

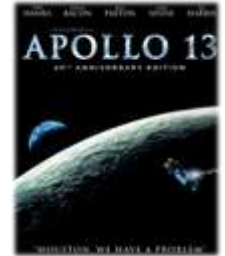


Screendollars Newsletter

April 20, 2020
No. 113

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

50 years ago this week, Apollo 13 astronauts Jim Lovell, Jack Swigert and Fred Haise returned safely to Earth, a successful conclusion to their harrowing lunar mission cut short by a mid-flight explosion. Hollywood dramatized their recovery from near disaster in a 1995 film starring Tom Hanks, Kevin Bacon, Bill Paxton, Gary Sinise, and Ed Harris. Director Ron Howard went to great lengths to create a technically accurate movie, pushing mid-90's special effects and technology to its limits. This included filming scenes on a set built inside NASA's KC-135 training plane which produced actual weightlessness for the actors by plummeting towards earth in high speed nose dives. Apollo 13 was a smashing success at the box office, earning \$355M worldwide which made it a close second in its year behind Batman Returns. It was nominated for 9 Academy Awards, including Best Picture, and won for Best Film Editing and Best Sound.



(Click to Play)

Notable Industry News (4/13-4/19)

[Path Forward: Navigating the Return to Work](#) (US Chamber of Commerce)



Industry and trade groups are pulling out all the stops to support business as they struggle to survive the economic disruption of the COVID-19 crisis. Last week, the US Chamber of Commerce inaugurated a regular series of information sessions “designed to help business and community leaders find the answers they need to develop a responsible reopening strategy.” A topic is covered twice a week, Monday and Thursday at 3pm ET. Last week’s topics were “Big Picture: Road Map to Reopening” and “Deep Dive: Testing”. Next week’s topics are “Big Picture: Barriers to Reopening (childcare, transit)” and “Deep Dive: Industry-Specific Conversation (sports, retail, restaurants, airlines)”. If you miss the live event, you can still watch a recording of the session.

[Study Shows Short Theatrical Windows Reduce Home Video Revenue](#) (Celluloid Junkie)

A NATO-sponsored study published by research firm Ernst & Young measured the revenue impact for a film release by lengthening or shortening the time between release to theatres and release to streaming services. The EY analysts concluded that shortening that release window had the effect of decreasing revenue from home sales and, therefore, overall revenue for the film. In arriving at this conclusion, researchers attempted to account for other factors which impact a film’s revenues, including film quality and audience score, overall box office and time of year released. The study acknowledges that the COVID-19 shutdowns have created unique circumstances that justify straight-to-streaming releases as appropriate for many films. However, when theatres re-open and box office recovers, these same dynamics will no longer apply, and under these “normal” conditions the better option for studios on most major will be to return to the traditional 90-day exclusive theatrical release window. You can read the [full EY report](#) on the NATO web site.



[Cannes Director Talks Solidarity Between Festivals, Fall Bow](#)

(Variety)

In March, while facing the uncertainty of the looming COVID-19 public health crisis, the organizers of the Cannes Film Festival announced that they were pushing back this year’s event from its traditional mid-May date to sometime “later in the summer”, hoping that they could avoid the same fate as this year’s SXSW festival. Last week, festival management updated their outlook, announcing that present circumstances would not allow this year’s festival to be held in its "original form" and that they were now

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actively exploring “alternative means” that would honor the tradition of the festival and support the industry. In this interview with Variety, Cannes festival director Thierry Fremaux describes the options under consideration, and explains why they have not cancelled the festival outright, despite facing significant pressure to do so.

[In Shutdown, A Glimpse of Life Without Movie Theaters](#) (AP)

Jake Coyle from the Associated Press takes a measure of the moment with theater owners and staff as well as the movie-loving public. Exhibitors are eager to re-start operations, while a number of frustrated movie-goers interviewed for the article long for the time when they can once again see movies in a cinema. John Bell, president of the Tampa Theatre, a 1920’s vintage art house cinema in Tampa, Florida said, “I just innately believe that humans are social creatures and, ultimately, they will want to gather again. Streaming is great, it’s convenient. But it’s just not the same.” Gary Walker, a 22-year old film student from San Jose, California said ““I can’t wait to go back. I’m just a person who really likes the social experience of going to the movies, not sitting at home watching a movie by myself.”



Watching Movies at the Tampa Theatre in Tampa, FL

[Cinemark Furloughs half of all Corporate Staff, Lays Off 17,500 Hourly Workers](#) (Hollywood Reporter) and [Wall Street Parses AMC Theaters’ Plan for \\$500 Million “Near-Term Lifeline”](#) (Hollywood Reporter)

On Tuesday, Cinemark announced plans to raise \$250M from investors to ensure that it has the funds to pay its bills throughout the period of theatre closures due to the COVID-19 crisis. In its announcement, the Texas-based exhibitor also announced it is taking dramatic steps to reduce expenses, which include 17,500 layoffs among its hourly theatre staff and furloughs and salary reduction for its headquarters employees.



Meanwhile, AMC secured a \$500M credit line, providing it with the cash it will need to restart theatre operations beginning in the summer and remain solvent through the end of the year. While this is a positive step to avert near-term disaster, there are remaining doubts about its financial status as the largest-in-the-nation exhibitor because of the huge debt load it has to manage while attempting to return to profitable operations.

[Staggered seating, nostalgic films: Cinemark offers a look at movie going post-coronavirus](#) (CNBC)

Cinemark operating 345 theatres in the US, the country’s third largest exhibitor circuit. On One month after the company shuttered all its US locations in response to the COVID-19 public health crisis, the company has begun announcing its plans to re-open its theatres gradually, beginning in some locations on or around July 1. Last week, Cinemark’s CEO Mark Zoradi told to investors that the July re-opening was based in large part on updated release calendars from major studios, including blockbuster releases such as Warner Bros.’ *Tenet* by director Christopher Nolan arriving in theaters on July 17 and Disney’s *Mulan* to follow one week after on July 24. Updated procedures will likely be in effect, such as limiting ticket sales and/or mandating checkerboard seating patterns in auditoriums to ensure safe distance between movie-goers. “We believe pent-up demand for out-of-home entertainment, along with a backlog of strong film content, bodes well for exhibition.”



Cinemark’s CEO Mark Zoradi

[Reopening Hollywood: From Insurance to Testing, Crowd Scenes & Craft Services, Here are the Pandemic Problems Studios are Trying to Solve Before the Restart](#) (Deadline)

On Wednesday, Deadline published the first article in a series entitled “Reopening Hollywood”, focusing on steps being taken to re-open studios and the entire film industry. After a full month of shutdown, studios are beginning to map out the steps that they will follow in order to resume film production. Optimists predict filming on low-density sets may restart as soon as July, while others expect that major sets won’t be back on-line before the fall. One tricky issue is insurance, or lack thereof, since underwriters are signaling that they will not cover any interruption to production from new coronavirus infections. Also expected are limiting access to sets and script rewrites to eliminate large crowd scenes or reproduce them with special effects. While these changes and risks are not ideal, the film industry is under immense pressure to re-start production.



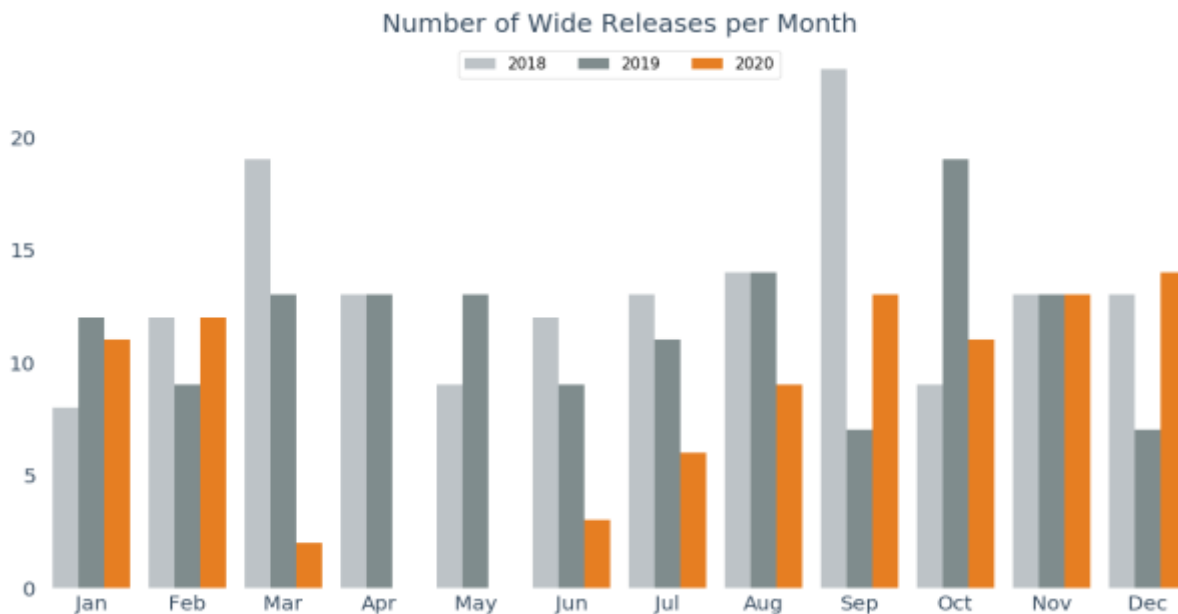
The Dating Game: Q4 2020 and Q1 2021 Are Filling Fast While Horror Titles Are Screaming for Space!

Courtesy of Gower Street Analytics

This week, even before President Trump laid out a set of guidelines for how states might be able to re-open domestic movie theaters, Cinemark suggested a goal to start having sites re-open at the beginning of July. UNIC (the international union of cinemas), while not committing to dates, also suggested it has a July timeline “in mind” for re-openings.

Major titles were exiting the calendar even before mass theater closures took hold across North America in mid-March. Many titles have found a new, for some possibly tentative, home on the calendar either later this year or into next year. Other titles have, in turn, been displaced; a few have abandoned theatrical plans completely; and others remain unset. So, what does the current landscape look like?

Gower Street has looked ahead at what is currently dated through the back end of 2020 and into 2021. We’ve compared the number of titles from the past two years (2018-2019) released in at least 1,000 domestic theaters and considering box office results of those past-year movies, analyzed how these numbers compare to currently dated upcoming titles of 2020 and 2021 that Gower Street analysts estimate would expect to see a similar minimum-level of release.



The first graph (above) looks at 2020 releases currently scheduled compared to 2018 and 2019. The exodus of titles from March and Q2 is evident. At present there are 33% fewer titles, of the scale mentioned, that have or are due to open in 2020 compared to 2019 and 40% less than 2018. This is largely due to the March-June period devastated by the virus,

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with the remaining eight months collectively seeing numbers on par with 2019. A few stragglers remain dated in June but, even if these don't move in time, it is questionable how many theaters would be ready to play them.

Q3 is where titles start to re-emerge but with uncertainty rife July has fewer titles dated than the same month last year and August is also behind. It is unlikely many more titles will opt for July. This is not just due to the uncertainty of re-opening and audience return but also the threat of the titles that are dated. Christopher Nolan's TENET, which to date has held fast to its July 17 release, is currently the first major tentpole set to test the waters, with the younger-skewing MULAN a week later.

August is not traditionally a month that draws many blockbusters. Last year HOBBS AND SHAW (launched Aug. 2) was the only August release that delivered more than \$100 million domestic. With WONDER WOMAN 1984, one of the most anticipated titles of this year, now re-positioned to August 14 it is unsurprising others are wary of dating near it (that mid-month spot leaves little room). Animated title THE SPONGEBOB MOVIE: SPONGE ON THE RUN will go a week ahead.

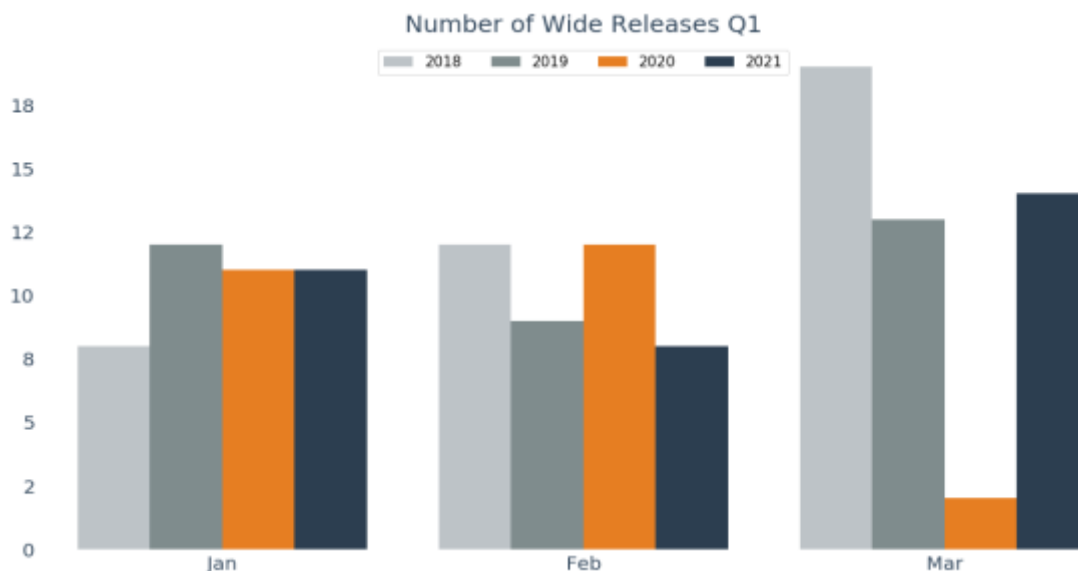
September and Q4 are quickly filling up, offering a stronger end of year line-up than was anticipated at year's start. September 2019 had a relatively low number of wide releases compared to the previous year (fewer than one third of 2018, when titles sought to avoid IT: CHAPTER TWO). This year A QUIET PLACE, PART II and the third CONJURING film compete for audience attention.

October has fewer wide-release titles scheduled than in 2019 but those present include franchise heavy-hitters VENOM 2, DEATH ON THE NILE and HALLOWEEN KILLS. November already sees the number of releases on par with the previous two years, with BLACK WIDOW, SOUL, GODZILLA VS KONG, and NO TIME TO DIE leaving little room for others to jump in.

December 2020 has twice as many wide releases scheduled as were released the same month in 2019 – and that is without a single title willing to go in the first week of December against the second week of the Bond film. Last year big franchise hitters STAR WARS: THE RISE OF SKYWALKER and JUMANJI: THE NEXT LEVEL kept competitors low. Titles moving in this year include Disney's FREE GUY and Paramount's TOP GUN: MAVERICK (which displaced THE TOMORROW WAR).

In total the September-December period in 2020 now has 11% more scheduled wide-releases than for the same period in 2019 but more evenly spread across the four months.

The second graph (below) looks ahead to 2021 and specifically Q1. The full year has more titles dated than we're expecting to see in 2020 but there is still a lot of space to be found beyond Q1, which already has as many new release titles set as seen in Q1 2019. February currently sees fewer titles than 2020. This is likely due to the presence of ETERNALS in a mid-month slot equivalent to BLACK PANTHER in 2018. March is already seeing more titles scheduled than in 2019 with GHOSTBUSTERS: AFTERLIFE, RAYA AND THE LAST DRAGON, and MORBIUS all moving in during the past few weeks. Q2 has 40% less titles currently dated than the same period of 2019.



Among those still unset, Tom Hanks war drama GREYHOUND and musical IN THE HEIGHTS seem certain to look for awards-qualifying positions. There may be more that abandon theatrical plans, following titles like THE LOVEBIRDS, which sold to Netflix, and ARTEMIS FOWL, which will debut on Disney+.

A big challenge will be for horror titles. James Wan's MALIGNANT, SAW spin-off SPIRAL, the Guillermo Del Toro-produced ANTLERS, and Janelle Monae-starrer ANTEBELLUM are among those still seeking new positions. September and October have three massive horror franchise titles set with A QUIET PLACE PART II, THE CONJURING: THE DEVIL MADE ME DO IT and HALLOWEEN KILLS. Add between these the remake of CANDYMAN and horror-edged comic-book title VENOM 2 and it would be a brave distributor that slotted another horror into that window.

December has proven a weak spot for the genre, even seasonally edged like last year's BLACK CHRISTMAS (\$10.4m lifetime). The previous horror to try a December release had been 2016's INCARNATE (\$4.8m). November also proved no boon for last year's DOCTOR SLEEP (\$31.6m), 2018's OVERLORD (\$21.7m) and THE POSSESSION OF HANNAH GRACE (\$14.8m), 2016's SHUT IN (\$6.9m), or 2015's VICTOR FRANKENSTEIN (\$5.8m). Given that 2018's HALLOWEEN did 87% of its box office in its first two weeks, one option might be to go on Halloween weekend, two weeks after HALLOWEEN KILLS, to claim one dominant week before BLACK WIDOW enters the frame.

There will inevitably be further moves, both in and out of this year, but the biggest fear is yet another unknown: with so much riding on Q4 and Q1 what will audiences and the industry do if there is a resurgence of the virus before any vaccine is developed?

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

This is NOT the Spring You Were Looking For

By Jeff Kaufman, Sr. Vice President of Film and Marketing, Malco Theatres

Well, the Spring 2020 movie season lasted only eleven weeks, from January 3 through around March 15. At the outset, it seemed to have real promise.

Top Titles for Spring 2020

Rank	Title	GBO\$ (Est.)	Weeks Played
1	Bad Boys for Life (Sony)	\$204M	9
2	1917 (Universal)	\$159M	12
3	Sonic the Hedgehog (Paramount)	\$145M	5
4	Birds of Prey (Warner Bros.)	\$85M	6
5	Dolittle (Universal)	\$77M	9
6	The Invisible Man (Universal)	\$64M	3
7	Call of the Wild (20 th Century)	\$64M	4
8	Onward (Disney)	\$60M	2
9	The Gentlemen (STX)	\$36M	8
10	Just Mercy (Warner Bros.)	\$36M	10

This list does not include *The Rise of Skywalker* which grossed \$515 million total and had eleven of its thirteen weeks in 2020 and *Jumanji: The Next Level* which pulled totaled \$316 million with eleven of its fourteen weeks in 2020. We were down 8% through the weekend of 3/13/20 with the likes of *Bloodshot*, *I Still Believe*, *A Quiet Place Pt II*, *Mulan*, *No Time to Die*, *New Mutants*, *Peter Rabbit: The Runaway* and *Trolls 2* on deck. We should also include holdovers of *Onward*, *Invisible Man* and others. The situation was not dire. Big films were on the way and Summer 2020 loomed large.

As we all know, this did not happen. COVID-19 happened instead, and the exhibition industry responded responsibly by shutting down. When it was determined that the virus spread by person to person contact, we had no choice. We could not put in jeopardy the very patrons we rely on or our own employees. We smashed into the wall and went from an \$11.4B industry in 2019 to \$0 - no tickets sold since the weekend of March 13.

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When it became obvious no theaters were going to be open to play new films, our studio partners had difficult decisions to make. What to do with literally \$Billions invested in upcoming pictures. The answer was not a shock. Studios needed exhibitors as much as exhibitors needed studios. Of course, alarmists will see this differently, but out of the 37 films planned for the spring and summer, 33 have remained on the release schedule in some form or fashion. Twenty got new hard release dates, including *Mulan*, *Spongebob* and *Wonder Woman 1984* which are still set for this summer. A couple such as *Free Guy* and *Top Gun: Maverick* landed in December for the holidays. Many ended up in 2021. Release dates are still pending for thirteen completed films. Only four went straight to a streaming: *Trolls 2*, *Artemis Fowl*, *The Lovebirds* and *My Spy*. It is a non-issue that studios took these films off the theatrical release calendar due to the COVID-close and sent them to Premium VOD or even for their own streaming platforms. What would you have done? They struck while the iron was hot and kept their product in front of audiences. That does not sound like a change in windowing strategy, at least for now.

So, the real question remains: when social distancing restrictions are eased, will people come back to the theatres? All I can ask is...are you ready to get out of the darn house? Do some revenge shopping? Go with friends to that favorite restaurant? Have a family dinner, even? How about go the movies? Well, let's look at the alternatives for family / group entertainment. Sports? Nope. Closed. Legit theatre? Not yet. Chucky Cheese? Really? With people suffering from unsure job prospects and economic uncertainty, the most affordable ticket in town will be our cinemas!

Most importantly messaging to the public must emphasize new cleaning regimens and visible signs such as employees wearing masks and gloves and lots of hand sanitizer available everywhere. Also, in an effort to assure our public that we are taking their health seriously, a 16-plex may only play 4 or 5 titles at a time as we ensure social distancing with seating limits. It will take some thought, patience and flexibility on everyone's part to get back. But get back we will.



- Obi-Wan Kenobi (Click to Play)

Hollywood Report

by Martin Grove

With talk now about re-opening the economy, it's a good time to ponder how to get people back in theatres.

Despite doom & gloom speculation that streaming is the new moviegoing, it's a better bet that people will want to get out of the house after months of social distancing. Drive-ins now open for business have already found that to be the case.

When cinemas return, they won't yet be playing Hollywood's big deferred films. Exhibitors and their distributor partners will need to be creative about booking past hits for people to reconnect with or see for the first time on the big screen.

The demos most likely to quickly embrace the new environment of sanitized surroundings, staggered seating & alternating recliner rows are -25M & -25F. Playing classic franchise festivals targeted to younger moviegoers makes sense. Horror series – like THE CONJURING, HALLOWEEN, SCREAM – would draw the genre's -25F core audience. Superheroes – like THE AVENGERS, SPIDER-MAN, WONDER WOMAN (pictured, Gal Gadot) – would pull in -25M & -25F.



Just add popcorn, soda, candy & hand sanitizers and you've got the recipe to kick-start post-pandemic moviegoing!

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Post-Easter weekend would have brought big Bond box office business.

If MGM/Universal/Eon's NO TIME TO DIE (pictured – Ana de Armas) had opened 4/10 in the \$88-100M range Hollywood handicappers expected, it could have added around \$40M in weekend 2.

DIE's post-pandemic push to 11/25 should boost Thanksgiving ticket sales – as should Disney/Pixar sliding SOUL from 6/19 to 11/20. SOUL replaces Disney's animated RAYA AND THE LAST DRAGON, which will now start roaring 3/12/21.




This weekend would also have brought an assortment of other wide releases:

- ❖ STX's PG-13 action comedy MY SPY is now set for future streaming on Amazon Prime.
- ❖ Disney/Searchlight's R horror ANTLERS is awaiting a new theatrical release date.
- ❖ Sony Pictures Classics' R drama CHARM CITY KINGS is also deferred.
- ❖ Universal/DreamWorks' 3D PG animated TROLLS WORLD TOUR was opening 4/17, but then DIE went to 11/25 and TROLLS took 4/10 for a theatrical/streaming launch. That became VOD + a few drive-ins when theatres shuttered. No grosses were reported, but the buzz was \$40M or more.

This weekend would have beaten Easter weekend 2019 when THE CURSE OF LLORONA opened #1 to \$26.3M (F-S-S).

Weekly Film Calendar

6/5-11 <i>(2019 Wk 23 Box Office: \$165,731,572)</i> <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>				
Nothing currently scheduled.				
6/12-18 <i>(2019 Wk 24 Box Office: \$136,253,447)</i> <i>2019 openings: MIB International \$30.0M FSS, \$80.0M Total; Shaft \$8.9M FSS, \$21.4M Total.</i>				
Greenland (STX Entertainment) A family struggles for survival in the face of a cataclysmic natural disaster. Action thriller.	N/A	N/A	N/A	Wide
6/19-25: Father's Day 6/21 <i>(2019 Wk 25 Box Office: \$204,466,955)</i> <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>				HAPPY FATHER'S DAY
Fatale (Lionsgate) A married man is tricked into a murder scheme by a female police detective. Thriller.	N/A	N/A	N/A	Wide
The King of Staten Island (Universal) 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
Kajillionaire (Focus Features) 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
Babyteeth (IFC Films) 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
6/26 7/2 <i>(2019 Wk 26 Box Office: \$152,272,144)</i> <i>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.</i>				
The Truth (IFC Films) 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

7/3-9: Independence Day 7/4 (2019 Wk 27 Box Office: \$184,201,942) 2019 openings: (No new wide releases)					
Untitled A24 Film 2 (A24) Information not available.	N/A	N/A	N/A	Wide	
7/10-16 (2019 Wk 28 Box Office: \$127,105,707) 2019 openings: Crawl \$12.0M FSS, \$39.0M Total; Stuber \$8.2M FSS, \$22.4M Total.					
Untitled Next Purge Chapter (Universal) Information not available.	N/A	N/A	N/A	Wide	
7/17-23 (2019 Wk 29 Box Office: \$264,727,428) 2019 openings: The Lion King \$191.8M FSS, \$543.6M Total.					
Tenet (Warner Bros.) 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, Flat (1.43 : 1)	Wide	
The Climb (Sony Pictures Classics) A look at the friendship between two guys that spans over many years. Comedy drama.	R	94	N/A	NY/LA	
7/24-30 (2019 Wk 30 Box Office: \$163,662,956) 2019 openings: Once Upon a Time in Hollywood \$41.1M FSS, \$142.5M Total.					
Mulan (Disney) 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 - IMAX	
Come Play (Focus Features) 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	
7/31-8/6 (2019 Wk 31 Box Office: \$149,409,407) 2019 openings: Fast & Furious Presents: Hobbs & Shaw \$60.0M FSS, \$174.0M Total.					
Bob and Star Go to Vista Del Mar (Lionsgate) A pair of best friends find themselves in over their heads. Comedy.	N/A	N/A	N/A	Wide	
Untitled A24 Film 3 (A24) Information not available.	N/A	N/A	N/A	Wide	
The Informer (Aviron) 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	
8/7/2013 (2019 Wk 32 Box Office: \$133,448,282) 2019 openings: Scary Stories to Tell in the Dark \$20.9M FSS, \$68.9M Total; Dora and the Lost City of Gold \$17.4M FSS, \$60.5M Total; The Art of Racing in the Rain \$8.1M FSS, \$26.4M Total; The Kitchen \$5.5M FSS, \$12.2M Total.					
The Spongebob Movie: Sponge on the Run (Paramount) 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	
The Empty Man (20th Century) On the trail of a missing girl, an ex-cop comes across a secretive group attempting to summon a terrifying supernatural entity. Crime drama horror.	R	N/A	Scope (2.39 : 1)	Wide	

Latest Release Changes

Title	Runs	New	Former
The Wretched (IFC Films) A defiant teenage boy, struggling with his parent's imminent divorce, faces off with a 1,000-year-old witch, who is living beneath the skin of and posing as the woman next door. Horror.	Limited	5/1/20	NEW
Valley Girl (MGM) Set to a new wave '80s soundtrack, a pair of young lovers from different backgrounds defy their parents and friends to stay together. A musical adaptation of the 1983 film. Musical romance comedy.	VOD	5/8/20	NEW
Capone (BRON Pictures/A Band Apart) (Original title "Fonzo") The 47-year old Al Capone, after 10 years in prison, starts suffering from dementia and comes to be haunted by his violent past. Tom Hardy. Biography crime drama.	VOD	5/12/20	NEW
The Painted Bird (IFC Films) A young Jewish boy somewhere in Eastern Europe seeks refuge during World War II where he encounters many different characters. War drama.	Limited	7/17/20	NEW

The Spongebob Movie: Sponge on the Run (Paramount) 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.	Wide	8/7/20	7/31/20
Soul (Disney) 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 comedy adventure. <i>The trailer has been well reviewed across many forums.</i>	Wide	11/20/20	6/19/20
Raya and the Last Dragon (Disney) In a realm known as Lumandra, a re-imagined Earth inhabited by an ancient civilization, a warrior named Raya is determined to find the last dragon. Animation action adventure. <i>Written by the creators of "Crazy Rich Asians." Voice talent of Cassie Steele (Deglass: The Next Generation), Rated PG. Not a Pixar production.</i>	Wide	3/12/21	11/25/20
Infinite (Paramount) A man discovers that his hallucinations are actually visions from past lives. Sci-fi. Antoine Fuqua-D, Mark Wahlberg.	Wide	5/28/21	8/7/20
Asteroid Hunters (IMAX) Asteroids; where they come from, the risk they pose our planet, and what we can do about the threat of an asteroid impact. Short subject documentary.	Limited	Removed	4/17/20
Selfie Dad (Atlas Distribution) A former stand-up comic in a midlife crisis tries to become a social media star until he and his family are radically challenged by the Bible. Family.	TBD	Removed	6/12/20
Untitled Disney Live Action (Disney) Plot not available.	Wide	Removed	3/12/21

Latest MPAA Ratings

Capone (Vertical Entertainment) Biography crime drama, 5/12/20	R	Strong bloody violence, pervasive language, some sexuality
Distance (Evolve Studios) Drama, 2020	PG	Strong thematic material and some language
Force of Nature (Lionsgate) Action drama, 2020	R	Violence and pervasive language
Four Kids and It (Lionsgate) Family fantasy, 4/3/20	PG	Thematic elements, some rude/suggestive moments, fantasy violence and language
The Half of It (Netflix) Comedy romance, 5/1/20	PG13	Brief language and teen drinking

Top 10 VOD and DVD Releases

Title	Theatrical Release	VOD Release	DVD Release
Trolls World Tour (Universal)	4/10/20	4/10/20	TBA
The Invisible Man (Universal)	2/28/20	3/20/20	5/26/20
Onward (Disney)	3/6/20	3/20/20	5/19/20
Jumanji: The Next Level (Sony)	12/13/19	3/17/20	3/17/20
The Hunt (Universal)	3/13/20	3/20/20	6/9/20
Star Wars: The Rise of Skywalker (Disney)	12/20/19	3/31/20	3/31/20
Emma (Focus Features)	2/21/20	3/20/20	5/19/20
1917 (Universal)	12/25/19	3/24/20	3/24/20
Spies in Disguise (20th Century)	12/25/19	3/10/20	3/10/20
Knives Out (Lionsgate)	11/27/19	2/25/20	2/25/20