



Monday, October 11, 2021 | No. 189

Film Flashback... FROM RUSSIA WITH LOVE PREMIERES ON 10/10/1963

DR. NO may have been the first Bond film, but it was FROM RUSSIA WITH LOVE that launched the franchise when it world premiered in London Oct. 10, 1963.

Now, 58 years later, Bond episode #25, NO TIME TO DIE from MGM, Universal & Eon Productions, is opening domestically after a powerhouse international launch last week. But none of this would ever have happened had things gone differently with RUSSIA. United Artists had surprise success opening DR. NO in U.S. theatres in May 1963. Made for about \$1 million, it had domestic film rentals of \$2 million, leading quickly to a \$2 million sequel, RUSSIA, which wound up doing \$25 million domestically.

Producers Albert R. Broccoli & Harry Saltzman chose as their second Bond movie Ian Fleming's fifth novel, FROM RUSSIA, WITH LOVE -- Fleming used a comma after Russia in the book's title, but the filmmakers did not -- because then-president John F. Kennedy had told LIFE Magazine it was one of his 10 favorite books. Terence Young, who directed DR. NO, came back, as did Sean Connery to play 007. Also returning were Bernard Lee as intelligence chief "M" and Lois Maxwell as the indispensable Miss Money Penny. Desmond Llewelyn came on board as the Equipment Officer from Q Branch and would later become famously known as "Q."



Ian Fleming, Creator of the James Bond Novels that Became the 007 Film Franchise

One of the key differences between Fleming's 1957 Cold War set thriller and the 1963 film was that in the novel Bond's up against the Russian counterintelligence agency SMERSH, while on screen he's battling the evil international criminal group SPECTRE. Fleming created SPECTRE in 1959 as Bond's new nemesis because he thought the Cold War was ending and he wanted his spy stories to stay relevant to their times. SPECTRE's headquarters in the film is actually Pinewood Studios' administration building.

Another difference with the book that would have rewritten Bond history came in April 1956 when Fleming changed the ending of RUSSIA so that Bond died at the hands of SMERSH agent Rosa Klebb -- Lottie Lenya in the movie -- who kicks Bond



Rosa Klebb's Shoe - [Click to Play](#)

with a poisoned knife concealed in her shoe. Fleming, who'd become disenchanted with his spy stories, wrote: "Bond felt his knees begin to buckle...(he) pivoted slowly on his heel and crashed head-long to the wine-red floor." Fortunately for Bond fans, Fleming changed his mind about killing 007. In January 1957 he began writing his eighth Bond novel -- DR. NO, in which Bond recovers from being poisoned and is sent to Jamaica, where we now know Ursula Andress awaits.

From the CBC's 1964 Interview with Ian Fleming - [Click to Play](#)

Interviewer: "Is it possible that one of these days we'll read a James Bond novel in which the hero is killed in the end?"

Ian Fleming: "I couldn't possibly afford it!"

Weekend Box Office Results... 10/8 - 10/10

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Chg		Per Theatre Average \$	Total \$
					10/2	9/24		
1	No Time to Die (MGM)	1	4407	56,007,372	-	-	12709	56,007,372
2	Venom: Let There Be Carnage (Sony)	2	4225	3,200,000	-64	-	7574	141,664,616
3	The Addams Family 2 (UA Releasing)	2	4207	10,019,040	-42	-	2382	31,140,891
4	Shang-Chi and the Legend of the Ten Rings (Disney)	6	2800	4,200,000	-31	-53	1500	212,456,765
5	The Many Saints of Newark (Warner Bros.)	2	3181	1,450,000	-69	-	456	7,407,052
6	Free Guy (20 th Century)	9	1495	1,300,000	-43	-45	870	119,681,287
7	Lamb (A24)	1	583	1,000,079	-	-	1715	1,000,079
8	Dear Evan Hansen (Universal)	3	1927	1,000,000	-60	-67	519	13,706,130
9	Candyman (Universal)	7	1153	700,000	-45	-51	607	60,073,075
10	Jungle Cruise (Disney)	11	445	214,000	-70	-59	481	116,546,419

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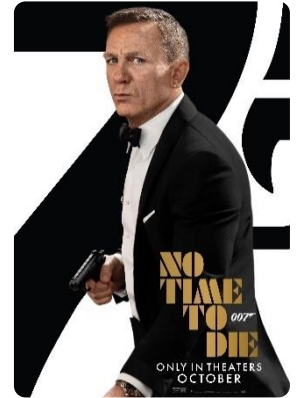
DICK WALSH'S Industry Update

Weekend Review for 10/8–10/10

NO TIME TO DIE opens with \$54M and easily takes first place. The 25th Bond picture and the final outing for Daniel Craig opened at the lower end of his prior 007 performances as 007, beating only his first chapter CASINO ROYALE (2006) which opened with \$41M, and well back of the \$88M taken in by SKYFALL (2012), his best result.

Given the film's history of release date changes, all concerned should feel satisfied with this box office performance and pleased at the fact that both critics and fans seem to be enjoying the film. Our sense is that ticket sales in subsequent weeks will hold up well and that NO TIME TO DIE will be viewed as a proper send off for Craig as James Bond.

As expected, the second weekend of VENOM: LET THERE BE CARNAGE came in second place with \$32M, a whopping 64% lower than the record-setting results from its debut last weekend. In third place, THE ADDAMS FAMILY 2 grossed \$10M, a decline of 42% from its premiere. The combined weekend gross of \$108M was strong enough to keep this weekend on fairly sound footing, coming in at 76% of the same weekend in 2019. This result maintains the momentum of October's surge, a clear sign of recovery.

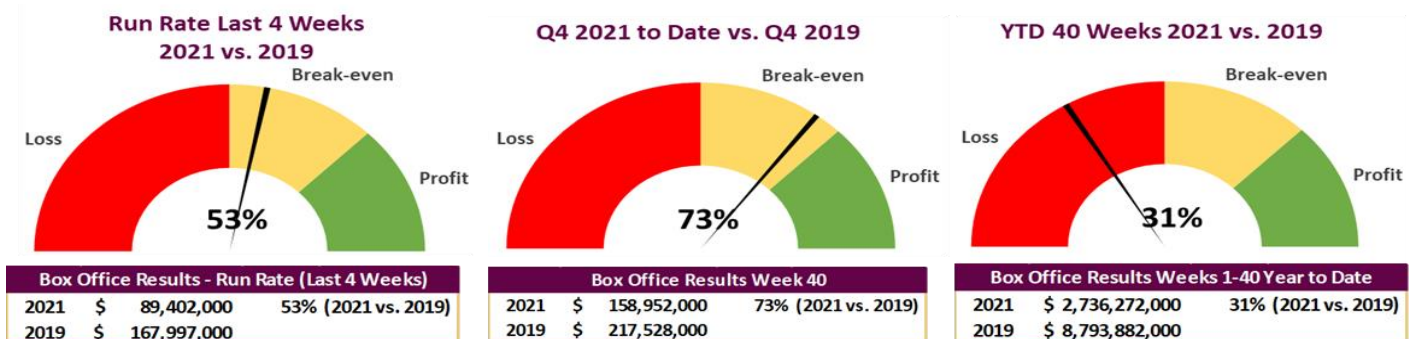


Next week will bring two new wide openers, HALLOWEEN KILLS and THE LAST DUEL. HALLOWEEN KILLS in particular has high expectations, with predictions for a \$50M+ opening. The bigger question is how far the current crop of wide releases will drop in their follow-on weeks. Universal deviated from its stance on maintaining a 17-day theatrical window and instead will release HALLOWEEN KILLS on Peacock streaming simultaneously, available to all Peacock subscribers at no additional rental charge. Ever since FREE GUY, exhibition has had a nice run of major titles being released to theatres exclusively, and the day & date status of HALLOWEEN KILLS could result in lower grosses at the box office, choking off exhibition's October comeback.

Where Are We as of 10/7

The first week of the 4th quarter and the 40th film week of the year came in at 73% of the same week in 2019. This positive start is somewhat offset by a 53% run rate comparison for the trailing four weeks, driven down by disastrous performances in the final weeks of September. The percentage for a year-to-date comparison of 2021 to 2019 is still inching up, ever so slowly, to now stand at 31%.

Our velocity of recovery metric has slowed down to 1.13 percentage points per week, which projects out to deliver a "75% recovery" on the week of February 11, 2022. Because the remaining weeks of October should bring good results, we expect that our 75% recovery projection date will move closer week by week, to land once again in December.



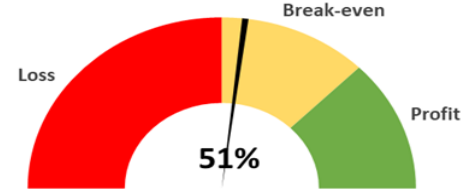
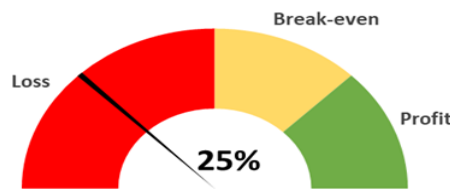
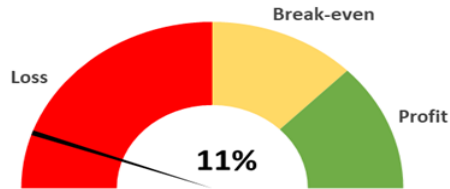
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Q1 2021 vs. Q1 2019

Q2 2021 vs. Q2 2019

Q3 2021 vs. Q3 2019



Box Office Results Weeks 1-13		
2021	\$ 258,059,000	11% (2021 vs. 2019)
2019	\$ 2,346,839,000	

Box Office Results Weeks 14-26		
2021	\$ 834,122,000	25% (2021 vs. 2019)
2019	\$ 3,343,757,000	

Box Office Results Weeks 27-39		
2021	\$ 1,368,747,000	51% (2021 vs. 2019)
2019	\$ 2,667,935,000	

VELOCITY - SPEED OF RECOVERY		
Rate of Recovery % Points/Week	# of Weeks to 75% Run Rate	Date to Achieve 75% Run Rate Week Beginning
1.13	14	2/11/2022

DESPITE HURDLES 3rd QUARTER RISES TO 51% OF 3rd QUARTER 2019

The third quarter in the movie business began on Friday, 7/2 and ended on Thursday, 9/30. We witnessed a number of significant developments during this 13-week period, with lasting impact on the industry. Next week we will offer up our preview of the 4th quarter. In this quarterly review, we will address the following topics:

- 1) Progress on the Road to Recovery during the quarter
- 2) The influence of the COVID-19 Delta Variant
- 3) Shifting release schedules
- 4) Studio policies regarding streaming and theatrical windows

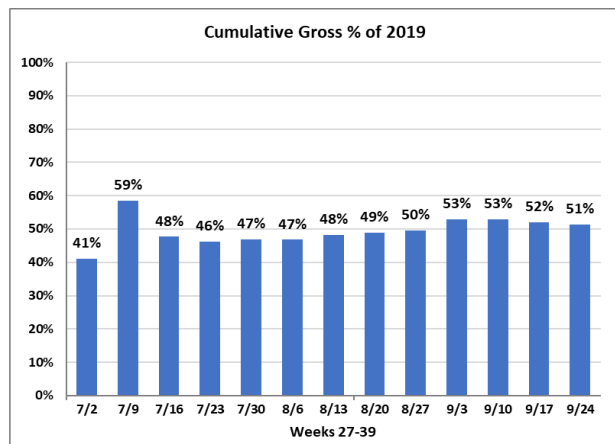
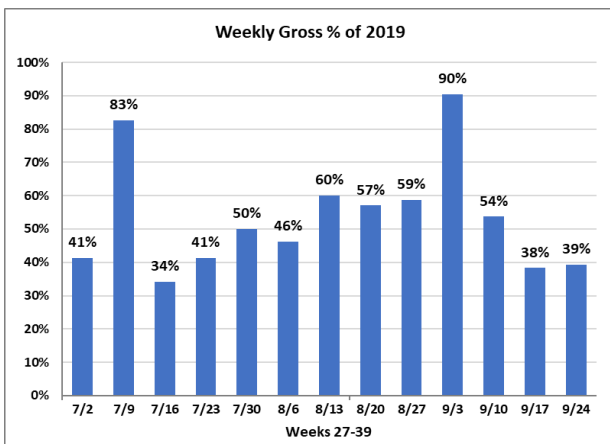


THE ROAD TO RECOVERY – Q3 RESULTS

As the quarter began, momentum had been building from the disastrous beginning to the year, with Q1 2021 producing only 11% of the revenue generated during the same quarter in 2019, and Q2 2021 producing only 25% of Q2 2019. Taken together, the first half of 2021 stood at 19% of 2019 results, leaving both studios and theatre circuits in a precarious state. Despite this underperformance, Q3 began with some optimism that the factors that had held back moviegoing were diminishing and that a sustainable recovery was beginning to take hold.

In the U.S., nearly 80% of theatres had re-opened and the even Canada has begun to welcome back moviegoers. Virtually every week, studios were launching a significant new title, giving long-suffering fans a reason to return to the cinema. Vaccinations were proceeding at historic rates, and cities across the continent were dropping the COVID safety measures that had been enacted at the onset of the pandemic. Week to week comparisons with 2019 results would rise to 75% and higher, and theatres were well down the road to profitability. Happy Days are Here Again!

Weekly Industry Performance 2021 vs. 2019



Source: Comscore

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Alas, this early optimism was a bit premature. The quarter opened with a disappointing July 4th holiday weekend that produced a disappointing 41% comp to the same week in 2019. BLACK WIDOW's long-awaited and much-anticipated opening on 7/9 produced \$109M in its first week, a new record during the pandemic era. The weekly total for all films rose to 83% of the same week in 2019. We are back! No! On July 16th, SPACE JAM: A NEW LEGACY opened to \$42M for the week and BLACK WIDOW dropped a massive 67% from its debut, leaving the overall weekly comp at 34% of 2019 figures.

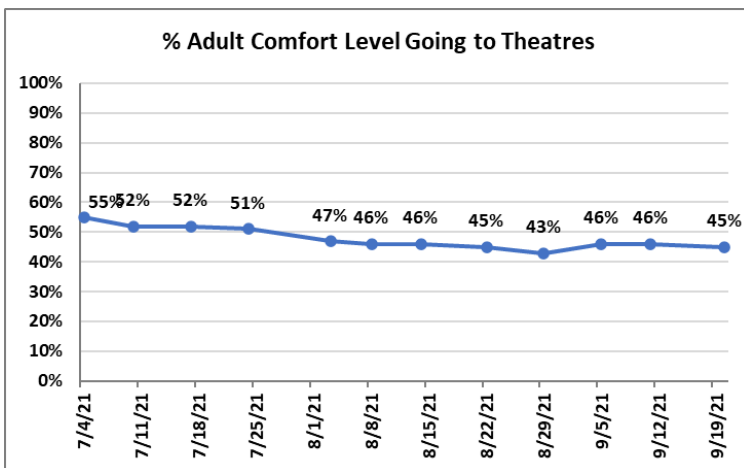
Weeks 30, 31 and 32 all hovered near 50% of 2019 as OLD, JUNGLE CRUISE, and THE SUICIDE SQUAD were released but didn't produce the box office draw that was expected. All three films opened below expectations, and dropped steeply in their second weeks, down by 56%, 53% and 70% respectively. Week 33 on August 20th, saw the opening of FREE GUY, which overperformed expectations with \$40M for the week. The weekly comp climbed back to 60%. Weeks 34 and 35 were sustained by FREE GUY falling only 36% in its second week and CANDYMAN opening better than expected at \$29M.

Week 36 on 9/3 saw SHANG-CHI AND THE LEGEND OF THE TEN RINGS blow away all industry projections, setting a new pandemic record with \$110M for the week. Most impressively, SHANG-CHI was up against a very tough comp in 2019 based on the \$113M opening of IT CHAPTER 2. Despite the competition, week 36 of 2021 rose up to 90% of the same week in 2019, also a pandemic-best performance. Weeks 37, 38 and 39 closed out the quarter on a soft note, with the openings of MALIGNANT, CRY MACHO, COPSHOP and DEAR EVAN HANSEN all producing ho-hum results. Despite two strong weeks during the quarter – with an 83% comp for week 28 and a 90% comp for week 36 – the comp for the quarter overall came in at only 51%.

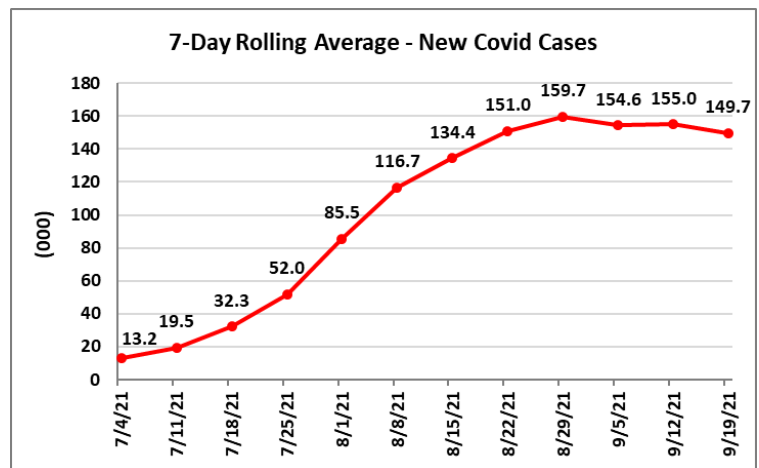
With so much momentum and promise during the early part of the quarter why did it not continue throughout the quarter. Three potential reasons are: the continued threat of the COVID Delta Variant, studio policies regarding streaming and theatrical windows and ever-changing release schedules. We will discuss each factor and its possible impact on the 3rd Quarter's results.

THE COVID DELTA VARIANT

At the outset of the 3rd Quarter, many had expected to see a steady recovery at the box office, fueled by the widespread rollout of vaccinations and pent-up demand to resume "normal" life. On July 1st, 47.6% of U.S. adults had been fully vaccinated. While the percentage rose each week, it did not climb at the rate that officials had hoped for, as some vaccination hold-outs became increasingly dug in and vocal. By September 30th, the total number of U.S. adults fully vaccinated had only increased to 57%.



Source: Morning Consult



Source: SmartNews

During the summer, the Delta Variant became the dominant strain of COVID-19 circulating in the U.S. The 7-day average of new COVID cases reported surged from 12,705 as measured on 7/1 to 149,747 as measured on 9/21, an 11-fold increase in the span of 12 weeks. The polling firm Morning Consult has conducted regular surveys during the pandemic to track the comfort level of consumers with participating in various out-of-home entertainment activities. A poll in early July indicated that 55% of U.S. adults felt comfortable going back to movie theatres. Within a few weeks in July, that number had dropped down to the mid-40's and has remained at that level throughout the rest of the quarter.

Even vaccinations have been unable to slow Delta's spread, with 77% of new cases occurring in those who had already been vaccinated. Thankfully, these "breakthrough" cases have had much less severe health consequences for the

infected, with the COVID death rate dropping by more than half over the period, down from 1.8% as of July 1st to 0.8% as of September 21st. This significant drop in the effective death rate from COVID appears to have emboldened people to resume their pre-pandemic activities, including moviegoing.

One could argue persuasively that the Delta Variant slowed down what otherwise would have been a very robust recovery at the box office during the quarter. In fact, by reaching 51% of the same period in 2019, Q3's results were a significant achievement, demonstrating the resiliency of exhibition and the loosening grip of COVID.

THE SHIFTING RELEASE SCHEDULES

One of the most destabilizing factors on moviegoing during the pandemic has been the impact of studios making constant changes to their release schedules. A poster child for shifting release dates is the curious case of TOP GUN: MAVERICK. This Paramount release has at one time had all of these release dates: 7/12/19, 6/26/20, 6/24/20, 12/23/20, 7/2/21, 11/19/21, and, as of now, 5/27/22. These seven release dates demonstrate the degree of uncertainty in the marketplace over the last two years. With literally hundreds of millions of dollars at stake, Paramount is trying to select the best possible environment for its most important pictures. Some speculate that frustration over this search for a perfect release date led to a change in leadership for the studio.

While TOP GUN: MAVERICK may be the most extreme example, many key titles have cycled through three or four schedule changes. These false starts waste marketing resources and create uncertainty with the public and may ultimately lead to a decline in the gross potential for these movies. At the very least, they delay revenues for exhibition, both in ticket sales as well as concessions. By pushing TOP GUN: MAVERICK back from a summer 2021 launch, Paramount took hundreds of millions of dollars off the plate for hungry exhibitors.

Title	Estimated Lost Gross	Average Ticket Price	Lost Attendance	Concession Per Person	Lost Concession Revenue	Combined Lost Revenue
Top Gun: Maverick	\$200,000,000	\$9	22,222,222	\$6	\$133,333,333	\$333,333,333

The counter argument is that Paramount's reset will benefit exhibitors in the end, by bringing in more money later when more people are ready to return to the movies. However, most exhibitors would prefer to bank some money this year, when they most need it, rather than waiting for a little more money next year.

Most Significant Release Date Changes with Impact to the 3rd Quarter

Announced	Title	From	To
4/9/21	Top Gun: Maverick (Paramount)	7/2/21	11/19/21 *
4/9/21	Jackass Forever (Paramount)	9/3/21	10/22/21 *
5/3/21	Cinderella (Sony)	7/16/21	REMOVED
6/18/21	Hotel Transylvania: Transformania (Sony)	7/23/21	REMOVED
6/25/21	The Many Saints of Newark (Warner Bros.)	9/24/21	10/01/21
7/7/21	The Comeback Trail (Cloud Base)	7/23/21	REMOVED
7/31/21	Clifford the Big Red Dog (Paramount)	9/21/21	REMOVED
8/12/21	Venom: Let There Be Carnage (Sony)	9/24/21	10/15/21*

* Film has made additional release date changes since this announcement.

There were 15 release date changes to wide releases during the quarter, **resulting in as much as a half a billion dollars of lost or delayed revenues** for exhibitors. By contrast, not a single release date change was made to a wide release film during the peaceful and prosperous times of the third quarter of 2019.

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3rd QUARTER TOP 10 - 2019 VS. 2021

Despite exhibitors' frustrations, the studios are clearly motivated to do whatever they can at all times to maximize the profitability of the intellectual property under their control. When COVID forced exhibition to shut down in March of 2020, the studios were forced to find other ways to generate income from their inventory of completed movies. Warner Bros. had HBO MAX to fall back on, and announced their intention to make their entire 2021 slate of films to be released day & date on HBO Max.

Disney/Fox and Paramount were also fortunate to be in the early launch stages of their own in-house streaming services. Universal would get into the game soon thereafter with Peacock. Lacking their own platform, Sony pursued opportunities to sell off their movies to established streamers, such as Netflix.

A look at the Top 10 pictures from third quarter 2019 vs. 2021 shows that the grosses for all pictures in 2021 was just over 50% of films from the same period in 2019. This accounts for 73% of the entire quarter's shortfall compared to 2021.



STUDIO POLICIES REGARDING STREAMING AND WINDOWS

2019				2021			
Title	Release		Gross (\$M)	Title	Release		Gross (\$M)
	Date	Rating			Date	Day/Date Streaming	
1. Lion King (DIS)	7/19	PG	540	1. Shang-Chi and the Legend of the Ten Rings (DIS)	9/3	PG13 No	200
2. Spiderman: Far From Home (SNY)	7/2	PG13	390	2. Black Widow (DIS)	7/9	PG13 Yes	184
3. It Chapter Two (WB)	9/6	R	195	3. Free Guy (20th)	8/13	PG13 No	115
4. Toy Story 4 (DIS)	6/21	G	194	4. Jungle Cruise (DIS)	7/30	PG13 Yes	115
5. Fast and Furious: Hobbs and Shaw (UNI)	8/2	PG13	172	5. F9: The Fast Saga (UNI)	6/25	PG13 No	84
6. Once Upon a Time in Hollywood (SNY)	7/26	R	139	6. Space Jam: A New Legacy (WB)	7/16	PG Yes	67
7. Hustlers (STX)	9/13	R	82	7. The Boss Baby: Family Business (UNI)	7/2	PG No	57
8. Good Boys (UNI)	8/16	R	81	8. Candyman (UNI)	8/27	R No	57
9. Angel Has Fallen (LGF)	8/23	R	67	9. The Suicide Squad (WB)	8/6	R Yes	56
10. Scary Stories to Tell in the Dark (LGF)	8/9	PG13	67	10. Old (UNI)	7/23	PG13 No	48
			1,927				983








Source: Box Office Mojo

Perhaps the most important influence on the box office performance for a movie during the third quarter was whether it was also available day & date to viewers at home. When we compare 2021 to 2019, this was not even a factor. During 2019, the "90-day" window was holding firm and virtually all studios adhered to this industry standard. Only Netflix and Amazon were releasing movies simultaneously in theatres and on their streaming platforms. Very few exhibitors chose to break ranks and play those films. Over the past 18 months, studios have experimented with almost every conceivable approach, from a traditional theatrical exclusive, to simultaneous releasing to theatres and on-line, to streaming exclusive without any theatrical release. However, even the traditional 90-day theatrical exclusive release may not be entirely dead.

After experimenting with nearly every conceivable approach, the major studios appear to be settling back into a theatrical release for their major titles but using a much shorter exclusive window, lasting between 17 and 45 days. The box office successes of Disney's FREE GUY and SHANG-CHI have gone a long way towards reassuring studios that they can still make plenty by leading with theatres. On September 13th, Disney announced that all their movies for the remainder of 2021 would be theatrical exclusives with a 45-day window, with the sole exception of ENCANTO which would have a 30 day exclusive between Thanksgiving and Christmas. This matches the strategy Warner Bros. previously announced for their 2022 theatrical slate. Having the top two Hollywood studios agree on theatrical exclusives has reassured exhibitors that a return to some degree of "normalcy" is imminent. However, the past 18 months have proven that plans for the future are always subject to change. The following chart gives the release strategy of every major as of September 29, 2021.

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Distributor	Theatrical Window	Streaming Platform	Cost
 Universal	17-31 days if opening weekend does \$50M+	Peacock	Per title decision
 Warner Bros.	2021 - None 2022 - 45 days	HBO Max	Free with subscription
 Disney	None through 8/19/2021 45 days after	Disney+	\$29.95 prior to 8/19/21
 20th Century Studios	None through 8/19/2021 45 days after	Disney+	SAME AS DISNEY
 Paramount <small>A ViacomCBS Company</small>	45 days	Paramount +	Per title decision
 Sony Pictures	Traditional	Netflix	Per title decision
 Lionsgate	Traditional	Starz	Per title decision

It is very difficult to measure the direct financial impact of day & date releasing on ticket sales in theatres. While theatrical grosses are reported on a daily basis by Comscore, studios are loathe to provide specific figures on streaming results for specific titles. In a few cases, studios have reported some figures indicating the on-line audience specific movies have drawn, but often these are self-reported statistics that come out weeks or months after the fact, and not produced by an independent third party. Therefore, it is virtually impossible to draw conclusions about the success of any specific film online, and how much that may have taken away from its potential box office returns.

The presumption is that theatre ticket sales will be LOWER when a movie is also available for at-home viewing. It is also safe to say that any movie will see HIGHER ticket sales when it is available in theatres exclusively. Any conclusion about which approach produces better results for studios is far from settled. Of the three hurdles, the streaming windows protection given to theatres is the one that is still very much up in the air and the one that will have the most profound effect on their bottom lines.

SUMMARY

After dealing with the triple threat of the Delta Variant, studio release changes and increased competition from streaming, exhibitors should be pleased to have earned in Q3 2021 53% of amount that they earned during the same period in 2019. The big question that remains is how much higher does revenue need to climb to bring exhibitors back to profitability? The view at SCREENDOLLARS is that exhibitors many exhibitors will break even once they bring in 75% of the revenue that they did in 2019. While exhibitors of all sizes are still losing money, the rate of loss is declining, and the arrows are definitely pointed in the right direction. The fourth quarter has begun with some encouraging signs on the road to recovery, and should show marked improvement over the 11%, 25% and 53% comparables witnessed during the first three quarters of the year. We will be back in early January with a review of what happened to close out the year.

Notable Industry News and Commentary... 10/4 – 10/10

[IATSE Leader Faces Pressure to Finally Take on Long Production Hours](#) (Variety)

As expected, the members of the IATSE union voted last Monday to authorize a strike if their negotiations with Hollywood's studios break down. An overwhelming majority of the rank-and-file supported the action, with almost 99% of its 52,000 members approving a strike if necessary. IATSE's members are essential to film and television production in Hollywood, spanning all the key trades from cinematographers, operators, grips, editors, costumers and writers assistants, and many others.



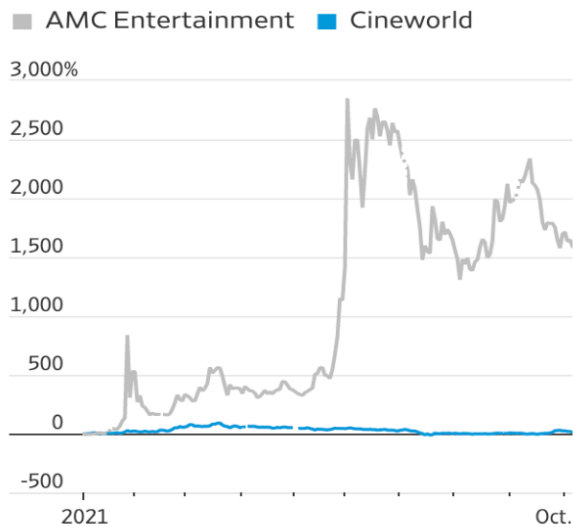
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The two key issues in the negotiation are to secure an increase in compensation and limits on excessive work schedules, which has become a flash point for many members. In some cases, production crews have been asked to work on the set for 14 or more hours, leading to unsafe conditions and an unsustainable work-life balance. For a period during the pandemic, safety concerns led to production schedules being limited to no more than 10-hour work days, and the experience has led to members being more united than ever on this issue, giving union leadership increased leverage in their negotiations.

See also: [The Film Industry Wants to Keep the Status Quo? Then Shut It Down](#) (New York Times)

Share performance, year-to-date



Source: FactSet

[Cineworld Chief on Meme Stocks, Competing With AMC and the Cinema Industry's Pandemic Recovery](#) (Wall Street Journal)

The pandemic forced Cineworld's CEO Mooky Greidinger to face the same hurricane of challenges that rocked his rivals in big exhibition, AMC and Cinemark. Cineworld lost more than \$3 billion in 2020 as audiences stayed home and studios pulled back from releasing their big new movies. At the end of 2020, Greidinger decided that the best course would be to close down all his Regal Cinemas locations in the U.S. and wait it out until better times. Greidinger explained that the situation was untenable, like trying to operate a supermarket without any produce. AMC took the opposite approach, keeping all their theatres open despite a meager slate of movies and very low attendance. The publicity helped AMC to emerge as a paragon of virtue, an intrepid survivor betting against the odds. Investors took note, and recast AMC as an investment opportunity, rocketing their wildly depressed stock into the stratosphere. In an interview with the Wall Street Journal, Greidinger comments on AMC's wild ride, and the timeline he expects for Cineworld and Regal to see profitability again.

[The Future of Movies Collides With the Past at the New York Film Festival](#) (New York Times)

The 59th edition of the New York Film Festival wrapped up last week. Over the course of two weeks, filmmakers unveiled dozens of new titles at Lincoln Center, the festival's home base in Manhattan.

New York Times chief film critic A.O. Scott took the time to highlight his favorites, which included Jane Campion's *POWER OF THE DOG*, Ethan Cohen's *THE TRAGEDY OF MACBETH* and Mike Mills' *C'MON C'MON*. Many of these films feature Hollywood A-Listers such as Benedict Cumberbatch, Denzel Washington, and Joaquin Phoenix and are expected to be in the running for awards in the upcoming season.

Other titles dug into niche stories, which could appeal to art-house audiences. Films like Cannes Palme D'Or winner *TITANE*, *BAD LUCK BANGING OR LOONY PORN* and *MEMORIA* may not be for everyone, but Scott welcomed their oddity and the return of a festival dialogue about filmmaking, distant from the gloomy news of politics or the pandemic.



Benedict Cumberbatch in "The Power of the Dog."
The Jane Campion-directed western premiered at the New York Film Festival on 10/1.

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Screendollars' box office gurus Martin Grove and Dick Walsh discuss results from the weekend of 10/8 - 10/10.



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ look at MGM/Universal/Eon's James Bond thriller NO TIME TO DIE, starring Daniel Craig as 007, which opened to a lively \$56 million.



MARTIN GROVE'S *Hollywood Report*

In the much shaken world of exhibition, James Bond's return stirs new optimism that adults are coming back to cinemas.

Despite media speculation that 45+ males, 007's core audience, weren't "comfortable" going to theatres, MGM/Universal/Eon's 25th Bond episode NO TIME TO DIE opened to a lively \$56M. That's in line with the \$50-60M Hollywood handicappers expected. It also added \$89.5M abroad -- for a global cume of \$313.3M. Historically, Bond films do best abroad.

It helps DIE (pictured) didn't have to live with day & date streaming that would have kept adult fans sitting on their couches. What doesn't help is that it runs 2:43, ensuring theatres lose a showing daily. While it's possible to make up for that by adding performances, that's not an easy solution with an audience of older adults. You can get -25M to turn out for late night showings of Marvel movies, but it's very unlikely +45M would do it to see DIE opening weekend. They'll just take a little longer to catch up with it.

But it's a solid kick-off that clearly puts Bond on track for global success, validating the strategic planning that delayed DIE's release for 19 months.



* * *

Everything old is new again -- and it's boosting October's box office oomph.

Brand name sequels & reboots are working well as audiences emerge from pandemic retreat and escape to cinemas. The more recognizable a title is, the more likely it will spark people's awareness, without which tickets aren't sold.

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October kicked off with Sony/Marvel's \$90M launch of VENOM 2: LET THERE BE CARNAGE, the sequel to 2018's VENOM (also starring Tom Hardy), which did \$856.1M globally. Audiences also know Venom (played by Topher Grace) from 2007's SPIDER-MAN 3, which grossed \$895M worldwide.

MGM/Universal/Eon's NO TIME TO DIE just opened #1 to a strong \$56M this weekend. It's episode #25 in the Bond franchise going back to 1962's DR. NO.

Universal/Miramax/Blumhouse's HALLOWEEN KILLS opens 10/15 and is tracking huge, prompting projections for a \$40-50M launch. It's the latest episode in the series that began in 1978 with John Carpenter's HALLOWEEN.

WB/Legendary's DUNE (pictured), arriving 10/22, is director Denis Villeneuve's take on Frank Herbert's classic 1965 sci-fi novel. Moviegoers also know DUNE from DVD & cable TV showings of David Lynch's 1984 film.

Studio Release Calendar – 10/8-10/21

(Click on titles for more information)

10/15/21 (Week 42)

2020 Week 42 - Box Office: \$10,245,700

2019 Week 42 - Box Office: \$138,249,301; Openings: Maleficent: Mistress of Evil (\$36.9M FSS, \$113.9M Total)

Halloween Kills (Universal) <i>SCREENING: As with earlier screenings, the latest confirms the title says it all. A mind numbing number of killings and blood splashing everywhere. The plot is non-essential, this very dark and fun for Halloween fans will be front loaded. AWARENESS/ INTEREST: Continues upward; opening weekend projections look good. PROJECTIONS: \$70M-\$80M+ FSS, \$125M-\$150M Total.</i>	UPDATE	R Horror	106	Scope (2.39 : 1), Dolby Digital, Dolby Atmos <i>Early Show 10/14, 4PM</i>	Wide (3600+) Peacock VOD
The Last Duel (20th Century) <i>SCREENING: The Last Duel: A True Story of Trial by Combat in Medieval France is a 2004 book by American author Eric Jager, concerning the last officially recognized judicial duel fought in France. Director Ridley Scott once again creates a grand story for more sophisticated filmgoers. Good stories take time and Scott does so with his trademark clarity and excellent production. PROJECTIONS: \$12M-\$15M FSS, \$35M-\$40M TOTAL.</i>	UPDATE	R Drama	153	Scope (2.39 : 1) 2D/3D, 4K; ICE, Atmos, 5.1/7.1 Audio <i>Early Show 10/14, 6PM</i>	Wide (3500+)
Needle in a Timestack (Lionsgate)		R Sci-Fi	112	Flat (1.85 : 1)	Limited
The Blazing World (Vertical Entertainment)		NR Sci-Fi Fantasy	99	Flat (1.85 : 1)	Limited
The Grand Duke of Corsica (Vertical Entertainment)		NR Comedy Drama	93	Scope (2.35 : 1)	Limited
Hard Luck Love Song (Roadside Attractions)		R Drama Music Romance	104	Flat (1.85 : 1) <i>Early Show 10/14, 7PM</i>	Limited
Demigod (Gravitas Ventures)		NR Horror	95	Flat (1.85 : 1)	Limited
Bergman Island (IFC Films)		NR Drama	112	Scope (2.39 : 1)	Limited
Volarant Champions Tour 2021: Last Chance Qualifiers Final (Iconic Events)		NR Sports	360	Live Event	Event Cinema (Sunday, 10/17)
Son of Monarchs (HBO Max) AKA: Hijo de Monarcas (Mexico)		R Drama	97	Flat (1.85 : 1)	Limited (English/Spanish)
The Velvet Underground (Apple TV+)		NR Documentary	110	Flat (1.85 : 1)	Select/VOD
Last Man Down (Saban Films)		R Action Thriller	87	Flat (1.85 : 1)	Limited/VOD
Monster Family 2: Nobody's Perfect (Timeless Films)		PG Family Animation Comedy	103	Flat (1.85 : 1)	Limited

10/22/21 (Week 43)

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2020 Week 43 - Box Office: \$9,676,760

2019 Week 43 - Box Office: \$108,459,709; Openings: Countdown (\$8.9M FSS, \$25.6M Total), Black and Blue (\$8.4M FSS, \$22.1M Total)

<p>Dune (Warner Bros.) <i>SCREENING: Director Denis Villeneuve (Arrival, Sicario) said his vision for Dune was Lawrence Of Arabia. The newest screen adaptation of Frank Herbert's best-selling books comes alive in a magnificent spectacle of action, cinematography, soundtrack and story. Already a major box office hit in international markets, domestic business looks to match the earlier success; VIEWING PREFERENCE: Theatrical solid, Older demo staying home. AWARENESS/ INTEREST: Skewing upward two weeks out; CRITICS: Positive</i></p>	UPDATE	PG13 Sci-Fi	155	3D, IMAX 6 Track (Aspect ratio 2.20 : 1), Dolby Vision Todd-AO 35 (anamorphic), VistaVision (visual effects), Atmos, Dolby Surround 7.1, Auro 11.1, Sonics-DDP, SDDS	Wide (4000+) HBOMax
<p>Ron's Gone Wrong (20th Century) <i>SCREENING: Entertaining, colorful with a good message, appeal skews young with parents attending won't be disappointed. Moderately commercial. \$12M-\$15M FSS, \$30M-\$35M Total.</i></p>	UPDATE	PG Animated Comedy	106	Scope (2.35 : 1); Dolby Digital, Dolby Atmos	Wide (3500+) 45 day window
The French Dispatch (Searchlight)		R Comedy Drama Romance	108	Flat (1.85 : 1), 4K, 5.1 Audio	Moderate
The Harder They Fall (Netflix)		R Western	137	Scope (2.39 : 1)	Limited
Warning (Lionsgate Premiere)		R Sci-Fi Thriller	85	Scope (2.35 : 1)	Limited
At the Ready (Gravitas Ventures)		NR Documentary	98	Flat (1.85 : 1)	Limited/VOD
Rhapsody of Love (Quiver Distribution)		NR Romance Comedy	86	Flat (1.85 : 1)	Limited/VOD
Minyan (Strand)		NR Drama	118	Scope (2.35 : 1)	Limited
The Laws of the Universe: The Age of Elohim (Freestyle)		NR Animation	119	Flat (1.85 : 1)	Limited
Becoming Cousteau (Picturehouse)		PG13 Adventure Documentary	93	Flat (1.85 : 1); Dolby Digital	Limited
Learning to Live Together: The Return of Mad Dogs and Englishmen (Abramorama)		NR Documentary	111	Flat (1.85 : 1)	Event Cinema

10/29/21 (Week 44)

2020 Week 44 - Box Office: \$8,763,608

2019 Week 44 - Box Office: \$115,781,272; Openings: Terminator: Dark Fate (\$29M FSS, \$62.3M Total), Arctic Dogs (\$2.9M FSS, \$5.8M Total), Harriet (\$11.7M FSS, \$43.1M Total), Motherless Brooklyn (\$3.5M FSS, \$9.3M Total)

<p>Last Night in Soho (Focus Features) <i>SCREENING: Interest has been positive with young audiences, especially females. The film is stylish, colorful with good performances culminating in an ending with a twist. Business looks strongest in major markets, college areas and specialty cinemas. Moderately commercial overall.</i></p>	UPDATE	R Drama Horror Mystery	116	Scope (2.39 ; 1); Dolby Atmos	Wide
<p>Antlers (Searchlight) In an isolated Oregon town, a middle-school teacher and her sheriff brother are embroiled with her enigmatic student, whose dark secrets lead to terrifying encounters with a legendary ancestral creature who came before them.</p>		R Drama Horror Mystery	99	Flat (1.85 : 1)	Wide
A Mouthful of Air (Sony)		R Drama	NA	NA	Moderate
My Hero Academia: World Heroes' Mission (FUNimation)		Action Animation Sci-Fi	104	Flat (1.85 : 1)	Moderate
The Souvenir Part II (A24)		NR Romance	106	Flat (1.85 : 1)	Limited
40 Love (Gravitas Ventures)		NR Comedy Drama	98	Flat (1.85 : 1)	Limited
Joy Ride (Gravitas Ventures)		NR Documentary	77	Flat (1.85 : 1)	Limited
Cicada (Strand)		NR Drama	96	Flat (1.85 : 1)	Limited

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Keyboard Fantasies: The Beverly Glenn-Copeland Story (Greenwich Entertainment)	NR Documentary	71	Flat (1.85 : 1)	Limited
Violet (Relativity Media)	R Drama	93	Flat (1.85 : 1)	NY/LA PVID 11/9
11/5/21 (Week 45)				
2020 Week 45 - Box Office: \$10,928,565				
2019 Week 45 - Box Office: \$123,141,065; Openings: Doctor Sleep (\$14.1M FSS, \$31.6M Total), Last Christmas (\$11.4M FSS, \$35.2M Total), Midway (\$17.9M FSS, \$56.8M Total), Playing With Fire (\$12.7M FSS, \$44.5M Total)				
Eternals (Disney) The saga of the Eternals, a race of immortal beings who lived on Earth and shaped its history and civilizations.	PG13 Action Adventure Drama Sci-Fi	157	Scope, 3D SDR, Dolby Vision, IMAX 5.0/12.0, Motion, TheatreEars, Dolby Atmos	Wide
Spencer (NEON Rated) During her Christmas holidays with the royal family at the Sandringham estate in Norfolk, England, Diana decides to leave her marriage to Prince Charles.	R Drama	111	Flat (1.66 : 1)	Wide
Clifford The Big Red Dog (Paramount) A young girl's love for a tiny puppy named Clifford makes the dog grow to an enormous size.	PG Family Animation Comedy	96	Flat (1.85 : 1)	Wide on 11/9 Wednesday
UFC 268: Usman vs Covington 2 (Iconic Events)	NR Sports	180	Live Event available on mobile devices, theatrical, UFC App	11/6 (Saturday) Event Cinema
The Beta Test (IFC)	Horror Thriller	93	Flat (1.85 : 1)	Limited
Flee (Neon)	Documentary Animation	83	Flat (1.85 : 1)	Limited
Julia (Sony Pictures Classics)	PG13 Documentary	95	Flat (1.85 : 1)	NY/LA
Hell Hath No Fury (Well Go USA)	R War Action	94	Flat (1.85 : 1)	Limited
Violet (Relativity Media)	R Drama	93	Flat (1.85 : 1)	Expansion
Lantern's Lane (Vertical Entertainment)	NR Horror	95	Flat (1.85 : 1)	Limited/VOD

Studio Release Changes

Title	Locations	New	Former
Vengeance is Mine (Vertical Entertainment) Harry, a broken man struggling to come to terms with the murder of his wife and daughter. When he discovers the whereabouts of the killers he awakens from his grief and filled with vengeance, seeks to destroy those who destroyed his life. Action Thriller.	Limited	10/8/21	NEW
The Secret of Sinchanee (Vertical Entertainment) An industrial tow truck driver suffering from insomnia returns to his childhood home after the untimely death of his father, to discover that a paranormal presence has been living in the house and haunting the sacred land it was built on. Crime Drama.	Limited	10/8/21	NEW
The Outfit (Focus Features) Leonard, an English tailor who used to craft suits on London's world-famous Savile Row. But after a personal tragedy, he's ended up in Chicago, operating a small tailor shop in a rough part of town where he makes beautiful clothes for the only people around who can afford them: a family of vicious gangsters. Crime Drama.	Moderate	2/25/22	NEW
True To The Game 3 (Faith Media Distribution) Quadir, who was thought to be dead, turns out to be Gena's savior. He gives Gena 72 hours to check on her family in Philadelphia, but the feds are closing in. The pair have to escape havoc before they can have a new life together. Romance Thriller.	Moderate	12/3/21	NEW
Memoria (NEON) Jessica (Academy Award winner, Tilda Swinton), an expat in Bogota, who, after hearing a jarring sound at daybreak, begins experiencing a mysterious sensory syndrome while traversing the jungles of Colombia. In her search for the sounds' origins, she encounters both personal and collective ghosts in the surrounding landscapes. Drama. Theatrical release only.	Exclusive (IFC Center)	12/26/21	NEW

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India Sweets and Spices (Bleecker Street) When college freshman Alia returns home for the summer, she discovers secrets and lies in her parents' past that make her question everything she thought she knew about her family. Coming of Age Romantic Comedy. PG13, 101. Theatrical Release Only.	Moderate	11/10/21	NEW
Petite Maman (NEON) Brought by acclaimed filmmaker Celine Sciamma (PORTRAIT OF A LADY ON FIRE). PETITE follows 8-year-old Nelly who has just lost her beloved grandmother and is helping her parents clean out her mother's childhood home. Drama Fantasy.	Limited	Unset	10/15/21
Oppenheimer (Universal) Christopher Nolan will write and direct the film based on the life of J. Robert Oppenheimer, the man credited with developing the atomic bomb during the World War II-era Manhattan Project, based on the book American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer by Kai Bird and late Martin J. Sherwin. To be filmed in IMAX and 2D, this will be a theatrical only release with playtime and box office business determining length of run. Biography Drama History.	Wide	7/21/23	NEW
The Tender Bar (Amazon Studios) J.R., a boy growing up in Long Island who seeks out father figures among the patrons at his uncle Charlie's bar. As his mother struggles to provide her son with opportunities denied to her, and to leave the rundown home of her father, J.R. begins to pursue his romantic and professional dreams. George Clooney-Director.	NY/LA Expand	12/17/21 12/22/21	NEW

MPA Ratings

Title	Rating	Reason
A California Christmas: City Lights (Netflix) Sequel to "A California Christmas", following Callie and Joseph a year after they fell in love, now running a dairy farm and winery. Their romance is threatened when business and family obligations call Joseph back to the city. Documentary.	PG13	Some suggestive material
Clint Eastwood: A Cinematic Legacy (Warner Bros.) Documentary.	PG13	Some strong violent content, language, thematic elements, brief drug material, smoking
Clint Eastwood: A Director's Vision (Warner Bros.) Documentary Short Subject.	PG	Some violent images, language and smoking
Clint Eastwood: A Cinematic Legacy (Warner Bros.) Documentary Short Subject.	PG	Brief violent images, smoking and language
Clint Eastwood: A Cinematic Legacy, Courage Under Fire (Warner Bros.) Documentary Short Subject.	PG	Violence, some language and smoking
Clint Eastwood: A Cinematic Legacy: Fighting for Justice (Warner Bros.) Documentary Short Subject.	PG13	Violence and disturbing images
Clint Eastwood: A Cinematic Legacy, No Holds Barred (Warner Bros.) Documentary Short Subject.	PG13	Some suggestive references
Clint Eastwood: A Cinematic Legacy, Reinventing the Western (Warner Bros.) Documentary Short Subject.	PG13	Some strong violence, and language
Clint Eastwood: A Cinematic Hero, The Heart of a Hero (Warner Bros.) Documentary Short Subject.	PG13	Disturbing images, violence and some language
Clint Eastwood: A Cinematic Hero, Triple Threat (Warner Bros.) Documentary Short Subject.	PG13	Brief drug material
Clint Eastwood: A Cinematic Hero, a Witness to History Documentary Short Subject.	PG13	Some thematic elements
Death of Telemarketer (Sony Pictures Acquisitions) A smooth-talking telemarketer finds himself at the mercy of the man he tried to swindle. Comedy Drama Thriller.	R	Language throughout, some violence and sexual references
Doula (Universal) No synopsis available.	R	Sexual content, drug use, language throughout and brief nudity
Dragon Girl (Xenon Pictures) Nine year old Gina befriends a newborn dragon, together they will turn Christmas upside down and literary put it on fire. Dubbed Live Action Animation.	PG	Some rude humor and thematic elements
The First Wave (NEON Rated) The film follows a hospital in New York City, as it battles the COVID-19 pandemic. Documentary.	R	Some language
Flee (NEON) FLEE tells the extraordinary true story of a man, Amin, on the verge of marriage which compels him to reveal his hidden past for the first time. Subtitled Animated Documentary.	PG13	Thematic content, disturbing images and strong language

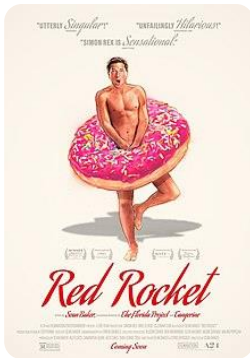
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Heatwave (Paramount) No synopsis available.	R	Some violence and sexuality
A Hero (Amazon Studios) Rahim is in prison because of a debt he was unable to repay. During a two-day leave, he tries to convince his creditor to withdraw his complaint against the payment of part of the sum. But things don't go as planned. Subtitled. Drama Thriller.	PG13	Some thematic elements and language
I Am Here (Blue Fox Entertainment) Ella is not your average 98-year-old. Her magnetic personality makes her past even more surprising. Follow this spirited South African Holocaust survivor as she reveals her astonishing life journey and unwavering appreciation of life. Animated Documentary.	PG13	Holocaust-related thematic content, disturbing images and violence
India Sweets and Spices (Bleecker Street) When college freshman Alia returns home for the summer, she discovers secrets and lies in her parents' past that make her question everything she thought she knew about her family. Comedy.	PG13	Some strong language, sexual material and brief drug references
The Last Son (DECAL) An outlaw attempts to end his evil family line. Action Drama Western.	R	Violence throughout, some sexual content, nudity and language
Laws of the Universe - The Age of Elohim (Freestyle Releasing) 150 million years ago, various aliens were living in harmony under the God of the Earth, Elohim. But the earth is actually in danger because there was a plan to annihilate the earth by Dahar, who was from the dark side of the universe. Subtitled Animation.	PG	Violence and destruction, language and thematic elements
Orphan: First Kill (Paramount) Prequel to the 2009 film Orphan. Horror.	R	Bloody violence, language and brief sexual content
Parallel Mothers (Sony Pictures Classics) Two single women meet in a hospital room where they are both going to give birth. Drama.	R	Some sexuality
Red Notice (Netflix) In the world of international crime, an Interpol agent attempts to hunt down and capture the world's most wanted art thief. Action Comedy Crime.	PG13	Violence and action, some sexual references and strong language
The Rescue (Greenwich Entertainment) A chronicle of the enthralling, against-all-odds story that transfixed the world in 2018: the daring rescue of twelve boys and their coach from deep inside a flooded cave in Northern Thailand. Documentary Drama.	PG	Thematic material involving peril and some language
Swan Song (Apple) A formerly flamboyant hairdresser takes a long walk across a small town to style a dead woman's hair. Drama.	R	Language
The Tender Bar (Amazon Studios) A boy growing up on Long Island seeks out father figures among the patrons at his uncle's bar. Director George Clooney. Drama.	R	Language throughout and some sexual content
True to the Game 3 (Faith Media Distribution) Picks up where True 2 left us. Gena's awakes to find that her mysterious savior is Quadir. Before happily ever after, Gena has 72 hours to go back to Philly to check on Bria and Gah Git and let them know of her plans. Romance Thriller.	R	Violence and pervasive language



SCREENING ROOM



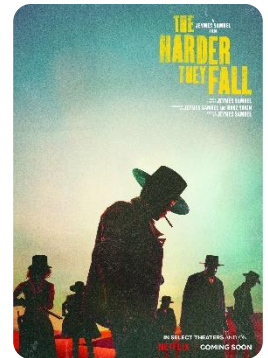
Red Rocket
A24
12/3/21 - Limited
Official Trailer, Poster



Matrix Resurrections
Warner Bros.
12/22/21 - Wide
New Trailer, Poster



Violet
Relativity Media
10/29/21 - NY/LA
Trailer #1, Poster



The Harder They Fall
Netflix
10/22/21 - Limited
Official Trailer, Poster

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Belfast
Focus Features
11/12/21 - Wide
Official Trailer, Poster



**Resident Evil: Welcome to
Raccoon City**
Sony/Screen Gems
11/24/21 - Wide
Official Trailer, Poster



The 355
Universal
1/7/21 - Wide
Official Trailer, Poster

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