

News**Now Playing in Hollywood: A Battle Over the Future of Movies**

New startup seeks to upend the traditional theatrical model, bringing first-run films into the home

By **Jake Coyle**
AP Film Writer

NEW YORK — Now playing in Hollywood: A battle over the future of the movie business, starring some of its most famous filmmakers.

The Screening Room, a startup backed by Napster co-founder Sean Parker and music executive Prem Akkaraju, has sent tremors through the movie industry since word of its am-

ed set-box, directly into the home for \$50 a pop.

The service has the support of some major filmmakers, including Steven Spielberg, Peter Jackson and J.J. Abrams, but its existence depends on the cooperation of studios and exhibitors and that appears unlikely.

Yet the Screening Room has thrown Hollywood into something resembling an existential crisis, with round-the-clock debate about its prospects that

a storm of hype that will sail past?

"It frightens me," Tim League, chief executive of Alamo Drafthouse Cinema, the Texas-based theater chain, said of the Screening Room. "What I'm afraid of is that chasing short-term additional revenue might open up a situation where piracy really hurts the entire industry."

And the industry, he says, is thriving. "We're in the business of getting out of the house," says League.

Whether the Screening Room succeeds or not, it has added to a growing sense that the traditional theatrical model will one day fall, a casualty-in-waiting of an increasingly digital and instantaneous media world.

But such prophecy doesn't account for some economic realities: Box office in North America, alone, was a record \$11 billion last year. Despite a growing horde of barbarians at the gate—Net-

flix among them—the theatrical release window has held so far. The marketing splash of a theatrical release continues to drive the industry's revenues — and not just at the box office, but through merchandising and subsequent windows of release.

Yet some see a chance to profit more from those who prefer to stay home. According to the Motion Picture Association, 11 percent of the U.S. population qualifies as regular moviegoers (going 18 times a year), and they make up half of box-office receipts. The Screening Room is aimed at the couches of the other 89 percent.

Jackson said the Screening Room — which is proposing to split revenues between studios, theater operators and itself — is "designed to capture an audience that does not currently go to the

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bitions were first reported Saturday. Parker and company are seeking to upend the theatrical model and bring first-run films, through a \$150 encrypt-

has pitted some of the movies' biggest names against each other. Is this the meteor headed straight for the big screen, or is it like previous efforts nothing but

See **HOLLYWOOD** on page 12**“THE WAKE OF VANPORT”****The Vanport multi-media project**

Digital narratives and storytelling from flood survivors and residents of Vanport

“The Wake of Vanport” is so named to honor the death of a city and the viewing of its history through the collection of Vanport stories told by the voices of those who lived there. It is also a celebration of life after loss. Vanport is a lost city of Oregon with a rich history for all Oregonians.

Join us for this screening of multimedia works produced during the 2014 Vanport Multimedia Project dedicated to collecting and preserving Vanport survivors' stories. Community members, local historians, artists, media makers and educators collaborated to turn oral history interviews into short and powerful pieces of digital audio and visual narrative.

**Sunday April 3, 2016****1:30pm - 4pm**

Oregon Historical Society

1200 SW Park Ave, Portland, OR 97205

Free to the public. Limited seating. Reservations required.

Register online at Eventbrite:

<http://thewakeofvanport-2016.eventbrite.com>

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