



Sunday, April 3, 2022 | No. 214

Film Flashback... 2001: A SPACE ODYSSEY Premieres in NY 4/3/1968

When we say Oscar's not fond of sci-fi, that includes classics like Stanley Kubrick's "2001: A Space Odyssey," which MGM premiered in New York April 3, 1968.

Given its legendary status, it's hard to believe "2001's" only Oscar win was for Kubrick's visual effects. It didn't lose for best picture as it wasn't even nominated. There were, however, losses for Kubrick for directing & co-writing with Arthur C. Clarke and a loss for art direction-set decoration. The Academy had nominated Kubrick & Clarke for original screenplay although they'd based their script on Clarke's 1948 short story "The Sentinel." The Oscar went to Mel Brooks for writing "The Producers."

No one was shocked in 1969 by Oscar's snubs because the critics hated "2001." The NY Times called it, "Somewhere between hypnotic and immensely boring." Variety loathed its "confusing, long-unfolding plot." And The New Yorker's Pauline Kael dismissed it as, "the biggest amateur movie of them all."

The bad reviews were no surprise. At the NY premiere, 241 people walked out -- including Rock Hudson, who asked, "Will someone tell me what the hell this is about?" Actually, the filmmakers set out to avoid linear Hollywood storytelling. "If you understand '2001' completely, we failed," Clarke noted. "We wanted to raise far more questions than we answered."

Since then, of course, Hollywood's come to understand and applaud "2001." Steven Spielberg said it was "the big bang" for his generation of filmmakers and George Lucas acknowledged it was a major influence on "STAR WARS."

The project originated with Kubrick reaching out to Clarke, saying he wanted to make "the proverbial good science-fiction movie." Clarke suggested his story "Sentinel," where



[Zero-gravity space walk](#) set to "The Blue Danube" Waltz. Kubrick won the only Oscar of his career for Best Visual Effects in 2001 - [Click to Play](#)

an alien object is discovered on the Moon. The "2001" movie & the novel that they co-wrote opens with a Dawn of Man scene relating to another Clarke story, "Encounter at Dawn," while the film's Star Child ending echoes Clarke's novel "Childhood's End."

When "2001" opened, it didn't do well at the box office. MGM was going to pull it out of theatres, but held off because exhibitors started to notice large numbers of young adults coming to see it. Their enthusiasm for "2001" came from watching the Star Gate ending where the astronaut Dave (Keir Dullea) becomes a fetus within a transparent bubble floating in space. Watching this after they'd taken psychedelic drugs, generated great word of mouth that made "2001" a box office hit with solid ticket sales of \$60.5M.

"Awesome, influential, mind-blowing, cool, obsessional, pretentious - 2001 is all of these." [Empire Film Review](#) by Angie Errigo



The success of 2001: A SPACE ODYSSEY was not immediately apparent when it opened to scathing critical reviews. 54 years later, 2001 is widely regarded as a Sci-Fi masterpiece.

Weekend Box Office Results... 4/1 – 4/3

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					3/25	3/18		
1	Morbius (Sony)	1	4,268	39,100,000	-	-	9,161	39,100,000
2	The Lost City (Paramount)	2	4,283	14,800,000	-51	-	3,456	54,580,572
3	The Batman (Warner Bros.)	5	3,732	10,800,000	-47	-44	2,894	349,000,421
4	Uncharted (Sony)	7	3,064	3,605,000	-28	-36	1,177	138,912,735
5	Jujutsu Kaisen O (Crunchyroll)	3	2,070	1,945,000	-58	-69	940	31,420,000
6	RRR (Sarigama Cinemas)	2	865	1,600,000	-83	-	1,850	12,558,000
7	Spider-Man: No Way Home (Sony)	16	1,705	1,400,000	-30	-36	821	802,704,167
8	Dog (UA Releasing)	7	2,053	1,318,718	-38	-47	642	60,138,100
9	X (A24)	3	1,799	1,021,828	-53	-49	568	10,393,078
10	Everything Everywhere All at Once (A24)	2	38	1,011,980	+102	-	26,631	1,759,060

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DICK WALSH'S Industry Update

Weekend Review for 4/1 – 4/3

Exceeding most expectations, MORIBUS leads the North American box office by securing \$39.1M in its opening weekend. The much-delayed Sony/Marvel release starring Jared Leto was aided by a very strong \$5.7M from its Thursday night advanced screenings. Most industry prognosticators had projected an opening in the low to mid \$30M range. While this strong opening is yet another sign that exhibition is recovering, some MORBIUS watchers are pointing to a few dark clouds on the horizon.



First and foremost, the Saturday gross fell back from the Friday opening number, even after excluding Thursday night advance screenings. Saturday should grow by 20%-30% from the pure Friday number but produced just 95% of that Friday result, indicating that a high percentage of its fans chose to see it on its advanced screening or opening night. Second, MORBIUS' Rotten Tomatoes audience score was only 67%, significantly lower than the score for most Marvel movies. Finally, while no one expected this film to be a critical success, the Rotten Tomatoes critics score came in at a brutal 17% Fresh. This will certainly impact future grosses, with little interest coming from anywhere outside the core Marvel fan base. For now, exhibitors are eager to reel in as much as they can in the early days of the release.

THE LOST CITY finished in second place with \$14.8M, a drop of 51% from last week's opening. THE BATMAN dropped back to third place with \$10.8M in its fifth weekend in theatres. A24's EVERYTHING EVERYWHERE ALL AT ONCE is shaping up to be a sleeper hit to keep an eye on, expanding its release over the last two weeks. It began last weekend with screenings at only ten locations, where it earned just over \$500K in three days for a stunning \$50K per theatre average. This weekend, A24 expanded to 38 locations, and still produced an amazing \$27K per theatre average. The action-adventure comedy tells the story of an exhausted Chinese-American woman who can't seem to finish her taxes. How timely! It has attracted a stellar 97% Fresh Rotten Tomatoes critics score of and audience score of 96%. A24 plans to go much wider next weekend, reaching over 1,000 locations, in an attempt to recapture some of the success of CRAZY RICH ASIANS, which ran off with \$175M in 2018. We can only hope.

All titles showing in theatres this weekend generated an estimated 58% of the box office from the same weekend in 2019.

Where Are We as of 3/31

With last week coming in at 40% of the same week from 2019, the momentum from earlier in the First Quarter has begun to slip away. Currently the Quarter stands at 56% of 2019, which is down two percent from the level we measured last week. We project that the Quarter will end up at 56%-57% of Q1 2019 once we have added in numbers from the last remaining week.



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Notable Industry News and Commentary... 3/27 – 4/3

[How Film Forum Became the Best Little Movie House in New York](#) (New York Times)

“A devoted community of cinephiles” captures the vibe of Film Forum, Manhattan’s premiere indie theatre. For more than 50 years, Film Forum has offered programming to engage movie lovers of all ages and interests. It specializes in independent film, spanning all genres from pop culture to classics of the Hollywood and foreign catalog. Film Forum Jr. is a “new” series (begun in 2013) of new and classic movies to lure children...and their parents...to enjoy the magic of the movies.

Filmmakers as varied as [Agnes Varda](#), [John Turturro](#), [Stanley Nelson](#) and [Christopher Nolan](#) have praised Film Forum for its unique and wonderful ability to showcase a wide range of movies, and the shared experiences it provides to moviegoers.



A 2018 renovation brought better sightlines and wider, more comfortable seats to Film Forum’s audiences

[Here's what it will take for movie theaters to survive 10 years from now](#) (Entertainment Weekly)

Entertainment Weekly interviewed dozens of filmmakers, actors and other Hollywood players for their Hollywood 2032 special feature, looking at what the future may hold for the entertainment industry. This week’s chapter focused on the future of movies and the movie theatre.

M. Night Shyamalan insists that, "Movie theaters aren't going anywhere! We need to be with each other. And experiencing a story together will be even more precious, even more powerful." Some suggest that a night at the movies is becoming more of an “event,” alongside the convenience of streaming at home. You can sustain yourself with a meal from the refrigerator but dinner at a favorite restaurant is a special treat worthy of the investment. Expect tiered pricing on movie tickets, where a weekend premiere of the latest blockbuster costs more than a Tuesday screening of an indie film.



Large-format movie theatres have risen in popularity as a way to deliver unique moviegoing experiences

Jane Rosenthal, the co-founder of the Tribeca Film Festival, suggests that exhibitors have to up their game in terms of physical comforts and other amenities. “We’ve got to fix up the theaters, so that people say, 'I want to be here, and I want an experience that takes me beyond just watching something on a screen.'”

Netflix’s global film head Scott Stuber envisions more creative uses of the theatre space, as a venue for enjoying sporting events with a big screen presentation and surround sound.

[Does Apple’s Best Picture Oscar vindicate its streaming business?](#) (CNBC)

Last Sunday night, Apple broke through Oscar’s glass ceiling when it became the first streamer to capture Hollywood’s highest honor, the Academy Award for Best Picture with CODA. CNBC entertainment analyst Jon Fortt questions the underlying business model behind Apple’s foray into feature films. Apple stepped up with \$25M to acquire distribution rights for CODA at last year’s Sundance Film Festival, and then released it last August with little fanfare at a handful of art house theatres and to stream on Apple TV+. According to a recent report from Deloitte, many consumers



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sign up for streaming services to watch a specific title or event, and then cancel their subscription.

On the other hand, by serving up award-winning, buzz-worthy content on Apple TV+, the company is able to establish itself as one of the leading entertainment providers, which increases the value it can offer consumers through its devices. iPhones, iPads and MacBooks are the business foundation of Apple, the most valuable company in the world with a market cap of nearly \$3 trillion.

MARTIN GROVE'S *Hollywood Report*

Academy Wasn't Launched as Awards Giver in 1927

As the Academy grapples with multiple crises, it's a good time to look back at how it came into existence 95 years ago.

MGM's Louis B. Mayer announced the new Academy of Motion Picture Arts & Sciences in 1927, but it wasn't intended to give awards. Mayer needed a way to deal with Hollywood labor issues without having filmmakers & studio workers represented by unions, which were trying to get a foothold in the movie industry.

Mayer (pictured) was one of the dozen or so Jewish immigrant movie industry pioneers who founded Hollywood -- but that today's Academy chose not to honor in its new \$480M Museum. After an outcry by some members & the media, the Academy decided to open a movie moguls exhibit late next spring. Mayer first brought his Academy idea to top director Fred Niblo, who'd made the 1925 epic BEN-HUR, actor Conrad Nagel & Association of Motion Picture Producers executive Fred Beetsen. Mayer envisioned an annual members banquet, but awards weren't on the table yet.



The Academy's members were to represent 5 moviemaking branches -- acting, directing, producing, writing & technology. Mayer invited 36 prominent movie people to a banquet Jan. 11, 1927 at L.A.'s Ambassador Hotel, making them Academy founders. The group was incorporated May 4 and elected superstar Douglas Fairbanks, Sr. President & Fred Niblo First VP. There were 230 members and an honorary membership for pioneer movie inventor Thomas Edison.

First Oscars Had Artistic & Mainstream Best Picture Wins

The Academy began transitioning from a quasi-union to an awards giver in May 1928 when a committee began exploring what were then called "Awards of Merit."

Two months later, 12 categories and a voting system had been established. The first Academy Awards were held May 16, 1929 at a banquet (pictured - menu) in the Hollywood Roosevelt Hotel's Blossom Room to honor the best films of 1927 & '28. Douglas Fairbanks hosted and 270 guests paid \$5 apiece for tickets to a 15 minute ceremony! The awards, not yet nicknamed "Oscars," were designed by MGM art director Cedric Gibbons and sculpted by George Stanley.



There was no suspense because all the winners had been announced 3 months earlier. There actually were 2 Best Pictures -- Fox's drama SUNRISE, from acclaimed German director F. W. Murnau, won "Unique & Artistic Picture" and Paramount's aerial war drama WINGS, from Hollywood action director William Wellman, won "Outstanding Picture."

Those twin Best Picture categories were meant to recognize the value of both art house & mainstream films. A year later, however, the Academy dropped "Unique" in favor of its more commercial "Outstanding" award. In recent years, however, the Oscar pendulum has swung in favor of art films, making it all but impossible for big mainstream movies to get into the Best Picture race.

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Studio Release Calendar – 4/8 – 5/5

(Click on titles for more information)

4/8/22 (Week 14)

Prior Year Results

2021 Week 14 - Box Office: \$44,069,910; Openings: Voyagers (\$1.4M FSS, \$3.1M Total)

Sonic the Hedgehog 2 (Paramount) Sonic The Hedgehog opened during the pandemic on 2/14/20 to \$58M, but quickly declined in subsequent weeks due to lockdowns taking place. Still, the film managed \$146M domestic. <i>One week out, awareness and interest levels remain high and are expected to peak as last minute moviegoers purchase tickets.</i>	PG Animation Action Adventure	122	Scope (2.35 : 1) Dolby Vision, Atmos, D-Box, 4DX, MX4D, Lumma	Wide (4,100+) \$50M-\$60M FSS \$125M-\$150M Total
Ambulance (Universal) The film is based on the 2005 Danish film of the same name by Laurits Munch-Petersen and Lars Andreas Pedersen. <i>Buyers are reminded of "Speed" only with Michael Bay at full throttle blowing up everything in sight. Critics are mixed, but generally positive toward this mind numbing ballistic ride. Interest continues to rise especially for young male (18-34).</i>	R Action Thriller	136	Scope (2.39 : 1), IMAX	Wide (3,000+) \$25M-\$35M FSS \$50M-\$70M Total
Everything Everywhere All at Once (A24) <i>The initial screening at SXSW was well received by the hip crowd of movie lovers. Buyers and exhibitors have a decidedly different opinion. Appeal is solidly in an open minded 18-24 age group. Incredibly silly action, completely satirical. Interest is increasing at a rapid rate. A24 has a potential "sleeper hit" potential. NOTE: Final location count may vary one number this week and another a week later.</i>	R Action Adventure Comedy	146	Flat (1.85 : 1), IMAX	Wide (1,500) \$10M-\$15M FSS \$20M-\$30M Total
Navalny (Fathom Events) In Russian. 100% Rotten Tomatoes score. Award-winning documentary.	R Documentary	130	Flat (1.85 : 1)	4/11 Event Cinema
Aline (Roadside Attractions)	PG-13 Biography	122	Scope (2.35 : 1)	Limited
UFC 273: Volkanovski vs The Korean Zombie	NR Sports	180	Scope (2.35 : 1)	4/9 Event Cinema
Cow (IFC Films)	NR Documentary	94	Flat (1.85 : 1)	Limited
TCM Big Screen Classics: Singin' In The Rain 70th Anniversary (Fathom)	NR Classics	111	Flat (1.85 : 1)	4/10 & 4/13 Limited
All The Old Knives (Amazon Studios)	R Mystery	111	Scope (2.39 : 1)	Limited/VOD
Dakota (Samuel Goldwyn)	NR Drama	96	Flat (1.85 : 1)	Limited/VOD
As They Made Us (Amor Media)	R Drama Comedy	100	Flat (1.85 : 1)	Limited/VOD
Donbass (Film Movement) In Russian and Ukrainian.	NR Drama	122	Flat (1.85 : 1)	Limited

4/15/21 (Week 15)

Prior Year Results

2021 Week 15 - Box Office: \$26,324,550; Openings: N/A

Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.) This is the sequel to FANTASTIC BEASTS: THE CRIMES OF GRINDELWALD (\$160M, 2018), the third instalment in the Fantastic Beasts series, and the eleventh overall in the Wizarding World franchise. <i>Recent screenings have been positive. Plays best especially for the Harry Potter fan base. Interest levels remain steady though not rising at the moment. Last second ticket buyers will likely boost the opening weekend box office.</i>	PG-13 Adventure Family Fantasy	142	Scope (2.39 : 1), IMAX 5.0/6.0, Dolby Vision, D-Box, Motion, Screen X, MX4D, TheatreEars	Wide (4,000+) \$35M-\$45M FSS \$120M-\$130M Total
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Father Stu (Sony) Mark Wahlberg as the real-life boxer turned priest, Father Stuart Long. Mel Gibson, Teresa Ruiz and Jacki Weaver co-star. Rosalind Ross makes her directing debut from her script. <i>Screening reactions were positive for this well-crafted faith based drama. Moderate business expected.</i>	R Drama	124	Scope (2.39 : 1)	4/13 Wide (2,200+) \$5M-\$7M FSS \$15M-\$20M Total
Paris, 13th District (IFC)	R Comedy Drama Romance	105	Flat (1.85 : 1)	Limited
Seventeen Power of Love: The Movie (Trafalgar) The concert star is Seventeen. 봄과 함께 찾아온 세븐틴의 특별한 선물 14월 20일 극장에서 만나요 자세한. The concert is a K-Pop documentary.	NR Korea Concert	115	Screen X, 4DX	4/20 Event Cinema
Room 203 (Vertical Entertainment)	NR Horror Drama	104	Digital, Scope, 5.1 Sound	Limited
To Olivia (Vertical Entertainment)	NR Drama	99	Flat (1.85 : 1)	Limited
The Cellar (RLJE Films)	NR Horror	84	Scope (2.35 : 1)	Limited
Dual (RLJE Films)	R Sci Fi	94	Flat (1.85 : 1)	Limited/VOD

4/22/21 (Week 16)

Prior Year Results

2021 Week 16 - Box Office: \$19,518,667; Openings: N/A

The Bad Guys (Universal) DreamWorks Animation is adapting The Bad Guys based on the graphic novel series by Aaron Blabey. <i>Mixed interest and early fair to moderate returns from international openings portend the same for domestic release.</i>	PG Animation Adventure Comedy	100	Scope (2.35 : 1)	Wide (3,000+) \$15M-\$20M FSS \$40M-\$50M Total
The Unbearable Weight of Massive Talent (Lionsgate) Here is Nicolas Cage's best performance in years confirmed by a unanimous critic's approval. The long time actor reminds us of the entertaining, crowd pleasing films that made him a star. <i>Interest and awareness are rising and screenings have been positive. While business may be moderate and the audience in the 25+ range, the film is Nicolas Cage's best in a career that has flatlined in recent years.</i>	Action Comedy Crime	105	Scope (2.39 : 1) Atmos	Wide (2,800) \$15M-\$20M FSS \$40M-\$45M Total
The Northman (Focus Features) An artistic drama from writer/director Robert Eggers (The Lighthouse, The Witch) whose exploits in horror films have been well received. The plot revolves around Norse mythology and is painstakingly created bringing comparisons to The Lighthouse and The Green Knight. <i>Interest is building for this epic film. However, a reported \$65M budget will be difficult to reach profitability. Both the LAST DUEL (\$11M) and THE GREEN KNIGHT (\$17M) were excellent movies. They failed to draw adult moviegoers (pandemic), just now beginning to return to cinemas.</i>	R Action Adventure Drama	136	Flat (2.0 : 1)	Wide (2,500-3,500) \$12M-15M FSS \$25M-\$30M Total
We're All Going to the World's Fair (Utopia)	Horror Drama	86	Flat (1.85 : 1)	Limited
Marvelous and the Black Hole (Film Rise)	NR Comedy	81	Flat (1.85 : 1)	NY/LA
The Duke (Sony Pictures Classics)	R Biography Comedy Drama	96	Flat (1.85 : 1)	Limited
Charlotte (Good Deed Entertainment)	Animation	92	Flat (1.85 : 1)	Limited
The Revolution Generation (Greenwich Entertainment)	NR Documentary	79	Flat (1.85 : 1, 3D)	Limited
Arisaka (Freestyle)	NR Thriller	96	Flat (1.85 : 1)	Limited
Petite Maman (NEON)	PG Drama Fantasy	73	Flat (1.85 : 1)	Limited
9 Bullets (Screen Media)	NR Action Thriller	97	Scope (2.35 : 1)	Limited

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4/29/22 (Week 17)

Prior Year Results

2021 Week 17 - Box Office: \$57,233,789; Openings: Mortal Kombat (\$23.2M FSS, \$42.3M Total); Demon Slayer the Movie: Mugen Train (\$21.2M FSS, \$49.5M Total)

Memory (Open Road) Liam Neeson's recent films, BLACKLIGHT (\$10M), HONEST THIEF (\$14M) and THE MARKSMAN (\$21.2M) are clear indicators of his latest action film potential. The actor's popularity extends to international success as well.	R Action Thriller	113	Scope (2.35 : 1)	Wide (2,000+) \$3M-\$5M FSS \$12M-\$15M Total
Hatching (IFC Films)	NR Horror	87	Flat (1.85 : 1)	Limited
The Sound of Violet (Atlas Distribution)	PG13 Drama Comedy Romance	107	4K Scope (2.39 : 1)	Limited
Anais in Love (Magnolia)	NR Comedy Drama Romance	98	Flat (1.85 : 1)	Limited
Firebird (Roadside Attractions)	Drama Romance	107	Flat (1.85 : 1)	Limited
Black Site (Vertical Entertainment)	NR Action	91	Scope (2.39 : 1)	Limited/VOD
The Survivor (HBO)	NR Biography	129	Flat (1.85 : 1)	4/27 Limited/VOD
Fortress: Sniper's Eye (Lionsgate)	R Action Thriller	99	Scope (2.39 : 1)	Limited

Studio Release Changes

Title	Locations	New	Former
The Sound of Violet (Atlas Distribution) Shawn is desperate to find a wife, but he's shy and awkward on dates. He works at a dating app but still can't seem to find his soulmate. His brother drags him to a party where Shawn lands a date with the captivating Violet.	Limited	4/29/22	NEW
Hello Bookstore (Greenwich Entertainment) This intimate portrait of The Bookstore and the family at its heart offers a journey through good times, hard times and the stories hidden on the shelves. Documentary.	Limited	4/29/22	NEW
¿Y COMO ES EL? (Pantelion) A man must take a long-distance road trip with a taxi driver who's having an affair with his wife. Romance Comedy.	Moderate	4/29/22	NEW
The Phantom of the Open (Sony Pictures Classics) A heart-warming British comedy starring Oscar Winner Mark Rylance, the true story of Maurice Flitcroft, the worst golfer to ever the play the British Open.	NY/LA	6/3/22	NEW
Man on the Edge (CMC Films) The story follows a scamp, who suddenly finds himself undergoing a ritual to become a shaman (a person believed to achieve various powers through trance or ecstatic religious experience). Comedy Drama in Korean.	Limited	4/15/22	NEW
Untitled Bee Gees (Paramount) Music Documentary.	Removed	NA	11/4/22
The Tiger's Apprentice (Paramount) This is the film adaptation of a fantasy novel by American author Laurence Yep, published in 2003 as the first in The Tiger's Apprentice trilogy. This story inserts ancient Chinese mythology into modern life in San Francisco and follows the boy Tom as he becomes the magical apprentice of the tiger Mr. Hu. Together with a band of mythological misfits, their job is to protect the ancient phoenix from Vatten and the Clan of Nine who wish to use its powers for evil. The story explores themes of kindness, loyalty, duty, and bravery.	Wide	12/29/23	2/10/23
The Sanctity of Space (Greenwich Entertainment) Inspired by the iconic photography of Brad Washburn, mountain climbers Renan Ozturk, Freddie Wilkinson and Zack Smith try to scale Denali. Documentary.	Limited	5/31/22	NEW
Fiddler's Journey to the Big Screen (Zeitgeist) The 50th anniversary of Fiddler on the Roof, the film Pauline Kael (The New Yorker) called "the most powerful movie musical ever made." Documentary.	NY/LA	4/19 NY 5/6 LA	NEW
Dual (RLJE Films) Upon receiving a terminal diagnosis, Sarah opts for a cloning procedure to ease her loss on her friends and family. When she makes a sudden and miraculous recovery, her attempts to have her clone decommissioned fail and lead to a court-mandated duel to the death. Now she has one year to train her body and mind for the fight of her life. Sci-Fi.	Moderate	4/15/22	NEW

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9 Bullets (Screen Media) A former burlesque dancer turned author (Lena Headey) discovers a second chance at life and redemption when she risks everything to rescue her young neighbor after he witnesses his parents' murder. Now on the run from the local crime boss (Sam Worthington), who happens to be her longtime ex, she makes a desperate attempt to get the boy to safety. Action Thriller	Limited	4/22/22	NEW
The Cellar (RLJE Films) Keira Woods' (Elisha Cuthbert) daughter mysteriously vanishes in the cellar of their new house. She soon discovers there is an ancient and powerful entity controlling their home that she will have to face or risk losing her family's souls forever. Horror.	Limited	4/15/22	NEW

MPA Ratings		
Title	Rating	Reason
Black Site (Redbox)	R	Strong/bloody violence and language throughout
Bullet Proof (Lionsgate)	R	Violence
Call Jane (Roadside Attractions)	R	Some language and brief drug use
Civil (Netflix)	PG-13	Thematic material and strong language
Hot Seat (Lionsgate)	R	Language throughout and some violence
I believe in Santa (Netflix)	PG	Mild language
My Fake Boyfriend (Lionsgate)	R	Sexual material and language
Nalvalny (Warner Bros)	R	Some language
Not Okay (Searchlight)	R	Language throughout, drug use and some sexual content
One Year Off (Grindstone Ent.)	PG-13	Some suggestive material and language
The Princess (20th Century)	R	Strong/bloody violence and some language
Ticket to Nashville (Vertical Ent.)	PG	Mild thematic elements



SCREENING ROOM

[Check out](#) our **POPCORN PREVIEWS**
BOXOFFICE BUZZ look at Sony/Marvel's
MORBIUS, starring Jared Leto as a vampirism
infected biochemist, which injected new life
at the box office, opening to \$39.1M.



[Click to play](#) this week's episode of the
BOXOFFICE AUTOPSY podcast focuses on the
opening of Sony/Marvel's **MORBIUS**.
Screendollars host Martin Grove puts today's
OSCAR OUTCOME spotlight on the embattled
Motion Picture Academy.

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Notable Trailers



Navalny
(Fathom Events)
Event Cinema - 4/11/22
Official Trailer, poster



Minions: The Rise of Gru
(Universal)
Wide - 7/1/22
Trailer #3, poster



Dual
(RLJE Films)
Limited/VOD - 4/15/22
Official Trailer, poster



Seventeen Power of Love
(Trafalgar Releasing)
Event Cinema - 4/20/22
Official Trailer, poster



Jurassic World: Dominion
(Universal)
Wide - 6/10/22
Official Trailer, poster



Downton Abbey: A New Era
(Focus Features)
Wide - 5/20/22
Official Trailer, poster



Top Gun: Maverick
(Paramount)
Wide - 5/27/22
Official Theatrical Trailer, poster



Men
(A24)
Wide - 5/20/22
Official Trailer, poster



TITLE INSIGHTS

- MORBIUS will pull in over 3M moviegoers this weekend.
 - 26% of the audience came after 8 PM on Saturday – very similar to THE BATMAN which grabbed 27% of its first Saturday's attendance during the night-time hours.
 - Over the weekend, the average available seat has been selling for \$12.51 compared to SPIDER-MAN: NO WAY HOME at \$12.69 and THE BATMAN at \$12.64 during the same period.
- Best Picture CODA is receiving an average of 10 shows per location during the Friday through Sunday frame with tickets selling for an average of \$9.94.
 - CODA's limited theatrical release back in August had 15 shows per location with an average available price of \$13.33.

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.

Screendollars · contactus@screendollars.com · (978) 494-4150

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Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising · Dick Walsh, Box Office

Awareness & Interest Levels

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

Source: The Quorum/Screendollars, as of 4/2/22

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. Latest changes reflect polled individuals' opinions.



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