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February – March 2025

CONTENTS

8

The Cinema Foundation Presents " @ the Movies "
Interview with Bryan Braunlich, Executive Director of The Cinema Foundation

20

Defying Gravity
Cinemas Get Creative for a Wicked Weekend

26

All That Jazz
Interview with Dr. Ernesto Acevedo-Muñoz on the Lasting Legacy of the Hollywood Musical

34

Box Office Blue Ribbon Awards 2024
Our Picks for the Biggest and Best Stories, Trends, Movies, and Moviegoing Moments of the Year

40

2024 In Review
The Top 10 Movies of the Year at the Domestic Box Office

46

2025 Box Office Preview
Forecasting the Biggest Films and Moviegoing Weekends of the Year



INDUSTRY

- 8 The Cinema Foundation Presents "@ the Movies"**
Interview with Bryan Braunlich, Executive Director of The Cinema Foundation
- 10 Trade Talk**
News and Notes from the World of Theatrical Exhibition
- 14 Charity Spotlight**
Industry Charity Events and Calendar

THEATER

- 20 Defying Gravity**
Cinemas Get Creative for a *Wicked* Weekend

**"I assure you that a lot of us are going to be anticipating *Wicked: For Good* with hunger and real eagerness. We don't get this feeling for many movies anymore. The gamble paid off."
All That Jazz, p. 26**

ON SCREEN

- 26 All That Jazz**
Interview with Dr. Ernesto Acevedo-Muñoz on the Lasting Legacy of the Hollywood Musical
- 34 Boxoffice Blue Ribbon Awards 2024**
Our Picks for the Biggest and Best Stories, Trends, Movies, and Moviegoing Moments of the Year
- 40 2024 In Review**
The Top 10 Movies of the Year at the Domestic Box Office
- 46 2025 Box Office Preview**
Forecasting the Biggest Films and Moviegoing Weekends of the Year
- 57 Event Cinema Calendar**
- 58 Booking Guide**



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Proctor Companies designed and built the redemption center at the Lucky Strike family entertainment center in Northfield, Colorado. The well-lit displays feature enticing prizes to encourage customers to play more, spend more, and leave with a memorable experience.

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

A NEW BENCHMARK

➔ Optimism has returned to exhibition. A strong rally to finish 2024 helped chart a path for what we expect to be the best box office of the postpandemic era to date, making way for a recovery that was delayed by the 2023 actors' and writers' strikes. We cover the 2024 box office resurgence in our annual preview, which you can find in the On Screen section of this issue. Our look back at the biggest stories, movies, and surprises for theatrical exhibition in 2024 takes center stage in this edition. A big part of that coverage focuses on Disney's banner year—the first studio to hit \$2 billion domestically in the postpandemic era—and how its success helped drive a stellar second semester at the box office. We also highlight exhibitors' marketing efforts nationwide during the historic 2024 Thanksgiving weekend, showcasing some of the most inventive lobby displays and activations that helped fuel the highest-earning November weekend of all time.

Elsewhere in this issue, we look to the months ahead in our annual box office preview. Our BOXOFFICE PRO Forecasting Panel—experts from exhibition, distri-

bution, and premium large formats—has provided great insight into our expectations for this year. In the back half of this issue, you'll find our quarter-by-quarter breakdown of the movies that will play a leading role in reaching this year's new box office benchmark.

And if you're reading this at the 2025 Dine In Cinema Summit, please keep an eye out for me. I'm looking forward to returning to the event and networking with industry members in the lead-up to CinemaCon 2025. ▶

DANIEL LORIA
SVP Content Strategy and Editorial Director,
BOXOFFICE PRO

"A strong rally to finish 2024 helped chart a path for what we expect to be the best box office of the postpandemic era to date."

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@ the Movies 8 | Charity Spotlight 10 | Trade Talk 14

INDUSTRY



“Classic Cinemas’ Paramount Theatre location was buzzing with excitement as families from all over Kanakee, Illinois, enjoyed a free holiday screening of *The Grinch* generously funded by the late Dennis Shoup.”

Charity Spotlight, p. 11

THE CINEMA FOUNDATION PRESENTS “@ THE MOVIES”

Interview with Bryan Braunlich, Executive Director of The Cinema Foundation

➔ **How did The Cinema Foundation decide to go from the “return to the movies” incentive of a national discount day to what we’re seeing now: a multiday, year-long campaign with different interactions and activations?**

The program served a huge purpose over the first two years that we did National Cinema Day, [which was about] the excitement on a singular day of moviegoers getting back to the cinema. We saw people returning to the cinema, and we didn’t need that jolt of a singular day of eight and a half million people coming on a discount. We started to look at the data from National Cinema Day and how to turn the program into a longer-term campaign that focuses on various aspects of the moviegoing experience. We took a step back and looked at the program and at dates throughout 2025, which, objectively, is going to be a huge year for the cinema, and [said] “Where are the holes? Where can we fit in?”

I think what we came up with in this program that we’re calling “@ the Movies” is something really exciting. We’re working with our studio partners and, of course, the exhibitors on eventizing days that are not necessarily tied to a discount. There might be discounts on certain offerings, but it’s really a celebration of going to the movies with each one of these days, starting in January with National Popcorn Day, which, of course, is everyone’s favorite moviegoing snack.

The year kicked off with National Popcorn Day on January 19. Up next, on April 19, we have Sneak Saturday. What can you tell us about that program?

We’re most excited about this opportunity, which sort of came to us from some of our European exhibitors, who participated in what they call Discovery Days. Now, Discovery Days in Europe felt like a trailer fest in many ways. Here domestically, we started thinking, “Well, how can we figure out how to take some of this stuff at CinemaCon, the learnings we’re getting



“The Cinema Foundation is committed to this yearlong campaign by offering exhibitors opportunities to engage with their communities in fun and exciting ways.”

from our European counterparts, and create a program that really excites consumers about the upcoming summer 2025 blockbusters or the end of 2025?”

We started having conversations with our studio partners about what that would look like. We’re still working out the details with our studio partners, and they see this as an opportunity to take some of that content and manipulate it in a way that feels authentic for the consumer, whether it’s a behind-the-scenes piece or talent introducing the trailers. Some of it is going to live at CinemaCon only, but what are the

components we can take that celebrate the beauty of the movies and put them into a program?

I will tell you that from some of the preliminary conversations, there’s been a lot of excitement. Some things have been thrown out that I was like, “Wow, if this comes to fruition, moviegoers are going to go bananas.” I think it’s going to be a really exciting day. We’re looking at the concept of two showtimes, one geared more towards families with the family content and then one with PG-13 content, but with some core content in the middle. I think consumers are going to be excited about it. It’s just a really fun way to have people come to the theater and see some really cool stuff.

If we look at the calendar from the first weekend of May through the first weekend of August, there is at least one, if not multiple, tentpoles that could break out at the box office every single week. This is a great welcome to the prepandemic days of a robust and diverse theatrical release schedule, and I love that the preview day is two weeks

before that moviegoing season starts, because it will feel like that. And of course, that leads us to the next date of the “@ the Movies” campaign on August 15 with Date Night.

Date Night @ the Movies was just a natural fit. When we put together this calendar, there were a lot of people like, “Why aren’t you doing date night on Valentine’s Day?” When we looked at the calendar, we started to look at the end of summer and parents needing a night away. Date night is also not necessarily linked to romantic love. You could take a father-daughter date or a friend date, whatever date night means to you, but there’s something inherent about a date and the movies. I think there will be a lot of excitement from exhibitors to lean into what date night means.

I’m sure there’s going to be some two-for-one combos. Maybe some rom-coms could come back. Maybe there’s something that studios haven’t even thought of dropping yet, but then they see Date Night @ the Movies. And it’s like, “Let’s just drop that there.” There’s a lot of opportunity, and we’re really excited about exploring what date nights look like. As the foundation is a 501(c)(3), we’re looking at different partners along the way to help support this campaign, and we’re having some really good conversations with some fun brands that could help support a cool

day like Date Night again.

We’re giving the tools to exhibitors to be creative. All of these days are a great way to be an open house. If you’ve had infrequent moviegoers, this is the day to shine and show what it is like to go to the movies. For your core moviegoers, it’s a day to celebrate them as well.

The final day in the “@ the Movies” campaign, November 9, is Family Day @ the Movies. Looking at the release calendar, this is a creative way to put that in, because you’ve got a couple of family titles nearing the end of their respective runs. Families can go in and watch something again or catch up with this post-Halloween and preholiday November frame.

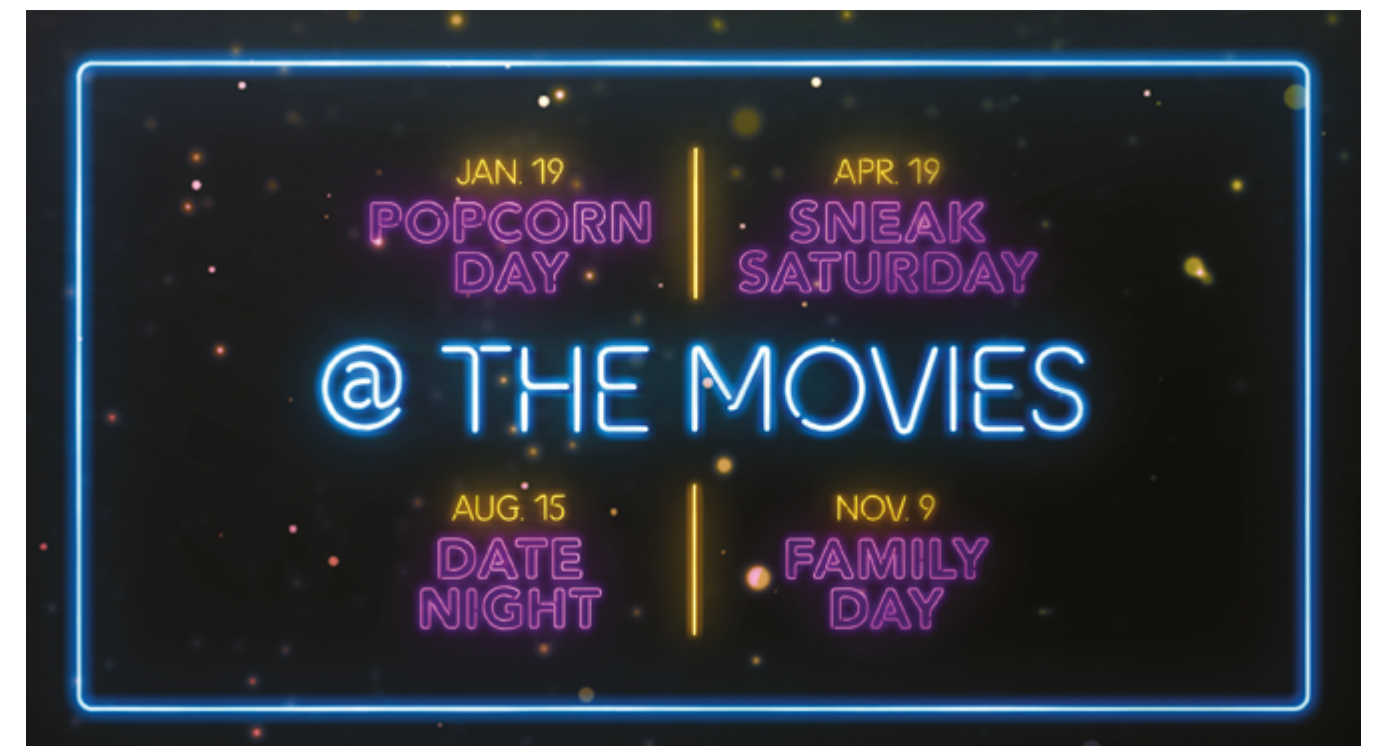
Over the past couple of years with National Cinema Day, we did a survey, and we noticed that family is really overindexed. Part of that could have been the pricing component, but we thought that this is such a great segment to focus on what family means. And again, there’s obviously the traditional family of parents and kids, but also your found family; what family means to you.

You’re exactly right, we looked at the time frame, and it was like, “Let’s throw something [in there] before the holiday rush.” Is there something, as we’re talking

with our studio partners, like sneak peeks of upcoming holiday films that could drop on that day? We’re not sure yet exactly what that looks like, but it’s an opportunity to reset. I know how stressful everything can be, so it’s a time to just sit with your family before all the craziness starts. Enjoy an afternoon or an evening at the movies.

As we know, moviegoing begets moviegoing. You have to get that habitual moviegoer back, and that’s exactly what you guys are devising. It’s not just about discounting something. This is making sure that you prioritize the experience, that you make it flexible for every exhibitor to participate in the way that’s right for them and create the moviegoing habits that we so dearly need to get back to.

Yes, it’s all about frequency and consistency. The beautiful thing about this campaign is that we’re trying four activations throughout the year. We’re going to learn a lot from the “@ the Movies” concept. Could you plug in other activations that might organically come up? Whether it’s an Anime Day @ the Movies or whatever you might want to throw in there. I think it’s a great foundation for the evolution from a singular day to building that frequency, building that moviegoing begets moviegoing, and bringing everyone back to the cinema on a consistent basis. ▶



CHARITY SPOTLIGHT

WANDA GIERHART FEARING HONORED AT HEART OF SHOW BUSINESS LUNCHEON

→ Cinemark executive Wanda Gierhart Fearing was honored by Variety's Southern California chapter at their Heart of Show Business Luncheon on December 12. The Heart of Show Business Luncheon is an annual event celebrating individuals who have made significant contributions to the entertainment industry while exemplifying the spirit of philanthropy. Fearing was recognized for her outstanding contributions to the entertainment industry and her commitment to community engagement.

As the executive vice president and global chief marketing and content officer for Cinemark, one of Variety's biggest and most loved supporters, Fearing leads her team in celebrating the shared, immersive experiences that movie theaters provide. She bridges the content and customer sides of the business and places moviegoers at the center of all outreach efforts, keenly aware of the emotional place that movie theaters have in our culture. Under her strategic leadership, the Cinemark marketing department has undergone a comprehensive transformation, with sophisticated, data-driven strategies that have propelled the company's digital and e-commerce capabilities and best-in-industry loyalty program. Fearing has driven a refresh of the Cinemark brand across both physical and digital spaces. She has seamlessly led the implementation of these changes across the entire organization, working with multiple departments to put movie lovers at the center of all initiatives.

With more than 25 years of experience in high-profile marketing, merchandising, and executive leadership roles with brands like Neiman Marcus Group, Travel Smith, L Brands, and more, Fearing's strategic vision and customer-driven motivation deliver meaningful results, while her

sharp business acumen drives forward company objectives and counsels company leadership and boards.

Fearing is dedicated to empowering her team by fostering an environment of curiosity and continuous learning. She also encourages collaboration and ensures that mentorship remains a cornerstone of her department. Her deep passion for local communities and organizations is evident in her work alongside both internal and external partners as she consistently strives to uplift those around her. Her commitment to excellence and community aligns seamlessly with the mission of Variety - The Children's Charity, which supports underprivileged and disadvantaged children in Southern California through grants and programs.

"Wanda's remarkable achievements in

the marketing sector and her dedication to mentorship and community service make her a perfect honoree for this year's luncheon," said Steve Bunnell, president of the board of directors of Variety of Southern California.

"Wanda's dedication to philanthropy and community involvement, her passion for creating exceptional customer experiences, and the significant impact she has in advancing our company and industry make her truly deserving of this recognition," added Sean Gamble, Cinemark president and CEO. "Always keeping people and movie lovers at the forefront of her efforts, she has radically transformed how we engage our guests at Cinemark and helped to meaningfully strengthen the cinematic entertainment they enjoy." ■



→ New York City's cinema community gathered at Churrascaria Plataforma on Thursday, December 5, for the Motion Picture Club's (MPC) annual holiday party, a tradition that brings film professionals from around the country to the Big Apple for an afternoon of food and fellowship. At this year's event, Deluxe's Mary Tackett-Brenkus was honored with the Nat Stern Outstanding Achievement Award in honor of her years of service to the industry. Another highlight of the evening came when 3-year-old Kenzie was gifted a mobility bike courtesy of Variety - the Children's Charity of New York, one of the many charities the MPC is proud to donate to. In 2024, the MPC gifted over \$88,000 to local and industry charities, including the Will Rogers Motion Picture Pioneers Foundation, Rising Ground, Ronald McDonald House Charities, and Variety Boys & Girls Club of Queens. Mark your



calendars for the MPC's next event, the annual Max Fried Golf golf outing and "Night Before" Cocktail Party on June 4-5.



On Saturday, November 2, Variety's Kansas City chapter welcomed nine new children into the Go Baby Go family. Each child received a modified rideable toy car, specially customized to enhance independent mobility. The Go Baby Go program is one of Variety of KC's flagship programs and often serves as a family's first introduction to Variety KC. The program wouldn't be possible without the support of consulting physical therapists and The Barstow School's Robotics Team 1939, who are dedicated Variety KC partners.

→ Variety KC is building the first mobile accessible restroom in Kansas City. This trailer will travel to events, fairs, and large public gatherings across the metro area. Not only is the trailer fully accessible, it includes a Hoyer lift and an adult-sized changing table, so people of all abilities can enjoy events without worrying about where to use the restroom. This initiative started in 2023 when many Variety KC families could not attend the Super Bowl Parade because of the lack of an accessible restroom. The trailer will be launched in the beginning of February with a ribbon cutting.



→ Classic Cinemas' Paramount Theatre location was buzzing with excitement as families from all over Kanakee, Illinois, enjoyed a free holiday screening of *The Grinch* generously funded by the late Dennis Shoup. Shoup was a lifelong Classic Cinemas guest who left behind his lifetime accumulation of Classic Rewards points so the families and kids of Kanakee could enjoy a night out at the movies. Classic Cinemas General Managers Hailey Siegel and Andrea Nicolos raffled off a year-long movie pass—generously donated by Fandango—good at Classic's Meadowview and Paramount theaters to one lucky family, after delivering a heartfelt tribute to Shoup, their favorite Classic Cinemas guest. ■

UPCOMING EVENTS

FEBRUARY 1

Join the Variety Club of Buffalo in Lancaster, New York, for Dance Back in Time, a special night filled with music, food, drinks, a raffle, and much more, all supporting the kids of Buffalo and Western New York.

varietybuffalo.org

FEBRUARY 2

Join Variety KC on Sunday, February 2, for its Second Annual Family Sweetheart Dance, held at the Applause Club inside Kansas City's Starlight Theatre. All Variety KC families and volunteers, plus anyone who supports Variety KC's #InclusionRevolution, are invited to dress up and enjoy a fun afternoon of dancing, friendship, and smiles. This is an all-abilities, inclusive event for families to come together and enjoy a memorable afternoon.

varietykc.org

FEBRUARY 6

Variety - the Children's Charity's Detroit chapter is pleased to announce the return of a winter fan-favorite event: Variety Cocktails & Cuisine, held at the Townsend Hotel in Birmingham, Michigan. During the event, Variety supporters will socialize and stroll their way through the evening with some of the Detroit metro area's most talented chefs. Food, beverages, raffle opportunities, valet parking, and entertainment will be provided.

variety-detroit.com

MARCH 2

Since 1975, Iowans have joined to contribute their time, talent, and hearts to the annual Variety Telethon, the foundation Variety - the Children's Charity of Iowa was built upon and the highlight of each year. Tune in to We Are Iowa Local 5 News to catch the 50th Variety Telethon, or join fellow Variety supporters at the Des Moines Heritage Center for a watch party featuring appetizers, drinks, and a short preshow program.

varietyiowa.com

MARCH 8-9

Save the date: The 2025 Variety Kids Telethon takes place the weekend of March 8 and 9, with proceeds benefitting the children of Buffalo and Western New York.

varietybuffalo.org

MARCH 17

Variety of the Desert's annual golf scramble brings the community together at Indian Wells Country Club to enjoy a round of golf in a picturesque setting while supporting the children of the Coachella Valley.

varietyofthedesert.org

APRIL 11

Supporters of Variety's Iowa chapter are invited to the 2025 Spirits of Spring event, where they'll be able to sample wine, beer, liquor, and appetizers from local vendors. The evening will also include an auction and a specialized bike presentation. Any funds raised will stay in Eastern Iowa to help local children who are at-risk, underprivileged, critically ill, or living with special needs.

varietyiowa.com

APRIL 13

Who wouldn't want a steak dinner while tasting a multitude of rare whiskeys and cigars, all while giving back to the community? All proceeds for this special event go to Variety - the Children's Charity of Iowa. A lucky someone will even go home with a bottle of delicious bourbon.

varietyiowa.com

APRIL 25

Variety of Illinois' annual gala is set for April 25, 2025. Save the date, and get ready for an evening of giving and glamor.

varietyiowa.com

MAY 3

Variety KC is headed to the derby with this year's Heart of Inclusion Gala, held at the Overland Park Convention Center. Attendees are in for an evening of elegance and excitement featuring stunning hats, delectable food and beverages, and live entertainment.

varietykc.org

MAY 3

The Illumination Ball (formerly the Gold Heart Gala) is the largest fundraising event of the year for Variety's Manitoba chapter. Attendees can expect an evening of glitz and glamor with gourmet delights, fine wines, and an exclusive live auction, all while enjoying captivating entertainment and heartfelt stories from families who have benefited from Variety's support.

varietymanitoba.com

MAY 9

On May 9, Variety's Iowa chapter will host the Third Annual Sporting Clay Classic, held at the New Pioneer Clay Target Center in Waukee, Iowa. There will be a happy hour after the shooting. Any funds raised will support children who are at-risk, underprivileged, critically ill, or living with special needs.

varietyiowa.com

MAY 11

Grab your coworkers and friends and put together a team of 10 to compete in Young Variety's Second Annual Kickball Tournament, held in George Davis Softball Park in Des Moines, Iowa. T-shirts and lunch will be provided.

varietyiowa.com

JUNE 2

Variety - the Children's Charity of Pittsburgh's annual golf outing will be held on June 2 at the Longue Vue Club in Penn Hills, Pennsylvania.

varietypittsburgh.org

JUNE 4-5

New York City's Motion Picture Club has set the dates for their highly anticipated summer events: June 4 for their annual Max Fried "Night Before" Cocktail Party and June 5 for the traditional golf outing.

motionpictureclub.org

JUNE 8

Join Variety's Iowa chapter for their Second Annual Variety Car Show, held at Des Moines Area Community College's Ankeny Campus, Lot L. There will be food available for purchase, a live auction, and a bike presentation for a child living with special needs. A \$20 donation the day of the event gets your car or bike entered in the car show.

varietyiowa.com

JUNE 12

Mark your calendars for Variety KC's annual Hy-Vee Golf Tournament, held on Thursday, June 12, at the Golf Club at Creekmore in Raymor, Missouri.

varietykc.org

JUNE 16

Variety of Detroit's 26th Annual Variety Kovan Golf Classic will take place on Monday, June 16, at Tam-O-Shanter Country Club in West Bloomfield, Michigan. Last year's event raised nearly \$200,000 to support the children of Variety, Friendship Circle, and C.S. Mott Children's Hospital.

varietydetroit.org



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TRADE TALK

CINEMACon 2025 WELCOMES MAJOR STUDIOS

→ CinemaCon 2025 will host the major Hollywood studios and showcase their upcoming theatrical slates at Caesars Palace in Las Vegas from March 31–April 3. Lionsgate, Paramount Pictures, Sony Pictures, Universal Pictures/Focus Features, The Walt Disney Studios, and Warner Bros. Motion Picture Group will all preview their theatrical releases. For the first time, Amazon MGM Studios will join the CinemaCon main stage studio presentations at The Colosseum at Caesars Palace, with additional programming to be announced.

“We are thrilled and honored to welcome all of our studio partners back to CinemaCon in 2025, and we are excited to add Amazon MGM Studios to the lineup,” said Michael O’Leary, NATO president and CEO. “This powerhouse group of the world’s greatest filmmaking studios speaks directly to the cultural and economic power of the cinema. Our friends in the studios know that movie fans want to see the magic they make on the big screen, and they also know that movies that start their journey in the theater are more successful than those that do not. We applaud their commitment to theatrical exhibition and look forward to an amazing week seeing all the great stories they are bringing to movie fans in the year ahead.”

“We are grateful for the continued support from the studios, filmmakers and stars, vendors, and, of course, our NATO members, the theater owners,” said Mitch Neuhauser, CinemaCon managing director. “We’ve got some exciting surprises and changes in store for this year’s CinemaCon, and we can’t wait to welcome everyone back to Las Vegas.”



CINEMACon 2025: CINEMARK CEO SEAN GAMBLE TO RECEIVE NATO MARQUEE AWARD

→ Sean Gamble, president and CEO of Cinemark, will be honored with the 2025 NATO Marquee Award at this year’s CinemaCon, the world’s premier showcase of theatrical exhibition. NATO recognizes Gamble’s unwavering dedication, commitment, and service to the motion picture theater industry. He will receive the industry’s highest tribute as part of CinemaCon’s “State of the Industry” program on Tuesday, April 1, 2025.

“Sean is the perfect choice for the NATO Marquee Award,” commented Michael O’Leary, NATO president and CEO. “He is a pro-business, pro-consumer leader and is highly respected across the entire industry for his incredible business acumen and deep understanding of studio and exhibitor relations. Sean is always looking to the future, and in working with his

amazing team at Cinemark, he is driving the next generation of theatrical innovation. This award recognizes that leadership and his commitment to making movie theaters the premier entertainment experience for generations.”

Gamble is thrilled to receive the award. “I am deeply honored to receive the 2025 NATO Marquee Award. This recognition is a testament to the incredible dedication and hard work of our entire Cinemark team, both past and present,” Gamble said. “We have embraced innovation, enhanced the moviegoing experience, and positioned our company for growth and success while navigating unprecedented challenges over the past few years. I am grateful to NATO for this prestigious award and remain confident that through our collaborative industry efforts, cinemas will remain a preferred destination for premium entertainment, bringing people together and enriching communities.”

As a part of the Cinemark executive team since 2014, Gamble has provided

steady leadership throughout multiple major company and industry developments, including the closure and re-opening of Cinemark’s entire theater circuit during the Covid-19 pandemic, the evolution of the theatrical window, and a reduced volume of film releases caused by the pandemic and strike-induced production stoppages. Additionally, he has been a key driver of and contributor to the advancement of Cinemark’s global business operations, including the conversion to reclined seating, the expansion of premium technologies and food and beverage offerings, the ongoing enhancement of marketing and programming capabilities to increase moviegoing and loyalty, the introduction of the first U.S. exhibitor-owned monthly subscription program, and optimizing operating practices and workforce management processes.

As an active member of NATO, Gamble is a well-known advocate of the theatrical experience, fostering and supporting strong relationships with historical and emerging studio partners to maximize box office for traditional and alternative content releases.

Before assuming the role of CEO at the beginning of 2022, Gamble held multiple leadership roles of increasing responsibility within Cinemark, including CFO from 2014 to 2021, CFO and COO from 2018 to 2021, and president in 2021. Before joining Cinemark, he worked for the Comcast Corporation as executive vice president and was CFO of Universal Pictures within NBCUniversal from February 2009 to April 2014. He joined Comcast after 15 years at the General Electric Company, where he held multiple senior leadership positions. Gamble is a Six Sigma Black Belt and avid champion of Cinemark’s continuous improvement programs, encouraging all team members to pursue strategic streamlining and business process improvements across the organization.



ALAMO DRAFTHOUSE TO OPEN NEW THEATERS IN SAN FRANCISCO BAY AREA

→ Alamo Drafthouse Cinema continues to expand by announcing two new San Francisco Bay theaters: Alamo Drafthouse Mountain View and Alamo Drafthouse Westfield Valley Fair. The new locations join the existing Alamo Drafthouse New Mission (opened in 2015). They will take over spaces from ShowPlace ICON; the Austin-based cinema-eatery plans to have the theaters fully converted and open to guests by summer 2025. Updates to the theaters will include premium reclining leather seats, a revamped culinary and bar experience, and immersive themes unique to each location.

The new Alamo Drafthouse Mountain View will be in a 64,500 square foot space in The Village at San Antonio Center, a high-end, mixed-use retail center. It will feature 10 auditoriums updated with approximately 1,100 luxury recliner seats. The Alamo Drafthouse Westfield Valley Fair will be in a 62,228 square foot space at Westfield Valley Fair, an upscale shopping center in the heart of Silicon Valley. It will feature 10 auditoriums with approximately 1,500 luxury recliner seats. Both locations will feature 4K digital projection and immersive Dolby Atmos sound systems. In celebration of its expansion in the Bay Area, Alamo Drafthouse will also be giving away five free, yearlong, two-person subscriptions to Alamo Season Pass, its monthly subscription service that entitles subscribers to one free movie per day.

“By 2025, we’ll have been in San Francisco for 10 years, and this feels like the perfect way to celebrate the decade of support and enthusiasm we’ve received from Bay Area film fans,” said Michael Kustermann, Alamo Drafthouse CEO. “It’s an area we love that has shown us a lot of love back, and we’re thrilled to be able to expand and provide our unique experience to more people.”

David Sternberg, the west region head of Brookfield Properties, is enthusiastic about the new addition. “We couldn’t be more excited to roll out the red carpet for Alamo Drafthouse at The Village at San Antonio Center,” Sternberg said. “Their creative approach to film and food is sure to be a hit with our community in Mountain View, and we can’t wait to welcome everyone to their grand opening next spring.”

“Alamo Drafthouse’s innovative cinema experience perfectly complements Westfield Valley Fair’s commitment to providing an array of premium, diverse offerings for our guests,” said Colin Shaughnessy, the executive vice president and director of U.S. leasing at Uni-bail-Rodamco-Westfield. “Valley Fair has established itself as a one-stop destination for the best in retail, dining, and leisure, and the introduction of Alamo Drafthouse—with its emphasis on delicious food, local draft beers, craft cocktails, and signature programming—is a natural fit. As we continue to elevate our guest experience and reinforce our status as a premier Northern California destination, we look forward to bringing this best-in-class moviegoing experience to our visitors.”

THE BOXOFFICE COMPANY ANNOUNCES NEW ORGANIZATION, PROMOTES STAN RUSZKOWSKI TO CEO

➔ The Boxoffice Company, a leading provider of data, tech, and marketing solutions for the cinema industry, announced a new organization of its business lines, promoting Stan Ruszkowski to the role of chief executive officer.

Ruszkowski joined The Boxoffice Company in 2016 after holding positions at Warner Bros. and France's Canal+. He was promoted to president in 2018 and will step into the CEO role following the departure of former CEO Julien Marcel, who left the company to found Cine Group, based in France.

"I am incredibly excited to lead The Boxoffice Company during a transformational period for the cinema industry, where our ambitions meet the opportunities presented by the evolving ways movies are distributed, marketed, and consumed by global audiences," said Ruszkowski. "It is an honor to follow in the footsteps of an exceptional leader like Julien Marcel, whose contributions established this company as one of the most trusted partners in the cinema business."

"After many incredible years building The Boxoffice Company and shaping its growth, I am excited to embark on new entrepreneurial and philanthropic ventures," commented Julien Marcel, reflecting on his departure. "I leave with immense pride in what we have accomplished and deep gratitude for the talented team I've enjoyed leading. I am confident in the company's future and will continue to cheer on its success as the CEO of its first Channel Partner, Cine Group."

In addition to Ruszkowski's appointment as CEO, The Boxoffice Company has streamlined its business lines under the following leadership divisions:

Marine Suttle has been appointed managing director for Boost, The Boxoffice Company's cinema marketing and digital services platform. Suttle will focus on the development, production, and maintenance of Boost's digital ticketing and exhibitor marketing activities, delivering industry-leading websites, mobile apps, and e-commerce integrations for cinema chains worldwide.

Charles Biberson will remain chief financial officer (CFO), ensuring the



group's financial stability, while overseeing all administrative functions of its operations.

Guillaume Filliere will continue as chief technology officer (CTO), leading innovation and technology development to ensure The Boxoffice Company remains at the forefront of business solutions for the cinema industry.

Hasaun Harris has been appointed managing director for The Boxoffice Company's Data division, encompassing the Pulse, Source, and Media brands. Harris will lead the teams developing, producing, and maintaining the world's leading cinema showtime aggregator, while developing business intelligence solutions for cinemas, distributors, and studios.

In addition to his role as CEO, Stan Ruszkowski will continue to serve as the managing director of Boxoffice Networks. Launched in 2020, Boxoffice Networks is one of the world's premier digital content platforms, encompassing over 100 channels on all major social media

networks and amassing over 2 billion monthly views.

This leadership transition marks a new chapter for The Boxoffice Company as it prepares to launch new digital, marketing, and business intelligence solutions for the global cinema industry. With a combined staff of over 200 employees across offices in seven countries, the group's new organization is designed to streamline its operations and better respond to market conditions and new opportunities.

"Our newly formed leadership team is comprised of longtime employees at The Boxoffice Company coming together as part of a broader strategy to better support our expanding global business," said Ruszkowski. "This new organization gives each of our divisions the autonomy to better respond to market conditions and client demands with cutting-edge innovations, while ensuring the continued reliability of our legacy business activities. We remain fully committed to promoting the cinema industry at every level and look forward to better serving our clients worldwide." ■

THE BOXOFFICE COMPANY ANNOUNCES STRATEGIC PARTNERSHIP WITH CINE GROUP FOR THE FRENCH MARKET

➔ The Boxoffice Company, a global leader in cinema data solutions, marketing tools, and digital services, has entered a strategic partnership with Cine Group, a newly formed entity created by Julien Marcel.

Marcel, founder and former CEO of The Boxoffice Company, launched Cine Group as a new entity dedicated to serving the French cinema market. Cine Group has become The Boxoffice Company's first official and exclusive Channel Partner, leveraging its deep understanding of the local market. The company plans to replicate this model internationally in markets requiring strong local expertise.

Cine Group has acquired the French exhibitor operations that were previously under The Boxoffice Company, including a point of sale system, online cinema ticketing, web and mobile services for exhibitors, and the trade publication BOXOFFICE PRO FRANCE. The new entity



will serve over 500 cinemas in France, representing 30 percent of the French cinema market, while maintaining exclusive distribution rights for The Boxoffice Company's innovative SaaS platform, Boost.

"Through this Channel Partner model, we are empowering trusted local partners like Cine Group to adapt and deliver our technologies in ways that best serve their

markets," said Ruszkowski. "This approach strengthens our ability to innovate globally while maintaining a deep commitment to local markets."

"It's a privilege to return to the entrepreneurial roots of this business and to build upon its success with a renewed focus on the French market," added Marcel. "Cine Group will work closely with cinemas to develop solutions perfectly tailored to their needs."

The recent announcements of Ruszkowski's promotion and Cine Group's creation reflect The Boxoffice Company's ambitious strategy for international growth and market-specific adaptability. As the company continues to expand its global footprint, it will pursue additional Channel Partner opportunities in territories requiring localized solutions and expertise, signaling a promising future for the company and its partners.

"Our new organizational structure and Channel Partner strategy ensure that we can deliver the most advanced tools and services to the cinema industry, regardless of geography," said Ruszkowski. "Together with our partners, we will continue to champion the magic of cinema." ■

THE WALT DISNEY COMPANY NAMES TONY CHAMBERS PRESIDENT OF EMEA

➔ The Walt Disney Company has named Tony Chambers as president of The Walt Disney Company, EMEA, as it restructures its entertainment businesses in the region to ensure that they function to further unify the company's global strategy. With Chambers taking on this new role, a new global head of theatrical distribution will be named in the near future. Chambers will report to Disney Entertainment co-chairmen Alan Bergman and Dana Walden and ESPN chairman Jimmy Pitaro. Current EMEA president Jan Koeppen is stepping down in February as part of the restructuring.

In the new organizational structure, several of the company's lines of business in the region, including direct-to-consumer, ad sales, platform distribution, networks, studio marketing, theatrical distribution, and sports, will now report directly to the global business leaders of those divisions, who will have profit and loss oversight of their respective regional businesses in EMEA. The regional president will continue to be the company's representative in the region and will be responsible for consolidating strategic priorities and financials and coordinating teams at the regional level, leading local initiatives that span across businesses (excluding Disney Experiences), and overseeing shared service functions, including human resources, communications, and finance.

"EMEA is a key region in terms of the success of our business globally, and as we realign our strategy for our entertainment



businesses there, we are fortunate to transition between two fantastic leaders," said Disney Entertainment co-chairs Bergman and Walden and ESPN chairman Pitaro in a shared statement.

"Tony Chambers is a seasoned senior executive who has a highly collaborative style and stellar

reputation in EMEA and across the company, and he brings a wealth of experience to this important new role. We look forward to continuing to accelerate our growth in EMEA and around the world, and we are immensely grateful for Jan's exceptional contributions, which have made a meaningful and enduring difference to this team and the company during his tenure."

"I'm truly honored to be leading the world-class EMEA team in this new capacity," Chambers commented. "It's a dynamic region that has gone through incredible, positive change over the past several years, and I'm very eager now to build on that momentum."

"I'm grateful for the incredible six years I have had at Disney, working with some of the most talented and creative people in the industry through a period of profound transformation and growth as we launched and established Disney+ in the region," Koeppen added. "I leave with a full heart and with great pride in the exceptional Disney EMEA team." ■



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Wicked Creative 20

THEATER



“The film reached borderline ubiquity. With so many promo spots and brand collaborations, everyone knew when *Wicked* was coming out.”

Defying Gravity, p. 20

DEFYING GRAVITY

Cinemas Get Creative for a *Wicked* Weekend

BY REBECCA PAHLE



→ The final six weeks of 2024 were a thrilling time for domestic exhibition. A slew of releases across the ratings, genre, audience, and budget spectrums left moviegoers spoiled for choice.

The holiday season kicked off in grand fashion on November 22 with the release of Universal's *Wicked* and Paramount's *Gladiator II*, in a canny bit of counterprogramming reminiscent of *Barbenheimer*.

And the comparisons don't end there. During the first weekend of the *Barbenheimer* phenomenon, Universal Pictures executive Jim Orr spoke with *Boxoffice PRO*, saying, "When audiences realize the occasion is worth the value proposition, they come out to theaters—and they come out in droves." Studios, exhibitors, and vendors worked together to make *Barbenheimer* weekend an event for cinema guests, and their efforts paid off. In theaters across the United States and Canada, moviegoers arrived in droves,



1. Alamo Drafthouse
2. Marcus Theatres
3. Cinemark
4. AMC Theatres
5. Emagine Entertainment
6. Cinergy Entertainment



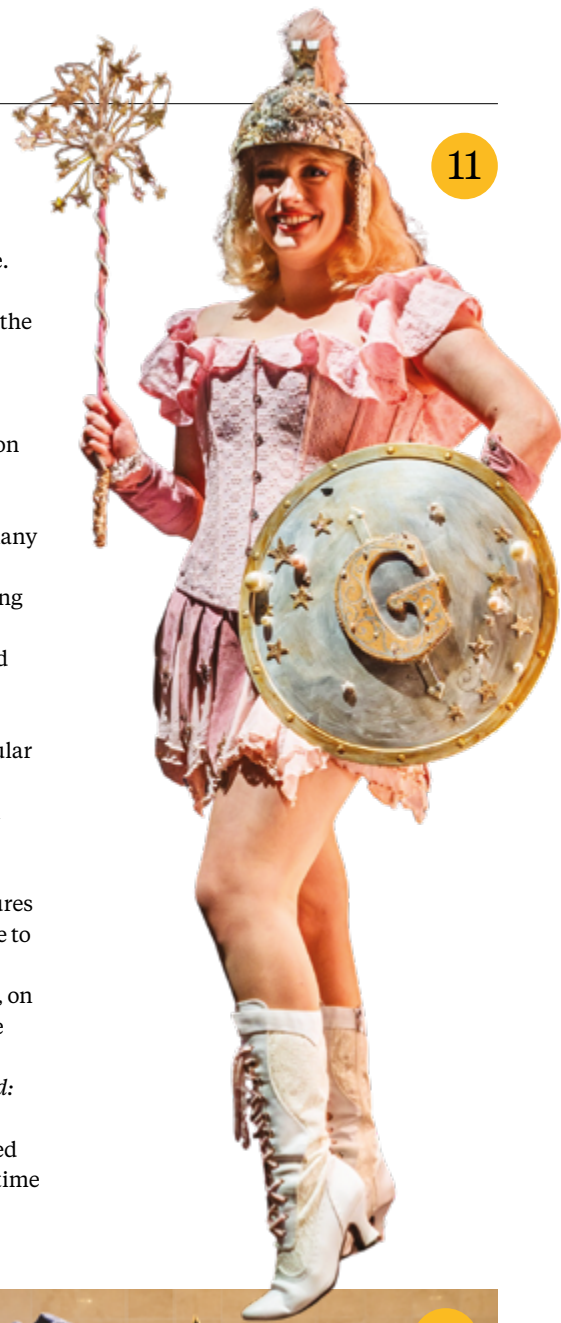


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showing off their costumes, posing for photos in the famous “Barbie box,” and enjoying custom food, drinks, and merchandise with friends and family.

The movie industry got the message. A year and a half later, the pink that dominated cinema lobbies turned into the pink and green of *Wicked* frenemies Galinda and Elphaba. It felt like the culmination of something big. In the months since Universal gave CinemaCon attendees a preview of the *Wicked* November in store for them, the film reached borderline ubiquity. With so many promo spots and brand collaborations, everyone knew when *Wicked* was coming out. As pre-sales mounted, cinemas brainstormed ways to turn the weekend into, to use Orr’s term, an occasion. The appetite was there, as Orr told BOXOFFICE PRO about *Wicked*’s spectacular opening: “Anecdotally, we’re hearing about people showing up at theaters all across the country dressed up as the characters in the spirit of the movie. It’s so much fun when something captures the imagination and encourages people to get out to theaters and experience a film—that’s the best way to see *Wicked*, on the biggest screen possible, with a large audience.”

As audiences look forward to *Wicked: For Good* in November, BOXOFFICE PRO looks back at a few ways cinemas enticed audiences into the Land of Oz the first time around. ■



11



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- 7. Look Dine-In Cinemas
- 8. Marcus Theatres
- 9. Regal
- 10. Santikos Entertainment
- 11. Showcase Cinemas

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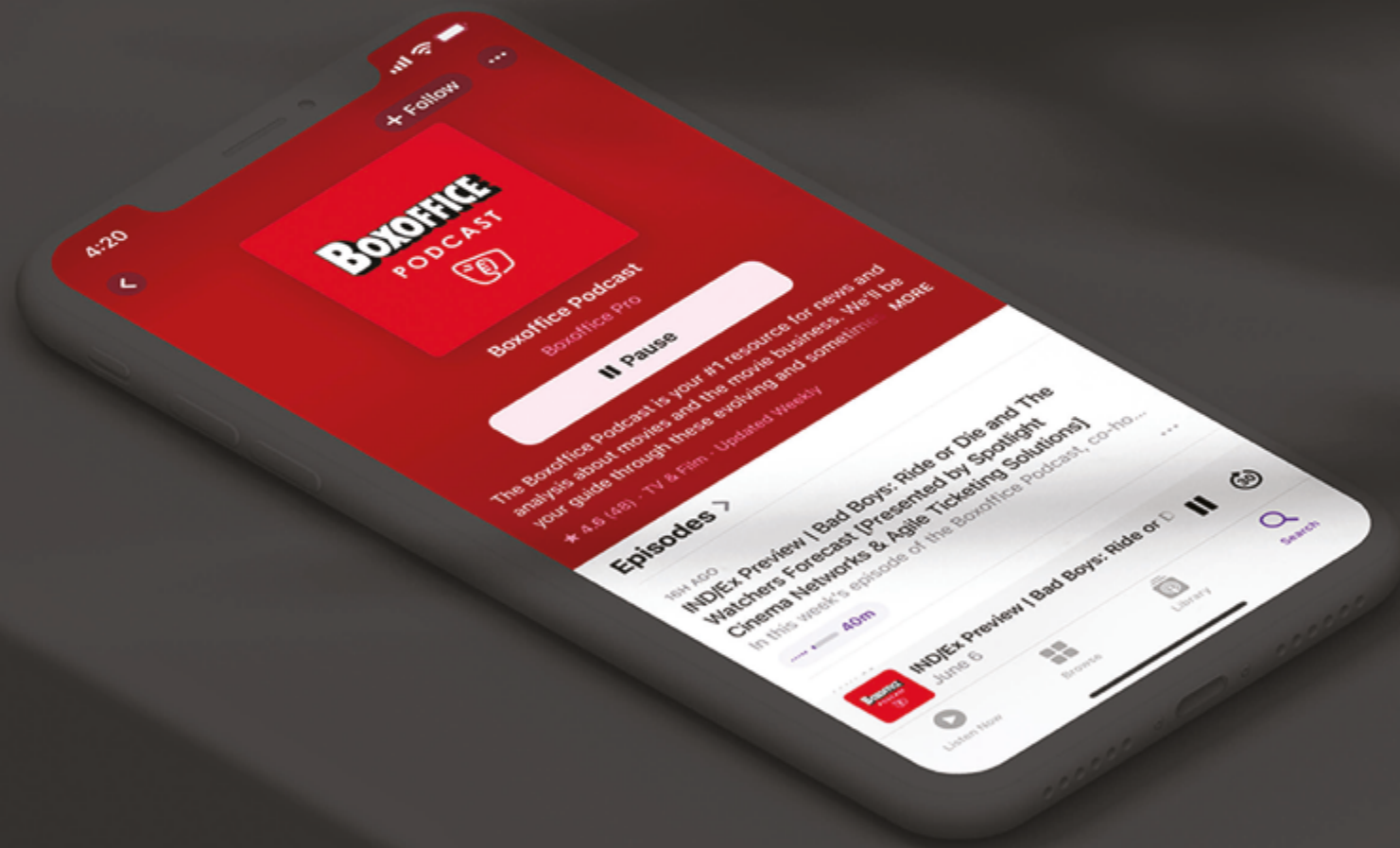
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Top-Grossing Movie Musicals **26** | 2024 in Review **34** | 2025 Preview **46** | Booking Guide **58**

ON SCREEN





ALL THAT JAZZ

Interview with Ernesto Acevedo-Muñoz on the Lasting Legacy of the Hollywood Musical

BY DANIEL LORIA



Wicked (2024)

➔ In a record-breaking Thanksgiving weekend, *Wicked* became the highest-grossing Broadway adaptation of all time at the domestic box office. *Wicked* bested *Chicago*, which previously held the record for 21 years. We sat down with Ernesto Acevedo-Muñoz to review the legacy of the Broadway musical at the box office. Acevedo-Muñoz is a professor of Cinema Studies in the University of Colorado Boulder's Department of Cinema Studies & Moving Image Arts and the author of *West Side Story as Cinema: The Making and Impact of an American Masterpiece*, *Pedro Almodóvar*, and *Buñuel and Mexico: The Crisis of National Cinema*. From 2019 to 2022, he was a member of the Community Advisory Board for Steven Spielberg's *West Side Story*.

From 1928 to 1932, Hollywood spent big in New York, not only for musicals, but also for the rights to plays. In the late 1920s and early 1930s, there were two main logistical hurdles to adapting Broadway productions. First, the technological limitations from the inception of sound: The camera wasn't free; it's

"We usually point to a show like Rodgers' and Hammerstein's [Broadway production of] *Oklahoma!* as a turning point in creating a new form of entertainment, which combined the aspects of music, dance, and performance."

a pretty constrained stylistic palette. The second thing, of course, is the Motion Picture Production Code, which went into effect in 1934, making direct adaptations of Broadway content difficult. How did the pipeline between Broadway and Hollywood develop?

It's a good way to think of it. Another key term here would be vaudeville. A lot of people from the vaudeville circuits, aside from what we think of as Broadway, were migrating to Hollywood in the '20s during the transition to sound. Al Jolson, for example, came from vaudeville. Keep in mind, structurally speaking, what we came to know as the Broadway musical did not really exist until later, in the 1940s. We usually point to a show like Rodgers' and Hammerstein's [Broadway production of] *Oklahoma!* as a turning point in creating a new form of entertainment, which combined the aspects of music, dance, and performance, but was its own thing. The movies had to first invent ways of incorporating what was already something of a practice. Right around the transition to sound, we have musical shorts. *The Hollywood Revue of 1929* was kind of a vaudeville format that

included musical numbers, comical skits, and so forth. A turning point is 1933: In quick succession, we have *42nd Street*, *Gold Diggers of 1933*, and *Footlight Parade* coming out of Warner Bros., where Busby Berkeley was housed. These three movies come out the same year and the camera gets significantly freer.

Broadway and Hollywood were not siblings from the start; they seem more like cousins. Eventually, Hollywood starts to create its own visual language with the musical and the "Let's put on a show" musicals. Busby Berkeley ends up giving us a new visual grammar that's completely separate from what's happening in New York. Can you speak about those influences through the 1930s and before the classical Hollywood era begins?

I mentioned the year 1933 because that allows us to see a sort of consolidation of practices that have been put together little by little since 1929. Some people point to *The Jazz Singer* (1927), which is not a musical film; it's a movie with songs. 1929 gives us the first earnest try, which is a movie called *The Broadway Melody*

(coincidentally) which was directed by a fellow named Harry Beaumont. That is an earnest attempt to integrate musical numbers into a melodramatic narrative that involves performers who are Broadway-established. Then there's what comes out of Warner Bros., where Busby Berkeley was not a credited director, but was credited with staging the musical numbers. The camera wasn't sitting static in the proverbial fourth row of the orchestra; the camera came on stage and danced with the performers. And, in a way, a new form was born. In 1934, we had the miraculous creation of the Fred Astaire and Ginger Rogers pairing, which then brought music and dance to an entirely different level. The turning point in movies, in my view, is *Top Hat*, in which the musical numbers are not stagebound. First, they were trapped by the [technical] apparatus, and then they were trapped by the stage, and then they started moving outside of that.

When does the Hollywood musical become a genre?

I usually point to 1933. The earlier efforts were still very clumsy, in part

because of the apparatus: The cameras were huge. The camera creates this kind of proscenium arch into which the actors would come and stand in front of the camera and perform. The movie musical hadn't quite figured out what its format was, until we see a movie like *Gold Diggers of 1933* where you have a songwriter, a performer, and somebody producing a Broadway show—rehearsals, auditions, and formats that allow the songs to flow a little more naturally. To me, the mature form of the early classical musical comes with Fred Astaire and Ginger Rogers, seamlessly fitting singing and dancing into a narrative. Fred Astaire was one of the people who figured out with his choreographer partner, Hermes Pan, how to choreograph for the camera. What Busby Berkeley did was not choreography, it was formations. When it comes to dance for the camera, I'd say Fred Astaire is a real turning point.

In the mid-1940s, there was a huge advance in Broadway history with the opening of *Oklahoma!* on stage. That defines the Broadway musical as



Grease (1978)

we understand it today. That also leads us into the classical Hollywood studio era. It seems at that point, we start to see a lot more similarity between the musical on Broadway and the musical on screen. What's the pipeline look like during that era, and why does MGM play such a big role?

The most distinctive MGM movies are not based on Broadway shows. I'm talking about Gene Kelly, Fred Astaire, and Judy Garland. They were, for the most part, created to be movies first. Many of them have since become stage shows. The MGM unit, headed by Arthur Freed and the Freed unit, as we refer to it, is where the MGM Technicolor musicals that we think of came from in the 1940s and mostly in the 1950s. 20th Century Fox acquired a significant portion of the Rodgers and Hammerstein library, and that's when we have these big, expensive titles like *Oklahoma!*, *The King and I*, *South Pacific*, and so on. We also get Lerner and Loewe at Warner Brothers. Other theatrical adaptations appear, and a part of the logic of that was name recognition. There were also some really interesting gems in this period

that were, for the most part, produced by independent producers. *West Side Story*, for example, was shepherded by independent producers. Director Robert Wise did not want to be married to a studio. The movies get bigger and longer, and we start to see roadshow releases that are, in some way, trying to imitate the theatergoing experience, with more expensive pricing, color cinematography, and the incorporation of intermissions into the movies.

Wicked is giving us a one-year intermission between the first and second acts, so it's still alive today, in a way.

In some way that is a part of the logic of that pipeline, aside from the fact that these were already known properties. You could hire the playwrights to write the screenplay, which is also partly true of *Wicked*. As long as they were sustainable, they were being released. Name recognition was one of the ways in which that pipeline was executed. We have Rodgers' and Hammerstein's names above the title.

The really interesting decade of the 1960s is, in reality, two decades, as

the second half of the 1960s brought about a big cultural shift and a business shift for Hollywood as well.

A real turning point was *West Side Story* specifically, given that it broke the mold for what would be expected. I do an exercise sometimes with my students. If *West Side Story* had been produced by MGM instead of independently by the Mirisch brothers and distributed by United Artists, it may have had a happy ending. The origin goes that one of the Mirisch brothers saw *West Side Story* on Broadway in the late '50s and said, "This would make a great movie. I'm going to call these guys and buy the rights." He bought the rights very early on to produce it independently. The Mirisch brothers are among the original maverick producers, truly independent, although they came from Monogram Pictures and from those poverty row studios, where they learned how to make movies in 20 days for \$100,000.

The second half of the 1960s really sees the decline of the Hollywood musical and the entire studio system.

Hairspray (2007)



West Side Story (1961)

The Production Code disappears, and you start seeing audiences asking for a different type of film.

There are a number of misfires with movies that ended up being very expensive and returned very little. *Funny Girl* is an exception, but the other big Barbra Streisand vehicle, *Hello, Dolly!*, was one of those really expensive movies that needed to return a certain amount in order to break even. Nobody goes into business to break even. Then these late '60s, early '70s sensitivities make the classical Hollywood musical look unsustainable. Bob Fosse, for example: *Sweet Charity* was a bomb. Here we have a musical film based on a theatrical property that featured sex workers, lowlifes, and gangsters. It's an entirely different look than say, a movie like *Cabaret*, which eventually shows you can make money out of [more challenging material].

Cabaret was released in 1972 at a time when Hollywood really started recovering from the doldrums. We all remember *The Godfather* as a big part of that Hollywood recovery.

"In many ways that's another turning point: Broadway adaptations that are not subordinate to the Broadway format, which is what the movies in the '50s and '60s were doing.

Bob Fosse's influence with *Cabaret* redefines the role that the Hollywood musical plays for this generation of moviegoers.

Cabaret also had name recognition from Broadway. It was not directed or choreographed on Broadway by Bob Fosse. He sort of inserted himself into recreating *Cabaret* for the movies. For those of us who are familiar with *Cabaret* on stage, the movie is a very different story. Somebody had to take this material, take advantage of these songs, but turn it into a movie that made sense. Credit, in part, goes to screenwriter Jay Presson Allen, who got her first job writing *Marnie* for Alfred Hitchcock. To say, "All right, let's build a movie around the characters and the songs, while kind of dropping a lot of the theatrical setting"—in many ways that's another turning point: Broadway adaptations that are not subordinate to the Broadway format, which is what the movies in the '50s and '60s were doing.

Broadway also had to redefine itself during this era, and it did so by tapping into the counterculture with musicals

like *Hair* and *Jesus Christ Superstar*.

We have the birth of the rock musical at the end of the '60s, with *Hair* being a really important turning point. To make *Hair* into a movie that made sense 10 years later, they had to come up with a story and drop half of the songs. The movie and the show it is based on are very different in terms of narrative structure, whereas *Jesus Christ Superstar* was already a three-act structure—Thursday, Friday, and Sunday. It's a very faithful adaptation, in which the director, Norman Jewison, takes it to the desert; 100 percent on location with natural lighting.

Things peak in 1979 by going to back to the roots of the movie musical with Bob Fosse's *All That Jazz*, which rekindles that Busby Berkeley spirit with a backstage "Let's put on a show" musical. The 1980s and '90s became a lot more corporate and took fewer risks. A lot of musicals that were originally movie musicals started opening on Broadway in the '80s and '90s, becoming Broadway hits. What

happened in the '80s and '90s? They seem like lost decades.

I have a section in my course where we talk about the notorious bombs of the '80s, which includes expensive movies and directors who had very little musical experience, including [Francis Ford Coppola's] *One from the Heart*, an experiment and a beautiful idea that completely derailed. Who could have imagined that what was at the time the longest-running show in Broadway history, *A Chorus Line*, was going to turn into a bomb of a movie with the wrong director? We have these bombs of the '80s that take a step back, and there's also a certain reshifting to dance-based movies like *Fame*, *Flashdance*, and *Footloose*. It is a shift in expectations after a turn in the market, where those big, expensive movies, whether based on Broadway shows or not, are just not making it.

In the 2000s, on the mainstream side, *Chicago* won Best Picture in 2002. Then on the independent side, you have adaptations of off-Broadway

shows, such as in 2001, with John Cameron Mitchell directing *Hedwig and the Angry Inch*. There seem to be two strands here—either finding a musical made outside of the system that can work on screen or trying to recreate Broadway magic the way *Chicago* did, the way that *Wicked* has, but many others haven't been able to do.

We also have the oddity of the 2007 movie *Hairspray*, which is based on a Broadway show that is based on a movie. The 2007 movie also incorporates formal and narrative elements from the John Waters movie and the stage show, so it's kind of based on both, and it was a huge hit. *Hairspray* worked, in part, because its origins were already from the movies.

It seems like *Chicago* carved a path for the return of the blockbuster musical—there were eras of success with films like *Les Misérables* and *Mamma Mia!*—but it hasn't been a consistent stream of success. In 2004, Universal Pictures was the largest investor in the Broadway musical *Wicked*. They bought in around \$14 million, so this was always going to be a movie musical by design.

In 2012, it was announced as an upcoming film. In your opinion, why does something like *Wicked* work commercially today for audiences?

It was always going to be a movie because Gregory Maguire, who wrote the book, intended for it to become a movie. When somebody decided that it was going to be a Broadway show first, that's when Universal Pictures became involved. They don't do this a lot, invest in Broadway shows. Fans of the *Wicked* stage show are not only insanely devoted, they are repeat offenders. I'm one of them. I have seen *Wicked* on stage at least four times. It is genuinely spectacular. How many shows do you know that have a string, one after another, of what we usually call showstoppers? The whole show is full of showstoppers. In addition to the anticipation, *Wicked* is current. *In the Heights* had already disappeared from Broadway when the movie was made.

It was a hit comparatively—*In the Heights* ran for three years, while *Wicked* has been running [on Broadway] for more than 20 years.

Steven Spielberg's *West Side Story* remake was a tricky adaptation. In recent years, two versions of that show didn't have long runs on Broadway.

Yes, the 2009 and 2011 revivals. *West Side Story* is a landmark, but to put it bluntly, nobody asked to see a remake of *West Side Story*. With *Wicked*, fans have been asking for the movie for 20 years. Another reason I think this movie is going to have significant legs is that they have actually brought in exposition that comes from the Gregory Maguire book, which was sacrificed for the Broadway show. A lot of that exposition is being brought briefly, but effectively, into the movie. It's the work of the screenwriters in taking this property that is quite literally divided into act one and act two and turning it into two three-act movies.

The Broadway musical, no matter how popular, was never a guarantee. Why was the demand there with *Wicked*? I can understand the demand for one movie, but for two? It's a risky move.

In part, because Stephen Schwartz and the writers of the stage show are involved. It's not something that has been entirely hijacked by Hollywood. A lot of the people who were involved with the creation of the show are participants and creative voices. Steven Spielberg's company [Amblin] put \$100 million into *West Side Story*, plus marketing. In reality, the only selling point were the words "a Steven Spielberg film." With all due respect—and I have lots of admiration for the movie—nobody asked to see a remake of *West Side Story*. Audience hunger cannot be anticipated, but *Wicked* is a special case in terms of its longevity. The show has never been off Broadway since opening in the Gershwin Theatre 20-plus years ago. The devotion of the fans is genuine. Another thing is that the end of the first act is impossible to top, but you could make two movies and then come up with something spectacular. I assure you that a lot of us are going to be anticipating *Wicked: For Good* with hunger and real eagerness. We don't get this feeling for many movies anymore. The gamble paid off.

Moving forward, now that we have *Wicked*—and *Wicked: For Good* on the horizon—what impact will these

Broadway Adaptations at the Domestic Box Office

*By original domestic release, not adjusted for inflation

1. *Wicked*

Universal Pictures | November 20, 2024
Domestic Total *As of January 9: \$453.1M
Domestic Opening Weekend: \$112.5M

2. *Chicago*

Miramax | December 27, 2002
Domestic Total: \$170.6M
Domestic Opening Weekend: \$2M

3. *Grease*

Paramount Pictures | June 16, 1978
Domestic Total: \$159.9M
Domestic Opening Weekend: \$8.9M

4. *The Sound of Music*

Twentieth Century Fox | March 2, 1965
Domestic Total: \$158.6M
Domestic Opening Weekend: N/A

5. *Les Misérables*

Universal Pictures | December 25, 2012
Domestic Total: \$148.8M
Domestic Opening Weekend: \$27.2M

6. *Mamma Mia!*

Universal Pictures | July 18, 2008
Domestic Total: \$144.2M
Domestic Opening Weekend: \$27.7M

7. *Into the Woods*

Walt Disney Studios | December 25, 2014
Domestic Total: \$128M
Domestic Opening Weekend: \$31M

8. *Hairspray*

New Line Cinema | July 20, 2007
Domestic Total: \$118.8M
Domestic Opening Weekend: \$27.8M

9. *The Rocky Horror Picture Show*

Twentieth Century Fox | September 26, 1975
Domestic Total: \$112.8M
Domestic Opening Weekend: N/A

10. *Dreamgirls*

DreamWorks | December 15, 2006
Domestic Total: \$103.3M
Domestic Opening Weekend: \$378K

films have on the future of the movie musical?

I think that history will repeat itself. Cinema history is cyclical. We go through these ups and downs. We've had notorious bombs recently as well, like *Dear Evan Hansen*. The cycles will continue. One of the problems we have now is that fewer and fewer Broadway shows have long runs. Shows are hits and disappear. For the purposes of the Broadway to Hollywood pipeline, the history of the show and the show's legs are essential. Nobody's required to go see a movie just because it exists. Somebody probably had great expectations for *Dear Evan Hansen*. And what happened? It used to be the practice that movie versions of musicals were typically green lit after the show's popularity had started to wane somewhat. The *Chicago* that is on stage today is the same revival that opened in 1996. In the case of *Chicago*, the movie had the effect of making the show more popular again. *Chicago* is still playing on Broadway today, and the movie came out more than 20 years ago. It is a really good example, whereas so many other things have fallen through the cracks. I mean, is *Mean Girls* even on Broadway anymore?

That's a good point. Even a recent Broadway musical, like *Hadestown*, would make a great movie, but it is a gamble. You need to find that audience first to build on, like *Wicked* has.

Wicked has been building an audience for more than 20 years, not just on Broadway, but through the touring companies. Is somebody going to put money into movie versions of *Urinetown* or *Once on This Island* or *Come From Away*? I don't know, but it doesn't make a lot of sense to me. Maybe *The Book of Mormon*. We're looking for shows with legs and with catchy scores. I can't remember a single song from *Dear Evan Hansen*; the score matters. The first time I saw *Wicked* on stage was in New York in 2012, and the movie I saw is exactly how I had imagined it. In part, because the visual footprint and style of the show is so distinct, you don't want to mess with that. That's another problem with the adaptations: They want to reinvent. I predict not just long legs for this movie, but repeat business on a scale that we haven't seen since *Taylor Swift: The Eras Tour* hit theaters in 2023. ♥



Wicked (2024)

BOXOFFICE BLUE RIBBON AWARDS 2024



Our Picks for the Biggest and Best Stories, Trends, Movies, and Moviegoing Moments of the Year

STORY OF THE YEAR SONY BUYS ALAMO DRAFTHOUSE

After struggling at the box office in the postpandemic era, Disney had a huge rebound in 2024. Every single one of its divisions performed well above expectations, with the exception of Lucasfilm, which didn't have any releases scheduled this year. In the animation department, Walt Disney Animation Studios scored a huge hit with *Moana 2*, and Pixar had *Inside Out 2*. Meanwhile, 20th Century Studios finally felt like it was integrated into the Disney ecosystem. For a while, it felt like the only theatrical property we would see from that division would be *Avatar* movies. You had a huge hit like *Deadpool & Wolverine*—which also helped a somewhat ailing Marvel division—and solid \$100 million-plus performers like *Kingdom of the Planet of the Apes* and *Alien: Romulus*. - **Daniel Loria**

MOVIE OF THE YEAR INSIDE OUT 2 (DISNEY)

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EXHIBITION TREND OF THE YEAR COLLECTIBLE MERCHANDISING

The interesting thing about collectibles in theaters is the way they herald a transition in movie marketing. This merchandise is distributed by exhibitors, who are not always set up to meet the demands of a marketplace created by fan interest. You've seen many big and mid-sized exhibitors embrace the concept, but it's not something they've necessarily been compelled to put a lot of resources into. The question now becomes, can this merchandising market grow? Can it be nurtured into something that supports the infrastructure required to turn it into a real business line for exhibitors? - **Russ Fischer**

HONORABLE MENTION: CINEMA ENTERTAINMENT CENTERS

There has been a lot of conversation about the North American market being over-screened, and one of the clearest indications of this is the number of auditoriums at new sites. Instead of opening new 20 or 25-screen multiplexes, we're seeing chains shift 8 to 12-screen locations with amenities like bars, restaurants, bowling alleys, and gaming rooms. B&B Theatres even opened a new location with pickleball courts. We've seen the growth of cinema entertainment centers in the past, with pioneers like Cinergy and EVO Entertainment. This year, it felt like many more players embraced the concept. It's not a national trend—this isn't something you'll see in major cities—but it's a smart play for exhibitors with access to the real estate required in the right parts of the country. - **Daniel Loria**

DISTRIBUTOR OF THE YEAR WALT DISNEY MOTION PICTURE STUDIOS

After struggling at the box office in the postpandemic era, Disney had a huge rebound in 2024. Every single one of its divisions performed well above expectations, with the exception of Lucasfilm, which didn't have any releases scheduled this year. In the animation department, Walt Disney Animation Studios scored a huge hit with *Moana 2*, and Pixar had *Inside Out 2*. Meanwhile, 20th Century Studios finally felt like it was integrated into the Disney ecosystem. For a while, it felt like the only theatrical property we would see from that division would be *Avatar* movies. You had a huge hit like *Deadpool & Wolverine*—which also helped a somewhat ailing Marvel division—and solid \$100 million-plus performers like *Kingdom of the Planet of the Apes* and *Alien: Romulus*. - **Daniel Loria**

A fire was lit under Disney over the past two years with some of their big theatrical plays performing poorly and some movies going to streaming that probably could have been theatrical plays. We talk about the role *Inside Out 2* plays for obvious reasons. But then there's *Moana 2*, which signals that maybe Disney is realizing there's a good reason to include theatrical in the business breakdown that leads movies to streaming. *Moana 2* was originally planned as a streaming series, and its theatrical success has shown that theatrical and Disney+ are part of the same whole. - **Russ Fischer**

HONORABLE MENTION: NEON

Ultimately, if we're talking about distributor of the year, for me, it ends up being Neon. Look at the theatrical performance of movies like *Longlegs*, *Immaculate*, and *Anora*—it's such a strong year for a small company. This is the year we saw Neon competing very strongly with A24 and brands like Blumhouse. And not just with one type of movie but with a diverse range of titles. I'm excited to see what they do next year. - **Russ Fischer**



THEATRICAL MARKETING WICKED (UNIVERSAL)

Beyond the global press tour and a broad array of exhibitor-exclusive cinema merch, *Wicked*'s overall merchandising strategy reportedly launched some 100 brand collaborations that included Cynthia Erivo singing in Target commercials, an entire r.e.m. beauty line (Ariana Grande is the company's founder), and themed Starbucks drinks. From Bloomington's exclusive \$1,500 Jimmy Choo crystal mesh *Wicked* slingback shoes to Walmart's Great Value macaroni and cheese (with surprise pink or green sauce), the product tie-ins spanned an expansive and diverse economic range. Leading into its nationwide release, Fandango and E! News teamed to livestream the Los Angeles red carpet premiere across numerous platforms, and NBC aired an entire prime-time TV special, *Defying Gravity: The Curtain Rises on Wicked*, on the making of the film. - **Chad Kennerk**

LONGLEGS (NEON)

Neon launched the *Longlegs* marketing campaign in January 2024 with a series of cryptic and ominous short

videos that ended with a series of eerie symbols. Although Nicolas Cage starred in the film, he never appeared in any of the subsequent marketing, which included more cryptic videos, posters, and ciphers. A mysterious billboard popped up in Los Angeles in June with a phone number. When dialed, the caller heard an unnerving message from the film's title character, played by Cage. The phone number received over 250,000 calls across the globe in the first 48 hours of being posted. Following its record-breaking theatrical opening, Neon invited all those born on the 14th of any month to redeem free tickets for screenings in early August using a limited-time Atom Tickets promo code. The savvy marketing led *Longlegs* to become Neon's highest-grossing film of all time. - **Chad Kennerk**

BOX OFFICE SURPRISE OF THE YEAR MOANA 2 (DISNEY)

While *Moana 2*'s box office success wasn't a surprise by any means, its mere existence as a theatrical release caught everyone in the industry by surprise. *Moana 2* wasn't on the release schedule

until February—and the resulting impact of its late addition was incredible. *Moana 2* delivered a half-billion-dollar-plus injection of cash to the global box office in a down year compared to 2023. Domestically, the movie debuted less than a week after the opening weekend of *Wicked* and *Gladiator II* and drove the market to achieve the highest-grossing Thanksgiving weekend of all time. - **Daniel Loria**

HONORABLE MENTION: TERRIFIER 3 (CINEVERSE)

We all expected a killer clown to dominate the box office headlines in October—but we didn't think it would come from *this* movie. Panic set in after Warner Bros. missed the mark on *Joker: Folie à Deux*, leaving a gap in the market from rival studios who had avoided releasing films in its vicinity. *Terrifier 3* saved the day using a grassroots marketing campaign and strong word of mouth to deliver an ultraviolent feast for horror fans nationwide. By the end of its run, the low-budget indie-horror darling came within \$5 million of matching Warner Bros.' *Joker* sequel at the domestic box office. - **Daniel Loria**

BOX OFFICE DISAPPOINTMENT OF THE YEAR JOKER: FOLIE À DEUX (WARNER BROS.)

It's lazy to label big swings like Warner Bros.' *Horizon: An American Saga* or Lionsgate's *Megalopolis* as disappointments. It's true neither film performed the way anyone wanted, but we're talking about personal passion projects from filmmakers who weren't driven by box office potential. These aren't movies that came into the market with lofty expectations and left a hole when they didn't perform. I won't punish their ambition by calling these movies flops: Box office was never a relevant metric for these titles. However, the same can't be said about Warner Bros.' *Joker: Folie à Deux*. That movie had massive box office expectations and failed to deliver on every level. I don't think the issue was that the movie was a jukebox musical ... but that it insisted on being such an absolutely joyless, cynical, and dreadfully boring musical. There's a time and place for alienating audiences, but it's significantly less audacious when the film in question is set up to carry grosses for an entire month of the calendar. - **Daniel Loria**

HONORABLE MENTION: JUROR #2 (WARNER BROS.)

Putting *Juror #2* on this list isn't a criticism of the film itself but of the fact that it was never given a chance to succeed in the marketplace. This is the sort of Clint Eastwood drama with Academy Awards potential that Warner Bros. has been able to knock out of the park in the past. On the high end, Eastwood's *The Mule* came out with similar critical buzz in 2018 and took in \$100 million. If you want to be conservative, Eastwood's *Richard Jewell* came out in a similar corridor in 2019 and brought in \$22 million. We can say the marketplace has changed—sure, the postpandemic market hasn't been kind to adult-skewing dramas—but Focus Features was still able to deliver \$31 million with *Conclave* in the same release corridor in 2024. *Juror #2* is disappointing because of its missed potential: You can't expect a movie to find an audience if the audience can't find any showtimes. - **Daniel Loria**

BEST F&B COLLECTIBLE OF THE YEAR DUNE: PART TWO POPCORN BUCKET

The *Dune: Part Two* popcorn bucket marked a turning point in the entire merchandising collectibles conversation. We had seen inventive popcorn buckets break out in the last couple of years, but this one really broke through to the culture at large. It felt like everyone got involved after *Dune: Part Two*. Now we're seeing collectible popcorn buckets for all kinds of movies, and a lot more circuits are getting involved in selling them. The important thing to remember is that not every movie needs a popcorn bucket; chains could get into trouble pouring money and resources into selling collectibles for films that may not have the level of fandom that will drive demand for merchandise. The other thing to remember is that suppliers need to deliver a great product, so they can't just churn out ideas—it needs to be something that really stands out. - **Chad Kennerk**



Chad Kennerk's Top 12 Movies of 2024

1. **Wicked** (Jon M. Chu/Universal)
2. **A Real Pain** (Jesse Eisenberg/Searchlight Pictures)
3. **Sing Sing** (Greg Kvedar/A24)
4. **September 5** (Tim Fehlbaum/Paramount)
5. **A Complete Unknown** (James Mangold/Searchlight Pictures)
6. **Nosferatu** (Robert Eggers/Focus Features)
7. **We Live in Time** (John Crowley/A24)
8. **Nickel Boys** (RaMell Ross/Amazon MGM)
9. **Challengers** (Luca Guadagnino/A24)
10. **Alien: Romulus** (Fede Álvarez/20th Century Studios)
11. **The Bikeriders** (Jeff Nichols/Focus Features)
12. **Dune: Part Two** (Denis Villeneuve/Warner Bros.)

OUR FAVORITE PERFORMANCES OF THE YEAR

Among the most impressive performances of the year, Anthony Hopkins excelled in *One Life*, based on the true story of Nicholas Winton. Other exceptional individual performances include Jodie Comer in *The Bikeriders*, Colman Domingo in *Sing Sing*, and Lily-Rose Depp in *Nosferatu*. We also had some great pairings in 2024, particularly Timothée Chalamet and Monica Barbaro sharing scenes in *A Complete Unknown* and Cynthia Erivo and Ariana Grande flying away with *Wicked*. - **Chad Kennerk**

Timothée Chalamet delivered in two leading roles that relied heavily on his performance in 2024. No one buys into *Dune: Part Two* if they don't see Chalamet's transformation of Paul Atreides from child to leader in that film, and he erased any doubts on his leading-man potential within the film's first fifteen minutes. By the end of the year, I wasn't sure how I'd feel about his portrayal of the legendary Bob Dylan in *A Complete Unknown*—a role where he both sings and plays guitar—considering it the sort of risk that can derail a biopic into cheap impersonation. Chalamet surprised me once again by blending into Dylan so seamlessly, particularly in the musical numbers, that it barely registered as a performance at all. - **Daniel Loria**

Margaret Qualley followed up a terrific performance in 2023's *Poor Things* with an extraordinary trio of roles in 2024. She was memorable in supporting turns in Yorgos Lanthimos' absurdist triptych *Kinds of Kindness* and Coralie Fargeat's body horror allegory *The Substance*. Her best outing of the year, however, came in Ethan Coen's *Drive-Away Dolls*, an underseen but unforgettable comedic role that shows off her range. I love the roles she's taking and the directors she's working with. - **Daniel Loria**

Honorable mention goes to Nicholas Hoult, who seemed to pop out of nowhere in the fourth quarter with three splendid performances. His understated leading role in Clint Eastwood's *Juror #2* anchors the film's moral center, while his supporting roles in Robert Eggers' *Nosferatu*

Daniel Loria's Top 15 Movies of 2024

- 1. Nickel Boys**
(RaMell Ross/Amazon MGM)
- 2. Civil War**
(Alex Garland/A24)
- 3. Dune: Part Two**
(Denis Villeneuve/Warner Bros.)
- 4. Robot Dreams**
(Pablo Berger/Neon)
- 5. Pictures of Ghosts**
(Kleber Mendonça Filho/Grasshopper Films)
- 6. A Complete Unknown**
(James Mangold/Searchlight Pictures)
- 7. Do Not Expect Too Much from the End of the World**
(Radu Jude/Mubi)
- 8. The Substance**
(Coralie Fargeat/Mubi)
- 9. Twisters**
(Lee Isaac Chung/Universal)
- 10. Kinds of Kindness**
(Yorgos Lanthimos/Searchlight Pictures)
- 11. Juror #2**
(Clint Eastwood/Warner Bros.)
- 12. The Brutalist**
(Brady Corbet/A24)
- 13. September 5**
(Tim Fehlbauer/Paramount)
- 14. Strange Darling**
(J.T. Mollner/Magenta Light)
- 15. The Fire Inside**
(Rachel Morrison/Amazon MGM)

and Justin Kurzel's *The Order* offered glimpses of a brooding intensity that can work across a variety of genres. He's playing Lex Luthor in James Gunn's *Superman*, emerging as the most interesting element in the upcoming film's first trailer. - **Daniel Loria**

Two horror standouts this year. I have to give a shout-out to Demi Moore in *The Substance* and Nell Tiger Free in *The First Omen*. - **Rebecca Pahle**

OUR FAVORITE MOVIEGOING MOMENTS OF THE YEAR

Wicked was the event movie of the year. The majority of my auditorium came to the theater dressed in shades of green and pink. There were bedazzled *Wicked* jean jackets, girls in witch costumes carrying brooms, and grandmothers in pink and green plaid. There was a level of excitement in that screening that I haven't felt many times in the past. I also had a great time attending Fathom Entertainment's 70th anniversary rerelease of *White Christmas* as a holiday treat to celebrate the season. Wearing Christmas sweaters and PJs, everyone who attended got into the spirit and applauded at the end of the film. - **Chad Kennerk**

I don't think I've ever seen a movie more tailor-made for 4DX than Lee Isaac Chung's *Twisters*. The experience of watching it with a sold-out crowd at Regal's Times Square location in the immersive seating technology—replete with splashing water, fog effects, and overhead fans mimicking the on-screen calamity—was so entertaining that it found a place on my year-end list of best movies as a result. - **Daniel Loria**

I really wish I'd gotten to see *The First Omen* on the big screen for the possession scene alone. As for moviegoing moments, watching the New Year's Eve spectacular scene in *The Substance* with a live audience was wild. I didn't expect the movie to go full Troma, and when it did, it delivered. - **Rebecca Pahle**

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THE TOP 10 MOVIES OF THE YEAR AT THE DOMESTIC BOX OFFICE



1

Inside Out 2

Disney (Pixar) | June 14, 2024
 Domestic Opening Weekend: **\$154.2M**
 Domestic Total **\$652.9M**
 Global Total **\$1.698B**

➔ The year's top-grossing movie was far from a box office guarantee at the start of the year. Disney Pixar's *Inside Out 2* came on the heels of a period of box office malaise for Disney's

Pixar division, which hadn't secured a single release above the \$155 million mark since 2019's *Toy Story 4*. *Inside Out 2* nearly hit that number in its opening weekend alone, storming to a \$154 million domestic debut that ignited a box office rally through the end of the year for the market at large.

Inside Out 2 finished its domestic run as the second-highest-grossing film of the current decade (behind Paramount's *Top Gun: Maverick*). As for Pixar's cold

streak at the box office? *Inside Out 2* ended it by becoming the computer animation studio's highest-grossing title of all time in North America, joining *Incredibles 2* as the second Pixar release to cross the \$500 million benchmark at the domestic box office.

Inside Out 2 finished the year as the top performer at the global box office with \$1.69 billion in ticket sales, making it the eighth highest-grossing film of all time worldwide.

Deadpool & Wolverine

Disney (Marvel) | July 26, 2024
 Domestic Opening Weekend: **\$211.4M**
 Domestic Total: **\$636.7M**
 Global Total: **\$1.338B**

➔ There was plenty of speculation about the big screen future of Marvel's *Deadpool* franchise following Disney's acquisition of 20th Century Fox. While *Deadpool*'s two R-rated superhero outings had brought fans to theaters in droves, the films' adult humor didn't seem a natural fit for Disney's family-friendly brand. Any attempt to relaunch the franchise or offer fans a watered-down version of its crass protagonist would likely go down in flames. The box office potential of a third film was never in question; Disney's commitment to the irreverent superhero was always in doubt.

Disney didn't need much convincing once Hugh Jackman signed on to reprise his fan-favorite role as the X-Men's Wolverine. The team-up created instant



buzz, driving anticipation for *Deadpool & Wolverine* to a fever pitch. The film scored the best three-day opening weekend of the year with \$211 million, becoming the first R-rated title to debut over \$200 million. The scope of that opening weekend can't be overstated: *Deadpool &*

Wolverine's box office bow also set the record for summer's best opening weekend of all time, R-rated or not.

Deadpool & Wolverine was an international hit, earning \$1.338 billion worldwide to become the global box office's second-highest-grossing film of the year.



3

Wicked

Universal | November 22, 2024
 Domestic Opening Weekend: **\$112.5M**
 Domestic Total: **\$432.9M (Through 2024)**
 Global Total: **\$649.1M (Through 2024)**

➔ Universal's two-part big-screen adaptation of the hit Broadway

musical *Wicked* defied the tepid performance musicals have had at the box office in recent years to become the number one Broadway adaptation of all time. Based on the best-selling novel by Gregory Maguire, *Wicked* is the untold story of the witches of Oz. Universal's marketing machine permeated the culture

with a robust advertising campaign and product tie-ins that seem to have exceeded even *Barbie*.

Fans of the stage show have long awaited a film adaptation of the beloved property. Universal Pictures and Marc Platt, who produced the stage musical, announced the film adaptation in 2012. That anticipation, coupled with more recent fan-focused events such as Fandango and E! News livestreaming the Los Angeles red carpet premiere and the primetime television special *Defying Gravity: The Curtain Rises on Wicked*, helped turn the title into an event film. Audiences around the country arrived in pink and green for the \$112.5 million opening weekend. The preholiday opening proved a success, with counter-programmer *Gladiator II* bringing back Barbenheimer memories. "We saw an opportunity, by moving it up to the weekend prior to Thanksgiving, to simply dominate a weekend and get a running start into the holidays: first Thanksgiving, then Christmas," said Jim Orr, president of Domestic Theatrical Distribution at Universal.

Moana 2

Disney | November 27, 2024
 Domestic Opening Weekend: **\$139.7M**
 (3-day), **\$225.4M** (5-day)
 Domestic Total: **\$404M** (Through 2024)
 Global Total: **\$906M** (Through 2024)

➔ The success of *Moana 2* represented a much-needed win for Disney's animation division, which had been on something of a cold streak until Moana and Maui sailed into theaters for a record-breaking Thanksgiving weekend—a development made all the more welcome by the fact that *Moana 2* was initially created as a Disney+ series, rather than a theatrical movie.

Though late November has typically served as a solid release corridor for Walt Disney Animation Studios—*Frozen*, *Frozen II*, *Moana*, *Ralph Breaks the Internet*, and *Tangled* are among the films that came out either over Thanksgiving weekend or the week before—the animation powerhouse had a rough few years leading up to the release of *Moana 2*. 2023's *Wish* and 2022's *Strange World*, both



4

Thanksgiving weekend releases, failed to connect with audiences, ending their domestic runs with \$63.9 million and \$39 million, respectively. Even 2021's *Encanto*, which followed a soft Thanksgiving debut with a strong holdover run, topped out at \$96 million, making 2019's *Frozen II* the only Walt Disney Animation Studios film to pass the \$100 million mark in the five years prior to *Moana 2*'s release.

The animated sequel leveraged strong presales to earn nearly \$140 million over

the three-day holiday weekend, passing *Frozen II* as the Walt Disney Animated Studios title with the biggest three-day debut. It also shattered the previous record for the biggest Thanksgiving Day gross for a single title (previously held by *Frozen II* with \$15 million) to the tune of \$27.7 million. And, together with holdover releases *Gladiator II* and *Wicked*, it gave the domestic box office its highest-grossing Thanksgiving weekend, both three-day and five-day, of all time.



5

Despicable Me 4

Universal | July 3, 2024
 Domestic Opening Weekend: **\$75M** (3-day), **\$122.6M** (5-day)
 Domestic Total: **\$361M** | Global Total: **\$969.4M**

➔ The *Despicable Me* and *Minions* films have now combined to earn over \$5 billion worldwide, an unprecedented

figure reached thanks to the performance of last summer's *Despicable Me 4*. Since kicking off in 2010 with the first

Despicable Me movie, the Universal/Illumination Entertainment franchise has become about as close to a sure thing as this industry can get. Still, everything wasn't lined up in its favor: When *Despicable Me 4* hit theaters, it had been seven years since the release of *Despicable Me 3*. During that time, the Minions took the spotlight with 2022's *Minions: The Rise of Gru*, potentially diverting young moviegoers' interest from the core *Despicable Me* series.

And then there was competition from Pixar's *Inside Out 2*, a behemoth earner that would later become the highest-grossing animated feature of all time. When *Despicable Me 4* came out over the July 4 weekend, moviegoers proved that the market could sustain two animated tentpoles, especially following the domestic market's prolonged slump for family titles. *Despicable Me 4*'s \$75 million debut puts it solidly in the middle of the pack compared to debut grosses for other films in the franchise. A robust theatrical exclusivity period of 10 weeks contributed to a \$361 million cume, making it the fifth-largest domestic earner in Illumination Entertainment's history.



6

Beetlejuice Beetlejuice

Warner Bros. | September 6, 2024
 Domestic Opening: **\$111M**
 Domestic Total: **\$294.1M**
 Global Total: **\$451.1M**

➔ *Beetlejuice Beetlejuice* breathed life into the autumn box office, surpassing expectations to become the third 2024 release to open above \$100 million. In doing so, it secured the second-highest-grossing debut for a PG-13 September release and the second-highest September debut in general, trailing only 2017's *It: Chapter 1*.

A large part of *Beetlejuice Beetlejuice*'s overperformance can be attributed to its cross-quadrant appeal. The presence of co-lead Jenna Ortega—already familiar to fans of director Tim Burton through her starring role in Netflix's *Wednesday*—helped the film draw in female viewers under 25, a group that made up 15 percent of the opening weekend box office. Returning stars Winona Ryder and Michael Keaton attracted older audiences nostalgic for the 1988 original. Of *Beetlejuice Beetlejuice*'s opening weekend audience, 24 percent were from the much-pursued under-25 audience segment, and 59 percent were women.

By the end of its run, *Beetlejuice Beetlejuice* had become the second-highest-grossing domestic title of Burton's career, trailing only 2010's billion-dollar global grosser *Alice in Wonderland*. It also had the second-highest opening of Burton's career (again, following *Alice*) and is his third-highest global grosser, behind *Alice* and 2005's *Charlie and the Chocolate Factory*.

Dune: Part Two

Warner Bros. | March 1, 2024
 Domestic Opening Weekend: **\$82.5M**
 Domestic Total: **\$282.1M**
 Global Total: **\$714.4M**

→ The first half of Denis Villeneuve's two-part *Dune* saga streamed simultaneously with its theatrical release as part of Warner Bros.' day-and-date pandemic-era slate. The original's numbers therefore offered little insight into the second film's potential under normal market conditions. The studio took no chances with the financial prospects of *Dune: Part Two*, changing the original November 2023 release date due to the actors' and writers' strikes and instead opting for a March launch with a full-scale global marketing campaign.

The difference in performance between the day-and-date original and the theatrically exclusive second film was stark, as *Dune: Part Two* doubled its predecessor's opening weekend with an



\$81 million haul. The strength of premium format tickets propelled *Dune: Part Two* to \$282 million in North America, more than twice the original's \$108 million run.

A strong overseas run helped lift the title to over \$700 million worldwide, making it the fifth-highest-grossing film of

the year at the global box office. The performance gave Warner Bros. the confidence to move ahead with another installment in the sci-fi series, tapping Villeneuve to return for an adaptation of Frank Herbert's follow-up novel, *Dune: Messiah*.

7

Godzilla x Kong: The New Empire

Warner Bros. | March 29, 2024
 Domestic Opening Weekend: **\$80M**
 Domestic Total: **\$196.3M**
 Global Total: **\$571.7M**

→ Fans expecting a rematch after the Godzilla and King Kong showdown of 2021's *Godzilla vs. Kong* (\$100.9 million domestic and \$470.1 million global) were instead greeted by a film with a title that suggested the former monster rivals were teaming up to collaborate on a fashion brand. The Warner Bros. title delivered on expectations with a robust \$80 million opening weekend, becoming the second-highest opener in Warner Bros.' Monsterverse. The result was behind the series' launch in 2014 with *Godzilla* (\$93.1 million) and well ahead of the previous second-place record holder, 2017's *Kong: Skull Island* (\$61 million).



The second *Godzilla x Kong* title ranks second in the overall Monsterverse series domestically with \$196.3 million total, just shy of *Godzilla's* \$200.6 million in 2014.

Globally, it surpassed *Kong: Skull Island* (\$568.6 million) to become the highest-grossing entry in the series at \$571.7 million.

9



Twisters

Universal | July 19, 2024
 Domestic Opening Weekend: **\$81.2M**
 Domestic Total: **\$267.7M**
 Global Total: **\$370.9M**

→ This disaster-flick sequel was released 28 years after its predecessor. It features an entirely new cast and has no connection to the original,

save for the obvious high-concept pitch: pickup trucks chase tornadoes in rural America. Star Glen Powell proved he had the appeal to headline a major studio movie on his own with *Twisters*, which opened to an impressive \$81 million.

The mid-July debut saw great returns from premium formats, including stellar results from immersive 4DX auditoriums equipped with motion seats, fans, fog machines, and water effects, which quickly

became sought-after destinations for audiences nationwide. *Twisters* struggled to keep momentum in the ensuing weeks, as *Deadpool & Wolverine* tore through the marketplace and cut short *Twisters'* run in the same premium auditoriums that helped make it an opening weekend sensation. An earlier release date could have pushed the film to greater heights—and a higher spot in our year-end ranking.

8

Kung Fu Panda 4

Universal | March 8, 2024
 Domestic Opening Weekend: **\$57.9M**
 Domestic Total: **\$193.5M**
 Global Total: **\$547.6M**

→ DreamWorks Animation's action-comedy franchise returned with Jack Black in the iconic title role after an eight-year hiatus. Heading into opening weekend, the average opening for a *Kung Fu Panda* installment was \$49.7 million, giving the fourth entry in the series a better-than-expected debut in the franchise.

With a dearth of kid-driven content following 2023's *Wonka* and *Migration*, *Kung Fu Panda 4* marked the first major animated family release of 2024. The animated sequel enjoyed an uncontested run with family audiences at the box office for over two months. The open road helped *Kung Fu Panda 4* surpass the domestic release of both of predecessors *Kung Fu Panda 2* (\$165.2 million) and *Kung Fu Panda 3*



(\$143.5 million). The entry also came close to DreamWorks Animation's biggest March opener, *Monsters vs. Aliens*, which brought in \$59.3 million in 2009.

The *Kung Fu Panda* franchise officially crossed the \$2 billion mark globally during the run, with over \$2.3 billion at the global box office.

10

2025 BOX OFFICE PREVIEW

Forecasting the Biggest Films and Moviegoing Weekends of the Year

BY DANIEL LORIA

BOXOFFICE PRO's 2025 Domestic Forecast: \$9.2 - \$9.7 Billion

→ The domestic box office rallied to a strong finish in 2024, making up ground in the second half of the year to give much-needed momentum to theatrical exhibition. The industry is entering 2025 with the support of the first fully uninterrupted year of Hollywood production since 2019. This crucial factor should see a significant increase in the number of wide releases hitting theaters. We expect 2025 to set a new benchmark in the postpandemic moviegoing era, topping 2023's \$9 billion in box office thanks to a diverse and consistent slate of studio releases. A slow first quarter will ramp up to what we expect to be a major moviegoing summer, with a potential box office breakout scheduled every frame from the beginning of May through the first weekend of August. The majority of our forecasting panel—comprised of senior executives representing exhibition, distribution, and premium large format—predicts the domestic market to perform between \$9.2 and \$9.7 billion, with a potential ceiling of \$10 billion in a best-case scenario.



Q1: A Slow Start to the Year

Key Movies:

- ▶ *Captain America: Brave New World*
February 14 / Disney (Marvel)
- ▶ *Snow White*
March 28 / Disney

→ The first tentpole of the year won't arrive until Valentine's Day, when Disney introduces a new Captain America (Anthony Mackie) in Marvel's *Captain America: Brave New World*. Marketing for the title has already revealed co-star Harrison Ford transforming into fan-favorite villain Red Hulk, a potential spoiler sacrificed to ramp up interest in the film. The post-Avengers crop of Marvel superheroes has struggled to find the same success as its predecessors at the box office, but *Brave New World* could very well be where Marvel regains the uninterrupted success it enjoyed last decade. The new Captain America will need to carry the market into late March, when Disney's next tentpole—the live-action retelling of *Snow White* starring Rachel Zegler and Gal Gadot—hits screens for what promises to be another strong box office outing.

There will be little else with breakout potential in the first quarter, with Christmas releases like Paramount's *Sonic the Hedgehog 3* and Disney's *Mufasa: The Lion King* expected to compete for holdover screens against the expansion of adult-skewing award contenders. Universal and DreamWorks Animation will have the family market to themselves in late January and early February with *Dog Man*, an adaptation of a popular children's book series, expected to become the first real earner of the 2025 slate. In early March, director Ryan Coogler could score a word-of-mouth hit with the horror thriller *Sinners*, starring his frequent collaborator, Michael B. Jordan. Viral marketing is already underway for the title, the first original title (not based on an existing property) from Coogler since his 2013 feature debut, *Fruitvale Station*.

Q2: A Return to Prepandemic Attendance Levels

Key Movies:

- ▶ *Thunderbolts**
May 2 / Disney (Marvel)
- ▶ *Mission: Impossible - The Final Reckoning*
May 23 / Paramount
- ▶ *Lilo & Stitch*
May 23 / Disney
- ▶ *How to Train Your Dragon*
June 13 / Universal
- ▶ *Elio*
June 13 / Disney (Pixar)

→ The second quarter of 2025 promises to be the strongest of the year, anchored by a handful of tentpoles and complemented by various potential breakout hits. April starts with a promising family-friendly film, Warner Bros.' *A Minecraft Movie*, giving the popular videogame an irreverent spin resembling Sony's *Jumanji* movies. May will see the release of Disney's second Marvel title of the year in *Thunderbolts**, which looks to be the MCU's answer to DC Comics' *Suicide Squad* antihero supergroup. While Marvel hero team-ups *not* known as Avengers have struggled at the box office—2021's *Eternals* (\$164 million) and 2023's *The Marvels* (\$84 million)—*Thunderbolts** should benefit from the lead-in of *Captain America: Brave New World* in February.

Memorial Day weekend should be considerably more competitive than the previous year's frame, when Warner Bros.' *Furiosa: A Mad Max Saga* (\$67 million) and Sony's *The Garfield Movie* (\$92 million) failed to connect with audiences. This year, Paramount will roll out *Mission: Impossible - The Final Reckoning* alongside Disney's live-action *Lilo & Stitch*. The *Mission: Impossible* franchise is coming off its second-lowest-grossing entry in franchise history (2023's *Mission: Impossible - Dead Reckoning*, \$172 million),

prompting a title change for the most recent entry and a marketing campaign hinting it could be Tom Cruise's final outing as its protagonist. Disney could find a *Moana 2*-level hit with its live-action *Lilo & Stitch* that same weekend, a remake of a 2002 animated title that has since garnered a loyal following on streaming. Sony's *Karate Kid: Legends* comes in at the end of May, following the conclusion of the final season of TV's *Cobra Kai* series. If *Karate Kid* can convert the series' streaming fans to ticket buyers, we could be looking at a new feature film franchise for Sony.

June starts with Lionsgate's John Wick spin-off, *Ballerina*, starring Ana De Armas as a super-assassin in its growing cinematic universe. Originally scheduled for a summer 2023 release, *Ballerina* was rescheduled and retooled by the studio to make its connection with the main franchise clear. Mid-June will see two competing family titles sharing the same release date, with Universal's live-action *How to Train Your Dragon* opening against Disney Pixar's *Elio* on June 13. The overlap could cost both titles, but we remain confident they'll combine to positive returns for exhibitors throughout the summer. Pixar, in particular, hopes to re-establish momentum with its originals in *Elio*. The animation studio hasn't released an original title over the \$200 million domestic mark since 2017's *Coco*.

June ends with a trio of older-skewing releases with breakout potential. Sony launched its viral marketing for *28 million Years Later* as early as December 2024, drawing strong buzz from genre fans. Horror hounds will also be able to catch killer robot doll sequel *M3GAN 2.0* the following weekend. The quarter ends with Apple's next test at the box office in director Joseph Kosinski's racing drama, *F1*. The Formula 1 movie could benefit from increased interest in the sport stateside (largely due to Netflix's documentary series *Drive to Survive*). However, it is more likely to find its audience in overseas markets.

Q3: A Tale of Two Halves

Key Movies:

- ▶ *Jurassic World: Rebirth*
July 2 / Universal
- ▶ *Superman*
Warner Bros.
- ▶ *The Fantastic Four: First Steps*
July 25 / Disney (Marvel)

→ The third quarter of the year is expected to get off to a hot start with a July that could finish as the year's highest-grossing month. Universal's *Jurassic World: Rebirth* ushers in a Fourth of July frame with diminishing domestic returns for the franchise. The last entry in the series, 2022's *Jurassic World: Dominion* (\$376 million), finished some distance behind the 2015 *Jurassic World* relaunch (\$653 million). That decline won't worry exhibitors too much, as *Dominion* still finished the year as the fifth highest-grossing release of 2022. Anything near the \$300 million mark for *Jurassic World: Rebirth* will be received enthusiastically by theater operators come July.

Superman will fly into theaters on July 11 with a tremendous amount of anticipation for Warner Bros.' newly rebuilt DC Comics universe. It is the first of two superhero tentpoles to be released that month, with Disney's *The Fantastic Four: First Steps* coming two weeks later on July 25. Will superhero fatigue set in, or will audiences turn out to support these two iconic properties?

After a somewhat muted superhero summer in 2024, where *Deadpool & Wolverine* was the only title in the genre to meet or exceed expectations, the upside of the super double feature is too promising to downplay.

The rest of the quarter will also feature a pair of family titles—Paramount's *The Smurfs* (July 18) and Universal's *The Bad Guys* (August 1)—and long-running horror sequels—Sony's *Insidious: The Red Door* (August 29) and Warner Bros.' *The Conjuring: Last Rites* (September 5)—that will fill out the schedule during quiet periods on the calendar.



Q4: An Encore Performance

Key Movies:

- ▶ *Wicked: For Good*
November 21 / Universal
- ▶ *Zootopia 2*
November 26 / Disney
- ▶ *Avatar: Fire and Ash*
December 19 / Disney

➔ The 2025 holiday corridor has a lot of similarities to its equivalent weekends the previous year. The big difference? We expect a lot more from October, with a potential blockbuster in Lionsgate's Michael Jackson biopic, *Michael* (October 3). Despite the inconsistent nature of the musical biopic at the box office, Michael Jackson's story—particularly one that focuses primarily on his music and live performances—is ripe for a big-screen adaptation. *Michael* could perform comparably to the 2018 Queen/Freddie Mercury biopic, *Bohemian Rhapsody* (\$216 million), and keep running deep into November if it can capture its audience.

Universal's *Wicked* will return for its second act on November 21, the same weekend that launched the first act to a \$375-million-plus run in 2024. If this all sounds familiar, it's because the ensuing tentpoles on the schedules follow a nearly identical schedule to the equivalent release corridor in 2024. Disney's *Zootopia 2* will open the following Wednesday and is expected to dominate the holiday frame with a strong hold from *Wicked: For Good*, exactly the way *Moana 2* sparked last year's Thanksgiving weekend. Paramount, Disney, and Universal enjoyed an uncontested run at the box office up through the pre-Christmas weekend. The same will happen in 2025, with Disney's *Avatar: Fire and Ash* scheduled to open on December 19 and claim the lion's share of ticket sales through the end of the year.

ZACHARY '23

Apr/May

CinemaCon | March 31

Ad Deadline: February 14 | CinemaCon Buyers Guide:
Art Deadline: February 14 | Deadline: February 7

June

CineEurope | June 16

Ad Deadline: May 2
Art Deadline: May 9

Summer/July

Giants of Exhibition

Ad Deadline: June 6
Art Deadline: June 13

Aug/Sept

CinéShow | (TBA) & EF&B (NAC) | TBA

Ad Deadline: July 18 | Concessions Buyers Guide:
Art Deadline: July 25 | Deadline: July 11

October

Rocky Mountain NATO | September 23

Ad Deadline: August 8
Art Deadline: August 15

November

ShowEast | October 21

Ad Deadline: September 5
Art Deadline: September 12

Dec/Jan '26

CineAsia | (TBA) & ICTA | TBA

Ad Deadline: October 24
Art Deadline: October 31

EVENT CINEMA CALENDAR

Updated through December 12, 2024.
Contact distributors for latest listings.



FATHOM EVENTS

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855-473-4612

GREEN AND GOLD

Jan. 31, Feb. 1 - Feb. 6
Genre: Drama

HARRY POTTER AND THE SORCERER'S STONE

Feb. 13, Feb. 20
4DX and DBOX only: Feb. 27
Genre: Classics

HARRY POTTER AND THE PHILOSOPHER'S STONE 3D

Feb. 13, Feb. 20
Feb. 27 - 4DX and DBOX only
Genre: Classics

HARRY POTTER AND THE CHAMBER OF SECRETS

Feb. 14, Feb. 21
Feb. 28 - 4DX and DBOX only
Genre: Classics

HARRY POTTER AND THE PRISONER OF AZKABAN

Feb. 15, Feb. 22
Mar. 1 - 4DX and DBOX only
Genre: Classics

HARRY POTTER AND THE GOBLET OF FIRE 20th ANNIVERSARY

Feb. 16, Feb. 23
Mar. 2 - 4DX and DBOX only
Genre: Classics

THE MET LIVE IN HD: FIDELIO

Mar. 15, Mar. 19
Genre: Classics

THE MET LIVE IN HD: LA NOZZE DI FIGARO

Apr. 26, Apr. 30
Genre: Performing Arts

THE MET LIVE IN HD: SALOME

May 17, May 21
Genre: Performing Arts

THE MET LIVE IN HD: IL BARBIERE DI SIVIGLIA

May 31, Jun. 4
Genre: Performing Arts

ICONIC RELEASING

iconicreleasing.com

AXCN: COWBOY BEBOP: THE MOVIE

Feb. 5, Feb. 6, Feb. 7
Genre: Anime

UFC 312: DU PLESSIS VS. STRICKLAND 2

Feb. 8
Genre: Live Sports

UNTITLED ICONIC MUSIC EVENT

Feb. 23
Genre: Rock/Concert

UFC 313

Mar. 8
Genre: Live Sports

AXCN GUNDAM FEST 2025: MOBILE SUIT GUNDAM: CHAR'S COUNTERATTACK

Mar. 12
Genre: Anime

UNTITLED ICONIC HORROR EVENT

Apr. 2
Genre: Horror

AXCN: VAMPIRE HUNTER D 40TH ANNIVERSARY

Apr. 9
Genre: Anime

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Movie Film
(16mm & 35mm)
features, trailers, misc.

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any film memorabilia

Theater Items
any theater related
signage or items

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All will be answered

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BOOKING GUIDE

Release calendar for theatrical distribution in North America

Release dates are updated through December 31, 2024. Please contact distributors to confirm latest listings.

A24

646-568-6015

PARTHENOPE

Fri, 2/7/25 LTD
Stars: Celeste Dalla Porta, Stefania Sandrelli
Director: Paolo Sorrentino
Rating: NR
Genre: Rom, Dra

THE LEGEND OF OCHI

Fri, 2/24/25 LTD
Stars: Helena Zengel, Finn Wolfhard
Director: Isaiah Saxon
Rating: NR
Genre: Fan/Adv

ON BECOMING A GUINEA FOWL

Fri, 3/7/25 LTD
Stars: Susan Chardy, Elizabeth Chisela
Director: Rungano Nyoni
Rating: PG-13
Genre: Dra

AMAZON MGM

310-724-5678
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LEVON'S TRADE

Fri, 3/28/25 WIDE
Stars: Jason Statham, David Harbour
Director: David Ayer
Rating: NR
Genre: Act/Thr

THREE BAGS FULL: A SHEEP DETECTIVE MOVIE

Fri, 2/20/26 WIDE
Stars: Hugh Jackman, Emma Thompson
Director: Kyle Balda
Rating: NR
Genre: Act/Com/Mys

PROJECT HAIL MARY

Fri, 3/20/26 WIDE
Star: Ryan Gosling
Directors: Phil Lord and Christopher Miller
Genre: Act/Adv/SF
Rating: NR



PARTHENOPE
 FRI, 2/7/25 LTD

MASTERS OF THE UNIVERSE

Fri, 6/5/26 WIDE
Star: Nicholas Galitzine
Director: Travis Knight
Rating: NR
Genre: Act/Adv/Fan

BLEECKER STREET

THE FRIEND
 Fri, Mar 21, 25 LTD
Stars: Scott McGehee, David Siegel
Directors: Naomi Watts, Bill Murray
Rating: NR
Genre: Dra

THE WEDDING BANQUET

Fri, 4/18/25 WIDE
Star: Andrew Ahn
Directors: Bowen Yang, Lily Gladstone
Rating: NR
Genre: Com

BLUE FOX ENTERTAINMENT

AUTUMN AND THE BLACK JAGUAR

Fri, 2/7/25 LTD
Stars: Lumi Pollack, Emily Bett Rickards
Director: Gilles de Maistre
Rating: NR
Genre: Fam/Adv

CINEMA PARALLELL

THE FISHING PLACE

Thu, 2/6/25 LTD
Stars: Eindrude Eidsvold, Gjertrud L. Jynge
Director: Rob Tregenza
Rating: NR
Genre: Dra

DISNEY

818-560-1000
 Ask for Distribution

CAPTAIN AMERICA: BRAVE NEW WORLD

Fri, 2/14/25 WIDE
Stars: Anthony Mackie, Harrison Ford
Director: Julius Onah
Rating: NR
Genre: Act/Adv/SF
Specs: Dolby Atmos / Dolby Vision / Imax

DISNEY'S SNOW WHITE

Fri, 3/21/25 WIDE
Stars: Rachel Zegler, Gal Gadot
Director: Marc Webb
Rating: NR
Genre: Fan
Specs: Imax

THUNDERBOLTS*

Fri, 5/2/25 WIDE
Stars: David Harbour, Hannah John-Kamen
Director: Jake Schreier
Rating: NR
Genre: Act/Adv/SF
Specs: Imax

LILIO & STITCH

Fri, 5/23/25 WIDE
Star: Dean Fleischer Camp
Directors: Maia Kealoha, Chris Sanders
Rating: NR

ELIO

Fri, 6/13/25 WIDE
Stars: America Ferrera, Jameela Jamil
Director: Adrian Molina
Rating: NR
Genre: Ani

THE FANTASTIC FOUR: FIRST STEPS

Fri, 7/25/25 WIDE
Stars: Pedro Pascal, Vanessa Kirby
Director: Matt Shakman
Rating: NR
Genre: Act/Adv/SF

FREAKIER FRIDAY

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

UNTITLED DISNEY 2025

Fri, 9/12/25 WIDE
Rating: NR

TRON: ARES

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

ZOOPTOPIA 2

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

UNTITLED DISNEY 2026 1

Fri, 1/16/26 WIDE
Rating: NR

UNTITLED MARVEL 2026 1

Fri, 2/13/26 WIDE
Rating: NR
Genre: Act/Adv/SF

HOPPERS

Fri, 3/6/26 WIDE
Rating: NR
Genre: Ani

UNTITLED DISNEY 2026 2

Fri, 3/27/26 WIDE
Rating: NR

UNTITLED DISNEY 2026 3

Fri, 4/17/26 WIDE
Rating: NR

AVENGERS: DOOMSDAY

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

THE MANDALORIAN & GROGU

Fri, 5/22/26 WIDE
Star: Pedro Pascal
Director: Jon Favreau
Rating: NR
Genre: Act/Adv/SF

TOY STORY 5

Fri, 6/19/26 WIDE
Rating: NR
Genre: Ani

MOANA

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

UNTITLED DISNEY 2026 4

Fri, 8/7/26 WIDE
Rating: NR

UNTITLED DISNEY 2026 5

Fri, 9/11/26 WIDE
Rating: NR

UNTITLED MARVEL 2026 3

Fri, 11/6/26 WIDE
Rating: NR
Genre: Act/Adv/SF

UNTITLED DISNEY ANIMATION 2026

Fri, 11/25/26 WIDE
Rating: NR
Genre: Ani

ICE AGE 6

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

UNTITLED DISNEY 2027 1

Fri, 2/12/27 WIDE
Rating: NR

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UNTITLED DISNEY 2027 2

Fri, 3/5/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 3

Fri, 4/2/27 WIDE
Rating: NR

AVENGERS: SECRET WARS

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

UNTITLED DISNEY 2027 4

Fri, 5/28/27 WIDE
Rating: NR

UNTITLED PIXAR 2027

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

UNTITLED MARVEL 2027 1

Fri, 7/23/27 WIDE
Rating: NR
Genre: Act/Adv/SF

UNTITLED DISNEY 2027 5

Fri, 8/6/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 6

Fri, 9/17/27 WIDE
Rating: NR

UNTITLED DISNEY 2027 7

Fri, 10/8/27 WIDE
Rating: NR

UNTITLED MARVEL 2027 2

Fri, 11/5/27 WIDE
Rating: NR
Genre: Act/Adv/SF

FROZEN 3

Fri, 11/24/27 WIDE
Rating: NR
Genre: Ani

UNTITLED STAR WARS 2027

Fri, 12/17/27 WIDE
Rating: NR
Genre: SF/Fan

UNTITLED MARVEL 2028 1

Fri, 2/18/28 WIDE
Rating: NR

UNTITLED MARVEL 2028 2

Fri, 5/5/28 WIDE
Rating: NR

UNTITLED MARVEL 2028 3

Fri, 11/10/28 WIDE
Rating: NR

20TH CENTURY STUDIOS

310-369-1000 - 212-556-2400

THE AMATEUR

Fri, 4/11/25 WIDE
Stars: Rachel Brosnahan, Caitriona Balfe
Director: James Hawes
Rating: NR
Genre: Act/Thr

PREDATOR: BADLANDS

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

AVATAR: FIRE AND ASH

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

AVATAR 4

Fri, 11/24/27 WIDE
Rating: NR
Genre: Act/Adv/SF

AVATAR 5

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

FOCUS FEATURES

LAST BREATH

Fri, 2/28/25 WIDE
Stars: Woody Harrelson, Simu Liu
Director: Alex Parkinson
Rating: NR
Genre: Thr

BLACK BAG

Fri, 3/14/25 WIDE
Stars: Cate Blanchett, Michael Fassbender
Director: Steven Soderbergh
Rating: NR
Genre: Thr/Dra

DOWNTON ABBEY 3

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

BUGONIA

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

IFC FILMS

bookings@ifcfilms.com

ARMAND

Fri, 2/7/25 LTD
Stars: Renate Reinsve, Ellen Dorrit Petersen
Director: Halfdan Ullman Tøndel
Rating: NR
Genre: Dra

KETCHUP ENTERTAINMENT

THE DAY THE EARTH BLEW UP: A LOONEY TUNES MOVIE

Fri, 2/28/25 LTD
Stars: Eric Bauza, Candi Milo
Director: Peter Browngardt
Rating: PG
Genre: Ani

LIONSGATE

310-309-8400

THE UNBREAKABLE BOY

Fri, 2/21/25 WIDE
Stars: Zachary Levi, Meghann Fahy
Director: Jon Gunn
Rating: NR
Genre: Dra/Fam

BALLERINA

Fri, 6/6/25 WIDE
Stars: Ana de Armas, Anjelica Huston
Director: Len Wiseman
Rating: NR
Genre: Act

UPPERCUT

Fri, 2/21/25 WIDE
Stars: Ving Rhames, Luiii
Director: Torsten Ruether
Rating: R
Genre: Thr

UNTITLED SAW XI

Fri, 9/25/25 WIDE
Rating: NR
Genre: Hor

MICHAEL

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

GOOD FORTUNE

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

UNTITLED NOW YOU SEE ME FRANCHISE FILM

Fri, 11/14/25 WIDE
Rating: NR

THE HUNGER GAMES: SUNRISE ON THE REAPING

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

NEON

hal@neonrated.com

THE MONKEY

Fri, 2/21/25 LTD
Stars: Theo James, Tatiana Maslany
Director: Osgood Perkins
Rating: NR
Genre: Hor

PARAMOUNT

323-956-5000

NOVOCAINE

Fri, 3/14/25 WIDE
Stars: Jack Quaid, Amber Midthunder
Directors: Robert Olsen, Dan Berk
Rating: NR
Genre: Thr/Act

MISSION: IMPOSSIBLE - THE FINAL RECKONING

Fri, 5/23/25 WIDE
Stars: Tom Cruise, Hayley Atwell
Director: Christopher McQuarrie
Rating: NR
Genre: Act
Specs: Imax

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

Fri, 7/4/25 WIDE
Rating: NR
Genre: Com

UNTITLED SMURFS ANIMATED MUSICAL

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

UNTITLED NAKED GUN

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

ROOFMAN

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

THE RUNNING MAN

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

THE SPONGEBOB MOVIE: SEARCH FOR SQUAREPANTS

Fri, 12/19/25 WIDE
Rating: NR
Genre: Ani



NOVOCAINE
Fri, 3/14/25 WIDE

REGRETTING YOU

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

DRA UNTITLED AANG AVATAR FILM

Fri, 1/30/26 WIDE
Rating: NR

SCREAM 7

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

PAW PATROL 3

Fri, 7/31/26 WIDE
Rating: NR
Genre: Ani

TMNT 2

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

QUIVER DISTRIBUTION

CLEANER

Fri, 2/21/25 LTD
Stars: Daisy Ridley, Clive Owen
Director: Martin Campbell
Rating: R
Genre: Act

RLJE FILMS

ASH

Fri, 3/21/25 WIDE
Stars: Aaron Paul, Eiza González
Director: Flying Lotus
Rating: R
Genre: Hor/SF

SONY PICTURES

212-833-8500

HEAT EYES

Fri, 2/7/25 WIDE
Stars: Olivia Holt, Mason Gooding
Director: Josh Ruben
Rating: NR
Genre: Hor/Rom/Com

PADDINGTON IN PERU

Fri, 2/14/25 WIDE
Stars: Olivia Colman, Antonio Banderas
Director: Dougal Wilson
Rating: NR
Genre: Fam

A BIG BOLD BEAUTIFUL JOURNEY

Fri, 5/9/25 WIDE
Stars: Margot Robbie, Colin Farrell
Director: Kogonada
Rating: NR
Genre: Dra

KARATE KID: LEGENDS

Fri, 5/30/25 WIDE
Stars: Jackie Chan, Ralph Macchio
Director: Jonathan Entwistle
Rating: NR
Genre: Act
Specs: Dolby Atmos / Dolby Vision

28 YEARS LATER

Fri, 6/20/25 WIDE
Stars: Cillian Murphy, Jodie Comer
Director: Danny Boyle
Rating: NR
Genre: Hor

UNTITLED SONY/MARVEL LIVE ACTION 2025

Fri, 6/27/25 WIDE
Rating: NR
Genre: Act/SF
Specs: Imax

I KNOW WHAT YOU DID LAST SUMMER

Fri, 7/18/25 WIDE
Director: Jennifer Kaytin Robinson
Rating: NR
Genre: Thr/Hor

BENEATH THE STORM

Fri, 8/1/25 WIDE
Stars: Phoebe Dynevor, Whitney Peak
Director: Tommy Wirkola
Rating: NR

INSIDIOUS 6

Fri, 8/29/25 WIDE
Rating: NR
Genre: Hor

ANACONDA

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

COM GOAT

Fri, 2/13/26 WIDE
Director: Tyree Dillihay
Rating: NR
Genre: Ani

STREET FIGHTER

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

UNTITLED SPIDER-MAN

Fri, 7/24/26 WIDE
Stars: Tom Holland
Director: Destin Daniel Cretton
Rating: NR
Genre: Act/SF

JUMANJI 3

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



LAST BREATH
Fri, 2/28/25 WIDE

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BECOMING LED ZEPPELIN

Fri, 2/7/25 LTD
Star: Bernard MacMahon
Genre: Doc
Specs: Imax

CRUNCHYROLL

UNTIL DAWN

Fri, 4/25/25 WIDE
Stars: Ella Rubin, Michael Cimino
David F. Sandberg
Rating: R
Genre: Hor

**UNTITLED SONY/CRUNCHYROLL/
ANIPLEX EVENT FILM**

Fri, 9/12/25 LTD
Rating: NR
Genre: Ani
Specs: Imax

UNIVERSAL

818-777-1000

LOVE HURTS

Fri, 2/7/25 WIDE
Stars: Ke Huy Quan, Ariana DeBose
Director: Jonathan Eusebio
Rating: NR
Genre: Act

**UNTITLED UNIVERSAL EVENT FILM
2025 1**

Fri, 2/14/25 WIDE
Rating: NR

DROP

Fri, 4/11/25 WIDE
Stars: Meghann Fahy, Brandon
Sklenar
Director: Christopher Landon
Rating: NR
Genre: Hor

ATLANTIS

Fri, 5/9/25 WIDE
Stars: Kelvin Harrison Jr., Halle
Bailey
Director: Michel Gondry
Genre: Mus

HOW TO TRAIN YOUR DRAGON

Fri, 6/13/25 WIDE
Stars: Mason Thames, Gerard Butler
Director: Dean DeBlois
Rating: NR
Genre: Act/Adv

M3GAN 2.0

Fri, 6/27/25 WIDE
Rating: NR
Genre: Thr/Hor

JURASSIC WORLD REBIRTH

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



LOVE HURTS
Fri, 2/7/25 WIDE

THE BAD GUYS 2

Fri, 8/1/25 WIDE
Stars: Sam Rockwell, Craig
Robinson
Director: Pierre Perifel
Rating: NR
Genre: Ani

NOBODY 2

Fri, 8/15/25 WIDE
Star: Bob Odenkirk
Director: Timo Tjahjanto
Rating: NR
Genre: Act

HIM

Fri, 9/19/25 WIDE
Stars: Marlon Wayans, Tyriq
Withers
Director: Justin Tipping
Rating: NR
Genre: Hor

GABBY'S DOLLHOUSE: THE MOVIE

Fri, 9/26/25 WIDE
Star: Laila Lockhart Kraner
Director: Ryan Crego
Rating: NR
Genre: Ani

THE BLACK PHONE 2

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

WICKED: FOR GOOD

Wed, 11/21/25 WIDE
Stars: Ariana Grande, Cynthia Erivo
Director: Jon M. Chu
Rating: NR
Genre: Mus

FIVE NIGHTS AT FREDDY'S 2

Fri, 12/5/25 WIDE
Director: Emma Tammi
Rating: NR
Genre: Hor

SOULM8TE

Fri, 1/2/26 WIDE
Director: Kate Dolan
Rating: NR
Genre: Hor

**UNTITLED UNIVERSAL EVENT FILM
2026 1**

Fri, 1/16/26 WIDE
Rating: NR

REMINDERS OF HIM

Fri, 2/13/26 WIDE
Rating: NR

**UNTITLED EXORCIST FILM
DIRECTED BY MIKE FLANAGAN**

Fri, 3/13/26 WIDE
Director: Mike Flanagan
Rating: NR

**UNTITLED NEW ANIMATED FILM
BASED ON THE WORLD OF
SUPER MARIO BROS.**

Fri, 4/3/26 WIDE
Directors: Aaron Horvath, Michael
Jelenic
Rating: NR
Genre: Ani

**UNTITLED EVENT FILM DIRECTED
BY STEVEN SPIELBERG**

Fri, 5/15/26 WIDE
Director: Steven Spielberg
Rating: NR

**UNTITLED EVENT FILM DIRECTED
BY DANIELS**

Fri, 6/12/26 WIDE
Directors: Daniel Kwan and Daniel
Scheinert
Rating: NR

SHREK 5

Wed, 7/1/26 WIDE
Stars: Mike Myers, Eddie Murphy
Director: Walt Dohrn
Rating: NR
Genre: Ani

**UNTITLED UNIVERSAL ANIMATED
EVENT FILM 2026**

Fri, 9/25/26 WIDE
Rating: NR

**UNTITLED BLUMHOUSE EVENT
FILM 2026**

Fri, 10/16/26 WIDE
Rating: NR

**UNTITLED FOURTH FILM DIRECTED
BY JORDAN PEELE**

Fri, 10/23/26 WIDE
Director: Jordan Peele
Rating: NR

**UNTITLED UNIVERSAL EVENT FILM
2026 2**

Fri, 11/13/26 WIDE
Rating: NR

**UNTITLED UNIVERSAL EVENT FILM
2026 3**

Wed, 12/23/26 WIDE
Rating: NR

MINIONS 3

Wed, 6/30/27 WIDE
Director: Pierre Coffin
Rating: NR
Genre: Ani

VIVA PICTURES

NIGHT OF THE ZOOPOCALYPSE

Fri, 3/7/25 LTD
Stars: David Harbour, Scott Thompson
Directors: Ricardo Curtis, Rodrigo
Perez-Castro
Rating: NR
Genre: Ani/Adv/Fam/Com

WARNER BROS.

MICKEY 17

Fri, 3/7/25 WIDE
Stars: Robert Pattinson, Naomi Ackie
Director: Bong Joon Ho
Rating: R
Genre: Act/Dra/SF
Specs: Imax

ALTO KNIGHTS

Fri, 3/21/25 WIDE
Stars: Robert De Niro, Debra Messing
Director: Barry Levinson
Rating: NR
Genre: Dra

MINECRAFT

Fri, 4/4/25 WIDE
Stars: Jason Momoa, Jack Black
Director: Jared Hess
Rating: NR
Genre: Ani
Specs: Imax

SINNERS

Fri, 4/18/25 WIDE
Star: Michael B. Jordan
Director: Ryan Coogler
Rating: NR
Genre: Dra
Specs: Imax

FINAL DESTINATION: BLOODLINES

Fri, 5/16/25 WIDE
Stars: Brec Bassinger, Teo Briones
Directors: Zach Lipovsky, Adam B.
Stein
Genre: Hor
Specs: Imax

**UNTITLED NEW LINE EVENT FILM
2025 1**

Fri, 5/30/25 WIDE
Rating: NR

**UNTITLED NEW LINE EVENT FILM
2025 2**

Fri, 6/20/25 WIDE
Rating: NR

F1

Fri, 6/25/25 WIDE
Stars: Brad Pitt, Damson Idris
Director: Joseph Kosinski
Rating: NR
Genre: Act/Adv
Specs: Imax

SUPERMAN

Fri, 7/25/25 WIDE
Stars: David Corenswet, Rachel
Brosnahan
Director: James Gunn
Rating: NR
Genre: Act/Adv

**UNTITLED PAUL THOMAS
ANDERSON EVENT FILM**

Fri, 8/8/25 WIDE
Stars: Leonardo DiCaprio, Sean
Penn
Director: Paul Thomas Anderson
Rating: NR
Genre: Dra
Specs: Imax

UNTITLED CONJURING FINALE

Fri, 9/5/25 WIDE
Rating: NR
Genre: Hor
Specs: Imax

THE BRIDE!

Fri, 9/26/25 WIDE
Stars: Christian Bale, Jessie
Buckley
Director: Maggie Gyllenhaal
Rating: NR
Specs: Imax

ANIMAL FRIENDS

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

MORTAL KOMBAT 2

Fri, 10/24/25 WIDE
Stars: Karl Urban, Adeline Rudolph
Director: Simon McQuoid
Rating: NR
Genre: Act

**UNTITLED NEW LINE EVENT FILM
2025 3**

Fri, 11/21/25 WIDE
Rating: NR

UNTITLED WB EVENT FILM 2025

Fri, 12/19/25 WIDE
Rating: NR

WEAPONS

Fri, 1/16/26 WIDE
Stars: Josh Brolin, Julia Garner
Director: Zach Cregger
Rating: NR

WUTHERING HEIGHTS

Fri, 2/13/25 WIDE
Stars: Margot Robbie, Jacob Elordi
Director: Emerald Fennell
Rating: NR
Genre: Dra



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THE CAT IN THE HAT
 Fri, 3/6/26 WIDE
Stars: Bill Hader, Quinta Brunson
Directors: Alessandro Carloni, Erica Rivinoja
Rating: NR
Genre: Ani
Specs: Imax

FLOWERVALE STREET
 Fri, 3/13/26 WIDE
Stars: Anne Hathaway, Ewan McGregor
Director: David Robert Mitchell
Rating: NR
Genre: Thr
Specs: Imax

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

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

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

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

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

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

UNTITLED NEW LINE EVENT FILM 2026 3
 Fri, 8/7/26 WIDE
Rating: NR

CLAYFACE
 Fri, 09/11/26 WIDE
Rating: NR
Genre: Act/Thr

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

UNTITLED ALEJANDRO G. IÑÁRRITU / TOM CRUISE PROJECT
 Fri, 10/2/26 WIDE
Star: Tom Cruise
Director: Alejandro González Iñárritu

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

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

UNTITLED WB/LEGENDARY/DENIS VILLENEUVE EVENT FILM
 Fri, 12/18/26 WIDE
Director: Denis Villeneuve
Rating: NR
Specs: Imax

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

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

UNTITLED DC EVENT FILM 2027 1
 Fri, 3/5/27 WIDE
Rating: NR

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

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

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

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

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

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

UNTITLED DC EVENT FILM 2027 2
 Fri, 10/1/27 WIDE
Rating: NR

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

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

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

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

XYZ FILMS

THE RITUAL
 Fri, 4/18/25
Stars: Al Pacino, Dan Stevens
Director: David Midell
Rating: NR
Genre: Hor

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- Smart Clean Sweep™ patents include: Only Open Used Chairs and LED to indicate "Cleaned" Chairs

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