



Issue No. 231



Weekend Box Office Results... 7/29 – 7/31

Courtesy of [Comscore](https://www.comscore.com)

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	DC League of Super-Pets (Warner Bros.)	1	4,314	23,000,000	-	5,331	23,000,000
2	Nope (Universal)	2	3,804	18,550,000	-58	4,873	80,583,425
3	Thor: Love and Thunder (Disney/Marvel)	4	3,650	13,075,000	-42	3,580	301,522,269
4	Minions: The Rise of Gru (Universal)	5	3,579	10,880,000	-40	3,040	320,410,625
5	Top Gun: Maverick (Paramount)	10	3,008	8,200,000	-20	2,726	650,103,700
6	Where the Crawdads Sing (Sony)	3	3,526	7,525,000	-27	2,134	53,526,201
7	Elvis (Warner Bros.)	6	2,901	5,830,000	-11	2,010	129,000,707
8	The Black Phone (Universal)	6	1,638	2,500,000	-29	1,523	83,119,245
9	Jurassic World Dominion (Universal)	8	1,747	2,080,000	-33	1,191	369,492,845
10	Vengeance (Focus Features)	1	998	1,750,000	-	1,754	1,750,000

Weekend Review for 7/29 – 7/31

DC LEAGUE OF SUPER-PETS took over first place with its opening weekend gross of \$23M. This result was on the lower side of expectations for the Warner Bros. animated film, featuring an all-star cast of voice overs led by Dwayne Johnson, Kevin Hart, Kate McKinnon, John Krasinski and Keanu Reeves. Based on the DC comics superhero team [Legion of Super-Pets](#), the movie's plot revolves around Superman characters Clark Kent and Lois Lane, who are saved from Lex Luthor by the band of Super Pets.

Because Superman is one of Warner Bros.' premiere Intellectual Properties, the thinking among its studio execs has been that SUPER-PETS can set the table for other animated projects and a relaunch of the SUPERMAN franchise itself. Even though the opening weekend box office was on the lower side of projections, this does not mean that WB's SUPERMAN gameplan is in trouble. Both critics and audiences weighed in with favorable reactions, with Rotten Tomatoes scores of 72% from critics and 87% from audiences. Well-received animated films have historically gone on to earn high multiples of their opening weekend grosses, and we are projecting a total gross of approximately \$100M in North America. This result would still support at least one follow-on for the pet characters. SUPER-PETS is the last animated feature film for the summer, so it should have a clear road through Labor Day.

Jordan Peele's NOPE finished in second place with a weekend gross of \$18.6M. This was a drop of 58% from last week's opening, which represents a steeper decline than Peele's two prior films. GET OUT (2017) dropped only 15% from its opening weekend while US (2019) dropped by 53%. What's truly concerning is that NOPE has had little competition this weekend, with the only significant new opening coming from SUPER-PETS, an animated film for family audiences. Next week, NOPE will have stiff competition from the debut of BULLET TRAIN, with the R-rated actioner appealing to very similar audience. It will be interesting to see if NOPE's box office can measure up to the \$175M and \$176M earned by his first two outings.

THOR: LOVE AND THUNDER finished in third place with \$13.1M, followed by MINIONS: THE RISE OF GRU with \$10.9M and the TOP GUN: MAVERICK with a never-say-die \$8.2M in its tenth weekend.

This weekend's other new opener was VENGEANCE, which earned \$1.75M at just under 1,000 screens. The dark comedy is the first feature by B.J. Novak, best-known for having produced, written and starred in the U.S. version of The Office. VENGEANCE has a very favorable 90% audience score on Rotten Tomatoes, and its distributor Focus Features plans to expand its footprint to more screens in the weeks ahead, hoping that a positive word of mouth will translate to success at the box office.



Where Are We as of 7/28

The year-to-date totals after 29 weeks of 2022 stands at 70% of the same 29 weeks from 2019. The three weeks of the third quarter of 2022 are at 182% compared with the first three weeks of Q3 in 2021. The next several weeks will drive down the current year's Q3 comparison to last year, as the slow down predicted this year's third quarter begins to take effect.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 29 WEEKS – 2022: \$4,610,198,000 2019: \$6,561,261 70%	3 rd QUARTER – 3 WEEKS – 2022: \$736,070,000 2019: \$403,833,000 182%

AMERICAN GRAFFITI Premieres in Switzerland on 8/2/1973

After AMERICAN GRAFFITI's surprise box office success, the writing was on the wall that George Lucas was now an A-List director.

Lucas's only film before GRAFFITI, which premiered Aug. 2, 1973 at Switzerland's Locarno Film Festival, was his 1971 sci-fi thriller THX 1138 for Warner Bros. & Francis Ford Coppola's American Zoetrope. GRAFFITI, a comedy drama targeted to teens, was a big departure from sci-fi for Lucas. As things turned out, Lucas never directed anything but sci-fi after making GRAFFITI. His next movie was 1977's STAR WARS. He went on to produce the franchise's episodes and to direct three of the later films -- THE PHANTOM MENACE (1999), ATTACK OF THE CLONES (2002) & REVENGE OF THE SITH (2005).

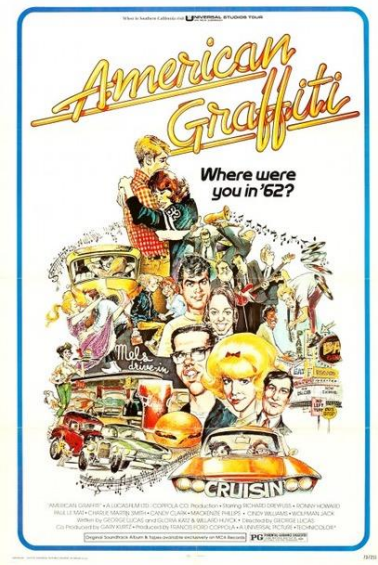
While making THX, Coppola asked Lucas to write a coming-of-age film. Lucas started by recalling his teenage years in Modesto, California in the '60s when guys went cruising around town in all sorts of cars to meet girls. When THX was in post-production at WB, Lucas was working on an early screenplay draft for what became Coppola's 1979 masterpiece APOCALYPSE NOW. But WB passed on that, and Lucas continued developing his teen project, which was then called ANOTHER QUIET NIGHT IN MODESTO. He needed to get a treatment written and hired Willard Huyck & Gloria Katz to work with him. Lucas & GRAFFITI co-producer Gary Kurtz began pitching studios to finance the screenplay. MGM, Paramount, 20th Century Fox & Columbia all reportedly passed.

After THX opened in March 1971, Lucas had offers to direct a number of films, including TOMMY & HAIR, but decided to develop his own projects. That's when he came up with the idea for a space movie that evolved into STAR WARS. At the 1971 Cannes Film Festival, where THX was in the Directors' Fortnight competition, Lucas met United Artists production chief David Picker, who liked GRAFFITI and the space project. In the '60s, it was Picker who brought in the new James Bond franchise for UA to distribute. Picker agreed to put up \$10,000 for a GRAFFITI screenplay.

UA later turned down GRAFFITI, thinking it would cost too much to license the 75 rock 'n roll hits Lucas wanted to use as his soundtrack. Worse yet, UA passed on what became STAR WARS. Finally, Lucas & Kurtz got a GRAFFITI deal at



Pull up at Mel's Drive-In – [Click to Play](#)



[Click to Play](#) AFI's Interview with George Lucas on making the film.

Universal giving Lucas artistic control & final cut along with a shoestring budget. Universal wanted to change the title to ANOTHER SLOW NIGHT IN MODESTO. Coppola proposed ROCK AROUND THE BLOCK. Fortunately, Lucas persuaded Universal to stay with AMERICAN GRAFFITI.

Lucas made it for just \$777,000. It grossed \$115M, making it one of Hollywood's most profitable movies ever.

"None of the films I've done was designed for a mass audience, except for 'Indiana Jones.' Nobody in their right mind thought 'American Graffiti' or 'Star Wars' would work." – George Lucas

[Sony Nets a First Quarter Profit on the Back of Strong Results from Pictures Division](#) (The Wrap)

This week, Sony Pictures reported a profit for the second quarter, despite registering little success with its movies in theatres. Sony only fielded two wide theatrical releases in Q2, with MORBIUS and FATHER STU. Both films had minimal box office success, with FATHER STU failing to resonate outside of the niche of faith-based audiences and MORBIUS underperforming in the wake of poor reviews from critics and MCU fans alike.

Despite this gap in theatres, Sony's revenues were lifted by licensing deals with Netflix and Disney and by its anime-centered streaming service Crunchyroll, which [Sony acquired from AT&T one year ago](#). In its earnings announcement, Sony execs noted that it foresees significant challenges ahead, based on the strengthening U.S. dollar and overall uncertainty in the economy. However, Sony's profitable quarter despite minimal theatrical success demonstrates the studio's wisdom in maintaining diversified revenue sources.



In the third quarter, Sony should see more success at the box office based on theatrical releases that include WHERE THE CRAWDADS SING, BULLET TRAIN and the re-release of SPIDER-MAN: NO WAY HOME.

[For Netflix, Releasing the 'Knives Out' Sequel in Theaters Is a Bad Idea: Here's Why](#) (IndieWire)



Tom Brueggemann, IndieWire's lead box office columnist, published a polarizing opinion article this week advocating for Netflix to veer away from releasing its upcoming KNIVES OUT sequel for an extended, exclusive run in theatres.

Brueggemann argues that the potential upside for Netflix would be far outweighed by its risks. While Netflix would see some revenue from playing GLASS ONION: A KNIVES OUT MYSTERY in cinemas, the company does not have the internal expertise and culture of working with exhibitors. A less-than-impressive box office – which exhibitors are obligated to report publicly – could wind up tarnishing the reputation of the film, and diminishing interest in watching it online. Distribution of the original KNIVES OUT in 2019

was handled by Lionsgate, which had decades of experience in theatrical releasing.

For its online releases, Netflix has the luxury of choosing which metrics to report. For example, the streamer is heralding THE GRAY MAN as the “#1 viewed title” on its platform, despite having received lukewarm critical reviews and meager grosses from the 450 theatres that showed it for [an exclusive one-week run](#) before its online debut. Brueggemann argues that Netflix's attention should be entirely focused on making it a success online, and that experimenting with a theatrical release would be a distraction from that objective.

There are many competing voices from the industry arguing that success in theatres would enhance the GLASS ONION's reputation, and fuel its success online. This buzz could attract new subscribers to sign up for Netflix, during a time when growth is challenging, and the profit on every project is being scrutinized. Netflix invested a whopping \$469M to buy the existing KNIVES OUT franchise and the rights for two sequels.

Studio rivals Disney and Warner Bros. Discovery are following a strategy to build interest in their streaming services by showcasing films that are fresh off a successful run in theatres.

[STX & Lionsgate In Talks For Strategic Partnership](#) (Deadline)

While it may not wind up to be the full-scale merger that was rumored earlier this year, the outlines of a strategic partnership between Lionsgate and STX are now taking shape.

Earlier this week, Deadline reported that STX's Adam Fogelson would be moving over to Lionsgate as of September 1st to assume the role of Vice Chair in charge of theatrical distribution. Fogelson is an industry veteran whose tenure at STX has been marked by successful releases of original titles including BAD MOMS, HUSTLERS, THE GENTLEMAN and THE UPSIDE. From 2009-2013, Fogelson managed Universal's theatrical releasing with successful launches of PITCH PERFECT, THE PURGE and the DESPICABLE ME franchise debut. At Lionsgate, Fogelson will be responsible for distributing STX's upcoming releases of Guy Ritchie's OPERATION FORTUNE: RUSE DE GUERRE, Michael Mann's FERRARI and THE MARSH KING'S DAUGHTER starring Daisy Ridley.

While STX will remain independent from Lionsgate, these moves set up a unique and close relationship between the two companies and increase Lionsgate's importance in the theatrical marketplace.

See also: [STX's Adam Fogelson Heads to Lionsgate As New Motion Picture Group Vice Chair](#) (Deadline)



MARTIN GROVE'S Hollywood Report

Venice Opener NOISE Ready for Oscars



Film festivals' opening nights are springboards for Oscar contenders.

The 79th annual Venice festivities, the oldest festival of all, will run from 8/31 - 9/10, which is great timing to put movies into the early awards conversation. Netflix's world premiere of its drama WHITE NOISE will kick things off loudly on the Lido. Written (based on Don De Lillo's book), directed & co-produced by Noah Baumbach (THE LIFE

AQUATIC WITH STEVE ZISSOU), it stars Adam Driver & Greta Gerwig.

Driver was a lead actor Oscar nominee in 2020 for Baumbach's MARRIAGE STORY (pictured), which premiered in Venice in 2019 & got a best picture nom. Driver also got a supporting actor nod in 2019 for BLACKKKLANSMAN.

Gerwig's a 3 time Oscar nominee – for original screenplay & directing for LADY BIRD in 2018 & for adapted screenplay for LITTLE WOMEN in 2020.

Baumbach also has 3 Oscar noms – for original screenplay & best picture for MARRIAGE STORY in 2020 & for original screenplay for THE SQUID AND THE WHALE in 2006.

NOISE's out-of-competition screening at Palazzo del Cinema will put it in the global media spotlight and should get a best picture buzz going. It's Netflix's first festival opener. Netflix hasn't said yet when it will start streaming or if it will have a theatrical run beyond the Academy's qualifying rules.

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BLONDE Bombshell for Venice Red Carpet

Besides making noise at Venice with WHITE NOISE, Netflix will also own the festival's global media spotlight with BLONDE.

The NC-17 bio-drama bombshell from Plan B Entertainment, whose Brad Pitt is one of the film's producers, will play in competition on the Lido. It seems a safe bet to expect turn away crowds and the kind of red carpet sizzle that gets an Oscar buzz going – in this case for Ana de Armas as Marilyn Monroe. De Armas has been a standout in earlier supporting roles in NO TIME TO DIE (2021), opposite Daniel Craig, and KNIVES OUT (2019), also with Craig.

"BLONDE" is written & directed by Andrew Dominik (KILLING THEM SOFTLY), who's no stranger to Venice. At the 2007 festival he was a Golden Lion nominee for THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, which he adapted to the screen & directed.

Netflix will start streaming BLONDE 9/28. Its NC-17 rating would usually make it difficult to arrange a theatrical run for Oscar eligibility – but Netflix can do that very easily at its Paris Theatre in NY & the Egyptian in Hollywood. Based on Joyce Carol Oates' bestselling novel, BLONDE reimagines the Hollywood icon's life & explores, per Netflix, "the widening split between her public and private selves."



This week's episode of the [BOXOFFICE AUTOPSY](#) podcast looks at the opening of DC LEAGUE OF SUPER-PETS. Screendollars host Martin Grove focuses in our OSCAR OUTLOOK feature on films heading for the Venice & Toronto film festivals that may emerge as Oscar contenders.

Studio Release Calendar (7/22 – 9/8)

8/5/22 (Week 31)

Prior Year Results

2021 Week 31 - Box Office: \$78,590,853; Openings: Jungle Cruise (\$35M FSS; \$117M Total), The Green Knight (\$6.8M FSS; \$17.2M Total), Stillwater (\$5.2M FSS; \$14.5M Total)

Bullet Train (Sony)

As expected, males are just ahead of females where appeal ranges from ages 18-45. Awareness and interest are just beginning to scale upward. Marketing is an important factor in its success. Current projections could rise to \$125M+.

UPDATE

R | Action Comedy
Thriller

126

Digital, Scope, D-Box,
Dolby Vision, ScreenX,
ICE, Atmos, DTS:X

Wide (3,500)
\$35M-\$45M FSS
\$110M-\$120M Total

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Easter Sunday (Universal) Early reactions fair to average with best results in east and west coasts and urban areas. Currently, low interest ages 18-34. UPDATE	PG-13 Comedy	96	Digital, Flat, 5.1 Sound	Wide (2,500) \$10M-\$12M FSS \$25M-\$30M Total
Bodies Bodies Bodies (A24)	R Comedy Horror	95	Digital, Flat, 5.1 Sound	Limited
Collide (Vertical Entertainment)	R Thriller	90	Digital, Flat, 5.1 Sound	Limited
Cave Rescue (Lionsgate Premiere)	PG-13 Drama	99	Digital, Flat, 5.1 Sound	Limited
Luck (Apple)	G Animation	97	Digital, Flat, 5.1 Sound	Limited
I Love My Dad (Magnolia)	R Comedy	96	Digital, Flat, 5.1 Sound	Limited

8/12/22 (Week 32)

Prior Year Results

2021 Week 32 - Box Office: \$65,512,467; Openings: The Suicide Squad (\$26.2M FSS; \$55.8M Total)

Bodies Bodies Bodies (A24) A24 is a one of the best marketing and distribution independents in terms of the unique nature of their films. The film has a terrific title and may reach Midsommar (\$27M). UPDATE	R Comedy Horror Thriller	95	Digital, Flat, 5.1 Sound	Wide (1,200-1,500) \$4M-\$6M FSS \$10M-\$15M Total
Mack & Rita (Gravitas Premiere) The comedy drama is female driven, and its audience is slowly showing more interest early. The film may well reach \$10M+ with effective marketing and drawing a substantial female audience that follows Diane Keaton. UPDATE	PG-13 Comedy Drama	94	Digital, Flat, 5.1 Sound	Wide (2,000) \$3M-\$5M FSS \$8M-\$10M Total
Fall (Lionsgate) Well crafted, vertigo inducing, predictable action. Moderately commercial. UPDATE	PG-13 Thriller	97	Digital, Flat, 5.1 Sound	Wide (1,000-1,200) \$3M-\$5M FSS \$8M-\$10M Total
E.T. 40th Anniversary (Universal) In 1994, the film was added to the United States National Film Registry of the Library of Congress, who deemed it "culturally, historically, or aesthetically significant. Gross to date: \$792.9M worldwide; \$1,232,648,007 adjusted for inflation. UPDATE	PG Fantasy Drama	114	Digital, Scope, 5.1, 7.1 Sound, IMAX	Special Engagement
Summering (Bleecker Street)	PG-13 Drama	85	Digital, Scope, 5.1 Sound	Limited
Laal Singh Chaddha (Paramount)	PG-13 Comedy Drama (Hindi)	159	Digital, Scope, 5.1 Sound	8/11 Moderate
Freegard (IFC) a/k/a "Rogue Agent"	PG-13 Thriller		Digital, Flat, 5.1 Sound	Limited
Inu-oh (GKIDS) <i>Subtitled</i>	NR Animation Fantasy Musical	98	Digital, Flat, 5.1 Sound	Limited
Girl Picture (Strand Releasing)	Romance	100	Digital, Flat, 5.1 Sound	Limited
Emily the Criminal (Roadside Attractions)	Crime Drama Thriller	93	Digital, Flat, 5.1 Sound	Limited

8/19/22 (Week 33)

Prior Year Results

2021 Week 33 - Box Office: \$75,623,545; Openings: Free Guy (\$28.4M FSS; \$121.6M Total); Don't Breathe 2 (\$10.6M FSS; \$32.7M Total); Respect (\$8.8M FSS; \$24.3M Total)

Beast (Universal)	R Thriller Horror	NA	Digital, Scope, 5.1 Sound	Wide (3,500+) \$10M-\$15M FSS \$35M-\$40M Total
Dragon Ball Super: Super Hero (Crunchyroll)	Anime	120	Digital, Flat, 5.1 Sound, IMAX	Wide (3,000+) \$10M-\$15M FSS \$30M-\$40M Total
Superspreader: The Rise of Let Us Worship (Iconic Events)	NR Faith Music Political	80	Digital, Scope, 5.1, SRD	Event Cinema
UFC278 Usman vs. Edwards 2 (Iconic Events)	Boxing Event	180	Digital, Scope, SRD	8/20 Live
Delia's Gone (Vertical Entertainment)	Suspense Thriller	90	Digital, Flat, 5.1 Sound	Limited
Dinner Party (Vertical Entertainment)	Drama	90	Digital, Flat, 5.1 Sound	Limited
Spin Me Around (IFC)	Comedy	104	Digital, Flat, 5.1 Sound	Limited
Bullet Proof (Lionsgate Premiere)	R Crime Thriller	81	Digital, Flat, 5.1 Sound	Limited

8/26/22 (Week 34)

Prior Year Results

2021 Week 34 - Box Office: \$63,400,818; Openings: PAW Patrol: The Movie \$13.1M FSS; \$40.1M Total)

The Invitation (Sony)	Horror	100	Digital, Flat, 5.1 Sound	Wide (3000+) \$10M-\$12M FSS \$30M-\$35M Total
Fear (Hidden Empire Film Group)	Horror	100	Digital, Flat, 5.1 Sound	Wide
Funny Pages (A24)	R Comedy	86	Digital, Flat, 5.1 Sound	Limited/PVOD
Breaking (Bleecker Street)	PG-13 Drama	103	Digital, Flat, 5.1 Sound	Limited
Samaritan (UAR/Amazon Studios)	PG-13 Action Fantasy Drama	99	Digital, Scope, 5.1 Sound	Limited/Amazon Prime
Pretty Problems (IFC)	NR Comedy	103	Digital, Flat, 5.1 Sound	Limited
Maneater (Saban Films)	R Sci-Fi Horror	86	Digital, Flat, 5.1 Sound	Limited/PVOD
Jane (Blue Fox Entertainment)	R Thriller	NA	Digital, Flat, 5.1 Sound	Limited

9/2/22 (Week 35)

Prior Year Results

2021 Week 35 - Box Office: \$62,050,016; Openings: Candyman (\$22M FSS; \$61.2M Total)

Spider-Man No Way Home - The More Fun Stuff Version (Sony/Marvel) Total domestic gross for SPIDER-MAN: NO WAY HOME: \$804.6M.	PG-13 Reissue	148	Digital, Scope, 5.1 Sound	Wide
Honk for Jesus. Save Your Soul (Focus Features)	R Comedy	102	Digital, Flat, 5.1 Sound	Wide
Three Thousand Years of Longing (UA Releasing)	R Drama Fantasy Romance	108	Digital, Flat, 5.1 Sound	8/31 Wide
Jaws Reissue 2022 (Universal)	PG Horror	124	Digital, Scope, 5.1, 7.1 IMAX, RealD 3D	Special Engagement
Gigi & Nate (Roadside Attractions)	Drama Family	114	Digital, Flat, 5.1 Sound	Limited
Wire Room (Lionsgate Premiere)	R Action Thriller	NA	Digital, Flat, 5.1 Sound	Limited
Waiting for Bojangles (Blue Fox Entertainment)	Drama	124	Digital, Flat, 5.1 Sound	Limited
Blind Ambition (Samuel Goldwyn)	Documentary	96	Digital, Flat, 5.1 Sound	Limited
Burial (IFC Films)	Thriller	95	Digital, Flat, 5.1 Sound	Limited

Release Changes

MPA Ratings Updates

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Screening Room

Check out our Screendollars [POPCORN PREVIEWS BOXOFFICE BUZZ](#) look at Warner Bros. and DC Entertainment's DC LEAGUE OF SUPER- PETS, where Lex Luthor captures the Justice League and Superman's dog, Krypto, mounts a rescue mission with a team of super-powered pets.



[Superspreader: The Rise of #Let Us Worship](#)
Iconic Events
9/30/22 -
Moderate/Wide
Trailer, poster



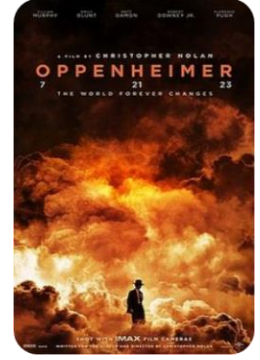
[See How They Run](#)
Searchlight
9/16/22 - Moderate
Trailer, poster



[Breaking](#)
Bleecker Street
8/26/22 - Limited
Trailer, poster



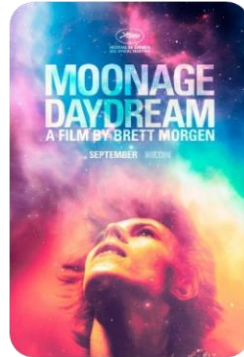
[God's Country](#)
IFC Films
9/16/22 - Wide
Trailer, poster



[Oppenheimer](#)
Universal
7/21/23 - Wide
Poster, Teaser Trailer



[Blonde](#)
Netflix
9/28/22 - Select/PVOD
Trailer, poster



[Moonage Daydream](#)
NEON
9/16/22 - Moderate
Trailer, poster



[Samaritan](#)
Amazon Studios
8/26/22 - Select/PVOD
Trailer, poster



[Pinocchio](#)
Netflix
November Theatrical/
December Netflix
Teaser Trailer, poster

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