engineering. Architecturally, the project, led by Ellis Williams Architects, combines a distinctive ultramarine, terracotta facade aboveground with highly complex underground engineering. Reopening in 2021, the cinema's Dolby Cinema auditorium features Dolby Vision laser projection and Dolby Atmos sound. The cinema is designed using an acoustic "box-within-a-box" construction to isolate it from the rest of the building, ensuring minimal noise transmission despite live event and food and beverage spaces above.

### UCI LUXE MAXIMO

Rome, Italy  
Boxoffice Blue Ribbon 2021 | **New Build**

UCI Luxe Maximo is a seven-screen premium multiplex within the Maximo Shopping Center in Rome. Opened in 2021, the cinema redefines the traditional multiplex model by focusing on comfort, upgraded technology, and expanded hospitality. The cinema features 566 seats, and all auditoriums are equipped with full reclining VIP seating and personal tables. The design includes wall-to-wall screens, modern interiors, and expanded foyer and concession areas to support a premium guest experience.

Technology includes a mix of 4K and 2K laser projection, with Dolby 7.1 sound throughout. The flagship iSense auditorium offers a PLF experience with 4K laser projection and Dolby Atmos immersive audio. Additional systems

include RealD 3D capability and upgraded screen technologies for both 2D and 3D presentations. Amenities include enhanced food and beverage options, Coca-Cola Freestyle systems, and expanded snack and drink offerings. The cinema also features accessible design and social spaces integrated into the broader retail and leisure environment of the Maximo Shopping Center.

### UCI VERONA

Verona, Italy  
Boxoffice Blue Ribbon 2024 | **Renovation**

UCI Verona, located in San Giovanni Lupatoto near Verona, underwent a comprehensive renovation and technological regeneration between 2024 and early 2025. The project forms part of UCI Cinemas' wider strategy to modernize its Italian multiplex portfolio and reinvigorate cinema attendance through premium, experience-led upgrades. The refurbishment focused on balancing enhanced comfort, upgraded technology, and large-format presentation while preserving high seating capacity.

The entrance, foyer, concessions, and amenities were fully modernized with Luxe 2.0 styling, integrated digital and LED displays and updated facade lighting and signage. UCI Verona's total capacity is 1,797 seats, spread across 12 screens, including two PLF auditoriums—one of which brings the first Imax with Laser experience to the Veneto region.

Technology upgrades include Imax with 4K laser projection and 5.1 sound, as well as 4K laser projection in the XL auditorium. Across the standard screens, 2K digital projection systems with Dolby 7.1 sound have been enhanced with upgraded servers, improved audio systems, and new screen technologies, including Harkness Clarus and Perlux surfaces with RealD 3D capability.

Hospitality has been significantly expanded, with redesigned concession areas, UCI Luxe-style offerings, and a bar with premium food and beverage options. Lounge-style seating and social spaces position the cinema as a broader entertainment destination. Sustainability is also a core component of the project, with the installation of 346 photovoltaic panels generating approximately 186,000 kWh annually, covering around 20 percent of the cinema's energy needs. ▀

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# CINEWORLD



## CINEWORLD BELFAST

Belfast, Northern Ireland

Boxoffice Blue Ribbon 2021 | **Renovation**

The winner of the International Cinema Technology Association's (ICTA) 2022 EMEA Award for Best Refurbishment, Cineworld Belfast officially opened on December 10, 2021, marking the brand's first cinema in Northern Ireland. Located within the Odyssey Pavilion in Belfast's Titanic Quarter, the site has a complex history dating back to 2001, when Warner Village Cinemas first opened a 12-screen multiplex with over 3,000 seats. Following the acquisition of the Pavilion lease and significant redevelopment plans, the venue underwent a major transformation. Originally intended as a phased refurbishment, plans were disrupted by the pandemic, which forced the theater to close in March 2020. The cinema remained closed until its full relaunch as Cineworld Belfast in December 2021.

The newly reimagined cinema features 13 auditoriums, introducing several

premium formats—including 4DX and ScreenX—to Northern Ireland for the first time. The site also includes an Imax with Laser auditorium. The cinema offers a full range of concessions and an in-cinema café serving Lavazza coffee alongside classic cinema snacks and enhanced food and beverage options.

## CHESTER PICTUREHOUSE

Chester, England

Boxoffice Blue Ribbon 2023 | **New Build**

Chester Picturehouse opened in 2023 as part of the wider regeneration of the Chester Northlake development, introducing a purpose-built, boutique-style cinema to a city that had not previously offered a venue of this scale and diversity. Designed as both a cultural hub and a social destination, the cinema combines a carefully curated film program with welcoming hospitality spaces. The six-screen cinema delivers a premium, accessible experience, blending contemporary cinema technology with distinctive, character-driven design. The

venue offers a mix of mainstream, independent, and classic films alongside community events and social spaces. Its integration within the Northgate development, where it is positioned next to a vibrant market and public square, strengthens its role as a central gathering place for locals and visitors.

What sets Chester Picturehouse apart is its unique design identity, inspired by the whimsical, pastel-toned worlds of filmmaker Wes Anderson. The interiors feature striking pink and blue hues, a lobby inspired by *The Grand Budapest Hotel*, and bespoke artistic elements, including a large-scale mural by artist Murugiah at the entrance. The venue also offers generous spaces to gather, including a café/bar and a mezzanine overlooking the city, encouraging guests to linger beyond the film itself. All six auditoriums are equipped with Laser by Barco projection and Dolby CP950 processors.

## RITZY PICTUREHOUSE

London, England

Boxoffice Blue Ribbon 2025 | **Renovation**

The Ritzy has been a staple of South London culture for over a century, opening its doors on March 11, 1911 as the Electric Pavilion, one of the country's earliest purpose-built cinemas. After enduring a demolition threat in the 1970s, Lambeth Council reopened the venue as a specialty arts cinema, adding four screens and a bar. Picturehouse's 2025 renovation of the space, spearheaded by Marta Tavares, director of international design for the Regal Cineworld Group, completely refurbished the site's foyer, bar, and facilities while still maintaining the original features of its beautiful main auditorium as well as the iconic Edwardian exterior and marquee. All five of the Ritzy's screens feature state-of-the-art sound and projection technology, including Laser by Barco projectors and Dolby sound, as well as 35 mm capabilities.

Complete with a new Almodóvar-meets-Bowie-inspired restaurant and a stylish renovation of the kiosk and foyer area, the cinema has maintained many of its original design features, including the design concept of the main auditorium: an ornate Edwardian movie hall with plush red seats and gold finishes. The readograph atop the original marquee harkens back to years of cinema traditions, bearing messages ranging from new releases to declarations of love, which is fitting, as the Ritzy often doubles as a wedding venue. Even for those who aren't regular cinemagoers, the Ritzy is an iconic fixture on Windrush Square with a world-famous facade.

Upstairs at the Ritzy is a bar that serves as a well-loved cultural hub, hosting film quizzes, DJ sets, live music, and comedy. Downstairs you'll find En Root, an Indian-inspired, family-run, vegan street-food restaurant offering an alternative to the snacks and drinks available elsewhere in the theater. Downstairs, guests can enjoy a fully-stocked concession stand, bar and café, and a restaurant run by En Root, serving healthy, home-cooked meals with a Gujarati twist. There's a diverse range of affordable, lunch and dinner specialties on the menu, all made in-house by a family-run team and all 100 percent plant-based.



# VUE INTERNATIONAL



Vue Amsterdam

## VUE AMSTERDAM

Amsterdam, Netherlands

Boxoffice Blue Ribbon 2025 | **New Build**

Vue Amsterdam is the circuit's first cinema in the Dutch capital. With 15 screens, it is the largest cinema complex in the Netherlands by screen count, establishing an immediate flagship presence in one of Europe's most dynamic cities. The project was conceived as a landmark site, both architecturally and strategically. Located in the rapidly evolving Houthavens district, the cinema was designed to serve a fast-growing residential and creative community while also positioning itself as a premium destination for moviegoers throughout the city. Vue Amsterdam reflects the company's broader strategy: continued investment in the theatrical model, elevated premium formats, and technology-led innovation.

Vue Amsterdam's range of auditorium sizes allows the cinema to balance blockbuster scale with boutique intimacy, optimizing programming across tentpoles, independent titles, event cinema, and private functions. Capacity

ranges from boutique Ultra Lux auditoriums of approximately 12 seats—ideal for private hire, event screenings, or curated programming—to mid-sized auditoriums for mainstream releases, culminating in the 200-seat Epic auditorium; Vue's proprietary premium large format (PLF) experience, Epic combines a 17-meter-wide screen with HDR by Barco dual-laser projection, Dolby Atmos immersive sound, and a premium recliner seating configuration. All auditoriums feature Lux and Ultra Lux fully reclinable leather seating, with selected Ultra Lux rows offering additional legroom, integrated cooling compartments, and enhanced personal space. The seating configuration has been carefully calibrated to maximize sightlines and comfort across every screen.

In addition to Epic, the venue includes three all-Ultra Lux auditoriums designed for boutique-style premium screenings, offering a more intimate yet equally luxurious alternative to traditional large-format environments.

The venue has been designed to encourage dwell time, with lounge-style foyers, a premium bar, and flexible social

spaces creating a seamless transition between cinema and hospitality. The aesthetic blends contemporary Dutch design influences with Vue's modern, technology-forward brand identity. The result is a cinema that feels as much like a premium leisure destination as a traditional exhibition space, elevating the entire guest journey from arrival to exit.

Vue Amsterdam integrates comfort, efficiency, and flexibility throughout the entire customer experience. The venue incorporates digital ticket scanning and entry gates to streamline arrival, while self-service ticketing facilities reduce friction during peak times, and dedicated Ultra Lux lounge and bar areas enhance the premium experience. The Vue Your Way food and beverage concept introduces self-service elements that give customers greater control and choice while reducing wait times.

Also available are an expanded range of snacks and drinks, including draft beer.

As the Houthavens district continues to grow, Vue Amsterdam will continue to contribute to the local nightlife economy and provide a safe, shared space for audiences of all backgrounds.

## VUE CASTLEFORD

Castleford, England

Boxoffice Blue Ribbon 2025 | **Renovation**

A 14-screen multiplex located in Yorkshire, the Vue Castleford opened in 2025 following the redevelopment of a former Cineworld site. Situated within the Xscape Yorkshire leisure complex, the cinema represents a significant investment in next-generation exhibition and serves as a key regional entertainment hub. All auditoriums are equipped with Vue's VIP seating, and its flagship auditorium houses Vue's proprietary premium format, Epic, with seating for approximately 250 guests. Stadium-tiered seating and optimized sightlines enhance the viewing experience across all screens.

Technology includes HDR by Barco laser projection with Lightsteering in the Epic auditorium, complemented by Dolby Atmos immersive audio. All other screens are equipped with Laser by Barco projection. Amenities include Vue Your Way, a retail concept allowing guests to customize food and beverage purchases through a streamlined, self-directed experience. An expanded range of snacks and drinks, including draft beer, are among the offerings.



Vue Castleford

## VUE POOLE

Poole, England

Boxoffice Blue Ribbon 2025 | **Renovation**

A 15-screen multiplex in the Tower Park complex in Poole, Dorset, Vue Poole opened in 2025 following the redevelopment of a former Cineworld site. Designed as a flagship regional venue, it represents a significant investment in premium, hospitality-led cinema, combining large-scale presentation with enhanced comfort and guest experience. Total cinema capacity is over 730 seats, and all screens are equipped with Lux and Ultra Lux seating, including five dedicated Ultra Lux auditoriums that feature wider seating, integrated tables, and enhanced reclining functionality to optimize comfort and sightlines.

Technology includes Laser by Barco projection across all screens, and amenities including Vue Your Way self-service concessions and the Ultra Lux lounge and bar—Vue's first in the U.K.—offering cocktails and an elevated social experience. ♥



Vue Poole

# PATHÉ CINÉMAS



Pathé Buitenhof

## PATHÉ BUITENHOF

The Hague, Netherlands

Boxoffice Blue Ribbon 2025 | **Renovation**  
Pathé Buitenhof is housed in a national monument dating back to the 17th century. The current facade and entrance date back to 1904 and feature distinctive historical details, including the coats of arms of the Dutch cities of Alkmaar and Enkhuizen, as well as a stunning painted ceiling in the former ballroom. In operation for three decades, the cinema underwent a renovation process in 2025, with architects Kees Doornenbal and Doka Concepts transforming the auditoriums into boutique-style rooms with luxurious armchairs, side tables, and atmospheric lighting.

Designs for the auditoriums were inspired by the Wiener Secession movement, known for refined color palettes, clean geometry, and attention to craftsmanship. This inspiration is drawn directly from the historic facade and entrance of Pathé Buitenhof, where original Wiener Secession elements are incorporated. Augmented by bold color choices, each auditorium has its own

distinctive identity. Historical details from the former hotel have been used to inspire new wall designs, reintroducing the building's rich history into the contemporary interiors. All auditoriums are equipped with the latest Barco laser projection technology (4K RGB) and new screens and speakers (7.1. audio).

Auditorium 1 is the most remarkable room in the complex and is inspired by the work of Gustav Klimt, one of the most iconic artists of the Wiener Secession.

Warm gold tones, organic shapes, and rich decorative patterns evoke Klimt's recognizable style, offering guests a truly immersive and artistic cinema experience.

Pathé Buitenhof features an in-house café where guests can enjoy food and drinks before or after their film. The historic ballroom provides a stunning setting for events and private functions.

Pathé Buitenhof is a cultural hotspot for film lovers in The Hague and a preferred venue for high-end cinema experiences. Many local businesses and organizations host events at the site, drawn to its historic ballroom. Located next to the Binnenhof, home of the Dutch Parliament, the cinema also regularly hosts events for Dutch ministries and government organizations. In addition, the internationally recognized Movies that Matter Festival is held there annually. The venue also supports local culture by hosting premieres of documentaries about Hague-based artists.

## PATHÉ LA GÉODE

Paris, France

Boxoffice Blue Ribbon 2024 | **Renovation**  
Since its inauguration on May 6, 1985, by then-president François Mitterrand, La Géode, a reflective dome designed by the architect Adrien Fainsilber, has become an architectural and cultural symbol of Paris. The single-screen cinema within the structure closed in 2018 for a complete



Pathé La Géode

renovation by Pathé, reopening in December 2024 as a unique, immersive experience at the intersection of art and technology.

Located in the heart of Paris's Parc de la Villette, La Géode's reflective dome is both a monument and a sculpture. Measuring 36 meters in diameter, the equivalent of a 12-story building, it dominates the Parisian landscape with its mirroring envelope composed of 6,433 polished stainless-steel triangles and is fixed on a geodesic structure designed to resist climatic variations. The space inside the dome boasts an impressive volume of 4,147 square meters, composed of 559 micro-perforated panels that guarantee optimal acoustic quality, redefining the aesthetics and function of a cultural space. In partnership with Moment Factory, a studio internationally recognized for immersive experiences, La Géode's lobby transforms into a living space where video mapping and spatialized sound plunge visitors into immersive digital worlds, including a fantastic forest and a postapocalyptic desert.

The cinema itself houses a single auditorium with 294 seats, eight of them accessible, equipped with the first Imax with Laser 4K dome-format projector in France. Its screen offers two immersive formats: a 27-meter-diameter hemispherical projection for documentaries and a 24-meter Imax screen for feature films. Finally, live performance broadcasts from Pathé Live enrich this cultural offering by connecting the public to the biggest international events.

The cinema's precisely angled seats ensure that every visitor benefits from an optimal viewing angle. Complemented by the Imax 6.0 sound system, which ensures uniform and precise sound diffusion throughout the space, La Géode redefines the notion of premium large format with an auditorium that places the moviegoer at the heart of the image.

## PATHÉ LEEUWARDEN

Leeuwarden, Netherlands

Boxoffice Blue Ribbon 2021 | **New Build**  
Pathé Leeuwarden opened in 2021 in the heart of Leeuwarden's city center and immediately became a landmark in the Dutch province of Friesland. The building features a striking facade designed by Wilfried van Winden's WAM Architecten.



Pathé Leeuwarden

The prefabricated front and side façades are softly curved and consist of 132 large elements with brick slips bonded to a supporting structure. These elements are mounted onto a steel suspension system, forming a unified and visually dynamic architectural statement.

Pathé Leeuwarden is one of Pathé Netherlands' two most sustainable cinemas (alongside Pathé Ypenburg). The cinema was built to the latest sustainability and energy standards and features highly energy-efficient climate and lighting systems, including air- and water-based heat pumps, partial reuse of materials from previously demolished sections of the building, and 365 solar panels on the roof.

Pathé Leeuwarden features seven auditoriums with a total of 634 fully reclining seats. All auditoriums are equipped with the latest Barco laser projection technology (4K RGB) and new screens and speakers (7.1. audio). The main auditorium is equipped with Dolby Atmos, providing a premium, immersive cinema experience and setting a benchmark for a top-tier cinema picture and sound experience in the region.

## PATHÉ PALACE

Paris, France

Boxoffice Blue Ribbon 2024 | **Renovation**  
Few cinemas have the history of the Pathé Palace. Housed in a structure originally built between 1866 and 1868 under Napoleon III as the site of an 1,800-seat Vaudeville theater, the space welcomed its first cinema in 1924. That was the year it became La Paramount one of the original movie palaces, boasting a design by Auguste Bluyssen and Francis Thomas Verity. The single-screen venue had a capacity of 1,920 seats and featured a distinctive Art Deco bar before a series of renovations between 1950 and 1982 converted it into a seven-screen complex.

Pathé purchased the site in 2008 and completely renovated it under the direction of fashion designer Christian Lacroix, reopening as Gaumont Opéra Capucines. It closed its doors for its latest renovation in 2019, culminating in a July 2024 reopening as the Pathé Palace. Architect Renzo Piano combined historical elegance with technological innovation, turning the site into a state-of-the-art cinema that also hosts Pathé's corporate office.



Pathé Palace

The cinema's iconic rotunda was carefully renovated and enhanced with subtle lighting elements. The new façade opens the building onto the city and invites the visitor to enter the large glass hall to discover La Piazza, an indoor square that functions as a space for strolling and meeting at the heart of the project. La Piazza is composed of a glass atrium with a floor space that contains a hornbeam garden, bathing the hall and the cinema's footpaths in light. A Pathé café is available to the public on the ground floor, regardless of whether a ticket is purchased.

The Pathé Palace is one of the most technologically advanced cinemas in the world, featuring Dolby Atmos immersive sound across all seven auditoriums. Auditorium 1 is the first auditorium in Europe equipped with Dolby Vision + Atmos and also features analog capabilities with a 35/70 mm projector. The rest of the auditoriums are equipped with 5- to 10-meter-wide Samsung Onyx LED screens and Dolby Atmos sound.

The Pathé Palace features two concession stands with traditional movie snacks and a bar decorated by Jacques

Grange on the first floor. Open to the public in the evenings on weekdays and starting at lunchtime on weekends, the bar has 50 seats and two small terraces, offering a breathtaking view of the Boulevard des Capucines. The first floor also features a wine wall with an eclectic selection of 24 varieties curated by the sommelier teams from the restaurant Le Taillevent, available to taste by the glass via self-service.



Pathé Ypenburg

## PATHÉ YPENBURG

The Hague, Netherlands

Boxoffice Blue Ribbon 2023 | **New Build**

Pathé Ypenburg opened in April 2023 as the first major entertainment destination in the growing Leidschenveen-Ypenburg district in The Hague. In November 2023, Pathé added to the site TheAnyThing, the world's first private boutique cinema within a commercial theater. Featuring four two-person rooms and one five-person room, it was an immediate success and contributed to Pathé Ypenburg becoming the most visited cinema in the Netherlands by 2025. Pathé Ypenburg has eight auditoriums with a total of 1,442 fully reclining seats, with an additional six micro-auditoriums in TheAnyThing. All auditoriums are equipped with the latest Barco laser projection technology (4K RGB) and new screens and speakers (7.1. audio).

The cinema was designed with sustainability in mind, is easily accessible by public transportation, and offers spacious parking facilities for cars and bicycles. The theater was built in accordance with the latest sustainability and energy guidelines and integrates highly energy-efficient climate and lighting systems, including air- and water-based heat pumps for heating and cooling. It features 720 solar panels on the roof, optimizing energy use based on occupancy and operational hours.

Its collaboration with the private cinema concept TheAnyThing is a unique highlight of the location, housing an entire boutique cinema available via private bookings within its halls.



Pathé Tuschinski

## PATHÉ TUSCHINSKI

Amsterdam, Netherlands

Boxoffice Blue Ribbon 2021 | **Renovation**

Originally opened in 1921 as a cinema palace founded by Abraham Tuschinski, this iconic venue has undergone extensive restoration under Pathé, culminating in a major renovation completed in 2020. A designated Dutch National Heritage Site (Rijksmonument), the theater has been meticulously restored to preserve its historic grandeur while integrating modern cinema technology. Its facade and interiors, including reconstructed original wall plaques lost during World War II, have been carefully renewed. Designed by architect Hijman Louis de Jong, the theater is a rare architectural fusion of Amsterdam School, Jugendstil (Art Nouveau), and Art Deco styles. Over its century-long history, it has remained a cultural landmark, hosting premieres of major Dutch films and international productions, as well as welcoming global stars and royalty. Recognized globally, it was named the most beautiful cinema in the world by *Time Out Magazine* in 2021 and has received multiple industry honors, including recognition from the International Cinema Technology Association (ICTA) and the European Film Academy.

The cinema features six auditoriums with a total capacity of 1,191 seats. The Grand Auditorium serves as the centerpiece, maintaining its historic design and hosting premieres and special events. The remaining auditoriums have been transformed into boutique-style spaces with luxurious seating, side tables, and atmospheric lighting, offering an intimate and elevated viewing experience. Guests can also enjoy Bar Abraham, an in-house cocktail and lounge bar serving film-inspired drinks, wines, and curated small plates.

All auditoriums are equipped with Barco 4K RGB laser projection and 7.1 surround sound systems. The Grand Auditorium also features Christie CP4435-RGB pure-laser projection and Christie Mystique Cinema software.

The Tuschinski plays a vital role in the Dutch and international film community, hosting premieres and festivals such as the International Documentary Film Festival (IDFA). ♥

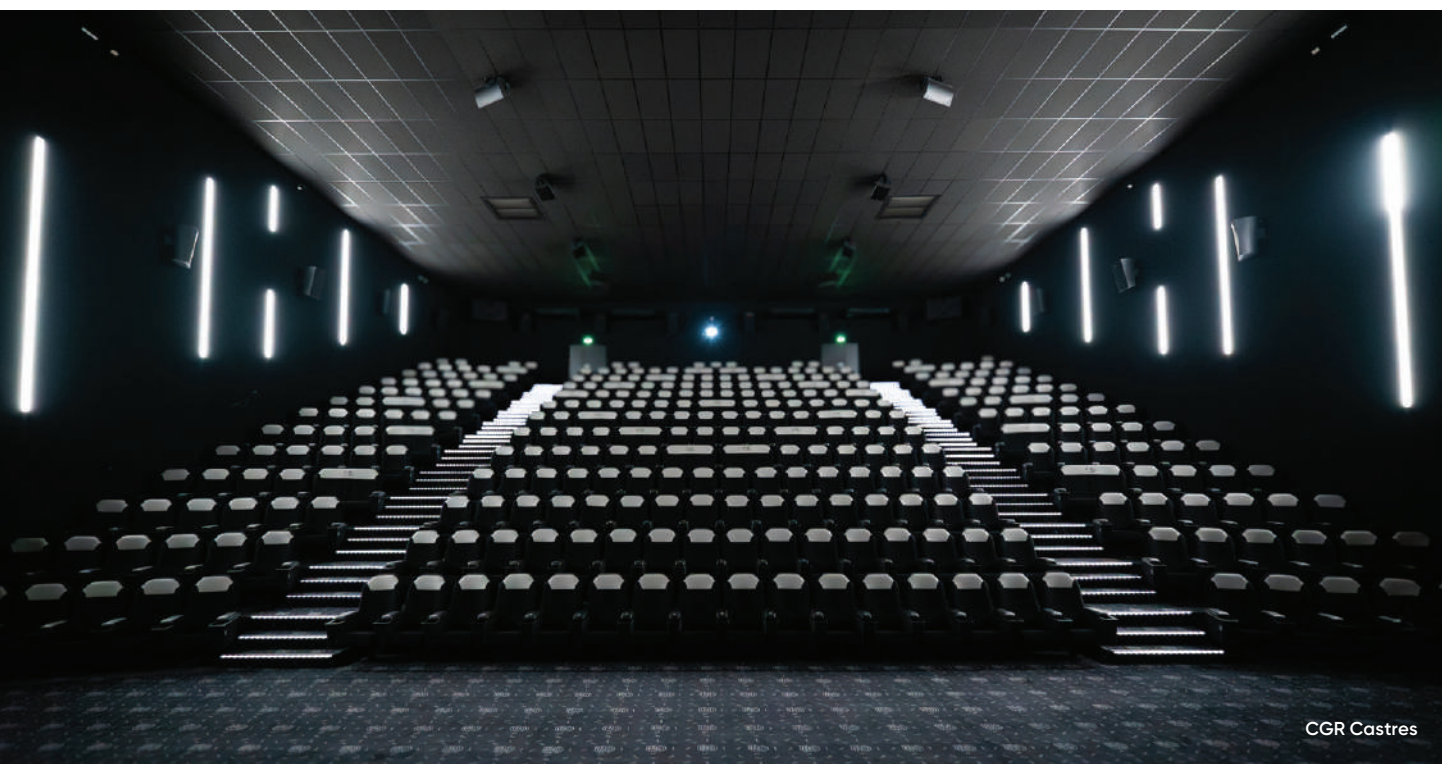
At TheAnyThing, guests can choose from over 2,000 films, including the latest theatrical releases, and book their preferred date, time, and film directly through the app. While Pathé curates regular cinema programming, TheAnyThing offers guests the freedom to enjoy a fully flexible and personalized cinema experience tailored to their schedules and preferences. The distinctive private auditorium design of TheAnyThing features unique wall panels, fully adjustable comfortable seating, and full control over the room's lighting, volume, and pause function. Each cinema is equipped with high-end projectors and an immersive sound system. The color

palette blends Pathé's brand colors with those of TheAnyThing, creating a cohesive yet distinctive look.

Pathé Ypenburg offers standard food and drinks in its self-service shop, such as popcorn and soft drinks. TheAnyThing auditoriums provide their own distinctive menu with more upscale snacks, beverages, and cocktails. Guests can order directly through the app, with their selections delivered straight to their private cinema.

Additional entertainment in the building, including arcade hall Sir Winston Fun & Games and Restaurant De Beren, allows guests to enjoy activities before or after their cinema visit.

# CGR CINÉMAS



CGR Castres

## CGR CASTRES

Castres, France

Boxoffice Blue Ribbon 2023 | **New Build**  
CGR Castres opened in 2023 as a purpose-built contemporary multiplex near the Gérard-Philippe performance venue and the Durenque River area. The venue features 10 auditoriums, including one with ICE Immersive technology. The cinema balances mainstream releases with a broader cultural mission, hosting events such as ciné-debates, opera screenings, and family programming.

Guests enter through a spacious lobby featuring a games area, multiple staffed ticket counters, and extensive self-service kiosks designed to streamline flow and enhance the overall experience. With a total capacity of 1,302 seats, the cinema's largest auditorium seats 350 guests, while the ICE premium auditorium offers an intimate 96-seat immersive experience. Laser projection is deployed across multiple screens, with Dolby Atmos sound in the largest auditorium and in the ICE auditorium, which also uses laser 4K projection.

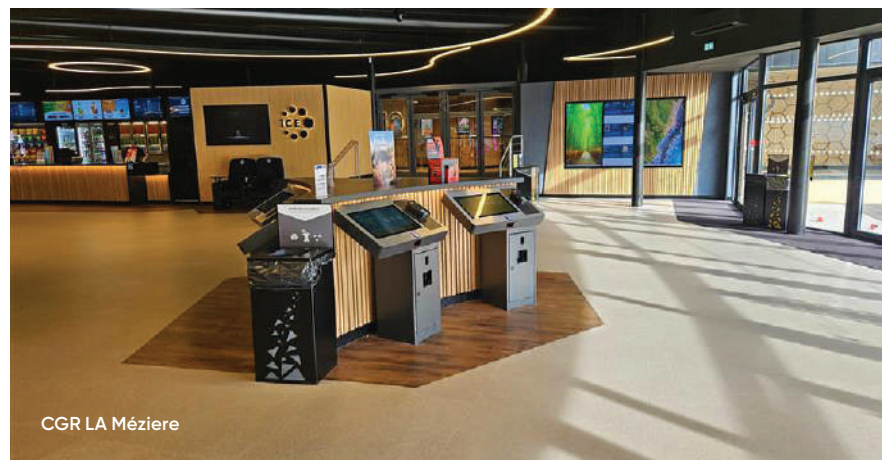
## CGR LA MÉZIÈRE

La Mézière, France

Boxoffice Blue Ribbon 2025 | **Renovation**  
CGR La Mézière is a renovated 12-screen multiplex in the Cap Malo area near Rennes, France. It originally opened in 2003 but underwent a major refurbishment in 2025 to modernize its facilities, enhance guest comfort, and bring itself into alignment with CGR's updated premium design standards while maintaining full operational continuity. The cinema cut a total capacity of 2,051 seats, including 60 accessible spaces. The venue includes an ICE premium auditorium with 186 seats

as well as upgraded auditoriums with enhanced seating.

Design improvements focus on a fully redesigned lobby with warm materials, wood accents, and improved circulation, creating a more welcoming and efficient guest experience. Auditoriums 1 and 12 have been upgraded with club-style seating, refined lighting, and front-row daybeds. Amenities include a café corner, reserved seating in select auditoriums, a video game arcade, event rental spaces, and free parking. Technology includes 4K laser projection, Dolby Atmos sound, and ICE Immersive visual enhancements



CGR LA Mézière

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# KINEPOLIS



## KINEPOLIS LEIDSCHENDAM

Leidschendam, Netherlands  
Boxoffice Blue Ribbon 2021 | New Build

Kinopolis Leidschendam is a flagship multiplex in the Mall of the Netherlands, the largest shopping center in the country. Opened as a modern new-build cinema, it was awarded New Build Cinema of the Year at the ICTA EMEA Awards in 2021. The complex features 11 auditoriums with more than 1,650 seats with advanced projection and sound systems throughout.

A highlight of the venue is its dual Laser ULTRA auditoriums, equipped with 4K laser projection systems and Dolby Atmos immersive sound.

The cinema also incorporates MX4D technology, providing motion seating and environmental effects such as wind, water, and scent to create a fully immersive sensory experience.

The cinema uses a combination of high-performance projection screens developed in partnership with Strong/MDI Screen Systems, including Northview White Gain and HGA ReAct screens optimized for laser projection environments.

Most auditoriums include Cosy Seats designed to provide extra space and privacy, with upgrade options such as Cosy Plus seating and Cosy Loungers, which allow guests to fully recline for a more relaxed viewing experience. The cinema is fully integrated into the Mall of the Netherlands' entertainment ecosystem, offering guests access to a wide variety of surrounding restaurants and CineMenu partner dining options.

Kinopolis Leidschendam functions as a multipurpose venue and regularly hosts themed events such as ladies nights, horror nights, CinePlus screenings for senior audiences, kids weekends, and private corporate functions, including conferences, screenings, and presentations. ▶



## CELEBRATING ICTA'S 2025 - 2026 EMEA AWARD WINNERS

The International Cinema Technology Association (ICTA) proudly recognizes the cinemas setting new benchmarks for cinema design, technological innovation and showmanship across Europe, the Middle East and Africa.

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ACROSS EUROPE, THE MIDDLE EAST AND AFRICA



**Best New Build Cinema**  
Kinopolis HafenCity, Hamburg, Germany



**Best Cinema Refurbishment**  
Kino Helios Gdynia, Gdynia, Poland



**Best Classic / Arthouse Cinema**  
Stella Cinema Rathmines, Dublin, Ireland

### UPCOMING EVENTS

**Milwaukee Summer Convention**  
July 12 - 14 2026  
Milwaukee, Wisconsin, USA

**Barcelona Cinema Technology Experience**  
June 21 - 23 2026  
Barcelona, Spain



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# ICTA EMEA AWARDS 2025–2026

Honoring the Best New Cinema Builds and Refurbishments in Europe, the Middle East, and Africa for 2025–2026

→ The International Cinema Technology Association (ICTA) has recognized the new builds and renovations at three cinemas across Europe, the Middle East, and Africa (EMEA) in its annual ICTA EMEA Awards, celebrating operators who set new standards for the cinematic experience.

The ICTA's international directors

congratulated the winners, noting that the recipients “demonstrate a remarkable diversity of approaches—from cutting-edge new builds to advanced refurbishments and distinctive classic/arthouse concepts.”

Mark Mayfield, chairman of the ICTA, emphasized that the awards recognize not just venues, but the

“vision, passion and expertise required to create truly exceptional cinema experiences,” adding that “it is inspiring to see operators investing with such confidence in the future of theatrical exhibition. Congratulations to all the winners and their teams for setting new benchmarks across EMEA.”

## PREVIOUS WINNERS OF THE ICTA EMEA AWARDS

### New Build Screen of the Year

- 2015** CinemaPink Akmerkez, Turkey
- 2016** Vue Alkmaar, Netherlands
- 2017** Hollywood Megaplex PlusCity + Imax Pasching, Austria
- 2018** CineStar 4DX, Mall of Split, Croatia
- 2019** CGV Mars, Ankara Atakule, Turkey
- 2020** Muvi Cinemas U-Walk Riyadh, Saudi Arabia
- 2021** Kinopolis Leidschendam, Netherlands
- 2022** UGC Ciné Cité Part-Dieu, Lyon, France
- 2023** Cineplexx Ljubljana Rudnik, Slovenia
- 2024** The Light Redhill, United Kingdom
- 2025** Emotion Kino Monheim, Monheim am Rhein, Germany

### Best Cinema Refurbishment of the Year

- 2018** CineplexX Millennium City, Vienna, Austria
- 2019** Odeon Luxe Leicester Square, London, United Kingdom
- 2021** Filmpalast Kassel, Germany
- 2022** Cineworld Belfast, United Kingdom
- 2023** Cineplex Münster, Germany
- 2024** CinemaxX Berlin, Potsdamer Platz, Germany
- 2025** Omniplex Wigan, United Kingdom

### Classic Screen of the Year (pre-2023) / Arthouse Cinema of the Year

- 2015** Imperial Copenhagen, Denmark
- 2016** Odeon Luxe Leicester Square, London, United Kingdom
- 2017** Tennispalatsi, Helsinki, Finland
- 2018** Zoo Palast Berlin, Germany
- 2019** Bio Capitol, Stockholm, Sweden
- 2020** Pathé Tuschinski, Amsterdam, Netherlands
- 2021** Cinemateket Oslo, Norway
- 2022** Le Grand Rex, Paris, France
- 2023** Forum Sittard, Netherlands
- 2024** Lumière Cinema Restaurant Café, Maastricht, Netherlands
- 2025** The Prince Charles Cinema, London, United Kingdom

# KINOPOLIS HAFENCITY

HAMBURG, GERMANY

Boxoffice Blue Ribbon 2025 | New Build

ICTA Best New Build Cinema 2026



➔ Kinopolis HafenCity opened in April 2025 in Hamburg's Überseequartier, a major urban redevelopment project more than a decade in the making. Among the few new cinema openings in Germany in recent years, it represents the country's largest new-build cinema in over a decade. With 10 auditoriums and 2,188 seats, it is the largest cinema in Hamburg and positions itself as a premium multiplex with advanced design and technology.

The cinema is distinguished by its architectural design, including a multilevel foyer with a wavelike ceiling composed of over 9,000 wooden cylinders. In addition to its unique architecture, the cinema features a high-quality bar and several lounges that encourage audiences to stay beyond the showtime. In the individually

designed auditoriums, guests can choose from up to five types of cinema seats: electric recliners, sofas, premium seats, D-Box motion seats, and relaxation loungers, so every guest can find the perfect option. Each seat has its own table and mobile phone charger. Every auditorium features its own lighting design that sets the mood for the film experience, with lighting effects tailored to the film's genre.

Each cinema auditorium is equipped with a 4K RGB laser projector from Barco and sound from Dolby Atmos, making Kinopolis HafenCity one of the few all-Atmos multiplexes in Germany. It features the biggest Dolby Cinema in Germany, boasting a capacity of 350 seats. The Dolby Cinema is equipped with two

high-intensity Dolby projectors featuring Dolby Vision and Dolby Atmos. Five auditoriums in the complex are equipped with a RealD 3D system. With more than 13,000 screenings per year, it offers one of the most extensive and varied film programs in the city, including classic movies, alternative content, live events, concerts, and operas.

In addition to traditional concessions, Kinopolis HafenCity offers a wide selection of sweet and savory snacks at its Golden Sea Bar. The choices include mini burgers, a selection of cheeses, and a chocolate soufflé. The fully stocked bar also offers a wide variety of wines, spirits, and cocktails. Guests can enjoy freshly prepared food and drinks either in the Golden Sea Bar or during their movie.



**"With Kinopolis HafenCity, we have brought our vision of a modern, high-quality, and forward-looking cinema to life. Driven by our passion for cinema, we set out to create a place where thoughtful design, atmosphere, cutting-edge technology, and exceptional comfort come together to deliver truly memorable experiences. It was our ambition to create a space where audiences can experience films in the most immersive and compelling way possible, while celebrating the unique magic of cinema itself."**

**We are deeply honored and sincerely grateful that the ICTA has recognized Kinopolis HafenCity as the Best New-Build Cinema in EMEA. This award is not only a strong affirmation of our belief in the future of cinema, but above all a tribute to the exceptional dedication, creativity, and commitment of our entire team that made this vision a reality."**

Gregory Theile, CEO of Kinopolis Group



# HELIOS GDYNIA

GDYNIA, POLAND

Boxoffice Blue Ribbon 2025 | Renovation  
ICTA Best Cinema Refurbishment 2026



➔ Helios Gdynia represents a new generation of cinema venues designed to not only showcase films but to redefine the audience experience. Strategically located in the heart of Gdynia, it serves as a modern entertainment venue and a vibrant cultural hub on the Polish coast. The cinema combines state-of-the-art technology with thoughtful, audience-focused design. Its diverse programming ranges from mainstream releases to curated screenings, special events, and community initiatives, making it accessible and inspiring for both regular cinema-goers and film enthusiasts.

Helios considers design a strategic business tool to shape audience behavior, encourage longer visits, and build lasting emotional connections with the brand. Helios Gdynia reflects this philosophy: The cinema is designed to engage visitors from the moment they enter, turning a visit to the movies into a broader, immersive experience. “We believe this is the future of our industry—cinemas evolving from places where people simply watch films into destinations where they choose to spend meaningful time together,” said Tomasz Jagiełło, CEO of Helios.

From the moment guests descend the escalator from the mall level into the cinema world below, they are transported into a neon-drenched dreamscape inspired by *Blade Runner*, *Cyberpunk 2077*, retro-futuristic Tokyo, and the aesthetics of 1980s sci-fi. The space is engineered for modern audience behavior, particularly the desire to capture and share unique environments. To meet the expectations of digital-native moviegoers, the cinema features purpose-designed “Instagram walls” and photo zones integrated into the lobby and corridors: These subtle yet striking backdrops encourage selfies, storytelling, and content creation. The use



**“This recognition is especially meaningful to us, as it confirms the direction we have consistently pursued in the development of our cinemas. The Gdynia project was far more than a refurbishment: It was a conscious effort to redefine the cinema experience, uniting technology, design, and audience comfort in one coherent vision.”**  
Tomasz Jagiełło, Helios CEO



of LED lighting across walls, floors, and ceilings creates ever-changing photo opportunities.

“Helios Gdynia was inspired by the belief that contemporary cinema must be more than a place to watch a film. The film is still the reason to come, but increasingly, the space is the deciding factor. We wanted to create a destination that is immersive, emotional, memorable, and commercially effective,” said Piotr Gieraltowski of Gieraltowski Architects and Extract Design, who designed the project. “The design draws from cyberpunk, neon cityscapes, Asian night streets, gaming

culture, and the nostalgia of 1980s and 1990s science fiction, especially the atmosphere of the original *Blade Runner*. But it was never meant to be a themed interior. It is a layered cinema experience for different generations.”

While the cyberpunk lobby offers energy and visual drama, other areas have been carefully softened and separated to suit different emotional and demographic needs. The Helios Café is a calm, timber-accented social space with cozy lighting that is ideal for older guests, families with children, or anyone seeking a relaxed moment before or after the show.

The cafe serves freshly brewed coffee, freshly squeezed juices, a wide selection of cakes and desserts, and many flavors of ice cream. Inside the cinema, the concession bars offer classic cinema favorites, including freshly prepared popcorn (salted and caramel), along with a variety of beverages and light snacks. The concession area is strategically lit with warm, contrasting hues to visually separate it from the kinetic energy of the neon lobby.

Helios Gdynia features eight state-of-the-art auditoriums, including two premium Helios Dream screens and a dedicated Imax auditorium. The venue is fully powered by state-of-the-art laser projection across all screens. Auditoriums are outfitted with 2K Christie RGB laser projectors and Christie CineLife+ Series laser phosphor systems, ensuring exceptional brightness, outstanding color accuracy, and image clarity. All auditoriums are also equipped to screen films in high frame rate (HFR), ensuring enhanced motion smoothness and uncompromising visual performance. The cinema has a comprehensive range of advanced Dolby sound systems, including Dolby 5.1 and Dolby 7.1, while its two premium Helios

Dream auditoriums feature immersive, object-based Dolby Atmos technology.

The cinema features three premium screens and two distinct premium large format (PLF) experiences. The first, Imax with Laser, delivers 4K laser projection, immersive precision-engineered sound, and a spectacular large-format screen designed to captivate audiences with unparalleled scale and clarity.

Complementing this offering are two Helios Dream auditoriums; the circuit's branded PLF concept, which seamlessly combines advanced laser projection technology with the multidimensional power of Dolby Atmos sound; fully reclining seats; soft acoustic curtains; warm lighting; and lounge-style comfort.

"What makes the project special is that this impact was achieved within a very reasonable budget. We understand where cinema revenues come from, so every design decision had to create value for the operator," said Gierlatowski. "This approach comes from over 20 years of international experience in cinema and entertainment design. The immersive lobby, programmable lighting, LED content, neon gallery, and VHS

cassette art installation all work together to create not only atmosphere, but also real marketing value. Guests naturally take photos and share them on social media. That kind of spontaneous audience engagement is much more powerful than curated advertising. For me, Helios Gdynia shows how architecture, light, content, comfort, F&B, premium formats, and social media value can become one complete cinema experience."

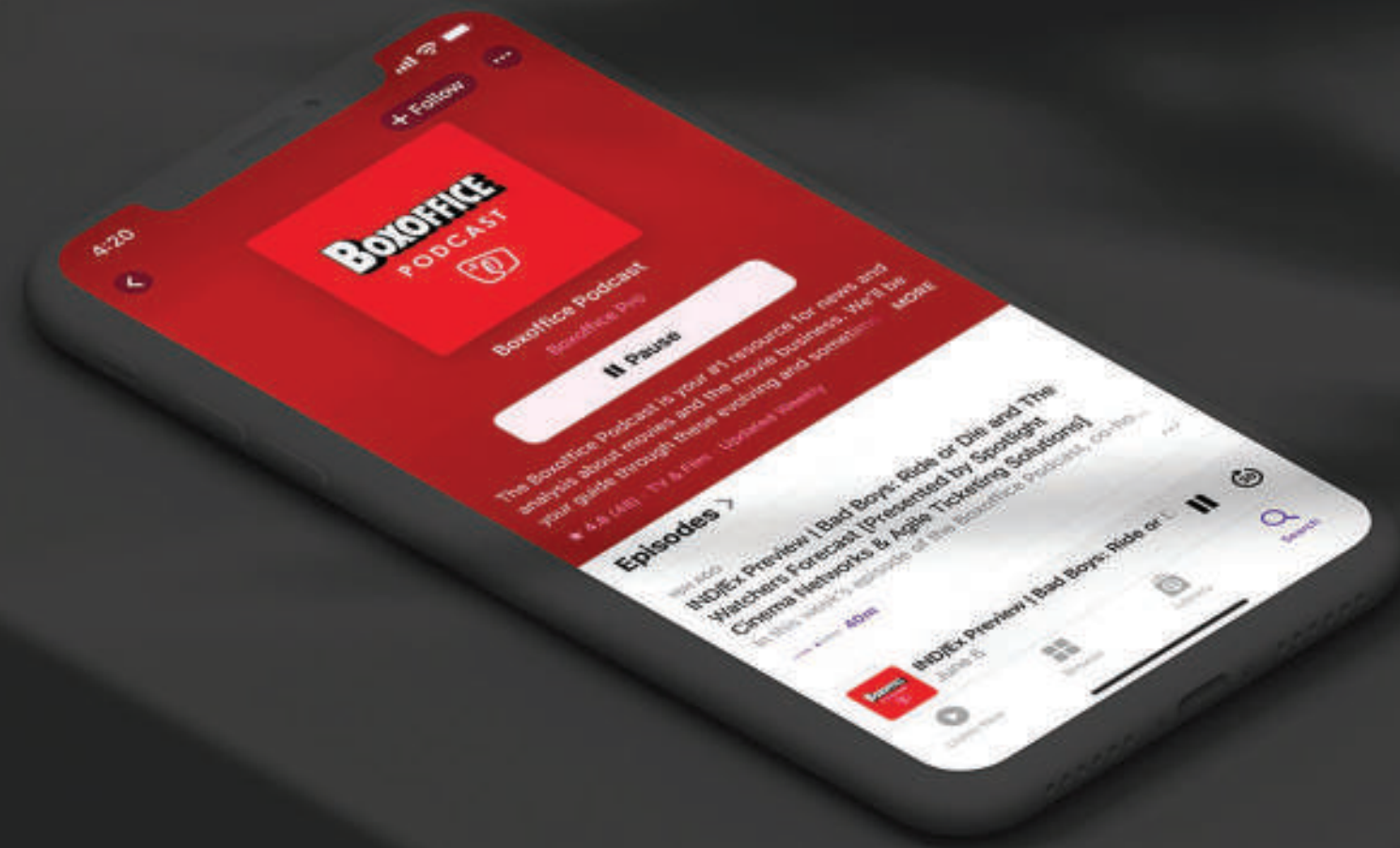
Above all, Helios Gdynia is recognized for its hospitality, accessibility, and audience-first approach. By offering a friendly atmosphere, modern amenities, and high-quality service, it ensures that every visitor feels welcome and valued. This commitment has made the cinema a beloved local venue—one that not only reflects the community it serves, but helps bring it closer together.

"Innovative design and premium comfort are better investments than a larger complex," said Jagiełło. "For me, the last 5 percent of the renovation is the most important part. That's where you distinguish yourself; that's the accent that makes people remember your theater."



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# STELLA CINEMA RATHMINES

DUBLIN, IRELAND

ICTA Best Classic Cinema 2026

→ Stella Cinema Rathmines opened in January 1923 in Dublin as the biggest cinema in Ireland. It has since gone through a number of iterations and renovations to become the iconic moviegoing destination it is today.

The architecture firm Higginbotham & Stafford designed the site as a movie palace, replete with a second-story balcony in an auditorium that could accommodate up to 1,283 patrons. The cinema's Art Deco style is emblematic of similar moviegoing destinations of the period and remains one of the site's most recognizable elements today.

**"We're truly honored that Stella Cinemas has received this award. Our entire team puts their heart into creating a memorable experience for our audience, and it means so much to have that hard work recognized. We're deeply grateful to everyone who has supported us along the way."**  
Karl Geraghty, Head of Stella Cinemas

Like many other single-screen palaces of the 1920s, Stella Rathmines was converted into a twin during the 1980s. Its original design elements were restored and put back in place during a renovation that began in 2015. That renovation retrofitted the theater as a single-screen cinema, restoring the balcony level to its former grandeur. Completed in 2017, the renovation is a striking example of a community restoring a relic of film history back to its iconic glory. Inside, the cinema features expanded food and beverage options and delivers a presentation in line with modern standards, thanks to a Barco SP4K15B laser projector. ▶



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# NOTES FROM THE LOBBY

On Design, Hospitality, and the Culture of Moviegoing

BY KAITLYN THORNTON

Everyman Cinemas - The Whiteley

→ Welcome to the inaugural edition of Notes From the Lobby, a new column dedicated to cinema design and experience. From wider programming trends and hospitality cues to design details and everything in between, this space will explore the evolving art of theatergoing.

Cinema has always been a shape-shifter. As a new medium in the late 1890s, it appeared as a novelty act inside vaudeville halls; by the 1910s, it had inspired the great picture palaces; and by the 1970s, it had expanded into the multiplex template that would become the default setting for mainstream moviegoing. Now, the streaming age is pressing the theater experience to reinvent itself once again.

There is no better place to witness the full scope of cinema experience than Europe. Perhaps it's because the French take their cinema very seriously; but regardless, we'll be starting in Paris, where Le Grand Rex proves that the picture palace of the 1920s is not only alive, but thriving. Built for cinematic events—big premieres, roaring crowds, blockbuster auditoriums—it reminds us that film can still command appointment viewing. The space itself is a celebration: a joyous, maximal monument to movies with its gilded, high-gloss champagne bar, candy red carpet, and starry ceiling scheme.

For decades, film theory has been preoccupied with the in-theater experience—the darkness, the hush, the womblike separation from the outside world. It's all very Jungian. But the idea of the theater itself as a designed experience has often been treated as secondary, if not mildly suspect: a distraction from the moving image rather than part of its spell.

And yet, some of the most interesting cinemas today are proving the opposite. I am reminded of the neon lighting details at Helios in Gdynia, Poland, a self-reflexive ode to *Blade Runner*, or the art house Elysées Lincoln in Paris, with its psychedelic Art Deco vibe and crushed-velvet seats. The cheeky nightclub aesthetics of neighborhood Everyman Cinema locations couldn't feel further from the nondescript corporate movie theater template of the 1990s.

Everyone from hotels to restaurants to gyms to cinemas is trying to answer the same question: What makes a space worth leaving the couch for? Hospitality design shows a path forward, and like airports

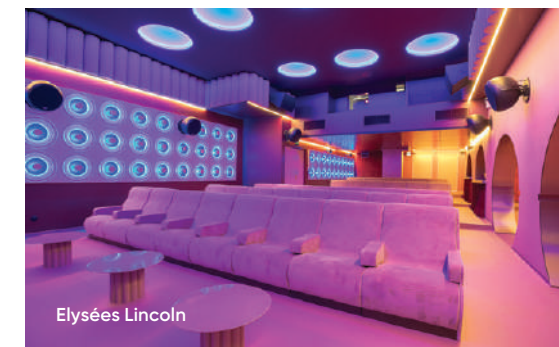
and retail before them, cinemas are finally taking the hint.

Theaters are having fun, stepping out with point-of-view driven design and new perspectives around cinemagoing as a hospitality identity. The auditorium is becoming an experience in its own right, opening up new possibilities like dine-in offerings, striking design character, and playful brand personalities.

Theaters might be shrinking in size, but they're trading churn for deeper community connection. Moviegoing is reaching beyond the movie itself. Integrated bookstores, membership programs, award-winning print publications, activations from speaker series to trivia nights, and even education platforms are popping up.

We are witnessing a shift in how we define what a cinema really is: as a typology, as a civic and cultural gathering space, and as a vehicle for experiencing art together. Movies are full of soul; it's about time mainstream theaters reflected some soul of their own. I can't wait to explore the evolving world of cinema experience in this column—and I promise to keep the eyeroll-inducing theory references to an absolute minimum.

*Kaitlyn Thornton is a film academic, writer, design leader, and the founder of Plotwork, a private real estate advisory firm based in New York City specializing on a cinematic approach to the built environment.* ♥



Elysées Lincoln



Le Grand Rex



Helios Gdynia



Le Grand Rex

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Event Cinema Calendar 88 | Booking Guide 90

# ON SCREEN



**GIRLS LIKE GIRLS**  
Fri., 6/19/26 WIDE

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<b>THE MANDALORIAN AND GROGU</b> MAY 22	<b>TOY STORY 5</b> JUN 19	<b>SUPERGIRL</b> JUN 26
<b>MINIONS &amp; MONSTERS</b> JUL 01	<b>MOANA</b> JUL 10	<b>SPIDER-MAN: BRAND NEW DAY</b> JUL 31
<b>FORGOTTEN ISLAND</b> SEP 25	<b>THE CAT IN THE HAT</b> NOV 06	<b>HEXED</b> NOV 25
<b>AVENGERS: DOOMSDAY</b> DEC 18	<b>THE ANGRY BIRDS 3 MOVIE</b> DEC 23	<b>JUMANJI: OPEN WORLD</b> DEC 25



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# EVENT CINEMA CALENDAR

Updated through May 14, 2026.  
Contact distributors for latest listings.

**EXHIBITION ON SCREEN**

seventh-art.com

**TURNER & CONSTABLE**

Available now  
Genre: Art

**FRIDA KAHLO**

Available Now  
Genre: Art

**FATHOM ENTERTAINMENT**

fathomentertainment.com

**THE METROPOLITAN OPERA: EL ÚLTIMO SUEÑO DE FRIDA Y DIEGO**

May 30, Jun. 3  
Genre: Performing Arts

**REVOLUTIONARY AMERICA**

May 31-Jun. 2  
Genre: Documentary

**THE AMAZING DIGITAL CIRCUS: THE LAST ACT**

Jun. 4-Jun. 7  
Genre: Animation

**THE BIRDCAGE 30TH ANNIVERSARY**

Jun. 7, 10  
Genre: Classics

**SACRED HEART: HIS REIGN HAS NO END**

Jun. 9, 10, 14  
Genre: Faith-Based

**STUDIO GHIBLI FEST 2026: PONYO**

Jun. 13-17  
Genre: Anime

**OCEAN'S ELEVEN 25TH ANNIVERSARY**

Jun. 21, 24  
Genre: Classics

**BLEACH: THOUSAND YEAR BLOOD WAR - THE CALAMITY**

From Jun. 25  
Genre: Anime

**CITIZEN KANE 85TH ANNIVERSARY**

Jul. 5, 8  
Genre: Classics

**STUDIO GHIBLI FEST 2026: MY NEIGHBOR TOTORO**

Jul. 11-15  
Genre: Anime

**THE FIFTH ELEMENT**

Jul. 26, 27  
Genre: Classics

**WILLY WONKA & THE CHOCOLATE FACTORY 55TH ANNIVERSARY**

Aug. 2, 5  
Genre: Classics

**DCI 2026: BIG, LOUD AND LIVE**

Aug. 6  
Genre: Music

**STUDIO GHIBLI FEST 2026: TALES FROM EARTHSEA 20TH ANNIVERSARY**

Aug. 8, 10  
Genre: Anime

**STUDIO GHIBLI FEST 2026: ONLY YESTERDAY**

Aug. 9, 11  
Genre: Anime

**STUDIO GHIBLI FEST 2026: CASTLE IN THE SKY 40TH ANNIVERSARY**

Aug. 22-26  
Genre: Anime

**HEAVEN IN STONE AND GLASS**

Sept. 20, 23  
Genre: Faith-Based

**NO LIMBS NO LIMITS: THE NICKV STORY**

From Sept. 25  
Genre: Documentary

**STUDIO GHIBLI FEST 2026: PRINCESS MONONOKE**

Sept. 26-30  
Genre: Anime

**GUILLERMO DEL TORO'S PAN'S LABYRINTH 20TH ANNIVERSARY**

From Oct. 9  
Genre: Classics

**GONE WITH THE WIND**

Oct. 10-14  
Genre: Classics

**STUDIO GHIBLI FEST 2026: SPIRITED AWAY 25TH ANNIVERSARY**

Oct. 17-21  
Genre: Anime

**WILDWOOD**

From Oct. 23  
Genre: Animation

**V FOR VENDETTA 20TH ANNIVERSARY**

Nov. 1, 5  
Genre: Classics

**JIMMY**

From Nov. 6  
Genre: Drama

**ROCKY 50TH ANNIVERSARY**

Nov. 7  
Genre: Classics

**A BEAUTIFUL MIND 25TH ANNIVERSARY**

Nov. 22, 23  
Genre: Classics

**THE MALTESE FALCON 85TH ANNIVERSARY**

Dec. 6, 9  
Genre: Classics

**IT'S A WONDERFUL LIFE 80TH ANNIVERSARY**

Dec. 18-25  
Genre: Classics

**ICONIC EVENTS**

iconicreleasing.com

**UFC FREEDOM 250**

Jun. 14  
Genre: Sports

**UFC 329: MCGREGOR VS. HOLLYWAY 2**

Jul. 11  
Genre: Sports

**ELI ROTH'S ICE CREAM MAN**

Aug. 7  
Genre: Horror

**NINJA SCROLL 4K**

Oct. 4, 5, 7  
Genre: Anime

**THE ANGRY BIRDS MOVIE 10TH ANNIVERSARY**

Nov. 13  
Genre: Family

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# BOOKING GUIDE

Partial release calendar for theatrical distribution in North America, 6/1/26 - 6/1/27

Release dates are updated through 4/22/26. Please contact distributors to confirm the latest listings.



**MASTERS OF THE UNIVERSE**  
FRI., 6/5/26 WIDE

**A24**

**THE DEATH OF ROBIN HOOD**

Fri., 6/19/26 WIDE  
**Stars:** Hugh Jackman, Jodie Comer  
**Director:** Michael Sarnoski  
**Rating:** R  
**Genre:** Thr/Dra/Act

**THE INVITE**

Fri., 6/26/26 LTD  
**Stars:** Olivia Wilde, Seth Rogen  
**Director:** Olivia Wilde  
**Rating:** R  
**Genre:** Com/Dra

**AMAZON/MGM**

**MASTERS OF THE UNIVERSE**

Fri., 6/5/26 WIDE  
**Stars:** Nicholas Galitzine, Idris Elba  
**Director:** Travis Knight  
**Rating:** NR  
**Genre:** Act/Adv/Fan  
**Specs:** **M8** HDR BY BARCO

**VERITY**

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

**I PLAY ROCKY**

Fri., 11/13/26 LTD (Fri., 11/20 WIDE)  
**Stars:** Anthony Ippolito, Anna-Sophia Robb  
**Director:** Peter Farrelly  
**Rating:** NR  
**Genre:** Bio/Dra

**THE BEEKEEPER 2**

Fri., 1/15/27 WIDE  
**Stars:** Jason Statham, Jeremy Irons  
**Director:** Timo Tjahjanto  
**Rating:** NR  
**Genre:** Act/Dra

**THE THOMAS CROWN AFFAIR**

Fri., 3/5/27 WIDE  
**Stars:** Michael B. Jordan, Lily Gladstone  
**Director:** Michael B. Jordan  
**Rating:** NR  
**Genre:** Dra/Sus

**SPACEBALLS: THE NEW ONE**

Fri., 4/23/27 WIDE  
**Stars:** Rick Moranis, Bill Pullman  
**Director:** Josh Greenbaum  
**Rating:** NR  
**Genre:** Com/SF

**ANGEL**

**YOUNG WASHINGTON**

Fri., 7/3/26 WIDE  
**Stars:** William Franklyn-Miller, Ben Kingsley  
**Director:** Jon Irwin  
**Rating:** NR  
**Genre:** His/Dra

**THE BRINK OF WAR**

Fri., 8/21/26 WIDE  
**Stars:** Jeff Daniels, Jared Harris  
**Director:** Michael Russell Gunn  
**Rating:** NR  
**Genre:** His/Dra

**RUNNER**

Fri., 9/11/26 WIDE  
**Stars:** Alan Ritchson, Owen Wilson  
**Director:** Scott Waugh  
**Rating:** NR  
**Genre:** Act/Adv

**DRUMMER BOY**

Fri., 11/6/26 WIDE  
**Stars:** Lucas Leach, Joel David Smallbone  
**Directors:** Joel David Smallbone, Ben Smallbone  
**Rating:** NR  
**Genre:** His/Dra

**FOCUS FEATURES (UNIVERSAL)**

**GIRLS LIKE GIRLS**

Fri., 6/19/26 WIDE  
**Stars:** Maya Da Costa, Zach Braff  
**Director:** Hayley Kiyoko  
**Rating:** R  
**Genre:** Dra/Rom

**FINDING EMILY**

Fri., 8/8/26 WIDE  
**Stars:** Spike Fearn, Angourie Rice  
**Director:** Alicia MacDonald  
**Rating:** NR  
**Genre:** Rom/Com

**SIX: THE MUSICAL LIVE!**

Fri., 8/14/26 WIDE  
**Stars:** Millie O'Connell, Aimie Atkinson  
**Director:** Liz Clare  
**Rating:** NR  
**Genre:** Mus/His

**THE UPRISING**

Fri., 9/11/26 WIDE  
**Stars:** Andrew Garfield, Jamie Bell  
**Director:** Paul Greengrass  
**Rating:** NR  
**Genre:** Dra/Act

**SENSE AND SENSIBILITY**

Fri., 10/16/26 WIDE  
**Stars:** Daisy Edgar-Jones, Esmé Creed-Miles  
**Director:** Georgia Oakley  
**Rating:** NR  
**Genre:** Dra/Rom

**WERWOLF**

Fri., 12/25/26 WIDE  
**Stars:** Aaron Taylor-Johnson, Willem Dafoe  
**Director:** Robert Eggers  
**Rating:** NR  
**Genre:** Hor

**LIONSGATE**

**POWER BALLAD**

Fri., 6/5/26 WIDE  
**Stars:** Paul Rudd, Nick Jonas  
**Director:** John Carney  
**Rating:** R  
**Genre:** Com/Mus

**THE FURIOUS**

Fri., 6/12/26 LTD  
**Stars:** Xie Miao, Joe Taslim  
**Director:** Kenji Tanigaki  
**Rating:** R  
**Genre:** Act/Thr

**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  
**Specs:** **M8**

**THE RESURRECTION OF THE CHRIST: PART ONE**

Fri., 3/26/27  
**Stars:** Jaako Ohtonen, Mariela Garriga  
**Director:** Mel Gibson  
**Rating:** NR  
**Genre:** His/Dra

**THE RESURRECTION OF THE CHRIST: PART TWO**

Fri., 5/6/27 WIDE  
**Stars:** Jaako Ohtonen, Mariela Garriga  
**Director:** Mel Gibson  
**Rating:** NR  
**Genre:** His/Dra

**NEON**

**LEVITICUS**

Fri., 6/19/26 WIDE  
**Stars:** Joe Bird, Nicholas Hope  
**Director:** Adrian Chiarella  
**Rating:** R  
**Genre:** Hor/Thr

**THE WRONG GIRLS**

Fri., 8/28/26 LTD  
**Stars:** Kristen Stewart, Alia Shawkat  
**Director:** Dylan Meyer  
**Rating:** NR  
**Genre:** Com/Dra

**PARAMOUNT**

**SCARY MOVIE**

Fri., 6/12/26 WIDE  
**Stars:** Regina Hall, Anna Faris  
**Director:** Michael Tiddes  
**Rating:** NR  
**Genre:** Com/Hor  
**Specs:** **M8**

**JACKASS: BEST AND LAST**

Fri., 6/26/26 WIDE  
**Stars:** Johnny Knoxville, Jason "Wee Man" Acuña  
Dir: Jeff Tremaine  
**Rating:** R  
**Genre:** Com/Act  
**Specs:** **M8**

**PAW PATROL: THE DINO MOVIE**

Fri., 8/14/26 WIDE  
**Stars:** Mckenna Grace, Terry Crews  
**Director:** Cal Brunker  
**Rating:** NR  
**Genre:** Ani/Com  
**Specs:** **M8**

**BY ANY MEANS**

Fri., 9/4/26 WIDE  
**Stars:** Mark Wahlberg, Giancarlo Esposito  
**Director:** Elegance Bratton  
**Rating:** NR  
**Genre:** Cri/Thr

**UNTITLED PARAMOUNT EVENT FILM**

Fri., 9/25/26 WIDE

**STREET FIGHTER**

Fri., 10/16/26 WIDE  
**Stars:** Andrew Koji, David Dastmalchian  
**Director:** Kitao Sakurai  
**Rating:** NR  
**Genre:** Act/Adv  
**Specs:** **M8**

**EBENEZER: A CHRISTMAS CAROL**

Fri., 11/13/26 WIDE  
**Stars:** Johnny Depp, Andrea Riseborough  
**Director:** Ti West  
**Rating:** NR  
**Genre:** Dra/Fan  
**Specs:** **M8**

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**THE ANGRY BIRDS MOVIE 3**

Weds., 12/23/26 WIDE  
**Stars:** Tim Robinson, Lily James  
**Director:** John Rice  
**Rating:** NR  
**Genre:** Ani/Fam  
**Specs:**

**MR. IRRELEVANT:  
THE JOHN TUGGLE STORY**

Fri., 12/25/26 WIDE  
**Stars:** David Corenswet, Isabel May  
**Director:** Jonathan Levine  
**Rating:** NR  
**Genre:** Spo/Dra

**CHILDREN OF BLOOD AND BONE**

Fri., 1/15/27 WIDE  
**Stars:** Cynthia Erivo, Idris Elba  
**Director:** Gina Prince-Bythewood  
**Rating:** NR  
**Genre:** Fan/Act

**THE RESCUE**

Fri., 1/26/27 WIDE  
**Stars:** Brandon Sklenar, Hassie Harrison  
**Director:** Patsy Ponciroli  
**Rating:** NR  
**Genre:** Spo/Dra

**K-POP SUPERSTAR: THE MOVIE**

Fri., 2/12/27 WIDE  
**Stars:** Gia Kim, Ji-young Yoo  
**Director:** Benson Lee  
**Rating:** NR  
**Genre:** Mus/Dra

**SONIC THE HEDGEHOG 4**

Fri., 3/9/27 WIDE  
**Stars:** Ben Schwartz, Kristen Bell  
**Director:** Jeff Fowler  
**Rating:** NR  
**Genre:** Fam/Adv  
**Specs:**



**INSIDIOUS: OUT OF THE FURTHER**  
 FRI., 8/21/26 WIDE

**GET LITE**

Fri., 4/9/27 WIDE  
**Stars:** Storm Reid  
**Director:** Teyana Taylor  
**Rating:** NR  
**Genre:** Dan/Dra

**UNTITLED JAMES WAN  
PARANORMAL ACTIVITY**

Fri., 5/21/27 WIDE  
**Genre:** Hor/Thr

**SEARCHLIGHT PICTURES  
(DISNEY)**

**SUPER TROOPERS 3**

Fri., 8/7/26 WIDE  
**Stars:** Jay Chandrasekhar, Brian Cox  
**Director:** Jay Chandrasekhar  
**Rating:** NR  
**Genre:** Com

**WILD HORSE NINE**

Fri., 11/6/26 WIDE  
**Stars:** John Malkovich, Sam Rockwell  
**Director:** Martin McDonagh  
**Rating:** NR  
**Genre:** Dra/Thr

**SONY**

**SPIDER-MAN: BRAND NEW DAY**

Fri., 7/31/26 WIDE  
**Stars:** Tom Holland  
**Director:** Destin Daniel Cretton  
**Rating:** NR  
**Genre:** Act/SF  
**Specs:**

**INSIDIOUS: OUT OF THE FURTHER**

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

**RESIDENT EVIL**

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

**THE SOCIAL RECKONING**

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

**FLYWHEEL: IGNITION OF THE SOUL**

Fri., 10/16/26 WIDE  
**Stars:** Mario Bregieira, Pérola Faria  
**Directors:** Alex Kendrick, Stephen Kendrick  
**Rating:** NR  
**Genre:** Ins/Dra



**MR. IRRELEVANT:  
THE JOHN TUGGLE STORY**  
 FRI., 12/25/26 WIDE

# Boxoffice PRO 2026 - 2027 Publishing Schedule

## July/August

Giants of Exhibition

Reservation Deadline: June 12

Art Deadline: June 19

## September

Cine>Show | August 24 - 26

Rocky Mountain | September 1-3

Reservation Deadline: July 10

Art Deadline: July 17

Concessions & Entertainment Guide: Deadline July 31

## October

EF&B | Sept 22 - 24 | CineLATAM | Sept 21-23

Fall Summit | Sept 28-Oct 1

Ad Deadline: August 7

Art Deadline: August 14

## November

IAAPA/Family Entertainment Centers

Ad Deadline: October 2

Art Deadline: October 9

## Dec/Jan '27

ICTA Conference 2027

Ad Deadline: November 13

Art Deadline: November 20

## February '27

Dine-In 2027

Ad Deadline: December 4

Art Deadline: December 11

For more information on advertising  
 email Patricia Martin at [patricia.martin@boxoffice.com](mailto:patricia.martin@boxoffice.com)  
 or call 203-788-1447

**KLARA AND THE SUN**

Fri., 11/23/26 WIDE  
**Stars:** Jenna Ortega, Amy Adams  
**Director:** Taika Waititi  
**Rating:** NR  
**Genre:** Dra/SF  
**Specs:** **4D M8**

**ARCHANGEL**

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

**JUMANJI: OPEN WORLD**

Fri., 12/11/26 WIDE  
**Stars:** Dwayne Johnson, Karen Gillan  
**Director:** Jake Kasdan  
**Rating:** NR  
**Genre:** Act/Com  
**Specs:** **4D M8** **REAL D 3D** **HDR BY BARCO**

**THE NIGHTINGALE**

Fri., 2/12/27 WIDE  
**Stars:** Dakota Fanning, Elle Fanning  
**Director:** Michael Morris  
**Rating:** NR  
**Genre:** His/Dra

**LIVE LIKE THAT**

Fri., 2/26/27 WIDE  
**Stars:** Esai Morales, Roselyn Sanchez  
**Director:** Dito Montiel  
**Rating:** NR  
**Genre:** Dra/Bio

**THE LEGEND OF ZELDA**

Fri., 5/7/27 WIDE  
**Stars:** Benjamin Evan Ainsworth, Bo Bragason  
**Director:** Wes Ball  
**Rating:** NR  
**Genre:** Fan/Act

**SONY PICTURES CLASSICS**

**UNIDENTIFIED**

Fri., 6/19/26  
**Stars:** Mila Al Zahrani, Shafi Al Harthi  
**Director:** Haifaa Al Mansour  
**Rating:** NR  
**Genre:** Dra/Cri

**GAIL DAUGHTRY AND THE CELEBRITY SEX PASS**

Fri., 7/10/26 WIDE  
**Stars:** Zoey Deutch, Jon Hamm  
**Director:** David Wain  
**Rating:** NR  
**Genre:** Com

**UNIVERSAL PICTURES**

**DISCLOSURE DAY**

Fri., 6/12/26 WIDE  
**Stars:** Emily Blunt, Wyatt Russell  
**Director:** Steven Spielberg  
**Rating:** NR  
**Genre:** SF/Dra  
**Specs:** **HDR BY BARCO**



**THE DOG STARS**  
 FRI., 8/28/26 WIDE

**MINIONS & MONSTERS**

Weds., 7/1/26 WIDE  
**Director:** Pierre Coffin  
**Rating:** PG  
**Genre:** Ani/Com  
**Specs:** **4D M8** **REAL D 3D** **HDR BY BARCO**

**THE ODYSSEY**

Fri., 7/17/26 WIDE  
**Stars:** Matt Damon, Tom Holland  
**Director:** Christopher Nolan  
**Rating:** NR  
**Genre:** Act/Dra/Fan  
**Specs:** **4D M8** 70 mm

**ONE NIGHT ONLY**

Fri., 8/7/26 WIDE  
**Stars:** Callum Turner, Monica Barbaro  
**Director:** Will Gluck  
**Rating:** NR  
**Genre:** Rom/Com

**FORGOTTEN ISLAND**

Fri., 9/25/26 WIDE  
**Stars:** Dave Franco, Jenny Slate  
**Directors:** Joel Crawford, Januel Mercado  
**Rating:** NR  
**Genre:** Ani  
**Specs:** **REAL D 3D** **HDR BY BARCO**

**OTHER MOMMY**

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

**FOCKER-IN-LAW**

Weds., 11/25/26 WIDE  
**Stars:** Robert De Niro, Ben Stiller  
**Director:** John Hamburg  
**Rating:** NR  
**Genre:** Com  
**Specs:** **HDR BY BARCO**

**VIOLENT NIGHT 2**

Fri., 12/4/26 WIDE  
**Stars:** David Harbour, Kristen Bell  
**Director:** Tommy Wirkola  
**Rating:** NR  
**Genre:** Com/Act

**UNTITLED BLUMHOUSE FILM 2027 1**

Fri., 1/15/27 WIDE

**THE COMEBACK KING**

Fri., 2/5/27 WIDE  
**Stars:** Glen Powell, Madelyn Cline  
**Director:** Judd Apatow  
**Rating:** NR  
**Genre:** Com

**COCOMELON: THE MOVIE**

Fri., 2/26/27 WIDE  
**Director:** Kathleen Thorson Good  
**Rating:** NR  
**Genre:** Fam/Ani

**THE EXORCIST**

Fri., 3/12/27  
**Stars:** Scarlett Johansson, Jacobi Jupe  
**Director:** Mike Flanagan  
**Rating:** NR  
**Genre:** Hor/Dra

**UNTITLED UNIVERSAL EVENT FILM 2027 1**

Fri., 3/19/27 WIDE

**UNTITLED UNIVERSAL EVENT FILM 2027 2**

Fri., 4/2/27 WIDE

**UNTITLED ILLUMINATION EVENT FILM**

Fri., 4/16/27 WIDE

**THE CATCH**

Fri., 5/21/27 WIDE  
**Stars:** Emma Stone, Chris Pine  
**Director:** Dave McCary  
**Rating:** NR  
**Genre:** Rom/Com

**WALT DISNEY PICTURES**

**TOY STORY 5**

Fri., 6/19/26 WIDE  
**Stars:** Tim Allen, Tom Hanks  
**Directors:** Andrew Stanton, McKenna Harris  
**Rating:** NR  
**Genre:** Ani/Fam  
**Specs:** **4D M8** **REAL D 3D** **HDR BY BARCO**

**MOANA**

Fri., 7/10/26 WIDE  
**Stars:** Dwayne Johnson, Catherine Laga'aia  
**Director:** Thomas Kail  
**Rating:** PG  
**Genre:** Adv/Mus/Fam  
**Specs:** **4D M8** **REAL D 3D**

**THE DOG STARS**

Fri., 8/28/26 WIDE  
**Stars:** Margaret Qualley, Josh Brolin  
**Director:** Ridley Scott  
**Rating:** NR  
**Genre:** Act/SF  
**Specs:** **4D M8**

**AVENGERS: ENDGAME (RE-RELEASE)**

Fri., 9/25/26 WIDE  
**Stars:** Robert Downey Jr., Josh Brolin  
**Directors:** Joe Russo, Anthony Russo  
**Rating:** PG-13  
**Genre:** SF/Act/Adv  
**Specs:** **4D M8** **REAL D 3D**

**WHALEFALL**

Fri., 10/16/26 WIDE  
**Stars:** Austin Abrams, Josh Brolin  
**Director:** Brian Duffield  
**Rating:** NR  
**Genre:** Thr  
**Specs:** **4D M8**

**DISNEY'S HEXED**

Weds., 11/25/26 WIDE  
**Directors:** Jason Hand, Josie Trinidad  
**Rating:** NR  
**Genre:** Ani/Fam  
**Specs:** **4D M8** **REAL D 3D**

**AVENGERS: DOOMSDAY**

Fri., 12/28/26 WIDE  
**Stars:** Robert Downey Jr., Pedro Pascal  
**Directors:** Anthony Russo, Joe Russo  
**Rating:** NR  
**Genre:** Act/SF  
**Specs:** **4D M8** **REAL D 3D**

**STAR WARS: A NEW HOPE (50TH ANNIVERSARY)**

Fri., 2/19/27 WIDE  
**Stars:** Carrie Fisher, Harrison Ford  
**Director:** George Lucas  
**Rating:** PG  
**Genre:** SF/Act/Adv

**GATTO**

Fri., 3/5/27 WIDE  
**Director:** Enrico Casarosa  
**Rating:** NR  
**Genre:** Ani/Fam

**UNTITLED DISNEY 2027 1**

Fri., 4/2/27 WIDE

**STAR WARS: STARFIGHTER**

Fri., 5/28/27 WIDE  
**Stars:** Ryan Gosling, Mia Goth  
**Director:** Shawn Levy  
**Rating:** NR  
**Genre:** SF/Act

**WARNER BROS.**

**SUPERGIRL**

Fri., 6/26/26 WIDE  
**Stars:** Milly Alcock, Jason Momoa  
**Director:** Craig Gillespie  
**Rating:** NR  
**Genre:** Act/Adv  
**Specs:** **4D M8** **REAL D 3D** **HDR BY BARCO**

**EVIL DEAD BURN**

Fri., 7/10/26 WIDE  
**Stars:** Charlotte Hope, Jessica McNamee  
**Director:** Francis Galluppi  
**Rating:** NR  
**Genre:** Hor  
**Specs:** **4D M8**

**CUT OFF**

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

**THE END OF OAK STREET**

Fri., 8/14/26 WIDE  
**Stars:** Anne Hathaway, Ewan McGregor  
**Director:** David Robert Mitchell  
**Rating:** NR  
**Genre:** Thr

**PRACTICAL MAGIC 2**

Fri., 9/11/26 WIDE  
**Stars:** Nicole Kidman, Sandra Bullock  
**Director:** Susanne Bier  
**Rating:** NR  
**Genre:** Dra/Rom

**DIGGER**

Fri., 10/2/26 WIDE  
**Stars:** Tom Cruise, Jesse Plemons  
**Director:** Alejandro G. Iñárritu  
**Rating:** NR  
**Genre:** Act/Adv

**CLAYFACE**

Fri., 10/23/26 WIDE  
**Stars:** Max Minghella, Naomi Ackie  
**Director:** James Watkins  
**Rating:** NR  
**Genre:** Act/Cr

**THE CAT IN THE HAT**

Fri., 11/6/26 WIDE  
**Stars:** Bill Hader, America Ferrera  
**Directors:** Alessandro Carloni, Erica Rivinoja  
**Rating:** NR  
**Genre:** Ani/Fam  
**Specs:** **REAL D 3D**

**THE GREAT BEYOND**

Fri., 11/13/26 WIDE  
**Director:** J.J. Abrams  
**Stars:** Glen Powell, Ella Mackey  
**Rating:** NR  
**Genre:** SF/Thr/Dra

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**DUNE: PART 3**  
Fri., 12/18/26 WIDE  
**Stars:** Timothée Chalamet, Rebecca Ferguson  
**Director:** Denis Villeneuve  
**Rating:** NR  
**Genre:** SF/Act  
**Specs:** 70 mm

**ANIMAL FRIENDS**  
Fri., 1/22/27 WIDE  
**Stars:** Ryan Reynolds, Jason Momoa  
**Director:** Peter Atencio  
**Rating:** R  
**Genre:** Com/Ani

**REMAIN**  
Fri., 2/5/27 WIDE  
**Stars:** Jake Gyllenhaal, Phoebe Dynevor  
**Director:** M. Night Shyamalan  
**Rating:** NR  
**Genre:** Rom/Thr

**PANIC CAREFULLY**  
Fri., 2/26/27 WIDE  
**Stars:** Julia Roberts, Elizabeth Olsen  
**Director:** Sam Esmail  
**Rating:** NR  
**Genre:** Thr

**GODZILLA X KONG: SUPERNOVA**  
Fri., 3/27/27 WIDE  
**Stars:** Kaitlyn Dever, Sam Neill  
**Director:** Grant Sputore  
**Rating:** NR  
**Genre:** SF/Act

**THE REVENGE OF LALLORONA**  
Fri., 4/9/27 WIDE  
**Stars:** Raymond Cruz, Jay Hernandez  
**Director:** Santiago Menghini  
**Rating:** NR  
**Genre:** Hor

**F.A.S.T.**  
Fri., 4/23/27 WIDE  
**Stars:** Sam Claflin, Jason Clarke  
**Director:** Ben Richardson  
**Rating:** NR  
**Genre:** Cri/Dra

**BAD FAIRIES**  
Fri., 5/21/27 WIDE  
**Stars:** Cynthia Erivo  
**Director:** Megan Nicole Dong  
**Rating:** NR  
**Genre:** Ani/Com

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