



Monday, October 18, 2021 | No. 190

Film Flashback... ALL ABOUT EVE PREMIERES ON 10/13/1950

Moviegoers applauding ALL ABOUT EVE at its New York premiere Oct. 13, 1950 didn't know its story of intrigue in the world of Broadway theatre was true.

The only onscreen credit for what later became EVE's Oscar winning screenplay was for Joseph Mankiewicz, who also won for directing. He went into the record books for winning twin Oscars back-to-back with his two from a year earlier for A LETTER TO THREE WIVES. Unlike EVE, WIVES credited two other source material writers.

Learning where and how EVE's story originated is, perhaps, an even better story than the one Mankiewicz told so well. EVE began as a short story, but its behind-the-scenes story could and, in fact, did fill a book -- Sam Staggs' ALL ABOUT "ALL ABOUT EVE" in 2000. It all began with THE WISDOM OF EVE, a short story by Mary Orr that ran in Cosmopolitan in May 1946, but didn't ignite any interest from Hollywood. Three years later, 20th Century-Fox's story department suddenly sent it to the studio's producers, including Mankiewicz. While there are many similarities to EVE, Orr's WISDOM differs in that her ambitious ingénue Eve Harrington -- Anne Baxter in the film -- doesn't suffer in the end for her many sins against aging stage star Margo Channing -- the movie's Bette Davis -- who's called Margola Cranston in Orr's story.

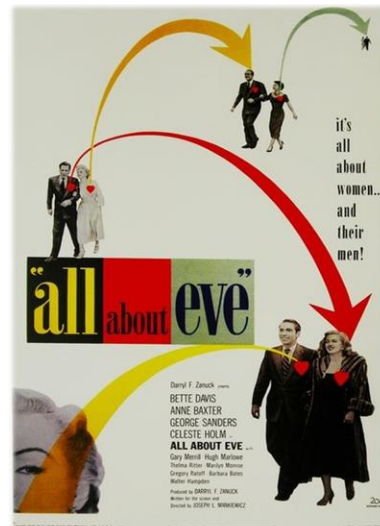
But that's not nearly the whole story. Orr wrote what she'd been told in the summer of 1944 on a weekend visit with her then almost-husband, director Reggie Denham, at the New Hampshire country home of actress Elisabeth Bergner and her husband/manager Paul Czinzer. Bergner was a big theatre star then, best known for THE TWO MRS. CARROLLS in 1943-44, which Denham directed. While preparing dinner, Bergner told



"Fasten your seatbelts, it's going to be a bumpy night." - [Click to Play](#)

Orr all about a "terrible girl" always wearing a red coat who stood outside the stage door nightly to catch a glimpse of Bergner. She later became Bergner's understudy and then wound up doing -- well, much of the bad stuff that Eve Harrington winds up doing.

Orr absorbed every word and later, at Denham's suggestion, turned it into WISDOM. In January 1949, to earn money while Denham recovered from a serious accident, Orr adapted WISDOM for NBC's Radio Guild Playhouse, which after being heard in NY was repeated live for L.A. Three days later, she got word Fox wanted to option WISDOM and was offering \$5,000, big money then. But in putting the deal together, or so Fox later claimed, Orr's agent didn't request screen credit for her -- so, therefore, none was given.



ALL ABOUT EVE, Behind the Scenes - [Click to Play](#)

Weekend Box Office Results... 10/15 - 10/17

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Chg 10/9 10/2	Per Theatre Average \$	Total \$
1	Halloween Kills(Universal)	1	3,705	50,350,000	-	13,590	50,350,000
2	No Time to Die (UA Releasing)	2	4,407	24,298,923	-56	5,514	99,509,477
3	Venom: Let There Be Carnage (Sony)	3	4,013	16,500,000	-48	4,112	168,077,670
4	The Addams Family 2 (UA Releasing)	3	3,607	7,195,119	-29	1,995	42,273,382
5	The Last Duel (20 th Century)	1	3,065	4,820,000	-	1,573	4,820,000
6	Shang-Chi and the Legend of the Ten Rings (Disney)	7	2,300	3,540,000	-18	1,539	218,070,859
7	Free Guy (20 th Century)	10	915	680,000	-45	743	120,813,549
8	Lamb (A24)	2	865	543,004	-46	628	2,037,730
9	Candyman (Universal)	8	1,012	460,000	-35	455	60,803,965
10	Dear Evan Hansen (Universal)	4	974	410,000	-60	421	14,603,760

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DICK WALSH'S Industry Update

Weekend Review for 10/15–10/17

HALLOWEEN KILLS adds to the October momentum when it became the third title of the month to open at over \$50M. That said, its \$50.2M performance is somewhat of a disappointment, when compared to the \$80M earned from the franchise's prior chapter, HALLOWEEN, which opened three years ago in October 2018. Exhibition will point to the fact that this year's film is the highest profile movie since August to be streamed day & date, and that simultaneous online availability holds down box office grosses. Critics panned HK with a 39% not-so-fresh rating on Rotten Tomatoes, compared to the 2018 HALLOWEEN which was considered to be a good movie with a 79% Fresh rating. Traditionally, audiences do not hold horror movies accountable for negative critics reviews, as the RT audience scores for both films were in the 70's.



NO TIME TO DIE finished in second place with \$24.2M, at drop of 56% from its opening weekend, which was somewhat more than expected. This final installment of a Daniel Craig Bond film is on a path to wind up as his lowest Domestic grossing output. By comparison, his first Bond film CASINO ROYALE did \$167M in 2006.

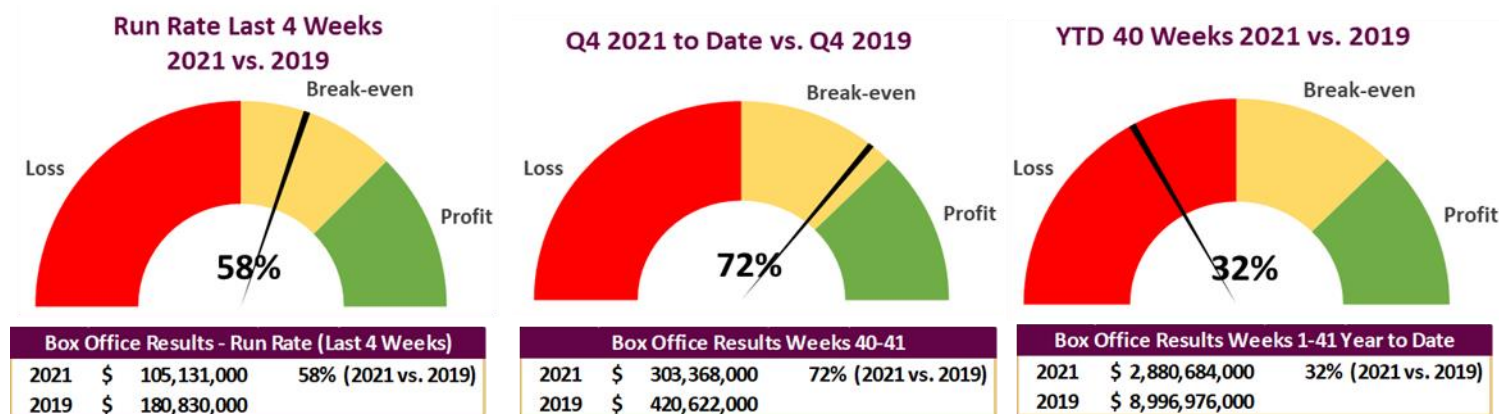
VENOM: LET THERE BE CARNAGE came in third place this weekend with \$16.5M, a drop of 48% from last week. Finishing in 5th with only \$4.8M was the other wide opening this week, THE LAST DUEL. Despite the fact that critics liked the film – 87% Fresh on Rotten Tomatoes – and 20th Century Studios chipped in with a robust ad campaign, the Ridley Scott-directed film failed to draw much of an audience.

The first two weeks of October were the highest grossing weeks of the pandemic, with slightly more than \$303M in grosses, topping the \$299M earned during the two week stretch from July 9th and 16th. For two weeks in October to outgross any two weeks in the prime summertime slot is a testament to energy we are currently seeing. We anticipate that the momentum will continue next week based on the opening of DUNE.

Where Are We as of 10/14

The October surge has all our dials moving in a positive direction. The recently completed 41st week came in at 71% of the same week in 2019. After the first two weeks of the month, the 4th Quarter number sits at a solid 72%. Even the year-to-date comparison has risen for the two consecutive weeks, from 30% to 31% and 31% to 32%. For such a weighted number to be moving at this point in the year is very positive.

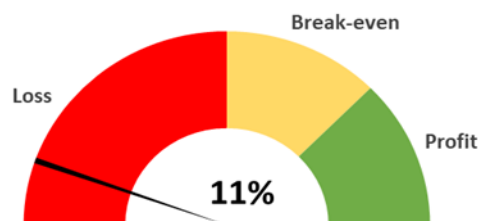
Since early summer, we have been tracking how long it would take for the industry to recover to earn 75% for a four-week period when compared to the same four weeks in 2019. We continue to believe that this is a key milestone as exhibitors strive to return to profitability. We now project that the industry will hit that magic 75% 4-week number by 10/29. Of course, achieving this one time does not guarantee that same result throughout the rest of 2021. There are tough comps ahead to match up to the 2019 blockbusters of FROZEN 2 and STAR WARS: EPISODE IX – THE RISE OF SKYWALKER. While we continue to monitor these comparisons, we should take a moment to recognize and celebrate this important milestone.



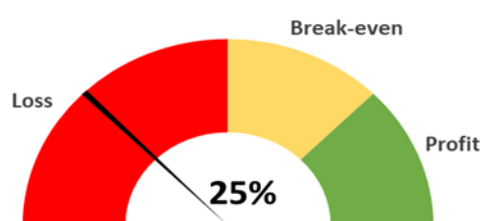
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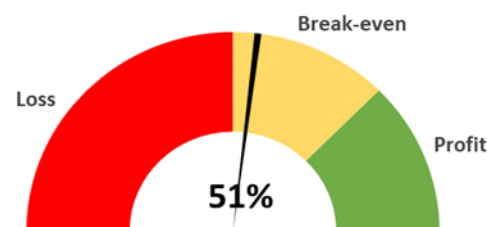
Q1 2021 vs. Q1 2019



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	

The 4 weeks from 10/1–10/29 are on track to reach 75%+ of earnings from the same 4-weeks in 2019!

4th QUARTER 2021 PREVIEW



The 4th Quarter of 2021 has started with a vengeance. After September's disappointing close, October began with two blockbuster debuts: VENOM: LET THERE BE CARNAGE (10/1) and NO TIME TO DIE (10/8). The key to success throughout the quarter will be consistent weekly diet of commercial pictures with broad appeal.

In this preview, we list the major titles on the calendar for Q4, including our best projection of the domestic gross for each title, rolling up to a consolidated projection for the 4th Quarter North American box office. We will then compare this year's titles with major releases from the 4th Quarter of 2019 to measure progress on the road to recovery. Finally, will project the total year box office for 2021, and compare that with results from 2019. The big question: although Q4 is off to a great start, can it be sustained throughout the quarter?

All our projections are subject to change, of course, if studios make changes to the release dates for their pictures. This was a problem in 3rd Quarter, as we highlighted in last week's 3rd Quarter summary. All indications are that Distributors are feeling more confident in the box office potential for this quarter's releases, and as a result the likelihood of any major shifts is quite low. Still, given the turmoil of the last two years, anything can happen. With that caveat, here is our view of rest of 2021.

On October 15th HALLOWEEN KILLS opened and the momentum continued. We are predicting a total run of \$120M for HALLOWEEN KILLS. On October 22nd, we will see another eagerly anticipated opening with DUNE, the epic retelling of Frank Herbert's 1965 Sci-Fi classic. DUNE is already generating an early awards buzz and we predict that it will also do well with general audiences, grossing \$125M during the quarter.

After a traditional lull in moviegoing around Halloween, business will surge in November, beginning with the 10/5 release of ETERNALS. Disney's next Marvel movie should spark a gross of at least \$170M. On 11/19, Sony will deliver GHOSTBUSTERS: AFTERLIFE, the next chapter in the Ghostbusters franchise. It's pre-Thanksgiving opening should set it up for success, earning \$130M from its theatrical run. Arriving on 11/24, Disney's animation film ENCANTO will bring a 4-week exclusive run in theatres leading up to Christmas, when it will also become available on Disney+. ENCANTO should bring in approximately \$90M in box office.

For films releasing in December, we will give our estimate for the grosses each film will see during the last month of the year, to feed into our year-over-year comparison with 2019. We will also predict the overall grosses for those titles that include earnings in 2022.

WEST SIDE STORY will arrive on 12/10, Steven Spielberg's adaptation of the classic 60's Broadway musical. We have it doing \$40M for its first



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three week in 2021, and \$50M overall including its 2022 earnings. On 12/17, one of the most anticipated films of the quarter will open in theatres, SPIDER-MAN: NO WAY HOME. It will compete with ETERNALS to take the prize as the highest grossing movie released during Q4. We predict that SPIDER-MAN: NO WAY HOME will take in \$241M during its first two weeks, and \$301M overall. The year concludes with the 12/24 releases of SING 2 (\$119M for the quarter, \$149M total), THE MATRIX RESURRECTIONS (\$98M for the quarter, \$123M total), and THE KING'S MAN (\$30M for the quarter, \$48M total).

Here's how our Top Ten pictures of the 4th Quarter 2021 stack up against the actual Top Ten from Q4 2019.

TOP 10 FILMS 2019 VS 2021 – 4th Quarter

2019				2021				
Title	Release		Gross (\$M)	Title	Release		Day/Date Streaming	Gross (\$M)
	Date	Rating			Date	Rating		
1. Frozen 2 (DIS)	11/22	PG	430	1. Eternals (DIS)	11/5	PG13	No	300
2. Star Wars Episode IX (DIS)	12/20	PG13	391	2. Spider-Man No Way Home (SON)	12/17	PG13	No	241
3. Joker (WB)	10/4	R	334	3. Venom: Let There Be Carnage (SON)	10/1	PG13	No	189
4. Jumanji: The Next Level (SON)	12/13	PG13	192	4. No Time To Die (MGM)	10/8	PG13	No	148
5. Knives Out (LGF)	11/27	PG13	116	5. Ghostbusters: Afterlife (SON)	11/19	PG13	No	130
6. Maleficent: Mistress of Evil (DIS)	10/18	PG	113	6. Dune (WB)	10/22	PG13	Yes	125
7. Ford V Ferrari (FOX)	11/15	PG13	107	7. Halloween Kills (UNI)	10/15	R	No	120
8. The Addams Family (UAR)	10/11	PG	97	8. Sing 2 (UNI)	12/22	PG	No	119
9. Zombieland: Double Tap (SON)	10/18	R	73	9. The Matrix Resurrections (WB)	12/22	R	Yes	98
10. Terminator: Dark Fate (PAR)	11/1	R	62	10. Encanto (DIS)	11/24	PG	No	90
			1,915					1,560

Source: Box Office Mojo

Source: Screendollars

Based on these projections, we estimate that the 4th Quarter will generate a domestic box office of just over \$2B. At this level, it would come in at 70% of the total earned during the 4th Quarter of 2019. The total annual box office for 2021 would add up to \$4.6B, approximately 40% of the \$11.5B generated during 2019. The second most difficult year in the history of theatrical exhibition would close, mercifully, on an up note.

For the quarter to come in at a 70% when compared with Q4 2019, and for the full year 2021 to end at 40% of the full year 2019, indicates just how far exhibition has travelled on its road to recovery. Many fundamental questions will still remain, to see if exhibitors can somehow return to profitability while taking in a lower overall box office. In addition, they will need to find their way through everchanging studio policies on theatrical exclusives and streaming. We will be back in early January to recap the 4th Quarter of 2021 and look ahead to the future of the industry in 2022.



Click to play our POPCORN PREVIEWS
BOXOFFICE BUZZ look at
Universal/Miramax/Blumhouse's
HALLOWEEN KILLS with Jamie Lee Curtis
returning to take on Michael Myers. The horror
sequel opened to a killer \$54.4 million.



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Notable Industry News and Commentary... 10/11 – 10/17

[IATSE and AMPTP Close to Deal to Avert Crippling Hollywood Strike](#) (Variety)

Negotiators for Hollywood's two leading trade unions announced Friday night that they had reached a three-year deal with the leading studios, averting a near disaster for the movie business. The agreement is tentative at this point, needing to be approved by union members in a vote that is expected to take place this later week.

The International Alliance for Theater and Stage Employees (IATSE) and Alliance for Motion Picture and Television Producers (AMPTP) represent nearly 60,000 employees from the core roles involved in film production. The new agreement provides significant benefits to members, with increases in overall compensation and minimum wage, as well as certain limits to working hours. These are big wins for IATSE, whose workers were often required to work 6- or 7-day weeks during the height of production, with some work days lasting for 16 hours or longer.

The pace of negotiations picked up after IATSE president Mathew Loeb announced that its members had authorized a strike date of Monday, October 18th if no agreement could be reached before that time. This solidarity provided additional clout to the union's negotiators, and contributed to motivating the studios to agree to the union's key demands.

See also: [Hollywood crews union reaches a deal with studios, averting a strike](#) (Los Angeles Times)



[The Golden Globes Will Be Awarded in 2022, Just Not on NBC](#) (Variety)

When NBC announced last May that it was withdrawing its support for the broadcast of the 2022 Golden Globe Awards ceremony, most people assumed the Hollywood Foreign Press Association would likewise take a one-year hiatus to focus on reorganizing its membership and business practices. Last week in an unexpected turn of events, the HFPA sent a letter to the major studios stating that it would give out its annual awards, though it did not provide any details on the awards categories, its process for nominations and voting. An awards event – of an undetermined format – has been scheduled for January 9th, 2022.

The HFPA was thrown into disarray when the L. A. Times published a searing expose of the organization's complete lack of diversity among its members and numerous unethical business practices. Since that time, the association has been active in its attempt to restructure and regain its credibility with both Hollywood and the public. Even if another network picks up the 2022 broadcast, it is unclear whether the stars and studios could

be enlisted to participate in a televised event. The HFPA may take a similar approach this year to the one it followed in 2008 during the writers' strike. In that year, the HFPA held one press conference to announce nominations and another to announce the winners.

[China Box Office: 'Battle at Lake Changjin' Marches Past \\$600M](#) (The Hollywood Reporter)

During the last two years, China has cemented its position as the leading market in the global box office. After a 10+ year building boom, China now has over 75,000 movie theatre screens, double the number that exist in the U.S. During the pandemic, China also eclipsed the U.S. with the world's largest box office grosses, though it has recently fallen back into second place as the U.S. box office has shown signs of a general recovery.

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In terms of film product, China used to rely on Hollywood movies as its biggest earners, but that too has now changed, with local productions scoring the best box office results. The war epic *THE BATTLE OF LAKE CHANGJIN* is now in theatres and breaking records, with a projected gross of over \$830M, higher than any Hollywood title released in the last 18 months. Other local productions have done almost as well, with titles such as *HI MOM*, *DETECTIVE CHINATOWN 3* and *THE WANDERING EARTH* taking in huge grosses from the Chinese domestic market.

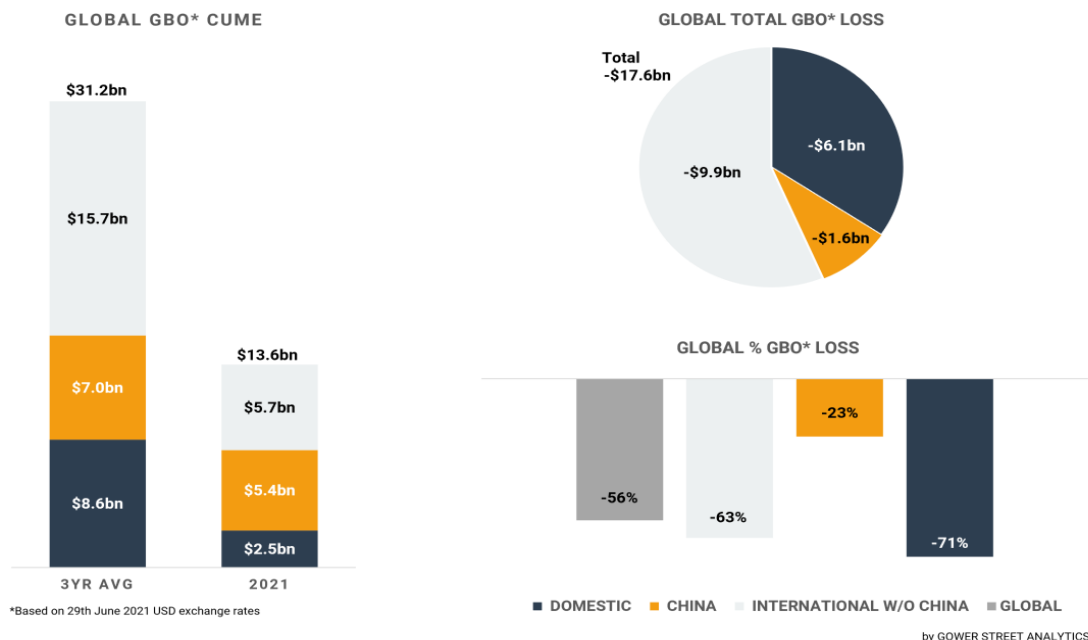
This is in contrast with major Hollywood films, which rely on returns from international markets to achieve profitability. Hollywood has reason to feel optimistic about success in the short term, with *NO TIME TO DIE* and *DUNE* set to release in the weeks ahead in China. However, the longer term outlook is clouded, with politics playing an increasingly important role. Major titles including *MULAN*, *SPACE JAM: A NEW LEGACY* and *SHANG-CHI AND THE LEGEND OF THE TEN RINGS* have all run afoul of local authorities and audiences, when directors, stars or plotlines were judged to be offending national pride.

See Also: [Box Office: 'Battle At Lake Changjin' Plunges 60% On Friday To Top \\$555M In China](#) (Forbes)

GOWER STREET'S *Box Office Outlook* **September Records Lowest Global Loss Since January 2020**

In September, global cinemas accounted for \$1.5 billion in box office. This is clearly down from \$2 billion in August, the second best during the pandemic. Still a positive result taking the seasonality into account. September is historically the lowest performing month of the year. Benefitting from that this September recorded the lowest total monthly loss since January 2020 with \$1.1 billion against the average of the last three pre-pandemic years (2017-2019).

According to Gower Street's latest monthly Global Box Office Tracker, as of September 30, the global box office stood at \$13.6 billion in 2021. This is tracking -\$17.6 billion behind an average of 2017-2019, a drop of -56%. Nevertheless, it's already 13% above the year-end result for 2020 (\$12bn according to the MPAA's Theme Report 2020).



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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.

For the fourth month in a row, the Domestic market outperformed China as highest grossing territory globally. Domestic contributed \$0.4 billion in September, mainly driven by just one main title, Marvel release SHANG-CHI AND THE LEGEND OF THE TEN RINGS with \$200 million. First on its 3rd of September release it set a new Labor Day Weekend record. SHANG CHI's three-day opening of \$75.5 million and 4-day at \$90 million, crushed the previous Labor Day record-holder 2007's HALLOWEEN remake (\$26.4m 3-day, \$30.6m 4-day). Now it's also the highest grossing film domestically since December 2019, with a current total of \$207million. This is ahead of the pre-pandemic released BAD BOYS FOR LIFE (\$206m) and pandemic hit BLACK WINDOW \$184m.

At the end of September Domestic had achieved a total of \$2.5 billion for 2021, tracking -71% behind the three-year average, a total of -\$6.1 billion. Despite domestic gaining traction in recent months, this is still less than half of China's 2021 cume at the beginning of October with \$5.4 billion.

However, China had their lowest grossing month of the year so far with \$0.3 billion. Despite September being usually a calm month, this is even less than last year's September result (-14%), when the market just re-opened. In contrast to last years local blockbuster THE EIGHT HUNDRED (\$440m total), which dominated that month, no release was able to break out this year. There were only two title that crossed \$50 million within the month. Local September release CLOUDY MOUNTAIN with \$64 million (current total \$65 million) and August holdover FREE GUY with \$62m (current total \$94 million).

China's loss for 2021 is -\$1.6 billion at the end of September, which is -23% down against the three-year average. While still being in a much better position than most markets this is far away from being over 20% ahead earlier this year. A disappointing summer ate up the record results of Chinese New Year week, and February as a whole and the 5-day May Day holiday.

Consequently box office for the International market (excluding China) was able to move ahead of China over the September 10-12 weekend for the first time in 2021. By the end of the month its cume is at \$5.7bn up from \$4.9 billion at the end of August. That makes September the 3rd best month since February last year for the International market (excluding China).

This positive performance was significantly lifted by two long awaited studio release, DUNE and SHANG-CHI. Both were responsible for a third of the monthly result. While still waiting for a release date in China, SHANG-CHI opened in most international territories and got impressive returns from all regions with \$27million in the UK, \$15 million in South Korea and \$7.5 million from Mexico to name a few. DUNE concentrated its first wave of releases mainly in EMEA. The leading markets so far are Russia with \$18 million, FRANCE with \$17 million and Germany with \$14 million in box office.

The opening of DUNE helped EMEA to be the highest performing International Region for the third month in a row, causing 57% of September's result (vs. 47% historically). Prior to that streak APAC dominated the first half of the year. One main difference is the number of open cinemas. The majority of EMEA's cinemas was closed until the middle of May. From that point more and more territories were finally allowed to re-open their theatres. EMEA is now nearly fully operating for three months with currently 94% of cinemas open by market share. However, multiple restrictions are still in place.

Russia is one of the few EMEA markets that has never been closed in 2021. It reached another important step in the recovery process, when the September results outperformed their three-year average for the first time by +10%! For the running year Russia is -22% behind at the beginning of October, which is the lowest deficit of all Comscore-tracked markets. It's currently the fourth biggest market in the world.

In APAC two major markets struggle with the pandemic more severely at the moment. Since August major parts of Australia and New Zealand are in lockdown. The situation is easing, but at the end of September just 40% of cinemas by market share were open in Australia and 53% in NEW ZEALAND. This already caused a delay of major releases like DUNE, which is now planned to open December 2 in both territories.

In another challenged APAC market, Malaysia, at least a third closure of cinemas came to an end September 9 after 3.5 months. At the end of September 70% of cinemas by market share had already re-opened their doors. This helps to push the global market share of open movie theaters to a new pandemic-era high with 89% as of September 30. This is up from 85% a month ago and tops the previous high of 88% recorded at the end of July.

This is a healthy framework for the promising month of October. Long awaited and multiple delayed studio tentpoles finally arrive with NO TIME TO DIE, VENOM 2 and HALLOWEEN KILLS. DUNE sees its second wave of releases including the Domestic market, the UK and China (all Oct. 22). And the traditionally second biggest box office week of the year in China after Chinese New Year opens the month with the Golden Week holiday. So far everything looks on track to push the pendulum of recovery to new positive highs!

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

MARTIN GROVE'S *Hollywood Report*

The HFPA shot itself in the foot just as it was taking a step in the right direction.

After the embattled organization reorganized its board to start cleaning up past errors and try to regain the trust & cooperation of studios, publicists & NBC, HFPA is now going forward with plans for an untelevised 79th annual Golden Globes show.



It's hard to imagine how HFPA members can vote in an informed way now that many leading publicists aren't making their films, shows & talent available for HFPA screenings & news conferences. Given the crystal clear decision by 100+ global publicity firms to boycott the Globes until major reforms are in place, the question that comes to mind is, Will anyone campaign now to win a Globe?

Worse yet, will anyone who's handed a Globe they didn't campaign for want to keep it? Or will we see a long list of A List talent sending their assistants to return those Globes?

This is all bad enough, but HFPA managed to make it even worse by scheduling its non-event to be held 1/9/22 -- the very same night the Critics Choice Awards are set (since they were announced 5/12) to take place with a live CW network national telecast!

* * *

Media analysts are missing the boat when it comes to asking older adults how "comfortable" they are returning to cinemas.

As research questions go, it's loaded. Asking if they're "comfortable" with moviegoing encompasses more than being fearful of catching Covid at a cinema. Older adults can be "uncomfortable" for other reasons -- like people talking on cellphones during films and the risks one takes today by asking the wrong person to stop doing the wrong thing. So there's more to being "comfortable" than pandemic fears.

Another factor likely to have kept older audiences from rushing back to cinemas like younger HALLOWEEN KILLS (pictured) fans are is the string of pictures targeted to adults that just didn't deliver the goods. Consider Rotten Tomatoes' critics scores for recent adult titles like: REMINISCENCE (37%), CRY MACHO (59%) & THE MANY SAINTS OF NEWARK (74%).



On the other hand, +45 moviegoers didn't worry about going to see NO TIME TO DIE, which was a healthy 84% on RT. The Delta Variant didn't keep them from doing what they wanted to do. It also helped that DIE didn't stream day & date, so they couldn't watch it on their couches.

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Studio Release Calendar – 10/22-11/11

(Click on titles for more information)

10/22/21 (Week 43)

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)

Dune (Warner Bros.) <i>VIEWING PREFERENCE: Theatrical/home about even; AWARENESS/INTEREST: Overall good, IMAX best presentation; CRITICS: Positive; box office: \$35M-\$45M FSS, \$120M-\$130M Total.</i>	UPDATE	PG13 Science Fiction	155	3D, IMAX 6 Track, Dolby Vision Todd-AO 35 (anamorphic), VistaVision, Atmos, Dolby Surround 7.1, Auro 11.1, Sonics-DDP, SDDS	Wide (4000+) D/D HBOMax
Ron's Gone Wrong (20th Century) <i>VIEWING PREFERENCE: Families, general audience, Overall fair to average; AWARENESS/INTEREST: Young male/female, fair to average; CRITICS: Positive; box office: \$10M-\$12M FSS, \$30M-\$35M Total.</i>	UPDATE	PG Animated Comedy	106	Scope (2.39 : 1); 3D SDR, Dolby Digital, Atmos, ICE	Wide (3500+) 45 day window
The French Dispatch (Searchlight) <i>SCREENING: Visually remarkable mad meticulously crafted, director Wes Anderson creates a film with flaws (as the director has stated), but for sophisticated audiences this is a winner. Major market upscale cinemas and art houses everywhere best for box office success.</i>	UPDATE	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
The Estate (Vertical Entertainment)		R Dark Comedy	86	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)

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Last Night in Soho (Focus Features) <i>VIEWING PREFERENCE Skews female slightly more than male; AWARENESS/ INTEREST: Fair to average; CRITICS: Mixed; box office: \$10M-\$12M FSS, \$20M-\$30M Total</i>	UPDATE	R Drama Horror Mystery	116	Scope (2.39 : 1); Dolby Atmos	Wide
Antlers (Searchlight) <i>SCREENING: A very chilling, effective film directed by Scott Cooper and produced by Guillermo del Toro. The film is more spooky than horror and closes with a very dark ending. Effects are impressive in one of the best emotionally driven genre entries. Overall moderately commercial.</i>	UPDATE	R Drama Horror Mystery	99	Flat (1.85 : 1); 5.1, 7.1 Audio	Wide
A Mouthful of Air (Sony) Julie Davis writes bestselling children's books about unlocking your fears, but has yet to unlock her own. When her daughter is born, that trauma is brought to the fore, and with it, a crushing battle to survive.		R Drama	NA	NA	Moderate
My Hero Academia: World Heroes' Mission (FUNimation)		Action Adventure Animation Sci-Fi	104	Flat (1.85 : 1)	Moderate
The Souvenir Part II (A24)		R 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
Heart of Champions (Vertical Entertainment) AKA: Swing	UPDATE	PG13 Sports Drama	119	Scope (2.39 : 1)	Limited
Only the Animals (Cohen Media Group)		NR Mystery	110	Flat (1.85 : 1)	NY/LA
La Abuela (Sony Pictures International) AKA: The Grandmother		NR Horror	100	Flat (1.85 : 1)	Limited
Cicada (Strand)		NR Drama	96	Flat (1.85 : 1)	Limited
The Spine of Night (RLJE Films)		NR Animation Horror	94	Flat (1.85 : 1)	Limited
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 Expand 11/5 PVOD 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. Advance sales are off to becoming the best of 2021 national releases. Current domestic box office looks minimum \$80M-\$100M FSS, \$250M-\$275M Total.	UPDATE	PG13 Action Adventure Drama Sci-Fi	157	Scope (2.39 : 1); 3D SDR, Dolby Vision, IMAX 5.0/12.0, Motion, TheatreEars, Dolby Atmos	Wide (4000+) 45 Day Window
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), 5.1, 7.1 Audio	Wide 11/10 (Weds.) D/D Paramount+

UFC 268: Usman vs Covington 2 (Iconic Events)	NR Sports	180	Live Event available on mobile devices, theatrical, UFC App	11/6 (Sat.) Event Cinema
The Beta Test (IFC)	NR Horror Thriller	93	Flat (1.85 : 1)	Limited
Flee (Neon)	PG13 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
India Sweets and Spices (Bleecker Street)	Moderate	11/19/21	CORRECTION
The King's Daughter (Gravitas Ventures) King Louis XIV's (Brosnan) quest for immortality leads him to capture a mermaid's (Fan) life force, but his immovable will is challenged when his long-hidden illegitimate daughter (Scodelario) forms a bond with the magical creature. Pierce Brosnan, William Hurt, Kaya Scodelario.	Moderate (1000)	1/21/22	NEW
Heart of Champions (Vertical Entertainment) <i>Previously titled "Swing"</i> . After finishing last in the national championship, a college rowing team finds new inspiration when a Vietnam veteran takes over as their coach. Drama. (Previously titled "Swing").	Limited	10/29/21	Title Change
The Bad Guys (Universal) Several reformed yet misunderstood villains known as Mr. Wolf, Mr. Piranha, Mr. Snake, Mr. Shark, and Ms. Tarantula. The five tire of a life of crime and decide to live their lives as forces of good. Computer animated. Heist Comedy.	Wide	4/22/22	04/15/22
Knock at the Cabin (Universal) M. Night Shyamalan's next horror drama.	Wide	2/3/23	02/17/23
Ticket to Paradise (Universal) A divorced couple that teams up and travels to Bali to stop their daughter from making the same mistake they think they made 25 years ago. Comedy. George Clooney, Julia Roberts.	Wide	10/21/22	NEW
Black Friday (Screen Media) A group of toy store employees must protect each other from a horde of parasite infected shoppers. Comedy.	Limited	11/19/21	NEW
Drive My Car (Sideshow/Janus Films) <i>Original title: Doraibu mai kâ</i> A stage actor and director is happily married to his playwright wife, who one day disappears. Drama.	Limited	11/24/21 12/3/21	NY LA
Spider-Man: Across the Spider-Verse (Sony) <i>Previously titled "Spider-Man Into the Spider Verse"</i> . A computer-animated superhero film featuring the Marvel Comics character.	Wide	10/7/22	Title Change
The Mitchells Vs. The Machines (Iconic Events) A robot apocalypse put the brakes on their cross-country road trip. Now it's up to the Mitchells — the world's weirdest family — to save the human race. Animation Adventure Comedy.	Event Cinema	11/20/21	NEW
Lindsey Stirling: Home For The Holidays (Iconic Events) Lindsey Stirling, multi-talented entertainer is keeping the tradition going by bringing a brand-new dazzling Christmas show.	Event Cinema	11/28/21	NEW
The Spine of Night (RLJE Films) This epic fantasy tale, about the history of a land that never was, begins when an ambitious young man steals forbidden knowledge from a sacred plant. He falls to its darker temptations and unleashes ages of suffering onto mankind. As his power grows over the years, it falls to people of different ilk and culture to attempt to stop him. Animated Horror Fantasy.	Limited	10/29/21	NEW
Operation Fortune: Ruse de Guerre (STX Entertainment) <i>Previously "Untitled Guy Ritchie Film"</i> . MI6 agent Orson Fortune and his team of operatives recruit one of Hollywood's biggest movie stars to help them on an undercover mission when the sale of a deadly new weapons technology threatens to disrupt the world order. Action Thriller.	Wide	1/21/22	Title Change

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MPA Ratings

Title	Rating	Reason
Assailant (Redbox) A couple going through marriage counseling who decide to head to the Caribbean on a "make or break" sailing holiday. When the husband gets into a local bar fight the night before a difficult trek over a coastal trail, the duo finds themselves relentlessly chased by the aggressor and forced to work together in order to survive. Thriller.	R	Violence and language
Belfast (Focus Features) A semi-autobiographical film which chronicles the life of a working class family and their young son's childhood during the troubles in Belfast, Northern Ireland in the late 1960s. Comedy.	PG13	Some violence and strong language
Dashcam (Blumhouse Productions) A woman travels to the United Kingdom to escape COVID-19-related lockdowns in the United States tries to continue filming her livestreamed Band Car show, only to be drawn into a horrific situation when she is asked to transport the blood-spewing Angela in her car. Horror.	R	Bloody violence, pervasive language, and crude sexual references throughout
Home Sweet Home Alone (20th Century) 10-year-old Max Mercer is accidentally left at home by himself for the holidays when his family goes on a trip to Tokyo, where the family ends up having to take separate flights due to an error in the flight booking. Now he must work to defend his home from Pam and Jeff Fritzoski, an evil couple who have arrived to steal a priceless heirloom from his family. Comedy.	PG	Slapstick violence, rude material and some language
Jackass Forever (Paramount) This is the fourth main film in the Jackass franchise and the sequel to Jackass 3D (2010).	R	Strong crude material and dangerous stunts, graphic nudity and language throughout
Noche de Fuego (Netflix) Translation: <i>Prayers for the Stolen</i> . Life in a town at war seen through the eyes of three young girls on the path to adolescence. Mexican Drama.	R	Some language
Procession (Netflix) A group of survivors of sexual abuse by Catholic priests battle for justice. Documentary.	R	Language



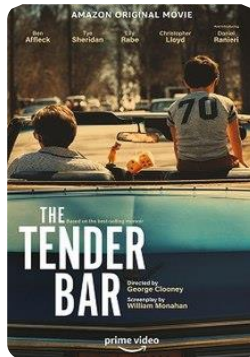
SCREENING ROOM



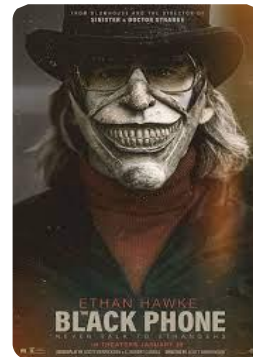
Scream
(Paramount)
1/14/22 - Wide
Official Trailer, Poster
9.5M YouTube views
as of 10/15



Clifford the Big Red Dog
(Paramount)
11/10/21 - Wide/
Paramount +
New Trailer, Poster
1.3M YouTube views
as of 10/15



The Tender Bar
(Amazon Studios)
12/17/21 - Select
Theatrical/ Amazon Prime
New Trailer, Poster



The Black Phone
(Universal)
2/4/22 - Wide
Official Trailer, Poster
5M YouTube views
as of 10/15



The Batman
(Warner Bros.)
3/4/22 - Wide
Official Trailer #2
1.1M YouTube views
as of 10/17

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