



Sunday, November 7, 2021 | No. 193

Film Flashback... Dino De Laurentiis Dies on 11/10/2010

In an industry where anyone can claim to be an independent producer, Dino De Laurentiis was the real thing.

Unlike so many others who spent decades seeking an Oscar, De Laurentiis, who died Nov. 10, 2010 at 91, didn't take long to win. In 1957 he received the Best Foreign Language Film Oscar for producing (with Carlo Ponti) Federico Fellini's LA STRADA. De Laurentiis, who'd only started making movies in post-war Italy in 1946, won again in '57 for Fellini's NIGHTS OF CABIRIA.

Over the course of his long career, he produced or co-produced over 500 films – with 38 of them earning Oscar nominations. By the 1960's, he'd gone from making Italian art house movies to producing mainstream Hollywood-type films in Italy. That led to opening his own studio, Dinocittà – or DinoCity – in 1964 in Rome, where Cinecittà

Studios had been Italy's famous dream factory since 1937.

Among his international productions before moving to America in 1976, where 10 years later he became a U.S. citizen, were: the 1966 James Bond spoof KISS THE GIRLS AND MAKE THEM DIE, the 1968 sci-fi comic book fantasy BARBARELLA with Jane Fonda & 1972's GODFATHER-style crime drama THE VALACHI PAPERS, from DR. NO director Terence Young with Charles Bronson. 1976's KING KONG remake with Jeff Bridges & the 1979 disaster epic HURRICANE with Mia Farrow. Other high-profile titles followed, including 1980's FLASH GORDON remake for Universal & 1983's horror film based on Stephen King's THE DEAD ZONE for Paramount.

De Laurentiis went on to produce the first Hannibal Lecter thriller MANHUNTER, released in 1986 through his own De Laurentiis Entertainment Group. He didn't make its sequel, THE SILENCE OF THE LAMBS, which won the best picture Oscar in 1992, but he did produce two other sequels – HANNIBAL in 2001 & 2002's RED DRAGON – as well as the 2007 prequel HANNIBAL RISING.

Of course, not every De Laurentiis film worked. One that he executive produced that fizzled badly at the time was David Lynch's DUNE in 1984. Made for a then costly \$40 million, it grossed only about \$31 million worldwide – and was, happily, forgotten until just recently when the success of Denis Villeneuve's DUNE suddenly reminded us of the original.



“His name is Dino De Laurentiis, his legend lives as Film’s Most Influential Independent Producer...” [Click to Play](#)



In 1957, LA STRADA was the Inaugural Winner of the Oscar for Best Foreign Language Film – [Click to Play](#)

just recently when the success of Denis Villeneuve's DUNE suddenly reminded us of the original.

Weekend Box Office Results... 11/5 – 11/7

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					10/15	10/8		
1	Eternals (Disney)	1	4,090	71,000,000	-	-	17,359	71,000,000
2	Dune (Warner Bros.)	3	3,546	7,620,000	-51	-62	2,149	83,946,162
3	No Time to Die (UA Releasing)	5	3,007	6,180,899	-20	-37	2,056	143,152,307
4	Venom: Let There Be Carnage (Sony)	6	2,640	4,465,000	-22	-38	1,690	197,007,635
5	Ron's Gone Wrong (20 th Century)	3	2,650	3,600,000	-4	-49	1,358	17,568,201
6	The French Dispatch (Searchlight)	3	1,205	2,600,000	0	93	2,158	8,473,181
7	Halloween Kills (Universal)	4	3,098	2,350,000	-73	-40	759	89,715,075
8	Spencer (Neon)	1	996	2,149,329	-	-	2,158	2,149,329
9	Antlers (Searchlight)	2	2,800	2,000,000	-53	-	714	7,603,946
10	Last Night in Soho (Focus)	2	3,016	1,800,000	-57	-	597	7,638,635

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

DICK WALSH'S Industry Update Weekend Review for 11/5-11/7

ETERNALS dominated the weekend with a \$71M opening, a solid result for the pandemic era. However, some pundits are saying that this performance is a disappointment, coming in at the lower end of pre-opening expectations that had run to \$85M or higher. Two factors seemed to held back the gross. First, ETERNALS is the worst reviewed Marvel film of all time, sporting a "47% Fresh" score on Rotten Tomatoes. Second, and perhaps more important, it is the fourth Marvel movie to open in the last four months, coming on the heels of BLACK WIDOW (7/9), SHANG-CHI AND THE LEGEND OF THE TEN RINGS (9/3) and VENOM: LET THERE BE CARNAGE (10/1). This aggressive, one-a-month release pattern may have left Marvel fans a bit exhausted with the genre. Coupled with the poor reviews, ETERNALS may have been viewed as "one you could afford to miss".

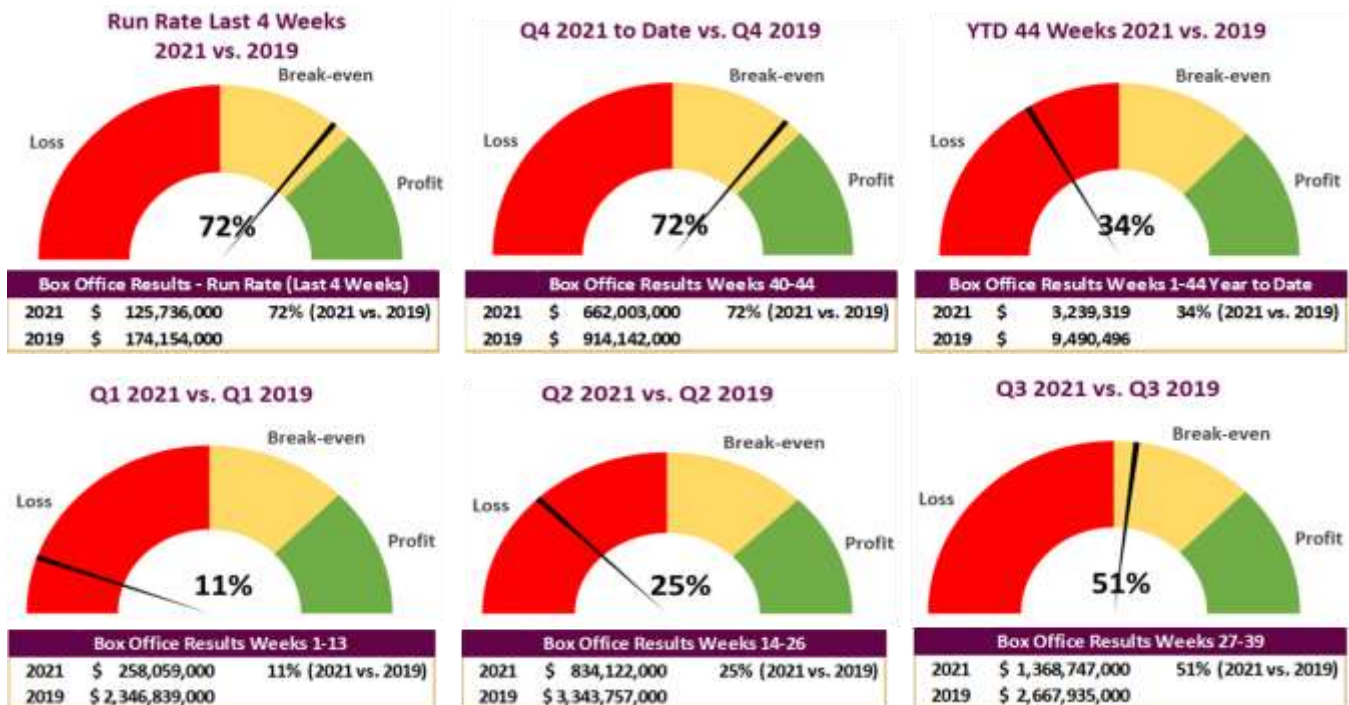


With little help from other titles, the three-day gross for all films in release was \$110.5M, 90% of the same weekend in 2019. SPENCER was the other new movie that opened wide (more than 1000 locations), and it only mustered \$2.1M for a weak eighth place finish. DUNE continued to turn out audiences, coming in second place with \$7.6M in its third weekend. NO TIME TO DIE came in third with \$6.2M in its fifth week in theatres, a drop of only 22% compared with its results from last weekend.

Looking forward, this weekend's 90% comparison with the same film week from 2019 may be the highest we see through the rest of the year. The combination of a weaker slate of holiday movies this year and very high comps from 2019 (FROZEN 2, KNIVES OUT, JUMANJI 2 and STAR WARS EPISODE IX) will make 2019's Thanksgiving and Christmas very difficult competition. The new movies opening next week - CLIFFORD THE BIG RED DOG and BELFAST - are not expected to generate much business.

Where Are We as of 11/4

Last week's comp with 2019 came in at 58%. This was the first week with a sub 70% comparison since September. The fourth quarter of 2021 to-date sits at 72% of the same weeks during 2019. After hitting our target of a four week run rate of 75% one week ago, we slipped back this week to 72%. The ETERNALS opening this week will move that comparison number up again when we report it next week. This will likely be the last time this year that we hit a four week run rate comparison of 75%. The year-to-date performance through the first 44 weeks of 2021 now rests at 34% when measured against those same weeks in 2019.



Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ look at Disney/Marvel's ETERNALS from Chloe Zhao, Oscar winning director of NOMADLAND.



Click to play our POPCORN PREVIEWS BOX OFFICE BUZZ... looking at some of those marvelous Marvel movie moments we've been missing at the box office for too many months. In Part 1 of our four-part series recalling two dozen Marvel memories, we start with a look at 2012's THE AVENGERS.

Notable Industry News and Commentary... 11/1 – 11/7

[Theater Owner Marcus Corp. Back In The Black For First Time Since Covid On “Higher-Performing New Films” As Exhibition Rallies](#) (Deadline)

A spate of encouraging earnings reports from the nation's largest exhibitors point to an overall healing of the sector. For Marcus Corporation, which operates the fourth largest exhibition circuit in the U.S., Q3 was the first profitable quarter since the onset of the pandemic. Total revenue for the quarter was \$145.9M, on which they were able to eke out a small profit of \$1.76M. CEO Rolando Rodriguez indicated that one important factor contributing to this success has been the growing percentage of the population that has been vaccinated, leading to a lift in consumer confidence in moviegoing. However, the most important influence has been the number and quality of new movies, particularly titles which studios give to theatres exclusively. Rodriguez mentioned BLACK WIDOW, SHANG-CHI AND THE LEGEND OF THE TEN RINGS, JUNGLE CRUISE and FREE GUY as being top performing titles at his Marcus Theatres during Q3.



And Q4 is off to a bright start, with the month of October coming in at \$637M, representing the highest U.S. box office in the pandemic era. Theatres are also encouraged by a steady flow of major new releases in November and December that will launch with exclusive theatrical runs. These include ETERNALS, GHOSTBUSTERS: AFTERLIFE, WEST SIDE STORY and SPIDER-MAN: NO WAY HOME.

See Also: [Imax Aims to Get Back in the Black](#) (Hollywood Reporter)

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

[Art Houses Want Audiences Back. Can a MoviePass-Style Program Help?](#) (New York Times)

Over decades, art house theatres have forged a creative niche inside the broader market of motion picture exhibition. In most cases, art houses set themselves apart based on their innovative programming and more direct and personal connection with movie lovers from their surrounding communities.

The pandemic has bludgeoned art houses in equal measure with the national chains, forcing theatre owners to come up with creative solutions to generate revenue and maintain their relationships with loyal customers. In some cases, that has led to introducing options for watching movies online. A handful of art houses in New York City are partnering with the global streaming service MUBI to offer Mubi Go, a service that combines at-home, online access to a curated catalog of hundreds of independent films as well as one ticket per week to watch a movie at any participating theatres, including Film Forum, Film at Lincoln Center, IFC Center, Brooklyn Academy of Music, Nitehawk Cinema, and Paris Theater.



The Nitehawk Cinema in Brooklyn is a participating location for the Mubi Go service

Think of it as a Netflix/MoviePass bundle, centered on independent film and New York art houses. Mubi is planning to partner with theatres in other urban markets, adding Los Angeles sometime next year.

This is an interesting case of streamers and exhibitors partnering to create a hybrid solution that encourages movie viewing at home and in theatres, as part of a single bundle. If the model shows success, it may give life to more partnerships between studios, streamers, and exhibitors to benefit consumers.

[Netflix's Gaming Service Now Available in the US](#) (IGN)

Earlier this week, Netflix stated that it now offers its new gaming service in over 190 countries, including the U.S. and Canada. For the time being, Netflix games are only available on Android smartphones and tablets, though IOS versions will also roll out over the next several months. At this time, Netflix offers only a limited number of games played using touch controls on the mobile device. Gaming controllers are not yet supported, further limiting the variety of games and gaming experiences. Any user with a valid Netflix subscription can play without additional charge and there are advertisements or additional costs for in-app purchases. Last July, Netflix announced its intention to enter the online gaming market, starting with games for mobile devices.



Netflix Games are available on Android Smartphones and Tablets, with additional support for Apple/iOS coming soon

After experiencing rapid growth during the early months of COVID, Netflix has recently struggled with a marked slowdown adding new subscribers, especially in its home U.S. market. Analysts have concluded that the streaming giant may have exhausted its potential to continue growth in its subscriber count based on movie and series programming, and may need to look to new service offerings such as gaming in order to lure new subscribers.

See also: [Cinemark Courts Gamers, Wrestling Fans; Sees Sales Surge, Market Share Rise Amid Box Office Recovery](#) (Deadline)

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

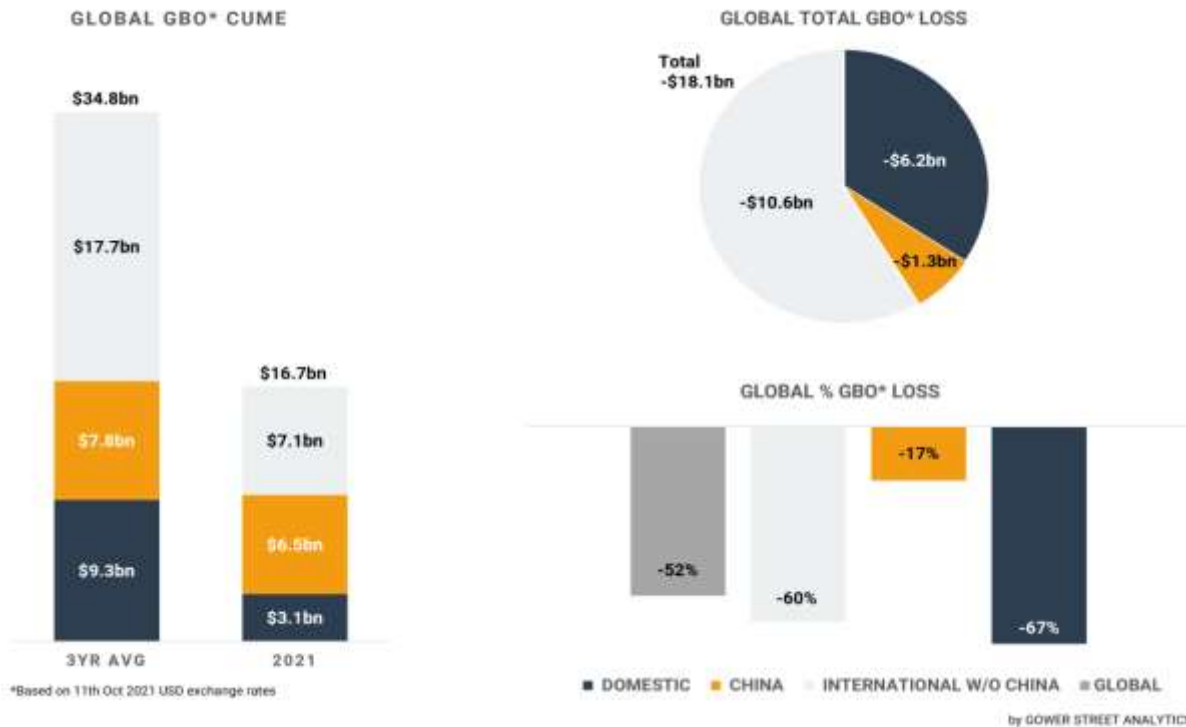
GOWER STREET'S *Box Office Outlook*

October Booster - Global Box Office Crosses \$3B for the First Time During the Pandemic

The global theatrical world has reached a new height of recovery in October. It delivered a monthly box office of \$3.1 billion, by far the highest result since January 2020! From the 20 months in-between only three were able to slightly cross the \$2 billion mark. In contrast to the prior record month of February this year, when China lifted the global number to \$2.3 billion virtually on its own, this time it was a global effort!

A constant flow of attractive content was producing pandemic-era best performances in a myriad of countries around the world. 29 of the 30 territories tracked in our global State of The Market report reached the basic Stage 3 target, or higher, on Gower Street's 5-Stage Blueprint To Recovery at least once during October. Nearly half of them (13) held above that level in all four full play-weeks. This displays a growing stability of the recovery.

Multiple countries were also overtaking targets for the first time. South Africa finally hit Stage 3, Portugal Stage 4, the UK and Germany took Stage 4 and Stage 5 in one go, while Austria reached Stage 5. Others repeated prior peaks with China, Russia, Netherlands and Argentina all returning to Stage 5 within the month. Numerous others recorded highest grossing weeks since the pandemic began, including Italy, Brazil, Turkey, Chile, Ecuador and Peru.



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.

According to Gower Street's latest monthly Global Box Office Tracker, as of October 31, the global box office stood at \$16.7 billion in 2021. This is tracking -\$18.1 billion behind an average of 2017-2019, a drop of -52%. Nevertheless, it's already 39% above the year-end result for 2020.

The biggest part of the global box office growth in October was delivered across the International market (excluding China) with \$1.3 billion bringing the cume to \$7.1 billion by the end of the month. It's beating its previous pandemic-era high, recorded in August, of \$1.1 billion.

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

EMEA continues to be the highest performing International Region for the fourth month in a row, generating 66% of the international box office in October. This is a significant uplift from the 53% it represented as an average in the three pre-pandemic years for the same holiday-supported period.

A quarter of the EMEA result in October came from UK/Ireland (three-year average 18%), which had a particular strong month. Its \$205 million monthly result outperformed the three-year average for the first time by +28%! The main driver of this exceptional result is of course NO TIME TO DIE. It contributed over half of the market's monthly box office with \$116 million. Its current total of \$120 million already makes it #6 in the territory's all-time rankings. However, two more releases had stand out returns in UK/Ireland with more than \$15 million within October: VENOM: LET THERE BE CARNAGE with \$20.3 million and DUNE with \$18.2 million.

The same trio led Germany to a \$114 million pandemic best month that was nearly on par with its three-year average (-2%). As in UK/Ireland, NO TIME TO DIE accounted for over half the month's market total with \$59 million. It was followed by DUNE's strong holdover result of \$8.2 million within October and the VENOM sequel with \$7.4 million.

The October results for Germany and UK/Ireland are a remarkable step forward in their recovery process, representing over a third of their current year-to-date totals (UK/IRE 36%, GER 35%). Both territories were able to cut their 2021 cume percentage losses against their three-year average by around 10% from -74% at the end of September to -65% for Germany and -64% for UK/Ireland.

On the other side of the Atlantic the Domestic market also recorded the biggest box office results since February 2020 with \$637 million topping the July result of \$583 million! Not as skewed towards the success of one release as in UK/Ireland and Germany, the Domestic market saw two titles cross \$100 million: VENOM: LET THERE BE CARNAGE (\$190m) and NO TIME TO DIE (\$133m). Two more did \$50 million within the month: HALLOWEEN KILLS (\$86m) and DUNE (\$69m). These two even achieved these numbers despite being available day-and-date to subscribers of Peacock (for HALLOWEEN KILLS) and HBO MAX (DUNE) at no extra cost, a strong statement for the demand of the theatrical experience!

Also encouraging are the global results for the October releases. NO TIME TO DIE stands at \$610 million now, it's the second best (after F9, \$721m) performing non-Chinese title since December 2019. VENOM: LET THERE BE CARNAGE has crossed \$400 million globally and now ranks at #5 of the most successful US-studio releases of the pandemic, just after SHANG-CHI AND THE LEGEND OF THE TEN RINGS (\$427m). DUNE has grossed \$303 million at this point and is now director Denis Villeneuve's biggest global hit, having overtaken BLADE RUNNER 2049 (\$259m).

In China, THE BATTLE OF LAKE CHANGJIN is illustrating the country's extraordinary post-pandemic market capacity. Opened for the October Golden week holiday - historically the second most lucrative frame after Chinese New Year - the release had grossed \$847 million at the end of the month. It's now ranked as China's second biggest film of all-time just after the 2017 local release WOLF WARRIOR 2. It's also already the highest grossing global title since STAR WARS: EPISODE IX – THE RISE OF SKYWALKER in December 2019.

Combined with October's #2 title MY COUNTRY, MY PARENTS (\$225m so far) the holiday openers finally put Chinese box office back on the upswing after a concerning four months. October was China's second-best month of the pandemic with a box office of \$1.2 billion. This is just beaten by the country's \$1.9 billion in February this year – the highest grossing month of all time in China. October outperformed the month's three-year average by +36%! At the end of the month China has achieved a total of \$6.5 billion for 2021, tracking -17% behind the three-year average, a total of \$1.3 billion.

Beside of the constant flow of major releases that help to keep the momentum going and stabilizes the markets, the essential base for the continuing recovery is a stable high percentage of market share by open cinemas worldwide. In the Oct. 18 play-week it hit a global pandemic era high of 90%. How fragile this base can be was illustrated over the final weekend of the month with the two strongest and most stable markets of a volatile 2021 both suffering cinema closures to different degrees. China had limited shutdowns across over a dozen provinces following COVID increases. The closures represented approximately 13% of physical Chinese screens but only about 3% of available market share (as measured at pre-pandemic levels). More severe was the drop in Russia to just 37% of cinemas open by market share down from 87% at the beginning of the month. In Russia COVID cases and deaths have been rising rapidly since mid-September to record levels and led to a national non-working week from Oct. 30 to Nov. 7 to get people vaccinated and slow down the spread of the virus.

Nevertheless, October still closed high with 88% of global cinemas open by market share. Moreover, the October box office was globally just -8% behind the average of the three pre-pandemic years (2017-2019) for the month. No previous month in the pandemic has performed better than -40% behind the three-year average! October clearly showed that people are still hungry to go to the movies all around the world!

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

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

MARTIN GROVE'S *Hollywood Report*

Great movie marketing ideas typically come from distributors, but AMC just scored an exhibition touchdown with plans for retail sales of its signature popcorn.

It's the type of brilliant marketing idea that leaves you wondering why someone didn't think of it sooner. When the first "AMC Theatres Perfectly Popcorn" sales start next year in U.S. malls, consumers will likely want to try it. They've enjoyed it in theatres for years and snacking on it at home should put them in a moviegoing mood.

Credit AMC and its CEO Adam Aron with understanding how closely fresh hot buttered popcorn is tied to the moviegoing experience. Audiences also enjoy candy, soda & concession stand foods, but they can buy the exact same items in stores. But popcorn sold in bags at supermarkets or for microwaving at home isn't the same as what's popped in cinemas.



The fresh popcorn aroma that hits you entering a theatre lobby is part of what makes moviegoing special. Families devour tubs of popcorn while sharing the fun of seeing movies on the big screen. Being able to enjoy the same tasty stuff at home should make popcorn retailing a tasty new revenue stream for AMC.

* * *

As ETERNALS gives November's box office a supercharged start, it hammers home how Marvel movies have fueled exhibition's pandemic recovery.

Looking at the six months from July through December, Marvel's clearly the dominant force at the global box office. BLACK WIDOW opened 7/9 via Disney to \$80.4M, breathing new life into summer ticket sales despite playing day & date on Disney+. Cumes: \$183.7M/dom + \$196M/int = \$379.6M/ww.

August had no Marvel opening -- but Disney/20th's FREE GUY did the month's heavy lifting for exhibitors with \$121.5M/dom + \$209.6M/int = \$331.1M/ww.

September brought Marvel's SHANG-CHI AND THE LEGEND OF THE TEN RINGS for Labor Day (9/3) with \$75.4M (3 days). Cumes: \$223.4M/dom + \$204.1M/int = \$427.5M/ww.

October also got off on the right foot thanks to Marvel. VENOM: LET THERE BE CARNAGE debuted 10/1 to \$90M via Sony. Cumes: \$197M/dom + \$227.6M/int = \$424.6M/ww.

November's already in great shape with Marvel's ETERNALS opening via Disney to \$71M/dom (despite bad reviews) + \$90.7M/int = \$161.7M/ww.

December's top hit, per Hollywood Handicappers, is expected to be Marvel's SPIDER-MAN: NO WAY HOME (pictured), opening 12/17 via Sony.

The advertisement features a background image of a child holding an adult's hand in a cinema lobby. The text reads: "We Believe Every Cinema Experience Should Feel Like Your First." Below this is the Screenvision Media logo and website: "screenvisionmedia.com". At the bottom, it lists services: "CINEMA ADVERTISING SOLUTIONS · INNOVATIVE PRESHOW · DIGITAL INSTALLATION FLEXIBILITY · LOBBY SCREENS · LOBBY PROMOTIONS · COMPLETE TURNKEY EXECUTION" and provides contact information: "Contact us today to learn more: David Ostrander | (212) 497-0490 | dostrander@screenvisionmedia.com".

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

Studio Release Calendar – 11/12-11/25

(Click on titles for more information)

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: 1.7M 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 (3,400) D/D Paramount+
Belfast (Focus)	PG-13 Drama	97	Flat (1.85: 1)	Moderate (600)
Tick, Tick... BOOM! (Netflix) <i>Screening: Enjoyable Lin Manuel Miranda musical with a great Andrew Garfield performance. Lively musical score and performances.</i>	PG-13 Musical	115	Scope (2.39 :1), Atmos, Dolby Digital	Limited 11/12 Netflix 11/19
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
What Do We See When We Look At The Open Sky (MUBI) <i>Original title: Ras vkhedavt, rodesac cas vukurebt?</i>	NR drama	150	Flat (1.66: 1)	NYC (2) 11/26 LA/Expansion 11/26
Hive (Kino Lorber)	NR Drama	84	Flat (1.85: 1)	Limited
Paper and Glue (Abramorama)	NR Documentary	94	Flat (1.85: 1)	Select (4) LA/SF on 11/19
Love is Love is Love (Blue Fox Entertainment)	NR Drama	91	Flat (1.85: 1)	NY/LA VOD on 12/14

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: 25M-35M 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, adjusted for inflation)</i>	PG-13 Comedy Fantasy	124	Scope (2.40: 1), IMAX, Dolby Atmos, DTS:X, Dolby Vision, ICE, Screen X, D-Box, MX4D, Lumma, 4DX	Wide (4,000+)
---	------------------------	-----	---	---------------

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
 Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

King Richard (Warner Bros.) <i>Screening: An inspirational screenplay, Will Smith in a masterpiece performance; 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, \$223M adjusted for inflation)</i>		PG-13 Biography Drama	138	Scope (2.39: 1), Dolby Digital	Wide (3,500+)
The Power of the Dog (Netflix)		R Drama	125	Flat (1.85: 1)	Limited 11/17 Netflix 12/1
India Sweets and Spices (Bleecker Street)		PG13 Drama	101	Flat (1.85: 1)	Limited
The Feast (IFC)		NR Horror	93	Flat (1.85: 1)	Limited
Bruised (Netflix) <i>Screening: An unexpected stunner of a film. Halle Berry is brilliant in the title role. A compelling, heartfelt film with a rich well written screenplay.</i>		R Drama	129	Flat (1.85: 1)	Limited 11/17 Netflix 11/24
Black Friday (Screen Media)		NR Horror	84	Flat (1.85: 1)	Limited
Kurt Vonnegut: Unstuck in Time (IFC)		NR Biography	127	Flat (1.85: 1)	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
The Mitchell's vs The Machines (Iconic Releasing/Netflix)		PG Sci Fi Comedy	114	Flat (1.85: 1)	11/20-21 Theatrical/Netflix
Brian Wilson: Long Promised Road (Screen Media)		NR Documentary	93	Flat (1.85: 1)	11/17/21

Studio Release Changes

Title	Locations	New	Former
The Man from Toronto (Sony) A screw-up is forced to team up with an assassin after the two are confused for one another while staying at an Airbnb. Action Comedy.	Wide	8/12/22	1/14/22
Untitled George Foreman Biography (Sony) Remarkable life and times of George Foreman, from Olympic Gold medalist to World Heavyweight champion, Rumble in the Jungle fight with Muhammad Ali in Zaire, to preacher, then stepping back in the ring to regain Heavyweight Champion at 45, the oldest heavyweight champion in boxing history.	Wide	3/24/23	9/16/22
The Woman King (Sony) A historical epic inspired by the true events that happened in The Kingdom of Dahomey, one of the most powerful states of Africa in the 18th and 19th centuries. Drama History.	Wide	9/16/22	NEW
Red Rocket (A24) A washed-up porn star clashes with his estranged wife after returning to his hometown in Texas. Drama.	Limited	12/10/21	12/3/21
Paw Patrol: The Mighty Movie (Paramount) Sequel to the successful Paw Patrol (\$13M opening weekend, \$40M domestic total, 3.0 multiple). Animation.	Wide	10/13/23	NEW
Fear (Hidden Empire Film Group) AKA; Don't Fear A year into living through a worldwide pandemic, a group of friends gathered in the remote Tahoe Mountains to stay at the "Historic Strawberry Lodge". What was supposed to be a much-needed getaway and celebratory weekend, quickly turns into a waking nightmare. Horror.	Limited	3/11/21	2/11/21
The Worst Person in the World (NEON) Director Joachim Trier returns with another modern twist on a classically constructed character portrait of contemporary life in Oslo. Chronicling four years in the life of Julie, the film examines one woman's quest for love and meaning in the modern world. Comedy Drama.	Limited	2/4/22	NEW

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising

Sundown (Bleecker Street) A wealthy British family on vacation in Acapulco is abruptly cut short. When one relative disrupts the family's tight-knit order, simmering tensions threaten to expose long-gestating rifts. Suspense Drama. <i>Premiered at the Venice and Toronto film festivals to solid reviews. 83 minutes.</i>	Limited	2/4/22	NEW
Distant (Universal) The spaceship of asteroid miner Andy gets struck by an asteroid, sending him to an alien planet, where he contends with his AI survival suit. He connects with fellow crew member Naomi via radio, who is trapped inside her own escape pod and losing oxygen. Science Fiction.	Wide	9/16/22	3/11/22
Gorillaz: Song Machine Live From Kong (Trafalgar Releasing) The virtual experience, Gorillaz present Song Machine Live From Kong, pairs a performance from the famed virtual band with the cinema-exclusive behind-the-scenes featurette "Live Inside from Kong," which will introduce viewers to previously unseen interview footage and commentary from band founders Damon Albarn and Jamie Hewlett.	Event Cinema	12/8/21	NEW
They Crawl Beneath (Well Go USA) a young cop is working on his Uncle Bill's classic vintage car on a secluded ranch when a major earthquake hits. Uncle Bill is crushed, and Danny becomes trapped under the car, creating a claustrophobic nightmare. The situation intensifies when something horrifying emerges out of the cracks in the ground that leaves Danny fighting for his life. Horror.	TBA	2022	NEW

MPA Ratings		
Title	Rating	Reason
American Underdog (Lionsgate) Chronicles the true story of Kurt Warner, who went from stocking shelves at a supermarket to become a two-time NFL MVP, Super Bowl MVP, and Hall of Fame quarterback. Drama.	PG	Some language and thematic elements
Belle (Gkids) Suzu, a high school student living in a rural village with her father, enters a virtual world and meets with a mysterious creature. Subtitled Animation.	PG	Thematic content, violence, language, and brief suggestive material
The Bubble (Netflix) A group of actors are stuck in a pandemic bubble of a hotel attempting to complete a film. Comedy. Judd Apatow.	R	Language throughout, sexual content, drug use and some violence
Christmas is Cancelled (Lionsgate) No information available.	R	Some sexual content and language
The Commando (Saban Films) Action crime thriller film directed by Asif Akbar, starring Mickey Rourke and Michael Jai White.	R	Strong violence, language throughout and some drug use
Desperate Riders (Lionsgate) Western Drama.	PG13	Violence including brief sexual assault
For the Love of Money (Freestyle Releasing) When a single mother is pushed to her limit, she turns to the only world she knows, a world she's spent a lifetime running from, to protect her daughter.	R	For language, some sexual content/nudity and violence
Funny Thing About Love (Gravitas Ventures) A successful businesswoman takes her boyfriend home for Thanksgiving only to find her family is scheming to reunite her with her lost love.	PG	Brief rude humor
The Lady of Heaven (AMC/ Enlightened Kingdom) The heart-wrenching journey of Lady Fatima, the daughter of the Prophet Muhammad.	R	Strong/bloody violence
Run & Gun (Paramount) Set in the ruins of the Salton Sea and follows Ray, a former criminal evading a series of ruthless killers led by eccentric mob boss, Grayson.	R	Violence and language
Shattered (Lionsgate) A rich divorcee Chris falls in love with a mysterious woman Sky where Chris, ex-wife and his child eventually gets trapped and a desperate fight for survival.	R	Violence, bloody images, sexual content, nudity, and language throughout
The Sound of Violet (Morning Star Pictures) A desperately romantic autistic man finds his perfect woman, not realizing she's a prostitute.	PG13	Mature thematic content, sexually suggestive material, some violence, and drug material
The Summit of the Gods (Netflix) A photojournalist's obsessive quest for the truth about the first expedition to Mt. Everest leads him to search for an esteemed climber who went missing.	PG	Thematic content, peril, some language, unsettling images, and smoking
Unbreakable Boy (Lionsgate) A boy has both a rare brittle-bone disease and autism. But what makes Austin truly unique is his joyous, funny, life-affirming worldview that transforms and unites everyone around him.	PG	Strong thematic material, alcohol abuse, language, and some violence

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising



SCREENING ROOM



Morbius
(Sony/Columbia/Marvel)
1/28/22 - Wide
Final Trailer, Poster



Moonfall
(Lionsgate)
2/4/22 - Wide
Official Trailer, Poster



A Journal for Jordan
(Sony/Columbia)
12/25/21 - Wide
New Trailer



House of Gucci
(UA Releasing)
11/24/21 - Wide
Final Trailer, Poster



Sing 2
(Universal)
12/22/21 - Wide
Trailer #2, Poster

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising