



Sunday, October 31, 2021 | No. 192

Film Flashback... Louis B. Mayer Dies on 10/29/1957

Being in the right place at the right time put many of Hollywood's pioneers on the road to success, including MGM's Louis B. Mayer, who died Oct. 29, 1957 at age 73.

In 1923, Mayer was a struggling producer trying to survive as major studios solidified control of the movie business. Mayer's tiny company was based at the Selig Zoo on Mission Road near downtown L.A., where pioneer William Selig kept wild animals for jungle movies. Mayer's production chief was the very young Irving Thalberg, who'd headed production at Universal until falling out with founder Carl Laemmle over not wanting to marry the boss's daughter.

Mayer's movies were being released through Metro Pictures, the large but struggling Hollywood studio owned by New York theatre tycoon Marcus Lowe. To get the steady stream of pictures he needed, Lowe directed his attorney, J. Robert Rubin, to acquire the financially troubled Goldwyn Company, which owned a 35-acre studio in Culver City. Although Goldwyn shared producer Samuel Goldwyn's name, he no longer headed it after endless disputes with his partners.

When Mayer heard about the intended acquisition, he realized that while Lowe had money to compete and would soon own a prime studio facility, he'd have no one able to make all the movies he needed. During months of negotiations between Lowe and Goldwyn, Mayer grew his own studio, stockpiling ideas for future pictures and hiring high profile British writer Elinor Glyn to create original movie material.

After buying Goldwyn, Lowe visited L.A. to see his new studio. Mayer knew Rubin and got him to bring Lowe to Mission Road to meet Mayer & Thalberg, enabling Mayer to plant a seed about his ability to generate all the movies Lowe needed.



1925 Tour of MGM Studios
[Click to Watch](#)

When Lowe returned to New York, he found he'd also acquired two wildly overbudget Goldwyn pictures – the epic BEN HUR, shooting in Italy; and auteur Erich von Stroheim's drama GREED, which ran over seven hours.

Lowe had Mayer come to meet in New York. He bought Mayer's company and put Mayer, Thalberg & Rubin in charge of his new studio. They'd get 20% of the profits to share (with 10% going to Mayer) as long as they produced at least 15 films in the next two years – which they actually did in less than half a year! The deal creating Metro-Goldwyn-Mayer was signed April 10, 1924. On Saturday, April 26, the studio officially opened with Mayer proudly presiding over a day of festivities.

"Well, do anything, if you do something right, we'll use it, and if you do something wrong, we'll fix it, but do something and do it now." - Louis B. Mayer



Hollywood Mogul Louis B. Mayer
[TCM Tribute – Click to Watch](#)

Weekend Box Office Results... 10/29 - 10/31

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					10/15	10/8		
1	Dune (Warner Bros.)	2	4,125	15,530,000	-62	-	3,765	69,401,232
2	Halloween Kills (Universal)	3	3,616	85,000,000	-41	-71	2,351	85,633,610
3	No Time to Die (UA Releasing)	4	3,507	7,818,525	-36	-49	2,229	133,329,260
4	My Hero Academia: World Heroes' Mission (FUNimation)	1	1,600	6,403,286	-	-	4,002	6,403,286
5	Venom: Let There Be Carnage (Sony)	5	3,278	5,750,000	-38	-44	1,754	190,439,000
6	Antlers (Searchlight)	1	2,800	4,160,000	-	-	1,486	4,160,000
7	Last Night in Soho (Focus)	1	3,016	4,160,000	-	-	1,379	4,160,000
8	Ron's Gone Wrong (20 th Century)	2	3,560	3,828,000	-48	-	1,075	12,639,987
9	The Addams Family 2 (UA Releasing)	5	2,757	3,276,353	-27	-36	1,188	52,857,872
10	The French Dispatch (Searchlight)	2	788	2,759,000	105	-	3,501	4,636,210

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DICK WALSH'S Industry Update Weekend Review for 10/29–10/31

The final weekend of October went out without much noise. Neither of the pictures in wide release generated \$5M openings and the Halloween weekend once again failed to show any strength at the box office. Leading the way... because someone had to... was the second weekend of DUNE with \$15.5M, a decline of 62% from last week. HALLOWEEN KILLS took second place with \$8.5M and third went to NO TIME TO DIE with \$7.8M. Specialty distributor Funimation took advantage of weak competition to roll out their latest anime feature MY HERO ACADEMIA: WORLD HEROES' MISSION at 1,600 locations, generating \$6.4M to wind up in a close fourth place to the big releases.



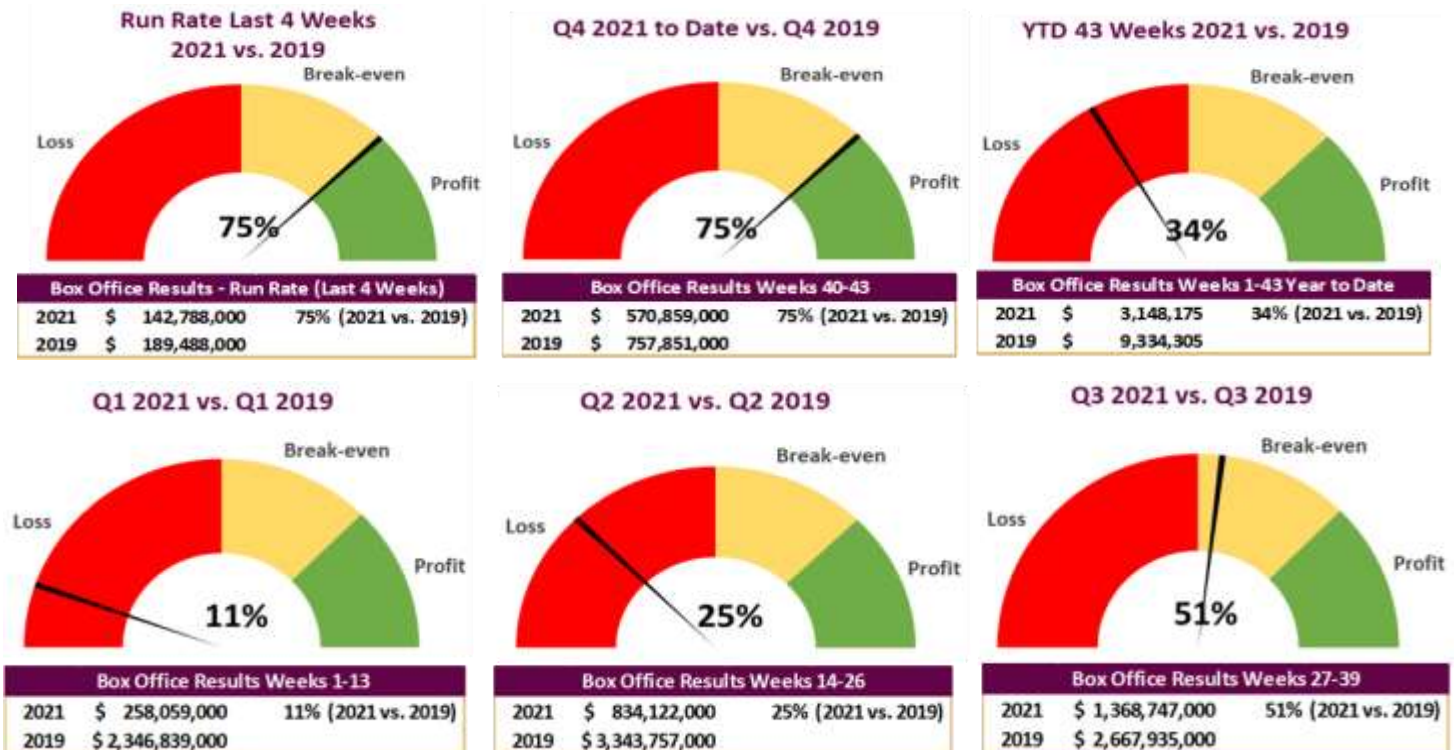
LAST NIGHT IN SOHO could only muster \$4.2M for a sixth place finish. There is some hope left for the picture in that it generated a "92% liked" from people that actually watched the picture. With the weekend being historically slow you have to second guess the release date and wonder how it would have done elsewhere on the calendar. In all likelihood, ANTLERS one and only shot to succeed was probably this weekend and still the horror movie only drew \$4.1M for a dismal 7th place showing on a very slow weekend.

This weekend ended October's run of four consecutive weekends generating at least 70% of the box office compared to 2019's October. The total box office of \$65.6M came up to only 57% of the same weekend in 2019. Looking ahead, exhibitors have high hopes for an immediate bounce back next weekend with the opening of Disney/Marvel's ETERNALS. Judging from the brisk advanced sales, the next Marvel superhero opening should be very strong, and may well vie with SHANG-CHI to become the #1 North American title in 2021.

Where Are We as of 10/28

On Thursday, the industry passed a key milestone by generating a 84% comp when measured against the same week in 2019, lifting the trailing four week number to 76%. This is the highest four week run rate comparison since the pandemic began, raising the possibility that Exhibition could outperform grosses from 2019, at least briefly. Some might even begin to entertain the possibility of a future with profits.

The key metric we will be tracking is the industry's ability to meet or exceed the 75% benchmark comp on a consistent basis. Over the 43 weeks of 2021, Domestic box office only stands at 34% of the first 43 weeks in 2019, making it clear how far we still have to go. For now let's count our blessings after October's strong results moved us a considerable ways down the long road to recovery.



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Click to play our **POPCORN PREVIEW BOXOFFICE BUZZ** look at Focus Features' psychological thriller **LAST NIGHT IN SOHO**, from director Edgar Wright, a young fashion designer mysteriously enters 1960s London, but her dreams of the past splinter into something very dark.



Notable Industry News and Commentary... 10/25 – 10/31



[Imax Delivers Best Quarter of Pandemic Era, Helped by 'Shang-Chi,' 'Black Widow'](#) (Hollywood Reporter)

Last week, IMAX reported strong third quarter earnings, evidence of its position as one of the healthiest exhibitors in the global market. Blockbuster movie releases during the quarter such as **BLACK WIDOW**, **SHANG-CHI AND THE LEGEND OF THE TEN RINGS** and **NO TIME TO DIE** (in select international markets) propelled IMAX to revenues of \$56.6M, narrowing their quarterly loss to \$8.4M. In normal times, a quarter of losses would not be something to cheer about. However, the pandemic has clobbered big exhibition for 18 months, and this

narrow loss for IMAX in Q3 is an achievement, hinting that a return to profitability may be around the corner.

During their earnings call, IMAX CEO Richard Gelfond explained that a key to their current and future success is that "IMAX is in the blockbuster business — and blockbusters will grow their dominance as more mid-tier films move to streaming platforms." Many in the industry will question whether it is a bit premature to conclude that mid-tier films can no longer be successful in theatres. For example, Wes Anderson's **THE FRENCH DISPATCH** is currently lighting up the specialty box office, produced on a budget of \$25M. However, it is certainly true that IMAX's moviegoers are drawn in by blockbusters.

[Comcast Leans Into Strengths, Posting Broadband And Theme Park Gains To Top Wall Street Q3 Expectations and Sony Pictures Entertainment Records \\$288M Q2 Profit; Full-Year Forecast Upped To \\$950M](#) (Deadline)

Universal and Sony also reported their Q3 earnings, with each studio showing positive financial momentum. Universal and Sony have taken different approaches to film releasing during the pandemic, with Universal more active in streaming and Sony doubling down on traditional theatrical releases.

Universal opened its biggest titles day & date in theatres and on Peacock, the in-house streaming service for its parent Comcast NBCUniversal. Box office results have suffered for franchise titles such as **BOSS BABY 2** and **HALLOWEEN KILLS**, with steep declines in their second and subsequent weeks in theatres. The benefit to Peacock is hard to pin down, since Comcast does not report results for individual titles on Peacock. Their lack of reporting detail may indicate a less-than-stellar performance online.



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Sony has followed a traditional course, maintaining a theatrical release for its most important movies. In Q3, the results were lukewarm for mid-tier titles, including-ESCAPE ROOM: TOURNAMENT OF CHAMPIONS and DON'T BREATHE 2. Sony's Q4 outlook is promising, with a \$91M opening of VENOM: LET THERE BE CARNAGE already in the books. After that, buzz is building around the 11/18 debut of GHOSTBUSTERS: AFTERTIME, followed by SPIDER-MAN: NO WAY HOME on 12/16. Like VENOM 2, these titles are theatrical exclusives and are likely to rise to the top of the box office charts.

['Dune: Part 2' Officially Greenlit, Release Date Set for 2023](#) (Variety)

While DUNE has been well received by sci-fi fans and critics, it produced a somewhat middling performance at the box office, with its \$41M opening weekend, a notch lower than earlier October for VENOM: LET THERE BE CARNAGE (\$90M), NO TIME TO DIE (\$55.2M) and HALLOWEEN KILLS (\$49.4M). However, Warner Bros. appears satisfied with the results, perhaps also influenced by activity on HBO Max, where it was also made available to at-home customers.

So much so that WB announced that a DUNE sequel has been greenlit and is now scheduled for an Oct. 20, 2023 release. When it arrives, the sequel will not have to compete with itself on streaming, since next year Warner Bros. will return to releasing its movies with a 45-day exclusive theatrical window. In addition, the studio's agreement with director Denis Villeneuve stipulates that DUNE 2 will open as a theatrical exclusive.



See also: [Dune: What Fans Are Saying About Denis Villeneuve's Latest Sci-Fi Movie](#) (Cinema Blend)

MARTIN GROVE'S *Hollywood Report*

It's always good news when a film generates a sequel, but with DUNE it's better yet because it's also a nail in the coffin of day & date streaming.



With DUNE having overperformed last weekend – \$41M when exhibitors were thinking \$35-37M – and with its global cume now past \$240M, it's not surprising WB & Legendary Ent. will make a second episode. In fact, director Denis Villeneuve (pictured) planned from the start that episode one would only use about half of Frank Herbert's classic 400+ page 1965 sci-fi novel.

The best news within the new deal for DUNE: PART TWO is that this episode won't open with day & date streaming on HBO Max – so when it hits theatres 10/20/23 it won't be competing with itself. That, apparently, was the real price WB had to pay to bring back Villeneuve, who's also a DUNE producer & co-screenwriter.

DUNE 2's message to other filmmakers distressed by the hybrid release strategy Wall Street loves is that if you've got high profile credentials and can deliver the goods, you now can demand and get an exclusive theatrical window for your film. And that should boost ticket sales and put smiles on exhibitors' faces.

* * *

October is now 2021's top grossing month, but if all goes well November will snap up that box office crown.

Going into this weekend, per Comscore, October's ticket sales were just \$11.5M behind July's \$583.8M. Here's a quick look at some of the films that will be driving November:

11/5 - Disney/Marvel's PG-13 ETERNALS is sparking media buzz that it could open to around \$100M. It's average definite interest tracking is 22 points over norm. Top age group: 17-20 (30 points over norm).

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11/12 - Sony/BRON's PG-13 GHOSTBUSTERS: AFTERLIFE has average definite interest tracking scores 7 points over norm. Best demo: +25M (10 points over norm). Top age group: 35-44 (12 points over norm).

11/24 - Disney's PG animated ENCANTO (pictured) should score big with families for Thanksgiving. It's average definite interest tracking four weeks out is 5 points over norm. Top demo: -25F (13 points over norm). Top age group: 21-24 (13 points over norm).



11/24 - Sony/Screen Gems R rated RESIDENT EVIL: WELCOME TO RACOON CITY is strong counter-programming for Thanksgiving. Average definite interest tracking: 10 points over norm. Top demo: -25M (22 points over norm).

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Studio Release Calendar – 11/5-11/25

(Click on titles for more information)

11/5/21 (Week 45)

Prior Year Results

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)

Screening: Very positive. Spectacular and refreshing. New Marvel universe; **Awareness/Interest:** Very high young male/female; **Viewer Preference:** Four quadrant, general audiences; **YouTube Trailer Views:** 77M total views first 24 hours; **Critics:** Very good to excellent. Chloe Zhao's direction outstanding; **Comps:** Venom \$90M FSS, \$170.7M Total, Shang Chi \$75M FSS, \$218.5M Total; **Projections:** Currently \$90M-\$100M FSS, \$275M-\$300M Total. **ADVANCE SALES NOW SHOWING 75-100% PANDEMIC RECORD PACE OVER SHANG CHI.**

UPDATE

Spencer (NEON)

During her Christmas holidays with the royal family at the Sandringham estate in Norfolk, England, Diana decides to leave her marriage to Prince Charles.

UPDATE

The French Dispatch (Searchlight)

Red Notice (Netflix)

UFC 268: Usman vs Covington 2 (Iconic Events)

Dangerous (Lionsgate)

Love it Was Not (Greenwich Entertainment)

PG-13 Action Adventure Drama Sci-Fi	157	Scope (2.39 : 1); 3D SDR, Dolby Vision, IMAX 5.0/12.0 (IMAX certified cameras and expanded aspect ratio), Motion, TheatreEars, Dolby Atmos	Wide (4,000+) 45 Day Window
R Drama	111	Flat (1.66 : 1)	Wide (1,500+)
R Romance Comedy	93	Flat (1.85 : 1)	Expansion (1,200+)
PG-13 Action Crime Comedy	115	Scope (2.39 : 1)	Moderate
NR Sports	180	Live Event available on mobile devices, theatrical, UFC App	11/6 (Sat.) Event Cinema
R Action Thriller	99	Flat (1.85 : 1)	Limited/VOD
NR Drama	84	Flat (1.85 : 1)	Limited TVOD 12/3

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The Beta Test (IFC)	NR Horror Thriller	93	Flat (1.85 : 1)	Limited
Christmas vs The Walters (Independent)	PG-13 Comedy	101	Flat (1.85 : 1)	Limited TVOD 11/26
Mark, Mary & Some Other People (Vertical Entertainment)	NR Romantic Comedy	89	Flat (1.85 : 1)	Limited
Anonymous Animals (Gravitas Ventures)	NR Drama	64	Flat (1.85 : 1)	Limited
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
Love is Love is Love (Greenwich Entertainment)	NR Drama	91	Flat (1.85 : 1)	NY/LA VOD on 12/14
Lantern's Lane (Vertical Entertainment)	NR Horror	95	Flat (1.85 : 1)	Limited/VOD

11/12/21 (Week 46)

Prior Year Results

2020 Week 46 - Box Office: \$10,628,287

2019 Week 46 - Box Office: \$109,055,601; Openings: Ford v. Ferrari (\$31.5M FSS, \$117.6M Total), Charlie's Angels (\$8.4M FSS, \$17.8M Total), The Good Liar (\$5.6M FSS, \$17.2M Total)

Clifford the Big Red Dog (Paramount) <i>Screening: Cute, predictable, entertaining especially for families and very young; Awareness/Interest: Good awareness, interest surpassing Paw Patrol; Viewer Preference: General audiences. Based on best-selling book; YouTube Trailer Views: 1.7 million; Comps: Paw Patrol, \$40.2M, Addams Family, \$42.3M</i>	PG Family Animation Comedy	96	Flat (1.85 : 1), 5.1, 7.1 Audio	Wide 11/10 (Weds.) D/D Paramount+
Belfast (Focus)	PG-13 Drama	97	Flat (1.85 : 1)	Wide
Red Notice (Netflix)	PG-13 Action Crime Comedy	115	Scope (2.39 : 1)	Expansion/SVOD
The Accursed (Gravitas Ventures)	NR Horror	85	Flat (1.85 : 1)	Limited
Julia (Sony Pictures Classics)	PG-13 Documentary	95	Flat (1.85 : 1)	NY/LA
Passing (Netflix)	PG-13 Drama	98	Aspect Ratio 1.33 : 1	Select SVOD on 10/10
Soulmates (Vertical Entertainment)	NR Romantic Comedy	92	Flat (1.85 : 1)	Limited
Hive (Kino Lorber)	NR Drama	84	Flat (1.85 : 1)	Limited

11/19/21 (Week 47)

Prior Year Results


2020 Week 47 - Box Office: \$5,454,664

2019 Week 47 - Box Office: \$206,037,027; Openings: Frozen II (\$130.3M FSS, \$477.4M Total), A Beautiful Day in the Neighborhood (\$13.3M FSS, \$61.7M Total), 21 Bridges (\$9.3M FSS, \$28.5M Total)

Ghostbusters: Afterlife (Sony) <i>Screening: Good to very good, entertaining, heartwarming, very commercial; Awareness/Interest: Skews young adult male; Viewer Preference: Rising interest and awareness. Theatrical viewing preferred; YouTube Trailer Views: 5M-6M estimated Critics: Positive for legacy of Ghostbusters and introducing something new, exciting; Comps: Free Guy, 4,165 locations, \$28M FSS, \$121M total, Bumblebee, 3,550 locations, \$22M FSS, \$153M Total (adjusted for inflation), Ready Player One \$42M FSS, \$138M Total (Adj. for inflation.)</i>	PG-13 Comedy Fantasy	124	Scope (2.40 : 1), IMAX, Dolby Atmos, DTS:X, Dolby Vision, ICE, Screen X, D-Box	Wide
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King Richard (Warner Bros.) <i>Screening: Early screenings well received. Will Smith often mentioned for Best Actor; Awareness/Interest: Increasing incrementally, male/female near even in interest; Viewer Preference: Skewing more toward theatrical than home YouTube Trailer Views: 15M-20M+ estimated; Critics: Will Smith once again shines in the starring crowd pleasing role; Comps: Ali (12/28/01) \$15M FSS, \$58M Total (\$94M adj. for inflation, The Pursuit of Happyness \$26M FSS, \$163M total (\$223 adj. for inflation)</i>		PG-13 Biography Drama	138	Scope (2.39 : 1), Dolby Digital	Wide
The Power of the Dog (Netflix)		R Drama	125	Flat (1.85 : 1)	Limited
The Feast (IFC)					Limited
Black Friday (Screen Media)		NR Horror	84	Flat (1.85 : 1)	Limited
Kurt Vonnegut: Unstuck in Time (IFC)					Limited
Alpha Rift (Vertical Entertainment)		PG-13 Sci Fi	95	Flat (1.85 : 1)	Limited
The Youngest Evangelist (Atlas Distribution)		PG-13 Drama	138	Flat (1.85 : 1)	Limited
C'mon C'mon (A24)		R Drama	108	Flat (1.85 : 1)	Limited
Wheel of Fortune and Fantasy (Film Movement)		NR Drama	121	Flat (1.85 : 1)	Limited/Virtual VOD 1/11/22
Tick, Tick....BOOM! (Netflix) <i>Screening: Enjoyable Lin Manuel Miranda musical with great performance by Andrew Garfield. Lively musical score.</i>		PG-13 Musical	115	Scope (2.39 :1), Atmos, Dolby Digital	Limited/TVOD
The Mitchell's vs The Machines (Iconic Releasing/Netflix)		PG Sci Fi Comedy	114	Flat (1.85 : 1)	11/20-21 Theatrical/Netflix

Studio Release Changes

Title	Locations	New	Former
Swan Song (Apple) In the near future, Cameron Turner is diagnosed with a terminal illness. Presented with an experimental solution to shield his wife and son from grief, he grapples with altering their fate in this exploration of love, loss, and sacrifice Glenn Close, Mahershala Ali. Sci-Fi Drama.	Limited	12/17/21	NEW
Unwelcome (Well Go USA) Londoners Maya and Jamie who escape their urban nightmare to the tranquility of rural Ireland only to discover malevolent, murderous goblins lurking in the gnarled, ancient wood at the foot of their new garden. British Horror.	Limited	3/17/22	NEW
Hive (Kino Lorber) Fahrije's husband has been missing since the war in Kosovo. She sets up her own small business to provide for her kids, but as she fights against a patriarchal society that does not support her, she faces a crucial decision. Drama. (Albania).	Limited	11/12/21	11/5/21
Wheel of Fortune and Fantasy (Film Movement) (偶然と想像, Gūzen to Sōzō, "Coincidence and Imagination") is a 2021 Japanese anthology romantic drama written and directed by Ryusuke Hamaguchi. Drama Romance.	Limited	11/19/21	NEW
The King's Daughter (Gravitas Ventures) <i>Previously titled The Moon and the Sun.</i> King Louis XIV's (Brosnan) quest for immortality leads him to capture and steal a mermaid's life force, a move that is further complicated by his illegitimate daughter's discovery of the creature. Action Adventure Family.	1,000	1/21/22	NEW
Mothering Sunday (Sony Pictures Classics) On a warm spring day in 1924, house maid and founding Jane Fairchild (Odessa Young) finds herself alone on Mother's Day. Her employers, Mr. and Mrs. Niven (Colin Firth and Olivia Colman), are out and she has the rare chance to spend quality time with her secret lover. Romantic Drama.	Limited NY/LA	2/25/22	NEW
The Northman (Focus Features) From acclaimed director Robert Eggers The Northman is an epic revenge thriller, that explores how far a Viking prince will go to seek justice for his murdered father. Action Adventure Drama.	Wide	4/22/22	4/8/22
Christmas With The Chosen: The Messengers (Fathom Events) Faith based title shows the birth of Christ through the eyes of Mary and Joseph.	Wide (1,000-2,000)	12/1/21-12/2/21	NEW
Love it Was Not (Greenwich Entertainment) The tragic love story of a young Jewish prisoner in Auschwitz and an Austrian SS officer. Documentary History War.	Limited	11/5/21	11/12/21
65 (Sony) An astronaut crash lands on a planet, but he's not alone. Sci-Fi Thriller.	Wide	4/29/22	5/13/22 Limited

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MPA Ratings

Title	Rating	Reason
Christmas Takes Flight (Paramount) When a handsome but frugal CEO takes over a family-owned regional airline and plans to cut their annual Christmas charity event, the original owner's daughter, who is a pilot for the airline, rallies the community to save the event, and finds unexpected love in the process.	G	
Deadlock (Saban Films) Action thriller film directed by Jared Cohn and starring Patrick Muldoon and Bruce Willis.	R	Violence, language throughout and some drug use
Deep Water (20th Century) A married couple who have fallen out of love with each other begin playing deadly mind games against one another that begin seeing those around them dying. Erotic psychological thriller film directed by Adrian Lyne.	R	Sexual content, nudity, language and some violence
The Devil You Know (Lionsgate) The story follows Marcus Cowans (Omar Epps), who after a lifetime of trouble, finally has the chance to turn things around with the love and support of his family.	R	Language throughout, some violence and sexual references
Green Lantern: Beware My Power (WB Home Entertainment)	PG-13	Some strong violence, bloody images, partial nudity
Munich: The Edge of War (Netflix) In Autumn 1938, a British civil servant and a German diplomat cross paths in Munich and conspire to prevent war in Europe. Based on Robert Harris' book. Limited theatrical 1/22/22.	PG-13	Some strong language, thematic elements, smoking and brief violence
Off the Rails (Screen Media) Now in their 50s, four friends re-create an inter-rail journey across Europe, but this time 18-year-old Maddie is taking her mother's place, fulfilling her dying wish. Comedy Drama.	R	Some language
Slayers (Avenue Entertainment) A group of superstar influencers are drawn to a reclusive billionaire's mansion only to find themselves trapped in the lair of an evil vampire. The only way out is to be saved by a famous online gamer and an old school vampire hunter. Horror Comedy.	R	Bloody violence, and language throughout
WarHunt (Lionsgate/Saban Films) A squad of elite American soldiers, trapped behind enemy lines during World War II, face a threat even greater than the Nazis - the witches of the Black Forest.	R	Violent content, language and some sexual references
Who We Are (Sony Pictures Classics) A Chronicle of Racism in America, directed by Emily Kunstler & Sarah Kunstler and written by Jeffery Robinson. The movie won the Documentary Spotlight Audience Award at SXSW this year. Documentary.	PG-13	Thematic content, disturbing images, violence and strong language - all involving racism



SCREENING ROOM



[Ghostbusters Afterlife](#)

(Sony/Columbia)

11/19/21 - Wide

Trailer #3, Poster

25M-30M YouTube views as of 10/30



[The Black Phone](#)

(Universal)

2/4/22 - Wide

Official Trailer

18M-20M YouTube views as of 10/30



[Lightyear](#)

(Disney/Pixar)

6/17/22 - Wide

Teaser Trailer

83M YouTube views as of 10/30

(YouTube trailer views provide approximate views, and not the total views from all sources).

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