



Issue No. 233

TOP GUN: MAVERICK Flies Back into the Top 3



Weekend Box Office Results... 8/12 – 8/14

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Bullet Train (Sony)	2	0	13,400,000	-55	3,076	54,482,703
2	DC League of Super-Pets (Warner Bros.)	3	-529	7,170,000	-35	1,885	58,346,852
3	Top Gun: Maverick (Paramount)	12	421	7,150,000	2	2,248	673,821,545
4	Thor: Love and Thunder (Disney)	6	-225	5,311,000	-31	1,673	325,395,211
5	Nope (Universal)	4	-256	5,300,000	-38	1,920	107,515,570
6	Minions: The Rise of Gru (Universal)	7	-120	4,900,000	-31	1,597	343,710,295
7	Where the Crawdads Sing (Sony)	5	-248	4,000,000	-30	1,372	72,149,439
8	Bodies Bodies Bodies (A24)	2	1,269	3,251,067	999	2,550	3,576,795
9	Elvis (Warner Bros.)	8	-200	2,585,000	-34	1,169	141,290,645
10	Fall (Lionsgate)	1	-	2,505,000	-	1,618	2,505,000

Weekend Review for 8/12 – 8/14

BULLET TRAIN hit the brakes in its second week, earning only \$13.4M which is a 55% drop from last week's \$30.1M opening. This is another clear sign that August will be an extremely slow month at the box office, with limited potential from new titles or holdovers. BULLET TRAIN was exhibitors' last, best hope of the summer, but is now fading fast into the sunset. Sensing weakness, Paramount gave new life to its successful TOP GUN: MAVERICK release by increasing its number of runs and recapturing Premium Large Format screens at certain theatres. They are also handing out to moviegoers a newly-created, free poster to commemorate it as *the* hit movie of the summer. After finishing in sixth place last weekend, Tom Cruise flew back up to number three this weekend with \$7.15M, which was an amazing increase of 2% over last week. While Paramount deserves credit for seizing the moment, TGM's resurgence in its 12th week speaks volumes about the lack of new movies in theatres that people want to see.

DC LEAGUE OF SUPER-PETS finished second with \$7.17M. It was once thought that PETS had the potential to earn

\$100M in its total domestic run, but it now seems that \$75M is more likely. THOR finished fourth with \$5.3M for the weekend.

As for new releases, A24's horror comedy BODIES, BODIES, BODIES expanded from a very limited opening last weekend at only six theatres to a healthy 1,275 locations this weekend. Alas, it was only able to earn \$3.25M in ticket sales which landed it in eighth place. A24 had hoped for more, especially given the weak competition, but it seems that \$10M will be all it can muster. Lionsgate's action thriller FALL opened in 1,548 theatres, but only earned \$2.5M and a tenth-place finish. MACK AND RITA from Gravitas Ventures opened in 1,930 theatres, but only earned \$1.1M and a disappointing 14th place finish. Finally, EMILY THE CRIMINAL opened in 473 locations with a gross of \$540K, which placed it sixteenth on the box office charts. Within a few weeks, we expect all four of these new titles to have moved on from theatres. Even though Hollywood is offering up TITLES, TITLES, TITLES, audiences are not buying it... literally.

Where Are We as of 8/13

Year-to-date results after 31 weeks stand at 70% in comparison with the same period in 2019. The first five weeks of Q3 have generated a nifty 168% compared with the same weeks in 2021. This is down more than four percentage points from where it stood last week, after four weeks in the quarter. Going forward, this year's results compared to last year will continue to drift down as the anticipated slowdown takes its toll.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 31 WEEKS – 2022: \$4,905,683,000 2019: \$7,044,529,000 70%	3 rd QUARTER – 5 WEEKS – 2022: \$1,031,555,000 2019: \$612,641,000 168%



APOCALYPSE NOW Opens August 15, 1979

Francis Ford Coppola's APOCALYPSE NOW, which opened Aug., 15, 1979, almost didn't star Marlon Brando.

Brando, cast as the rogue Green Beret Colonel Kurtz leading hit-and-run missions from Cambodia against the Viet Cong and North Vietnamese troops, almost dropped out as filming began. He'd been advanced \$1M, but threatened to quit and keep the money -- to which Coppola said he'd then go after Jack Nicholson, Robert Redford, or Al Pacino. When Brando finally did show up late, he'd been drinking and was some 90 pounds overweight. He hadn't read the screenplay or Joseph Conrad's novella "Heart of Darkness," on which the film is based.

After Brando did read the script by John Milius, Coppola & Michael Herr, he refused to do it. Brando and Coppola argued for days about the dialogue before Brando agreed to work in a somewhat ad-lib style and Coppola said he'd film him mostly in shadows. Coppola was stunned Brando had never read Conrad's book and spent days on set reading it to him. Conrad's Kurtz was tall and very thin, but Brando was just 5'7" and obese. Coppola compensated by shooting Brando from angles that didn't show his stomach.

Originally, APOCALYPSE was to have been directed by George Lucas from a screenplay by Milius that Lucas had helped develop. Coppola, as executive producer, tried to get it made at Warner Bros., which passed. Coppola then got busy directing THE GODFATHER for Paramount.

When Lucas & Coppola became A-List filmmakers and could get APOCALYPSE green lighted, Lucas was busy directing the first STAR WARS. Milius didn't want to direct APOCALYPSE, so Lucas agreed Coppola should do it. Milius's 1969 screenplay was called THE PSYCHEDELIC SOLDIER, but he changed it to APOCALYPSE NOW after seeing a 1960's hippies button that read "Nirvana Now."

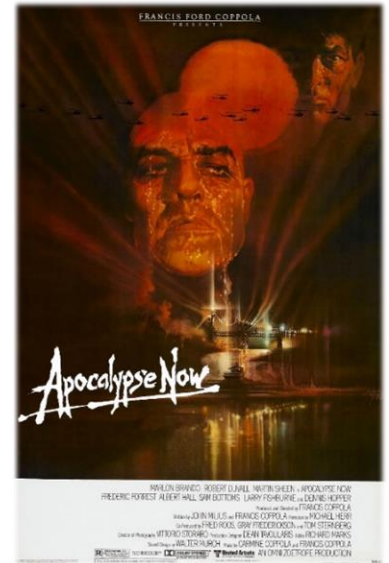
Coppola also faced casting challenges with the role of Captain Willard, whose secret orders are to find and kill Kurtz. Al Pacino passed because he anticipated a five month jungle shoot. It turned out to take 16 months. Coppola cast Harvey Keitel, but after shooting for two weeks replaced him with Martin Sheen, who later suffered a heart attack during filming, which had to be kept secret to avoid having the American Zoetrope and United Artists production shut down.



Captain Willard (Sheen) emerges from the swamp in his approach to kill Colonel Kurtz (Brando) – [Click to Watch](#)

Steve McQueen passed on Willard after having first agreed when Coppola offered him \$3M. Realizing how long he'd be in the Philippine jungles, McQueen asked instead to play Lieutenant Colonel Kilgore, with much less location work, but for the same \$3M -- a deal Coppola refused. The role then went to Robert Duvall, who ended up with a supporting actor Oscar nomination for his 11 minutes of screentime.

" They were gonna make me a major for this, and I wasn't even in their f**' army anymore. Everybody wanted me to do it, him most of all. I felt like he was up there, waiting for me to take the pain away. He just wanted to go out like a soldier, standing up, not like some poor, wasted, rag-assed renegade." – Captain Willard***



Bob Peak and Tom Jung's [original theatrical poster](#) for Francis Ford Coppola's APOCALYPSE NOW (1979)

[Disney streaming subscriber growth blows past estimates, as company beats on top and bottom line](#) (CNBC)

On Wednesday, Disney announced positive news on its growth and success in streaming. As of the quarter ending June 30th, the count of Disney+ subscribers had risen to 152.1 million, 5 million more than analysts had expected at quarter's end. After adding 46.2 million Hulu subscribers and 22.8 million ESPN+ subscribers, Disney's streaming services have 221 million subscribers, which is just north of the 220 million subscribers claimed by Netflix. It seems that reports of the death of growth in streaming may have been greatly exaggerated.

Disney also announced that on December 8th it will introduce two-levels of subscription for Disney+, beginning with a \$7.99/month package that includes ads and a premium \$10.99/month package without ads. Note that Disney+ subscribers currently pay \$7.99/month for an ad-free service, so this new strategy amounts to a \$3/month price hike for the current level of service.

Another major contributor to Disney's positive financial report was strong demand at Disney's theme parks,

which have now fully recovered from the impact of COVID closures and limitations. Per capita spending by guests at Disney's U.S.-based theme parks is running 40% higher than prior to the pandemic.

See Also: [Disney+ soars to 152.1 million subscribers after adding 14.4 million in Q3](#) (TechCrunch)



[Whither Batgirl?](#) (The Atlantic)

Warner Bros. Discovery's controversial decision to terminate its upcoming superhero movie BATGIRL prompted The Atlantic's David Sims to consider the state of decision making on releasing films straight-to-streaming.



Before it was cancelled, the studio had already invested \$70M in making BATGIRL, with the intention to release it at the end of the year as an HBO Max exclusive.

However, early screenings of the film met with a lukewarm response, despite the appeal of a DC Comics superhero movie focused on a well-known heroine. WBD made the safe decision to end the project and write off the investment, rather than proceed with a less-than-stellar on-line only release.

At the height of the pandemic, both Hollywood and Wall Street saw streaming as the future of the entertainment industry, creating a digital, direct-to-consumer financial relationship. But all major streaming services are mired in "investment mode", which is likely to continue for years. The thing about blockbusters is that they cost a lot of money to produce, and studios are once again focusing on the profitability of each movie they make. By skipping a theatrical release, studios are missing the opportunity to earn millions at the box office and build interest in the movie for its eventual online availability. The pendulum is once again swinging back towards the traditional model of starting with a theatrical release followed by a second release online.

LIGHT to Shine at Toronto & London Fests

As festivals keep revealing their schedules, best picture Oscar contenders keep emerging, the latest being Searchlight's EMPIRE OF LIGHT.

The R rated romantic drama written, directed & co-produced by Sam Mendes is not only world premiering in September at the 47th Toronto fest, but is now set for a gala screening at the 66th BFI London Film Festival (10/5-15). It's the kind of one-two prime festival punch that puts a film on Academy members' must-see-early lists.

LIGHT, opening 12/9, stars Olivia Colman & Colin Firth. It's got enviable credentials to drive it in the awards spotlight. Mendes (pictured) won the best directing Oscar & DGA in 2000 for his first film, AMERICAN BEAUTY, which also won best picture. In 2020 he was Oscar nominated for 1917, for which he won the DGA.

Colman won the lead actress Oscar in 2019 for THE FAVOURITE. She got a supporting actress Oscar nom in 2021 for THE FATHER & a lead actress Oscar nod in 2022 for THE LOST DAUGHTER.

Firth was an Oscar lead actor nominee in 2010 for A SINGLE MAN & won the lead actor Oscar for THE KING'S SPEECH in 2011.

This combination of Oscar wins means LIGHT, as one of 10 best picture nominees, would likely have directing & acting noms to enhance its prospects. That would likely put it in the DGA & SAG races where wins give a boost to Oscar's best picture contenders.



Laughingstock Could Get Last Laugh

After years as a Hollywood laughingstock, the HFPA just might get the last laugh.



Recent conflicting reports claimed the group's Golden Globes "will be back on NBC in 2023" or that it's "not a done deal" yet or that the telecast is just "hanging by a thread." At this writing, no one really knows, but you could know by the time you read this.

Despite earlier media coverage that the HFPA is undiversified and may have been involved in past financial

improprieties, the key issue seems to be whether the Hollywood publicists, who initiated 2021's HFPA boycott, are now prepared to work with the Globes.

The buzz has been that some of them will hold their noses and do so because it suits their needs as Oscar campaigners. Having the Globes back on NBC in January would be great timing to boost their clients' visibility to Academy voters.

No other awards show emerged as a successor to the sidelined Globes. The Critics Choice Awards looked like it might, but a 2021 COVID surge delayed the event, aired on The CW & TBS, from 1/9 to 3/13 and there was no snapping back from that.

Those publicists ready to embrace the HFPA again are realists willing to do whatever it takes to win Oscar gold. Whether their A-List clients feel the same way, remains to be seen.



Click to play our [BOXOFFICE AUTOPSY](#) podcast looking at the opening of **MACK & RITA**, **BODIES BODIES & FALL**. Screendollars host Martin Grove puts our **OSCAR OUTLOOK** spotlight on Searchlight's **EMPIRE OF LIGHT** emerging as best picture contender with screenings at Toronto & London festivals.

Studio Release Calendar (8/19 – 9/15)

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)

Dragon Ball Super: Super Hero (Crunchyroll) The much-anticipated 21st feature film in Toei Animation's long-running Dragon Ball anime franchise, released in 369 theaters across Japan on June 11. The 99-minute film earned 670 million yen (5.04 million USD) on 498,000 admissions on its first Saturday and Sunday. The closest comp is Dragon Ball Super- Broly: 1,247 locations 10M FSS, \$30M total. Young male demo 18-34 is good. Dragon Ball Super: Broly \$30.7M UPDATE	PG-13 Anime	100	Digital, Flat, 5.1 Sound, IMAX, 4DX, D-Box, MX4D, Dolby Vision	Wide (3,000+) \$10M-\$12M FSS \$30M-\$35M Total
Beast (Universal) Well-crafted and quality special effects combine with good action sequences to create a successful programmer. Moderately commercial. UPDATE	R Thriller Horror	93	Digital, Scope, 5.1 Sound	Wide (3,500+) \$10M-\$12M FSS \$25M-\$30M Total
Bodies, Bodies, Bodies (A24)	R Horror Comedy	95	Digital, Flat, 5.1 Sound	Wide Exp (2,000+) \$1.5M-\$2M FSS \$10M-\$15M Total
Superspreader: The Rise of Let Us Worship (Iconic Events)	NR (Treat as PG-13) Faith Music Political	80	Digital, Scope, 5.1, SRD	Special Engagement
UFC278 Usman vs. Edwards 2 (Iconic Events)	Boxing Event	180	Digital, Scope, SRD	8/20 Live
Bullet Proof (Lionsgate Premiere)	R Crime Thriller	81	Digital, Flat, 5.1 Sound	Limited
Delia's Gone (Vertical Entertainment)	R Suspense Thriller	90	Digital, Flat, 5.1 Sound	Limited
Dinner Party (Vertical Entertainment)	Drama	90	Digital, Flat, 5.1 Sound	Limited
The Immaculate Room (Screen Media)	R Thriller	92	Digital, Flat, 5.1 Sound	Limited/VOD

The Legend of Molly Johnson (Samuel Goldwyn) AKA: The Drover's Wife	NR Western	109	Digital, Flat, 5.1 Sound	Limited
The Runner (Saban Films)	R Suspense	102	Digital, Flat, 5.1 Sound	Limited, 8/23 VOD
Spin Me Around (IFC)	Comedy	104	Digital, Flat, 5.1 Sound	Limited
Orphan First Kill (Paramount Players)	R Horror	99	Digital, Flat, 5.1 Sound	Limited/VOD
Free Chol Soo Lee (Trafalgar Releasing)	NR Drama	90	Digital, Flat, 5.1 Sound	8/17 Limited
The Territory (National Geographic/Picturehouse)	PG Documentary	83	Digital, Scope, Atmos	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)

Three Thousand Years of Longing (UA Releasing/MGM) UPDATE The film had its world premiere at the 2022 Cannes Film Festival on May 20, 2022. A visual dazzler that wears its fantasy elements lightly and with playful humor.-Raphael Abraham (Financial Times).	R Drama Fantasy Romance	108	Digital, Scope, 5.1 Sound	Wide (2,500-3,000) \$12M-\$15M FSS \$30M-\$35M Total
The Invitation (Sony) UPDATE Inspired by the novel Dracula by Bram Stoker, the film follows a young woman who, after her mother's death, meets her family for the first time, only to discover the dark secrets behind them.	Horror	104	Digital, Flat, 5.1 Sound	Wide (3,000+) \$10M-\$12M FSS \$25M-\$30M Total
Rogue One: A Star Wars Story - Reissue 2022 (Disney)	PG-13 Sci-Fi Action	133	Digital, Scope, 5.1/7.1 Sound, IMAX, 3D	Special Engagement
Breaking (Bleecker Street)	PG-13 Drama	103	Digital, Flat, 5.1 Sound	Moderate (\$3M-\$4M) Total
Funny Pages (A24)	R Comedy	86	Digital, Flat, 5.1 Sound	Limited/PVOD
Into The Deep (Lionsgate)	R Thriller	87	Digital, Flat, 5.1 Sound	Limited
The Good Boss (Cohen Media Group)	Comedy Drama	116	Scope (2.39 : 1)	Limited
Pretty Problems (IFC)	NR Comedy	103	Digital, Flat, 5.1 Sound	Limited
Alienoid (Well Go USA)	NR Sci-Fi Action	143	Digital, Flat, 5.1 Sound	Limited
Adopting Audrey (Vertical Entertainment)	NR Drama	82	Digital, Flat, 5.1 Sound	Limited/PVOD
York Witches' Society (Vertical Entertainment)	R Horror	88	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)

Honk for Jesus. Save Your Soul (Focus Features) UPDATE Well reviewed film especially another outstanding Regina Hall performance. An actors showcase, social satire meets genuine laughs in this take no prisoners look at megachurches.	R Comedy	102	Digital, Flat, 5.1 Sound	Wide (1,000-2,000) \$500K-\$1M FSS \$2M-\$4M Total
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Gigi & Nate (Roadside Attractions) An endearing love story brings a good example of overcoming tragedy and being one's best self with friends, family and a monkey. Specialized cinema. UPDATE	PG-13 Drama Family	114	Digital, Flat, 5.1 Sound	Moderate to Wide (1,000) \$500K-\$750K FSS \$1M-\$2M Total
Spider-Man No Way Home - The More Fun Stuff Version (Sony/Marvel) Total domestic gross: \$804.6M.	PG-13 Reissue	148	Digital, Scope, 5.1 Sound	Special Engagement
Jaws Reissue 2022 (Universal) Total domestic gross: \$200.6M	PG Reissue	124	Digital, Scope, 5.1, 7.1, IMAX, RealD 3D	Special Engagement
Clerks III (Lionsgate) Produced, directed, and edited by Kevin Smith. It is intended to serve as the sequel to the 1994 and 2006 film.	R Comedy	115	Digital, Flat, 5.1 Sound	9/4 Limited World Premiere
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
Saloum (IFC Midnight)	Suspense Thriller	84	Digital, Flat, 5.1 Sound	Limited
9/9/22 (Week 36)				
Prior Year Results 2021 Week 36 - Box Office: \$139,020,441; Openings: Shang-Chi and the Legend of the Ten Rings (\$75M.4M FSS; \$224.5M Total)				
Barbarian (20th Century)	R Horror Thriller	102	Digital, Flat, 5.1 Sound	Wide (2,500) \$5M-\$7M FSS \$15M-\$20M Total
Brahmastra Part One: Shiva (Fox Star)	Action Adventure Fantasy	120	Digital, Scope, 5.1 IMAX, Atmos, 3D	Moderate (500) \$1M-\$2M FSS \$3M-\$5M Total
Clerks III (Lionsgate)	R Comedy	115	Digital, Flat, 5.1 Sound	9/13 Wide Expansion
AX Cinema Nights: The House of the Lost on the Cape (Iconic Events)	NR Anime	108	Digital, Flat, 5.1 Sound	9/7 NY/LA 9/16 Expansion
Dark Harvest (UA Releasing)	Horror	90	Digital, Flat, 5.1 Sound	Limited
About Fate (UA Releasing)	Romance Comedy	100	Digital, Flat, 5.1 Sound	Limited
Unfavorable Odds (Atlas Distribution)	PG-13 Drama	80	Digital, Flat, 5.1 Sound	Limited
Medieval (The Avenue Entertainment)	R Action History	126	Digital, Flat, 5.1 Sound	Limited
House of Darkness (Saban Films)	R Horror Comedy	89	Digital, Flat, 5.1 Sound	Limited
Hold Me Tight (Kino Lorber)	NR Drama	97	Digital, Flat, 5.1 Sound	Limited
Speak No Evil (IFC/Shudder)	NR Western	98	Digital, Flat, 5.1 Sound	Limited 9/15 VOD
After Ever Happy (Netflix)	R Drama	119	Digital, Flat, 5.1 Sound	Limited
Hockeyland (Greenwich Ent.)	Documentary	109	Digital, Flat, 5.1 Sound	Limited
True Things (Samuel Goldwyn)	NR Drama	102	Digital, Flat, 5.1 Sound	Limited/VOD

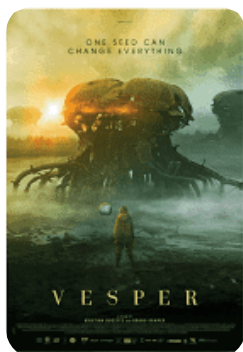
Release Changes

MPA Ratings Updates

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[Click to play](#) our **POPCORN PREVIEWS** **BOXOFFICE BUZZ** look at Lionsgate's **FALL** as two girls climb 2,000 feet to the top of a remote, abandoned radio tower where they're stranded with no way down.



Vesper

IFC Films

9/30/22 - Limited/VOD
Trailer, Poster



Bones and All

TBA

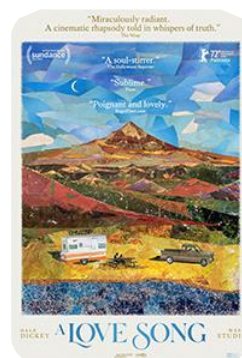
11/23/22 -TBA
Trailer, Poster



Free Cholssoo Lee

Trafalgar

8/17/22 - Event
Trailer, Poster



A Love Song

Bleecker Street

8/19/22 - Limited
Trailer, Poster



Orphan: First Kill

Paramount Players

8/19/22 - Limited
Trailer, Poster



Dragon Ball: Super Hero

Crunchyroll

8/19/22 - Wide
Trailer, Poster



UFC 278

Iconic Events

8/20/22 - Event
Trailer, Poster



The Menu

Searchlight

11/18/22 - Limited
Trailer, Poster



Triangle of Sadness

NEON

10/7/22 - Limited
Trailer, Poster



The Good House

Roadside Attractions

9/30/22 - Moderate
Trailer, Poster