



Monday, September 6, 2021 | No. 184

Film Flashback... DARRYL F. ZANUCK BORN ON 9/5/1902

There would never have been a 20th Century-Fox if Darryl F. Zanuck and Harry Warner had gotten along better.

When DFZ, as he became known, was born Sept. 5, 1902 in Wahoo, Nebraska, the movie business was just taking shape. Harry Warner and his three younger brothers (Albert, Sam & Jack) opened their first theatre in New Castle, Pennsylvania in 1903 and by 1918 had a studio in Hollywood. One of their biggest assets, after incorporating Warner Bros. Pictures in 1923, was Rin Tin Tin, a French dog brought back after World War I by a U.S. soldier. Zanuck, then a young writer, joined WB in 1924, writing scripts that made Rinty a superstar. Zanuck became head of production and studio chief Jack Warner's right-hand-man. But Harry, WB's chairman, controlled the purse strings from New York.

After the 1929 stock market crash, moviegoing was a great escape for people, helping Hollywood survive the early Depression years. By 1933 studios were slashing payrolls to stay alive. Employees' 50% pay cuts were to be restored by specific dates. It was DFZ who promised the WB team when they'd get full pay again. Then Harry insisted on delaying full salaries. Tempers flared. And Zanuck quit his own \$5,000 a week job.

Three days later, over breakfast at the Brown Derby, United Artists chairman Joe Schenck told DFZ they should start their own production company with distribution through UA and handed him a check for \$100,000. It was signed by MGM chief Louis B. Mayer, who wanted to make his son-in-law, William Goetz, a shareholder in the new venture and a Zanuck production executive. Mayer's boss at MGM was Loew's president Nicholas Schenck, Joe's brother, so taking in Goetz meant they could do loan-out deals for MGM stars.



[Click to Watch Zanuck's 1954 Appearance on The Ed Sullivan Show](#)

The company's name, 20th Century Pictures, came after DFZ, an avid polo player, was knocked off his horse during a match and yelled that the other guy played "like they did in the 19th Century." His polo pal replied, "Let's call the company 20th Century!" All went well until Zanuck discovered 20th's UA deal was paying 10% of the net, not the gross as agreed. As luck had it, Fox Film Corp. was in financial trouble at the time. Fox needed product, but had strong distribution, a 96 acre studio and owned theatres. A 1935 merger created 20th Century-Fox, a major player until Disney bought it as part of a \$71 billion deal in 2019. Zanuck's 20th Century is now a Disney label with a brand new hit -- "FREE GUY."



Darryl F. Zanuck receives the Cecil B. deMille award from Walt Disney in 1954

"Television won't last because people will soon get tired of staring at a plywood box every night." – Darryl F. Zanuck

Weekend Box Office Results... 9/3 – 9/5

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Chg	Per Theatre Average \$	Total \$
1	Shang-Chi and the Legend of the Ten Rings (Disney)	1	4,300	71,400,000	-	16,605	71,400,000
2	Candyman (Universal)	2	3,569	10,550,000	-52%	2,956	39,063,000
3	Free Guy (20 th Century)	4	3,885	8,719,000	-34%	2,244	91,892,981
4	Paw Patrol (Paramount)	3	3,004	4,000,000	-40%	1,332	30,325,000
5	Jungle Cruise (Disney)	6	3,075	3,950,000	-21%	1,285	105,647,991
6	Don't Breathe 2 (Sony)	4	2,176	2,210,000	-23%	1,016	27,991,000
7	Respect (UA Releasing)	4	2,107	1,265,000	-44%	600	21,918,000
8	The Suicide Squad (Warner Bros.)	5	1,561	905,000	-55%	580	54,407,000
9	Black Widow (Disney)	9	750	748,000	-5%	997	182,501,319
10	The Night House (Searchlight)	3	1,020	552,000	-54%	541	6,297,926

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DICK WALSH'S Industry Update

Weekend Review for 9/3 – 9/5

“Shang-Chi and the Legend of the Ten Rings” shatters the Labor Day record on its way to a 3-Day \$71.4M and 4-Day \$83.5M North American box office total. The previous record holder was the 2007 remake of “Halloween” with \$26M 3-Day and \$31M 4-Day totals. In beating the previous record by more than 2 ½ times, the newest addition to the Marvel Cinematic Universe had to overcome several hurdles that many in the industry thought would conspire to restrict the picture’s ability to realize its ultimate potential.



First and foremost, there is a well-established pattern of weak box office results on Labor Day weekend. Known as the unofficial end of the summer, studios have steered clear of releasing any title of consequence on this date. Second, the media has continued a drum beat to warn of the rise of the Delta variant. Finally, the after effects of hurricane Ida were still wreaking havoc in the Northeast and Southeastern U.S. The critical New York City market began the weekend with flooded subways and many residents still bailing water out of their basements.

“Shang Chi’s” \$83.5M would have been considered a success on almost any weekend in the past. The fact that it produced these results while overcoming challenges of almost Biblical proportions is a testament to movie theatres’ ability to deliver eye-opening, record-breaking grosses.

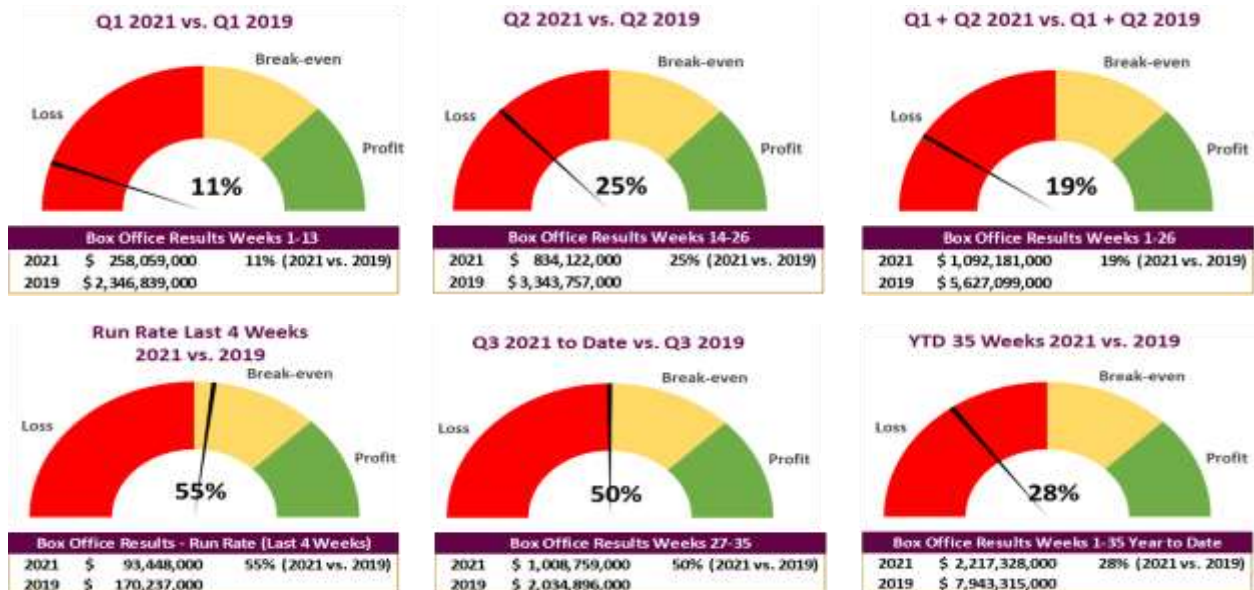
Disney chose to release “Shang-Chi” in theatres only, and hold off streaming it on Disney+ until 45 days after the initial theatrical release. The weekend results give ammunition to those arguing to maintain traditional theatrical windows. They also argue against making any changes in the fourth quarter release schedule, such as Paramount’s announcement that it was pushing back into 2022 its releases of “Top-Gun: Maverick” and “Jackass Forever”.

The weekend also saw “Candyman” finish second with a gross of \$10.6M, a drop of only 52% from its opening weekend, and “Free Guy” continued its strong hold by dropping only 34% to \$8.8M. This weekend’s 3-day (Friday-Saturday-Sunday) results came in at 77% of the same weekend in 2019 when “It: Chapter 2” opened. Next week, “Malignant” is the sole picture to open wide so “Shang-Chi” will have a solid chance for a strong hold in its second week.

Where Are We as of 9/2

The 35th week of the year continued to show positive momentum by beating the same weekend last year by 59%. This was to be expected “Candyman’s” opening last weekend compared with a 2019 Labor Day weekend when there were no significant new openers. This brought the 4-week run rate comparison of 2021 and 2019 results up to 55%, the highest point since we have been reporting this calculation. At this rate, the industry remains on track to produce 75% of 2019 box office revenues by 12/17.

With this weekend’s strong opening for “Shang-Chi”, look for the positive momentum to continue next week when we will report results for week 36. After that, the balance of September looks very weak so the industry will be relying on the newest Marvel hero to keep working his magic.



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VELOCITY - SPEED OF RECOVERY		
Rate of Recovery % Points/Week	# of Weeks to 75% Run Rate	Date to Achieve 75% Run Rate Week Beginning
1.34	15	12/17/2021



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ look at Disney/Marvel's Shang-Chi and the Legend of the Ten Rings, the 25th film in the Marvel Cinematic Universe.



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ, looking back at the Labor Day 2020 opening of Warner Bros.' TENET, directed by Christopher Nolan and starring John David Washington, Robert Pattinson, Elizabeth Debicki and Michael Caine. Expectations were high among exhibitors that TENET would bring moviegoers back to theatres.

Exhibitors Are Facing a New Reality: Competition for Film Supply *By John Calkins, ROW8*

SVOD (Subscription Video On Demand like Netflix, HBO Max, Paramount plus), PVOD (Premium Video on Demand, favored by Universal), PEST (Premium Electronic Sell Thru which includes ownership, favored by Warner Bros), the animated film "Transylvania 4" sold outright to Amazon Prime (Sony)... What does it all mean, and why now?

For 100 years, there had been little question for those films that could credibly support a theatrical release with the requisite marketing campaign, such a release was a better alternative than a straight sale or accelerated availability to home. Even with the signs over that last 15-20 years of that truth fraying at the edges – the loss of small to mid-size Studio films, a steady decline in attendance from the 2002 peak and the rise of Netflix as an alternative buyer of ever larger films, pre-COVID exhibitors were still generally comfortable about continued film supply of an adequate volume and mix to keep audiences in their seats.

No more. Increasingly, exhibitors have to face the fact that the rational economic decision for even the biggest films might be straight to home. And even if not straight to home, at a minimum every title is now certainly faster to home than ever before. Sure, those releasing decisions may be being clouded by different motivations that actually aren't about maximizing title value. Whether transitory or not, stock multiples that reward subscriber growth are creating incentives to

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put films onto owned SVOD services faster, and for the more recent market entrants, providing buying power for even the largest Studio films that is underpinned by equity market enthusiasm. But even assuming an eventual emergence from COVID realities, clearly ongoing changes in consumer behaviors and a general reset in Studio options for film distribution will remain. How then should exhibitors evaluate this new landscape?

First, recognize that all home entertainment options should not be considered equal. From an exhibitor point of view, at any given point in time for a home release (30 days, 45 days, 15 days), incrementally free to the consumer into a widely distributed SVOD service is clearly the worst alternative – yes, Netflix and even now Disney +, absent a significant incremental charge, are the real enemies.

Second, recognize that even as transactional models in the home are competitive, from a filmmaker and talent perspective at least they provide the opportunity to be rewarded directly for their creative works, just as does theatrical performance. And theatrical performance actually enhances in-home transactional performance, with its conveyed seal of approval and sizeable overall marketing investments (strange bedfellows!). To again win the economic argument for theatrical releasing generally, exhibitors should balance supporting transactional home consumption to maximize title revenues, while at the same time thinking creatively about how they might minimize the attendance damage. Clearly agreeing to accelerated windows for PVOD or PEST is one example (and the alternative is no longer an option anyway), but how about offering further window acceleration if the film is played in the home only outside of exhibitor trade areas, and/or perhaps by agreeing to direct and aggressive marketing to loyalty programs in exchange for an Exhibitor only VIP or Red Carpet exclusive, ahead of the broad home entertainment release?

Third, understand the differences even within the transactional world. An exclusive release on Disney + at \$30 is likely less damaging than a wide in-home release on all the services for \$20. PVOD, as a rental product, is more analogous to the exhibitor experience than PEST, which provides ownership as an added consumer benefit and might therefore be even more cannibalizing. And the PVOD vs PEST debate appears to still be an open one, with Universal favoring PVOD as a path to retaining the opportunity for a later second sale of the title to the same consumer, as is currently a mainstay from theatrical consumption. Here perhaps exhibitors could provide EST re-marketing support as an inducement for Studios to favor a PVOD rental rather than PEST sale model at any given release date and work jointly to identify other such strategies by bringing their consumer data to the table.

ROWB

Video On Demand (VOD) – A Short Tour

Video On Demand is a video delivery mechanism that allows users to watch a video whenever and wherever they want through an internet streaming platform, such as Roku, or cable TV. VOD access can be restricted based on age, geography, monetization strategy, device, and other means.

TVOD, PVOD, SVOD, AVOD, and EST are different monetization models in the VOD ecosystem

- **TVOD** – Transactional VOD refers to single title monetization where the consumer has access to a title whenever they wish for a short period of time by paying a fee. Viewing usually must start within 30 days and be completed within 48 hours once viewing has begun.
- **PVOD** – Premium Video on Demand is a form of TVOD or SVOD where the end-user pays a “premium” price – typically, \$20 to \$30 – to gain access to content sooner than other SVOD or TVOD customers would, often while a film is still in theaters.
- **SVOD** – Subscription VOD requires consumers to pay a subscription fee on a recurring basis to gain access to the content providers’ offerings.
- **AVOD** – Advertising-Based VOD inserts paid advertisements into content, similar to broadcast TV but on demand.
 - **FAST** – Free Ad-Supported TV extends the offering of ad-supported video content, using dynamically inserted ads to provide free linear channels to connected devices, like broadcast TV but with targeted ads.
- **EST** – Electronic Sell-Thru is a means by which consumers can buy, download, and own a digital copy of a film or TV show – the digital equivalent of buying a DVD.
 - **PEST** – Premium Electronic Sell-Thru
- **OTT** – “Over the Top,” the term for a media service offered directly to viewers via the Internet

Finally, exhibitors should also know they are not alone in the fight for films and consumers! Clearly talent is supportive (Scarlett Johansson is Exhibit A, and the reasons also go beyond financial ones). But other allies are Studio releasing divisions of the major media companies themselves, which will be forced to ever greater overhead reductions to the extent they become single global suppliers to SVOD services (no window or territorial distribution complexity to staff to support, and no basis for capturing value from title release marketing spends!)

To best mitigate the ultimate level of attendance erosion post -COVID, exhibitors will have to dig deep – using their waning, but still preferred, position in the releasing landscape to support overall film economics, now managed across both home and theaters. They must favor those models that drive value to individual films, as does exhibition, over distribution that moves value from films to consumer service brands, which in and of themselves are obviously more directly competitive to exhibitor brands. Bottom line – to maximize profits generated from diverse sources for film supply and a healthy overall mix of titles over the long term, exhibitors must once again make theatrical releasing the economic high ground for more than just a handful of titles. And time is increasingly of the essence.

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Notable Industry News and Commentary... 8/23 – 8/29

[The Way Forward for Movie Theaters Is Clear](#) (The Atlantic)

David Sims, a staff writer for The Atlantic, makes the case for U.S. theatres to require their customers to show proof of vaccination in order to attend screenings. Many exhibitors are unsure about the best way to reassure customers in the face of a resurgence of COVID-19 infections due to the Delta variant. Sims argues that the best way to make the public feel comfortable at the theatre is to enforce a vaccine mandate. Of course, the trade-off is that the unvaccinated would be excluded from moviegoing, which could depress ticket sales and revenue. However, Sims points out that COVID is unlikely to vanish anytime soon, and a premium should be placed on addressing the concerns of a majority of the theatre's customers.



[‘Top Gun: Maverick’ Flies From Thanksgiving To Memorial Day Weekend; ‘Mission: Impossible 7’ Ignites In Fall 2022](#) (Deadline)

This week the first major film which had been on the fall release calendar was moved out of 2021, with Paramount pushing “Top Gun: Maverick” from Thanksgiving 2021 to Memorial Day weekend 2022, taking the slot which had been reserved for “Mission: Impossible 7”. MI7 will now be released on 9/30/22.

Exhibitors had feared that changes to the fall release schedule might be coming, as theatre attendance had levelled off in the

U.S. and declined in key European markets in the face of COVID, once again, rearing its ugly head. On a bright note, this weekend's strong box office performance for Disney/Marvel's “Shang-Chi” may encourage studios to stick with their scheduled dates for upcoming major titles this fall, including MGM's “No Time to Die” (10/8), Sony/Marvel's “Venom: Let There Be Carnage” (10/15), Warner Bros.' “Dune” (10/22) and Sony's “Ghostbusters: Afterlife” (11/19).

[Venice Flexes Its Muscles as It Sets Stage for Global Awards Season](#) (Variety) and [Telluride Film Festival Lineup Includes ‘Belfast,’ ‘King Richard’ and ‘Spencer’](#) (Variety)

The Cannes Film Festival in July reignited the buzz which has traditionally surrounded the top tier of international film festivals. Now, a lineup of fall festivals is looking to build on that momentum.

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The Venice Film Festival is taking place from 9/1 to 9/11 and will feature a number of awards-worthy films from famous auteurs such as Pablo Larraín's "Spencer", Pedro Almodóvar's "Madres Paralelas" and Jane Campion's "Power of the Dog". The Telluride Film Festival is also taking place this weekend from 9/2 to 9/6, set in the bucolic mountain village of Telluride, Colorado. It features a number of high-profile domestic productions including Kenneth Branagh's "Belfast" and Reinaldo Marcus Green's "King Richard."



[Even during the pandemic, horror movies remain one of the most profitable genres at the box office](#) (CNBC)

Over the last 18 months, all movies released to theatres have struggled to reach profitability. However, horror films stand out for having been able to deliver some measure of box office success. Last year, in the height of the pandemic, "The Wretched" generated more than \$4.5 million in ticket sales on the strength of drive-in screenings over the summer. This



was a sizable profit for a film produced for only \$66,000. During 2021, the horror titles "A Quiet Place Part 2", "The Conjuring: The Devil Made Me Do It" and "Candyman" have all been profitable.

The horror genre is well-suited for the moment because these films appeal to younger audiences who are less concerned with the risks of gathering in public settings. Horror films are also less expensive to produce, because they tend not to rely on sophisticated CGI and special effects and use actors who are less well-known than the headliners featured in big-budget blockbusters.

[Hollywood Foreign Press Association Elects First 12 Board of Directors Members, With Three More to Come](#) (Variety)

The Hollywood Foreign Press Association announced the hiring of twelve new members to join their board of directors, with an additional three members expected in the coming weeks. All board members will be required to follow a special training program that emphasizes diversity and inclusion. This is the HFPA's latest step in trying to rehabilitate its severely damaged image, in the wake of a searing expose published last year by the L.A. Times in the lead up to the 2020 Golden Globes awards ceremony. Most of the major studios, actors and agents have boycotted working with the organization, forcing the 2022 Golden Globes to be cancelled. The HFPA's announcement earlier this year of new by-laws and operating principles was met by skepticism by many, but the current step of hiring a significant number of outsiders to join its board may be viewed as real progress.



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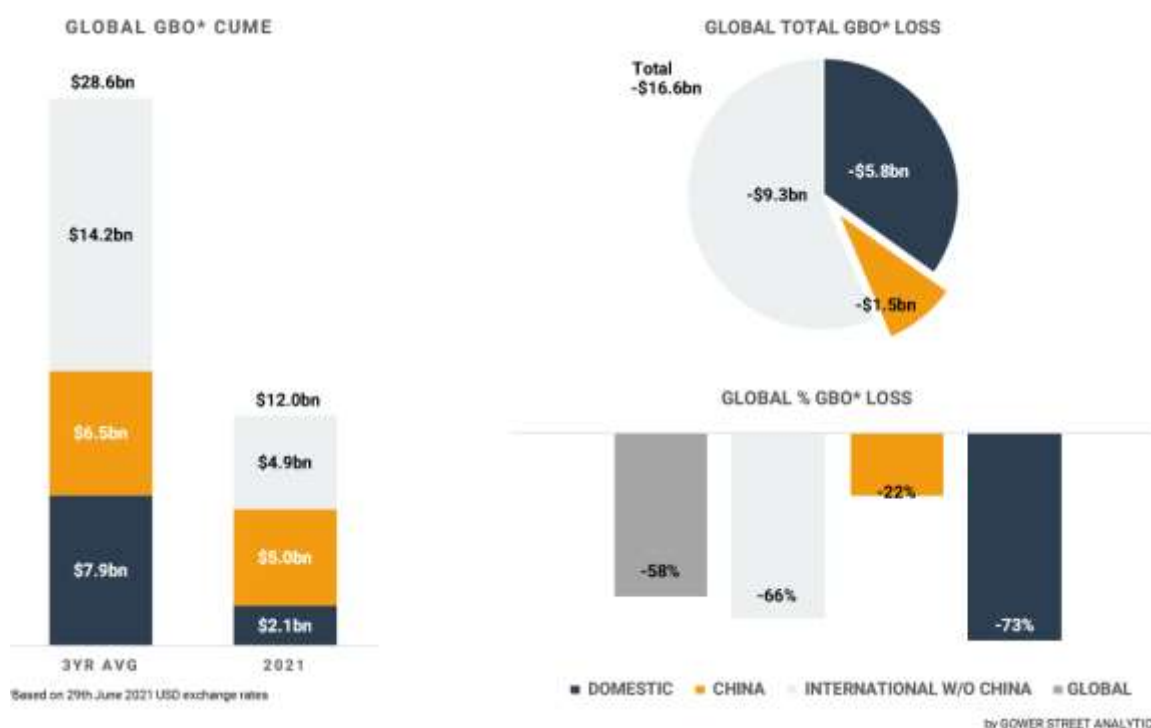
GOWER STREET'S *Box Office Outlook*

International Box Office Hits Pandemic-Era High in August. Domestic Beats 2020 Year-End Total

August posted another pandemic-era high at the International box office and the second biggest month of Global box office since the pandemic began. The month delivered a \$2 billion global box office, up on July's \$1.9 billion and only lagging February's \$2.3 billion (which was fuelled by an all-time record box office month in China). The International market (excluding China) contributed \$1.11 billion to the August total, beating its previous pandemic-era high, recorded the prior month, of \$960 million.

The month also saw the Domestic market reach \$2 billion in total box office in 2021 (\$2.09bn by month end). With the success this current weekend of Marvel title SHANG-CHI AND THE LEGEND OF THE TEN RINGS, this has since surpassed 2020's year-end total of \$2.1 billion. The Domestic market only saw 2021 business overtake 2020 at the same point in the year on August 21.

According to Gower Street's latest monthly Global Box Office Tracker, as of August 31, the global box office stood at \$12 billion in 2021. This is tracking 58% behind an average of 2017-2019, the three pre-pandemic years, (\$28.6bn).



On this month's GBOT (above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three (pre-pandemic) years (2017-2019) and where those losses are currently coming from. The bar graph on the bottom right displays the percentage drops globally.

August was \$1.8 billion down on the three-year average for the month. A reduction in monthly deficit from the \$2.2 billion loss recorded in July.

Although China showed a similar \$0.4 billion gross in August to July (in fact \$390 million vs \$420 million) the #1 global market recorded its biggest monthly deficit so far in 2021 compared to the three-year average. August tracked \$710 million behind the average, a significant rise from the \$460 million behind the average recorded in July. This was largely due to the continued lack of Hollywood releases in the market, with only two coming in August: LUCA and FREE GUY. The Pixar title disappointed with only \$11.2 million in its first 12 days, having opened August 20. However, there was better news as FREE GUY opened August 27 and finally brought the first import #1 since F9 (aka FAST & FURIOUS 9) ended its 3-week reign atop the Chinese box office in the first week of June. FREE GUY has also held well in the market this weekend.

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FREE GUY's impressive holds in weeks 2 and 3 around the world have been a key talking point in the industry in the latter half of August. The film was a rare title this summer not offered up on PVID or SVOD release simultaneously with theatrical. Audiences appear to have responded accordingly. Across the top 12 global markets (excluding China) the average week 2 drop for FREE GUY was just 24%. In week three, across the 10 of those markets to have played a third week on the title within August, the average drop was only 26%.

There was positive recovery news in August as The Netherlands became the first Western European market to achieve Stage 5 of Gower Street's Blueprint To Recovery. This is measured as a box office play-week equivalent to a top quartile play-week of 2018-2019. The European market did so in the July-August crossover play-week, beginning July 29, but also repeated at the same level in the following (Aug. 5) week. The first full play-week in August also brought Japan back to a stage 5 level for the first time in 2021.

If you have comments or questions about Gower Street's charts and articles; to sign up for our free newsletter; or subscribe to our *Road To Recovery* report, please visit our website at: <https://gower.st>

MARTIN GROVE'S *Hollywood Report*

Studios waiting for the "Goldilocks moment" to open their tentpoles are prolonging for everyone that so-called "perfect" time to reach moviegoers.

As we just saw with Disney/Marvel's sizzling SHANG-CHI (pictured) Labor Day launch, moviegoers are back seeing films they want to see. When they skip titles, the doomsayers immediately blame the Delta Variant and say exhibition's dying. They don't understand that ticket sales depend on the strength of the movies opening. Rejecting a film isn't the same thing as rejecting moviegoing. If people watch a picture that's streaming instead of seeing it in a theatre, it could be they don't think it's worth paying for -- not that they're afraid to "risk" being in a cinema.



Labor Day weekend brought news reports of airports packed with people eager to travel over this last-gasp-of-summer weekend. They weren't scared to be packed in like sardines in confined planes for hours with hundreds of strangers, who may or may not be healthy. Why should anyone think they'd be terrified to be in cinemas with new state-of-the-art air filtration systems, very high ceilings and much more space between seats?

* * *

By moving TOP GUN: MAVERICK to next Memorial Day, Paramount just did Disney & Sony a big favor.

Within minutes of Skydance's Tom Cruise sequel giving up its 11/19 date, Sony grabbed it for BRON's sequel GHOSTBUSTERS: AFTERLIFE, which was going to open 11/11. The original plan would have had TGM (pictured) arrive in GA's 2nd weekend, competing for ticket sales & gobbling up a great many valuable IMAX and other large format screens.



With GA on 11/19, its second weekend (11/24) is now the 5-day Thanksgiving frame when moviegoing typically expands. GA will benefit from not having to fight a mega-tentpole like TGM -- although it will be in a crowded event titles marketplace with Disney's animated comedy adventure ENCANTO, Sony/Constantin's horror sequel RESIDENT EVIL: WELCOME TO RACON CITY & MGM/UAR/BRON's crime thriller HOUSE OF GUCCI.

Disney will benefit from TGM exiting & GA going to 11/19 because its 11/5 opening of Marvel's action adventure "ETERNALS" will no longer have GA arriving in its 2nd weekend. At this point, its only new wide competition will be Focus Features' Oscar contender drama BELFAST, written & directed by Kenneth Branagh.

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Studio Release Calendar... 9/3-10/7

9/10-16

2020 Wk 37 Box Office: \$13,325,333; Openings: N/A

2019 Wk 37 Box Office: \$112,695,585; Openings: Hustler (\$33.2M FSS, \$105M Total), The Goldfinch (\$2.7M FSS, \$5.3M Total)

<p>Malignant (Warner Bros.) Madison is paralyzed by shocking visions of grisly murders, and her torment worsens when she discovers that these waking dreams are really terrifying realities. Horror Thriller. <i>SCREENING: Director James Wan creates a new direction in the horror, psychological thriller genre. The film is reportedly an homage to the Italian slasher murder mystery genre Giallo. This is a different type of story than the director's previous successes. Moderate box office.</i></p> <p style="text-align: right;">UPDATE</p>	R	111	Scope (2.39 : 1)	Wide (3150)/ HBOMax
<p>Show Me the Father (Sony Affirm) the Kendrick Brothers' (Courageous, Facing the Giants, Fireproof, Overcomer) aims to surprise viewers with captivating stories interwoven with inspirational truths about the fatherhood of God. Faith-based Documentary. <i>"Even though fatherlessness is directly connected to so much brokenness in today's world, we wanted to go beyond traditional documentaries and show how God is the perfect Father and can amazingly provide the love and healing to anyone at any stage in life." - Executive producer Stephen Kendrick.</i></p> <p style="text-align: right;">UPDATE</p>	PG	91	Flat (1.85 : 1)	Wide (1000)
<p>The Card Counter (Focus Features) A gambler attempts to give guidance to a young man who is out for revenge against a mutual enemy. Crime Drama. <i>Oscar winner Paul Schrader consulted numerous colleagues including Martin Scorsese in creating his best film in years. An impassive, spellbinding performance by Oscar Issac takes advantage of Schrader's absorbing screenplay. While purposely slow paced, the film is a seductive drama. Celebrated screenwriter/director Schrader's films include Taxi Driver, American Gigolo, Raging Bull, Cat People and First Reformed. Moderately commercial for sophisticated filmgoers.</i></p>	R	109	Flat (1.85 : 1)	Limited
<p>The Alpinist (Roadside Attractions) Marc-Andre Leclerc climbs alone, far from the limelight. On remote alpine faces, the free-spirited 23-year-old Canadian makes some of the boldest solo ascents in history. Yet, he draws scant attention. With no cameras, no rope, and no margin for error, Leclerc's approach is the essence of solo adventure. Documentary. <i>An intimate documentary of a young visionary who followed the trail of his passion despite the heaviest of possible consequences. Thursday, 9/9 pre shows at 7PM.</i></p>	PG13	92	Flat (1.85 : 1)	Moderate theatrical; 9/7 Fathom Event
<p>Knights of Sidonia: Love Woven in the Stars (FUNimation Films) (Japanese: シドニアの騎士) Nagate Tanikaze trains to become a Garde pilot and defend the Sidonia from a hostile alien species called Gauna. Animation. <i>An anime television series adaptation, produced by Polygon Pictures, premiered on April 10, 2014 and ended its first season on 6/26/14. A new anime film, titled Knights of Sidonia: Love Woven in the Stars was announced on 7/3/20.</i></p>	NR	110	Flat (1.85 : 1)	Moderate 9/13 (Monday)
<p>Gunfight at Dry River (Quiver Distribution) The US-Mexican border in 1888. In Dry River, a desert town debilitated by drought, a promise of gold will bring hope, love, and death in equal measure. Western Drama. <i>For western fans.</i></p>	NR	101	Scope (2.35 : 1)	Limited/VOD
<p>Catch the Bullet (Lionsgate Premiere) Britt MacMaster, a U.S. Marshal who rarely brings them back alive, returns home from the trail to discover his 12-year-old son, Chad has been kidnapped by outlaws Jed Blake and his gang. Western. <i>Filmed at the TA Guest Ranch in Buffalo, WY. This ranch had a significant role in the Johnson County Cattle Wars of 1889-1893.</i></p>	R	89	Scope (2.35 : 1)	Limited/VOD
<p>Dating & New York (IFC Films) To single millennials Milo (Jaboukie Young-White) and Wendy (Francesca Reale) find each other through the Meet Cute dating app. After a one night stand, their relationship grows hopefully without complications. Romantic Comedy. <i>The film was acquired at the 2021 Tribeca Film Festival. Early reviews have been mixed.</i></p>	NR	91	Flat (1.85 : 1)	Limited
<p>The Manson Brothers Midnight Zombie Massacre (Gravitas Ventures) Wrestling's most hated tag team, The MANSON BROTHERS, now in the twilight of their careers and relegated to doing smaller wrestling promotions, take a MIDNIGHT cage match on Halloween night, only to find themselves trapped in the arena with wrestlers and fans infected with a mutated rabies ZOMBIE virus. Horror Action Comedy. <i>How does this low-budget horror-comedy about wrestling and zombies stand up in today's entertainment world? Actually, very well.</i></p>	NR	92	Flat (1.85 : 1)	Limited/VOD

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Language Lessons (DADA Films/Shout! Factory) WA Spanish teacher and her student develop an unexpected friendship. Drama. <i>Bittersweet, honest, and at times darkly funny, The film is a disarmingly moving exploration of platonic love.</i>	NR	91	Flat (1.85 : 1)	Limited
Fauci (National Geographic) Emmy winners John Hoffman and Janet Tobias will direct Fauci, which through exclusive access promises to offer a glimpse into the career and life of the public servant who has advised seven U.S. presidents beginning with the AIDS pandemic in the 1980s and through SARS, Ebola and now Covid-19. Documentary.	PG13		Flat (1.85 : 1)	Limited
Small Engine Repair (Vertical Entertainment) Frank, Swaino and Packie are lifelong friends who share a love of the Red Sox, rowdy bars and Frank's teenaged daughter. Dark Comedy Drama. <i>Based on Pollono's award-winning play, Small Engine Repair is a pitch-black comedic drama with a wicked twist, and a powerful exploration of brotherhood, class struggle and toxic masculinity.</i>	R	102	Flat (1.85 : 1)	Limited
David Byrne's American Utopia (Iconic Events) Singer David Byrne and a group of international musicians perform songs from the hit Broadway musical "American Utopia." Documentary. <i>"A little dose of David Byrne, unless you're a devoted Talking Heads fan, can go a long way." -Kevin Maher (Times-UK).</i>	NR	135	Flat (1.85 : 1)	Event Cinema
Azor (Be For Films) Yvan De Wiel, a private banker from Geneva, goes to Argentina in the midst of a dictatorship to replace his partner, the object of the most worrying rumors, who disappeared overnight. Drama. <i>A Private Swiss Banker Enters the Argentine Junta's Heart of Darkness. - Variety.</i>	NR	100	Flat (1.85 : 1)	NYC 9/17 LA 9/24 Miami (90 day Window)
9/17-23 2020 Wk 38 Box Office: \$11,458,581; Openings: N/A 2019 Wk 38 Box Office: \$125,082,320; Openings: Rambo: The Last Blood (\$18.9M FSS, \$44.8M Total), Ad Astra (\$19M FSS, \$50.2M Total), Downtown Abbey (\$31M FFS, \$96.9M Total)				
Cry Macho (Warner Bros.) A former rodeo star develops a bond with his ex-boss's son while traveling from Mexico to Texas. Western Drama Thriller. <i>Based on the N. Richard Nash 1975 novel of the same name.</i>	PG13	104	Scope (2.39 : 1)	Wide/HBOMax
Copshop (Briarcliff/Open Road) A small town police station becomes the unlikely battleground between a professional hitman, a smart female rookie cop and a double crossing conman who seeks refuge behind bars with no place left to run. Gerard Butler. Action Thriller. <i>Action movie favorites Gerard Butler and Frank Grillo star in Joe Carnahan's (Blood, Guts, Bullets and Octane, Narc, Smokin' Aces, The A-Team, and The Grey).</i>	R	107	Scope (2.35 : 1)	Wide
Blue Bayou (Focus Features) The film is the moving and timely story of a uniquely American family fighting for their future. As a Korean-American man raised in the Louisiana bayou works hard to make a life for his family, he must confront the ghosts of his past as he discovers that he could be deported from the only country he has ever called home. Drama. <i>SCREENING: "Even if Blue Bayou sometimes lacks nuance, it's telling a story that needs to be heard." - David Rooney, Hollywood Reporter. Critics reviews have been mixed for this human interest story told in a slowly unfolding and perhaps overwrought drama. Specialty film.</i>	R	117	Flat (1.66 : 1); Shot on 16mm stock	Moderate
The Eyes of Tammy Faye (Searchlight) An intimate look at the extraordinary rise, fall and redemption of televangelist Tammy Faye Bakker. In the 1970s and 80s, Drama. <i>Tammy Faye and her husband, Jim Bakker, rose from humble beginnings to create the world's largest religious broadcasting network and theme park, and were revered for their message of love, acceptance and prosperity.</i>	PG13	126	Flat (1.85 : 1)	Moderate
Everybody's Talking About Jamie (Amazon Studios) Jamie is a 16-year-old who doesn't quite fit in. Instead of pursuing a traditional career, he dreams of becoming a drag queen. Uncertain of his future, he knows for sure that he's going to be a sensation. Biography Comedy Drama. <i>Feature film adaptation of the biographical coming-of-age musical comedy drama. Formerly a 20th Century release, the film was delayed opening due to the pandemic and eventually bought by Amazon.</i>	PG13	115	Scope (2.35 : 1)	Limited/PVOD
Last Night in Rozzie (Gravitas Ventures) Based on the true story of the events that led to the death of Kenneth Chamberlain Sr, an elderly African American veteran with bipolar disorder, who was killed during a conflict with police officers who were dispatched to check on him. Drama. <i>Positive reviews for direction and screenplay.</i>	NR	80	Flat (1.85 : 1)	Limited/VOD
The Killing of Kenneth Chamberlin (Gravitas Ventures) Based on the true story of the events that led to the death of Kenneth Chamberlain Sr, an elderly African American veteran with bipolar disorder, who was killed during a conflict with police officers who were dispatched to check on him. Drama Thriller.	NR	83	Flat (1.85 : 1)	Select/VOD

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Collection (Vertical Entertainment) In the world of high-stakes debt collection, every decision has a price. A grieving father (Alex Pettyfer) grapples with his choices in the unforgiving, manipulative world of collectors and mobs when his new girlfriend turns out to be his firm's next mark. He must decide what is more valuable: true love and happiness, or his biggest hit yet. Thriller. <i>Screenings were generally mixed at best.</i>	NR	87	Flat (1.85 : 1)	Limited/VOD
The Duke (Sony Pictures Classics) set in 1961 when Kempton Bunton, a 60-year old taxi driver, stole Goya's portrait of the Duke of Wellington from the National Gallery in London. Comedy Drama. <i>This was the first (and remains the only) theft in the Gallery's history. Very good English film. Well reviewed specialty release.</i>	R	96	Flat (1.85 : 1)	NY/LA
Azor (Be for Films) Yvan De Wiel, a private banker from Geneva, goes to Argentina in the midst of a dictatorship to replace his partner, the object of the most worrying rumors, who disappeared overnight. Drama. <i>A Private Swiss Banker Enters the Argentine Junta's Heart of Darkness. - Variety.</i>	NR	100	Flat (1.85 : 1)	Expansion
The Nowhere Inn (IFC Films) Two creative forces band together to make a documentary about St. Vincent's music and life. <i>Think David Lynch, meets Spinal Tap, meets 'Eraser Head'...Very entertaining on all fronts: Musically, Visually, Storytelling, Editing, and Fun-tense character arcs. Specialty film.</i>	NR	91	Flat (1.85 : 1)	Limited
Oasis Knebworth 1996 (Trafalgar) On August 10-11, 1996, 250,000 young music fans converged on Knebworth Park to see Oasis play two record breaking, era-defining shows. Concert. <i>After 2.5m people applied for tickets, 250,000 fans attended the Hertfordshire gigs over two days, seen by many as the peak of both Oasis's career and the wider Britpop scene. The Prodigy, the Chemical Brothers, Manic Street Preachers, the Charlatans, Cast and Kula Shaker also performed.</i>	NR	120	Flat (1.85 : 1)	Event Cinema 9/22
Wife of a Spy (Kino Lorber) 1940, Kobe - the eve of the outbreak of World War II. Local merchant and amateur filmmaker Yusaku (Issey Takahashi, Kill Bill) sense things are headed in an unsettling direction. Following a trip to Manchuria, he becomes determined to bring to light things he witnessed there, and secretly filmed. Drama. <i>Master filmmaker Kiyoshi Kurosawa won the Silver Lion (Best Director) at the Venice Film Festival for this riveting, gorgeously crafted Hitchcockian thriller shot in glorious 8K. English and Japanese with English subtitles.</i>	NR	115	Scope (2.35 : 1)	NY exclusive; 9/24 LA
Lady of the Manor (Lionsgate Premiere) An aimless ne'er-do-well becomes a tour guide in a historic estate and winds up befriending the manor's resident ghost. Comedy. <i>Written and directed by brothers Justin Long and Christian Long in their directorial debuts. Premiered at the opening night of the Gasparilla International Film Festival on 6/10/21.</i>	R	96	Flat (1.85 : 1)	Limited/VOD
A la Calle (To the Street) (HBOMax) A first-hand account of the extraordinary efforts of ordinary Venezuelans to reclaim their democracy from the dictatorship of Nicolás Maduro. Documentary.	NR	110	Flat (1.85 : 1)	Limited
Little Girl (Music Box Films) AKA: ('Petite fille') Eight-year-old Sasha questions her gender and, in doing so, evokes the sometimes disturbing reactions of a society that is still invested in a biological boy-girl way of thinking. Documentary. <i>"A film to change the world." Lillian Crawford (Little White Lies)</i>	NR	85	Flat (1.85 : 1)	Limited
Ferguson Rises (Philmco) Before America knew about Black Lives Matter, there was Michael Brown, Jr. On 8/9/14, in Ferguson Missouri, Darren Wilson, a white officer, fatally shot an unarmed Brown, and in the days that followed protest, anger, frustration and fear took over the city and it's community. Documentary. <i>Inspirational story of standing up and transforming the way Black people are seen as beyond the boundaries of race.</i>	NR	88	Flat (1.85 : 1)	Select/VOD
Between Waves (Hewes Pictures) a woman's pursuit to join her missing lover by crossing into a parallel dimension. Drama. <i>Founded by venture capitalist/philanthropist, Henry Hewes, Hewes Pictures LLC is an international sales agency that also distributes high quality films to TV, theaters and streaming platforms.</i>	NR	100	Scope (2.39: 1)	Exclusive
9/24-30 2020 Wk 39 Box Office: \$9,716,404; Openings: N/A 2019 Wk 39 Box Office: \$95,497,025; Openings: Abominable (\$20.6M FSS, \$60.7M Total)				
Dear Evan Hansen (Universal) A high school senior suffers from social anxiety disorder which leads him to struggle at school. His journey of self-discovery and acceptance begins following the suicide of a fellow classmate. Musical Drama.	PG13	137	Scope (2.35 : 1)	Wide

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Courageous Legacy (Sony/Affirm) When a tragedy strikes close to home, four police officers struggle with their faith and their roles as husbands and fathers; together they make a decision that will change all of their lives. Drama. <i>10th anniversary re-release. Courageous: 9/30/11, 1161 locations, \$9.1M FSS, \$39.9M total. Production budget: \$2M.</i>	PG13	129	Flat (1.85 : 1)	Moderate
UFC 266 Volkanovski vs Ortega (Iconic Events) <i>This is mixed martial arts event produced by the Ultimate Fighting Championship that will take place on 9/25/21 at T-Mobile Arena in Paradise, Nevada, part of the Las Vegas Metro Area.</i>	NR	180	Live Event	Moderate 9/25 (Saturday)
I'm Your Man (Bleecker Street) (<i>German: Ich bin dein Mensch</i>) A German scientist must live with a humanoid robot programmed to fit her needs and character. Sci Fi Romantic Comedy. <i>The film premiered at the 71st Berlin International Film Festival in March 2021. There's unexpected depth to this smart, Berlin-set relationship comedy. -Wendy Ide (Observer/UK)</i>	R	105	Aspect ratio (2.00 : 1)	Limited
My Little Pony: A New Generation (Netflix) Equestria's divided. But a bright-eyed hero believes Earth Ponies, Pegasi and Unicorns should be pals — and hoof to heart, she's determined to prove it. Animation. Children and families. <i>The popular family series continues now on Netflix.</i>	PG	90	Flat (1.85 : 1)	SVOD
Lone Wolf (Gravitas Ventures) In an obscure bookstore, a group of environmental activists meets in secret. An idealist and her boyfriend want to disrupt the G20. Meanwhile, the Minister of Justice is watching video footage, which can tell an interesting story. Thriller. <i>A deliberately unpolished political thriller and a novel spin on the found footage approach. -Wendy Ide (Observer/UK)</i>	NR	99	Flat (1.85 : 1)	Limited/VOD
The Village Detective: A Song Cycle (Kino Lorber) In July 2016, four reels of "Derevenskiy Detektiv" (directed by Ivan Lukinsky USSR, 1969), a Soviet film starring Mikhail Zharov (1899-1981), were found in a fisherman's net trawling the bottom of the Atlantic Ocean, 20 miles off the Icelandic coast. Documentary. <i>The recovered footage is interwoven with interviews and clips from Zharov's lengthy filmography to reflect the ways in which life and art can intersect, and how history can endure, and resurface transformed, on celluloid.</i>	NR	81	Flat (1.85 : 1)	IFC Center 9/22
The Killing of Kenneth Chamberlin (Gravitas Ventures) Based on the true story of the events that led to the death of Kenneth Chamberlain Sr, an elderly African American veteran with bipolar disorder, who was killed during a conflict with police officers who were to check on him. Mystery Thriller. <i>The entire cast breathes life into characters in ways that will haunt audiences long after the film ends" -Dwight Brown (National Newspaper Publishers Association).</i>	NR	83	Flat (1.85 : 1)	Limited/VOD
Apache Junction (Saban Films) Apache Junction is an outpost of lawlessness, a haven for thieves and cold-blooded killers. After big-city reporter Annabelle Angel arrives to write an article on the town, she becomes a target when notorious gunslinger Jericho Ford comes to her aid. <i>Original historic fiction.</i>	R	94	Flat (1.85 : 1)	Limited/VOD
Solitary (Vertical Entertainment) When Issac wakes up inside a room with no memory of how he got there, he discovers he's a prisoner sent into space to form Earth's first colony on another planet. Sci-Fi Thriller. <i>Best known for his visual effects work on James Bond and Marvel, director Luke Armstrong's low-budget disaster film features some stunning shots of outer space. But it's more beautiful than it is gripping. Shot in 14 days during the lockdown period of the Pandemic.</i>	NR	89	Scope (2.35 : 1)	Limited/VOD
Transformers: The Movie, The 35th Anniversary (Fathom Events/DEG) In 2005, the evil Decepticons have conquered the Autobots' home planet of Cybertron. The heroic Autobots, operating from Cybertron's two moons, prepare a counter-offensive. Action Sci-Fi. <i>Based on The Transformers by Hasbro and Takara.</i>	PG	85	Flat (1.85 : 1)	Event Cinema 9/26 & 9/28
10/1-7 2020 Wk 40 Box Office: \$7,197,268; Openings: N/A 2019 Wk 40 Box Office: \$151,766,090; Openings: Joker (\$96.2M FSS, \$335.5M Total); Judy (\$2.9M FSS, \$24.3M Total)				
The Many Saints of Newark (Warner Bros.) Young Anthony Soprano is growing up in one of the most tumultuous eras in Newark's history, becoming a man just as rival gangsters begin to rise up and challenge the all-powerful DiMeo crime family's hold over the increasingly race-torn city. Crime Drama. <i>One of the fall season's most interesting films fall especially for fans of the TV series .</i>	R	120A	Scope (2.39 : 1)	Wide

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The Jesus Music (Lionsgate) With stirring songs of faith, love, and hope, Jesus music rose from America's 1960s counterculture movement to become a worldwide phenomenon. Documentary. <i>From the creators of "I Can Only Imagine." The untold story is told - from its humble beginnings at the Calvary Chapel in Costa Mesa, California through its transformation into the multi-billion-dollar industry of Christian Contemporary Music today.</i>	NA	NA	NA	Wide
The Addams Family 2 (MGM/UAR) The further adventures of Morticia, Gomez, Wednesday and the rest of the Addams family. Animation. <i>The Addams Family: 10/11/19 opening date, 4007 locations, \$30.3M FSS, \$97.9M Total. \$3.2M Multiple.</i>	PG	NA	NA	Wide/PVOD
Falling for Figaro (IFC Films) A brilliant young fund manager leaves her unfulfilling job and long-term boyfriend to chase her lifelong dream of becoming an opera singer in the Scottish Highlands. Romantic Comedy. <i>This light, romantic comedy works exceedingly well. It avoids clichés of the genre, but still gives us a love triangle. The opera selection is very general, but welcome. Overall, it was very enjoyable, and the film was music to my ears.</i>	NR	104	Flat (1.85 : 1)	Limited/VOD
Mayday (Magnolia) A young girl leaves her old life behind to join a group of other girls living in a submarine. During her stay, she soon discovers that they send war soldiers to their deaths with signals and kill other men to prove women aren't to be messed. Disgusted, she turns against them and vows to stop with men and soldiers' help. Action Drama. <i>Critics consensus: "Viewers may not be left sending out distress calls, but despite interesting ideas and a solid setup, Mayday leaves a frustrating amount of potential untapped."</i>	NR	100	Flat (1.85 : 1)	Limited/VOD
Titane (NEON) (English: Titanium) stars Agathe Rousselle as a mentally disturbed woman who becomes pregnant after having sex with a car. Horror Thriller. <i>After a little girl called Alexia is severely injured by a car crash, a titanium plate is fitted in her head. As she gets out of the hospital, Alexia shuns her parents and kisses their car passionately. Well reviewed and winner of the Palm d'Or at Cannes.</i>	R	108	Scope (2.39 : 1)	Limited
Algren (First Run Pictures) Nelson Algren influenced an entire creative class with his groundbreaking work. The writer won the first-ever National Book Award for "The Man with the Golden Arm." Documentary. <i>Featuring never-before-seen archival footage, newly uncovered audio recordings and his own rarely seen personal photo collages. Agren was a champion America's underclass.</i>	NR	86	Flat (1.85 : 1)	Limited/VOD
Coming Home in the Dark (Dark Sky Films) A family's idyllic outing descends into terror when high school teacher Alan 'Hoaggie' Hoaganraad, his wife Jill and stepsons Maika and Jordon go exploring an isolated coastline. Suspense Thriller. <i>Based on a fiction short story.</i>	NR	92	Flat (1.85 : 1)	Limited

Studio Release Changes

Title	Runs	New	Former
Queenpins (STX) A pair of housewives create a \$40M coupon scam. Comedy Crime.	TBA	TBA	9/17/2021
A Son (Art Matten) (UN FILS) 11 year old Aziz who needs a liver transplant after being seriously injured during a terrorist ambush while on holiday in 2011. At the hospital, a family secret will be revealed. Family Drama. <i>Multiple award winner. Specialized.</i>	NY/LA	12/10/21	NEW
Ghostbusters: Afterlife (Sony) The latest in the series was a hit with the CinemaCon audience. Many thought it was the best and most commercial. In IMAX. Comedy Fantasy.	Wide	11/11/21	11/19.21
Luzzu (Kino Lorber) A riveting Neo-Realist look at the pull between tradition and modernity and a knockout performance of a real life fisherman from Malta. Drama.	Select	NY 10/15 LA 10/22	NEW
Top Gun Maverick (Paramount) Highly anticipated film moves due to ongoing Covid issues and to plan a longer lead time for a major marketing campaign. Action.	Wide	5/27/22	11/19/21
Jackass Forever (Paramount) This is the fourth film in the Jackass franchise and the sequel to Jackass 3D (2010). Slapstick Comedy.	Wide	2/4/22	10/22/21
Mission: Impossible 7 (Paramount) The MI force and Tom Cruise's incredible stunts move to a fall release date unless it becomes a holiday 2022 tentpole. Action.	Wide	9/30/22	5/27/22
Only the Animals (Cohen Media Group) Following the disappearance of a woman during a snowstorm, five strangers in a remote French farming community are caught up in a mystery that spans continents and which none of them expected. Crime Mystery.	Limited	10/29/21	NEW
Julia (Sony Pictures Classics) The documentary chronicles the life of Julia Child. Ron Howard serves as an executive producer. It is scheduled to have its world premiere at the 48th Telluride Film Festival.	NY/LA	11/5/21	NEW

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Mothering Sunday (Sony Pictures Classics) With her employers away, a house maid sneaks off to spend quality time with her secret lover -- a man who's engaged to another woman. A British drama based on the novel of the same name by Graham Swift. Drama.	NY/LA	11/19/21	NEW
Parallel Mothers (Sony Pictures Classics) Two single women meet in a hospital room where they are both going to give birth. One is middle aged and doesn't regret it, while the other is adolescent and scared. The two women form a strong bond with one another as they both confront motherhood. Written and directed by Pedro Almodóvar. Drama.	NY/LA	12/24/21	NEW
Jockey (Sony Pictures Classics) An aging jockey contemplates his legacy and aims for a final championship when a rookie rider arrives, claiming to be his son. Drama.	NY/LA	12/29/21	NEW
Mr. Jimmy (Abramorama) This is the story of Akio Sakurai, an obsessed superfan of Jimmy Page, who has completely captured not only Page's virtuoso guitar playing but his dress, mannerisms and moves. Documentary.	Select	10/15/21	NEW

MPA Ratings

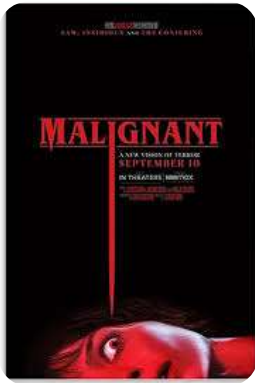
Title	Rating	Reason
8-Bit Christmas (New Line Cinema) Holiday comedy based upon Kevin Jakubowski's novel of the same name. Neil Patrick Harris stars.	PG	Rude humor and some mild violence, language and suggestive references
The Addams Family 2 (UA Releasing) The Addams get tangled up in more wacky adventures and find themselves involved in hilarious run-ins with unsuspecting characters. Sequel to the 2019 animated film, 'The Addams Family'. Animation.	PG	Macabre and rude humor, violence and language
Bruised (Netflix) A disgraced MMA fighter finds redemption in the cage and the courage to face her demons when the son she had given up as an infant unexpectedly reenters her life. Halle Berry stars. Drama Sport.	R	Pervasive language, some sexual content/nudity and violence
Dangerous (Lionsgate) Canadian-American action thriller starring Scott Eastwood.	R	Violence and language
Family Survival (CUZ FE) Jacob and Sahara who are fleeing from their oppressors. While on the quest for freedom, they stumble upon a mystical cave. Sci-Fi Thriller.	PG	Some thematic elements
Every Last One of Them (Saban Films LLC) An ex-black ops soldier is desperate to find his missing daughter. Action Thriller.	R	Violence, sexual assault, drug use, language throughout and nudity
The Harder They Fall (Netflix) When an outlaw discovers his enemy is being released from prison, he reunites his gang to seek revenge. Western.	R	Strong violence and language
KIMI (New Line Cinema) Upcoming American thriller film directed by Steven Soderbergh and written and produced by David Koepp. Crime Drama Thriller.	R	Violence, language and brief sexuality/nudity
King Richard (Warner Bros.) Venus and Serena Williams become tennis superstar with their father's coaching. Will Smith stars. Biography Drama Sport.	PG13	Some violence, strong language, a sexual reference and brief drug references
The Last Duel (20th Century) Based on the book of the same name by Eric Jager, with a screenplay by Nicole Holofcener, Ben Affleck, and Matt Damon. Marguerite de Thibouville claims she has been raped by her husband's best friend. Her husband, knight Jean de Carrouges, challenges his friend and squire Jacques Le Gris to trial by combat. Drama History.	R	Strong violence including sexual assault, sexual content, some graphic nudity, and language
Redeeming Love (Pure Flix) The movie adaptation of Francine Rivers' book Redeeming Love, a powerful retelling of a biblical love story set against a romantic 1850s California Gold. Drama History Romance.	PG13	Mature thematic content, sexual content, partial nudity, and strong violent content
Ted K (NEON Super LTD) Ted K is a 2021 American historical crime drama. The film depicts the true story of Ted Kaczynski, otherwise known as the Unabomber, and the events leading to his arrest. Crime Drama.	R	Some sexual content and brief nudity
Venom: Let There Be Carnage (Sony/Columbia) Sequel to the highly successful Marvel Enterprise. Tom Hardy returns to the big screen as the lethal protector Venom, one of MARVEL's greatest and most complex characters. Action Thriller.	PG13	Intense sequences of violence and action, some strong language, disturbing material and suggestive references

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SCREENING ROOM



Malignant (Warner Bros.)
12/17/21 - Wide
Official Trailer #2

From the director of The Conjuring comes a new vision of terror. The film is also available on the Ad Free plan, streaming in the U.S. only 31 days from its theatrical release. In the film, Madison is paralyzed by shocking visions of grisly murders, and her torment worsens as she discovers that these waking dreams are in fact terrifying realities. James Wan-D (Saw, Insidious, Aquaman, the Conjuring)



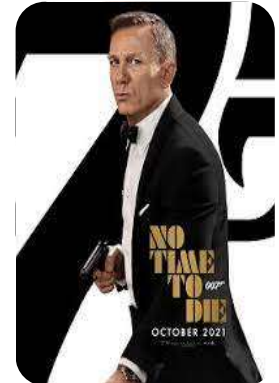
Mass (Bleecker Street)
10/8/21 - Limited
Official Trailer

Years after an unspeakable tragedy tore their lives apart, two sets of parents agree to talk privately in an attempt to move forward. In Fran Kranz' writing and directing debut, he thoughtfully examines their journey of grief, anger and acceptance by coming face-to-face with the ones who have been left behind.



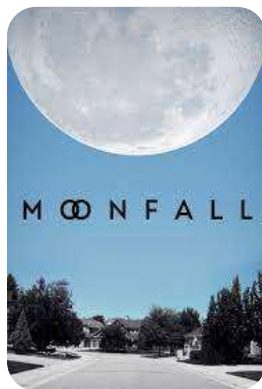
Venom: Let There Be Carnage (Sony/Marvel)
10/15/21 - Wide
Latest Trailer New Poster

An American superhero film featuring the Marvel Comics character Venom, produced by Columbia Pictures in association with Marvel and Tencent Pictures. Brock attempts to reignite his career by interviewing serial killer Cletus Kasady, who becomes the host of the symbiote Carnage and escapes prison after a failed execution. Above is the newest poster for the film.



No Time to Die (MGM/UA Releasing)
10/8/21 - Wide
Trailer #3/Final

The forthcoming spy film the 25th in the James Bond series produced by Eon Productions. After being delayed by director Danny Boyle's departure and later by the COVID-19 pandemic, No Time to Die will have its world premiere at the Royal Albert Hall in London on 9/28/21. Its theatrical release will follow on 30 September 2021 in the United Kingdom and on 10/8/21 in the U.S.



Moonfall (Lionsgate)
2/24/22 - Wide
Official Trailer

Sci-Fi action film co-written and directed by Roland Emmerich, starring Halle Berry, Patrick Wilson, John Bradley, Charlie Plummer, Michael Peña, and Donald Sutherland. A mysterious force knocks the Moon from its orbit around Earth, sending it on a collision course with life as we know it. NASA executive and former astronaut Jo Fowler (Halle Berry) is convinced she has the key to saving us all.



The Addams Family 2 (MGM/UA Releasing)
10/1/21 - Wide/PVOD
Official Trailer

In this all animated new movie we find Morticia and Gomez distraught that their children are growing up, skipping family dinners, and totally consumed with "scream time." To reclaim their bond, they decide to cram Wednesday, Pugsley, Uncle Fester and the crew into their haunted camper and hit the road for one last miserable family vacation.



Belfast (Focus Features)
11/12/21 - Wide
Official Trailer

A semi-autobiographical film which chronicles the life of a working class family and their young son's childhood during the tumult of the late 1960s in the Northern Ireland capital. Kenneth Branagh has described as his "most personal film", centers on a young boy's childhood amid the tumult of Belfast, Northern Ireland in the 1960s.

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Dune(Warner Bros.)
10/22/21 – Wide
Trailer & Critics Reviews

Paul Atreides, a brilliant and gifted young man born into a great destiny beyond his understanding, must travel to the most dangerous planet in the universe to ensure the future of his family and his people. As malevolent forces explode into conflict over the planet's exclusive supply of the most precious resource in existence, only those who can conquer their own fear will survive.

Dune is a 1965 science-fiction novel by American author Frank Herbert, originally published as two separate serials in Analog magazine. It tied with Roger Zelazny's This Immortal for the Hugo Award in 1966, and it won the inaugural Nebula Award for Best Novel. It is the first installment of the Dune saga; in 2003, it was cited as the world's best-selling science fiction novel.

Critics reviews are 95% positive, and the film is best described by critic Roger Friedman of Showbiz 411. "The new "Dune" should be a smash hit. It's a big old epic, the kind we need right now, to sweep us away from viruses, hurricanes, and wars in real life. The spectacle, grandeur, performances, cinematography and soundtrack are magnificent. The only way to see this 155 minute film is on the biggest screen possible in theatres only.

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