



Sunday, March 6, 2022 | No. 210

Film Flashback... THE HUNGER GAMES Premieres 3/12/2012

After THE TWILIGHT SAGA franchise's spectacular success, Lionsgate reached even greater heights with THE HUNGER GAMES, whose first episode premiered 3/12/2012.

HUNGER followed in the giant footsteps of TWILIGHT's five episodes, which did \$3.3B worldwide from 2008-10. But moviegoers' global appetite for HUNGER's four episodes generated \$4.2B from 2012-15. Both series were based on bestselling young adult fiction -- Stephenie Meyer's four fantasy vampire TWILIGHT novels & Suzanne Collins' three dystopian HUNGER tales.

Like other Hollywood mega-hits, HUNGER had variables that could have spelled disaster had they been handled differently. Without director Gary Ross, HUNGER's first episode could have been its last. Ross was one of three directors being considered in 2010. The other two seemed more likely choices at the time. David Slade had perfect credentials, having directed the 2010 hit THE TWILIGHT SAGA: ECLIPSE. Sam Mendes made his feature directing debut in 1999 with AMERICAN BEAUTY, which won five Oscars, including best picture & directing. Ross was best known then for two smaller films -- PLEASANTVILLE, a 1998 teen fantasy with Reese Witherspoon & Tobey Maguire; & SEABISCUIT, a 2003 sports drama with Tobey Maguire & Elizabeth Banks.



Suzanne Collins published the first in her best-selling trilogy "The Hunger Games" in 2008, followed by "Catching Fire" in 2009 and "Mockingjay" in 2010

[Click to Play](#)

Casting Jennifer Lawrence as Katniss Everdeen was another key decision without which HUNGER might never have worked as well. Other young actresses reportedly then under consideration included: Emma Roberts, Chloë Grace Moretz, Hailee Steinfeld, Abigail Breslin, Saoirse Ronan, Brie Larson & Shailene Woodley. When Lawrence was offered the role, she didn't say yes, worrying she might be too old at 22 and too blonde to play 16 year old brunette Katniss. Lawrence signed on only after Suzanne Collins insisted she was perfect casting.

Lawrence went on to star in three more episodes, but Ross didn't direct them. In comments on the film's DVD, he explained: "We were under tremendous financial pressure for this movie. It's under \$80 million, and it's a really, really big movie. Other blockbusters cost twice or three times as much." Between the money stress and a high-pressure production schedule, Ross had suffered enough HUNGER.

That was a lucky day for Francis Lawrence, director of the 2007 sci-fi drama I AM LEGEND. Lawrence was brought in to make the next three HUNGERS -- 2013's CATCHING FIRE, 2014's MOCKINGJAY - PART 1 & 2015's MOCKINGJAY - PART 2.

"I don't write about adolescence. I write about war for adolescence"
— Suzanne Collins

Weekend Box Office Results... 3/4-3/6

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					2/25	2/18		
1	The Batman (Warner Bros.)	1	4,417	128,500,000	-	-	29,092	128,500,000
2	Uncharted (Sony)	3	3,875	11,000,000	-52	-48	2,839	100,276,384
3	Dog (UA Releasing)	3	3,507	6,000,481	-41	-32	1,711	40,007,000
4	Spider-Man: No Way Home (Sony)	12	2,709	4,400,000	-24	-22	1,624	786,488,223
5	Death on the Nile (20 th Century)	4	2,565	2,727,000	-39	-32	1,063	37,094,747
6	Sing 2 (Universal)	11	2,026	1,520,000	-32	-21	750	153,568,760
7	Jackass Forever (Paramount)	5	1,981	1,360,000	-57	-40	687	54,452,006
8	Cyrano (UA Releasing)	2	797	682,607	-51	-	856	2,574,557
9	Scream (Paramount)	8	853	570,000	-57	-32	668	80,225,807
10	Marry Me (Universal)	4	1,246	530,000	-72	-49	425	21,413,740

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DICK WALSH'S Industry Update

Weekend Review for 3/4-3/6

THE BATMAN soared in its opening weekend to the top of North American box offices. Lift off began with a very strong showing at Thursday night's special preview screenings, drawing \$21.6M in ticket sales. And the good news kept coming all weekend, winding up with a total gross of \$128.5M for the weekend. This is the fourth best BATMAN opening of all time, trailing only BATMAN V SUPERMAN: DAWN OF JUSTICE (2016) at \$166M, THE DARK KNIGHT RISES (2012) at \$161M, and THE DARK KNIGHT (2008) at \$158M. To give a pandemic perspective, it is the second highest opening of any feature in the COVID era, which crashed the party two years ago and shut down the industry. Only SPIDER-MAN: NO WAY HOME's \$260M surpasses this weekend's result. THE BATMAN easily out-performed SHANG CHI: LEGEND OF THE TEN RINGS, which earned \$76M over 3 days and \$95M over 4 days of Labor Day weekend 2021.

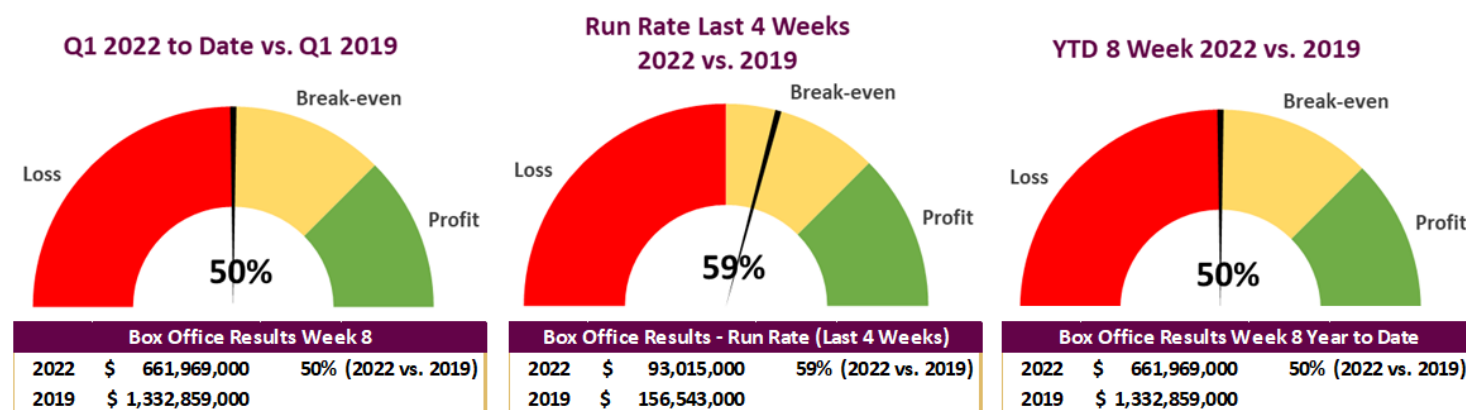


In addition to THE BATMAN's huge opening, the next three titles also did their part, supporting the overall strength of the weekend. Finishing second, third and fourth respectively were UNCHARTED, DOG and SPIDERMAN NO WAY HOME, grossing \$11M, \$6M and \$4.4 with week over week drops of 52%, 41% and 24% respectively. The sum total of grosses for all titles this weekend added up to \$160M. This is 137% of the result from the same weekend in 2019 which is the first time since the pandemic began that the total box office for a weekend bested the total box office for the same weekend in 2019. This is a true milestone, pointing to the loosening hold that COVID has on the industry.

There are no new wide opening films next weekend, with studio execs having concluded that THE BATMAN would not leave enough breathing room for any other title to be successful. This week's favorable comparison to 2019 will not be repeated, since three years ago Disney released CAPTAIN MARVEL in the same film week, which landed a whopping \$153M in its first three days.

Where Are We as of 3/3

The second week of UNCHARTED helped last week to earn 49% of the same film week in 2019. This kept our 2022-2019 comparison dials mostly unchanged, with the first quarter and year-to-date numbers after eight weeks holding steady at 50% of 2019. The four-week run rate rose to a 59% comparison. The dials will point higher next week on the strength of THE BATMAN's impressive opening.



Notable Industry News and Commentary... 2/28 – 3/6

Universal Halts Release of 'Ambulance' in Russia (The Wrap)

Major studios have pulled their upcoming new releases from the Russian market, including Warner Bros.' THE BATMAN, Disney's TURNING RED, Universal's AMBULANCE, and Paramount's SONIC THE HEDGEHOG 2. Hollywood is

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moving in lock step with the global business community to isolate Russia after its government ordered a “special military operation” into neighboring Ukraine.

Studios will certainly feel the result of a top-ten global box office market being taken off the board for future releases. Russian studios and distributors will certainly suffer as well, with the blockade of international banking transactions decimating their ability to conduct business internationally. Still, a group of Russia’s film distributors collaborated to make a statement to “[End the Barbaric War](#)”, at considerable risk to themselves as the Russian government is cracking down on all forms of dissent.



Why the FTC Faces an Uphill Battle in Challenging Amazon-MGM Deal (Variety)

A [report last week in The Information](#) indicates that the U.S. Federal Trade Commission (FTC) is gearing up to challenge Amazon on its acquisition of MGM Studios.

The FTC’s challenge has been viewed as likely, particularly since the appointment of its new chair Lina Khan by the Biden administration. Khan became well-known for her stance in opposition of big tech consolidation, when she published a scholarly article in 2017 entitled “[Amazon’s Antitrust Paradox.](#)” In her telling, she disputes the notion that a monopoly should be measured solely by whether a consumer winds up paying more for a service. That interpretation leaves out the practices of tech giants, whose services are often provided to the consumer at a low cost, or even for free, but which nonetheless result in a consumer’s detriment. She cited Amazon’s acquisition of Whole Foods as a prime example, a takeover which holds many similarities to that of MGM.



Even if the FTC proceeds with its challenge, it may have a difficult time convincing others that the result would be monopolistic and anti-competitive. While Amazon does have a significant share of the streaming market, its Prime Video service is widely viewed as less influential than the streaming services from Netflix and Disney. However, exhibitors may prefer MGM to remain an independent studio, since this would more likely result in future MGM titles being released to theatres, rather than redirecting to Prime Video as a means to boost streaming subscribers.

See also: [Amazon Moves to Force FTC Antitrust Decision on MGM Deal](#) (Wall Street Journal)

France Sets Date To Lift Vaccine Pass Requirement In Cinemas & Elsewhere (Deadline)

Emergency public health measures to combat COVID-19 are being lifted across Europe, providing a springtime boost for cinema operators. France’s Prime Minister Jean Castex announced that mandatory masking would no longer be required in most public settings, with the exception of mass transit and healthcare facilities. Movie theatres will no longer be required to verify proof of vaccination, the so-called “vaccine passport” which had been required since January. Castex said, “The situation is getting better thanks to our collective efforts. We are therefore going to proceed with a new phase of easing measures.”

Exhibition’s full re-opening is just in time for the Spring and Summer movie season, packed with new releases from major Hollywood studios. A modern-day blockbuster needs significant contributions from worldwide markets to be successful. However, COVID restrictions have caused significant disruptions to the business model, when some markets would remain open while others were in lockdown. With Omicron’s tide now receding, this industry is hopeful that the summer of recovery is now at hand.



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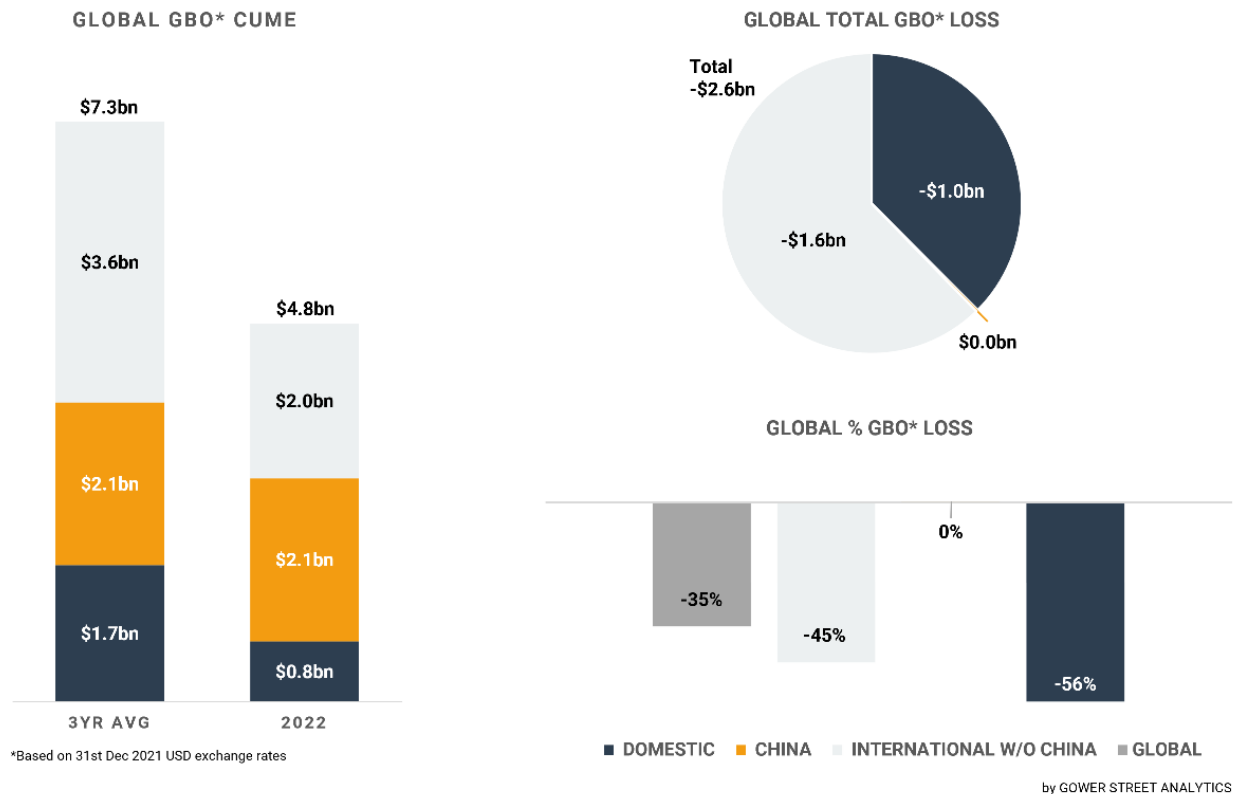
GOWER STREET'S Box Office Outlook

Uncharted Territory: February Scores \$2.88bn Global Box Office Despite Challenges

On paper February looked like a challenging month for box office going in. On the plus side, significantly more closures, both Domestically and Internationally, in 2021 meant the month was certain to be up on the same month the previous year in those markets. However, a lack of clear global tentpole releases; the loss of a number of titles (re-dated in December and early January amid concerns about the Omicron covid variant); and the challenge in China of facing-off against an all-time record February haul in 2021, meant continuing the recovery gains recorded in Q4 2021 looked like a big ask.

We needn't have worried too much. Against the odds February recorded an impressive global box office of \$2.88 billion – approximately 27% ahead of February 2021. The result made February 2022 the third highest grossing month since January 2020! Only October (\$3.1bn) and December (\$2.94bn) in 2021 came in ahead.

Total global box office to the end of February is estimated at \$4.78 billion. This is currently tracking 46% ahead of 2021 at the same stage, but is still 35% (or \$2.56 billion) behind the average of the last three pre-pandemic years (2017-2019).



On this month's Global Box Office Tracker (GBOT, above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three pre-pandemic years (2017-2019) and where those losses are currently coming from. The bar graph on the bottom right displays the percentage drops globally.

While February came in just 2% behind the SPIDER-MAN: NO WAY HOME-fueled December, the comparative regional market shares were turned upside down.

After China had a mediocre result in December it dominated the global performance in February driven by Chinese New Year (CNY) - historically the most lucrative theatrical week of the Chinese calendar. China grossed \$1.63 billion in February, with the CNY holiday falling on the first of the month this year. This represented 57% of the global box office in February and delivered the second best single-month result in China since the pandemic began.

Of course, the month it was competing with was February 2021 when a record CNY result and continued strength of its titles in subsequent weeks resulted in a \$1.88 billion haul – an all-time single-month record in China. While the holiday came later (Feb. 12) in 2021 and this year's roster of titles included the sequel to THE BATTLE AT LAKE CHANGJIN (the October 2021 release that went on to become China's highest-grossing release of all time) the market (which was

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also hosting the Winter Olympics in Beijing between Feb. 4-20) was not able to set another new record, although fell just -15% short of the previous year's record monthly result.

THE BATTLE OF LAKE CHANGJIN II was, indeed, the top performer grossing just over \$600 million in the month. This was followed by comedy TOO COOL TO KILL (\$389m), comedy-drama NICE VIEW (\$202.5m) and the latest in the BOONIE BEARS animated franchise – a CNY tradition – BOONIE BEARS: BACK TO EARTH (\$144m), which scored the best result in the franchise to date. Unfortunately, while US releases have started to be dated again in China, one of the first major studio releases to land, Kenneth Branagh's DEATH ON THE NILE on Feb. 19, failed to ignite in the Chinese market, generating just \$9 million by month end (Branagh's MURDER ON THE ORIENT EXPRESS grossed \$34m in China, including an \$18.6m opening).

In December, the Domestic and International (excluding China) markets each recorded their biggest box office results since before the pandemic began, mainly thanks to the release of SPIDER-MAN: NO WAY HOME. In February, non-Chinese markets suffered an ongoing slow flow of attractive wide new releases. Consequently, the Domestic and the International (exc. China) markets each generated their lowest box office results since September last year. Nevertheless, the Domestic market's \$366 million February result was still more than six times (+542%) as high as in the same month last year (\$57m). The International (exc. China) market almost trebled (+181%) the February 2021 total of \$312 million with \$876 million.

While the process of recovery has slowed down a bit at the beginning of the year, the current year to date results are additionally showing a significant rise against last year. The International (excluding China) markets had a cume of \$1.96 billion at the end of February. In 2021 this number was only reached in the second half of May. Domestic only reached its February-end 2022 cume of \$756 million at the beginning of June in 2021.

The Europe, Middle East and Africa (EMEA) region fared slightly better within the month than the other international regions, down 40% against the pre-pandemic three-year average compared to -53% in Asia Pacific (exc. China) and -56% in Latin America. EMEA highlights included UK/Ireland, which was down just 28% against the three-year average led by SING 2 (\$30m in February) ahead of UNCHARTED (\$25m) and aided by continued strong business for January-holdover BELFAST (\$10m). The Netherlands, which came roaring back to life at the end of January following a Dec. 19-Jan.25 lockdown, also delivered impressive business, down just 19% against the three-year average. This was dominated by SPIDER-MAN: NO WAY HOME, which lost five weeks of business due to the lockdown, with \$7.5 million, supporting by a backlog of titles all opening in February led by SING 2 (\$2.2m).

As of the end of February, Japan had the best tracking of any major market outside China against the pre-pandemic three-year average, at just -7%. This was helped by a strong February which came in 20% behind the average, headed by 2021-holdover JUJUTSU KAISEN 0. The top February release was musical WEST SIDE STORY (\$6m).

Despite tracking on par with the three-year average after two months of release, China is one of the few markets actually seeing a deficit against 2021! The market is tracking 15% behind the same stage in 2021, due to that record February last year. Russia was also tracking behind year-on-year by the end of February (-6%) and that is likely to worsen with all five major studios having now pulled planned Russian releases following the country's invasion of Ukraine, with titles including THE BATMAN, TURNING RED, SONIC THE HEDGEHOG 2, THE LOST CITY and MORBIUS all currently pulled in the market.

Hong Kong is also suffering the impact of cinema closures since January 7 and an ongoing Covid crisis. The market is now down 28% against 2021 and 90% against the three-year average. Taiwan is currently down 8% against last year.

SPIDER-MAN: NO WAY HOME continued to play well in February, adding over \$100 million during the month and bringing its global cume to \$1.85 billion. At the beginning of January Sony moved its next Marvel title, MORBIUS, out of a planned late January slot leaving the calendar without a major tentpole until another Sony title, video game adaptation, UNCHARTED. That film proved the biggest hitter of the month after the CNY titles with approximately \$230 million. DEATH ON THE NILE delivered just over \$100 million globally. The month kicked off with the releases of both Roland Emmerich's disaster movie MOONFALL and Paramount's stunt-comedy JACKASS FOREVER. The pair pulled in \$47 million and \$69 million, respectively, with Domestic the major player on JACKASS, accounting for 77% of global market share compared to just 40% for MOONFALL. Animated hit SING 2 added approximately \$84 million in the month. In the Domestic market the 5th biggest title of the month was DOG, with \$31.6 million between release on Feb. 18 and month end. The Presidents' Day weekend release enjoyed a surprisingly strong hold (-32%) in its second weekend.

March has gotten off to a strong start with THE BATMAN this weekend, but then global tentpoles are largely absent until the beginning of April with MORBIUS and SONIC THE HEDGEHOG 2 (THE LOST CITY hits Domestic last week of March, but rolls into most international markets in mid-to-late April). Only DreamWorks Animation's THE BAD GUYS will be entering the fray, releasing in mid-March in much of the international marketplace, although English-language

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markets will have to wait for April. Pixar's TURNING RED exited a planned theatrical release in favor of a March 11 Disney+ debut, announced in early January. DOWNTON ABBEY: A NEW ERA also exited a March release plan in January, delaying to April 29 in the UK and May 20 in the US. Guy Ritchie's OPERATION FORTUNE: RUSE DE GUERRE also moved out of a mid-March slot for an as-yet-unset later-year release. International players will be watching the middle of the month closely in China when both UNCHARTED (March 14) and THE BATMAN (March 18) have secured release dates.

MARTIN GROVE'S *Hollywood Report*

THE BATMAN Vanquishes Day & Date Releasing

Crime fighter that THE BATMAN is, it's fitting he's now helping stamp out day & date.

With Omicron fading across the U.S. and restrictions easing, adults are now back in cinemas. NRG reported this week that 80% of moviegoers are now "very or somewhat comfortable" with being in a theatre. That's also good news for Madison Avenue, which likes having access to a large captive audience of consumers sitting in the dark waiting for a movie to begin.

What WB/DC's supersized success with THE BATMAN (pictured) hammers home is that people want to see movies on the big screen with other people – not at home on flat screens with distractions like phones, kids, dogs & doorbells. Hollywood extended its pandemic pain by embracing Wall Street's passion for day & date.



2021's most successful studio was Sony, which happily didn't have its own streaming service to get in the way. Sony/Marvel tentpoles like VENOM: LET THEIR BE CARNAGE (\$502M) & SPIDER-MAN: NO WAY HOME (\$1.9B) helped exhibitors worldwide survive.

Misguided management moves put all of WB's 2021 movies on HBO Max day & date, but smarter strategizing now has given WB titles exclusive 45 day theatrical windows. Exhibition's all the better for that – and so is WB!

* * *

The Oscars Must Not Go On... And On, And On...

Members are bombarding the Academy with objections to its new plans for 8 awards – but, remember, it's all about ratings.

The buzz is the now vilified Academy leaders had no choice but to promise ABC the 3-hour-max show it wants. Last year's telecast had only 10.4M average viewers, -56% vs. 23.6M in 2020. 2021's show was 19 minutes over the now mandated 3 hours. The overage matters because when Oscar reveals best picture after 11:00 p.m./ ET, it loses viewers – especially those who haven't seen the contenders and don't care who wins.

When average viewership is compiled, that soft fourth hour hurts the first 3 hours. ABC got about \$2M per :30 ad last year. Madison Avenue won't pay that price for a show with poor ratings.



Last year's show aired mid-pandemic, which didn't help, with best picture going to NOMADLAND (pictured). There was no A-List host to draw viewers as Ellen DeGeneres did so well in 2014 when 12 YEARS A SLAVE won with 43.7M viewers. What really helped were strong noms like CAPTAIN PHILLIPS (Tom Hanks), GRAVITY (George Clooney) & THE WOLF OF WALL STREET (Leonardo DiCaprio).

Those were films people actually saw and hoped would win. Most of this year's noms, however worthy critics say they are, just haven't been seen by enough people to auger well for decent ratings.

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Studio Release Calendar – 3/11 – 4/7

(Click on titles for more information)

3/11/22 (Week 10)

Prior Year Results

2021 Week 10 - Box Office: \$24,019,015; Openings: Raya and the Last Dragon (\$8.5M FSS, \$54.7M Total)

Tyson's Run (Iconic Events)	PG Drama	102	Flat 1.85 : 1	Moderate (400+)
Gold (Screen Media)	R Action Thriller	97	Scope (2.35 : 1)	Moderate (100+)
I Am Here (Blue Fox Entertainment)	PG-13 Documentary	85	Flat 1.85 : 1	Moderate (65+)
Ultrasound (Magnolia Pictures)	NR Sci-Fi	103	Flat 1.85 : 1	Limited
Offseason (RJLE Films)	NR Horror	83	Scope 2.35 : 1	Limited
The Cherry Bushido (Freestyle Releasing)	NR Drama	125	Flat 1.85 : 1	Limited
All My Friends Hate Me (Super)	NR Comedy Horror	93	Flat 1.85 : 1	3/5 Limited
Outsiders (Vertical Entertainment)	NR Sci-Fi Thriller	85	Scope (2.35 : 1)	Limited
MET Opera: Live in HD: Ariadne Auf Naxos (Fathom Events)	NR Opera	185	Flat 1.85 : 1	3/12 & 3/16
TCM: The Quiet Man 70th Anniversary (Fathom Events)	NR Drama	129	Flat 1.85 : 1	3/13 & 3/17
Whose Children are They? (Fathom Events)	NR Documentary	135	Flat 1.85 : 1	3/14/22
NFL Super Bowl LVI Champions: Los Angeles Rams (Iconic Events)	NR Documentary	90	Flat 1.85 : 1	3/13 Event Cinema

3/18/22 (Week 11)

Prior Year Results

2021 Week 11 - Box Office: \$16,711,647; Openings: The Courier (\$1.9M FSS, \$6.6M Total)

X (A24)	R Horror	105	Flat (1.85 : 1)/2.1	Wide (3,000+)
Jujutsu Kaisen 0 (Crunchyroll) Japanese: 劇場版 呪術廻戦	PG13 Animation	105	Flat 1.85 : 1, IMAX	Wide (2,300+)
The Outfit (Focus Features)	R Crime Drama	105	Flat (1.85 : 1)	Wide (1,200+)
Umma (Sony)	PG13 Horror	TBA	Flat (1.85 : 1)	Moderate (700+)
Alice (Roadside Attractions)	NR Suspense	99	Scope (2.35 : 1)	Moderate
The Torch (IFC Films)	NR Documentary Music	107	Flat 1.85 : 1	Limited
Tethered (Gravitas Ventures)	NR Thriller	87	Flat 1.85 : 1	Limited
Laleh (Atlas Distribution)	NR Action	120	Scope (2.35 : 1)	Limited
Expired (Lionsgate Premiere)	R Thriller	107	Scope (2.35 : 1)	Limited
The Hater (Vertical Entertainment)	NR Comedy	107	Flat 1.85 : 1	Limited
Measure of Revenge (Vertical Entertainment)	NR Comedy	107	Scope (2.35 : 1)	Limited
Master (Amazon Studios)	NR Drama	91	Flat (1.85 : 1)	Limited
Rescued by Ruby (Netflix)	NR Family Drama	90	Flat (1.85 : 1)	Limited
The Last Glaciers (IMAX)	NR Documentary	40	(IMAX 1.43 : 1)	IMAX Locations
Vive L'Amour (Film Movement)	NR Drama	118	Flat (1.85 : 1)	NY
Ahed's Knee (Kino Lorber)	NR Drama	110	Flat (1.85 : 1)	NY
Intregalde (Grasshopper Film)	NR Drama	104	Flat (1.85 : 1)	NY
Man Of God (Fathom Events)	NR Horror	124	Flat (1.85 : 1)	3/21 & 3/28 Limited

3/25/22 (Week 12)

Prior Year Results

2021 Week 12 - Box Office: \$17,461,277; Openings: Nobody (\$6.8M FSS, \$27.3M Total)

The Lost City (Paramount)	Action Comedy Romance	112	Scope (2.39 : 1), Atmos, Dolby Vision, Motion Chairs: DBox, 4DX, MX4D, Lumma	Wide (4,000)
Everything Everywhere All at Once (A24)	R Sci-Fi	146	Flat (1.85 : 1)	Limited
Infinite Storm (Bleecker Street)	R Drama	104	Flat (1.85 : 1)	Limited
The Greatest Inheritance (Vertical Entertainment)	NR Family Faith	98	Flat (1.85 : 1)	Limited
Topside (Vertical Entertainment)	NR Drama	90	Flat (1.85 : 1)	Limited

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You Are Not My Mother (Magnolia Pictures)	NR Thriller	93	Flat (1.85 : 1)	Limited
Mothering Sunday (Sony Pictures Classics)	R Romance	110	Flat (1.85 : 1)	NY/LA
Stunt Rock (Kino Lorber)	NR Documentary	86	Flat (1.85 : 1)	NY/LA
RRR (DVV Entertainment)	NR Horror	186	IMAX (1.43 : 1)	3/24 Only
MET Opera Live in HD: Don Carlos (Fathom Events)	NR Opera	315	Flat (1.85 : 1)	3/26 & 3/30 Event Cinema
Wood and Water (KimStim)	NR Drama	79	Flat (1.85 : 1)	NYC
Never Forget Tibet (Fathom Events)	NR Documentary	125	Flat (1.85 : 1)	3/31

4/1/22 (Week 13)

Prior Year Results

2021 Week 13 - Box Office: \$18,746,006; Openings: Godzilla vs. Kong (\$31.6M FSS, \$100.6M Total), The Unholy (\$3.2M FSS, \$15.5M Total)

Morbius (Sony/Marvel)	PG-13 Fantasy	110	Scope (2.35 : 1) IMAX (1.43 : 1), Atmos	Wide (4,000)
You Won't Be Alone (Focus Features)	R Drama Horror	109	Flat (1.44 : 1)	Limited
Nitram (IFC Films)	R Drama	112	Flat (1.85 : 1)	3/30 Limited
Barbarians (IFC Films)	Thriller	89	Flat (1.85 : 1)	Limited
Pushing Hands (Film Movement)	NR Comedy Drama	105	Flat (1.85 : 1)	NYC
Princess Mononoke 25th Anniversary (Fathom Events)	PG Anime	150	Flat (1.85 : 1)	4/3, 4/4 & 4/6
The Case for Heaven (Fathom Events)	NR Faith based	83	Flat (1.85 : 1)	4/4, 4/5 & 4/6
High Expectations (Fathom Events)	PG Faith based	113	Flat (1.85 : 1)	4/7 Limited

Studio Release Changes

Title	Locations	New	Former
Paws of Fury: The Legend of Hank (Paramount) An action packed animated comedy for all the family inspired by Mel Brooks' timeless classic, Blazing Saddles. Hank, a loveable dog with a head full of dreams about becoming a samurai, sets off in search of his destiny. Animation, Action, Comedy. <i>Previously titled "Blazing Samurai".</i>	Wide	7/22/22	Title Change
Gold (Screen Media) In the not too distant future, two drifters (Zac Efron, Anthony Hayes) traveling through the desert stumble across the biggest gold nugget ever found, and the dream of immense wealth and greed takes hold. They hatch a plan to excavate their bounty with one man leaving to secure the necessary tools. Action Thriller.	Moderate	3/11/22	NEW
Offseason (RLJE Films) After receiving a mysterious letter, a woman travels to a desolate island town and soon becomes trapped in a nightmare. Horror.	Limited	3/11/22	NEW
Eiffel (Blue Fox Entertainment) Having just finished the Statue of Liberty, Gustave Eiffel is at the peak of his career. Everything changes the day he crosses paths with his love. Their forbidden relationship inspires him to change the Paris skyline forever. Comedy Drama.	Moderate	6/3/22	4/15/22
Watcher (IFC Films) Julia, an American, moves to Bucharest with her boyfriend Francis. Unable to speak the language, isolated while Francis works, and in fear of a local serial killer, she begins to perceive that she is being constantly watched and followed by a sinister neighbor. Thriller. Premiered at the 2022 Sundance Film Festival.	Wide	6/3/22	NEW
All The Old Knives (Amazon Studios) Thriller based on the novel by Olen Steinhaurer.	Moderate	4/8/22	NEW
Arisaka (Freestyle Releasing) A police officer must retrace the trail of the Bataan Death March in order to escape her captors and exact her revenge. Philippine Thriller.	Limited	4/22/22	NEW
Hit The Road (Kino Lorber) The film follows a chaotic, tender family that is on a road trip across a rugged landscape and fussing over the sick dog and getting on each other's nerves. Iranian Family Comedy.	NY, LA 5/6	4/22/22	NEW
Arashi Anniversary Tour 5 x 20 Film: Record of Memories (Picturehouse Films) 50 shows were performed with over 2.35 million attendees, which becomes the largest tour in Japanese history. During the tour, Arashi prepared a surprise for fans – the first live film "Record of Memories". The film is directed by Yukihiro Tsutsumi, also the director of Arashi's first movie "PIKA☆NCHI".	Event Cinema	3/22/22	NEW
Babbar (बबबर) (White Hill Studios) Bhojpuri Film (India) Action Drama Romance.	Limited	3/18/22	NEW
UFC 276 (Iconic Events) Mixed martial arts event produced by the Ultimate Fighting Championship that will take place in Las Vegas	Moderate	7/2/22	NEW

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The Forgiven (Roadside Attractions) The story takes place over a weekend in the High Atlas Mountains of Morocco and explores the reverberations of a random accident on the lives of both the locals and western visitors to a house party in a grand villa. Based on a 2012 novel by Lawrence Osborne.	Moderate	7/1/22	06/17/22
Father Stu (Sony) <i>Drama moves up to a Wednesday opening.</i>	Wide	4/13/22	04/15/22
Honk for Jesus, Save Your Soul (Focus Features) In the aftermath of a scandal, the first lady of a Southern Baptist mega-church attempts to help her pastor husband rebuild their congregation. Dark Comedy.	Wide	9/2/22	NEW

MPA Ratings		
Title	Rating	Reason
The Cherry Bushido (Freestyle Releasing)	PG-13	Some violence
Family Camp (Roadshow Attractions)	PG	Some action and thematic elements.
Jujutsu Kaisen O (Crunchyroll)	PG-13	Violent content, bloody images, language, thematic material and some suggestive references.
Medusa Deluxe (A24)	R	Language throughout, some sexual references and brief drug use.
Mid-Century (Lionsgate)	R	Violent content, some language, drug use and brief nudity.
Rise (Disney+)	PG	Thematic elements and brief language.
Umma (Sony Pictures Worldwide Acquisitions)	PG-13	Brief strong language and some thematic elements.



SCREENING ROOM

[Click to play](#) our **POPCORN PREVIEWS BOXOFFICE** BUZZ look at WB/DC's **THE BATMAN**, which brought March in like a lion with a superpowered \$128.5M...the pandemic era's second biggest opening after **SPIDER-MAN: NO WAY HOME**.



[Click to play](#) our **BOXOFFICE AUTOPSY** podcast focusing on the opening of **THE BATMAN**. Screendollars host Martin Grove puts our **OSCAR OUTLOOK** spotlight on the Academy's acting races and the rising fortunes of SAG winners like Jessica Chastain (**THE EYES OF TAMMY FAYE**) & Will Smith (**KING RICHARD**).

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Notable Trailers



Morbius

Sony/Marvel

4/1/22 - Wide

Final Trailer, Poster



Bullet Train

Sony/Columbia

7/15/22 - Wide

First Trailer, Poster



Family Camp

Roadside Attractions

5/13/22 - Wide

First Trailer, Poster



DC League of Super-Pets

Warner Bros.

5/20/22 – Wide

Official Trailer



INDUSTRY OBSERVATIONS AND TITLE INSIGHTS

Industry Observations:

- Industry attendance nearly doubled from last week with a 95% increase in patrons.
- Superhero movies continue to dominate with roughly 40% of all movie goer patrons attending SPIDER-MAN: NO WAY HOME or THE BATMAN since January 1st.

Title Insights:

THE BATMAN is estimated to pull in approximately 9.5M moviegoers this weekend.

- In 1989, the original Tim Burton/Michael Keaton BATMAN film is estimated to have had 8.4M patrons on opening weekend. In 2005, Christopher Nolan/Christina Bale's BATMAN BEGINS kicked off the Dark Knight franchise with approximately 6.4M attendees in its first three days.
 - 8 out of 10 moviegoers went to see THE BATMAN during March 4th to March 6th.
 - The average available seat was priced at \$12.49 with distinct pricing at various circuits.
 - Approximately 23% of the audience opted to see the film in a premium format.
 - Like Friday, Saturday sales were consistently strong – 34% of the audience came before 4PM, 39% attended from 4PM to 8PM, and 27% after 8PM.
 - FRIDAY - 27% of audiences came before 6PM, 47% came during prime hours 6PM to 9PM, and 26% came after 9PM.

Courtesy of [EntTelligence](#), a Market Intelligence firm that uses proprietary technology, machine learning and movie-goer analytics which includes on-site ticket price verification to create its metrics and insights.



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Awareness & Interest Levels

Rank	Awareness	Interest
1.	The Batman (Warner Bros.)	The Batman (Warner Bros.)
2.	Jurassic World: Dominion (Universal)	Jurassic World: Dominion (Universal)
3.	Avatar 2 (20th Century)	Black Panther: Wakanda Forever (Disney)
4.	Spider-Man: Across the Spider-Verse (Sony)	Dr. Strange in the Multiverse of Madness (Disney/Marvel)
5.	Sonic the Hedgehog 2 (Paramount)	Spider-Man: Across the Spider-Verse (Sony)
6.	Dr. Strange in the Multiverse of Madness (Disney/Marvel)	Avatar 2 (20th Century)
7.	John Wick Chapter 4 (Lionsgate)	Thor: Love and Thunder (Disney)
8.	Black Panther: Wakanda Forever (Disney)	John Wick Chapter 4 (Lionsgate)
9.	Lightyear (Disney)	Lightyear (Disney)
10.	The Lost City (Paramount)	Wonka (Warner Bros.)
11.	Thor: Love and Thunder (Disney)	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)
12.	Top Gun: Maverick (Paramount)	Hocus Pocus 2 (Disney+)
13.	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)	Minions: The Rise of Gru (Universal)
14.	Hocus Pocus 2 (Disney+)	The Adam Project (Netflix)
15.	Halloween Ends (Universal)	Aquaman and the Lost Kingdom (Disney)

Source: The Quorum/Screendollars, as of 3/5/22

The data represented is the result of periodic polling of 500-1000 randomly selected individuals. 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.

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