



# Screendollars Newsletter

April 13, 2020  
No. 112

## For Exhibitors About Films, the Film Industry and Cinema Advertising

Happy Easter, the most important day on the Christian Calendar. The Hollywood film perhaps most widely associated with the holiday is *Easter Parade*, the lavish [MGM Musical](#) from 1948 starring Fred Astaire and Judy Garland and featuring terrific musical score by Irving Berlin. Astaire's famous slow-motion dance near the end of *Steppin' Out with My Baby* his one of most famous on-screen numbers, a film making innovation that beat Kurosawa's iconic – and very different – [slow motion death sequence in Seven Samurai](#) by 6 years.



(Click to Play)

### Notable Industry News (4/6-4/12)



*Trolls 2: World Tour* Premiered Friday on Comcast Xfinity On Demand and other Premium VOD Services

['Trolls World Tour' Straight to Streaming – Sign of the Times or the New Normal](#) (Variety)

[Will 'Trolls World Tour' Profit Off Universal's Experimental VOD \(& Drive-In Theater\) Model?](#) (Deadline)

On Friday, Universal premiered *Trolls 2: World Tour* as scheduled. But this release is anything but normal, since virtually all theaters except for a handful of Drive-Ins are currently closed due because of the coronavirus pandemic. The real revenues from this release will come from on-line rentals, since Universal also released it on Friday to Comcast/Universal's own Xfinity On Demand as well as other premium VOD services such as Amazon Prime Video. While

millions of families are stuck are at home observing social distancing orders, Universal hopes that this release will still turn a profit over streaming at \$19.99 per 48-hour rental. This coverage in Variety and Deadline discusses some unique factors that led to Universal selecting *Trolls* as a test case for VOD releasing and what it may or may not indicate about how studios will release films in the post-pandemic world.

[Disney Racks Up 50 Million Subscribers in 5 Months](#) (New York Times)

Disney has suffered greatly from the effects of the COVID-19 pandemic. The closure of movie theaters has forced their studios to reconfigure dramatically their film release calendar. The gates are closed at all twelve Disney theme parks worldwide. The cancellation of live sporting events has left Disney's ESPN to survive based on grainy re-broadcasts of classic games. Despite these challenges, a company with the strategic vision and resources of Disney is bound to find a way forward. Last week, the company reported that its Disney+ streaming service reached a milestone of 50M paid subscribers, less than 6 months from its debut last November. (Netflix introduced in 2007, has approximately 167M subscribers worldwide.) Even this success in streaming may be impacted by the production of new films and entertainment grinding to a halt in the not-too-distant future.



Disney's Exec. Chairman Bob Iger at the Disney+ Launch Event

[How Many People Work on a Movie?](#) (Stephen Follows)

The full impact of the worldwide shut down on film productions is hard to quantify, including the number of jobs that have been lost. The great statistician Stephen Follows often looks to data for insights into issues affecting the industry. In an attempt to answer this question, Follows has added up the number of production jobs that *should* have been active across all studios, based on historical numbers of production teams working on releases over the past 20 years.

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This analysis also highlights interesting changes over the past two decades in the job numbers and production roles based on type of film. It appears that production will be sidelined for quite a while, and many are hoping to receive critical support from government programs.

See also: [Rep. Adam Schiff Urges Rollout of Pandemic Assistance Application for Gig Workers](#) (Hollywood Reporter)



### [Social Distancing Is Bringing Drive-In Theaters Back to Life](#) (Atlas Obscura)

An intrepid few Drive-Ins across America are keeping the torch of exhibition burning! John Watzke is the owner of the Ocala Drive-In in Ocala, Florida and is proudly, and safely open for business. In fact, his Drive-In is doing twice the business normally expect for this time of year, with screenings 7-days a week. Watzke has reconfigured their parking plan and concessions operations (car-side delivery) to ensure safe distancing between patrons while still delivering movie entertainment to a hungry public.



Facebook Page of the Ocala Drive-In

"I'm a great believer that mental stability is as important as physical stability. If people don't have a certain amount of normalcy in their life, it's going to affect them. Especially the smaller children—they've been taken out of school and locked indoors. They can't go see their friends, their grandparents. To them, they're being punished, and they didn't do anything. So if parents can take them to the movies and have a few hours of normal life, it kind of relieves the tension."

### [Why Cinemas will Bounce Back from the Coronavirus Crisis](#) (BBC)

BBC Culture published a very thoughtful commentary by film journalist Kaleem Aftab, listing the series of existential crises that cinemas have faced over the last 100 years. They include:

- ❖ The public health crisis of the 1918 Spanish Flu, which forced the shutdown film production and kept audiences away from cinemas
- ❖ The invention and spread of Television in the 1950's, which ended cinema's monopoly on audio-visual entertainment
- ❖ VHS in the 1970's and 1980's, providing the first popular format for on-demand movie viewing at home
- ❖ The current proliferation of on-line streaming, offered by the giants of entertainment and technology.

These were monumental challenges to established patterns of cinema-going, and resulted in fundamental changes in the entertainment industry. But each time, studios evolved to capitalize on these new revenue streams while continuing to work with cinemas to showcase their best product.



## **Blueprint to Recovery: Gower Street Maps Out Key Markers for the US and Canada**

*Courtesy of Gower Street Analytics*

Three weeks ago, Gower Street laid out its proposed benchmarks for a "Blueprint to Recovery" – the markers that would need to be achieved to indicate that the theatrical movie business was progressing in its recovery from the current crisis. Since first publishing the article we have received many questions about what levels of theaters-open or box office achieved would indicate a marker had been achieved. As theaters re-open and audiences return, we will all need greater clarity on how to assess how our business is progressing.

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This is the first time we are all facing a challenge on this scale. There are no comparisons to easily draw from, but there is data and data, to quote Arturo Guillen, SVP and Global Managing Director of Comscore Movie Division, is “the basis to define reality.”

Based on the 5-key stages we laid out, Gower Street has identified these markers on a market-by-market and, for domestic, state-by-state basis. We will be introducing these in our “Road to Recovery” report published on our website.

However, we were keen to share some of this information with Screendollars’ readers early to provide top-line markers for the US and Canada.



The “Blueprint to Recovery” identified 5-key stages with the first, “Open Day”, being a foundation point where a majority of theaters by market share would be open. We had suggested this should be 80% of market share. So, the question that needs to be answered is: what would be the least number of theaters operating in a market, country, city, etc. that could achieve an 80% market share?

Let’s consider the two major countries of the domestic market: the US and Canada. For each of the five stages we based our data on the past two years: 2018 and 2019. In the US the smallest number of theaters capable of delivering 80% of market share is 1,816 – this represents roughly 31% of physical cinemas. A similar percentage of actual sites could generate 80% market share in Australia but in the UK, it would take around 40% (349 sites). In Canada an 80% market share could be achieved from the top earning 159 theaters.

These are not just any 1,816 US theaters but the top grossers from the past two years: cinemas from the AMC’s Burbank 16 and Empire 25 locations in California and New York, respectively, through to the Violet Crown in Charlottesville, Virginia and Regal’s Colorado Center 8 in Denver. Were Regal cinemas to delay the opening of their circuit for any reason the US market would need a minimum of 3,645 other theaters open to achieve an 80% market share without them. Such a marker would be impossible to achieve if all AMC theaters remained closed.

Just as states have closed down at different rates, each state and city would equally have its own markers for recovery. States that lag behind would also impact countrywide recovery.

The continued closure of any one of the 50 US states would not prevent “Open Day” from being achievable. Were California to be the last state to re-open an 80% market share could still be achieved by 3,093 theaters from other states. If New York were last to re-open it would need only 2,055 of top theaters open in other states; without Texas it would take 2,217.

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If California and Texas, the two biggest box office states, were both completely closed an 80% market share would not be achievable. The same would be true if California and any one of Florida, New York, Illinois, Georgia, New Jersey, Arizona, Pennsylvania, Virginia, Washington, Ohio, Michigan or North Carolina remained completely closed. If Florida and New York both remained closed an 80% market share could still be achieved by a minimum of the top 2,490 theaters from across the remaining states. If the 21 highest grossing states were all completely open it would be possible to achieve an 80% market share without any contribution from the remaining 29 and the District of Columbia.

There are numerous ways to slice the data and it is certain, as we have seen with the shutdown, that it will not be as simple as a state being entirely open or closed. Instead contributions will start to come in from individual theaters across all states at different times. Based on the past two years data Gower Street has been able to assign market share to each theater and we will track each state's progress towards achieving "Open Day", as well as on market and country levels.

Once 80% of theatres by market share are operational, how do we identify that audiences are returning in great enough numbers to indicate a recovery? For this we laid out four further markers:

"Base Day" – the first day of operation in which box office reaches the lowest day's box office result from the past two years.

"Base Week" – the first full-week of operation in which box office reaches the lowest week's box office result from the past two years.

"Material Week" – the first full-week to achieve a median level of the weekly business seen across the past two years.

"Recovery Week" – the first full-week to achieve an equivalent performance to those in the top quartile of weekly business in the past two years.

So, what are the exact levels these represent? Let's again consider the US and Canada separately. In the US "Base Day" would be a day achieving \$5.7 million, while "Base Week" would require a 7-day box office of \$100.5 million. These would suggest a core audience was happy to return to cinemas. In Canada "Base Day" would come with a \$526,000 single day's box office and "Base Week" with a \$9.8 million gross.

"Material Week" would be achieved in the US with a 7-day box office of \$182.5 million. In Canada it would require \$17.5 million. This would suggest broader audience comfort with a return to normal attendance.

A true "Recovery Week", signifying sustained levels of normalcy built off the back of a robust release calendar, would come with the US generating a \$232.2 million week and Canada \$22.7 million.

Again, each state or province, and cities within them, would have their own markers and this is granular data we are also looking at for the domestic market.

If you have comments or questions about Gower Street's charts please contact us via our website at: <https://gower.st>.

## Hollywood Report by Martin Grove

The 93rd Oscars aren't until 2/28/21, but while they're probably safe from a social-distancing shut-down, they're not pandemic-proof.

Awards marketers try to spark an early buzz at film festivals, starting with Cannes in May. A festive festival reception puts films in the early Oscar conversation. That influences critics groups' awards in the fall, which impact on how guild members and other awards givers vote. When Academy members have too little time to see too many movies, their noms reflect how others have voted.



Cannes is off for May and isn't likely to make a reportedly hoped for move to late June. Pandemic deferred films may miss playing festivals and miss out on the kind of Oscar bounce that winning last year's Palme d'Or gave PARASITE (pictured – director Bong Joon Ho at SAG Awards where it won Best Cast). PARASITE

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won 4 Oscars, including Best Picture & Directing. It cost \$11.4M and did \$53.4M dom/\$200.8M intl – and is streaming now on Hulu.

The likely logjam of films for awards voters to consider in December -- but without enough time to see lower profile titles -- risks tarnishing 2021's Golden Globes, BAFTA & Oscar noms.

\* \* \*

This weekend's box office would have been on an Easter egg roll, but exhibitors got goose eggs instead.

There would have been killer business for MGM/Universal/Eon's NO TIME TO DIE opening (pictured – Daniel Craig). SPECTRE, the last 007 episode, arrived 11/6/15 to \$70.4M. DIE might even have echoed SKYFALL's \$88.4M (11/9/12).



DIE's holiday weekend had no other wide openings, but its busier post-pandemic 11/25 release date may deliver better business. The timing's great -- 7 of 007's top 8 domestic grossing films were November openings. While Easter's a 4-day weekend (F-M), Thanksgiving runs 5 days (Wed., 11/25 - Sun., 11/29). For many people, moviegoing is the preferred way to work off an early Turkey Day dinner!

This weekend would also have been week 2 for Sony's PG animated PETER RABBIT 2 and week 3 for Disney's live action MULAN. These titles were perfect alternatives for families (PR2 - now 1/15/21) and


-25F (MULAN - now 7/24) and would have added strength to the weekend.

We'd have been well ahead of this time last year when SHAZAM was #1 with \$24.5M in week 2 or vs. Easter 2019 (4/19-22) when THE CURSE OF LORONA opened #1 to \$28.6M.

## Weekly Film Calendar

|  |     |     |                  |         |
|--|-----|-----|------------------|---------|
| <b>6/5-11</b><br><i>(2019 Wk 23 Box Office: \$165,731,572)</i><br><i>2019 openings: The Secret Life of Pets 2 \$46.7M FSS, \$158.9M Total; X-Men: Dark Phoenix \$32.8M FSS, \$65.8M Total.</i>   |     |     |                  |         |
| <b>Nothing currently scheduled.</b>  |     |     |                  |         |
| <b>6/12-18</b><br><i>(2019 Wk 24 Box Office: \$136,253,447)</i><br><i>2019 openings: MIB International \$30.0M FSS, \$80.0M Total; Shaft \$8.9M FSS, \$21.4M Total.</i>  |     |     |                  |         |
| <b>Greenland (STX Entertainment)</b> A family struggles for survival in the face of a cataclysmic natural disaster. Action thriller.   | N/A | N/A | N/A              | Wide    |
| <b>City of a Million Soldiers (101 Studios)</b> After inexperienced Iraqi cop Kawa is rescued from a harrowing firefight by the elite Ninevah SWAT team, he's quickly inducted into the rogue squadron, who embark on a dangerous guerrilla operation. Drama, war.             | NR  | 101 | N/A              | Limited |
| <b>6/19-25: Father's Day 6/21</b><br><i>(2019 Wk 25 Box Office: \$204,466,955)</i><br><i>2019 openings: Toy Story 4 \$120.9M FSS, \$434.0M Total; Child's Play \$14.1M FSS, \$29.2M Total; Annabelle Comes Home \$20.3M FSS, \$74.2M Total; Anna \$3.6M FSS, \$7.7M Total.</i> |     |     |                  |         |
| <b>Soul (Disney/Pixar)</b> A musician who has lost his passion for music is transported out of his body and must find his way back with the help of an infant soul learning about herself. Animation family.   | N/A | N/A | Scope (2.39 : 1) | Wide    |
| <b>Fatale (Lionsgate)</b> A married man is tricked into a murder scheme by a female police detective. Thriller.  | N/A | N/A | N/A              | Wide    |
| <b>The King of Staten Island (Universal)</b> A semi-autobiographical comedy-drama about Pete Davidson growing up in Staten Island, including losing his father during 9/11 and entering the world of stand-up comedy. Comedy drama.  | R   | 136 | Scope (2.39 : 1) | Wide    |

**HAPPY FATHERS DAY!**

|   |      |     |   |   |
|---|------|-----|---|---|
| <b>Kajillionaire (Focus Features)</b> A woman's life is turned upside down when her criminal parents invite an outsider to join them on a major heist they're planning. Crime drama.  | R    | 106 | Scope (2.35 : 1)  | Limited   |
| <b>Babyteeth (IFC Films)</b> When seriously ill teenager Milla falls madly in love with smalltime drug dealer Moses, it's her parents' worst nightmare. But as Milla's first brush with love brings her a new lust for life, things get messy and traditional morals go out the window. Comedy drama. | NR   | 118 | Dolby Digital   | Limited   |
| <b>6/26 7/2</b><br>(2019 Wk 26 Box Office: \$152,272,144)<br>2019 openings: Spider-Man: Far from Home \$92.6M FSS, \$390.5M Total; Yesterday \$17.0M FSS, \$73.3M Total; Midsommar \$6.6M FSS, \$27.4M Total.   |      |     |   |  |
| <b>The Truth (IFC Films)</b> A stormy reunion between scriptwriter Lumir with her famous mother and actress, Fabienne, against the backdrop of Fabienne's autobiographic book and her latest role in a Sci-Fi picture as a mother who never grows old. Drama.   | PG   | 106 | Flat (1.85 : 1)   | Limited   |
| <b>7/3-9: Independence Day 7/4</b><br>(2019 Wk 27 Box Office: \$184,201,942)<br>2019 openings: (No new wide releases)   |      |     |   |   |
| <b>Untitled A24 Film 2 (A24)</b> Information not available.   | N/A  | N/A | N/A   | Wide  |
| <b>7/10-16</b><br>(2019 Wk 28 Box Office: \$127,105,707)<br>2019 openings: Crawl \$12.0M FSS, \$39.0M Total; Stuber \$8.2M FSS, \$22.4M Total.  |      |     |   |   |
| <b>Untitled Next Purge Chapter (Universal)</b> Information not available.   | N/A  | N/A | N/A   | Wide  |
| <b>7/17-23</b><br>(2019 Wk 29 Box Office: \$264,727,428)<br>2019 openings: The Lion King \$191.8M FSS, \$543.6M Total.  |      |     |   |   |
| <b>Tenet (Warner Bros.)</b> An action epic revolving around international espionage, time travel, and evolution. Possibly about a man trying to prevent World War 3 through time travel and rebirth. Action drama.  | N/A  | N/A | Dolby Digital, DTS: X                                       | Wide  |
| <b>The Climb (Sony Pictures Classics)</b> A look at the friendship between two guys that spans over many years. Comedy drama.   | R    | 94  | N/A   | NY/LA   |
| <b>7/24-30</b><br>(2019 Wk 30 Box Office: \$163,662,956)<br>2019 openings: Once Upon a Time in Hollywood \$41.1M FSS, \$142.5M Total.   |      |     |   |   |
| <b>Mulan (Disney)</b> A young Chinese maiden disguises herself as a male warrior in order to save her father. A live-action feature film based on Disney's 'Mulan.' Action adventure family drama.  | PG13 | 115 | IMAX, Dolby Atmos, Scope (2.39 : 1)                         | Wide  |
| <b>Come Play (Focus Features)</b> A monster manifests itself through smart phones and mobile devices. Feature film version of the 2017 short film. Horror.  | PG13 | N/A | N/A   | Wide  |
| <b>7/31-8/6</b><br>(2019 Wk 31 Box Office: \$149,409,407)<br>2019 openings: Fast & Furious Presents: Hobbs & Shaw \$60.0M FSS, \$174.0M Total.  |      |     |   |   |
| <b>The Spongebob Movie: Sponge on the Run (Paramount)</b> After SpongeBob's beloved pet snail Gary is snail-napped, he and Patrick embark on an epic adventure to The Lost City of Atlantic City to bring Gary home. Animation adventure family.  | N/A  | N/A | Dolby Digital, Dolby Atmos, DTS, Auro 11.1, Flat (1.85 : 1) | Wide  |
| <b>Bob and Star Go to Vista Del Mar (Lionsgate)</b> A pair of best friends find themselves in over their heads. Comedy.   | N/A  | N/A | N/A   | Wide  |
| <b>Untitled A24 Film 3 (A24)</b> Information not available.   | N/A  | N/A | N/A   | Wide  |
| <b>The Informer (Aviron)</b> An ex-convict working undercover intentionally gets himself incarcerated again in order to infiltrate the mob at a maximum-security prison. Crime drama thriller.  | R    | 113 | Dolby 5.1, Scope (2.35 : 1)                                 | Limited   |

## Latest Release Changes

| Title   | Runs | New     | Former |
|---|------|---------|--------|
| <b>To the Stars (Samuel Goldwyn)</b> <i>B/W version available, color in Digital.</i> In 1960s Oklahoma, a shy farmer's daughter forges an intimate relationship with a new girl. Drama. | VOD  | 4/24/20 | NEW    |

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|--|---------|----------|---------|
| <b>Bull (Samuel Goldwyn)</b> In a near-abandoned subdivision west of Houston, a wayward teen runs headlong into her equally willful and unforgiving neighbor, an aging bullfighter who's seen his best days in the arena; it's a collision that will change them both. Drama.  | VOD     | 5/1/20   | NEW     |
| <b>The Trip to Greece (IFC Films)</b> Actors Rob Brydon and Steve Coogan travel from Troy to Ithaca following in the footsteps of the Odysseus. Comedy drama.  | Limited | 5/22/20  | NEW     |
| <b>Judy and Punch (Samuel Goldwyn)</b> Seaside (nowhere near the sea), puppeteers Judy and Punch are trying to resurrect their marionette show in an anarchic town on the brink of mob rule. Comedy crime thriller.  | VOD     | 6/5/20   | NEW     |
| <b>Mr. Jones (Samuel Goldwyn)</b> A Welsh journalist breaks the news in the western media of the famine in the Soviet Union in the early 1930s. Biography drama thriller.  | VOD     | 6/19/20  | NEW     |
| <b>Fisherman's Friends (Samuel Goldwyn)</b> Ten fisherman from Cornwall are signed by Universal Records and achieve a Top 10 hit with their debut album, Sea Shanties. Music drama comedy.   | VOD     | 7/10/20  | NEW     |
| <b>Nobody (Universal)</b> A bystander who intervenes to help a woman being harassed by a group of men becomes the target of a vengeful drug lord. Action thriller.   | Wide    | 2/26/21  | 8/14/20 |
| <b>Dark Harvest (UA Releasing)</b> Based on the novel by Norman Partridge, the story concerns a Halloween tradition in a small town where young men are tasked with stopping a supernatural being known as the October Boy. Horror.  | Wide    | 9/24/21  | NEW     |
| <b>Gucci (UA Releasing/MGM)</b> The murder of fashion trailblazer Maurizio Gucci. Lady Gaga would star as Patrizia Reggiani, Gucci's ex-wife who was convicted of orchestrating his hit after he had an affair. Lady Gaga. Ridley Scott-Director. Biography drama, history.  | Wide    | 11/24/21 | NEW     |
| <b>Untitled M. Night Shyamalan Universal Project (Universal)</b>   | Wide    | Removed  | 2/26/21 |
| <b>Shirley (Neon)</b> A famous horror writer finds inspiration for her next book after she and her husband take in a young couple. Biography drama thriller.   | Limited | Removed  | 8/24/20 |
| <b>Sex and the Future (Indican)</b> When misfits Barry and Evan design their ideal woman as a robot, they realize a fortune could be made if they had the money to mass produce their prototype. A wealthy prince soon finds out about their invention and the three hatch a plan to rule the world and change sex and the future! If life were that simple. Comedy. | Limited | Removed  | 5/15/20 |
| <b>Sometimes Always Never (Blue Fox Entertainment)</b> A detective fantasy / family drama where a love of words helps a father reconnect with a missing son. Comedy drama mystery.   | Limited | Removed  | 4/17/20 |
| <b>Abe (Blue Fox Entertainment)</b> Abe is a 12-year-old boy from Brooklyn who cooks to unite his half Israeli and half Palestinian family, but everything goes wrong. Family.   | Limited | Removed  | 4/17/20 |
| <b>My Spy (STX Films)</b> <i>Acquired by Amazon Studios.</i> A hardened CIA operative finds himself at the mercy of a precocious 9-year-old girl, having been sent undercover to surveil her family. Action, comedy, family.   | VOD     | TBD      | 4/17/20 |
| <b>Enormous: The Gorge Story (Trafalgar Releasing)</b> "The Gorge" has brought over 7 million fans, and the world's biggest musicians, to a patch of rural Washington farmland "150 miles from nowhere." Documentary.  | TBD     | TBD      | 4/28/20 |

## MPAA Ratings

|  |   |   |
|--|---|---|
| <b>All Day and a Night (Netflix)</b> Drama, 5/1/20         | R | Strong violence, pervasive language, drug use and some sexual content/nudity. |
| <b>Irresistable (Focus Features)</b> Comedy drama, 5/29/20 | R | Language, including sexual references.  |
| <b>La Belle Epoque (101 Studios)</b> Comedy drama, 5/22/20 | R | Sexual content, nudity, language, drug use and brief violence.                |
| <b>Villain (Saban Films)</b> Crime drama thriller, 2/28/20 | R | Strong violence, pervasive language, drug use and sexual material.            |
| <b>Blackbird (Millennium Media)</b> Drama, 2019 production | R | Language, some drug use and brief sexual material                             |