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doubt the Hollywood Theatre’s architects could have ever imagined, in 1926, the world events this theatre would bear witness to during its lifetime. Over the last 95 years, our theatre has flourished despite many hardships, like the Great Depression, World War II, ruthless competition from multiplexes, and a fire in 1997 that almost burned us down.

Movie Madness has also stayed resilient during its thirty-year history, remaining in business despite changes in the film industry and home media distribution, outlasting thousands of movie-rental stores across the country.

Our organization has seen its fair share of challenges, but we could have never anticipated what the year 2020 would bring.

In March 2020, in response to the coronavirus pandemic, we closed our doors to the public—and remained closed for the next fifteen months. It proved to be the longest period of closure in our entire history. While arts venues across the country were forced to close their doors for good, many people asked us whether the Hollywood and Movie Madness could survive this unprecedented time.

My answer? With your support, we can. And we did.

We created this annual report to show you what your support helped us accomplish in 2020. Although we had to close temporarily, we remained committed to innovation and continuing to share the film arts with you in every way possible. During the pandemic, we stretched as an organization to find new ways to reach our audience, including virtual film education classes, streaming recommendations from film experts, the contactless rental pickup service Movie Madness Express, our Ask a Video Clerk program, numerous free virtual events for our members, and more.

In the darkest days, we never lost sight of cinema’s power to inspire and connect us. Thank you for your solidarity and for helping sustain our mission. We are still here because of you.

With gratitude,

Doug Whyte
Executive Director

[Signature]
The Hollywood Theatre is a not-for-profit organization whose mission is to entertain, inspire, educate and connect the community through the art of film while preserving a Portland landmark.

Here, cinema is the ultimate art form—worthy of celebration, study, and preservation. We are well-known for championing the film arts with screenings in 16mm, 35mm, and state-of-the-art digital projection. In addition, we’re proud to be the only film venue in Oregon with the capability to regularly project in 70mm format, the most premium movie-viewing experience available.

We have served the local filmmaking community by promoting the work of Oregon filmmakers at our award-winning free microcinema at Portland International Airport. We also currently provide fiscal sponsorship to eleven Oregon-based independent film projects and festivals.

In 2017, we launched a successful crowdfunding campaign to save the legendary Portland video store Movie Madness—now a program of the Hollywood. With its dynamic archive of over 80,000 titles, a myriad of movie memorabilia, and a new community screening room, Movie Madness lives on as an essential resource for film lovers.

After closing our doors temporarily in March 2020, we worked quickly to establish new programs that would help us continue to deliver on our mission despite the COVID-19 pandemic. We launched virtual programming, a new film education series (Movie Madness University), a contactless movie rental service (Movie Madness Express), and even produced a sold-out drive in series, in partnership with the Portland Expo Center.

In late 2020, thousands of donors gave over $100,000 to support our Resiliency Fund. This fund was created to help our organization meet ongoing core expenses during our closure, including repairs and maintenance for our historic building, rent for Movie Madness, and necessities like insurance, utilities, and wages. These contributions truly helped safeguard our future.

We will be forever grateful to our film community for their support during the pandemic.
During the holiday season, we usually ask our audience for their favorite Hollywood moment of the past year. But since we were closed for most of 2020, this past December we asked our audience for their favorite Hollywood moments of all time. Here were some of our favorite responses.

**THERE’S NO PLACE LIKE THE HOLLYWOOD THEATRE**

> “I attended the original premiere of 2001: A SPACE ODYSSEY in 1968 as a boy of 13. The Hollywood pulled out all the stops for this premier. Usherettes in silver lamé outfits with flashlights shaped like ray-guns! I was thrilled! The effects were so realistic I asked my dad how they filmed on the moon! Every time you show 2001 now I try to go and I feel the same thrill of my childhood! Thank you!”

- MARK SMITH
Kung Fu Theater was a tradition that my best friend and I shared for years. Every month, we’d make the pilgrimage across town, get there early to secure our favorite seats and settle in to catch up and people-watch before the show. I miss Dan’s intros and the cheers every time there was a ridiculously dubbed line or training sequence that was beyond obscure. I miss the popcorn and micro-brews and seeing all of these people in our matching T-shirts. I miss the feeling of home when I walked into the theatre. Even packed, it felt like my special place. Can’t wait to see you all again!

- QUIRKYLITTLEBAKER
FROM INSTAGRAM

In the past year watching YENTL on the big screen for the first time in 37 years, and then seeing the rhapsodically beautiful PORTRAIT OF A LADY ON FIRE. Way to represent female directors and non-traditional gender/love stories!

- JD BACKBERG

Seeing THE FINAL GIRLS when I first moved to Portland. The drag queen pre-show was so good and I remember audience commentary throughout the viewing being hilarious and “just” enough. It was the first time audience heckling during a movie not only didn’t ruin the movie, but enhanced it for me. I remember thinking in that moment how very much I was going to love Portland. The same experience in Indiana would never have occurred. Love you Hollywood.

- LAURA BOLDEN

After the end of a nine-year relationship, I started planning “date nights” to take myself out to do my favorite things. A lot of those involved going to the Hollywood. So while I felt like my life was in shambles in a lot of ways, the Hollywood was my happy place where I could escape into an amazing story. I will always remember going to see MASTER OF THE FLYING GUILLOTINE and feeling so much happiness and camaraderie as the audience all gasped and cheered together. Thanks for being my happy place Hollywood.

- DYIAN_FARNUM
FROM INSTAGRAM

METROPOLIS with Dean Lemire on the pipe organ... true cinema magic.

- JCFRIEND73
FROM INSTAGRAM
When I went to a screening of THE HATEFUL EIGHT and Quentin Tarantino showed up unannounced to do a Q&A. Someone asked his advice to budding filmmakers. He said look at your DVD or Blu-ray collection and imagine the film that should be there but doesn’t exist yet.

- NATEISDREAMING FROM INSTAGRAM

I am a huge Orson Welles fan, and I remember vividly back in 2018 awaiting for news that we were getting THE OTHER SIDE OF THE WIND in theaters in Oregon, no such luck. I even mapped out how much it would have been for me to fly to San Francisco for a day to see the movie on the big screen. I ended up not doing it. A day after I decided to just watch it on Netflix, I got the notification that not only was it going to the Hollywood on film, the editor was in attendance! Easily my favorite Hollywood theater experience. I loved the movie and adore how easy you make it to be a film fan in Oregon. I cannot wait till reopening!

- SPENCER BACON

Seeing the OG HALLOWEEN with PJ Soles in attendance before the release of the new sequel in 2018. HALLOWEEN is one of my all time favorites but I’d never seen it on the big screen until I did at the Hollywood.

- SHAUNA_GONZ FROM INSTAGRAM

When WEST SIDE STORY was being shown for the 70mm Extravaganza in honor of the HT’s 90th birthday, I naively thought I could show up (with my 11yo son in tow) a half hour before show time and still get tickets. We walked up to the entrance only to find the SOLD OUT placard reminding us how seriously Portlanders take their movie-going. Something compelled me to walk inside and ask the volunteer at the ticket counter. “Are you telling me that today’s matinee is truly sold out, and we have no hope of getting to see this film?” The volunteer said, “I have two tickets that a member who couldn’t be here left at the counter for someone to be able to see this film.” I turned to my son and said, “There’s a place for us.”

- MICHAELMFRIEZ FROM INSTAGRAM

When the 20th anniversary showing of CONTACT, and finding out I was sitting directly behind Jill Tarter, the woman Jodie Foster’s character was based on.

- LIBRARIAN_PAIGE FROM INSTAGRAM
TOP TEN NEW RELEASES TICKETS SOLD
(JULY 2019 - MARCH 2020)

1. ONCE UPON A TIME IN HOLLYWOOD
   on 35mm/70mm/DCP: 17,959
2. PARASITE: 10,577
3. THE LIGHTHOUSE: 6,792
4. LITTLE WOMEN: 6,283
5. UNCUT GEMS: 5,637
6. MIDSOMMAR: 5,548
7. THE IRISHMAN: 3,864
8. THE DEAD DON'T DIE: 2,667
9. COLOR OUT OF SPACE: 2,336
10. THE FAREWELL: 1,661
TOP TEN REPERTORY TICKETS SOLD
(JULY 2019 - MARCH 2020)

1. DESTROY ALL MONSTERS
2. 2001: A SPACE ODYSSEY in 70mm
3. IT’S A WONDERFUL LIFE
4. TOTAL RECALL in 70mm
5. METROPOLIS
6. PSYCHO
7. WILD AT HEART
8. THE EVIL DEAD with an All New Score
9. THEY LIVE with Alan Howarth
10. BARAKA
Here at the Hollywood, we champion film as an art form and we celebrate it by screening original film formats. In 2015, we brought 70mm back to Portland. 70mm, which reached its pinnacle in the 1960s and ’70s, features a greater aspect ratio and higher resolution than traditional 35mm film and is considered by many cinephiles to offer the best movie-viewing experience available. We are currently the only film venue in Oregon to regularly screen 70mm, and we’re proud to present the best films available in this premium film format.

Before our closure in March, we had a chance to screen several outstanding 70mm films for our audience, including BARAKA, MALCOLM X, TOTAL RECALL, and of course, our private print of 2001: A SPACE ODYSSEY.
The Portland Black Film Festival aims to offer diverse perspectives and stories in an art form all too often dominated by white filmmakers.

In 2020, the festival featured four films to showcase the cinematic achievements of African American stars and filmmakers and examine the Black experience in America.
While we couldn’t get together for movies, we worked with several acclaimed filmmakers (including Guillermo del Toro and Ana Lily Amirpour), community programmers, cinema scholars and some of our staff to recommend some of our favorites you could stream at home.

To check out all of our streaming recommendations, visit https://hollywoodtheatre.org/hollywood-home/
The Portland Horror Film Festival is the premier all-genre horror festival in Portland, Oregon, and yearly brings the best in short and feature-length horror to the dark and dreamy Pacific Northwest. In 2020, the PHFF curated a dynamic streaming event with a smorgasbord of new independent horror films! The festival featured both pre-recorded and live content, including film introductions, interviews with horror icons, and live filmmaker Q&As.
Portland Latin American Film Festival (PDXLAFF) is dedicated to showcasing perspectives of Latin American culture through an exploration of Latin film and increasing the visibility of Latin American cinema locally. For its 14th season in September, October and November 2020, PDXLAFF virtually screened six new films from Argentina, Chile, Guatemala, Mexico, Switzerland, and Belgium. The festival also featured the art of Pablo Larraín, one of Chile’s greatest movie directors; internationally-acclaimed Argentinian director and writer for cinema and television, Juan José Campanella; as well as Mexican director María Novaro, the most successful female director of Mexican cinema.
The Portland EcoFilm Festival virtual 2020 film lineup showcased the best environmental films made from all over the globe! Featuring an international selection of films to immerse you in the natural world—including films shot in Italy, Mozambique, Nicaragua, the Russian Federation and here in the Pacific Northwest. Presenting over 30 new film selections including features, shorts and films made for and by youth—plus filmmaker interviews to give you a view into the craft of environmental filmmaking.
A large swath of classic Asian cinema isn’t taken seriously by film history, and to our knowledge there isn’t a North American film archive dedicated to preserving Asian films. Hollywood Theatre Head Programmer Dan Halsted has saved hundreds of 35mm prints of classic Hong Kong and Taiwanese films, and turned the basement of the Hollywood Theatre into a film archive. Some of these prints are used for our monthly “Kung Fu Theater” series, which is extremely popular, selling out on a regular basis. These prints are also screened at other theaters, museums and film festivals across the country.

In April of 2020, at the beginning of the pandemic, director Quentin Tarantino reached out to Dan about hosting a podcast episode with him about Asian cinema from the 1960’s through the 1980’s. They discussed many of the most important directors of the time period, including Chang Cheh, Tso Nam Lee, Jimmy Wang Yu and Rao Pao Shu, as well as taking a deep dive into dozens of underappreciated films. Shortly after, RZA (world-renowned music producer, film director, and founder of the rap group The Wu-Tang Clan) reached out to Dan about hosting live commentaries to screenings of classic Asian films on an online platform called “36 Cinema”. Dan had a few of his 35mm prints transferred to a digital format so they could be used for the live commentaries, hosted by RZA and Dan. These online screenings of Hong Kong, Japanese and Taiwanese films sold thousands of tickets, and a percentage of sales benefited independent theaters across the country (including the Hollywood).
RZA’S LIVE SCORE (2019)


DAN HOLDING A GIFTED REEL FROM QT (2018)

2020 HOLLYWOOD THEATRE ANNUAL REPORT
In 2017, the Hollywood Theatre launched a Kickstarter campaign to save the legendary Portland video store, Movie Madness. The #SaveMovieMadness campaign raised over $436,000 from 4,608 donors. Thanks to our community’s incredible generosity, Movie Madness—with its archive of over 80,000 titles and an exceptional collection of movie memorabilia—lives on today.

The campaign’s remarkable success allowed us to expand our scope and dream big. So we set out to build a microcinema (now known as the Miniplex) to help Movie Madness operate sustainably far into the future. Featuring state-of-the-art laser projection, Dolby Atmos sound, and comfortable seating for up to eighteen patrons, the Miniplex is home to special events and screenings, community partnerships, and our Movie Madness University (MMU) film education program.

After about a year of specialized construction, the Miniplex opened to the public on October 17, 2019, with a weeklong celebration featuring screenings and tours with Movie Madness founder Mike Clark in attendance. After the grand opening, the Miniplex hosted free film screenings every day of the week until Movie Madness’ temporary closure in March 2020.

Going forward, we plan to continue programming educational series and highlighting Movie Madness’ vast archive.
When the pandemic mandated our closure, our staff had to pivot quickly to keep our collection and programs accessible to our community. First, we adapted Madness Movie University events to take place completely virtually, engaging our audience with live events online. Next, we launched Ask a Video Store Clerk—a service on our website where customers could consult with our expert store clerks to receive personalized recommendations. Along with this, we piloted Movie Madness Express, our contactless movie rental and pickup service. MM Express allowed our patrons to browse our online catalog and sign up to rent from our vast collection of titles. We even provided movie recommendations from multiple sources—Hollywood Theatre programmers, Movie Madness staff, filmmakers, and other movie fans to help customers find what they were looking for. These services helped our collection remain accessible to our community until the store could reopen on a limited basis in October 2020.

We’d like to especially thank all of our Kickstarter backers who helped keep Movie Madness alive for our community. And a very special thank you to our in-kind contributors, who made the Miniplex a reality through donating their labor, equipment, and expertise:

Amplifier Technologies Inc.  Legrand AV
Barco Residential  Josh Lunden
Black Ravioli  Marantz
Bremik Construction  Sargent Designworks
Steve Colburn  Casey Smith
Control4  Stewart Filmscreen
Evolved Home  Vicoustic
Joel Hamberg Painting  Wireworld Cable Technology
TOP TEN FILMS BY RENTAL HISTORY: NEW RELEASES

1. ONCE UPON A TIME IN HOLLYWOOD
2. PARASITE
3. BOOKSMART
4. AVENGERS: ENDGAME
5. US
6. ROCKETMAN
7. MIDSOMMAR
8. JOKER
9. JOHN WICK: CHAPTER 3 - PARABELLUM
10. THE MAN WHO KILLED DON QUIXOTE
### TOP TEN FILMS BY RENTAL HISTORY: CATALOG TITLES

2. **MY NEIGHBOR TOTORO** (1988)
3. **SPIRITED AWAY** (2001)
4. **CASTLE IN THE SKY** (1986)
5. **PRINCESS MONONOKE** (1997)
6. **FANTASTIC PLANET** (1973)
7. **JOHN WICK** (2014)
10. **IT** (2017)
We look forward to launching our in-person education program, Movie Madness University, once we’re able to safely host in-person screenings at the Miniplex once more. Until then, there’s MMU Online—a virtual education program featuring lectures and interactive discussions hosted by film experts.

MMU Online launched in May 2020, and has since hosted 19 classes including A HARD DAY’S NIGHT with writer Shawn Levy; THE CHINESE BOXER with Hollywood Head Programmer Dan Halsted; THE THIN BLUE LINE with filmmaker Matt McCormick; JENNIFER’S BODY with Portland Horror Fest director Gwen Callahan; a discussion with ROMY & MICHELE creator Robin Schiff; and more.

In this MMU Online seminar, Shawn Levy explores the cultural and historical context of A HARD DAY’S NIGHT, digs into what it tells us about the Beatles themselves, and examines how director Richard Lester’s stylistic innovations would influence music videos and filmmaking for years to come.

Anthony Hudson explores the complex symbology, austere aesthetic, and resounding queerness of Guadagnino’s 2018 remake of SUSPIRIA. During the Q&A, we were thrilled to welcome a very special guest: Screenwriter David Kajganich stopped by to discuss the film with Anthony.

MMU Online takes a deep dive into Joe Dante’s 1989 cult classic THE BURBS. In this MMU Online seminar, instructor Kia Geraths explores the horror comedy tradition, traces director Joe Dante’s trajectory as a filmmaker, and examines the film’s use of improv comedy.
In December 2020, we announced our first multi-week course, the Roger Corman Master Class, exploring Corman’s remarkably diverse and prolific career, from the low-budget sci-fi movies of the 1950s, through his chronicle of the rebellious counterculture of the 1960s, to the exploitation and horror films of the ’70s and ’80s. Special guests for this January 2021 series included acclaimed filmmakers Peter Bogdanovich, John Sayles, Joe Dante and Alex Stapleton.

Through ticket sales, donations, grants, and sponsorships, Movie Madness University Online grossed $33,000 to date. We’ve sold 1,142 tickets, while also making free and discounted tickets readily available for each class. As many participants have praised the ease and accessibility of these virtual classes, we plan to continue programming virtual offerings in some form even when our in-person activities can safely resume.

**Did you know?**

Hollywood Theatre/Movie Madness members receive discounts on courses and access to our archive of past courses and lectures.

**Anthony Hudson is joined by Romy & Michele creator Robin Schiff to discuss Schiff’s iconic characters, and Romy & Michele’s evolution from a sketch in the Groundlings to supporting characters in Schiff’s 1987 play Ladies Room to the film, its prequel, and a musical adaptation at Seattle’s Fifth Avenue Theatre.**

**In this MMU Online seminar, Gwen Callahan will delve into the context around the film’s release, the ways studio execs mismarketed this film made by women to an audience of teenaged boys, and explain why she thinks JENNIFER’S BODY deserves its place in the pantheon of cult horror classics.**

**Mild-mannered, seemingly harmless instructor Ted Hurliman examines the origins, influences, and reception of Hitchcock’s most famous film, and dives into the techniques and twists that make PSYCHO one of the most revered and most discussed films of all time.**
We were so happy to be able to bring a fun movie-going experience to our audiences last summer with the PDX Drive-In Movie Spectacular at the Portland Expo Center. In August and September 2020, we had 12 sold-out nights of films, including entries from some of the Hollywood’s Signature Series like Queer Horror, #OregonMade, and the Portland Black Film Festival. We even had live music from artists like Ural Thomas and The Pain, EdnaVazquez, St. James’s Gate, The Tiki Men, and more.

A big thank you to the staff at the Portland Expo Center for inviting us to be a part of their annual drive-in event. This year’s Drive-In may have looked a little different than years past, but thanks to their creativity, flexibility, and hard work, it was a success!
The photos shown here come from NASHCO, who provided photography for our event gratis and whose amazing work captured the event perfectly!

None of this would have been possible without the generous support of our sponsors, most notably the Love Portland Group. The Love Portland Group is a team of high-touch, high-tech realtors with over 60 years of combined experience serving the Portland metropolitan area. They’ve hosted client movie events every year for the past seven years, and felt like joining forces with the Hollywood was a great way for them to support the arts and creative community that they treasure.

So a big thank you once again to the Love Portland Group and all of our wonderful sponsors, and to you, our audience, for joining us!

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Morgyn Beckman and Zeke Nelson  
Betsy & Iya  
Libby Burke and Brad Robison  
Cascadia Disability Law LLC  
Deb Counts-Tabor, Realtor  
Daimler Chrysler  
Explore Washington Park  
Daren Ford / Ravine  
The Hello Foundation  
Tony Ingram  
Marie Markarian and Thom Souza  
The Mirarchi Family  
New Belgium  
Relay Resources  
Dr. Charles Sailey / Molecular Testing Labs
Our donors and members are truly the backbone of our organization. Without them, it’s hard to say how long the Hollywood could have withstood the revenue losses of our extended closure. We’d like to especially thank the following supporters who gave $250 or more in 2020.

Our donors + contributors

Mark Aalto
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Fiona Adams
Kane Ahuna
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Christian Dolan
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Shannon Donaldson
James Donkin
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Chris Dorr
Double Mountain Brewery
Kian Doughty

BEER
811,586 oz

SODA
189,648 oz

POPCORN
31,143 bags

POPCORN KERNELS
15,571,500
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Robert Lilly
Allison Lindauer
Christopher & Joanna Linn
Taylor Linguist
Christopher Little
Brent Littlejohn
Michelle Llaguno
JacqueLyn Lobelle
Catha Loomis
Sally Loomis
Maddie & Tim Loup
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Jonathan Ludwig
Emily Lundstedt
Matt Lynch
Harp Maa
Benjamin Mabee
Rob Macy
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Richard Neal
Kara Neary
Rebecca Needham
John Nelson
Anthony Nelson
Aaron Nesbit
Kevin Neu
Sam Newman
Gretchen Newmark
Eric Newton
James Ng
Taylor Nichols
Fallon Niedrist
Colleen Nielsen
John Nimmo
Scott Noble
Tim Nolan
Kevin Nolting
James Noonan
John Noran
Luke Norman
Joe Nozemack
Diane & William Nunemann
Christopher & Lisa O’Connor
Brian O’Donnell
Sam Oliver
One Hundred Seconds
Video Production
Oregon Arts Commission
Oregon Community Foundation
Oregon Film and Video Office
Oregon Symphony
Oregon Wild
Michael Orhan
Kellie Oourke
Laura Ostrom
Paul Ostrow
Pacific Power
Daniel Panzella
Lisa Pardini
Nicole Brodeur & Alex Payne
Michael Payne
Alex Peery
Roman & Atticus Perry
Megan Peters
Mark Petersen
Matthew Petrie
Lee Phillips
William Pike
Jason Plumb
Sandy Polishuk
Nanci Pomeroy
Portland Mental Health
and Wellness
Jacob Potter
Liz Povolny
Alice & Michael Powell
Paul Powell
Jaimie Lynne Powell-Herbold
Jason Powers
Emily DS Preston
Alex Preston II
Jessica Price
Mac Prichard
David Prosser
John Pulliam
Amanda Punton
Purrington’s Cat Lounge
Branan Purvine-Riley
Maribeth Pusieiski
Amy Qualls
Laurie Radmacher
Jana Fay Ragdale
Jennifer Rahn
Miranda Rake
Russell Ramsey
Addison Rankin
James Rapp
Leigh Rappaport
Phoenix Rath
Chris Rauschenberg
Mark Ray
Bonne & Pete Reagan
Stacey Reding
Sam Reed
Reed & Scooter
Regional Arts & Culture Council
Chase Reinhardt
Relay Resources
Relhok Industries
ATTENDANCE GROWTH BY FISCAL YEAR

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>168,816</td>
<td>189,806</td>
<td>198,546</td>
<td>163,216</td>
<td>191,320</td>
</tr>
</tbody>
</table>

= 5,000 MEMBERS
## Financial Report

### Statement of Activities

**June 30, 2020**  
**(Fiscal Year July 1 2019 – June 30, 2020)**

<table>
<thead>
<tr>
<th>REVENUE AND SUPPORT</th>
<th>w/o Donor Restrictions</th>
<th>w/ Donor Restrictions</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tickets and concession revenue</td>
<td>$ 1,919,230</td>
<td>-</td>
<td>$ 1,919,230</td>
<td>$ 2,226,807</td>
</tr>
<tr>
<td>Contributions and grants</td>
<td>$ 333,562</td>
<td>$ 391,701</td>
<td>$ 725,263</td>
<td>$ 330,053</td>
</tr>
<tr>
<td>Donated assets and services</td>
<td>$ 29,891</td>
<td>-</td>
<td>$ 29,891</td>
<td>$ 32,420</td>
</tr>
<tr>
<td>Dues and membership</td>
<td>$ 486,171</td>
<td>-</td>
<td>$ 486,171</td>
<td>$ 409,298</td>
</tr>
<tr>
<td>Program fees and tuition</td>
<td>$ 5,552</td>
<td>-</td>
<td>$ 5,552</td>
<td>$ 6,728</td>
</tr>
<tr>
<td>Video revenue</td>
<td>$ 326,869</td>
<td>-</td>
<td>$ 326,869</td>
<td>$ 450,467</td>
</tr>
<tr>
<td>Rent income</td>
<td>$ 103,805</td>
<td>-</td>
<td>$ 103,805</td>
<td>$ 127,734</td>
</tr>
<tr>
<td>Other income</td>
<td>$ 49,812</td>
<td>-</td>
<td>$ 49,812</td>
<td>$ 165,028</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>$ 3,254,892</strong></td>
<td><strong>$ (60,000)</strong></td>
<td><strong>$ 3,264,592</strong></td>
<td><strong>$ 3,748,536</strong></td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL REVENUE AND SUPPORT</strong></td>
<td><strong>$ 3,254,892</strong></td>
<td><strong>$ 331,701</strong></td>
<td><strong>$ 3,586,592</strong></td>
<td><strong>$ 3,748,536</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td>$ 3,267,443</td>
<td>-</td>
<td>$ 3,267,443</td>
<td>$ 3,338,708</td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>$ 79,866</td>
<td>-</td>
<td>$ 79,866</td>
<td>$ 117,816</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$ 228,891</td>
<td>-</td>
<td>$ 228,891</td>
<td>$ 207,161</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>$ 3,576,200</strong></td>
<td>-</td>
<td><strong>$ 3,576,200</strong></td>
<td><strong>$ 3,663,685</strong></td>
</tr>
</tbody>
</table>

| Change in net assets                   | (321,308)              | 331,701               | $ 10,392  | $ 84,851  |
| Net assets, beginning of the year      | $ 3,365,914            | 0                     | $ 3,365,914 | $ 3,281,063 |
| **NET ASSETS, END OF YEAR**            | **$ 3,044,606**        | **$ 331,701**         | **$ 3,376,306** | **$ 3,365,914** |
Staff and Board of Directors

Staff

Sean Barry, Theater Manager
Joe Bolenbaugh, Marketing Manager
Brian Chainey, Movie Madness Inventory Manager
Matt Cunningham, Technical Director
Jason Davis, Movie Madness Customer Service Rep
Jeff Dunford, Movie Madness A/R Specialist
Virginia Durost, Director of Finance & Facilities
Leno Forbes, Theater Manager & Movie Madness Shift Supervisor
Christen Fulk, Development Director
Joel Gaddis, Movie Madness Shift Supervisor
Cindy Gawel, Full Charge Bookkeeper
Kia Geraths, Movie Madness University Instructor
Alison Hallett, Director of Education & Community Engagement
Dan Halstead, Head Programmer
Chris Henager, Movie Madness Shift Supervisor
Anthony Hudson, Community Programmer
Ben Idlewine, Movie Madness Customer Service Rep
Connor Kirkwood, Director of Theater Operations
Melinda Kowalska, Projectionist
Rozzell Medina, Director, Portland EcoFilm Festival
Destyne Norwood, Membership & Grants Manager
Matthew Parnell, Managing Director & Head Curator, Movie Madness
Mark Patten, Marketing Assistant
Zoey Reynolds, Store Manager, Movie Madness
Quinn Schwartz, Movie Madness Customer Service Rep
Shane Versalle, Theater Manager
Jamie Victorino, Theater Manager
Sean Whiteman, Administrative Assistant
Doug Whyte, Executive Director
Shelley Zansler, Movie Madness Shift Supervisor

Board

Laura Claar, Treasurer
Mike Heilbronner
Joaquin Lopez
Wendy Marsh
Roopal Patel, Chair
John Rake
Brian Riffel, President
Todd Haynes
Cheryl Ikemiya
John Mansfield
Sharon Mirarchi
Jake Raiton
Gene Sluder

Hollywood Theatre is a registered 501(c)3 nonprofit organization
Federal Tax ID: 93-1074861
4035 NE Sandy Blvd. Suite 212. Portland OR 97212