

# CineEurope

Official Convention of the International Union of Cinemas



CONVENTION & TRADE SHOW PROGRAM JOURNAL  
CCIB BARCELONA 20-23 JUNE 2022

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# PARAMOUNT PICTURES CONGRATULATES THE 2022 CINEEUROPE AWARD RECIPIENTS:

INTERNATIONAL EXHIBITOR OF THE YEAR

**STEVE KNIBBS, COO, VUE**

INTERNATIONAL DISTRIBUTOR OF THE YEAR

**ANNA MARSH, CEO, STUDIOCANAL**

2022 UNIC ACHIEVEMENT

**GÉKE ROELINK, MANAGING DIRECTOR  
FILMHUIS DEN HAAG**

COMSCORE COURAGE AWARD

**RECOGNIZING THE COURAGE AND  
RESILIENCE OF EUROPEAN EXHIBITORS.**

*PHIL CLAPP OF UNIC, ACCEPTING ON THEIR BEHALF*



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# Welcome to CineEurope 2022!

Welcome to CineEurope 2022, four days of exclusive studio content, technical innovations, networking, and more, all in beautiful Barcelona, Spain.

The early months of this year have shown that with the support of cinema-goers, our industry is powering through the obstacles and difficulties of the past two years and coming out on top. Box offices are busy and people are showing how much they miss and crave the cinema experience.

We can't wait to see what the second half of 2022 will look like, so make sure you don't miss any of the thrilling studio presentations in the CCIB Auditorium. **STUDIOCANAL, Unifrance & Creative Europe, Pathé Films, Sony, Universal, Warner Bros., Paramount and Walt Disney** will all showcase their upcoming line-ups for the holiday season and beyond.

Everyone will experience these superior quality presentations in a fully enhanced auditorium outfitted with the most advanced equipment on the market. Thanks to **Andy Peat Associates, Cinionic, Dolby Laboratories, Kelonik, Harkness Screens, QSC, Motion Pictures Solutions, and RealD** on their outstanding collaboration.

**Seminars and Focus Sessions** will be held Monday through Thursday discussing the most important topics, trends, and ideas in the cinema industry to continue moving forward and return our business to the top of family entertainment options.

The **CineEurope Trade Show Floor** opens for business on Tuesday. Be sure to attend the Focus Sessions and visit the industry's top equipment manufacturers, promotion coordinators, back-end systems providers, concessionaires, etc., to learn and discover everything you'll need to market your features and make your cinema even more of a must-attend destination.

After the *Physical Fights Back Retail* and *Restoration Retail Sustainability* seminars earlier in the week, **The Coca-Cola Company** is proud to present the **CineEurope 2022 Awards Ceremony** on Thursday. Join us in honoring the best in our industry for their commitment and achievements and then celebrate them at the Closing Party on the Terrace.

Thank you to all our delegates, sponsors, trade show exhibitors, and movie studios for continuing to support the show—we could not do it without all of you!

Enjoy the show!



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# Welcome to CineEurope



**Laura Houlgatte**  
CEO  
UNIC



**Guillaume Branders**  
Senior Industry Relations and Research Manager  
UNIC



**Diana Stratan**  
Project Manager  
UNIC



**Laure Galtier**  
Office Manager  
UNIC

It's with great pleasure that we welcome everyone to beautiful Barcelona for CineEurope 2022, our official convention!

Having faced the most challenging of periods, everyone's focus is now on how best to adapt to the "new normal" and sustain a strong recovery. Over the past two years, we have witnessed the resilience of the cinema sector as well as its capacity to adapt to difficult circumstances and kick-start its recovery process thanks to national re-opening campaigns and the support of local and European productions.

Although the impact of the COVID-19 pandemic on the European cinema industry remains significant, last year's results illustrate the industry's strength and the eagerness of European audiences to return to the Big Screen.

In 2021, European cinema admissions increased by an estimated 38 percent, with over 590 million visits across the region. Box office reached an estimated €3.7 billion, an increase of 42 percent on the previous year—and 58 percent down on the highpoint of 2019.

At the EU level—including the UK—over 400 million tickets were sold, worth an estimated €2.9 billion at the box office, all of this when most screens across the region were shut for the first half of the year and operating in the six months that followed under limited occupancy and additional restrictions.

2022 will be a pivotal year for the industry. Leading industry analysts Gower Street Analytics have forecast a 55 percent growth in global box office, with a strong and diverse film slate key to attracting audiences back to the Big Screen.

UNIC is dedicated to communicating the value of a vibrant cinema-going culture and its resulting economic, cultural and social contributions. Key elements of this are outlined in our recent publications, all available online should you wish to find out more on [www.unic-cinemas.org](http://www.unic-cinemas.org).

Our core mission is to celebrate and promote the diversity of the European cinema sector. Something which CineEurope showcases at every turn, allowing attendees



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to explore the latest trends and developments in the Big Screen experience, highlighting the growth and prosperity of the sector and its continued value for audiences across Europe and beyond. We strive, alongside our partners from the Film Expo Group, to reflect this through a programme that keeps up with the latest developments in the sector and builds on the discussions from the previous year.

This year's edition kicks off with a session on *Re-imagining the Big Screen Experience*, which will shine a light on how to continue to make the Big Screen so special. We can then look forward to a highly-anticipated Executive Roundtable, bringing together top leaders from across the cinema landscape to explore the lessons learnt from recent times and what comes next for our industry. Later in the week, our friends at The Coca-Cola Company will then delve into retail and sustainability trends.

The forward-looking nature of the cinema industry reflects an appetite for innovation that stretches far beyond the screening room itself—make sure to visit our cutting-edge trade show and attend the ICTA sessions!

*We love the Big Screen—A Cinema Experience for All Audiences* will be looking into how cinemas can offer the best to all audiences. Last but not least, we will have a series of short spotlight sessions, which will cover a variety of topics from diversity to film theft and accessibility.

It goes without saying that the success of our industry depends on the outstanding efforts of those working within it. To celebrate a few of the most noteworthy contributions, the CineEurope Gold Awards will be presented during the Awards Ceremony on Thursday afternoon. We're also delighted that Géke Roelink—in recognition for her outstanding dedication to both the Dutch and European cinema sector—will receive the UNIC Achievement Award this year, and that Steve Knibbs has been recognized for his incredible achievements as CineEurope 2022 International Exhibitor of the Year.

And, of course, it wouldn't be CineEurope without a series of fantastic presentations and exclusive screenings from major international studios and distribution partners!

This year's edition promises to be four days full of entertainment, insights and networking, and we're delighted you're here to join us.

If you'd like to find out more about European cinema-going, UNIC or the work we do, involving our above publications or the UNIC Women's Cinema Leadership Programme—our pioneering initiative to address gender imbalance in the industry, this year sponsored by IMAX and the Vista Group, please feel free to get in touch.

We hope to catch up with you during the week and would like to wish you a fantastic CineEurope 2022!

# Steve Knibbs

Group Managing Director  
& Deputy CEO of

# VUE

INTERNATIONAL



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# INTERNATIONAL EXHIBITOR OF THE YEAR AWARD

Congratulations from





# And the Best Supporting Actor Award Goes to...



**Nick Gault**  
AWAY FROM HOME CUSTOMERS DIRECTOR  
**THE COCA-COLA COMPANY LTD.**

And the best supporting actor award goes to.....Coca-Cola!

Coca-Cola has been proudly supporting cinema in Europe as the official corporate sponsor of CineEurope for over 30 years, with enduring partnerships that continue to grow.

Coke has held a recurring role in movies through the years, from silent films and foreign flicks to cult classics, critical favorites, and big-budget blockbusters. Coke's cinematic cameos date back to the early 1900's continuing right through today. None of this would be possible without the strong partnerships we have with studios, cinema owners, and operators across the world.

Through all the disruption of the pandemic, consumers need the escapism of cinema more than ever before, and together we create that real movie magic. A packed film slate with amazing material from the studios make the future of cinema so exciting.

We hope you come to The Coca-Cola Company presentations, starting with the Retail presentation on Tuesday 21st from 9.00am—10.15am in room 116-117. The Sustainability seminar is on Wednesday 22nd from 9.45am—11.00am, again in room 116-117.

Please visit us in the exhibition hall to meet old friends, reconnect with the industry, and sample the best drinks in the house—multiple choice beverages from the latest Freestyle machines, Frozen Fanta, to superb hot coffee from Costa. The Coca-Cola Company is providing everything you could need to maximize the profits in your theatres.

As the Official Corporate Sponsor of CineEurope, we are proudly hosting the Awards Ceremony on Thursday 23rd at 1.45 pm in room 116-117. Congratulations to Steve Knibbs, Group Managing Director & Deputy CEO of Vue Cinemas, on being awarded the International Exhibitor of the Year award. We would also like to congratulate all the other winners this year.

We look forward to welcoming you to CineEurope for a sensational week of entertainment and innovation.

Ice cold Coke and a popcorn, an enduring and legendary partnership.

Official Corporate Sponsor for more than 30 Years!

A special thank you to  
Nick Gault  
Away From Home Customers Director



## Retail Seminar: Physical Fights Back

TUESDAY 21 JUNE @ 09.00HRS-10.15HRS  
ROOMS 116-117, LEVEL 1  
**THE COCA-COLA COMPANY LTD.**

## Sustainability Seminar: Restoration Retail

WEDNESDAY 22 JUNE @ 09.45-11.00HRS  
ROOMS 116-117, LEVEL 1  
**THE COCA-COLA COMPANY LTD.**



**Nick Gault**  
Away From  
Home  
Customers  
Director  
Coca-Cola



**Helen Hewlett**  
Business Insights  
Manager  
Coca-Cola  
Europacific  
Partners



**Toby Bradon**  
General  
Manager UK &  
Ireland  
Vue



**Matt Grech-Smith**  
Co-Founder  
and Co-CEO  
Institute of  
Competitive  
Socialising



**Shona Gold**  
Group Director  
of Brand,  
Marketing  
& PR  
Vue  
International



**Nick Gault**  
Away From  
Home  
Customers  
Director  
Coca-Cola



**Koen Saels**  
Customer  
Sustainability  
Strategy &  
Stewardship  
Director, Coca-  
Cola Europe



**Simon Heppner**  
Founder and  
Executive  
Director  
NetZeroNow



**Celia Lordache**  
Global  
Sustainability  
Brand  
Manager,  
Costa Coffee



**Andreas Hufer**  
Member of  
the Board  
Kinopolis

Just as we are set to fight back against the 2 years of Covid, along come the challenges of war in Europe, the rising cost of living and inflationary pressures. In 2022, the Coca-Cola Retail Seminar, introduced by Nick Gault, looks at understanding how consumers are likely to adapt their leisure spend and how physical retail can fight back.

Helen Hewlett, from Coca-Cola Europacific Partners, shares insights on how to win in the post Covid era using the 7Es. Toby Bradon, General Manager at Vue, engages in a conversation with Matt Grech-Smith, CEO of the Institute of Competitive Socialising. They discuss the business post pandemic and how a passion for customer experience engages guests and drives revenue. Shona Gold, Group Director of Brand, Marketing & Communications for Vue International, will share the importance of focusing on the right strategic levers to keep delighting and growing cinema audiences.

Join us to find out how balancing affordability with experience will ensure cinema continues to thrive.

The Coca-Cola Company continues to focus on building a more sustainable future for the business and our planet. Post pandemic, sustainability continues undiminished with increased investment and further challenging targets. As Coca-Cola Customer Sustainability Strategy & Stewardship Director – Europe, Koen Saels will speak as to how Coca-Cola’s sustainability ambitions are interdependent and connected across all areas of the business.

Creating a plan towards achieving Net Zero targets is a top strategic priority for retailers. The route to getting there differs hugely from one industry to the next. Simon Heppner from NetZeroNow joins us to talk about how business sectors are collaborating to calculate, mitigate, compensate and communicate targets.

Celia Lordache from Costa Coffee shares their packaging strategy responding to the need for differing approaches across Europe whilst Andreas Hufer, Member of the Board of Kinopolis in Germany, will take us through their journey pioneering the introduction of refillables.

Join us to find out how cinema can become leaders on sustainability initiatives and help bring consumers along on the journey towards lower impact lifestyles.



## 2022 STUDIO PARTICIPATION

Thank you to the following companies  
for participating in this year's show:

**Paramount Pictures International**

**Pathé Films**

**STUDIOCANAL**

**Sony Pictures Releasing International**

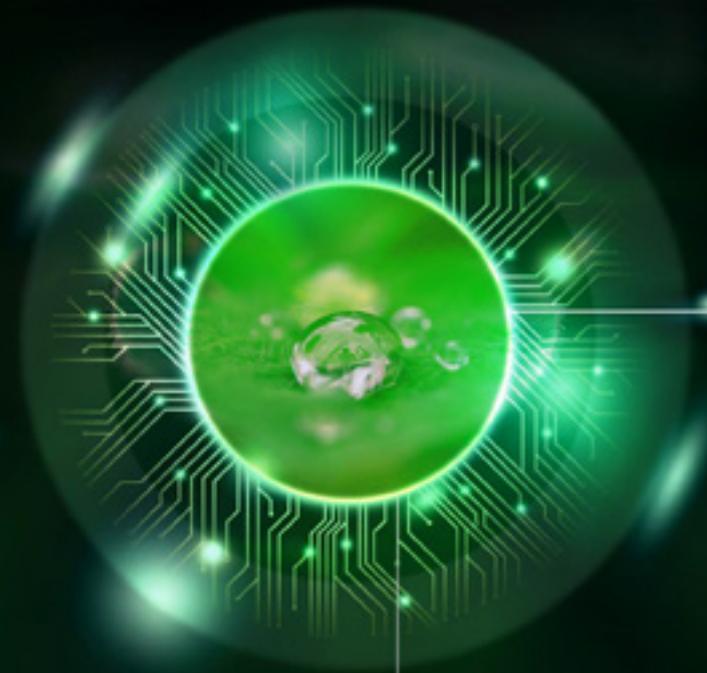
**Unifrance & Creative Europe**

**Universal Pictures International**

**The Walt Disney Studios**

**Warner Bros. Pictures**

Your continued support is always appreciated!



### LASER-FOCUSED ON A GREENER FUTURE

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## 2022 SPONSORS

CineEurope thanks the following companies for their generous support of this year's convention:

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- The Boxoffice Company
- Christie Digital
- CinemaNext
- Cinity
- Cinionic
- ScreenX / CJ 4DPlex
- The Coca-Cola Company
- Comscore
- Dolby Laboratories
- DTS
- GDC Technology
- ICE Theaters
- IMAX Corporation
- Kelonik/K.C.S.
- Numero
- Paramount Pictures
- Powster
- RealD
- Sharp/NEC Display Solutions
- Sony Pictures Releasing International
- Strong | MDI Screens
- STUDIOCANAL
- UniFrance & Creative Europe
- Universal Pictures International
- Warner Bros. Pictures

# There's no place like **the movies.**



One thing is certain: **there is no replacement for the movie-going experience.** Our data proves that when theatres are open, **people go to the movies.**



Comscore is a **proud partner and supporter** of the movie industry and applauds its resiliency over the last two years.





CineEurope extends its appreciation for providing equipment & services to enhance the movie-going experience in the CCIB Auditorium.



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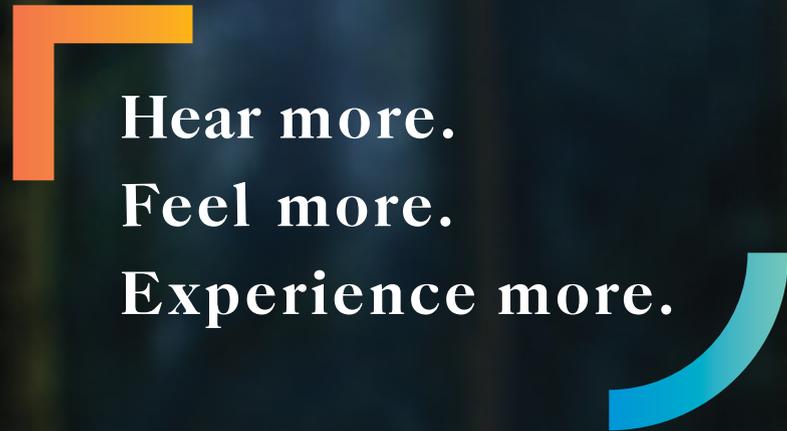


REAL D IS PROUD TO BE THE OFFICIAL 3D SUPPLIER TO CINEEUROPE



## 2022 GOODY BAG ACKNOWLEDGEMENTS

A special thanks to the following companies and individuals for their contribution to this year's CineEurope convention Goody Bag!



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for providing technical support  
and for transforming the CCIB Auditorium  
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## 2022 HONOREES

CineEurope congratulates the following honorees:

### International Distributor of the Year

**Anna Marsh**  
STUDIOCANAL

### International Exhibitor of the Year

**Steve Knibbs**  
Vue International

### UNIC Award of Achievement

**Géke Roelink**  
Filmhuis Den Haag

### Technical Award of Achievement

**Cinity**  
**Frank Fu, China FilmGroup**  
Accepted by Jack Kline

### Comscore Award of Courage

**Recognizing the courage and resilience  
of European Exhibitors.**

Accepted by Phil Clapp of UNIC



# WARMLY CONGRATULATES OUR FRIENDS & PARTNERS

## CINEEUROPE'S INTERNATIONAL EXHIBITOR OF THE YEAR

Steve Knibbs · Vue International

## UNIC ACHIEVEMENT AWARD

Géke Roelink · Filmhuis Den Haag

## CINEEUROPE'S GOLD AWARD

Eva Rekettyei · Yelmo Cines | Mike Bradbury · Odeon Cinemas Group  
Eric Meyniel · Kinopolis | Jon Nutton · Empire Cinemas  
Kiril Enikov · Cineworld | Thomas Erler · Kinopolis

and all 2022 CineEurope Award Recipients



Sphera at Empire Cinema,  
Jeddah (KSA)



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## 2022 HONOREES

### CineEurope Gold Awards

**Sylviane Amata**

UGC

**Mike Bradbury**

ODEON Cinemas Group

**Kiril Enikov**

Cineworld

**Thomas Erler**

Kinopolis

**Suzanna Holmqvist**

Svenska Bio

**Eric Meyniel**

Kinopolis

**Jon Nutton**

Empire Cinemas

**Eva Rekettyei**

Yelmo Cines



**LIGHTING  
TECHNOLOGIES**  
INTERNATIONAL

*congratulates*

the CineEurope 2022  
Gold Award Honoree:

**Kiril Enikov**

Head of Technical (UK),  
Cineworld

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# INTERNATIONAL DISTRIBUTOR OF THE YEAR



**Anna Marsh**  
STUDIOCANAL



## WARNER BROS. PICTURES INTERNATIONAL Congratulates the CineEurope 2022 Honorees

INTERNATIONAL EXHIBITOR OF THE YEAR  
**STEVE KNIBBS**  
VUE ENTERTAINMENT

INTERNATIONAL DISTRIBUTOR OF THE YEAR  
**ANNA MARSH**  
STUDIOCANAL

UNIC AWARD OF ACHIEVEMENT  
**GÉKE ROELINK**  
FILMHUIS DEN HAAG

- CINEEUROPE GOLD AWARDS**
- |   |   |
|---|---|
| <b>SYLVIANE AMATA</b><br>HEAD OF CONSTRUCTION<br>DEPARTMENT, UGA                | <b>SUZANNA HOLMQVIST</b><br>CMO, SVENSKA BIO                        |
| <b>MIKE BRADBURY</b><br>GROUP HEAD OF CINEMA TECHNOLOGY,<br>ODEON CINEMAS GROUP | <b>ERIC MEYNIEL</b><br>INTERNATIONAL CONTENT DIRECTOR,<br>KINEPOLIS |
| <b>KIRIL ENIKOV</b><br>HEAD OF TECHNICAL (UK), CINEWORLD                        | <b>JON NUTTON</b><br>MARKETING DIRECTOR,<br>EMPIRE CINEMAS          |
| <b>THOMAS ERLER</b><br>OPERATIONS MANAGER, KINEPOLIS                            | <b>EVA REKETTZEI</b><br>PROGRAMMING DIRECTOR, YELMO CINES           |



**INTERNATIONAL EXHIBITOR  
OF THE YEAR**



**Steve Knibbs**  
Vue International



**IMAX**  
CONGRATULATES

**STEVE KNIBBS**  
VUE Entertainment

on receiving the  
CineEurope 2022 Exhibitor of the Year Award  
and

all the 2022 CineEurope Award Recipients



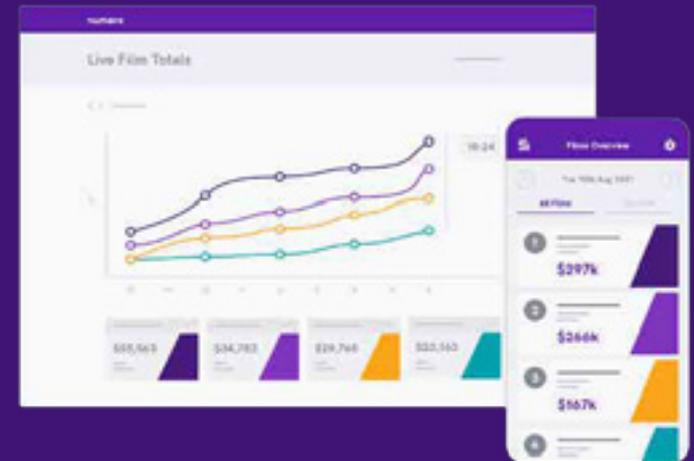
UNION INTERNATIONALE DES CINÉMAS  
INTERNATIONAL UNION OF CINEMAS

**Comscore Award of Courage**  
**Recognizing the courage and resilience**  
**of European exhibitors**  
Accepted by Phil Clapp of UNIC

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## UNIC AWARD OF ACHIEVEMENT



**UNIC Award of Achievement**  
**Géke Roelink**  
Filmhuis Den Haag



UK CINEMA  
association

# Many congratulations

to Mike Bradbury, Kiril Enikov  
and Jon Nutton  
on their richly-deserved  
CineEurope 2022 Gold Awards



[www.cinema.uk.org.uk](http://www.cinema.uk.org.uk)



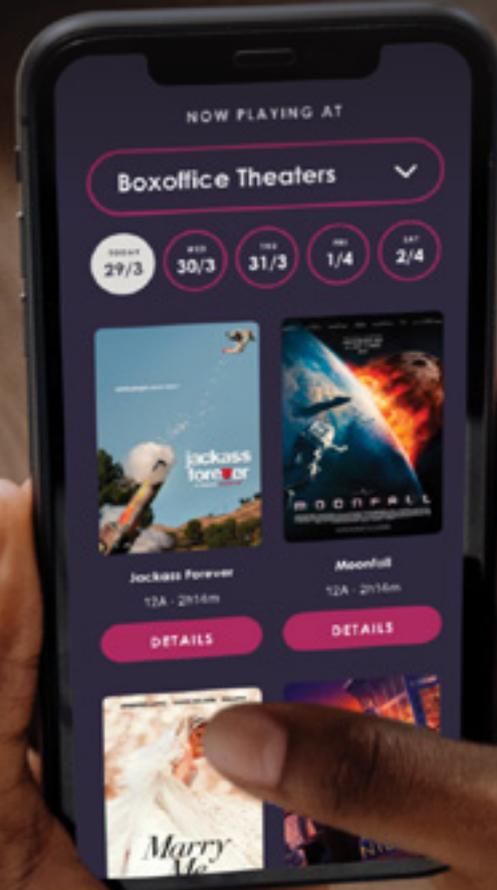
**TECHNICAL AWARD  
OF ACHIEVEMENT**

**CINITY**  
TO INFINITY

**Technical Award of Achievement**  
**Cinity**  
**Frank Fu, China FilmGroup**  
Accepted by Jack Kline

THE **BOXOFFICE** COMPANY

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## GOLD AWARDS

The Gold Award recognises those individuals who—while in a role which would perhaps not ordinarily command the spotlight—have made

an outstanding contribution both to the ongoing success of their company or organisation but also to the wider European cinema industry.



**Sylviane Amata**  
UGC



**Mike Bradbury**  
ODEON Cinemas  
Group



**Kiril Enikov**  
Cineworld



**Thomas Erler**  
Kinopolis



**Suzanna Holmqvist**  
Svenska Bio



**Eric Meyniel**  
Kinopolis



**Jon Nutton**  
Empire Cinemas



**Eva Rekettyei**  
Yelmo Cines



**LIGHTING  
TECHNOLOGIES**  
INTERNATIONAL

*congratulates*

the CineEurope 2022  
Gold Award Honoree:

**Mike Bradbury**

Group Head of Cinema Technology,  
ODEON Cinemas Group

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## Looking Forward (With Optimism)



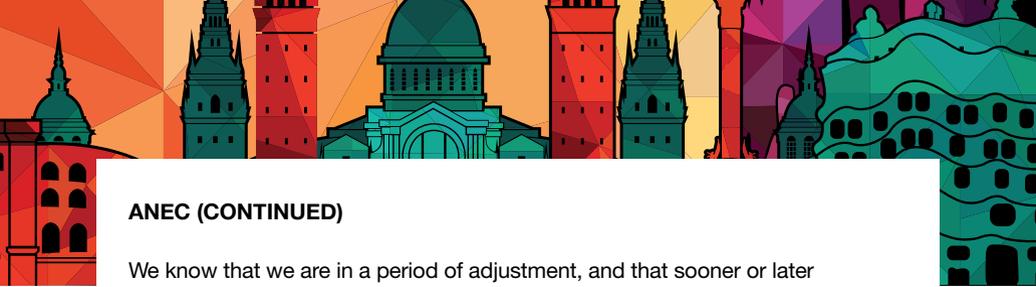
**MARIO LORINI**  
President  
ANEC

The war in Ukraine and variants of Covid have filled our days with dismay but they have given and proven new meaning to the concept of community that characterizes the peoples of Europe—the solidarity that has found new forms of expression during the emergency and which now makes the sharing of cultural values even more indispensable.

Our intent is to contribute to the well-being and cultural growth of the audiences, especially now that we are in a crucial phase of our business: the distribution line-ups are growing richer. Even the most reluctant majors return to cinemas as the main landing place for their films after the experiments conducted during the pandemic failed.

It was particularly difficult for Italy to overcome the darkest months and take the path towards normality. The particularly strict security measures adopted by the government did not help, even though it provided significant support for the exhibition companies to alleviate the prolonged lack of public. Nor did the absence of Italian production, with few exceptions. In France (among other countries), national films waited patiently for the return of the big screen to resume activities exactly where they left off but in Italy, during the two periods of closure, there was an “everybody for themselves” approach and numerous films have directly moved to streaming and VOD. It is a paradox that, while the 2022 candidates for the David di Donatello Awards are among the best in recent years in terms of quality, the comedies that traditionally supported the box office have practically disappeared in a confusion between availability of platforms & VOD and the rare theatrical releases that made the audience distrustful.

This is an issue that we have started with the government and industry colleagues, aware that it is not only a fundamental question of restoring a window system for the benefit of the entire value chain, but also of reviewing the principles of State aid to Italian cinema: on the one hand the balance of public support is increasingly leaning towards streaming and television productions, on the other hand the producer’s risk is practically non-existent with the result that it no longer matters whether the film makes a profit or not in cinemas!



## ANEC (CONTINUED)

We know that we are in a period of adjustment, and that sooner or later the film market will resume functioning at full capacity; however, there are pre-existing criticalities aggravated by the pandemic, on which action must be taken to bring cinemas back to the center of the system. Precisely with regard to windows, and the investments in national production with cinemas as the priority destination, the rules recently amended by the French industry once again constitute an important point of reference for safeguarding the film market as a whole: an economic, social and occupational system that increases the value of each subsequent segment of our industry.

ANEC continues to promote the magic of cinema with a new spot - the previous one was presented last October at CineEurope—and an upcoming “Festa del Cinema”, to focus media attention on films and theaters. It remains essential to give a signal of continuity in the availability of films, both national and the blockbusters, to find audiences of all ages from big towns and small villages. It is significant that young audiences have responded enthusiastically to the release of films such as *Spider-Man: No Way Home* or *The Batman*, showing that they are ready to crowd theaters when they feel stimulated.

A positive experience in the months when all cinemas were closed was having maintained contact with the audiences, keeping social and web channels active to strengthen the community around cinemas. ANEC is actively promoting the development of young professionals and communication experts who work locally with children and schools, who promote each film by involving different communities and groups of viewers, to make each new release a special event. ANEC is also working on topical issues such as energy efficiency and the reduction of power consumption with meetings and workshops: green cinema is a necessity as well as an opportunity, and the RRP can only facilitate this awareness.

CineEurope represents the ideal moment to cement this sharing of interests and to look forward with greater optimism: we are grateful to UNIC for the incessant activity carried out alongside cinemas across Europe.



# KINOPOLIS

congratulates

2022 GOLD AWARD WINNER

# THOMAS ERLER

Cinema Manager  
KINOPOLIS Freiberg, Germany

**WELL DESERVED!**

## Technology for Cinemas of all Sizes

### Brian Claypool

Executive Vice President, Cinema

CHRISTIE DIGITAL



What a difference a year makes. As we move into a new phase of the pandemic, the demand for the in-theatre experience is beginning to rebound as audiences are eager to return to pre-pandemic activities, and studios are responding with a strong slate of blockbusters.

There is nothing quite like the shared experience of watching a film in a theatre, and Christie has a range of technology that meets the needs of exhibitors while providing a better experience than what audiences can create at home. From Xenon to RGB pure laser, Vive Audio™ and a range of service options, we've created the widest range of advanced solutions for cinemas in the industry.

### The widest range of projection solutions

We've expanded our range of solutions for the cinema industry with the new RGB pure laser and updated Xenon projectors. With brilliant images to engage moviegoers, and designed with advanced features to meet the evolving operational needs of cinemas, the new Christie CP2420-Xe, CP4420-Xe, CP4425-RGB and CP4435-RGB projectors offer reliable, yet affordable, projection solutions.

Our newest projectors are based on the latest CineLife+™ Series 4 cinema processing electronics, which include advanced features that simplify the installation and operation of our products, while simultaneously optimizing image performance to unprecedented levels for exhibition and post-production. And with RealLaser™ and Xenolite® illumination technologies, cinemas can deliver an ever-improving immersive moviegoing experience.

The new CP4425-RGB and CP4435-RGB deliver 26,000 DCI lumens and 35,000 DCI lumens, respectively, for bright content on screens up to 89-feet wide. With RealLaser illumination to engage audiences with colorful, detailed and true-to-life images, these new models offer a premium moviegoing experience for mainstream and PLF formats.

Capable of providing over 50,000 hours of low maintenance performance, these new projectors also feature up to 50% higher operational efficiency than competing models in their class. As energy costs increase globally, we've

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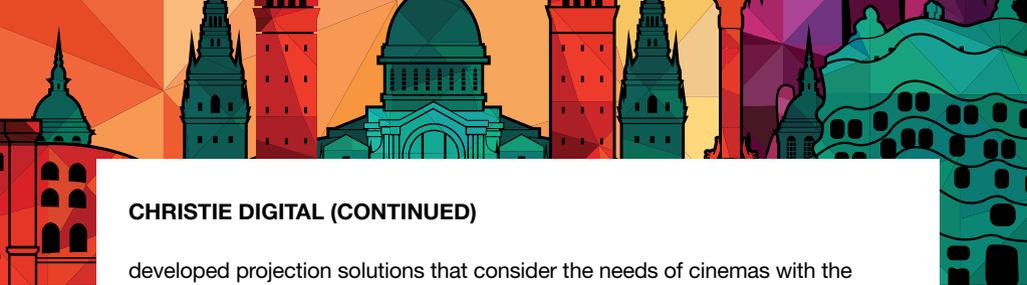
CP4425-RGB

CP4435-RGB



[christiedigital.com/cinema](http://christiedigital.com/cinema)

**CHRISTIE®**



## CHRISTIE DIGITAL (CONTINUED)

developed projection solutions that consider the needs of cinemas with the highest lumen-per-watt performing projectors on the market today.

Introduced at CinemaCon, the Christie CP2420-Xe and CP4420-Xe projectors feature Xenolite lamps for longer lamp life, greater reliability, and a lower total cost of ownership than any previous Xenon-based projector, in addition to being the only Xenon projectors on the market with Series 4 electronics capable of displaying up to 4K 120fps. We will be introducing another new Xenon projector later this year.

### An added layer of defense

Christie CounterAct™ with patented Care222® is designed to add another layer of defense to indoor spaces, including cinemas. The first UV disinfection technology developed for use around people, Christie CounterAct uses proprietary filtered far-UVC light to eliminate 99% of pathogens on surfaces in indoor spaces, including the SARS-CoV-2 coronavirus that causes COVID-19, influenza, bacteria, and other antibiotic-resistant superbugs, by damaging the DNA or RNA of the pathogen, which leaves them unable to reproduce and infect humans.

### Service and support when you need it

Christie's Professional Services is a trusted service provider, helping exhibitors maintain and prolong the life of their systems with tailored solutions. Christie continues to invest in adding innovation that helps our products maintain consistent presentation quality over their lifetime. Together, with the most experienced Professional Services group in the industry, Christie can provide the ultimate confidence in ownership that the exhibition market requires.

At Christie, we're passionate about improving the audience experience and continue to invest and innovate in technologies that lead the market. As we look to the year ahead, we're hopeful that audiences will continue to seek out the shared experience that theatres offer and watch films as intended—on the big screen.

For more information about our participation in CineEurope, visit our website: <https://www.christiedigital.com/cinema-events>



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# Cinionic is Laser-Focused on a Sustainable Future

**Carl Rijsbrack**  
CMO & Head of Innovation  
CINIONIC



The conversation around sustainability has gained momentum as exhibition enters a renewal wave amid a rise of technological advancements. Theaters around the world are looking for ways to reduce their carbon footprint to achieve sustainability goals and mitigate rising energy costs.

Cinionic and founding partner Barco are committed to creating a greener future for cinema with ongoing initiatives across the business, from production through the use and lifetime of our solutions in the field.

## Our green credentials:

- **Laser is the green choice for cinema.** Offering solutions for every screen and every theater with Cinionic's expanded all-laser portfolio.
- Eco-driven design and production. Reducing waste and increasing efficiency throughout the production pipeline.
- Lifetime extension for existing hardware. A modular approach that protects exhibitor investment with enhanced service and support to keep equipment performing well.
- Circular economy & as-a-Service business models. Allowing for greater re-use, redeployment, and remanufacturing of technology.

The laser era is here. In 2014, Barco announced the first laser cinema projector, offering the promise of laser-powered entertainment destinations with unparalleled cinematic presentation. Fast forward more than seven years and laser is the new standard for cinematic presentation with laser solutions deployed worldwide. Today, Cinionic is the laser company with an all-laser portfolio and the ability to deliver a leading laser solution for every screen—from boutique micro-theaters to giant premium experiences. The move to laser offers cinemas an array of benefits ranging from enhanced visual performance, increased moviegoer satisfaction, operational efficiencies, and the ability to use fewer resources.

Laser is the greener choice for cinema. By eliminating the need for bulbs, laser technology decreases waste from consumables. Laser projectors also consume less energy than their xenon predecessors, which means a smaller carbon footprint for theaters.

## CINIONIC (CONTINUED)

The path to a greener future for cinema begins long before our solutions make it to theaters with eco-driven design and production. We harness Barco's ecoDesign policy which rates products using the Barco ecoScoring framework. In practice, this means that each product sold today is designed and evaluated based on four points, leading to an overall ecoScore for the product: Energy efficiency and consumption, Material use and environmental impact, Packaging & Logistic design optimization, End-of-Life material efficiency and ability to recycle/reuse.

This year, Cinionic is debuting new expansions to the award-winning Barco Series 4 family, with two new 2K models and one new 4K high-contrast model for mid-size screens. Barco Series 4 features a modular product design optimized for upgradeability and maintenance, recycled/recyclable packaging, and energy efficiency with a low-power standby-mode. All 15 models in the Barco Series 4 range deliver outstanding image quality and worry-free operation powered by next-generation laser projection, available in both 2K and 4K options.

The modular approach to Barco Series 4 requires minimal maintenance interventions, giving exhibitors the ability to protect their investment in this greener cinema projector. For theaters with previous generations of projectors, Cinionic offers solutions for lifetime extension through enhanced service and support, fleet management, and Laser Light Upgrades.

**The fastest way to laser.** With Cinionic's Laser Light Upgrades (LLU), Series 2 xenon projectors can be upgraded to laser in less than a day. Now with 13 Laser Light Upgrade models from 12,000 to 37,000 lumens, LLU is available for more screens than ever before.

Cinionic is working to create a more circular economy for cinema technology. Classic concepts like service, repair, and re-use are optimized to reduce the service needs over the lifetime of new products. New Sign-up models, like Cinema-as-a-Service and Premium powered by CGS, offer outcome-based visualization for greater re-use, redeployment, and remanufacturing through Cinionic's end-to-end managed services, extending the lifetime of our solutions significantly and decreasing the need for new raw materials.

Cinionic is laser-focused on driving results for exhibitors. As the global leader in laser-powered cinema solutions, Cinionic is committed to ongoing innovation and support for elevating the experience—and business—of cinema. Today, the laser transition offers millions of moviegoers a greener way to go to the cinema.

We are proud to once again support the exhibition community as the Official Projection Partner for CineEurope, powering the studio screenings and presentations in the main auditorium with our leading laser projection throughout the week. Visit Cinionic World at CineEurope to explore how laser can help your theater achieve its renewal goals. See our portfolio of future-ready solutions up-close and stop by for daily presentations of the Barco Series 4 family and Cinionic's Laser Light Upgrades in the Laser Theater. Let the Cinionic team show you how cinema is brighter with laser.



### CINIONIC (CONTINUED)

Join us and let's design the future of moviegoing, together.

Where to find us

Visit Cinionic during CineEurope in MR 124– MR 128 on the 1st floor (P1 level) of the CCIB to meet the team and see our portfolio of laser solutions in action.

Learn more at [www.cinionic.com/CineEurope](http://www.cinionic.com/CineEurope).



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## Summer Slate Puts European Cinemas on Track to 2023 Recovery

**Lucy Jones**

Executive Director

COMSCORE MOVIES



As we navigate the post-pandemic phase and segue towards a normal seasonal cycle of releases and awards ceremonies, the box office across Europe is igniting with the advent of summer. For many territories in the region it was a relatively slow start to the year, lacking the full slate of awards nominees, but the corner is being turned as the first summer blockbusters reach screens.

After spectacular success on its release in December, *Spider-Man: No Way Home* continued to dominate the early part of the year, adding over €150m to its European haul in 2022 to rank as the top film of the year to date. To complete the Top 5, four new titles have already grossed over €100m in Europe this year: *The Batman*, *Uncharted*, *Fantastic Beasts: The Secrets of Dumbledore*, and—after only two weeks on release—Marvel's *Doctor Strange In The Multiverse Of Madness*.

The highest-ranking European productions all came from the UK, led by *The King's Man* (UK/US co-production), Kenneth Branagh's *Belfast*, *Downton Abbey: A New Era* and *The Northman* (UK/US co-production). Each of these scored a place in Top 20 films across Europe, with the only other local title in this group coming from Russia—*Последний богатырь 3 (Posledniy bogatyr: Poslannik tmy)*. Top titles from France and Germany were comedy *Qu'est-ce qu'on a tous fait au Bon Dieu?* and drama *Wunderschön*. Of the purely local (non-US) productions, most releases made almost all of their revenue in their home territory, with sequel *Downton Abbey: A New Era* travelling best. Almost half (43%) of its European revenue was generated outside the UK, with France, Germany and the Netherlands all contributing over €1.6m and over twenty territories playing the film across Europe. Collaborating to help more local titles to travel across borders would support employment and revenues for our national production industries and is a key objective in the wake of content shortages during the pandemic.

While year-on-year comparisons are difficult due to widespread closures in early 2020 and 2021, looking across Europe, UK & Ireland is the territory closest to recording normal box office grosses. As we mark one year since the final reopening, compared to the early part of 2019 (which was the second-

### COMSCORE (CONTINUED)

biggest year of all time), UK & Ireland revenue is running just 20% behind as we enter the summer period. In a very positive change from the last two years, 2022 has started strongly with greater depth across the market. This builds on the success of the final quarter of 2021 when two titles were huge hits across the region and broke into the UK's Top 5 films of all time: *No Time To Die* and *Spider-Man: No Way Home*. Already this year we have seen a broad base of successes across Europe, both imported and home-grown, with much more to come. The depth and range of titles finding audiences this year has been encouraging, with global blockbusters supplemented by diverse genres including quality local, US and European drama, female-led and geriatric action comedy, Event Cinema and anime. Older audiences have been attracted by *The Duke*, *Belfast*, *The Phantom Of The Open* and *Cyrano*. Infrequent attendees were drawn back by comedies including *Jackass Forever*, *Marry Me*, and *The Nan Movie*. We are also starting to recapture audiences for South Asian films now that cinemas in India have reopened and new titles are flowing in, with *RRR* becoming the biggest Indian film since mid-2018, achieving over €1m.

The rapturous response given to *Top Gun: Maverick* at Cannes shows just how much goodwill there is across our industry, with all partners wishing each other success. With a blend of nostalgia and innovation driving many of the summer releases—*Maverick*, *Jurassic World: Dominion*, *Lightyear*, *Elvis*, **Minions: The Rise Of Gru**, **Thor: Love And Thunder**—the next few months promise to bring back audiences of all ages, delivering a likely 2022 total of around three-quarters of 2019 levels. Now more than ever, audiences need cinema to offer something they can't get at home. As we maintain steady progress towards full recovery in 2023, our data shows that audiences want to see the best films on the biggest screens. We wish all of our exhibition & distribution partners many successes in the months to come. Let's all work together to put on a good show!



## Dolby Auditorium Packages

### Michael Archer

Vice President, WW Cinema Sales  
& Partner Management

**DOLBY LABORATORIES**



Give your guests an experience like no other

There's something magical about watching movies on the big screen. Connecting deeply with the story, stepping into the lives of the characters, and immersing yourself in the world the filmmaker created for you. Presenting these movies in a spectacular and memorable experience is our passion. Dolby has been an integral part of the moviegoing experience for millions of people around the world. Amazing audiences through our innovative cinema technology, such as the transformative experience of Dolby Cinema and multi-dimensional sound of Dolby Atmos. The best way to experience the multi-dimensional sound of Dolby Atmos is utilizing the Dolby Auditorium Package.

Dolby is the best partner to deliver spectacular theater experiences

The Dolby Auditorium Packages are supremely flexible and configured for exceptional performance, from 5.1, Dolby Surround 7.1, up to Dolby Atmos. With a wide variety of combinations available, you can choose the right format for your business needs and create an unforgettable Dolby experience for your audiences.

Bundled to provide you with considerable savings, Dolby Auditorium Packages are designed to service a variety of auditorium sizes and have an optional low-cost extended warranty that significantly reduces the total cost of ownership. Designed to be scalable and work within your budget, you have the option to future-proof your auditorium now, and as revenues increase, upgrade to Dolby Atmos.

The Dolby Auditorium Packages deliver:

- Smart solutions for the best performance in any size auditorium

Dolby Auditorium Packages are engineered exclusively for the best cinema performance. Our products are quality tested in multiple configurations in our own engineering labs to ensure the highest quality and reliability.



## Give your guests an experience to remember with Dolby

### Dolby Auditorium Packages

Dolby Auditorium Packages offer adaptive, affordable solutions for your cinema needs.



Complete solutions for your imaging server, audio processing, amplification, and loudspeaker needs.



Package options include solutions for 5.1, Dolby Surround 7.1, and Dolby Atmos immersive audio.



Tailored for all your theater screens, regardless of their size.



For more information, visit our professional site at [professional.dolby.com](http://professional.dolby.com)



## DOLBY LABORATORIES (CONTINUED)

- One-stop customer support

Your investment in Dolby Auditorium Packages is backed by Dolby's own global customer support team with a customer satisfaction score (CSAT) currently above 90%. Work seamlessly with a team who understands, cares, and can help with every aspect of your Dolby technology.

- The global leader for immersive installations in cinema

Decades of audio excellence and innovation led to the creation of Dolby Atmos, a unique spatial audio experience that showcases the astonishing clarity, richness, detail, and depth of what's possible with today's cinema audio. By placing individual sounds all around the audience, including overhead, moviegoers feel like they are inside the action, creating an unforgettable experience.

Integrated innovations for a complete cinema solution

Our Integrated Media Server IMS3000 coupled with a Dolby Multichannel Amplifier and Dolby/SLS Speakers offer a complete, integrated solution that is cost effective, reliable, and easy to install.

- Dolby Integrated Media Server IMS3000

Built on a proven platform, the Dolby Integrated Media Server IMS3000 provides you with cost-effective reliable performance, backed by Dolby's industry-leading technology and support. The IMS3000 comes with a robust feature set, flexible storage options, and an exclusive scalable design built on a framework ready for tomorrow. Easily enable 5.1, Dolby Surround 7.1, or Dolby Atmos when you're ready to upgrade, and deliver unforgettable sound experiences to your audiences.

- Dolby Multichannel Amplifier

This advanced, high-density design can replace up to 16 stereo amplifiers, using less space and producing less heat, to lower your overall costs, reducing power consumption by as much as 50%. The amplifier supports Dolby Atmos, as well as 5.1 or Dolby Surround 7.1, includes a new analog input card, signal processing for loudspeaker crossovers and equalization, and enhanced power handling for lower-impedance loudspeakers.

The Dolby Multichannel Amplifier is designed for reliability. It includes a custom-built power supply with built-in redundancy, power sharing, operational monitoring, and fault detection. The Dolby Multichannel Amplifier automatically detects maximum and net power availability, as well as certain operational and environmental conditions, and adjusts channel gains based on power supply, load, and fault conditions.



## DOLBY LABORATORIES (CONTINUED)

- Dolby Loudspeakers

At Dolby we strive to bring the best immersive experiences to audiences. We have engaged our sound engineering, industrial design, and field installation teams to deliver the first-ever professional cinema screen channel, surround and subwoofer loudspeakers to wear the Dolby badge.

In this highly competitive age where differentiated experiences drive much of the revenue for a cinema complex, Dolby speakers create a stunning audio advantage for exhibitors. Our auditorium system packages bring exceptional performance along with measurable value to exhibitors seeking to elevate their customers' theatrical experience. These new speakers are representative of the quality and innovation shown in all the Dolby Professional Cinema product line.

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# SAVE THE DATE

# CineEurope

Official Convention of the International Union of Cinemas

## 19-22 JUNE 2023

[www.cineurope.net](http://www.cineurope.net)



## Support Cinemas Now!

### Luis Gil

General Manager

FEDERACIÓN DE CINES DE ESPAÑA (FECE)



### FECE (CONTINUED)

is the only one that has worked successfully, for all agents, over the last few decades and should not be put in danger as it would pose a very High Risk for the survival of cinemas as we know them.

On the other hand, we have to promote together, government and cinemas, European films, which is synonymous of cultural diversity, but this cannot be done through mandatory quota systems or sanctions as currently exists in Spain. On the contrary, it should be encouraging projection of European films in a positive way. We must innovate and be creative in models of Support for European films that really work and that translate into an increase of box office and attendance in cinemas.

These are just two examples, but we could talk about other issues that would also need to be developed, such as audiovisual education, the cultural voucher for young people, or encouraging the assistance of the elderly after the pandemic.

Helping to maintain the activity of cinemas alive is the best cultural investment that a government can make, not only because going to the cinema is the favorite activity of citizens but also because of the great economic impact that cinemas generate in the local economy of their zone of influence and because the more solid the cultural infrastructures of a country are, the greater its cultural diversity will be.

Step by step we are leaving behind the world pandemic of Covid 19, and the movie theater sector is beginning to recover a certain normality with the clear goal of recovering the attendance and box office figures of 2019 and surpassing them in the medium term.

During these two years, the cinemas have been an example of economic resistance and pioneers in the implementation of sanitary protocols to safely welcome moviegoers back to our cinemas—a path full of obstacles that the industry has managed to overcome not without difficulties.

If all of us who make up this industry can agree on something, it is that the experience of watching a movie in a dark room and on a big screen is irreplaceable, a unique experience with a high social and cultural value. And it is now, in these moments of uncertainty, when its future should be cared for and protected the most, because movie theaters are the natural place to project a film, the place where creators think about its projection when creating a movie.

In this sense, governments have to play a fundamental role and make a clear contribution to guaranteeing the future of cinemas. The aid received during these years cannot remain there, as something punctual, but the collaboration must continue in the future and the aid must be maintained to guarantee the Cultural infrastructures of the country are as diverse as possible.

There are many ways a government can help cinemas. Right now, the next generation funds are on the table, which will play a very important role in the renovation of cinemas and their adaptation to the new digital and sustainable economy. But governments can do much more.

In the first place, the commitment of the government to the Exploitation Window is necessary, key to the survival of the sector and, without a doubt, beneficial for the entire film industry. Within the globalized world in which we live, with more and more agents in the industry, the government must guarantee that films, especially those that receive public aid, continue to be released in theaters in the first place and for a sufficient period of time to ensure optimal exploitation, before moving on to the next Window. This model



# Welcome to CineEurope

## LA FÉDÉRATION NATIONALE DES CINÉMAS FRANÇAIS



The FNCF, la Fédération nationale des cinémas français (French Federation of theaters owners) gathers all French cinemas.

It's been founded in 1945 by the gathering of regional cinemas unions.

In 2020, there were 2041 cinemas representing 6127 screens and 105 travelling theaters in France. If 226 cinemas have eight or more screens, half of the cinemas have just one screen. Half of the cinemas are considered “art house” cinemas for their work on promoting more challenging movies for their audience.

There are cinemas all over the territory in more than 1600 cities, suburbs or rural areas.

In 2019 - the last significant year - there were 213,3 millions admissions representing a total gross of 1,5 billion euros. In 2019 260 millions euros have been invested to construct new theaters or modernize existing ones and, over 10 years, one and a half billion has been spent on construction investments and equipment.

The FNCF negotiates with the government, the parliament, the French national cinema agency and with the other professional organizations (producers, authors, distributors...) all the laws, regulations and collective agreements. It represents all cinemas for national social agreements for the 15 000 employees of theaters.

In 2022, The FNCF faces major issues.

First, it must work to find ways to reconstruct the desire of the audience to go back to cinemas after two years of sanitary crisis and 300 days of cinema closure. The number of tickets sold has shown a 30% drop since the beginning of 2022 though it's starting to get better. Wars in Ukraine, sanitary issues, economic situation, rising of prices, loss of going out desire post covid are various reasons to explain the situation. Innovating is a key issue; cinemas must stay modern, competitive places to show movies able to raise the desire and curiosity of the audience.

## FNCF (CONTINUED)

Secondly, even if FNCF is confident over the fact that cinemas are the first and main place of theaters to show and watch movies, and even if, in France, the audiovisual and cinema industry are very well regulated, the negotiation of its window in the collective and complicated agreement about windows and movie investments between televisions, platforms, and producers is a constant challenge. The fight against movie piracy is at the heart of all these discussions.

Third, it is very important to look at the future by working on tomorrow audience with an active image education policy with youth and pupils in schools. FNCF works to be sure young people watch movies with their teachers in theaters and not in front of small screens and that they have educational tools. Everywhere, cinemas and schools work together to achieve this issue. Cinemas must offer young people attractive prices and screenings.

The last big challenge cinemas have to face is ecology and reducing energy consumption. It is a very complicated one because it needs to think over the way cinemas are constructed, the way they welcome their audience but even how they can still propose a variety and multitude of movies and their number of daily screenings without consuming too much non green energy.



GDC

**Dr. Man-Nang Chong**  
CEO, Founder and Chairman  
GDC TECHNOLOGY LTD



Cinema is back! CineEurope is back! GDC has prepared you with new products and technologies to celebrate the return of cinema! On behalf of my GDC European team, I want to personally thank our colleagues at UNIC and Film Expo Group, as well as the studios, for bringing together an amazing event this year. The schedule is jam-packed with studio presentations, interesting seminars, and there is no better place to see the latest innovations than CineEurope.

We are all delighted to see moviegoers returning to the cinema in Europe. The European box office has delivered truly amazing results, including the stunning haul from *Spiderman: No Way Home* from our friends at Sony Pictures Releasing and it was heartening to see the fantastic numbers from Marvel Studio's *Dr Strange: In the Multiverse of Madness*. At the time of writing this, *Top Gun: Maverick*, from Paramount Studios, is about to fly into cinemas in Europe and we are sure that the magic of Tom Cruise will most definitely 'take our breath away'. Content is as strong as ever and the rest of the year and beyond looks to hold much promise for our friends in distribution.

Later in 2022, we are all immensely excited for the release of **Avatar: The Way of Water** from Disney Studios. The first *Avatar* movie still holds the global box office record with a total of over \$2 billion and early feedback from test material and teasers for the next installment are extremely positive – it seems that James Cameron will once again be casting his magic spell over the global box office with his technology breakthrough in presenting **Avatar 2**.

At GDC Technology, we understand that the 'science' of the movies is critically important to deliver the experiences that will keep your customers coming back for more. We have been working harder than ever over the last two years on R&D, developing next-generation technologies to help support the vision of filmmakers like James Cameron and so you can wow your customers. For example, GDC is proud to offer the only media block (IMB) that can play back the format of 48 frames per second per eye, in 4K and 3D on a single DLP Cinema® projector. Now, you can watch **Avatar 2** in the way the director truly intended. We invite you to join us in room 131, Level P1 in the CCIB to find out more.

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The world's smallest, quietest, and lightest DCI-compliant projector designed for mini-theatres  
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- ALPD 4.0 RGB+ laser phosphor technology with **40,000 hours** lifetime, achieving DCI colors and 99% of Rec.2020 color gamut.
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**Espedeo Supra™**



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**GDC**



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## GDC (CONTINUED)

At CineEurope, GDC will showcase its widest ever range of hardware and software products to help our exhibition partners – from cutting costs on labor through time-saving solutions such as our suite of Enterprise Software (TMS-2000, CMS-3000 and NOC 2.0 software) to being able to wow your customers with stunning immersive audio delivering up to 32-channel DTS:X for IAB through our SR-1000 IMB. GDC shall display and demonstrate a range of new solutions and services to help your business thrive.

Our European team has had tremendous success over recent years, seeing year-on-year growth – even through the recent challenging years – and they continue to develop and grow the business to assist you locally. Whilst many of you know GDC very well, new industry colleagues may not be aware of the success and scale of our business; founded in 1999 and headquartered in Hong Kong, GDC is a leading global digital cinema solutions provider, ranked number two globally in terms of our media block and TMS footprint. The most exciting recent development has been the introduction of a DCI-compliant digital cinema projector – the multi-award-winning Espedeo Supra-5000 RGB Plus laser phosphor cinema projector.

The Supra-5000 is a cost-effective option for exhibitors and delivers a true cinematic experience on a budget – something of huge importance in the current climate. We look forward to showing you this amazing product and telling you more about it at CineEurope.

GDC had a successful CinemaCon 2022 in Las Vegas. We launched several new products that we would love to talk to you about, including the 16/24/32-channel DTS:X for IAB immersive audio that is built into our SR-1000 IMB. It is fantastic news for the distributors and exhibitors that there will now be a single format for immersive audio for everyone. The arrival of the efficient IAB format shall generate more blockbusters with immersive audio format that leads to further adoption of this truly cinematic sound, providing an experience you simply cannot get at home.

We all know there is no better way to see a movie than in the shared experience of a cinema, and the same can be said of our businesses and friendships. My team and I cannot wait to share our love of the cinema business and to further grow our relationships together. Just like the 'moviegoing' experience is about much more than the content on-screen, our industry—the cinema industry—is about much more than the products we are all developing, making, selling and buying. Being here together, again, after such a long time is going to be a special moment for all of us lucky enough to be in Barcelona, and will again ignite the passion of that shared experience.

Have a great CineEurope!



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## Preparing for the Return of 3D



### Richard Mitchell

VP Global Marketing & Commercial Development

**HARKNESS SCREENS**

The cinema industry's recovery has so far been a little unpredictable. A strong final quarter of 2021 provided the industry with a much-needed confidence boost as audiences returned. Whilst the opening months of 2022 proved a little disappointing from a content perspective, there is significant excitement about the potential that the rest of 2022 and 2023 will bring due to such a strong slate of 2D and 3D movies culminating in the long-awaited **Avatar 2** this year.

**Avatar 2** offers the industry the opportunity to renew audience interest in 3D and the technology advancements allow long held beliefs about 3D to be reset.

The stigmas about 3D movies being dark and being presented on screens with big hot spots are no longer valid because technology solutions have fixed these. Over the past ten years, equipment manufacturers have made dramatic advances in technology to enable better outcomes not just for 2D but also 3D. Since the previous 3D boom, the industry has adopted laser projection enabling brighter images on screen, moved to higher efficiency 3D systems and in certain territories adopted lower gain 3D screens providing more uniform brightness across the entire screen.

“As we at Harkness anticipated both the technological advances in imaging and the next 3D boom, we set about creating a screen to meet those future possibilities and in doing so developed Clarus technology,” explains Mark Ashcroft, CEO at Harkness Screens. “Whilst designed for the here and now, over the past eight years, Clarus has become the de facto screen for many exhibitors across Europe offering them the flexibility of maintaining a large 3D-ready screen estate without compromising presentation quality for 2D movies. And Clarus since its inception in 2014 has continued to be the screen of choice for major conventions including Cinemacon, CineEurope and CineAsia as well as many high-profile movie premieres because of its unique performance characteristics,” Ashcroft adds.

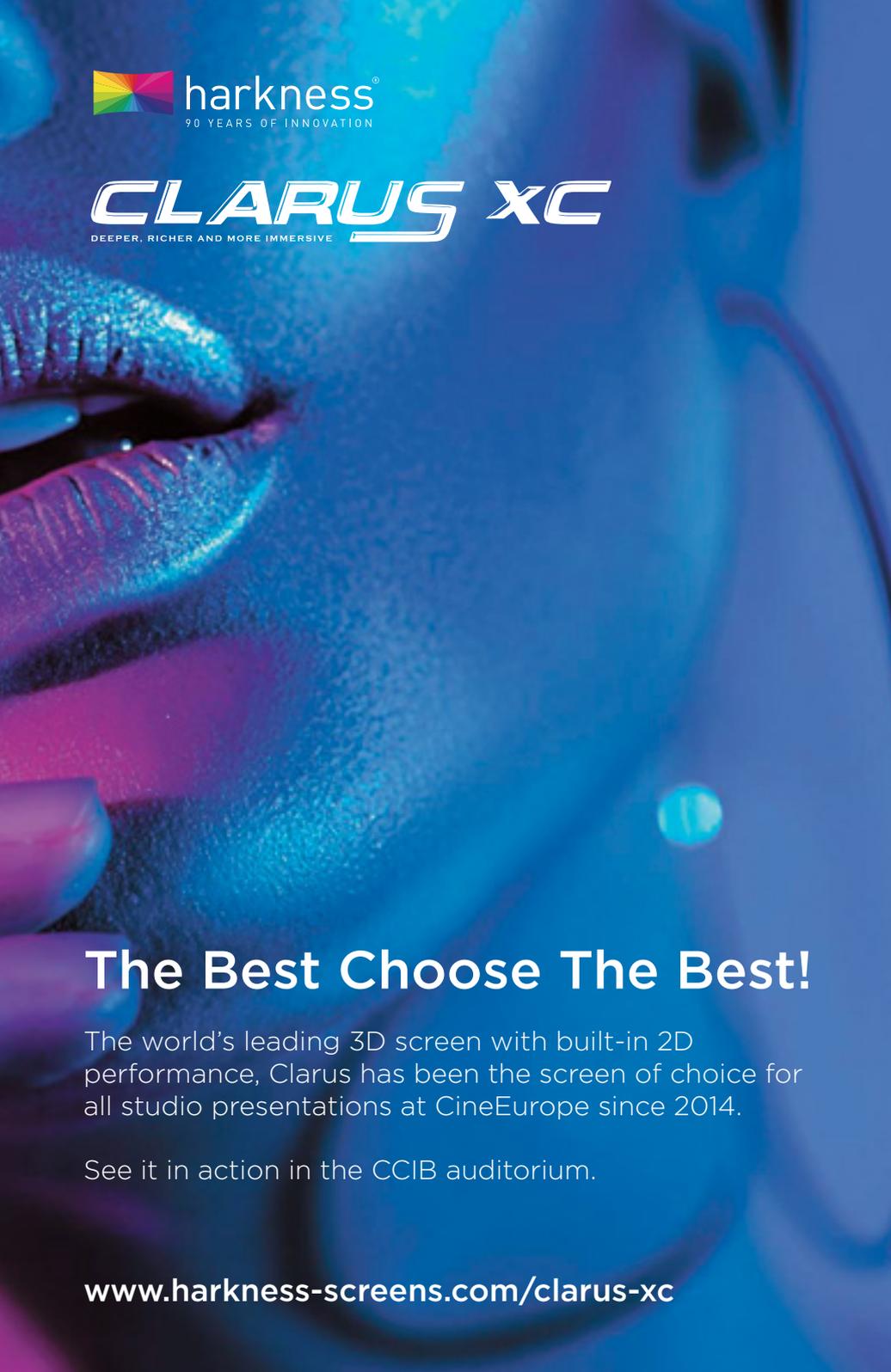
Rather than an iteration to Spectral (Harkness' first-generation 3D screen which led the way globally during the first digital 3D wave), Clarus was developed on a new platform which blended two unique technologies together creating the smooth surface finish that Clarus has become renowned for along with

## The Best Choose The Best!

The world's leading 3D screen with built-in 2D performance, Clarus has been the screen of choice for all studio presentations at CineEurope since 2014.

See it in action in the CCIB auditorium.

[www.harkness-screens.com/clarus-xc](http://www.harkness-screens.com/clarus-xc)





## HARKNESS SCREENS (CONTINUED)

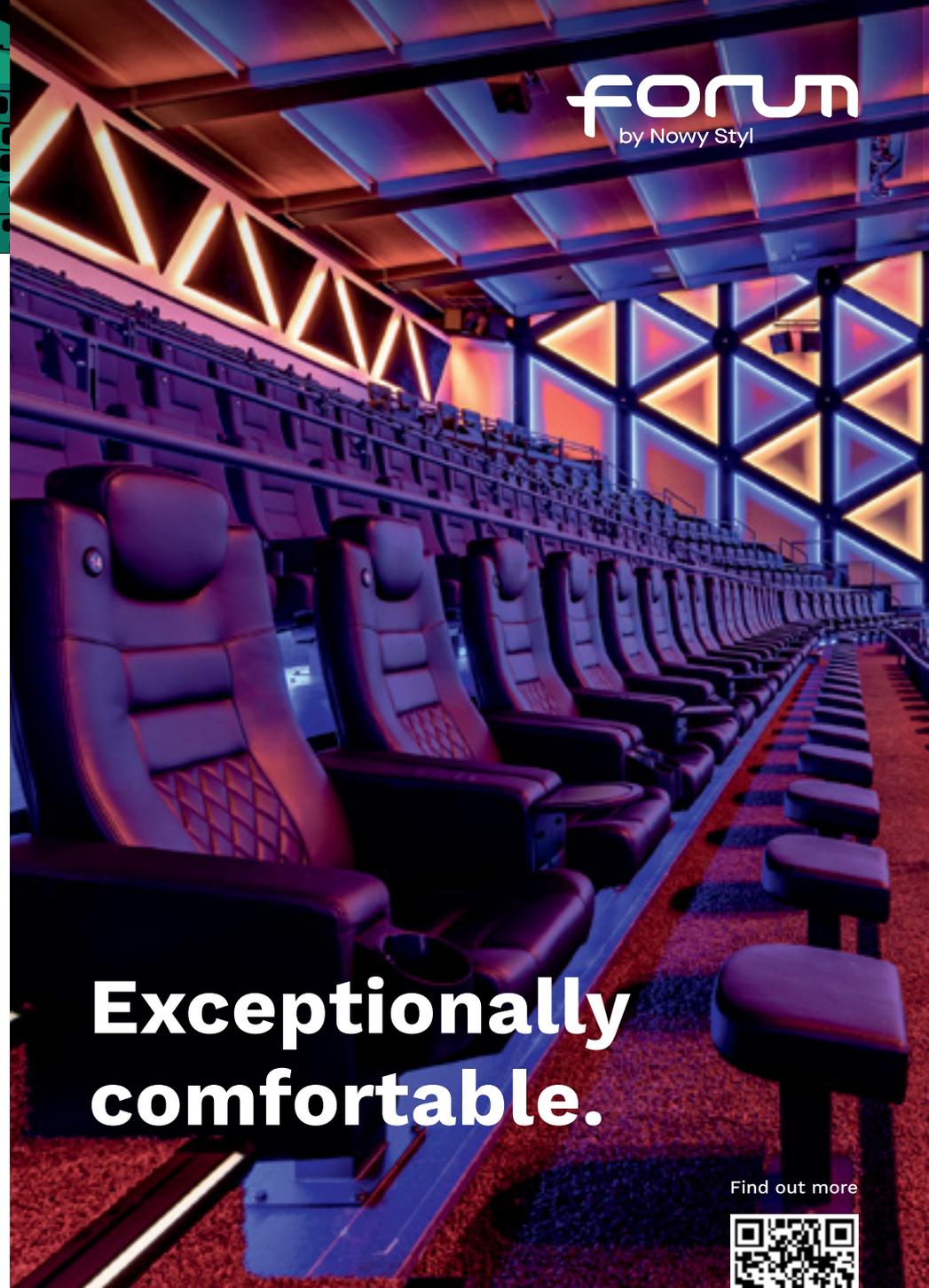
ultra-wide viewing angles through significantly improved total light reflectance. Both of these unique characteristics paired together created a dramatically improved viewing experience for every seat in the cinema solving many of the issues movie-goers often complained about with 3D.

And in Clarus XC 170, Harkness' low gain variant, the screen helped to address the potentially disruptive image anomaly of speckle, an interference pattern particularly visible in RGB laser projectors on higher gain screens. Tested by leading projector manufacturers including Barco and Christie, the screen was identified as being capable of significantly reducing visible speckle.

"As our customers continue to deploy laser projectors to replace their old xenon-based lamp projectors, we're seeing a lot of interest in Clarus XC 170 particularly with Avatar 2 on the horizon. Ahead of this exciting period, exhibitors want to ensure they're providing the brightest images possible with the best screen uniformity so the combination of RGB projectors and Clarus technology is enabling them to transform the viewing experience for movie-goers," explains Mark Ashcroft.

Of course, deploying new projection and screen equipment requires auditorium recalibration and Harkness has continued to work with Qalif Solutions to provide measurement and monitoring tools to support all projection technology. As well as once again providing monitoring tools to premieres and film festivals including most recently Cannes, at Cinemacon, Harkness unveiled the 3rd generation Qalif Spectro, a sophisticated spectrometer recommended by projector manufacturers for setting up laser projectors.

"The opportunities afforded to the industry by the upcoming movie slate are enormous. We have the potential to bring box office revenues back to their pre-pandemic levels quickly and to re-engage audiences. To do this we need to make sure that movie-goers have the best possible experience and in the case of 3D to remind them how exciting it is. We're ready to support our customers around the world to deliver those great experiences," Ashcroft concludes.



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Find out more





# German Movie Theatres in 2022: How We Move Forward

## Christine Berg

Chairwoman of the Board

**HDF-KINO E.V.**



HDF KINO e.V. is the main association of cinema operators in Germany and represents their interests in politics and business. With around 600 member companies which cover around 75 percent of the German screens, we represent a wide range of types of businesses—from small cinemas in the country to art film theaters, medium-sized cinemas to multiplexes. Our goal is to strengthen the diversity and quality of the German cinema landscape and to enable films to be optimally exploited on the big screen.

I am Christine Berg, Chairwoman of the Board, and I am happy to give you an idea on what we are currently working on in Germany:

### Our summer campaign

As everywhere in Europe, after two years of the pandemic, we are facing big challenges. Our goal is to bring viewers back to the cinema and remind them that the experience of films on the big screen with other people is like nothing else. We're working hard on this and, with the financial support of the Federal Film Board, we're launching a campaign in July to get people excited about going to the cinema again. And of course, we are confident that we will have enough great films available by that time to achieve our goals.

### Our networking initiatives

Since 2020, we have launched the “HDF meets...” series of events to regularly exchange ideas with various players across the industry—for example, distributors, producers and various institutions. This exchange is not only stimulating, but also provides all participants with interesting insights into the other players' fields of work. The response to these networking meetings is extremely positive.

**HDF Campus** is our training program, to which we regularly invite our members. Colleagues from the industry give presentations on interesting topics from their fields, e.g. online marketing or recruiting, and here too, networking is a top priority in addition to imparting know-how. If you are interested, we would be happy to invite you to one of our events!

## HDF-KINO E.V. (CONTINUED)

### Sustainability

The cinema industry is also concerned with the more sensitive use of the earth's resources.

Numerous initiatives on the subject of “Green Cinema” are currently being tested in Germany in order to provide cinemas with more information and guidelines for implementing more sustainable cinema operations. Furthermore, we are in close contact with a consulting company specializing in sustainability issues that advises our theatres in developing and trying out new standards.

### More German films

Even before the pandemic, German films were underrepresented in our cinemas. With a view to the success of domestic productions in our neighboring countries, we see a great need here and appeal to all players in the industry to invest more in German films. If we want to achieve satisfactory admissions over the next few years, we definitely need a stronger German film.

### We are culture for all and we provide a unique experience.

Cinema is one of the most important cultural venues we have. Cinemas can be found at 943 locations in Germany. This makes the cinema the only cultural venue that also has offers in smaller towns. Especially in times like these—with a wide variety of political currents, some of which are socially questionable—a diverse range of cultural activities is more important than ever and needs to be supported more than ever.

Our greatest strength is and remains the community experience. Who hasn't experienced it before: We're sitting in the cinema and experience a funny scene: everyone is laughing and suddenly you're infected and have to laugh along—at home you probably would have only smiled briefly. Watching a film with strangers and yet experiencing shared emotions: only cinema can do that!!

Let's continue to work on this unique experience and share our visions and ideas from other markets.

All the best, Christine Berg

You can also find more information about HDF KINO e.V. on Facebook, Instagram, Twitter and LinkedIn.



# IMAX

## Giovanni Dolci

Global Chief Sales Officer

IMAX CORPORATION



From the stage of industry conferences and film festivals, across the studio lots of Hollywood and, most importantly, at the box office around the world, we are hearing a common refrain: cinema is back! As global, exclusive theatrical releases return to multiplexes around the world, fans are getting out of their homes, coming together, and reclaiming the communal joy of going to the movies.

After perhaps the most challenging time in the history of the movie business, we have arrived at a moment of unbridled hope and optimism.

At IMAX, we knew this moment would come and have worked toward it relentlessly—doing everything in our power to strengthen our position as a premier global platform for entertainment and events, and use that position to support our exhibition partners around the world.

The blockbuster slate ahead for 2022 and beyond is among the strongest we've seen. IMAX will be a bigger part of this pipeline than ever, with no less than ten titles in the year ahead Filmed for IMAX or including IMAX-exclusive expanded aspect ratio, including *Top Gun: Maverick*, **Lightyear**, **Thor: Love and Thunder**, and **Black Panther: Wakanda Forever**. Look no further than *Doctor Strange in the Multiverse of Madness*, a Filmed for IMAX title that set an IMAX May global opening record with \$33 million and delivered a top ten all-time IMAX opening weekend in 48 out of 68 international markets.

We are focused on capturing the opportunity in this slate and building on our industry-leading success of 2021. Last year, our global box office recovered at double the rate of the worldwide exhibition industry, and we captured our greatest share of worldwide box office receipts ever. Furthermore, we had our highest grossing year ever for local language films, as we dramatically accelerate our offering of local language films around the world across China and Japan, as well as fast-growing film industries in India and South Korea.

We also continue to build our future—thinking beyond blockbusters to offer our exhibition partners a new pipeline of exclusive live and interactive content through IMAX Live. We keep bringing new experiences to our fast-growing connected network, including our first-ever live concert in December featuring

## IMAX CORPORATION (CONTINUED)

Kanye West and Drake and our exclusive presentation of *The Beatles: Get Back* earlier this year.

The IMAX global network has also kept growing and now counts nearly 1,700 IMAX theatre systems operating in 87 countries. As the pandemic recedes, we are seeing the strong demand for the IMAX Experience across the world, with recent agreements across Japan, Thailand, the UK, Saudi Arabia and more.

At the same time, we continue to give the world's greatest filmmakers and artists new tools to create exclusively for IMAX. In March, we announced that we are continuing to build on our more than fifty-year legacy of innovation by developing and building a new fleet of state-of-the-art IMAX film cameras with some of the world's most accomplished filmmakers and cinematographers, including Jordan Peele and Christopher Nolan. At IMAX we will continue to do our part and provide such Partners with the power of the IMAX brand while creating new opportunities to expand the IMAX Experience.

As for IMAX, our boundless optimism, resilience, and dedication to our Partners are here to stay. We see an exciting path ahead of us with a summer blockbuster slate that should advance our "IMAX 3.0" strategy—and evolve our global platform for events and experiences. By continually pushing the boundaries of the cinematic experience together with our partners, we believe we can break more records and drive more audiences to enjoy movies in the best possible way.

This is an exciting time—let's make the most of it together, and help fans around the world rediscover the magic of the movies.



## Welcome to CineEurope 2022

**Frank Tees**

VP

**MOVING IMAGE TECHNOLOGIES**

President

**INTERNATIONAL CINEMA TECHNOLOGY  
ASSOCIATION**



I'm thrilled to be addressing the attendees of CineEurope 2022 during the ICTA's 50th anniversary! I know all of us are ready to get back to the movies and a sense of normalcy now that the pandemic is subsiding. What is the new normal on the tech side of cinema? First, know that I spent more than 20 years in exhibition on the technology level as a tech and technical manager. What I see with our emergence from the pandemic is excitement, gazing into the crystal ball of what can be done in the walls of a cinema. New ideas are being built on our experiences while cinemas were closed during the pandemic. These ideas are built on new tech that has been exposed to us during the pandemic such as Unified Communication and Collaboration (UCC), Streaming Video on Demand (SVoD) and eSports. I see exhibition has been forced to lay off a portion of the technical support backbone that ensured the show was on screen. This in a time when the film engineers that made the transition to digital were already retiring. I urge those involved in exhibition and the cinema technology landscape to engage and mentor those with a glimmer of interest in the inner workings of cinema. Ensure these candidates are educated with the many OEM and college courses required to design, install, service and operate cinema technology. Please also guide and encourage a career in cinema technology. Building our industry's support infrastructure will help to bolster the state-of-the-art technology and cutting-edge innovations being discussed this week at CineEurope. We need technical people that have roots in cinema. We need the help, and the technical professionals at ICTA are the best resource.

We are looking ahead at the future of cinema exhibition worldwide. As studios release premiere titles to the public, we continue to prove that the cinema is the best place to see movies. Attendance and grosses are increasing showing that the public is eager to get out of the house. We, as an industry, have the best platform for exceptional and premium viewing experiences. Our cinemas' basic construction and design ensures a great presentation of any title while our premium and PLF auditoriums offer "living-room" style and comfort with the best presentation anywhere. Couple all of this with the movie-lovers desire to congregate and share the cinema experience with a crowd of like-minded enthusiasts looking for entertainment. Home and personal consumption of content can fill time and the need for basic stimulation. Our patrons choose to

### ICTA (CONTINUED)

come to the cinema for the whole impressive entertainment experience.

Now is the time to invest in the presentation and the service that differentiate us from home and online. Laser projection is here and is the primary projection system sold today. Lasers are service friendly and consume less power per lumen. These systems will reduce your operational costs while refreshing your presentation to top specification. Premium audio solutions no longer require many dozens of speakers in your auditorium. An expanded sound field is easily attained with some new processing and supplemented B-chain and speakers. Building onto your cinema infrastructure with AV and connectivity solutions will advance your cinema into a well-rounded venue that will give you the flexibility of showcasing titles with live Question and Answer sessions, discussions with filmmakers locally or remotely, or allowing for meeting and a movie offering for local groups to take advantage of. These investments will advance a cinema's design and with premium rooms and venues, this will ensure that your patrons are never disappointed.

The ICTA hosts many events throughout the year supporting exhibition with the latest in cinema technology at most major trade shows. Our members attend trade shows worldwide. The ICTA was at KINO 2022 in Baden-Baden in May. The ICTA hosted a branded panel discussion on the future of cinema technology which was chaired by ICTA Directors Till Cusmann and Oliver Pasch. The ICTA also presented the first ICTA Presentation Excellence Award—celebrating showmanship in cinema exhibition—to Heinz Lochmann and Marius Lochmann for their larger than life Traumpalast and IMAX Leonberg cinema, featuring the biggest screen in World, a BedCinema, Bowl @ Co and an amazing restaurant offering. Congratulations!

This week we showcased the Barcelona ICTA Seminar Series. Participants explored current industry trends and state of the art technology during the seminar on June 19th in the Cinesa Diagonal Mar Cinema as well as the Focus Sessions on the CineEurope trade show floor. The ICTA EMEA Awards Party is taking place June 19th at the Hilton Diagonal Mar.

ICTA events are scheduled throughout the year. More can be found at [ICTA-WEB.COM](http://ICTA-WEB.COM).

Thanks for coming to CineEurope.



# The Kinopolis Concept: Customer-Focused Innovation

**Eddy Duquenne**  
Chief Executive Officer  
**KINOPOLIS GROUP**



In 2021, for the second year in a row, we had to go through closures and re-openings in most countries and faced ever-changing measures that impacted the operation of our cinemas. It's clear that we did not get the 'best case' scenario we had hoped for at the start of the vaccination campaign, but it was a different and better year than 2020 in many ways, with positive signs confirming our confidence in the future.

In the second half of last year we had strong blockbusters—*Fast & Furious 9*, *Dune*, *No Time To Die*, and *Spider-Man: No Way Home*—which led to a promising return of visitors to our cinemas. This is proof that the big screen experience has not lost its appeal. The high consumption per visitor and the success of premium cinema experiences show that our visitors are more than ever looking for experience. And they want to experience "together". The movies offered and consumer habits are factors beyond our control, however. Therefore, we have worked hard on the development and implementation of our 'Entrepreneurship plan 2022' in order to make us stronger as a company and ensure optimum protection against a possible slower recovery of visitor numbers after the pandemic. This plan builds on our three-pillar strategy and—through cost-saving optimisation and innovation in all departments—allows us to provide maximum support to the Group's financial results from 2022 onwards. The implementation of this plan has already contributed to the financial result of 2021.

In addition, we are working on more offensive plans, our 'Star' plans, which are more focused on new sources of income and new customer approaches, but the concrete impact of which is more difficult to estimate. The past two years have taught us a lot about cash management. We managed to use less and less cash during each period of closure, and all this while we continued to invest in new and existing cinemas throughout the pandemic. We opened four new complexes—Kinopolis Haarlem and Leidschendam in the Netherlands, Kinopolis Metz Waves in France and Landmark Tamarack in Canada. A fifth new cinema, Kinopolis Metz Amphithéâtre, will open its doors in the autumn of 2022.

In addition to new construction, we also invested in a number of new products, such as 'Landmark EXTRAS', a new loyalty programme for customers,

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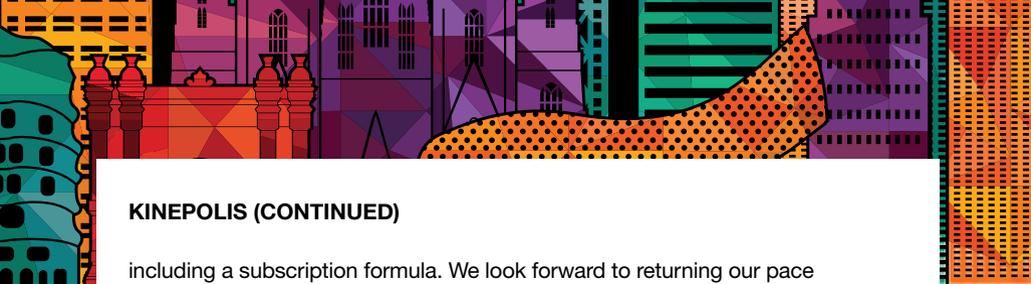
We focus on efficiency, cost and opportunity to deliver innovative theatre-enhancing solutions that enable outstanding movie-going experiences.

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## KINEPOLIS (CONTINUED)

including a subscription formula. We look forward to returning our pace of investment to prepandemic levels, with a focus on premium cinema experiences. After all, as mentioned before, we have noticed that customers value experience even more than before the crisis. We will also fully address and utilise our self-learning organisation again. Although the pandemic has forced us to manage more from the boardroom, our focus and the level of detail that we wish to achieve lie with the people who come into contact with our customers every day. In the coming years, our self-learning organisation (in which we give employees maximum responsibility for implementing our strategy), and consequently the creativity of our teams, will determine the success of Kinopolis more than ever before.

We also want to use this self-learning organisation with regards to our sustainability approach. Over the past period, we, as management, have been thinking about how we can embed sustainability into our strategy to a greater extent, what our positive impact is or could be on society, and how we can make this even stronger. We have set strategic priorities, and we intend to provide them the right operational support in the coming period in order to make this an even greater part of our day-to-day activities.

An integrated strategy, our Entrepreneurship plan, and our Star plans are the foundation of our future, and the driving force for all of this remains our team of talented employees. Kinopolis has shown itself to be agile and resilient in recent years, thanks to the enormous commitment and flexibility of its workforce. We do what we can at Kinopolis, whatever the circumstances. We will continue to adapt, but hope for a more normal year in 2022 in which we will reap the maximum benefits of our work. The promising films that will be offered will undoubtedly help us in this regard. Kinopolis would not be able to achieve its ambitious goals without the commitment and trust of its employees, movie lovers, partners, investors and other stakeholders. We are grateful to each of them, and make every effort to earn that trust every day.



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## Paramount Pictures: Our Commitment to the Shared Experience

### Mark Viane

President International Theatrical Distribution  
**PARAMOUNT PICTURES INTERNATIONAL**



First and foremost, a heartfelt “thank you” to all of you, our partners in exhibition across Europe, the Middle East, Africa, and beyond, who make it possible to bring world-class entertainment to audiences around the world. Because of you and your shared commitment and collaboration, our 2022 slate has delivered incredible results so far, with the phenomenal successes of our first five releases: *Scream*, *Jackass forever*, *The Lost City*, *Sonic the Hedgehog 2*, and most recently, the long-awaited *Top Gun: Maverick*, which has come roaring back into theatres as well as the hearts of moviegoers everywhere. *Top Gun: Maverick* has reminded us of what a great theatrical experience looks and feels like.

As we look ahead to the second half of 2022, September brings an all-new horror film to the big screen, **Smile** from writer-director Parker Finn along with production company, Temple Hill, starring Sosie Bacon.

Paramount Pictures is excited to share with you what we have in store for our diverse and innovative 2023 slate, with something for everyone from epic franchises to animated titles for kids & family audiences to prestige dramas. Together with you, we know we can keep the momentum going.

We are proud to kick off the new year with the next groundbreaking and brilliant film from Academy Award®-winning director Damien Chazelle, *Babylon*, starring Brad Pitt, Margot Robbie, and a host of other stars and surprises.

2023 also brings the fantasy-adventure tentpole **Dungeons & Dragons: Honor Among Thieves**, a massively promising new franchise starring Chris Pine, Michelle Rodriguez, Regé-Jean Page, Sophia Lillis and Hugh Grant. This big screen adaptation of the hugely popular role-playing game is directed by Jonathan Goldstein & John Francis Daley.

Also, coming next year is the sequel to the successful relaunch of *Scream*, **Scream 2**, which will continue to build out the iconic, reinigorated horror franchise.

And speaking of franchise-building, next year also brings **Transformers: Rise of the Beasts**. Returning to the action and spectacle that first captured

### PARAMOUNT (CONTINUED)

moviegoers around the world 15 years ago with the original *Transformers*, the latest film will take audiences on a '90s globetrotting adventure and introduce the Maximals, Predacons, and Terrorcons to the existing battle on earth between Autobots and Decepticons. Directed by Steven Caple Jr. and starring Anthony Ramos and Dominique Fishback, the film rolls out in theatres June 2023.

Next summer, get ready for **Mission: Impossible—Dead Reckoning Part One**, directed by Christopher McQuarrie and starring Tom Cruise. Coming off the franchise’s biggest gross ever with over \$571M in cumulative international box office with *Mission: Impossible Fallout*, get ready to once again witness the world’s biggest movie star deliver stunts bigger and better than ever before (at least until **Mission: Impossible 8** hits theatres in July 2024.)

Summer 2023 will also mark the return of everyone’s favorite anthropomorphic reptiles with a new **Teenage Mutant Ninja Turtles** film.

Kicking off fall will be a prequel to the wildly successful *A Quiet Place* series, with **A Quiet Place: Day One**, to be directed by Michael Sarnoski.

Also, for fall 2023, we are excited to bring you **PAW Patrol: The Mighty Movie**, based on the No. 1 preschool top franchise in the world, and the sequel to the hit film *PAW Patrol: The Movie*, which delivered over \$100M at the international box office; and *If*—an all-audience film—from John Krasinski and starring Ryan Reynolds, John Krasinski, Phoebe Waller-Bridge, Louis Gossett Jr. and Steve Carell.

Finally, in December, we will round out our 2023 slate with an animated adaptation of Laurence Yep’s YA three-book fantasy novel series, **The Tiger’s Apprentice**.

On behalf of everyone at Paramount Pictures, thank you for your continued partnership and we’ll see you at the movies!



## ScreenX: Expanding the Cinema Space

### Don Savant

Chief Business Officer

CJ 4DPLEX



ScreenX, one of two exciting cinema formats developed by CJ 4DPLEX, has seen tremendous growth over the last year with high level of excitement and interest from the cinemagoing audiences around the globe. At the helm of the company is CEO Jongryul Kim and Chief Business Officer Don Savant.

ScreenX expands specially selected sequences of a film onto the left and right-side walls of the auditorium, surrounding audiences with extended imagery that naturally fills their peripheral vision and immerses them into the narrative of the film. CJ 4DPLEX works closely with filmmakers and studios to ensure the highest quality presentation of the film in select key scenes with exclusive imagery.

Coming out of the pandemic, we've seen a high level of excitement from the exhibition community, as well as moviegoers who want to experience something unique that can't be replicated at home. Over the last two years, we've worked closely with the Hollywood Studios and Talent creating an even more immersive cinema experience for the consumer.

We've been increasing the amount of exclusive imagery produced, also referred to as "wing" content; imagery projected on the left- and right-hand side of the main screen. *Doctor Strange in the Multiverse of Madness* marked 53 minutes of exclusive ScreenX content, while *Top Gun: Maverick* marked over 56 minutes of wing content thanks to the close collaboration with Director Joe Kosinski. Our goal is to provide 50-60+ minutes of each film in the ScreenX format.

We've had tremendous support from our parent company, The CJ Group, who also owns CJ ENM / Endeavor Content and CGV Cinemas. CJ is committed to our vision to grow ScreenX, which has enabled us to produce over 18-24 ScreenX films a year for our network and exhibition partners.

To take advantage of the ScreenX immersive experience we are moving into larger PLF screens as we grow the network around the world. This allows ScreenX to be presented on the largest screens and with premium upgrades like recliner seating. We've just opened a massive 625 seat ScreenX PLF auditorium at CGV Yeongdeungpo in Seoul, Korea, which has a 27-meter-wide screen and opera box private room seating in the back of the auditorium.

# EXPANDING THE CINEMA SPACE



# SCREEN X

# SCREEN



## SCREENX 4DX (CONTINUED)

Additionally, we are opening a ScreenX PLF auditorium with Major Cinemas at their No. 1 location, Siam Paragon in Bangkok, Thailand, which has a 19-meter-wide screen and luxury recliner seating – this will be the largest ScreenX auditorium in Thailand. We are now working with our partners in Europe such as Cineworld and Pathe to deliver ScreenX on wider/larger screens.

We are excited to see the industry come back after a long hiatus from the pandemic. CJ 4DPlex is working hard to lead the next phase of expansion of premium offerings with our ScreenX and 4DX formats.



## Sony Pictures @CineEurope



### STEVEN O'DELL

President, International Releasing

SONY PICTURES

We are excited to once again work with you all, our friends and most valued partners, on our exciting slate of films in 2022.

We had tremendous success at the end of last year with the highly anticipated sequel, *Venom: Let There Be Carnage*, which earned a phenomenal \$90.1 million in its opening weekend and has grossed \$507 million at the worldwide box office. *Ghostbusters: Afterlife*, the next chapter in the original *Ghostbusters* universe, from director Jason Reitman and the late producer Ivan Reitman, earned \$204 million at the worldwide box office. And closing out the year, *Spider-Man™: No Way Home* swung its way into cinemas, becoming the #6 film of all-time at the global box office, earning \$1.9 billion.

*Uncharted*, starring Tom Holland and Mark Wahlberg and based on the PlayStation video game by Naughty Dog, started 2022 with a bang, opening domestically to \$51 million over the four day weekend on February 18 and has grossed over \$400 million worldwide.

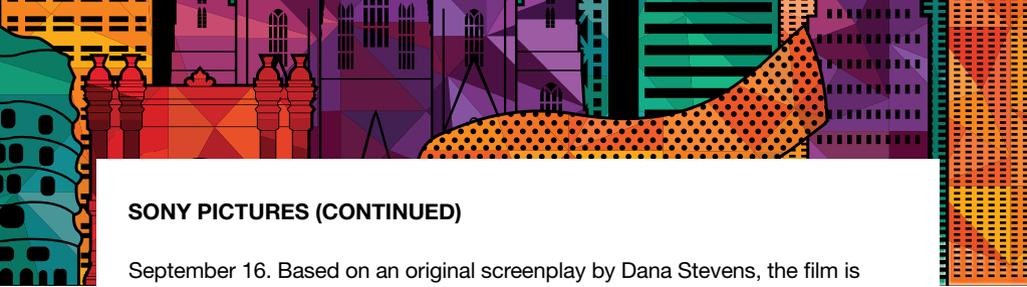
Coming up on July 15th, **Where the Crawdads Sing** will be released in theaters. Based upon Delia Owens' best-selling novel, the film stars Daisy Edgar-Jones, Taylor John Smith, and Harris Dickinson, directed by Olivia Newman, screenplay by Lucy Alibar, and produced by Reese Witherspoon and Lauren Neustadter.

On August 5th is David Leitch's **Bullet Train**. Screenplay by Zak Olkewicz and based upon the book "*Maria Beetle*" by Kotaro Isaka, Brad Pitt leads an all star ensemble cast including Joey King, Aaron Taylor-Johnson, Brian Tyree Henry, Andrew Koji, Hiroyuki Sanada, Michael Shannon, and Benito A Martínez Ocasio. The film is produced by Kelly McCormick, David Leitch, and Antoine Fuqua.

On August 26 comes Screen Gems' horror thriller **The Bride**. The film stars Nathalie Emmanuel and Thomas Doherty, is directed by Jessica M. Thompson, and is written by Blair Butler and Thompson.

Kicking off the Fall is **The Woman King**, starring Oscar® winner Viola Davis and international Emmy Award nominee Thuso Mbedu. The historical epic inspired by true events is directed by Gina Prince-Bythewood and will be released on





## SONY PICTURES (CONTINUED)

September 16. Based on an original screenplay by Dana Stevens, the film is being produced by Oscar® winning producer Cathy Schulman, Viola Davis, Julius Tennon, and Maria Bello.

Based on the book series by Bernard Waber, **Lyle, Lyle, Crocodile** is a live-action/CGI musical comedy film that will bring this favorite character to life. Starring Javier Bardem, Constance Wu, Winslow Fegley, Scoot McNairy, Brett Gelman, the beloved singing crocodile Lyle will be voiced by music artist Shawn Mendes. Benj Pasek & Justin Paul will be writing original songs for the film alongside Mendes, Ari Afsar, Emily Gardner Xu Hall, Mark Sonnenblick, and Jorjah Kwamé. Directed and produced by Will Speck and Josh Gordon, the screenplay is by Will Davies. The film is also produced by Hutch Parker and will be released domestically on October 7, 2022.

In time for the holidays comes **I Wanna Dance with Somebody**, starring Naomi Ackie as Whitney Houston in the musical biopic which is based on the epic life and music of the iconic singer. Hitting cinemas on December 21, Kasi Lemmons is directing the film, which is written by Oscar® nominee Anthony McCarten. Alongside McCarten, the film is produced by Pat Houston, Clive Davis, Larry Mestel, Denis O'Sullivan, Jeff Kalligheri, Matt Jackson, Molly Smith, Trent and Thad Luckinbill, Matt Salloway, and Christina Papagjika.

To end the year, comedy **A Man Called Otto**, starring Tom Hanks and to be directed by Marc Forster, will be released on December 25. Oscar® nominee David Magee adapted the screenplay from Fredrik Backman's #1 New York Times Bestseller. Fredrik Wikström Nicastro is producing the film with Rita Wilson, Hanks, and Gary Goetzman.

We look forward to once again celebrating successes with you across our richly diverse slate of films!

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## STUDIOCANAL @CineEurope

Anna Marsh  
CEO  
STUDIOCANAL



2022 marks the 9th consecutive year that STUDIOCANAL, Europe's leader in production and distribution of feature films and series, has proudly participated in CineEurope.

STUDIOCANAL is proud to self-finance and produce a strong and diverse slate of local language European films, the quality of which can enthral audiences worldwide. Our films consistently resonate with a global audience, recently illustrated through the success of family animation *Around the World In 80 Days*. Inspired by the Jules Verne classic, the film has become the highest grossing French production of 2021 released in over 40 territories, grossing over 20M\$ worldwide. Gilles de Maistre's live action family feature *The Wolf and The Lion* is currently the top grossing French production of 2022, with remarkable performances in the US, Italian and German box office garnering 19.7M\$ to date.

The French production slate is robust, and one of the cornerstones of our business with STUDIOCANAL currently positioned as the leading independent Distributor in France following releases of *Waiting for Bojangles*, *Goliath*, *Super-Heros*, Cédric Klapisch's *Rise* and most recently the heart-warming drama *Tenor*.

In 2022 STUDIOCANAL starts principal photography on **Kangaroo**, our first local Australia/New Zealand production inspired by the real-life story of The Kangaroo Sanctuary founder Chris 'Brolga' Barns, who has been saving and raising baby kangaroos in Central Australia since 2005. In the UK we will release **The Railway Children Return**, a UK production and sequel to one of the most beloved British family films of all time—the original 1970 film *The Railway Children*, which happens to be a key title in STUDIOCANAL's celebrated catalogue which boasts nearly 6,500 titles from 60 countries, spanning 100 years of film history.

Our brand is synonymous with quality entertainment and collaborative partnerships demonstrated by The Picture Company's overall deal with STUDIOCANAL. Currently in post-production with Picture Company partners Alex Heineman and Andrew Rona in **Retribution** which marks Liam Neeson's fifth collaboration with STUDIOCANAL, due for release in 2022. Based on the



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## STUDIOCANAL (CONTINUED)

Spanish film *El Desconocido*, Predator's Nimrod Antal is directing. Neeson has enjoyed a stellar run with STUDIOCANAL hits *Unknown*, *Non-Stop* and *The Commuter*. Jaume Collet-Serra previously directed all three films and is in the producer's chair for this ride. In 2021 we announced **Baghead** with The Picture Company, adapted from the festival favourite short film of the same name. Directed by Alberto Corredor (who directed the short), **Baghead** is currently in post-production. The film is a welcome return to the genre for STUDIOCANAL, starring *The Witcher's* Freya Allan, *Bridgerton's* Ruby Barker, and star of *Westworld* & *Ozark* Peter Mullan. In pre-production with principal photography to commence July 2022 is STUDIOCANAL and The Picture Company's high-concept thriller **Role Play**. Golden Globe, SAG, PGA, and two-time Emmy nominated *The Flight Attendant's* Kaley Cuoco will star and produce. In 2021 we announced a new multi-year pact with The Picture Company with the aim to make two-to-three films a year, having just acquired the rights to high-concept podcast *Shipworm* and actively developing films from our vast library including **Bedroom Window** with Abby Ajayi attached to write, Agatha Christie's **Endless Night**, and a retelling of the Daphne du Maurier classic **Don't Look Now**.

In post-production for STUDIOCANAL is **Cat Person**, directed by DGA winning Susanna Fogel (*The Flight Attendant*) and based on the short story by Kristen Roupenian, famously published in *The New Yorker* in 2017. **Cat Person** became a viral sensation; the year's most downloaded fiction story published in *The New Yorker* and one of the most widely read pieces of 2017. Emmy Award Nominated Nicholas Braun (*Succession*) and Emilia Jones (*Coda*) star.

We are delighted to partner once again with Working Title on Shekhar Kapur's **What's Love Got To Do With It?** A cross-cultural romance starring Lily James (*Baby Driver*, *Darkest Hour*, *Mamma Mia! Here We Go Again*), Shazad Latif (*Star Trek: Discovery*, *Penny Dreadful*, *The Second Best Exotic Mar-igold Hotel*), Emma Thompson (*Beauty And The Beast*, *Bridget Jones's Baby*, *Saving Mr Banks*), Sajal Aly (*Zindagi Kitni Haseen Hai*, *Mom*), Shabana Azmi (*Arth*, *Khandhar*, *Paar*, *Godmother*) and Asim Chaudhry (*Black Mirror: Bander-snatch*, *People Just Do Nothing*, *The Electrical Life Of Louis Wain*). Written and produced by Jemima Khan. Set to release in the coming year.

Prepping to shoot in 2022 is **Cold Storage**, written by David Koepp and based on his unrelenting best-selling novel of the same name. Koepp has written some of the biggest box-office hits of all time including *Jurassic Park*, *Spider-Man* and *Mission: Impossible*. *Stranger Things'* Joe Keery is attached to star with Liam Neeson in support. Jonny Campbell (*Dracula*, *Westworld*, *Doctor Who*) directing.

Cameras will also role on **Wicked Little Letters**, produced by and starring Academy Award winning Olivia Colman with Academy Award nominee Jessie Buckley also attached to star. Shooting in 2022, Thea Sharrock (*Me Before You*) directs this scandalous comedy-drama inspired by an incredible true story.



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## STUDIOCANAL (CONTINUED)

We are proud to collaborate once again with Heyday Films (*Paddington 1 & 2*, *the Harry Potter and Fantastic Beasts films*) on **Paddington 3** currently in development and set to shoot in 2023.

STUDIOCANAL boards Lynne Ramsay's **Stone Mattress** to co-finance, handling worldwide distribution outside of the US. Julianne Moore and Sandra Oh star. Based on a story by Margaret Atwood (*The Handmaid's Tale*) **Stone Mattress** is a captivating revenge thriller shooting this September on location in Greenland and Iceland.

I hope this underlines our ambition and commitment to develop and produce must-see entertainment with a wealth of talent attached to stories that will captivate and resonate worldwide. Our passion for the big screen is what drives us to deliver for you—our exhibitors.

I always look forward to this moment of the year, it is a genuine pleasure to present our slate to you and an honour to receive CineEurope's International Distributor of the Year Award, on behalf of our passionate teams who go above and beyond every day. From all of us at STUDIOCANAL we wish you a successful and productive CineEurope!



## Working Together—for the Present and the Future

**Dr. Edna Epelbaum**

President

**SWISS CINEMA ASSOCIATION**

Co-President

**UNIC**

Cinema Owner



Even though cinema is more than a century old, life is not always a smooth ride for a cinema and its owner. The last two years are a painful reminder of this. Cinema is part of the daily landscape—it is alive and constantly fed by the news of film releases and festivals. But it tends to blend into the landscape and is sometimes forgotten by the public and political powers.

So, on a regular basis, we need to remind people who we are and what we contribute to culture and entertainment in our country. This is what the Swiss Cinema Association, together with ProCinema—the umbrella association of film exhibitors and distributors in Switzerland—has been doing for several years.

On the one hand, by organizing since 2016 a National Cinema Day at reduced prices, to remind the public of our existence and allow them to experience the magic of a film on the big screen. And the success is massive. In a single day at the beginning of September, cinemas recorded up to 250,000 admissions!

On the other hand, by creating a working group to lobby at the political level. In order to get out of the background, we have to know how to make ourselves heard. Remind the public of our importance as cultural actors in society. Not to be forgotten in national programs to support film creation. Because, without cinemas, even the best films have no visibility.

This working group is also currently preparing our demands for the "Message Culture 2025-2028", which is currently being drafted by the Swiss Federal Office of Culture. This message sets the political guidelines for the support of culture in the coming years, so it is essential that cinema be given a prominent place. Our main demand is that "cinema places" (cinemas as meeting places and cultural actors) be recognized and receive priority political attention for the coming years.

Being present and credible at the political level has naturally been of paramount importance in times of pandemic. Working together, exhibitors and distributors, to make ourselves heard with a single voice has borne fruit. We were heard, we were respected, we were supported.



## SWISS CINEMA ASSOCIATION (CONTINUED)

And working together was also done at European and international levels with the unfailing support of UNIC and its publications on the pandemic and its effects on cinemas in Europe. Now more than ever, working together is the key to our common future. We need (good) films, we need (good) cinemas, we need (loyal) audiences. We need each other to achieve this goal so that cinema remains cinema; so that audiences continue to marvel at the magic of the silver screen.



## Welcome to CineEurope 2022



**James Connor**  
Policy Executive  
UK CINEMA ASSOCIATION

It's great to be back again in sunny Barcelona, joining colleagues from across Europe and beyond for this year's CineEurope, which is as ever the largest cinema convention of its kind in Europe and one of the best opportunities for the wider global cinema business to come together!

Despite the disruption of the past couple of years and the challenges many still face, we're pleased to report that the UK box office is already looking healthy for 2022, following on from a very strong performance in the second half of 2021, months which saw two key titles—*No Time to Die* and *Spider-Man: No Way Home*—released, both of which went on to take over £90 million in revenues and now (almost incredibly) sit in the top five of all-time UK box office.

Concerns coming into this year about the performance of 'mid-markets' films are being dispelled, with three titles having now taken £30-40 million and six of the current top ten for 2022 all surpassing £10m. Therefore, it's really encouraging to look ahead at the year's remaining film slate which has the potential to bring us back closer to the numbers and success we saw pre-pandemic.

All that said, there is still some work to be done to attract some UK audience groups back to the big screen, particularly those older audiences who are generally a little more cautious about returning to the cinema, and in responding to challenges presented by the cost-of-living increase felt by all and the impact this might have over the coming months on people's willingness to spend.

Nevertheless, we've seen renewed investment in the UK sector, with new cinema sites opening and even more to follow later in the year, demonstrating investors' confidence in the sector's resilience and of course its continuing ability to provide audiences with the best possible out-of-home experience.

The Association has now picked up a number of its previous work strands unavoidably paused during the pandemic. These include: raising the profile of cinema-going and promoting the big screen experience; improving



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## UK CINEMA ASSOCIATION (CONTINUED)

accessibility for our disabled customers; environmental sustainability and 'circular economy' activities, ensuring cinemas continue to support efforts to address pressures on the environment; finding new ways to recruit, upskill and train cinema staff to help retain the sector's workforce; and—maybe most importantly—continuing efforts to tackle the challenges of film piracy, an issue which has seen a resurgence over the past few years.

The Association—and all of our members large and small who are attending this year's edition of CineEurope—look forward to a range of fantastic slate presentations and exclusive screenings from the US studios and European distribution partners—as well as checking out the trade show floor for all the exciting developments in cinema technology and the many new (tasty) products on offer from food and beverage suppliers. Not to mention the excellent insights and networking opportunities on offer at the various panel sessions and events taking place across the four days.

If you'd like to find out more about cinema-going in the UK or some of the Association's activity detailed above, please feel free to get in touch.

We hope to catch up with you during the week and would like to wish everyone a productive and enjoyable CineEurope 2022!

UK CINEMA ASSOCIATION: [info@cinemauk.org.uk](mailto:info@cinemauk.org.uk)

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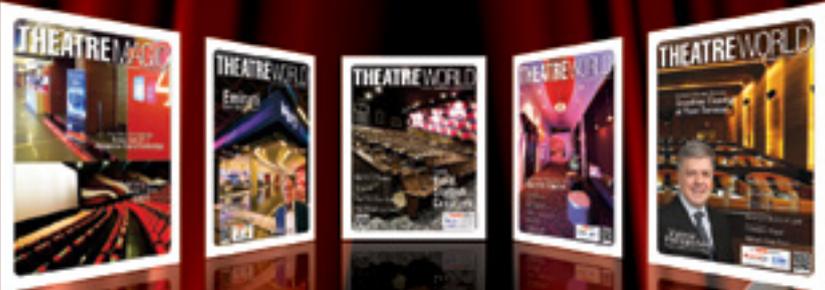


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We are thrilled to be back at CineEurope once again in June and Universal is proud to join our fellow distributors and exhibition partners for this year's event to celebrate the power of the movies and the theatrical experience. Thank you to Bob and Andrew Sunshine and everyone at UNIC for putting together another successful convention that emphasizes the importance of our industry and working together to bring compelling movies that captivate audiences around the globe to the big screen.

Along with our partners at MGM, Universal Pictures International proudly distributed *No Time To Die*, the number two film at the worldwide box in 2021 and we also brought you Universal's *Fast 9*, which was the number three film of 2021. And this past Christmas there was *Sing 2* which has now become the biggest animated film of the pandemic with almost \$250 million international and more than \$400 million globally.

Our 2022 slate spans more than 40 titles including local productions and truly has something for everyone. We are committed to delivering to your theaters films that cater to diverse tastes and cultural preferences all over the world, and to providing you with not only big, branded films, but also originals and a variety of genres from animation to horror to comedy and upmarket fare.

Audiences joined the Crawley family as they went on a grand journey to the South of France with the return of Focus Features' franchise *Downton Abbey: A New Era*, which has grossed more than \$30 million internationally to-date.

And just a few weeks ago, audiences in your theaters were able to experience the epic conclusion to a franchise that has thrilled fans around the world for three decades and has earned more than \$5 billion worldwide, as two generations united for the first time in *Jurassic World Dominion*. Chris Pratt and Bryce Dallas Howard are joined by Oscar®-winner Laura Dern, Jeff Goldblum and Sam Neill in this bold, timely and breathtaking new adventure from *Jurassic World* architect and director Colin Trevorrow. Produced by acclaimed franchise producers Frank



## UNIVERSAL PICTURES INTERNATIONAL (CONTINUED)

Marshall and Patrick Crowley, and executive produced by franchise creator Steven Spielberg, Alexandra Derbyshire and Colin Trevorrow, *Dominion* is unlike any Jurassic film you've seen before. Thank you to everyone in the exhibition community for your partnership in bringing the monster movie to the big screen.

This weekend, acclaimed director Scott Derrickson returns to his terror roots and reteams with the foremost brand in the genre, Blumhouse, with the new horror thriller, **The Black Phone**, which we'll be screening for you this week and has earned critical and audience praise in its early showings. Starring four-time Oscar® nominee Ethan Hawke in the most terrifying role of his career, **The Black Phone** is directed and co-written by Scott Derrickson, based on the award-winning short story by Joe Hill, and is produced by Jason Blum, Derrickson and his co-screenwriter C. Robert Cargill.

Later this month we have a joy explosion, as the biggest global animated franchise in history unveils the origin story of how Gru, the world's greatest supervillain, first met his iconic Minions, forged cinema's most despicable crew, and faced off against the most unstoppable criminal force ever assembled in Illumination's **Minions: The Rise of Gru**. The film is produced by Illumination founder and CEO Chris Meledandri, Janet Healy and Chris Renaud and is directed by Kyle Balda.

Since 2017, Oscar® winner Jordan Peele has disrupted and redefined modern horror with Universal's *Get Out* and then *Us*. Now, he reimagines the summer movie with a new pop nightmare: the expansive horror epic, **Nope**. The film reunites Peele with Oscar® winner Daniel Kaluuya, who is joined by Keke Palmer and Oscar® nominee Steven Yeun as residents in a lonely gulch of inland California who bear witness to an uncanny and chilling discovery. **Nope** is written and directed by Peele and produced by Peele and Ian Cooper for Monkeypaw Productions.

Summer terror goes on safari as Idris Elba stars in a pulse-pounding new thriller about a father and his daughters who find themselves hunted by a massive rogue lion intent on proving that the savannah has but one apex predator. From producer Will Packer and James Lopez for Will Packer Productions, **Beast** is directed and produced by visceral filmmaker Baltasar Kormákur.

This fall we'll also have Focus Features' **Mrs. Harris Goes To Paris**, the enchanting tale of a seemingly ordinary British housekeeper whose dream to own a couture Christian Dior gown takes her on an extraordinary adventure to Paris. We hope you are as delighted as we are when you screen the film this week.

Love then gets an unexpected second chance later in September, as Oscar® winners George Clooney and Julia Roberts reunite in a romantic comedy about exes who find themselves on a shared mission to stop their lovestruck daughter from making the same mistake they once made. From Working Title,

## UNIVERSAL PICTURES INTERNATIONAL (CONTINUED)

Smokehouse Pictures and Red Om Films, **Ticket to Paradise** is directed by Ol Parker.

Universal Pictures International then proudly presents the first romantic comedy from a major studio about two gay men maybe, possibly, probably, stumbling towards love, when **Bros** arrives in theaters this October. From the ferocious comic mind of Billy Eichner and the hitmaking brilliance of filmmakers Nicholas Stoller and Judd Apatow, **Bros** is a smart, swoony and heartfelt comedy about finding sex, love and romance amidst the madness.

In October, the *Halloween* franchise comes to a terrifying conclusion as icon Jamie Lee Curtis returns as Laurie Strode and makes her last stand against masked monster Michael Myers. Directed and co-written by David Gordon Green, **Halloween Ends** is produced by Jason Blum, Malek Akkad and Bill Block.

This November, two-time Academy Award® nominee Carey Mulligan and Zoe Kazan star as New York Times reporters Megan Twohey and Jodi Kantor, who together broke one of the most important stories in a generation — a story that helped launch the #MeToo movement, shattered decades of silence around the subject of sexual assault in Hollywood and altered American culture forever. Based on the New York Times bestseller, **She Said** is directed by Emmy winner Maria Schrader and is produced by Academy Award® winners Brad Pitt, Dede Gardner and Jeremy Kleiner for Plan B Entertainment.

Steven Spielberg directs perhaps the most personal film of his career with **The Fabelmans** in partnership with Amblin. Loosely based on his own childhood, the film is written by Spielberg and Tony and Pulitzer winner Tony Kushner, who both produced the film along with Macosko Krieger, and stars four-time Oscar® nominee Michelle Williams, Paul Dano and Gabriel LaBelle.

We'll also bring international audiences **Till**, a profoundly emotional and cinematic film about the true story of Mamie Till Mobley's relentless pursuit of justice for her 14-year-old son, Emmett Till, who, in 1955, was brutally lynched while visiting his cousins in Mississippi. In Mamie's poignant journey of grief turned to action, we see the universal power of a mother's ability to change the world.

Then, in December, we bloody up the holiday season with a coal-dark thriller from bare-knuckle 87North producers Kelly McCormick and David Leitch. When a team of elite mercenaries breaks into a family compound on Christmas Eve, they aren't prepared for a surprise combatant: Santa Claus (David Harbour). And he's about to show why this Nick is no saint. **Violent Night** is directed by razor-edged Norwegian filmmaker Tommy Wirkola.

From acclaimed filmmaker James Gray, Universal Pictures International will

# LEADING SPANISH AUDIOVISUAL TRADE MAGAZINE



## UNIVERSAL PICTURES INTERNATIONAL (CONTINUED)

release Focus Features' **Armageddon Time**, which debuted at The Cannes Film Festival. The film is a deeply personal coming-of-age story about the strength of family and the generational pursuit of the American Dream and features an all-star cast including Anthony Hopkins, Anne Hathaway and Jeremy Strong.

Additionally, from Focus Features, Universal Pictures International will release **Tar**. The film, set in the international world of classical music, centers on Lydia Tár, widely considered one of the greatest living composer/conductors and first-ever female chief conductor of a major German orchestra.

Finally, we end the year with DreamWorks Animation who, for the first time in more than a decade, presents a new adventure in the \$3.5 billion *Shrek* franchise as daring outlaw Puss in Boots discovers that he has burned through eight of his nine lives— and getting those lives back will send him on his grandest quest yet. **Puss In Boots: The Last Wish** is directed by Joel Crawford, produced by Mark Swift and executive produced by Chris Melendandri.

We're also looking forward to our 2023 slate which includes the return of the *Fast & Furious* franchise with **Fast and Furious X**, Illumination and Nintendo's new animated film based on the generation-defining world of Super Mario Bros, M. Night Shyamalan's next thriller, **Knock At The Cabin**, and Christopher Nolan's highly anticipated **Oppenheimer**.

All of these films are a testament to Universal Pictures International's unshakeable commitment to stories and storytellers that break the rules, blast past the boundaries and propel us to places we've never been before. They're why we love movies, and why we love this industry that we all share.

Universal Pictures International is thrilled to partner with all of you on these films, along with many more, and we look forward to speaking with you over the next few days.

Veronika Kwan Vandenberg, President of Distribution,  
Universal Pictures International  
Niels Swinkels, EVP and Managing Director, Universal Pictures International  
Julien Noble, President Marketing, Universal Pictures International  
Paul Higginson, EVP, EMEA, Universal Pictures International



## CineEurope 2022

**Tim Richards**  
Founder and CEO  
VUE INTERNATIONAL



It gives me great pleasure to see that we are all back together again. Since CineEurope last year, we've seen our customers rediscover their love for the big screen with two of the top four biggest films in UK history—*No Time to Die* and *Spider-Man: Far from Home* leading the way. But just as importantly, a truly varied selection of films and other content, from Football to Live Concerts, is bringing people of all ages and demographic profiles back to our cinemas to experience that which they have missed in the past two years.

I continue to believe that the future is going to be one that uses new and innovative ways to collaborate across the different parts of the industry, working closely with existing content producers alongside the newer providers to find a long-term model that works for everyone. We know that people who watch films streamed at home are more likely, not less, to be a frequent cinema-goer because it's about loving content and stories. It's clear we're all part of the same ecosystem and cinema has a leading role to play as the driver of the film industry's economic engine. We have always known that a film released exclusively in a cinema creates an awareness that no other medium can provide. It elevates a film into the public consciousness which ultimately benefits its long term value and it's encouraging to see so many studios agreeing with what we, as cinema operators, have been saying for many, many years now.

A big focus for Vue in the year ahead is to continue to provide our customers with as much choice as possible. This year we're delighted to have joined forces with the British Film Institute to bring diverse and creative films from the BFI to even more screens across the UK. This is part of our continued commitment to British and independent film makers, and to providing an even greater choice for our customers from the very best of Hollywood to live sports, music, opera and theatre.

We haven't stopped innovating in this business since I founded it and this restlessness hasn't changed. We are still ensuring our cinemas are better than ever, and building on Vue's reputation for the best seat, screen and sound experience for our customers. In the past year, we have completed



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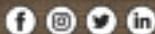
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## VUE INTERNATIONAL (CONTINUED)

a new cinema in Glasgow St Enoch and also opened new sites across Europe: in Nijmegen, The Netherlands and also in Tychy, Poland earlier this year. In the UK, we are well underway with our major refurbishment of the Printworks in central Manchester, Thanet and Portsmouth as well as Odense in Denmark, where we are rebranding our cinemas to Vue.

During the past two years, and even whilst we were closed, we continued to upgrade and convert our cinemas in the UK, Germany and Italy to recliner seating, and by the end of the year, a quarter of our estate will be fitted with the very best All Leather Fully Reclined Seats. We have to, as an industry, stay ahead of our customers expectations. When someone makes a decision about going out, then we have to ensure that cinema is front of mind. To achieve that goal, we need to invest in all areas of our experience so that what our customers watch, hear, and feel is so powerful, it has that emotional impact that stays with them long after they have left.

Part of our journey also includes how we communicate the excitement of the cinema experience to our customers. This May we partnered with Universal Studios and used our market leading *Get Lost* brand trailer to promote *Jurassic World: Dominion* by adding more than a few dinosaurs to the everyday scenes in the trailer. The campaign launched in our eight European markets on May 5th and is part of our goal to create more content with our studio partners to ensure we're continuing to find innovative ways to engage with our customers.

I have been so encouraged by both the quality and quantity of new films scheduled to be released in the next 18 months. It feels like we have real momentum across our industry right now and we all need to continue to work together to ensure that recovery continues and at a faster pace. Like many industries and businesses, we have numerous challenges to face in the coming months but underpinning all of this is a strong sense across our business that cinema is back and will be stronger than ever as part of the film eco system in the future.

# Walt Disney Studios International @CineEurope 2022

## Tony Chambers

EVP, Head of Theatrical Distribution, Disney Media  
& Entertainment Distribution

WALT DISNEY STUDIOS INTERNATIONAL



On behalf of The Walt Disney Company, welcome to CineEurope 2022. We are so excited to once again be partnering with the exhibition community to delight moviegoers across Europe.

The last 12 months were challenging but still offered plenty of opportunities to show the breadth and quality of work being done at our award-winning and world-renowned studios. *Cruella*, *Free Guy*, *Shang-Chi and The Legend of The Ten Rings*, *Nightmare Alley*, *Jungle Cruise*, *Summer of Soul*, *Eternals*, *The Eyes of Tammy Faye*, *The King's Man*, *Ron's Gone Wrong*, *The French Dispatch*, *Death on the Nile*, *The Last Duel*, *Encanto*, and *West Side Story* ... all illustrate the premier entertainment we continue to offer from Disney Live Action, Walt Disney Animation Studios, Pixar Animation Studios, Marvel Studios, Lucasfilm, 20th Century Studios and Searchlight Pictures.

And we have many more examples of that work coming up! Let's start with Marvel Studios, where we're welcoming back some familiar faces... and offering more than a few surprises. Last month, Benedict Cumberbatch returned in *Doctor Strange in The Multiverse of Madness*, which kick-started the summer, unlocked the *Multiverse* and pushed the boundaries of the Marvel Cinematic Universe further than ever before! Next month we have the Taika Waititi-directed **Thor: Love and Thunder**, where Chris Hemsworth, Natalie Portman and Tessa Thompson will be joined by Christian Bale, who portrays villain Gorr the God Butcher. And in November, director Ryan Coogler takes audiences back to Wakanda in the eagerly awaited **Black Panther: Wakanda Forever** which continues to explore the incomparable world of Wakanda and its rich and varied characters.

Searchlight Pictures always delivers filmmaking excellence. *Summer of Soul* and *The Eyes of Tammy Faye* are the latest Academy Award-winning additions to an illustrious collection. This year, we're delighted to share **The Banshees of Inisherin** from *Three Billboards Outside Ebbing Missouri* writer/director Martin McDonagh. He reteams with his In Bruges stars Colin Farrell and Brendan Gleeson for this tale of two lifelong friends on a remote Irish isle who find themselves at an impasse with alarming consequences.

## WALT DISNEY STUDIOS MOTION PICTURES INTERNATIONAL (CONT'D)

Also this year we'll serve up **The Menu**, a darkly comedic psychological thriller/horror from *Succession* director Mark Mylod and starring Ralph Fiennes, Anya Taylor-Joy, and Nicholas Hoult. There's more to come with an upcoming lineup that also includes **Empire of Light** from writer/director Sam Mendes and starring Olivia Colman and Micheal Ward, and **Poor Things** from Yorgos Lanthimos, starring Emma Stone, Willem Dafoe, Rami Youssef, and Mark Ruffalo.

After the soaring *Raya and the Last Dragon* and the enchanting Academy Award-winning *Encanto*, which got the whole world singing, Walt Disney Animation Studios will be visiting **Strange World**, an original action-adventure that journeys deep into an uncharted and treacherous land where fantastical creatures await the legendary Clades, a family of explorers whose differences threaten to topple their latest and most crucial mission. We're also delighted to have Pixar back on the big screen this month with **Lightyear**, a sci-fi action adventure and the definitive origin story of Buzz Lightyear—the hero who inspired the toy. Chris Evans voices the legendary Space Ranger on this intergalactic adventure.

20th Century Studios continues to delight and surprise audiences. Later this year we'll see **Amsterdam**, David O Russell's highly anticipated new film from our partners at New Regency. It includes some of the most exciting performers working today, including Christian Bale, Margot Robbie, John David Washington, Robert De Niro, Anya Taylor-Joy, Rami Malek, Michael Shannon, Zoe Saldana, Chris Rock, Mike Myers and Taylor Swift.

And of course in December, James Cameron returns with the incredible **Avatar: The Way of Water**. Set more than a decade after the events of the first film, it begins to tell the story of the Sully family—Jake, Neytiri and their children—and the battles they fight to stay alive. Following the tremendous success of *Titanic* and the original *Avatar*—which we are excited to be bringing back to theatres on September 23—we believe this is a wonderful opportunity for the industry as a whole to remind audiences of the power and magic of cinema, by delivering a truly immersive, high-quality experience with a goal of getting them to return to your cinemas again and again and again.

We can't wait to share this unparalleled lineup with theatrical audiences everywhere, and we look forward to working with all of you to deliver these unforgettable experiences to moviegoers. Thank you once again for your support, and have a wonderful CineEurope.

## Warner Bros. Pictures @CineEurope 2022

### Andrew Cripps

President, International Theatrical Distribution  
**WARNER BROS. PICTURES INTERNATIONAL**



Thanks to the success of tentpole films with strong brand recognition, the industry started down the road to recovery in 2021, with younger fans taking the lead in returning to cinemas. Despite the uncertainty in moviegoer behavior among other audiences and the ongoing challenges in the industry, WBPI fulfilled its promise to deliver a diverse slate of 17 theatrical titles even as other studios chose to favor exclusive streaming releases. In 2021, WBPI achieved an impressive \$1.59B in international box office, with five films that exceeded \$100 million, including *Godzilla vs. Kong* (\$369m), *DUNE* (\$293m), *The Conjuring: The Devil Made Me Do It* (\$140m), *The Matrix Resurrections* (\$66m in 2021, \$120m total), and *The Suicide Squad* (\$113m). Also attributing to WBPI's results were 37 foreign language films, which pulled in nearly \$200m, representing 12% of WB's international box office, including *A Todo Tren* in Spain with \$10m, and *Me Contro Te—Il Mistero Della Scuola Incantata* in Italy with \$6m.

WBPI is off to a strong start in 2022, with first quarter tracking well ahead of the same period in 2021. To date, WBPI has released two tentpole titles theatrically with an exclusive 45-day window, both of which achieved more than \$250m in international box office: DC's *The Batman*, with international and worldwide box office success to the tune of nearly \$400m and \$768m+, respectively, and the Wizarding World's *Fantastic Beasts: The Secrets of Dumbledore*, with more than \$289m and \$378m+, respectively. At the time of this article, both films are still in release in theaters.

The remainder of 2022 will see us continue to bring event films to theaters worldwide, with original stories and ongoing chapters from our IP and franchises:

**ELVIS:** This epic, big-screen spectacle from Warner Bros. Pictures and visionary, Oscar-nominated filmmaker Baz Luhrmann explores the life and music of Elvis Presley. A thoroughly cinematic drama, Elvis's (Austin Butler) story is seen through the prism of his complicated relationship with his enigmatic manager, Colonel Tom Parker (Tom Hanks). As told by Parker, the film delves into the complex dynamic between the two spanning over 20 years, from Presley's rise to fame to his unprecedented stardom, against

### WARNER BROS. PICTURES INTERNATIONAL (CONT'D)

the backdrop of the evolving cultural landscape and loss of innocence in America. Central to that journey is one of the significant and influential people in Elvis's life, Priscilla Presley (Olivia DeJonge).

**DC LEAGUE OF SUPER-PETS:** Krypto the Super-Dog (Dwayne Johnson) and Superman are inseparable best friends, sharing the same superpowers and fighting crime in Metropolis side by side. When Superman and the rest of the Justice League are kidnapped, Krypto must convince a rag-tag shelter pack—Ace the hound (Kevin Hart), PB the potbellied pig, Merton the turtle and Chip the squirrel—to master their own newfound powers and help him rescue the Super Heroes.

From New Line Cinema:

**SALEM'S LOT:** The big screen horror film is based on the seminal Stephen King novel and written and directed by Gary Dauberman (*Annabelle Comes Home*, screenwriter of *IT* and *IT Chapter Two*). Haunted by an incident from his childhood, author Ben Mears returns to his hometown of Jerusalem's Lot in search of inspiration for his next book, only to discover the town is being preyed upon by a bloodthirsty vampire and his loyal servant.

**DON'T WORRY DARLING:** This psychological thriller was directed by Olivia Wilde and stars Florence Pugh, Harry Styles, Wilde, Gemma Chan, KiKi Layne and Chris Pine. Alice (Pugh) and Jack (Styles) are lucky to be living in Victory, the experimental company town housing the men who work for the top-secret Victory Project and their families. Life is perfect, with every resident's needs met by the company. All they ask in return is unquestioning commitment to the Victory cause. But when cracks in their idyllic life begin to appear, exposing flashes of something much more sinister lurking beneath the attractive façade, Alice can't help questioning what they're doing in Victory, and why. Just how much is Alice willing to lose to expose what's really going on in paradise?

**BLACK ADAM:** Nearly 5,000 years after he was bestowed with the almighty powers of the Egyptian gods—and imprisoned just as quickly—Black Adam (Dwayne Johnson) is freed from his earthly tomb, ready to unleash his unique form of justice on the modern world.

**SHAZAM! FURY OF THE GODS:** The film continues the story of teenage Billy Batson (Asher Angel) who, upon reciting the magic word "SHAZAM!" is transformed into his adult Super Hero alter ego, Shazam (Zachary Levi).

As always, we are grateful to our partners in exhibition for their continued support. Let's all have a successful rest of 2022 and we look forward to many more globally oriented blockbuster films coming to your theaters in 2023!

Credits not contractual; box office as of May 15

# NEW PRODUCTS

## ADMIT ONE, Booth 312 Catering

Improve your food ordering efficiency with tools catered for you. Enjoy ordering, delivery and collection your



way with our configurable setup options. The entire order process can be viewed on-screen including food/drink preparation, waiter management and collections. Integration with our Waiter Call / Patron Call systems, coupled with configurable alert messaging, can help to maximise the efficiency of your ordering environment.

### Mobile Ordering

Put the power of the POS into the hands of your customers by enabling phone-based onsite ordering. Our range of



Kiosks, Web and App based applications ensure your customers' experience is as seamless and enjoyable as possible at your venues. Our contactless and paperless ticketing options can also help to reduce litter as well as protect the environment.

## APEX ORDER PICKUP SOLUTIONS, Booth 205

### OrderHQ™ Flow-Thru Lockers

Give guests fast food & beverage takeaway with OrderHQ™ Food Lockers. Employees load orders into the open compartments in back, then customers



scan their secure order code to open the door in front. It's the digital experience guests love that increases output while reducing labour needs. OrderHQ Food Lockers utilise software and hardware technologies that seamlessly integrate with an existing tech stack. Management also gets portfolio-wide data visibility for order management, control, and analytics. Apex's intelligent locker solutions help cinemas benefit from data and analytics to improve the customer experience and operational efficiency. [Apexorderpickup.com](http://Apexorderpickup.com)



## CINEMANEXT, Booth 316

Introducing Le Studio, CinemaNext's Boutique Cinema Concept Redefine the cinemagoing experience through a brand-new hospitality approach with Le Studio – Cinéma, Café – Restaurant -, optimized for compact urban venues up to 1,400 sq. m/15,000 sq. ft. Discover a disruptive alternative to the traditional cinema model by creating a hybrid cinema for today's modern moviegoers where architecture, design, hospitality and premium are highlighted. Not just somewhere to experience great content but a unique venue at which to chill, eat, drink and be entertained in the heart of the city.



## CINEXPERT, Booth 230

Announced in the pre-pandemic era, CineXpert comes back with its full featured enterprise Cloud TMS, "CineXpert e-TMS". The only native, cloud based TMS on the market that keeps investment and opex minimal for

independent cinemas or large operators of the 21st century. For more information, contact [info@cinexpert.net](mailto:info@cinexpert.net).

## CINIONIC, Meeting Rooms 124-125, 127-128

Introducing an expanded line of Barco Series 4 laser projectors from Cinionic Cinionic introduces three new entries to the Barco Series 4 family, SP2K-20, SP2K-25, and SP4K-13HC high contrast model. The award-winning laser projection range delivers brilliant presentation that remains consistent over time and all of the benefits of a next-generation platform. Eco-friendly and low-maintenance, Barco Series 4 offers a reliable and high-performance solution for theaters of all sizes. Now available from 6,000-52,000



lumens with options in both 2K and 4K, Cinionic offers a laser-powered solution for every screen. Visit [www.cinionic.com/Series4](http://www.cinionic.com/Series4) to begin your laser journey today.

### Cinionic Laser Light Upgrades, the fastest way to laser

Upgrade your Series 2 xenon projectors to laser in less than a day with Cinionic's Laser Light Up-grades. This sustainable solution makes your





laser mission possible while extending the lifetime of your existing projection fleet. With Cinionic Laser Light Upgrades, enjoy bright, high-quality on-screen images while reducing operational costs and eliminating the hassle of lamps. Now available in 13 models from 12,000 to 37,000 lumens, laser projection is possible for more screens than ever before. Visit: [www.cinionic.com/laser-upgrade](http://www.cinionic.com/laser-upgrade) to find the perfect solution for your theater.

**THE COCA-COLA COMPANY  
The Coca-Cola Lounge**

'What The Fanta' is coming to your cinema soon with a secret flavour that's almost impossible to guess! It's a real tastebud challenge. We'll be teasing Fanta Frozen lovers with clues online, driving engagement, and ultimately guests into your foyers to solve the mystery. Come and see us on the Coke booth to find out more.



**DOLBY LABORATORIES, Suite A,  
Meeting Room 129  
Dolby® DSR1260/DSR1280 High-Powered 12" Two-Way Surround Speakers**

Full bandwidth detail. Tell the story from any angle. Perfect for medium to large size venues, the DSR1260 (typically used for side surrounds) and DSR1280 (typically used for overheads) series surround loudspeakers were engineered utilizing baffle-mounted high-frequency waveguides with two coverage pattern options.

The speaker can be mounted in a vertical orientation or horizontally as to not interfere with the projector light path. The high-frequency horn can be



rotated within the enclosure to maintain the best coverage for the maximum number of seats.

You can expect low distortion as 44.4 mm polyimide dome high-frequency driver delivers smooth and faithful response up to 20 kHz. On top of that, custom, high sensitivity 12" low-frequency driver incorporates motor and suspension technology that provides robust protection against over excursion. Wrapped in attractive Dolby design for a rich and elegant auditorium look minimizing reflection of projector or ambient light.

**DolbySB218XL Dual 18"**

**Subwoofer**

Impact, energy and realism. The new Dolby® SB218XL is a double 18" driver front-loaded subwoofer designed to deliver deep, clean, and impactful sub-bass audio. SB218XL helps make your premium large format auditorium into a chest-thumping, unforgettable, immersive experience.

Featuring two 18" pro-audio drivers with 4" voice coils, the SB218XL is constructed using quality materials and employs our advanced input plate which allows a user to select an individual or parallel configuration without having to open the cabinet.

You will also benefit from advanced input plate

featuring high-current, spring-loaded terminal block and a unique flip card PCB allowing quick, simple individual, or parallel wiring configuration. Engineered with versatility in mind for the most impactful audio experience.



**FERCO SEATING, Booth 315**

The cinema has been a globally successful form of entertainment for decades and over the course of its history, has reinvented itself time and time again to meet the demands of social shifts and trends. The boutique cinema is different to that of a regular chain, which typically features a more eclectic selection of films in a luxurious setting with seating designs that plays the main differences. The St Omer and Rex are especially designed for boutique cinemas. Made for comfort, their minimalistic design can be up-played with a variety of customized coloured fabric patterns with added glide mechanism, swivel tables, and more. Ferco has worked with cinema



owners and designers on a variety of bespoke cinema projects across the globe, offering customizable seating that exceeds beyond just ultimate comfort. For more information, please contact us at [marketing@fercoseating.com](mailto:marketing@fercoseating.com).

**FIGUERAS SEATING, Booth 201**

Figueras is proud to introduce a new seat that redefines cinema and collective spaces. A synthesis of close forms and timeless lines that seek to convey an idea of comfort based on the references and codes inherent to furniture. This seat offers a wide palette of configurations to manage aspects such as the level of privacy and comfort while integrating the most advanced solutions demanded by the sector to obtain a sustainable



and evolved product. Come to Figueras Seating, Booth 201 and see!

**GDC TECHNOLOGY, Meeting Room 131**

New! GDC SR-1000 IMB and Espedeo Supra-5000 laser projector with built-in DTS:X™ solution for IAB

Currently, both SR-1000 IMB and Supra-5000 projector offer a built-in 5.1 / 7.1 cinema audio pro-cessor option for surround sound. Now, GDC is introducing a built-in 15.1 cinema audio processor and 16-channel decoding capability for DTS:X installations that support SMPTE's immersive audio bitstream (IAB) standard. Additionally, SR-1000 offers DTS:X for IAB decoding capability for 24-channel and shall



demonstrate a new 32-channel with AES67 at CineEurope. Visit GDC in MR 131 at CineEurope 2022 or contact us at [marketing@gdc-tech.com](mailto:marketing@gdc-tech.com) to see all GDC's latest products including the SR-5400C FAST HFR server capable of playing 4K 3D at 96 fps.

**HIGH PERFORMANCE STEREO, Booth 615**

It only took ten years and something like \$150,000.00 to perfect the original A-55-G. We have called it the Stradivarius of new midrange compression drivers. The new A-55-G/2 delivers even more clarity. Distortion is below any version of this driver ever made—a significant achievement to say the least. The smoothness, clarity and realism are simply extraordinary, sometimes even startling. All this while retaining a phenolic diaphragm -- the most natural sounding material ever



employed, not to mention virtually unbreakable. See one at this year's CineEurope convention, booth 615.

**JOE & SEPH'S, Booth 512**  
**007 Dry Martini Popcorn (popped, not stirred!)**

When it came to creating a popcorn for the world's most iconic Secret Agent, Joe had no doubt in what flavour to craft. Deciding of course, to encapsulate



007's famously favourite cocktail, the Dry Martini, in popcorn form! Our Official 007 Dry Martini Popcorn is hand coated in our smooth caramel, infused with 5% real Gin & Vodka and has a twist of zesty lemon. Our seductively scrumptious 007 Dry Martini Popcorn is available at Vue Cinemas, Picturehouse and prestigious independent cinemas nationwide. The official 007 online store and of course, our online popcorn shop!

**KELONIK, Booth 426**

A few years ago, KCS went through several modernizations with our surround speakers' range SR-28 and SR-29. Only our SR-25 stayed the same. Now we are completing this range with a really nice design, creating the new SR-27-N. Performances are in-line with an 8" woofer allowing 200W under 8 Ohms with a sensitivity of 94 dB SPL in Free Field. This new speaker will be



perfect to design small to intermediate auditoria either in 7.1 configuration or even Dolby Atmos. Please contact KCS Sales division for more details.

**KINOEXPORT, Booth 401**

eSavary VIP Electric Recliner Seat Equipped with two motors for separate backrest and footrest adjustment, artificial leather and stitching in various colours.



Kinoexport, Ltd. – choose from hundreds of models or we can design and manufacture custom-made comfortable seating in the highest quality at the best price. Contact us at [www.kinoexport.eu](http://www.kinoexport.eu)

**LEADCOM SEATING, Booth 235**

If ever there was the ultimate in a luxury reclining cinema chair, the Garzia Zero Gravity is it! This fully upholstered



chair, with its electronic zero-gravity mechanism, offers infinite seating positions for the user that helps to relieve back pain, reduce the swelling in joints and, with its hazard-free extra-safe footrest frame, completely avoids those pinch-point injuries so often associated with recliners.

Gavino is designed and crafted with style, durability, and comfort in mind. Plush padding, excellent lumbar support and headrest design makes Gavino a luxurious seat that takes your cinema experience to a new level.



**LED-LUME, Booth 617**

Like every product LED-LUME offers, the new ELENA MESSINA LUME stair profile combines functionality and original design. It is available in silver or black anode. Its undoubted advantage is



non-slip inserts, which ensure safety and comfort of usage and give positive effect on aesthetic values, covering mounting screws.

ELENA MESSINA LUME has three ways of mounting LED light source in the profile, which allows for a variety of lighting effects. The product is made of 100% Polish components. Our LED



strips and modules are compatible with the DALI, PVM, 0-10V systems and fully controllable. Available in various color variants.

**LIGHTING TECHNOLOGIES INTERNATIONAL, Booth 525**

LTI LongPlay Xenon Lamps are produced by using proprietary anode coating to improve heat dissipation, lower anode temperature and reduce envelope



darkening, resulting in a dramatic improvement in lumen maintenance and therefore longer expected life. Come see us at Booth 525.

**LUMMA 4D E-Motion System, Booth 519**

Developed by Engineers. Moved by Filmmakers.

4D E-Motion is a solid theatre system equipped with motion seats and outstanding special effects: Wind, water, bass shakers, vibration, scent, air shots, vibrations and lights, all perfectly synchronized with the on- screen action.

Lumma is at the cutting-edge of innovation and technology development, creating the most thrilling immersive



experience. We offer comprehensive and skilled services for 4D E-Motion Theater's implementation: study of feasibility, overhaul of existing auditoriums, development, production, installation, support and maintenance worldwide. Lumma's synchronization department, based in Los Angeles, work close together with Hollywood studios programming the most impressive titles. Explore a brand new cinematic experience. Visit us at booth 519.

For info: [www.4DEmotion.com](http://www.4DEmotion.com); @4D\_emotion

**MAG CINEMA, Booth 307**

MAG Cinema's SCR-35L represents a new series of 3-way screen speakers offering bi-amp and tri-amp amplification. Its built-in Coverage-Control-Technology horn intelligently distributes the coverage evenly across the auditorium, while its True-Center pan/tilt mid-high section preserves the radiation center regardless of the pan angle for perfect positioning. The SCR-35L, built with solely in-house produced high-precision components, is designed to dominate medium to large cinema auditoriums.

MAG's unique SUR-83—designed to seamlessly blend into immersive 3D sound formats—is part of a one-of-a-kind coaxial surround series which provides perfect intelligibility combined with smooth coverage thanks to its true point-source concept.



**NATAÏS, Booth 516 Pop'n Roll XL**

Nataïs offers a new Premium Mushroom popcorn called Pop'n/Roll XL. It is an extra large kernel which combines a very



high expansion with a great Mushroom roundness. Crumble resistant and visually attractive, it is an ideal premium choice for savory or coated ready-to-eat popcorn or other popcorn-based creations.

**SHARP NEC, Booth 101 ML Series Modular Cinema Projection**

Offering high flexibility and future-proof adaption, Sharp/ NEC's modular cinema projection series is greatly appealing to cinema operators, opening opportunities for variable finance options and the means to better manage their budgets. The modular concept allows for a simple upgrade from 2K to 4K by changing only the projector head, or an increase in brightness by choosing from three different light modules (18K, 20K, 24K Lumen). Whatever size, brightness, or flexibility you need, the NEC ML DC Laser Projectors deliver the ultimate cinema experience.



**NC1202L Laser Projector**

Compact, lightweight, and quiet, the NC1202L, at just 48dB in operation, is ideal for mobile or boothless cinemas. Highly flexible, without the need for a special exhaust system, the projector is easy to install in mid-sized theatres with screen sizes of up to 12m wide. Audiences enjoy crisp colours and premium quality imaging, whilst operators benefit from virtually zero maintenance and up to 50,000 hours of reliable performance with reduced power consumption for an impressively low cost of ownership.

**SIMKO SEATING, Booth 123**

**Ametist**  
With its plain design, stylish stance, and

easy-to-replace parts, Ametist will be the new star of cinemas! Catch the excellent comfort with fixed or moving mechanism options. Visit us for creative solutions in cinema, conference, stadium seats and acoustic wall panels. Simko Seating - Stand 123.

**STAY-WELL, Booth 626**  
**Green Cinema Packaging**

At CineEurope, Stay-Well introduces the Bamboo Series of green cinema packaging products. The Bamboo Series comprises all relevant products: drink cups, popcorn boxes, pick and mix packaging, etc. — all made of unbleached



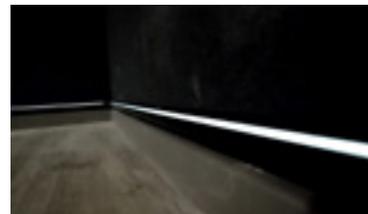
bamboo paper. Compared to ordinary wood pulp-based paper, bamboo paper delivers a multitude of benefits for the environment. All products in the Bamboo Series are customizable in all aspects. Along with being your ticket to get your green transition started, the Bamboo

Series is a powerful vessel for promoting your brand. Find the Bamboo Series at <http://www.stay-well.eu> and visit us at stand 626.



**STEPGUARD™ BY LIGHT TAPE, Booth 412**

Our patented StepGuard™ Ambiance accent lighting system consists of a PVC channel with acrylic lens, available in 2 meter lengths with our proprietary Light Tape® inside. Available in runs up to 30m with just one connection. No soldering, heat, dots, or on-screen glare, and installation is a snap! You just need a drill, level and scissors. The Wall system is simple to install - just screw the base onto your wall, slide in the Light Tape®, push end caps in place and adjust the PVC clear lens on top with a soft push until you hear a click. It is as easy as 1, 2, 3!



**StepGuard™ WallGuide** is an accent and wayfinding system that has dual illumination capabilities. The Wallguide profile is designed to be mounted on the wall around 25 cm from the ground. The Wallguide also has two options for a downlight source. Our most popular

being our 1/2" Light Tape shining on the floor for continuous runs of up to 30 meters. We also have the option for LEDs for life safety installations. With our DUO option, the top side of the extrusion has a channel to mount our 1/4" Light Tape as one continuous illuminated guide along the wall for a patron to follow.



**TF CREATION, Booth 313**

TF Creation, your specialist certified fire retardant fabrics, is pleased to introduce its new range: Sensitive by Velto. This range of coating fabrics comes in two collections coordinated with the Velto range: Impala (14 colors) and Oryx (8 colors). In accordance with TF Creation's know-how, these materials bring you all the advantages of our technical requirement: Durability: Martindale greater than 100,000. Elasticity: knitted support allows flexibility. Security: is not an option. Our range is flame retardant NF P 92503: M2, CA # 117, BS 5852 (Crib 5).

**USHIO, Booth 400**  
**DXL**

When Ushio clients are looking for sheer power, they look no further than the DXL digital xenon projector lamp series. Using the correct DXL lamp guarantees DCI compliant brightness on the screen, and by ensuring compliance, motion



pictures are displayed in glorious natural colour and vivid contrast, while audiences receive the best possible image. Due to the production of shorter arcs, DXL lamps deliver a higher lumen output, which goes a long way towards creating the clear and crisp image every cinema entrepreneur wants to provide for their audience. DXL lamps are certified by all major projector manufacturers.



#### DXL/LU (LUMINITY)

The most advanced series of Ushio's digital xenon projector lamps, DXL/LU (LUMINITY) ushers in a new era of unprecedented quality and profitability for cinema owners. The LUMINITY series takes long lamp lifetimes to the extreme without sacrificing performance. With 10% more lumens maintained over conventional xenon lamps, even after operating times in excess of 700-1000 hours, Ushio offers up to 500 additional warranty hours on the series. With breathtaking improvements to brightness and quality, LUMINITY customers benefit from fewer

replacements and reduced operating costs. DXL/LU lamps are certified for use by all major projector manufacturers.

#### VENTURA FOODS, Booth 216

Ventura Foods is a global innovation company and manufacturer of exclusive popcorn & meal solutions for the world's most iconic theater chains. We leverage our industry expertise to innovate together with our theater partners to make popcorn extraordinary for customers all over the world. Ventura Foods is proud to announce the debut of our LouAna brand 100% coconut oil and coconut blended oils for the European market. They are available in either a 50lb drum or 35lb Bag-in-Boxes. Visit us at Booth 216.



## CINEEUROPE 2022 EXHIBITOR LISTINGS

#### 4D E-MOTION. LUMMA .....519

4605 Lankershim Boulevard, Los Angeles, CA, 91602, United States

Tel: .....+1 818 824 3557

Email: .....antonela@lumma.com.ar

Website: .....4demotion.com

Antonela Salvador, Director  
Marcos Franco, Regional Director  
4D Theater System. Motion seats and outstanding special effects.

#### ADMIT ONE .....312

Unit 13 Leanne Business Centre, Sandford Lane, Wareham Dorset, BH20 4DY, United Kingdom

Tel: .....+44 1929 551 356

Email: .....paul@admit-one.co.uk

Website: .....www.admit-one.eu

Karl Anderson, Director  
Peter Morton, Chief Innovations Officer  
A leading provider of admissions and retail solutions for the cinema industry.

#### APEX ORDER PICKUP .....205

4393 Digital Way, Mason, OH, 45040, United States

Tel: .....+1 800 229 7912

Email: .....vicki.rea@apexorderpickup.com

Website: .....www.apexorderpickup.com

Merrick Edwards, Channel Director  
Nat Garfield, Solutions Application Specialist  
OrderHQ food lockers provide efficient click & collect, data, and analytics.

#### ARHT MEDIA ..... M211

Constellation Place, 10250 Constellation Blvd., Los Angeles, CA, 90069, United States

Tel: .....+1 424 744 7666

Email: .....rpollock@arhtmedia.com

Website: .....www.arhtmedia.com

Larry O'Reilly, Chief Executive Officer  
Roger Pollock, Executive Business Development

*CAPSULE is our latest hologram display that can create incredible interactive experiences and leverage ARHT's world-renowned live HoloPresence™ capabilities to reimagine viewer engagement.*

#### ARTS ALLIANCE MEDIA ..... M219

WestWorks, 195 Wood Lane, London, W127FQ, United Kingdom

Tel: .....02077517500

Email: .....hello@artsalliancemedial.com

Website: .....www.artsalliancemedial.com

Dale Miller, Chief Commercial Officer  
Gregory Davies, Marketing Manager  
Digital cinema software and services.

#### BENOIT CINE DISTRIBUTION ..... 609

60 Chemin de Mure – ZAC Les Portes du Da, St. Perre de Chandreu, 69780, France

Tel: .....+33 4 72 48 08 99

Email: .....celine.b@benoitpopcorn.com

Website: .....www.benoitpopcorn.com

Benoit Patrice  
Balague Enric  
Equipment for cinemas.

#### BOOK THE CINEMA (UNIQUE X)..... M220

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Tel: .....+447539149746

Email: .....mark@uniquex.com

Web: .... https://uniquex.com/bookthecinema/

Roger Harris, CEO  
Phil Morris, CCO  
Digital cinema systems and software provider.

#### CAMATIC SEATING..... 407

93 Lewis Rd., Wantirna South, 3152, Australia

Tel: .....+34 628923992

Email: .....berta.valideneu@camatic.com

Website: .....www.camatic.com

Miriam Cirera Cardús, Sales Director Europe



and Middle East  
Berta Valldeneu Puigdomènech, Sales  
Coordinator Europe and Middle East  
World leading cinema seating supplier with  
more than 50 years of experience.

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176 Mittel Drive, Wood Dale, IL, 60191, United States  
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Website: .....www.cretors.com  
Shelly J. Olesen, V.P. Sales and Marketing  
Jannice Perez, Customer Service Supervisor  
U.S. made quality concession equipment,  
including the Original Popcorn Machine,  
caramelizers, grills, warmers & more.

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