

NATO of California/Nevada

# PREVIEWS

Information for the California and Nevada Motion Picture Theatre Industry

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## AMC and Cinemark to Host NATO of CA/NV Fall Film Product Seminar

NATO of California/Nevada's 2009 Fall/Winter Film Product Seminar will be held in Northern California on November 5<sup>th</sup> at Cinemark's Century San Francisco Centre 9 Theatre and on November 12<sup>th</sup> in Southern California at the AMC Burbank 16 Theatre.



*Pictured above is the spacious lobby of Cinemark's Century San Francisco Centre 9 Theatre*

Following a successful format the program will allow time in the spacious lobbies for visiting with fellow managers and marketing representatives from the major studios at the continental breakfast and lunch. While in the auditorium guests will be treated to the latest product reels from the familiar and established, as well as, some new attending studios.

Attendance is limited to employees of member companies. There is no charge, but

reservations are a must, no walk-ins will be admitted. Mark your calendars now and get your reservations in soon.

Please visit the Meetings and Seminars pages of our web site [www.NATOCalNev.org](http://www.NATOCalNev.org) for a Registration Form. If you are registering more than one person please include your company name and contact information at the top of one sheet or email and provide the following information for each individual; their name and position, theatre name and address,



*The AMC Burbank 16 Theatre is located at the top of a grand stairway.*

email address, daytime phone number and whether they are attending the Northern or Southern California seminar. The **reservation deadline is October 22<sup>nd</sup>**, however we urge you to register

early since registration will be closed once capacity is reached for each venue.

## Safeguard Teen Workers

In past issues of *Previews* we have advised of the need and requirements to comply with the youth employment provisions of the U.S. Fair Labor Standards Act. If you are not fully aware of these requirements we suggest you to go to: [WWW.YOUTHRULES.DOL.GOV](http://WWW.YOUTHRULES.DOL.GOV) for a self assessment test to see if you are in compliance.

Within the last year a major theatre circuit paid in excess of \$140,000 in child labor civil money penalties to resolve violations found in their theatres. A McDonald's franchisee paid \$86,500 in penalties after it was determined that they allowed minors to perform hazardous duties such as operating a trash compactor.

As an employer, you play a key role in assuring that your teen workers have a positive, productive, safe and healthy work experience.

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## Start Your Planning Now Holiday Gift Certificate Sales

With the holidays barely four months away, it is time to start preparing for Gift Certificate Promotions. It has been proven that nothing increases sales at both the box-office and concession more so than gift certificates.

Thanksgiving through Christmas provides the ideal time to mount a gift certificate program. Set up a display during the busy times of the week in the lobby and other locations available to you with an employee explaining the benefits of gift certificates. It is the perfect gift for every member of the family. Work with other merchants to tie-in with your program, the additional incentives make the package that much more attractive. Be sure to use all resources in advertising your Gift Certificate program

Remember it takes time to mount an aggressive program so start now with your planning and preparation. It's a once a year opportunity!

## Lessons Learned From Record Breaking Summer Season

*Action-themed tent poles and comedies are in, adult dramas are out, and 3D really works. And fear not the critics, fear Twitter.*

Those are the lessons studio executives have learned from a record-breaking summer season at the box office that delivered an impressive ratio of hits to misses, while leaving only one studio, Universal, licking its wounds.

"It's the quality of the product that counts," said Disney distribution president Chuck Viane. "We had a lot of good movies come out this summer."

In fact, going into this weekend, moviemakers have earned more than \$4 billion domestically since the summer movie season kicked off May 1 -- nearly a full percentage point above last year's record-breaking revenue haul, according to Exhibitor Relations.

And with Labor Day falling on Sept. 7, giving the box office an extra week to tally revenue, this summer's total might very well stand for a few years.

True, there was no behemoth quite on par with last summer's "The Dark Knight", which grossed \$533.3 million in North America, but it had an impressive body count of profitable tent poles.

Leading the pack was Paramount, which followed up the \$256.4 million domestic performance of "Star Trek" in May with the July premiere of "Transformers: Revenge of the Fallen", which has made \$398.4 million domestically to date and has nearly \$430 million in the bank internationally.

Fox franchise extensions "Night at the Museum: Battle of the Smithsonian" (\$176.1 million domestic) and "X-Men Origins: Wolverine" (\$180 million) also proved profitable. As did Warner's always reliable "Harry Potter" franchise, with the sixth installment, "The Half-Blood Prince", registering \$290.2 million domestically and another \$596 million internationally.

Animated features also performed reliably well, with Disney/Pixar's "Up" taking in \$290.2 mil-

*Lessons Learned, continued on page 3*

*Lessons Learned, continued from page 2*

lion and Fox's "Ice Age: Dawn of the Dinosaurs" garnering \$192.4 million in North America and a whopping \$614 million abroad.

Notably, both films were released in 3D, a technology that also lifted the tallies of several films. In fact, not one film released in 3D this summer failed to clear \$100 million domestically, with Disney's Jerry Bruckheimer-produced "G-Force" sitting on the low end of the spectrum at \$107.2 million.

Then there were the surprise hits, starting with Warner's R-rated comedy "The Hangover," which has done a popcorn-film-like \$268.3 million to date, and Disney's "The Proposal", which has made \$159 million -- not to mention resuscitating the career of star Sandra Bullock in the process.

For its part, Sony concluded the final leg of the season scoring three successive modestly budgeted hits, with female-targeted comedies "The Ugly Truth" and "Julie and Julia", both costing around \$40 million to produce and yielding domestic grosses of \$59 million and \$82.8 million respectively.

Another big surprise, sci-fi "District 9" -- a pick-up that only cost Sony \$25 million -- has so far cleared \$72.8 million.

For his part, Sony distribution president Rory Bruer noted the significant effect of social networking on moviegoer

decision making this summer -- with Twitter displacing the influence of critics in many cases.

He specifically noted the strong debut of "The Ugly Truth" (\$27.6 million in late July), a romantic comedy starring Katherine Heigl and Gerard Butler that was critically eviscerated yet generated strong buzz when it was screened the week prior to its premiere.

"I really think Twitter helped get that picture off", Bruer said.

Added Paramount distribution GM Don Harris: "Critics loved "Star Trek", but I don't know that the movie did a nickel more of business because of that".

Of course, the Twitter Effect worked in the opposite direction for Universal, which saw Sacha Baron Cohen's hard-R-rated "Bruno," open to \$14.4 million on July 10, only to have fast-moving, poor word-of-mouth crater the film 38 percent the following day. The film flat lined from there.

"Because it was judged as a sequel to "Borat," and because it experienced such a steep drop, I think ("Bruno") received unfair treatment from the press and public," said Universal distribution and marketing president Adam Fogelson. "But I defy people to point to another \$42 million comedy (Universal's acquisition costs for "Bruno" that's grossed \$110 million worldwide."

For his part, Fogelson believes Universal's summer of discontent, with the

exception of "Fast and Furious" -- which included two notable money losers -- has been played up to be worse than it actually is.

"If some of these movies had been released at different times of the year and had the same exact outcome, the perception and the stories about them would be dramatically different" he told *The Wrap*, specifically citing "Public Enemies," a \$100 million crime drama directed by Michael Mann and starring Johnny Depp, which (at \$96.8 million so far) is closing in on Universal's stated goal of \$100 million domestic and \$85 million foreign.

Of course, Universal also endured several performances that would be deemed flops in any season they were released. Generating only \$62.5 million worldwide on a production budget exceeding \$100 million, Fogelson conceded that "Land of the Lost" represented a money-losing misstep.

As for Universal's other big money loser this season, drama/comedy "Funny People", which has made \$50.6 million on a production budget of \$91.5 million, he said that having Judd Apatow make a movie that starred Adam Sandler and Seth Rogen was a risk worth taking, no matter how it turned out.

It's not the kind of box-office success we were hoping for, but it's a sad day if we can't support this kind of producer and this kind of talent, he said.

Still, he conceded that the film's performance will give his studio pause in regard to future development.

We've made our share of adult dramas, and we will be very careful going forward about which ones we make and at what price point going forward, he said.

*Re-printed from THE WRAP by Daniel Frankel*



# Movie Theatres Cut Print Show Times as Web Gains

By DAVID TWIDDY, AP Business Writer

Filmgoers who have long turned to the local newspaper to find theatres and show times for movies may have to start looking elsewhere as theatre chains rethink the value of paper and ink in a digital age.

The top two U.S. chains, Regal Entertainment Group and AMC Entertainment Inc., have begun in recent months to reduce or eliminate the small-type listings showing the start times for movies at individual theatres. Theatres typically must pay newspapers to print that information.

Looking to cut costs, the theatre chains are instead directing consumers to their Internet sites or third-party sites, like Fandango, Moviefone or Flixster, which offer those listings for free and make money from the fees they charge for selling advance tickets to movies. Many of those sites also feature film reviews and movie trailers.

The effort may be gaining some traction, as U.S. Internet traffic to AMC's Web site rose 21 percent in July compared with a year ago, according to comScore Inc., while visits to Regal's Web site were up 18 percent.

The Newspaper Association of America doesn't track revenue that newspapers generate from print movie listings, but believes the amount is relatively small. Yet every dollar counts as newspapers are forced to cut staff, reduce the frequency of print editions or even close completely amid the recession.

And readers have come to expect such listings. Seeing them curtailed or disappear could give them yet another reason to abandon their subscriptions.

"For a reader, some things that are ads are actually considered news," said Mort Goldstrom, the NAA's vice president of advertising. "Ads for concerts and things at clubs, for restaurants and movies — that's a reason people read."

He said the pullback in listings will hurt theatres by reducing their visibility among potential customers, sending those dollars to competitors that still buy listings or to other sources of entertainment like plays or clubs.

Readers formulating weekend plans "may look at something broader than Moviefone," he said. "That's the piece that newspaper Web sites have and niche (entertainment) publications have."

Kansas City-based AMC helped shine a spotlight on the trend last month when it pulled its listings from *The Washington Post*, prompting the newspaper's ombudsman, Andrew Alexander, to deflect readers' ire in his blog.

"Most readers believe that it was the newspaper's decision,"

Alexander wrote, comparing it to *The Post's* recent move to cut back on the newspaper's television listings. "In fact, movie listings in the print product are paid advertising, and it was AMC's decision to stop paying."

*The Post* declined further comment, and Alexander wrote in his column that the newspaper wouldn't tell him either how much revenue the AMC ads provided.

AMC spokesman Justin Scott said daily movie listings are expensive and the theatre chain believes that that money would be better spent promoting its value programs or other theatre events.

"In an era when many moviegoers are using alternative resources to access show times, AMC has chosen to reallocate its show-time information methods," Scott said.

Scott wouldn't say where else AMC has cut its listings and how much it has saved. But he said "so far we've seen no impact on attendance."

Regal, based in Knoxville, Tenn., said its in-theatre and online surveys found 60 percent to 80 percent of respondents saying they received their movie listings online.

"So we've evaluated our newspaper strategy on a case-by-case basis and in a number of markets have eliminated our newspaper ads," spokesman Dick Westerling said, adding that in other markets Regal theatres run movie listings only on the weekends.

The company has eliminated ads in such markets as San Francisco, Seattle, St. Louis and Orlando, Fla. Westerling would not disclose how much Regal spends on movie listings, but he said ticket sales haven't significantly changed.

He said that the company has also tapped social networks, such as Facebook, MySpace and Twitter, to communicate listings with customers who sign up for updates.

Carmike Cinemas, a Columbus, Ga.-based chain that operates primarily in smaller towns, also has cut back on newspaper ads in some markets, in most cases just buying listings on the weekends.

"Out of the 50 markets where we've done drastic reductions, I've received one complaint," said Dale Hurst, Carmike's director of marketing. "I'm not trying to be a soothsayer but everyone seems to be going high-tech. They want it now."

Some newspapers don't charge for movie listings, considering them akin to community meeting notices or television listings. In markets where the listings are free, Regal and AMC said they've

*Print Show Times, continued on page 5*

*Print Show Times,  
continued from page 4*

continued to run movie listings. The NAA's Goldstrom said, though, that he knew of no newspaper that has dropped fees as a result of the theatres' pullback.

Movie studios, meanwhile, have been cutting their own newspaper advertising as well. The newspaper trade group said national movie-related display advertising totaled \$141.5 million in the first quarter of 2009, or 51 percent lower than five years ago.

Ken Doctor, a media analyst with Outsell Inc., said some newspapers have responded by teaming up with Web sites that sell movie tickets, gaining a small revenue stream on each ticket sold, or by selling movie studios sponsorships for parts of their Web sites. For example, he noted that *The New York Times* displays small ads for movies when a user wants to e-mail a news story to a friend.

In general, though, Internet ad rates haven't matched what print commands.

And as social-networking sites like Twitter and Facebook become the place to learn about which movies are hot and where they're playing, he said, newspapers and their Web sites risk losing their readers if they cannot quickly figure out how to tap in.

Andrew Lipsman, director of industry analysis for comScore, said the online sites have become more interactive than newspapers. Although newspapers may try to add similar features to their own sites, he said, the damage may be done.

"Once a behavior has moved from the print medium to online, in many cases people go to the online brands," Lipsman said. "They won't necessarily go to the newspaper."

## NATO of CA/NV Scholarship Winner Expresses Appreciation

The NATO of California/Nevada scholarship program provides one of the most generous scholarships, a \$7,500.00 award, to twenty motivated students each year. The scholarships are large enough that they can make a big difference in the life and education of those fortunate enough to win one. On occasion some of those students will provide updates to the Association on how the scholarship, and the resulting education, has enhanced their lives. Following is a letter sent to the Association by Stacie Kotschwar who worked at the Regal Holiday 6 Theatre in Davis when she won one of our 2008 scholarship awards. Her letter further proves that the Association's program opens up opportunities for those lucky 20 per year who believed in themselves and took the time to submit an application.

*I am the recipient of one of the National Association of Theatre Owners of California and Nevada scholarships from 2008. I would like to take this opportunity to thank you for your generous contribution to my continued education and help in pursuing my long-term aspiration of becoming a university professor.*

*It is only because of the financial assistance from your organization that I am able to pursue a doctoral degree in the Philosophy, Interpretation and Culture program here at Binghamton University. Prior to applying to this program, I earned a bachelor's degree in French, with minors in English and women's studies from the University of Nebraska-Lincoln. I developed an avid interest in feminist and film theory and graduated as one among only a few students to maintain a perfect 4.0 GPA throughout my undergraduate career. My positive experiences and desire to pursue a graduate education prompted me to pursue a master's degree in English from Northern Illinois University, where I was proud to receive the Robert T. Self Film and Literature Essay Award for my paper "A Modern Fairy Tale: Metafiction in the Princess Bride." In addition to teaching first-year composition and furthering my own education in film studies and critical theory, my time at Northern allowed me to present at several conferences and develop my own research interests.*

*Without this generous scholarship I would have been unable to accept Binghamton's offer of admission and would have been incapable of funding my graduate education. Although I applied to and was accepted to the Philosophy, Interpretation and Culture program at Binghamton University, I did not receive any offer of funding to help me pay for my first year here. If I had not received the NATO of CA/NV scholarship, I am certain that I would not be where I am today and would not be pursuing my doctoral degree in cultural studies. In short, I am thankful to have the opportunity to capitalize on my previous education, especially in a program which provides the flexibility to combine my research interests in feminist theory, film and cultural studies. Moreover, I am able to work with a variety of faculty from departments ranging from cinema to women's studies. In the future I intend to continue to pursue my research interests by obtaining a position as a professor. I hope to have the opportunity to continue to teach students to view the world around them in a more critical light.*

*Thank you again for your kindness and generosity.*

*Sincerely,*

*Stacie Kotschwar*

# Technicolor sticks with film for 3-D New digital projectors banish old problems

By David S. Cohen for Variety

From the introduction of digital projectors and the debut of digital 3-D features, advocates of the 3-D format have kept up a drumbeat with one message: Today's digital projectors finally banish the problems that plagued 3-D on film in the 1950s, '70s and '80s.

So the recent news that Technicolor will introduce a system for projecting 3-D from film prints raised a few eyebrows.

After all, 3-D has been the biggest carrot enticing exhibitors to switch to d-cinema, a switch the major studios want badly. At least one exhibitor has said publicly that 3-D is the *only* reason to switch.

Meanwhile, the precise, pristine images of digital projection were supposed to be the key to making the headaches and eyestrain from 3-D as distant a memory as TV magnifying lenses.

That may be why Ahmad Oury, Technicolor's president of strategy, technology and marketing, cautioned, "We're not proposing this is going to replace digital 3-D forever. We're looking at this as a solution that will address the scarcity of 3-D screens out there and enable more consumer access to 3-D content, which is now limited by the slowdown in the digital rollout."

Technicolor is taking a back-to-the-future approach to 3-D on film. The company takes a typical 4-perf 35mm frame and splits it horizontally. The top half is printed with the image for one eye, the bottom half holds the image for the other.

A special split lens throws both images onto a silver screen, and the viewer dons polarized glasses to watch, similar to the current Real D or Master-Image systems.

This "over-under" or "stack frame" method has been tried before. What's new this time, said Oury, is "the use of the latest and greatest materials vs. what was there decades ago. The most advanced glass in the lenses, the most advanced polarizing materials, both in the lenses and in the glasses, to optimize the picture."

The lens costs \$5,000-\$7,000, but the plan is

to lease the system for less than that. A pilot program for the system is under way. Oury said the company hopes to have it ready for use in November and to have "a meaningful number" of installations by the end of the year. Early buzz from 3-D mavens has been positive.

The system, however, reintroduces some of the old issues with 3-D: image flutter as film moves through the projector, wear and tear on prints and, perhaps most of all, human error by projectionists -- an issue in multiplexes even without 3-D.

Last week, *Daily Variety* was in Rochester, N.Y., at the George Eastman House's Dryden Theatre, watching a series of seven 1950s-vintage 3-D pics, including "House of Wax," "Dial M for Murder" and five B pictures. The pics were shown 1950s-style, on dual-strip film, using twin interlocked projectors and polarized glasses.

Eastman House's projection expert Darryl G. Jones was the organization's relief projectionist and, for 30 years, was a troubleshooter for Kodak. He has long experience projecting every method of 3-D, as well as Cinemascope and other unusual formats.

Jones said he'd found the over-under approach "problematic."

"Probably the biggest problem with it is again getting enough light on the screen. It can be really light-starved because you're using optics to flex this image into the screen the way you want it."

Jones is just old enough to remember the early '50s 3-D wave and likes the format, but it's not his favorite.

Getting the lens and projector aligned precisely was tough, too, he said. "Once we had it, you couldn't even touch the frame control on the projector," he said.

Worse yet, on some prints, it was nearly impossible to tell which image was supposed to be "over" and which was "under." If they're switched, the depth effect is "backward"; objects recede instead of coming forward and vice versa.

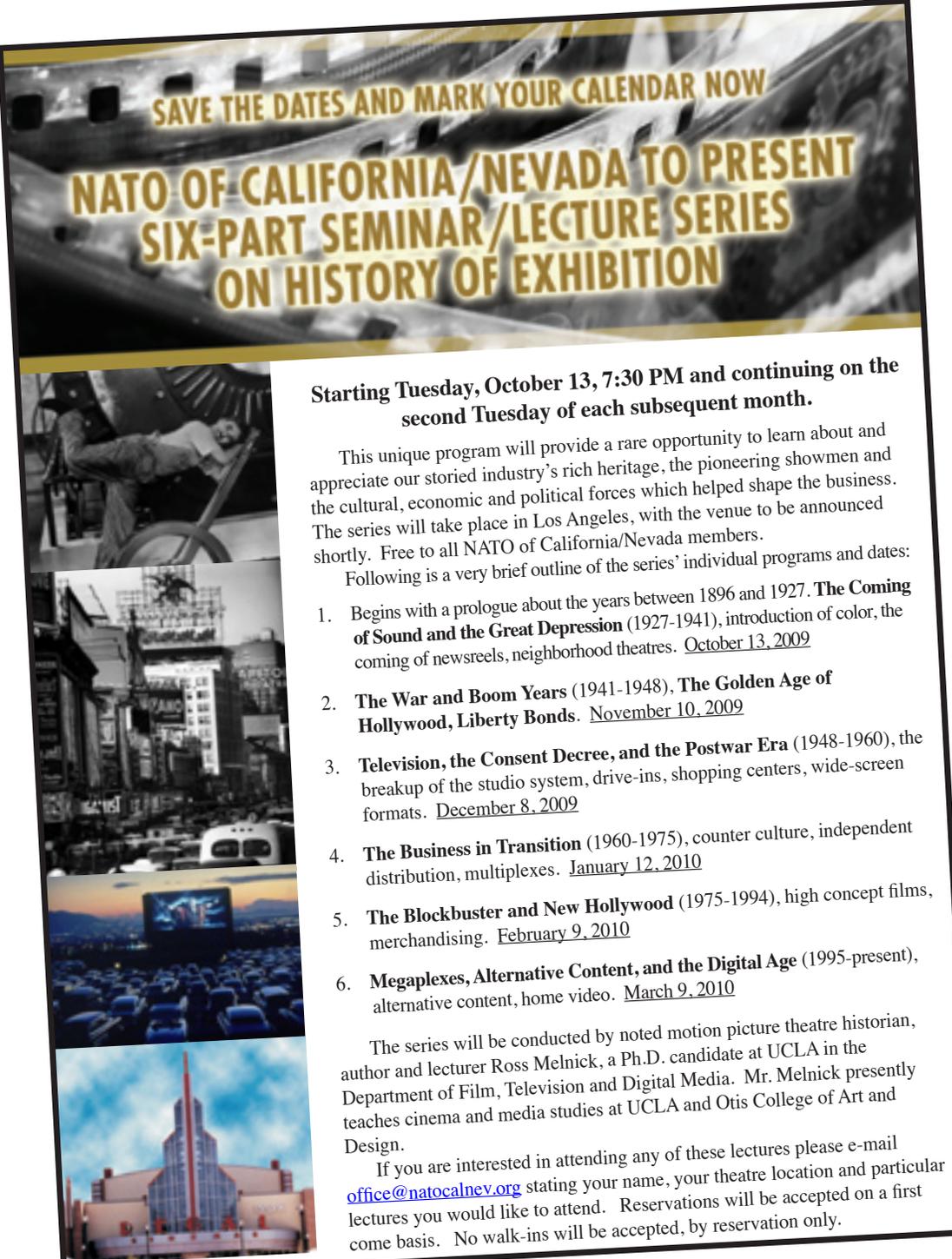
Jones remembered one night when, expert as he is, he got it wrong. From the booth he noticed during the first reel that the 3-D looked odd. "I took my glasses and turned them over, and everything was the way it supposed to be.

"The manager comes up to the booth complaining he didn't think it looked right. I said, 'Tell everybody in the audience to flip their glasses over and I'll try to figure it out by the next reel.' Which he did."

"If I could have things my way, we'd be looking at 70mm projection on large screens," he said. "My criteria would be a bright screen, one that's truly sharp and focused and one that's in proper frame. If I have that I'm pretty happy with the picture."

# A Handful of Reservations Still Available for the History of Exhibition Seminar/Lecture Series

A handful of reservations are all that remain for The History of Exhibition lecture series that will premiere on October 13<sup>th</sup> with the first lecture, *The Coming of Sound and the Great Depression (1927-41.)* Registration will close for the first lecture on October 6<sup>th</sup>, or when all seats are taken. If you are interested in attending any or all of these lectures email your name, theatre location and a daytime phone number along with the particular lectures you would like to attend to [office@natocalnev.org](mailto:office@natocalnev.org).



**SAVE THE DATES AND MARK YOUR CALENDAR NOW**

**NATO OF CALIFORNIA/NEVADA TO PRESENT SIX-PART SEMINAR/LECTURE SERIES ON HISTORY OF EXHIBITION**

**Starting Tuesday, October 13, 7:30 PM and continuing on the second Tuesday of each subsequent month.**

This unique program will provide a rare opportunity to learn about and appreciate our storied industry's rich heritage, the pioneering showmen and the cultural, economic and political forces which helped shape the business. The series will take place in Los Angeles, with the venue to be announced shortly. Free to all NATO of California/Nevada members.

Following is a very brief outline of the series' individual programs and dates:

1. Begins with a prologue about the years between 1896 and 1927. **The Coming of Sound and the Great Depression (1927-1941)**, introduction of color, the coming of newsreels, neighborhood theatres. October 13, 2009
2. **The War and Boom Years (1941-1948), The Golden Age of Hollywood, Liberty Bonds.** November 10, 2009
3. **Television, the Consent Decree, and the Postwar Era (1948-1960)**, the breakup of the studio system, drive-ins, shopping centers, wide-screen formats. December 8, 2009
4. **The Business in Transition (1960-1975)**, counter culture, independent distribution, multiplexes. January 12, 2010
5. **The Blockbuster and New Hollywood (1975-1994)**, high concept films, merchandising. February 9, 2010
6. **Megaplexes, Alternative Content, and the Digital Age (1995-present)**, alternative content, home video. March 9, 2010

The series will be conducted by noted motion picture theatre historian, author and lecturer Ross Melnick, a Ph.D. candidate at UCLA in the Department of Film, Television and Digital Media. Mr. Melnick presently teaches cinema and media studies at UCLA and Otis College of Art and Design.

If you are interested in attending any of these lectures please e-mail [office@natocalnev.org](mailto:office@natocalnev.org) stating your name, your theatre location and particular lectures you would like to attend. Reservations will be accepted on a first come basis. No walk-ins will be accepted, by reservation only.

## S • T • A • T • I • S • T • I • C • S

## Top 50 Theatres Nationwide

1/2/09 to 9/1/09

Nat'l Rank by Gross	Nat'l Rank by Screen Avg*	Circuit	Theatre	City, State
1	9	AMC	EMPIRE 25	New York, NY
2	1	Regal	UNION SQUARE 14	New York, NY
3	27	AMC	BURBANK 30	Burbank, CA
4	3	AMC	GARDEN STATE 16	Paramus, NJ
5	22	Regal	LONG BEACH STADIUM 26	Long Beach, CA
6	7	AMC	TYSONS CORNER 16	Mc Lean, VA
7	2	AMC	LINCOLN SQUARE 13	New York, NY
8	4	Pacific Theatres	GROVE STADIUM 14	Los Angeles, CA
9	23	Cinemark	EGYPTIAN 24	Hanover, MD
10	6	Pacific Theatres	ARCLIGHT HOLLYWOOD 15	Hollywood, CA
11	17	Regal	IRVINE SPECTRUM 21	Irvine, CA
12	13	AMC	BOSTON COMMON 19	Boston, MA
13	18	Regal	HACIENDA CROSSINGS 20	Dublin, CA
14	21	Regal	FRESNO STADIUM 21	Fresno, CA
15	10	Pacific Theatres	ARCLIGHT SHERMAN OAKS 16	Sherman Oaks, CA
16	5	Regal	E-WALK 13	New York, NY
17	49	AMC	BLOCK 30	Orange, CA
18	37	AMC	AVENTURA MALL 24	Aventura, FL
19	25	AMC	RIVER EAST 21	Chicago, IL
20	16	Regal	MIRA MESA STADIUM 18	San Diego, CA
21	39	AMC	PLEASURE ISLAND 24	Lake Buena Vista, FL
22	8	Regal	SHEEPSHEAD BAY 14	Brooklyn, NY
23	40	Cinemark	RIO 24	Albuquerque, NM
24	44	Cinemark	CENTURY 25	Union City, CA
25	11	AMC	CENTURY CITY 15	Century City, CA
26	29	AMC	PALISADES 21	West Nyack, NY
27	41	Regal	GREENWAY GRAND PALACE 24	Houston, TX
28	42	Cinemark	PARADISE PARK 24	Davie, FL
29	24	COBB	DOLPHIN 19	Miami, FL
30	45	AMC	NESHAMINY 24	Bensalem, PA
31	30	Cinemark	OAKRIDGE 20	San Jose, CA
32	36	Pacific Theatres	WINNETKA ALL STADIUM 21	Chatsworth, CA
33	31	Cinemark	DALY CITY 20	Daly City, CA
34	43	Regal	ONTARIO PALACE 22	Ontario, CA
35	47	AMC	SUNSET PLACE 24	South Miami, FL
36	33	Cinemark	CENTURY REDWOOD 20	Redwood City, CA
37	34	Cinemark	CENTURY 20	Huntington Beach, CA
38	14	AMC	NORTHPARK 15	Dallas, TX
39	26	Regal	NEW ROC CITY 18	New Rochelle, NY
40	50	AMC	GULF POINTE 30	Houston, TX
41	15	AMC	KIPS BAY 15	New York, NY
42	19	AMC	CLIFTON COMMONS 16	Clifton, NJ
43	35	Cinemark	PALACE 20	Boca Raton, FL
44	20	Consolidated	VICTORIA WARD STADIUM 16	Honolulu, HI
45	38	AMC	MISSION VALLEY 20	San Diego, CA
46	12	Regal	KAUFMAN ASTORIA 14	Astoria, NY
47	46	AMC	HOFFMAN 22	Alexandria, VA
48	28	AMC	DEL AMO 18	Torrance, CA
49	32	STKS	PALLADIUM 19	San Antonio, TX
50	48	AMC	DEERBROOK 24	Humble, TX

# Top 25 California Theatres 1/2/09 to 9/1/09

Nat'l Rank by Gross	CA Rank by Gross	NV Rankby Screen Avg*	Circuit	Theatre	City
3	1	16	AMC	BURBANK 30	Burbank
5	2	13	Regal	LONG BEACH STADIUM 26	Long Beach
8	3	1	Pacific Theatres	GROVE STADIUM 14	Los Angeles
10	4	2	Pacific Theatres	ARCLIGHT HOLLYWOOD 15	Hollywood
11	5	7	Regal	IRVINE SPECTRUM 21	Irvine
14	6	8	Regal	HACIENDA CROSSINGS 20	Dublin
15	7	10	Regal	FRESNO STADIUM 21	Fresno
16	8	3	Pacific Theatres	ARCLIGHT SHERMAN OAKS 16	Sherman Oaks
19	9	40	AMC	BLOCK 30	Orange
22	10	6	Regal	MIRA MESA STADIUM 18	San Diego
27	11	29	Cinemark	CENTURY 25	Union City
28	12	4	AMC	CENTURY CITY 15	Century City
34	13	19	Cinemark	OAKRIDGE 20	San Jose
35	14	23	Pacific Theatres	WINNETKA ALL STADIUM 21	Chatsworth
36	15	20	Cinemark	DALY CITY 20	Daly City
37	16	28	Regal	ONTARIO PALACE 22	Ontario
39	17	21	Cinemark	CENTURY REDWOOD 20	Redwood City
40	18	22	Cinemark	CENTURY 20	Huntington Beach
48	19	24	AMC	MISSION VALLEY 20	San Diego
51	20	18	AMC	DEL AMO 18	Torrance
58	21	15	National Amusements	BRIDGE DE LUX 17	Westchester
59	22	12	AMC	PROMENADE 16	Woodland Hills
68	23	30	Regal	SOUTH GATE STADIUM 20	South Gate
77	24	14	AMC	SANTA ANITA 16	Arcadia
81	25	11	AMC	METREON 15	San Francisco

# Top 20 Nevada Theatres 1/2/09 to 9/1/09

Nat'l Rank by Gross	NV Rank by Gross	NV Rankby Screen Avg*	Circuit	Theatre	City
74	1	1	Regal	RED ROCK STADIUM 16	Las Vegas
100	2	2	Rave	TOWN SQUARE 18	Las Vegas
429	3	5	Regal	ALIANTE STADIUM 16	Las Vegas
437	4	6	Cinemark	SANTA FE STATION 16	Las Vegas
484	5	8	Cinemark	CENTURY SOUTH POINT 16	Las Vegas
628	6	13	Cinemark	ORLEANS 18	Las Vegas
632	7	7	Regal	SUNSET STATION 13	Henderson
695	8	14	Regal	TEXAS 18	Las Vegas
745	9	12	Cinemark	SUMMIT SIERRA 16	Reno
847	10	3	Regal	GREEN VALLEY 10	Henderson
848	11	17	Cinemark	SAM'S TOWN 18	Las Vegas
855	12	10	Brenden	PALMS 14	Las Vegas
1,041	13	11	Cinemark	RIVERSIDE 12	Reno
1,045	14	9	Regal	BOULDER STATION 11	Las Vegas
1,053	15	19	Cinemark	SUNCOAST 16	Las Vegas
1,082	16	20	Regal	VILLAGE SQUARE 18	Las Vegas
1,138	17	18	Regal	COLONNADE 14	Las Vegas
1,141	18	15	Regal	FIESTA HENDERSON 12	Henderson
1,385	19	4	Independent	RIVERSIDE CASINO 6	Laughlin
1,575	20	16	Regal	SHOWCASE 8	Las Vegas

\*All screen averages are for multiple screen theatres.

## CALENDAR of EVENTS & HOLIDAYS

**Patriots Day**  
September 11

**NATO General Membership and Board Meeting**  
September 15-16

**Rosh Hashanah**  
September 19-20

**Yom Kippur**  
September 28

**Columbus Day**  
October 12

**NATO of CA/NV History of Exhibition Lecture Series:**  
*The Coming of Sound and the Great Depression*  
October 13

**ShowEast**  
October 26-29

**Election Day**  
November 3

**Northern California Film Product Seminar**  
November 5

**NATO of CA/NV History of Exhibition Lecture Series:**  
*The Golden Age of Hollywood, Liberty Bonds*  
November 10

**Veterans Day**  
November 11

**Southern California Film Product Seminar**  
November 12