



Issue No. 225



Weekend Box Office Results... 6/17 – 6/19

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Jurassic World Dominion (Universal)	2	4697	58,660,000	-60	12,489	249,796,690
2	Lightyear (Disney)		4255	51,000,000	-	11,986	51,000,000
3	Top Gun: Maverick (Paramount)	4	4035	44,000,000	-15	10,905	466,167,545
4	Doctor Strange in the Multiverse of Madness (Disney/Marvel)	7	2465	4,200,000	-19	1,704	405,083,660
5	The Bob's Burgers Movie (20 th Century)	4	1350	1,100,000	-55	815	29,762,030
6	The Bad Guys (Universal)	9	1494	980,000	-61	656	94,239,005
7	Everything Everywhere All at Once (A24)	13	679	959,631	-27	1,413	64,920,187
8	Downton Abbey: A New Era (Focus Features)	5	1179	830,000	-53	704	42,196,350
9	Sonic the Hedgehog 2 (Paramount)	11	439	228,000	-70	519	190,477,608
10	Brian and Charles (Focus Features)	1	279	198,000	-	710	198,000

Over 4M moviegoers are expected to see LIGHTYEAR over the three day weekend.

- Through Saturday:
 - LIGHTYEAR pulled in 33% of all movie goers
 - JURASSIC WORLD: DOMINION grabbed 36%... and
 - TOP GUN: MAVERICK pulled in 26%
- When looking at shows BEFORE 6PM....
 - LIGHTYEAR had 37% of the audience, JURASSIC 33%, and TOP GUN 25%
- Premium Format Availability was split among the three with:
 - JURASSIC getting 51% of programmed seats to LIGHTYEAR's 43% and TOP GUN's 5%.
- On Saturday, dayparts for LIGHTYEAR were spread out as such:
 - Pre 2PM – 30%
 - 2PM to 5PM – 28%
 - 5PM to 8PM – 27%
 - Post 8PM – 15%
- LIGHTYEAR Demographics (Determined by Passive Audience Observation of over 260 theaters across 29 circuits and near 1300 auditoriums)

Male 49% / Female 51%

Non-Family 29% / Family Groups 65% / Teen Groups 6%

Caucasian 62% / African American 14% / Hispanic 14% / Asian 5% / Other 5%

23% (Under 13) / 13% (13-17) / 12% (18-25) / 16% (26-35) / 16% (36-45) / 11% (46-55) / 9% (55+)

DICK WALSH'S Industry Update

Weekend Review for 6/10 – 6/12

In a surprise, last weekend's #1 film JURASSIC WORLD: DOMINION was able to hold onto its first-place crown by fending off a weaker than expected challenge from LIGHTYEAR. DOMINION earned \$58.7M in the past three days, which was a steep drop of 60% from its opening weekend gross. This represents the largest second week decline of any of the six movies in the JURASSIC PARK franchise. Prior to this weekend, the record holder had been JURASSIC WORLD: FALLEN KINGDOM, which opened on 6/22/2018 and suffered a 59% drop in its second weekend. A dark cloud hanging over last week's successful opening was that DOMINION had an alarmingly low Rotten Tomatoes critics score in 30's. The steep drop this weekend shows how these harsh reviews took their toll, and the film may only be able to limp along going forward. Thankfully, DOMINION sold well in worldwide markets last week, which should allow it to turn a profit.

The story of the weekend is that Disney/Pixar failed to take the top slot with LIGHTYEAR, which finished a disappointing second with a gross of \$51M in 4697 North

American theatres. This was well below most projections from industry experts, which had predicted grosses of \$70M or greater. LIGHTYEAR marks a return to theatres for Pixar, after Disney chose to release the studio's last three movies on Disney+ exclusively: SOUL (12/25/2020), LUCA (6/18/2021) and TURNING RED (3/11/2022). This decision was based on Disney's concern that the pandemic would deter a large portion of the family audience from moviegoing, and on the studio's strategy to go "all in" to bring new subscribers to its streaming service.

This new direction did not go over well with exhibitors. Up until that time, Pixar had a track record spanning 25 years of delivering impressive performances at the box office, beginning with TOY STORY in 1995 and continuing up to and after its 2006 acquisition by Disney. Pixar was a reliable contributor to help theatre owners hit their yearly targets. Exhibitors were incensed each time over the past 18 months when Disney announced that the next Pixar movie would skip theatres.

However, Disney announced in November that it was returning to its theatrical roots, beginning with the in-house production ENCANTO, which debuted in theatres on 11/25/21 and went on to gross \$256M. LIGHTYEAR was supposed to mark the triumphant return of Disney/Pixar to theatres, with an expected first place finish on its opening weekend and an overall gross shooting up to \$200M and beyond. This weekend's lackluster performance - despite an 86% audience score on Rotten Tomatoes - will now lead to a "Pandoras box" of reflection on whether Disney hurt the Pixar brand by consigning its last three features to Disney+ and how it should direct its release strategy going forward.

TOP GUN: MAVERICK continues to defy gravity, taking third place this weekend with a gross of \$44M, only a slight drop of 15% from last weekend's performance. As it begins its fourth week in theatres, the TOP GUN sequel

has now racked up \$466M to become the highest grossing picture of 2022. And it seems quite possible that heartwarming numbers will continue over the weeks to come while the more recent openers JURASSIC WORLD: DOMINION and LIGHTYEAR collapse around it. A total run of \$500M is almost guaranteed, with an even higher target of \$550M possible.

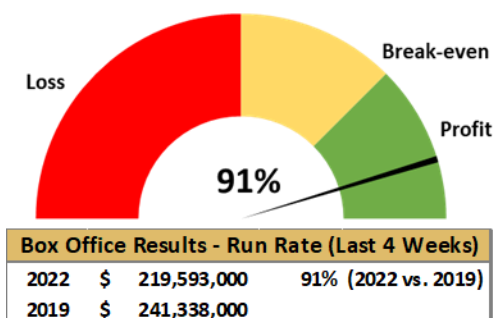
DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS finished fourth with \$4.2M. The latest Marvel release has now grossed \$405M, and is trailing only TOP GUN: MAVERICK as the year's highest grossing picture.

The total box office for all films in theatres this weekend was \$163.2M, which was 121% of the gross turned in by the same weekend in 2019.

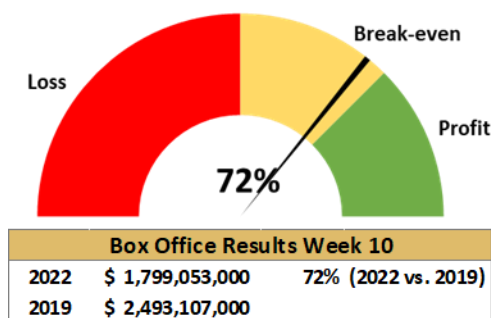
Where Are We as of 6/16

With the strong opening of JURASSIC WORLD: DOMINION and continued heroics from TOP GUN: MAVERICK, exhibition turned in a \$300M week last Thursday. This was the best result since Christmas week last year, when SPIDER-MAN: NO WAY HOME was lighting up theatres. Last week rose to become the highest grossing week of 2022, rising above the \$283M earned over Memorial Day weekend. It was an impressive 127% of the same week in 2019. As a result, the comparison dials for the second quarter advanced nicely, now up to 72% compared with 2019. In fact, it showed an increase of five percentage points in a single week! Our year-to-date dial now reads 65% when compared with 2019, a bump of four percentage points over the past week.

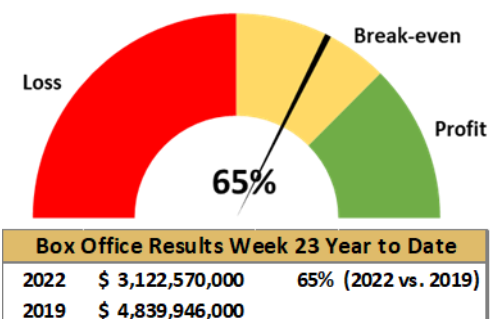
Run Rate Last 4 Weeks - 2022 vs. 2019



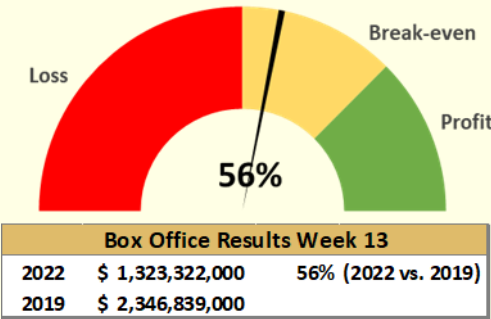
Q2 2022 to Date vs. Q2 2019



YTD 23 Weeks 2022 vs. 2019



Q1 2022 to Date vs. Q1 2019



PSYCHO Opens in New York 6/16/1960

Alfred Hitchcock, the Master of Suspense, was known for his romantic thrillers with cool blondes and dashing men set in eye-catching locations, but moviegoers remember him best for a horror shocker that almost didn't get made.

PSYCHO, which opened in New York June 16, 1960, wasn't what Paramount expected from Hitchcock. The studio wanted him to do NO BAIL FOR THE JUDGE, based on a 1952 crime novel, with Audrey Hepburn (not a cool blonde, but very hot then) & Laurence Harvey starring. When Hepburn became pregnant and dropped out, Hitchcock felt JUDGE didn't work without her.

Hitch changed gears then to film Robert Bloch's 1959 novel PSYCHO, about a twisted killer called Norman Bates. He'd already paid \$9,500 for the rights to the surprise-ending book that Paramount had previously passed on. Paramount wouldn't give Hitch a workable budget -- like the \$4.3M MGM had spent to make his 1959 hit NORTH BY NORTHWEST with Cary Grant & Eva Marie Saint. To cut costs, Hitch said he'd shoot in black & white, using the Shamley Productions TV crew that did his hit Universal series ALFRED HITCHCOCK PRESENTS. Paramount still said no, claiming it had no available soundstages.

Hitchcock countered that he'd self-finance PSYCHO and film it at Universal if Paramount would just distribute it -- and instead of his own \$250,000 fee, he'd take a 60% interest in PSYCHO. That was an offer Paramount felt it couldn't refuse.

Filming PSYCHO in B&W saved money. It also kept Janet Leigh's now infamous shower scene from looking overly gory -- thanks to using chocolate syrup rather than buckets of bright red stage blood. Because it was for Hitchcock, PSYCHO's

crew reportedly worked for just \$62,000. He also got amazing deals from his stars -- reportedly signing Leigh for \$25,000 and Anthony Perkins for \$40,000. Hitch also managed to hire his usual team of composer Bernard Herrmann, film editor George Tomasini & title designer Saul Bass, who also storyboarded the shower stabbing.

During production, the cameras rolled until 6 p.m., except on Thursdays when filming wrapped earlier so Hitch and his wife veteran film editor & screenwriter Alma Reville, could enjoy their weekly dinner date at Chasen's -- since Thursday was their cook's day off.

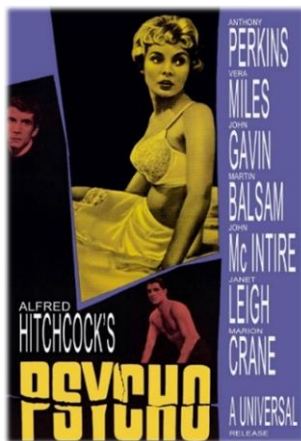
PSYCHO turned out to be a fabulous deal for the Hitchcocks, who risked \$800,000 of their own money to make it. Its release through Paramount did \$32M, a big number then. Four years later, Hitch sold his Shamley Productions shares to MCA, the corporate parent of Universal, where he made six more films before his death at 80 in 1980.

"The film announced that, 'Murder was now going to be an acceptable form of entertainment'. There was violence in American film but nothing like Psycho—nothing that intimate, nothing that designed, nothing with that kind of remorseless."

- Bret Easton Ellis, Author of American Psycho



Alfred Hitchcock directing Janet Leigh in PSYCHO's famous shower/murder scene -- [Click to Watch](#) Hitchcock on filming the scene or [Click to Watch](#) the scene itself!



Original 1960 theatrical poster for Hitchcock's iconic horror thriller PSYCHO (1960)



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Is the “Untapped” Market of Saudi Arabia as Attractive to Hollywood Following Movie Bans? (Hollywood Reporter)

When Saudi Prince Mohammed Bin Salman first assumed power in 2017, he led with the goal to modernize his country into a more open and tolerant society. One part of this initiative was to bring Hollywood to the Kingdom’s expanding theatrical market.

The Saudi opportunity was exciting to global exhibitors, including AMC’s CEO Adam Aron who proclaimed in 2018 that the market could grow to \$1 billion annually within “five years.” While that timeline may have been a bit optimistic, analysts now estimate that the Saudi market will get to \$1 billion by 2030, overtaking major European markets such as Spain and Italy.

Initially, the Saudi authorities pledged that Hollywood would control its content, without censorship. However, the kingdom is beginning to assert its conservative values, with a recent example being this weekend’s global release of LIGHTYEAR, which was banned from playing in the country due to a scene where [two characters of the same sex kiss](#). At this point, Saudi Arabia is not yet a big enough market to cause studios to make creative adjustments so as to fit within Saudi constraints. But as the Saudi market expands, it will be worth watching whether studios do begin to exert influence on their filmmakers.



LIGHTYEAR characters Commander Alisha Hawthorne and her wife, Kiko

Netflix’s binge-release model is under new scrutiny as the streaming giant struggles (CNBC)

Netflix’s tumbling stock price has caused the streamer to reexamine all of its traditional practices. This week, CNBC compared Netflix’s “all at once” releasing model for its series to Disney’s “week-by-week” releases on Disney+.

Netflix broke through culturally by dropping an entire season of its original series on a single day, allowing eager viewers to binge watch a season of episodes for popular series such as OZARK and SQUID GAMES. This approach has had some success, with the most recent season of STRANGER THINGS breaking records for viewership.



However, these spikes in interest can be fleeting, with viewing hours dropping precipitously after a few weeks. Disney has used a more traditional approach with its original series on Disney+, with a new episode appearing every week throughout the season. This has resulted in sustained interest over time, and less pressure to produce an increasing volume of content. Disney+ has also experienced a somewhat lower churn rate than Netflix, causing some to suggest that Netflix should also consider the merits of spreading out its new episode releases over time.

Sandra Bullock on ‘The Lost City’ Crossing \$100M and Why She Turned It Down (At First) (Hollywood Reporter)

As one of the few romantic comedies to cross the threshold of \$100M in the domestic box office, the March release of THE LOST CITY, starring Sandra Bullock and Channing Tatum, proved that moviegoers would still turn out for rom-coms if the film was right.

The Hollywood Reporter provides details on the making of the film, and why it was able to succeed at the box office. After having a good-but-not-great opening weekend of \$30.5M, THE LOST CITY held up well in subsequent weeks with a steady flow of middle-aged women turning out.

It was the first hit in the pandemic era with this demographic, a crucial segment of moviegoers which had been hesitant to return to theatres. Since THE LOST CITY is an original story, its chief appeal was the star power of Sandra Bullock and Channing Tatum. Shortly after the film’s release, Bullock announced that she would be taking a break from new projects, which is unfortunate given her track record. However, THE LOST CITY’s box office success may lead studios to support new romcom productions with big name stars.



Channing Tatum and Sandra Bullock star in THE LOST CITY

Out of Competition Oscar Feature Could Help Ratings

Until Academy members start nominating mainstream movies for best picture, Oscar ratings will likely remain underwater.

Under its previous leadership, the Academy reinvented itself as a far-flung group of about 10,000 cinema artistes whose thoughts about best pictures are way out of synch with what moviegoers think. So films like NO TIME TO DIE (pictured) or SPIDER-MAN: NO WAY HOME have NO chance of getting best picture nods.

Those, however, are the kind of movies viewers would root for. A possible solution would be for the Academy to include some mainstream pictures in the proceedings just as film festivals do -- with a new Out of Competition Oscars feature. Cannes just had Tom Cruise there with TOP GUN: MAVERICK & Tom Hanks with ELVIS. Oscar could show scenes from Boxoffice hits, hosted by their A-List stars.

Three mainstream films could be featured during the telecast with a special prize awarded, based on a vote by

Academy governors. These are the movies many of the governors make and they likely have a better sense of their value to Hollywood than the members do.



They're also the films moviegoers pay to see & the reason theatres are still in business. ABC & the Academy should talk soon about doing this.

Wall Street Selling Netflix as Moviegoing Surges



Last year as the pandemic raged, Wall Street bet against exhibition and embraced streaming. Now, with moviegoing surging again, analysts are down on Netflix.

Benchmark Capital analyst Matthew Harrigan just lowered Netflix shares from "hold" to "sell." Why the flip-flop? Not only is soaring inflation forcing consumers to cut monthly spending, but Harrigan also reminded, "The continued negative Netflix press glut, relating to member losses, and even Prince Harry and Meghan, is a mild growth albatross."

Media reports claim Netflix is very unhappy with how little it's gotten back thus far from its mega-rich deal with the ex-working British royals, who flew home to California by private jet after London's Platinum Jubilee without inside film footage or stills of themselves as the Queen met her new great granddaughter Lilibet.

Harrigan noted Netflix competitors like Disney & WB Discovery have "significantly deeper IP libraries" to drive their streaming services. This could make it difficult for Netflix to trim spending to produce U.S. content, he said, "as competition gains traction, while aggressively investing in Asian growth markets, especially India."

Meanwhile, Michael Nathanson at MoffettNathanson projected U.S. ad revenues by 2025 for Disney+ would hit \$1.8B vs. \$1.2B for Netflix's upcoming ad supported lower cost subscriber tier.

Click to play our [BOXOFFICE AUTOPSY](#) podcast looking at LIGHTYEAR's opening & weekend two of JURASSIC WORLD: DOMINION. Screendollars host Martin Grove, in our OSCAR OUTLOOK spotlight, explains how the Oscars could feature some mainstream movies.



Studio Release Calendar (6/24 – 7/22)

6/24/22 (Week 25)

Prior Year Results

2021 Week 25 - Box Office: \$45,954,277; Openings: N/A

Elvis (Warner Bros.) As a film about the three stages of Elvis's life, the film is an assault on your senses. Critics reviews are nearly all positive. Austin Butler and Tom Hanks bring the King alive. Four quadrant appeal is above average for male/female.	UPDATE	PG-13 Biography	159	Digital, Scope, 5.1 Sound	Wide (3,850) \$35M-\$40M FSS \$75M-\$125M Total
The Black Phone (Universal) Reactions to early screenings have been very positive with high praise and a 100% Rotten Tomatoes score. Ethan Hawke's terrifying performance and gripping horror sequences are nightmare inducing. . Male/female teens are the primary audience.	UPDATE	R Horror	102	Digital, Flat, 5.1 Sound	Wide (3,200) \$15M-\$20M FSS \$60M-\$70M Total
Marcel the Shell With His Shoes On (A24)		PG Comedy	89	Digital, Flat, 5.1 Sound	NY/LA
Olga (Kino Lorber)		NR Drama Sport	85	Digital, Flat, 5.1 Sound	Limited
The Human Trial (Abramorama)		NR Documentary	91	Digital, Flat, 5.1 Sound	Select/VOD
Beba (NEON)		R Documentary	79	Digital, Flat, 5.1 Sound	NY/LA
Harmony (Gravitas Ventures)		NR Thriller	90	Digital, Flat, 5.1 Sound	Select (3)
We (MUBI)		NR Documentary	115	Digital, Flat, 5.1 Sound	6/22 Limited
Flux Gourmet (IFC Midnight)		NR Comedy Drama Horror	111	Digital, Flat, 5.1 Sound	Limited/VOD
Apples (Cohen Media Group)		NR Comedy	91	Digital, Flat, 5.1 Sound	Limited
Press Play (The Avenue Entertainment)		PG-13 Romance	85	Digital, Flat, 5.1 Sound	Limited/VOD
Murder At Yellowstone City (RLJE Films)		NR Western	126	Digital, Scope, 5.1 Sound	Limited/VOD
Both Sides of the Blade (IFC) AKA: Fire		NR Romance	116	Digital, Flat, 5.1 Sound	Limited/VOD

7/1/22 (Week 26)

Prior Year Results

2021 Week 26 - Box Office: \$98,787,071; Openings: F9: The Fast Saga (\$93.1M FSS; \$173M Total)

Minions: The Rise of Gru (Universal) A perfect summer family film, the second MINIONS film has plenty of slapstick, laugh out loud humor. One might say these characters are animated Keystone Cops. One of the best all-around family films this summer.	UPDATE	PG Animation Adventure Comedy	87	Digital, Flat, 5.1 Sound IMAX, Atmos, Auro 11.1, Dolby 7.1 Surround, 12 3D, track Digital	Wide (4,000+) \$100-125M FSS \$250M-\$300M Total
Mr. Malcolm's List (Bleecker Street) The film was directed by Emma Holly Jones and written by Suzanne Allain, based on her novel of the same name. As a wide release, the film is obviously specialized meant more for art houses and major city upscale cinemas.	UPDATE	PG Comedy Drama Romance	115	Digital, Flat, 5.1 Sound	Wide (1,800+) PVOD 20 days later \$500K-\$1M FSS \$3M-\$5M Total
The Forgiven (Roadside Attractions)		NR Drama	117	Digital, Flat, 5.1 Sound	Limited
Last the Night (Vertical Entertainment)		NR Horror	88	Digital, Flat, 5.1 Sound	Limited

Sniper: The White Raven (Well Go USA)	NR Drama	111	Digital, Flat, 5.1 Sound	Limited
Accepted (Greenwich Entertainment)	Documentary	92	Digital, Flat, 5.1 Sound	Limited
Clara Sola (Oscilloscope)	Drama	106	Digital, Flat, 5.1 Sound	Limited
Hot Seat (Lionsgate)	R Thriller	87	Digital, Flat, 5.1 Sound	Limited
Rachel and the Unicorn Diaries (Carl Jackson Entertainment)	Action Fantasy	NA	Digital, Flat, 5.1 Sound	Limited
Fruits Basket: Prelude (Crunchyroll)	Animation Drama Romance	88	Digital, Flat, 5.1 Sound	Limited/ Alternative Engagement
Hallelujah: Leonard Cohen, a Journey, a Song (Sony Pictures Classics)	PG-13 Documentary	115	Digital, Flat, 5.1 Sound	NY/LA
Both Sides of The Blade (IFC Films)	Drama Romance	116	Digital, Flat, 5.1 Sound	7/2 Limited

7/8/22 (Week 27)

Prior Year Results

2021 Week 27 - Box Office: \$87,177,566; Openings: The Boss Baby 2: Family Business (\$26M FSS; \$57.3M Total), The Forever Purge (\$20.7M FSS; \$44.5M Total)

Thor: Love and Thunder (Disney) IMAX certified cameras & expanded ratio.	UPDATE	PG-13 Action Adventure Fantasy	120A	Scope (2.39 : 1), 3D SDR, Dolby Vision, Atmos, IMAX (5.0/12.0), 4K, Motion, ScreenX, ICE TheatreEars, 5.1/7.1	Wide (4,500) \$100M-\$125M FSS \$300M-\$400M Total
Fire of Love (NEON)		PG Drama	93	Digital, Flat, 5.1 Sound	NY/LA on 7/6
This Surfing Life: Big Wave Guardians (Adventure Entertainment)		Documentary		Digital, Flat, 5.1 Sound	Limited
Dreaming Walls - Inside the Chelsea Hotel (Magnolia)		Documentary	80	Digital, Flat, 5.1 Sound	Limited
The Road to Galena (Vertical Entertainment)		R Drama	110	Digital, Flat, 5.1 Sound	Limited
Murina (Kino Lorber)		Drama	96	Digital, Flat, 5.1 Sound	Limited
Moon, 66 Questions (Film Movement)		Drama	108	Digital, Flat, 5.1 Sound	Limited
Fire of Love (NEON)		PG Documentary	93	Digital, Flat, 5.1 Sound	Limited
Take the Night (Saban Films)		Thriller		Digital, Flat, 5.1 Sound	Limited On 7/6

7/15/22 (Week 28)

Prior Year Results

2021 Week 28 - Box Office: \$119,192,377; Openings: Black Widow (\$80.4M FSS; \$183.7M Total)

Where the Crawdads Sing (Sony)	Drama Mystery Thriller	125	Digital, Scope, 5.1 Sound	Wide (3500+) \$12M-\$15M FSS \$40M-\$50M Total
Paws of Fury: The Legend of Hank (Paramount)	PG Animation	103	Digital, Scope, 5.1 Sound	Wide (3,500) \$30M-\$40M Total
Mrs. Harris Goes to Paris (Focus Features)	PG Drama	115	Digital, Scope, 5.1 Sound	Wide (800-1,000) \$3M-\$5M FSS \$5M-\$10M Total
The Gray Man (Netflix)	PG-13 Action Thriller	122	Digital, Flat, 5.1 Sound	Moderate (600) \$1M-\$2M Total 7/22 Netflix

Gabby Giffords Won't Back Down (Briarcliff Entertainment) Run Time (with Bonus Footage): 115 minutes. Subtitles: Spanish. Special Advance Screening Release Date: July 13, 2022	PG-13 Documentary	97	Digital, Flat, 5.1 Sound	Moderate (300-500)
My Name is Sara (Strand)	NR Biography Drama History	111	Digital, Flat, 5.1 Sound	7/13 Limited
American Carnage (Saban Films)	R Thriller	101	Digital, Flat, 5.1 Sound	Limited
The Deer King (Gkids)	R Fantasy Animation	117	Digital, Flat, 5.1 Sound	7/13-14 Fathom 7/15 Limited
Gone in the Night (Vertical Entertainment)	NR Mystery Suspense	95	Digital, Scope, 5.1 Sound	Limited
Costa Brava, Lebanon (MK2 Diffusion)	NR Drama	106	Digital, Scope, 5.1 Sound	Limited
Anonymous Club (Oscilloscope)	NR Documentary	83	Digital, Flat, 5.1 Sound	Limited
Civil: Ben Crump (Netflix)	NR Documentary	101	Digital, Flat, 5.1 Sound	Limited
From Where They Stood (Greenwich Ent.)	NR Documentary	115	Digital, Flat, 5.1 Sound	Limited
Queen Of Glory (Film Movement)	NR Comedy	78	Digital, Flat, 5.1 Sound	Limited
She Will (IFC Midnight)	NR Thriller	95	Digital, Flat, 5.1 Sound	Limited

Studio Release Changes

Title	Locations	New	Former
Distant (Universal)	Wide	1/27/23	9/16/22
See How They Run (Searchlight)	Limited	9/30/22	NEW
True Love (20th Century)	Wide	10/6/23	NEW
Fall (Lionsgate)	Wide	8/12/22	NEW
Cosplay Universe (Abramorama)	Moderate	7/14/22	NEW
E.T. Re-Release (Universal)	Wide	8/12/22	NEW
Jaws Re-Release (Universal)	Wide	8/12/22	NEW
Spoiler Report (Focus Features)	Limited Expansion Wide	12/2/22 12/9/22 12/16/22	NEW
Shotgun Wedding	Cancelled		6/29/22
Grand Turismo (Son7)	Wide	8/11/22	NEW
Dragon Ball Super: Super Hero (Crunchyroll)	Wide	8/19/22	NEW
Gone in the Night (Vertical Entertainment)	Limited	7/15/22	NEW
Bed Rest (STX)	Cancelled	-	7/15/22
Murder At Yellowstone City (RLJE)	Limited	6/24/22	NEW
Jesus Revolution (Lionsgate)	Wide	2/24/23	NEW
Are You There God? It's Me Margaret (Lionsgate)	Wide	4/28/23	9/16/22
Untitled Dirty Dancing Sequel (Lionsgate)	Wide	2/9/24	NEW
Loving Highsmith (Zeitgeist Films)	Select	September	NEW
Mack and Rita (Gravitas Ventures)	Limited	8/12/22	NEW

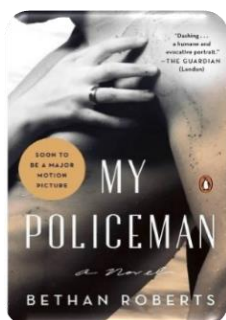
Awareness & Interest Levels

Rank	Awareness	Interest
1	Lightyear (Disney)	Guardians of the Galaxy, Volume 3 (Disney)
2	Avatar: The Way of Water (20th Century)	Spider-Man: Across the Universe - Part 1 (Sony)
3	Spider-Man: Across the Universe - Part 1 (Sony)	Black Panther: Wakanda Forever (Disney)
4	Guardians of the Galaxy, Volume 3 (Disney)	Thor: Love and Thunder (Disney)
5	John Wick Chapter 4 (Lionsgate)	Avatar: The Way of Water (20th Century)
6	Thor: Love and Thunder (Disney)	John Wick Chapter 4 (Lionsgate)
7	Minions: The Rise of Gru (Universal)	Lightyear (Disney)
8	Black Panther: Wakanda Forever (Disney)	Fast X (Universal)
9	The Little Mermaid (Disney)	Aquaman and the Lost Kingdom (Warner Bros.)
10	Aquaman and the Lost Kingdom (Warner Bros.)	Minions: The Rise of Gru (Universal)
11	Elvis (Warner Bros.)	The Black Phone (Universal)
12	Hocus Pocus 2 (Disney+)	Ant Man and the Wasp: Quantumania (Disney)
13	Halloween Ends (Universal)	Black Adam (Warner Bros.)
14	Puss in Boots: The Last Wish (Universal)	Hocus Pocus 2 (Disney+)
15	Fast X (Universal)	Bullet Train (Sony)

The data represented is the result of periodic polling of 500-1000 randomly selected individuals by Pollfish, Inc. Rankings in the Awareness column indicate individuals saying that they were aware of a movie. Rankings in the Interest column indicate individuals saying they were interested in the movie. This information changes every 48 hours as movies become better known and marketed for national release. Latest changes reflect polled individuals' opinion.

Screening Room

Click to play our Screendollars [Popcorn Previews Boxoffice Buzz](#) video look at Disney/Pixar's **LIGHTYEAR**, the origin story of Buzz Lightyear and his intergalactic adventures "to infinity and beyond" with his robot companion Sox.



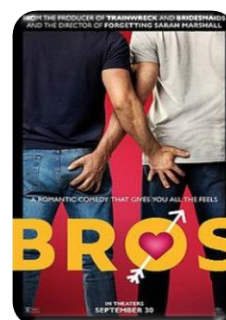
My Policeman
Amazon Studios
10/21/22 Theatrical
11/4 Prime Video
Teaser Trailer



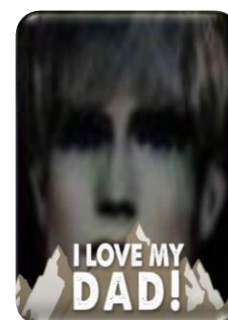
Puss n' Boots: The Last Wish
[Wish](#)
Universal
12/21/22 - Wide
Trailer #2



Brahmastra Part One: Shiva
Fox Star/Disney
9/9/22 - Limited
Final Trailer



Bros
Universal
9/30/22 - Wide
Trailer #2



I Love My Dad
Magnolia Pictures
8/5/22 - Limited
Teaser Trailer

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