



Sunday, May 8, 2022 | No. 219



Weekend Box Office Results... 5/6 – 5/8

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

Rank	Title	Week	Theatres	Wknd \$	Change	Avg./ Theatre	Total \$
1	Doctor Strange in the Multiverse of Madness (Disney/Marvel)	1	4,534	185,000,000	-	40,803	185,000,000
2	The Bad Guys (Universal)	3	3,839	9,777,000	-40%	2,545	57,572,485
3	Sonic the Hedgehog 2 (Paramount)	5	3,358	6,200,000	-46%	1,846	169,901,471
4	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)	4	3,051	3,950,000	52%	1,295	86,009,171
5	Everything Everywhere All at Once (A24)	7	1,542	3,323,297	-40%	2,155	41,565,896
6	The Northman (Focus)	3	2,413	2,770,000	-56%	1,148	28,048,585
7	The Lost City (Paramount)	7	1,897	2,500,000	-35%	1,318	94,389,264
8	The Unbearable Weight of Massive Talent (Lionsgate)	3	1,331	1,525,000	-61%	146	16,388,403
9	Memory (Open Road/Briarcliff)	2	2,433	1,220,000	-61%	501	5,492,665
10	Father Stu (Sony)	4	1,265	800,000	-64%	632	19,235,742

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DICK WALSH'S Industry Update

Weekend Review for 5/6 – 5/8

DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS kicks off the summer of 2022 with a box office explosion of \$185M over its first three days in theatres, exceeding most pre-release predictions which pegged it at \$160M-\$180M. It is also a powerful result in comparison to the original DOCTOR STRANGE from November 2016. This year's Friday gross on its own beat the entire three day \$85M opening weekend of the original in 2016. Overall, this weekend's result is more than twice the result of its earlier chapter. Disney set a post pandemic record by releasing the picture ultra-wide to 4,543 theatres. It's one more indication that moviegoing is rebounding and the much-needed effect of the Disney/Marvel blockbuster is alive and well.

Speaking of Disney, Hollywood's biggest studio has been "missing in action" since it released ENCANTO last November 24th. Disney's Twentieth Century Studios (the formerly independent Twentieth Century Fox) has only released one picture in 2022, DEATH ON THE NILE on February 11th. It reeled in a small catch of \$46M in total domestic gross. The Disney's Marvel Studios has sat idle since releasing ETERNALS on November 5th. This inactivity has resulted in Disney accounting for a miniscule 1% share of the 2022 box office across all its studios. In 2019, the last full year prior to the pandemic year, the combined output of Disney, Fox and Marvel made up 37% of the box office, and Disney had emerged as the leading studio of the decade. After the recent five month hiatus from theatres, the total industry box office for 2022 sits at only 54% of the amount earned by this same time in 2019.

The industry needs Disney to produce hits using all its intellectual properties, and deliver them to theatres to drive the box office. Interestingly, Disney's stock price is down 40% from this point one year ago. Perhaps Disney needs exhibition as much as exhibition needs Disney. With scheduled upcoming releases of LIGHTYEAR (6/17), THOR: LOVE AND THUNDER (7/8), BLACK PANTHER: WAKANDA FOREVER (11/11) STRANGE WORLD (11/25) and AVATAR: THE WAY OF WATER (12/16), there is still enough firepower left for Disney to rise to a 2022 market share in the range of the upper 20%, and this will go a long way towards helping exhibitors on their long road to recovery.

Holdover titles THE BAD GUYS and SONIC THE HEDGEHOG 2 were able to finish second and third by earning \$9.8M and \$6.8M respectively. The huge gap between first and second place is not uncommon and in fact, DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS accounted for 84% of the entire weekend box office for all titles in release. Some weeks ago, we noted the A24's strategic expansion of its EVERYTHING EVERYWHERE ALL AT ONCE over its first three weeks in release. Now in its 7th week, we see that the picture added another \$3.3M this weekend, and is still playing at over 1,500 theatres. It appears on track to wind up with a total box office gross of \$50M. Kudos to A24 for proving that well-chosen, independent titles still have the potential to appeal to broad audience of moviegoers, and bring success to film makers and theatre owners. The total gross for all films this weekend is estimated at \$219.1M, which represents 110% of the same weekend in 2016.

Where Are We as of 5/5

Our 2022 – 2019 dials spun in reverse as a result of week seventeen's crushing comparison with the opening weekend for AVENGERS: ENDGAME. 2022 could only muster 17% of the box office from 2019 and the second quarter comparison stands at 50% of Q2 2019. The four week run rate also dropped down to 50%. The year to date dial fell from 61% to 54%, a drop of 7% in a single week. But there is good news ahead, when next week's dials factor in this weekend's very strong opening for DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS.



Film Flashback... William Fox Dies 5/8/1952

William Fox's name lives on today as a cable news brand while the movie studio he founded has disappeared into the shadows of Hollywood history.

Fox, who died May 8, 1952 at 73, came from Hungary to NY as a child and worked in the garment business before buying into a Brooklyn nickelodeon in 1904. He soon owned 15 nickelodeons and began distributing films.

The major studios, operating under licenses from movie technology inventor Thomas Edison, formed the Motion Picture Patents Co. in 1908 and the General Film Co. in 1910 as monopolies to produce and distribute films. Fox refused to sell out to them and sued under the Sherman Antitrust Act, winning a \$370,000 settlement and changing how the fledgling movie business developed.

He formed Fox Film Corp. Feb. 1, 1915, moving into production and enjoying great success with his first star, Theda Bara, known as "The Vamp" for her 1915 drama *A FOOL THERE WAS*. Fox purchased German patents in 1925 & '26 that led to the Fox Movietone sound-on-film system first heard on F.W. Murnau's 1927 drama *SUNRISE*. Movietone caught on, replacing Warner Bros.' sound-on-disc system Vitaphone.

An opportunity to dramatically increase Fox's movie holdings presented itself after Marcus Loew's untimely death at 57 in September 1927. His theatre chain, Loew's, Inc., had in 1924 formed MGM, which became Hollywood's top studio. Fox met in 1928 with Loew's successor, Nicholas Schenck, and proposed buying the Loew Family's large shareholdings so he could merge MGM into Fox.

Schenck had already had proposals from Paramount & Warner Bros., but Fox sweetened his \$50M deal by offering Schenck a \$10M fee. After about six months of secret negotiations, Schenck and Fox announced a deal Feb. 24, 1929. This came as a very unpleasant surprise to MGM studio chief Louis B. Mayer, who used his friendship with then-President Herbert Hoover to give Fox anti-trust problems. Trying to work things out, Fox was going to play golf with Schenck on Long Island, where they both lived, but fate intervened.



Filming F.W. Murnau's *SUNRISE (1927)* at William Fox Studio. Fox pioneered the Movietone sound-on-film technology, which was instrumental in Hollywood's transition from silent films to talkies.

Fox's chauffeur got lost and was killed after he hit another car. Fox was seriously hurt and out of action for three months -- during which the stock market crashed, wiping him out. He lost control of his company, which was taken over in May 1935 by the hot two year old studio 20th Century Pictures, creating 20th Century-Fox. In 2019, as part of a \$71.3B deal with Rupert Murdoch, Disney acquired 20th Century-Fox, turning it into a production label called 20th Century Studios.

"I always bragged of the fact that no second of those contained in the twenty-four hours ever passed but that the name of William Fox was on the screen, being exhibited in some theatre in some part of the world."

— William Fox



William Fox Presents...*A FOOL THERE WAS (1915)*, featuring Theda Bara as "The Vamp" - [Click to Play Clips](#)

Notable Industry News and Commentary... 5/2 – 5/8

[Movie-theater execs dish on Disney, Warner Bros. and other major studios, as new Hollywood leaders take center stage and theatrical charts a comeback](#) (Business Insider)

Theatres are riding high after this weekend's blockbuster box office performance for *DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS*, lifting industry spirits to a pandemic-era high. The good vibes between exhibitors and studios began at CinemaCon, where the major studios committed to supporting the theatrical window and showcased a slate of upcoming tentpoles such as *TOP GUN: MAVERICK (5/24)*, *JURASSIC*



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WORLD DOMINION (6/10) and AVATAR 2: THE WAY OF WATER (12/16) among others.

Business Insider's Travis Clark reviews the 2022 lineup for each major studio and polls various exhibitors to get their perspective on the state of moviegoing.

At CinemaCon, studios made bankable commitments to exhibitors. Universal unveiled 20 theatrical releases in 2022, Warner Bros. committed to using a 45-day exclusive theatrical window for all their major 2022 releases and Disney showcased a series of upcoming titles, also using a 45-day exclusive theatrical window.

There are some concerns about the studios' output, with the release schedule for Warner Bros. and Paramount seeming to thin out at the back end of 2022, and the future of theatrical releases from MGM unclear in the wake of the studio's acquisition by Amazon.

[‘Everything Everywhere All At Once’...Except In Parts Of The Middle East Where The Movie Has Been Banned](#) (Deadline)

Up until a few years ago, studio execs considered international markets as an emerging source of new revenue for their releases, fueling profitability for each new release. Most high-grossing films would derive over 50% of their revenue from markets outside North America.

Unfortunately, international markets have become less dependable since tightly controlled markets such as China, Saudi Arabia, and the UAE have enforced a degree of censorship, even banning certain titles for political and cultural reasons.

The oversight and control is not limited to the major blockbusters. This week, authorities in Saudi Arabia, Qatar and Kuwait announced a ban on local releases for the indie hit EVERYTHING EVERYWHERE ALL AT ONCE, citing the same-sex relationship which is featured in the story.



While studios are unlikely to alter their content choices to suit Middle Eastern markets, they have shown willingness to tailor film content so as to pass muster with Chinese regulators. Even then, China has blocked certain titles, with the latest example being DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS. The infraction was a brief scene with a newspaper stand appearing to display an issue of the Epoch Times, a news outlet known to publish critical statements about the Chinese government. Meanwhile, most Hollywood studios themselves have stopped releasing new films in Russia, in response to its invasion of Ukraine. The cumulative effect is to call in question the results one can expect going forward from *worldwide* releases.

See also: [Doctor Strange in the Multiverse of Madness scene causes backlash in China](#) (The Independent)

[Cinemark Sees Higher Admissions Amid Reduced Film Slate](#) (Hollywood Reporter)

Cinemark's incoming CEO Sean Gamble gave an upbeat view of his company's Q1 earnings, highlighting dramatic year-over-year improvements in attendance, revenue, and profitability. Gamble pointed out that "nearly every film released in 2022 has performed in line or better than pre-pandemic expectations." The exhibitor's current year revenue was up over 300% compared with Q1 2021.



Cinemark's new CEO Sean Gamble

Cinemark is widely considered to be among the best managed large theatre circuits in North America. Gamble laid out plans to expand film offerings and invest in technology and new amenities to enhanced the moviegoing experience.

Cinemark has been willing to work with Netflix on brief theatrical runs for the streamer's top titles, including a 1-week run last year for Zach Snyder's zombie heist thriller ARMY OF THE DEAD. The exhibitor has pointed to the shrinking release calendar from traditional studios as an important reason to explore new relationships with streamers.

Cinemark also announced an initiative to install laser projection at all locations and to expand installations of reclined seating. While expensive, many believe that offering these amenities is essential to lure casual moviegoers to the theatre.

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GOWER STREET'S Box Office Outlook

Recovery in Bloom – Diverse April Slate Delivers \$1.8bn Global Box Office; Australia, Latin America Achieve Second Best Pandemic Results

From a general global perspective April delivered the same box office as March with \$1.8 billion. From a detailed international perspective, the recovery has significantly improved in expanding the growth process over the majority of markets and an increasing number of attractive films.

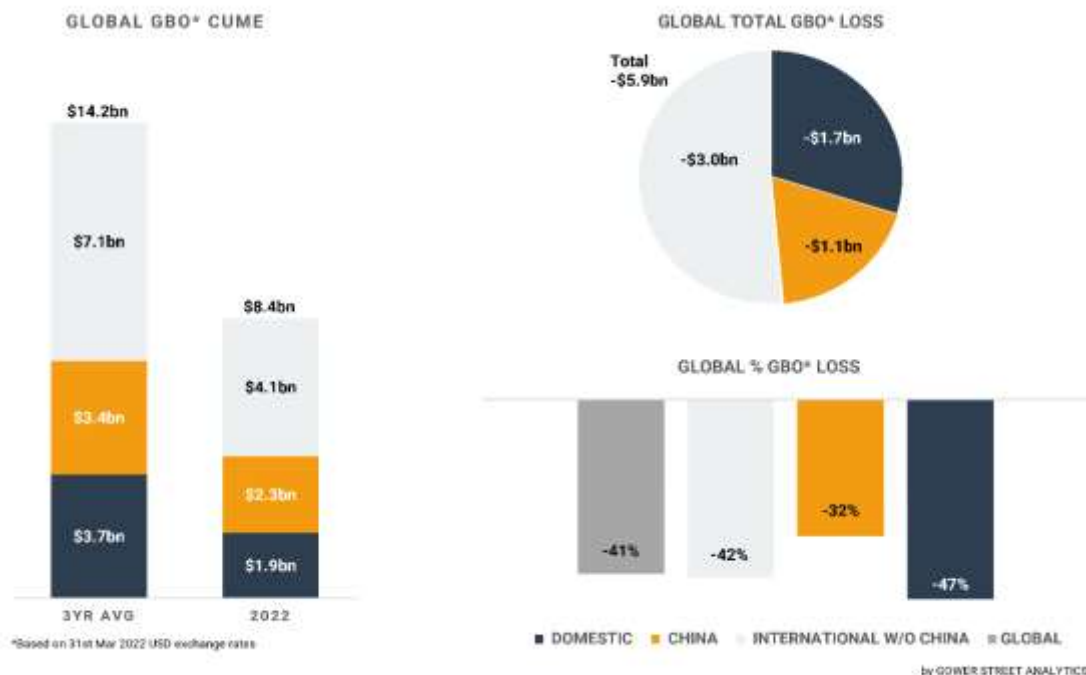
Australia and the Latin American region scored their second best single-month results of the pandemic era. The Europe, Middle East and Africa (EMEA) region, and the International market as a whole (excluding China), scored the third best single-month result in April.

Twenty-two of the 30 territories tracked in our State of The Market report showed an uplift against the prior month. That pushed the International market (excluding China) 8% above March (\$1.03bn) and made it its 3rd highest grossing month of the pandemic with \$1.12 billion. Just behind December (\$1.6bn) and October (\$1.3bn) last year.

That development was driven by a multitude of appealing global releases. It was not just thanks primarily to one commanding title like THE BATMAN in March or SPIDER-MAN: NO WAY HOME in January and December dominating the global marketplace. Instead it was thanks to a set of commercial global titles that opened in theaters on a weekly base in April.

Within the month two titles crossed \$300 million: FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (\$323m) and SONIC THE HEDGEHOG 2 (\$316m). Three more achieved \$100 million within the month: MORBIUS (\$161m), THE LOST CITY (\$101m) and THE BAD GUYS (\$101m). While not all of the releases reached the performance level some might have hoped, they are an important step in getting the number, frequency and size of releases nearer to pre-pandemic levels. Pulling a wider range and more diverse crowd back into cinemas. This helps to lift the markets' total performance and increase sustainability of the industry.

Four months into the year and global box office stands at an estimated \$8.4 billion. This is nearly \$3.1 billion ahead of the same stage of 2021, but approximately \$5.9 billion behind the average of the last three pre-pandemic years (2017-2019). At the end of April, 2022 has achieved nearly three-quarters (71%) of the 2020 full year total (\$11.8bn) and is just shy of two-fifths (39%) of last year's \$21.3 billion result.



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.

The Europe, Middle East and Africa (EMEA) region generated more than half (54%) of the International market (excluding China) in April. With \$607 million it's the 3rd highest grossing month of the pandemic for EMEA, only behind October (\$873m) and December (\$811m) last year. At the end of April the region had a cume of \$2.3 billion, which is over six times as high (+513%, \$376m) as last year at the same time when just a few markets were operating and slightly above the 2020 cume in the same period (+4%, \$2.2bn) when everything was closed since mid-March. However, it's still -40% below the three-year pre-pandemic average.

In April, multiple markets in EMEA closed the gap significantly. Austria was just -5% below the pre-pandemic three-year average. The Netherlands was below -11%, Germany -22% and France -23%. Encouraging signs for the months to come.

The Latin America region stood out in April by reaching their 2nd highest grossing month of the pandemic with \$155 million, just behind December 2022 (\$262m). The strong performances of SONIC THE HEDGEHOG 2 and FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE in the region were the main driver. In the April 15 play-week both titles lifted Mexico and Panama up to Stage 4 level on Gower Street's 5-Stage Blueprint To Recovery (a week equivalent to the median of weekly business in 2018-2019) for the first time in 2022. Colombia crossed the target that week for only the second time and Brazil for the third time this year.

In the Asia Pacific region Hong Kong was finally allowed to re-open its cinemas on April 21 after a closure of 3.5 months, the fourth, and longest, lockdown in the territory! It was the last fully-closed market among our tracked markets. Business immediately crossed the basic Stage 3 target on the Blueprint To Recovery (a week equivalent to the lowest grossing week in 2018-2019) in the first play-week back. The performance was driven by multiple delayed openers with FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE, MOONFALL, SING 2 and SCREAM, despite only just over 56% of cinemas by market share being open for the return weekend.

Another highlight from the Asia Pacific region came from Australia. It had its 2nd highest grossing month of the pandemic. For the first time this year Australia surpassed the Stage 4 marker in the April 8 play-week and even progressed to the highest-level Stage 5 (a week equivalent to top quartile of weekly business in 2018-2019) on the Blueprint To Recovery in the following week. The market was lifted by autumn holidays, Easter and a strong slate.

While the International market grew in April, China dropped even further -38% from the already poor result of March (\$143m). The \$89 million result in April was the lowest outcome in China since July 2020, when cinemas started to re-open after six months of closure. Additionally, the number of cinemas open by market share fell to the lowest number since that time, dipping just below 50% in the April 15 play-week.

The rise of COVID-19 cases and the drastic restrictions following them are muting the results in China at the moment. At least at the beginning of May the number of cinemas open by market share had risen to 69% again, the highest in seven weeks.

In April, China was only the 5th highest grossing market globally behind Domestic, Japan, UK/Ireland and France. For 2022 so far it's still #1 standing at \$2.3 billion, being -32% below the three-year average, a total of -\$1.1 billion against the average. Over 71% of that total was solely generated in the Chinese New Year dominated February!

It's very likely that within the next month Domestic will overtake the 2022 year-to-date box office of China and reclaim the #1 position within the global theatrical market – something it conceded to China in 2020 and 2021. At the end of April the Domestic market was still slightly behind with a total box office of \$1.95 billion. April was the second consecutive month clearly ahead of China, the eighth time in the past 12 months!

With an April performance of \$583 million, the domestic market is down marginally -2% from the prior month (\$597m). It's the 5th best month of the pandemic just behind July 2021 (\$584m). Over a quarter (27%) of the monthly box office was taken by SONIC THE HEDGEHOG 2 with \$158 million. That was followed by an impressive variety of titles that produced crucial returns. April had a pandemic-high of nine titles with a single-month box office higher than \$20 million. Seven of them reached even more than \$30 million, another pandemic record. The five films that got to at least \$40 million within the month were on par with July 2021 as the best since the pandemic began.

The share of growing success between an increased number of films is a strong sign of recovery of the theatrical market. The same can be said about the consistency and breadth of the worldwide recovery. Basic levels of individual market performance are reached in growing frequency. In April, of the 30 territories tracked in our global State Of The Market report 21 on average and 20 as a median reached the Stage 3 target, or higher, on the Blueprint To Recovery for a full play-week. These are the second highest monthly numbers in the pandemic after December 2021!

These indicators of the recovery should improve all the more from now on. Coronavirus numbers continue to go down, restrictions are reduced, and audience confidence grows in out-of-home activities again! The re-openings in China and Hong Kong helped return the global number of cinemas open by market share to 85% at the end of April, up from 80% a month earlier.

DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS kicking off business in May and TOP GUN: MAVERICK closing the month out, should prove a powerful combo.; two long-awaited blockbusters of a size that haven't been released within a single month in a while. With JURASSIC WORLD: DOMINION, LIGHTYEAR, ELVIS, MINIONS: THE RISE OF GRU, THOR: LOVE AND THUNDER, NOPE and BULLET TRAIN in June and July the frequency further increases to deliver a big tentpole title on nearly a weekly basis! Finally!

MARTIN GROVE'S *Hollywood Report*

NBC Could Replace Globes With SAG

Actors are used to rejection, but SAG just got a big one with TNT & TBS canceling its awards telecast.

SAG's been a TNT event since 1998 (and since '07 on TBS), but its ratings have eroded badly -- as they have for all awards shows, especially the Oscars. This year's SAG telecast drew just 1.8M viewers.

Those ratings were ill timed since T & T are now owned by Warner Bros. Discovery. Its new management has promised \$3B in post-merger savings, so scrapping the SAG festivities was a no brainer.

It could, however, turn out to be SAG's lucky day. However good a show SAG produces, it's not going to get 25M viewers on T & T. But it could on NBC, perhaps with some Peacock streaming. NBC could grab SAG to replace the tarnished Golden Globes show that it put on hiatus this year.

SAG celebrates movies & TV and is the one awards show that could easily equal or surpass the star wattage of the old Globes party (pictured - Brad Pitt & Jennifer Anniston at SAG 2020). Everybody in SAG's an actor, so if you want famous faces drinking champagne, SAG's got 'em!

It also helps that the SAG-AFTRA guild's a Hollywood brand name viewers recognize. Its highly diversified group of about 124,000 members is far more credible than the 90-odd HFPA members who voted for the Globes. Best of all, SAG's not overshadowed by allegations of improprieties as the HFPA was last year.



Summer 2019's Top Hit Was Spring Release



If we had a MULTIVERSE wormhole to travel back to the summer of 2019, we'd find a world with no idea of its tragic future.

At the multiplexes, we'd see a sky's-the-limit box office where records were best written with pencils. Figuring out the summer's top grossing film would be complicated because that summer didn't begin with the first weekend in May. That's because Disney/Marvel opened AVENGERS: ENDGAME 4/26/19 (pictured), echoing its 4/27/18 opening of AVENGERS: INFINITY WAR.

ENDGAME's first weekend generated a staggering \$357.1M vs. INFINITY's \$257.7M. The problem was that, according to Hollywood's records keepers, summer ran from 5/3 - 8/31, which put ENDGAME in the spring (3/1 - 5/2).

So ENDGAME wound up as spring 2019's top title with \$858.4M domestic, most of which was earned during the summer. The summer of 2019's official Top Five (+ domestic cumes) were: Disney's THE LION KING (\$543.6M); Disney/Pixar's TOY STORY 4 (\$434M); Sony/Marvel's SPIDER-MAN: FAR FROM HOME (\$390.5M); Disney's ALADDIN (\$355.6M); and Universal's FAST & FURIOUS PRESENTS: HOBBS & SHAW (\$174M).

Those numbers were mostly to dream about in the pandemic multiverse we've been trapped in these past two years, but this summer should be a different story with tentpoles like TOP GUN: MAVERICK (5/27), JURASSIC WORLD: DOMINION (6/10), LIGHTYEAR (6/17), MINIONS: THE RISE OF GRU (7/1); and THOR: LOVE AND THUNDER (7/8).

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Studio Release Calendar – 5/13 – 6/17

5/13/22 (Week 19)

Prior Year Results

2021 Week 19 - Box Office: \$23,436,306; Openings: N/A

Firestarter (Universal)	R Horror	94	Scope (2.39 : 1)	Wide (3,450) d/d Peacock TV \$10M-\$12M FSS \$30M-\$35M total
Family Camp (Roadside Attractions)	PG Family Comedy	111	Scope (2.39 : 1)	Moderate (800+) \$500K-\$1M FSS \$2M-\$3M Total
Firebird (Roadside Attractions)	PG Romance	107	Flat (1.85 : 1)	Expansion
On the Count of Three (UA Releasing)	R Comedy Drama	85	Flat (1.85 : 1)	Limited
The Innocents (IFC Films)	NR Drama Horror Thriller	117	Scope (2.39 : 1)	Limited
Montana Story (Bleecker Street)	R Drama	113	Scope (2.39 : 1)	Limited
Kamikaze Hearts (Kino Lorber)	NR Drama Reissue	77	Flat (1.85 : 1)	Limited
Shark Bait (Vertical Entertainment)	NR Thriller	85	Scope (2.39 : 1)	Limited
Pleasure (NEON)	NR Drama	108	Flat (1.85 : 1)	Limited
Jayeshbhai Jordaar (Yash Raj Films)	NR Comedy	121	Scope (2.39 : 1)	Limited
Mau (Greenwich Entertainment)	NR Documentary	77	Flat (1.85 : 1)	Limited
Jazz Fest: A New Orleans Story (Sony Pictures Classics)	PG-13 Documentary Music	94	Flat (1.85 : 1)	NY/LA
Black Gold (Iconic Events)	NR Documentary	NA	Flat (1.85 : 1)	5/11 Moderate 5/17 Paramount+
The Matter of Life (Fathom Events)	NR Abortion Documentary	120	Flat (1.85 : 1)	5/16-17 Event Cinema
Ponyo (Fathom Events)	G Family Anime	120	Flat (1.85 : 1)	5/15-17 Event Cinema
This Much I Know to Be True (Trafalgar)	NR Documentary Music	101	Flat (1.85 : 1)	Event Cinema
Abba: The Movie (Trafalgar/WB Classics)	NR Documentary Music	97	Flat (1.85 : 1)	5/13-14 Event Cinema
Twenty One Pilots: Cinema Experience (Trafalgar)	PG Music	86	Scope (2.35 : 1)	5/19, 5/22 Expand
Homebound (Brainstorm Media/DaDa Films)	NR Horror	71	Scope (2.35 : 1)	Limited/VOD
Tankhouse (Vertical Entertainment)	NR Comedy	94	Flat (1.85 : 1)	Limited/VOD
The Last Victim (Decal)	NR/ Mystery Thriller	111	Flat (1.85 : 1)	Limited/VOD
Monstrous (Screen Media)	PG-13 Horror	89	Flat (1.85 : 1)	Limited/VOD
Foxhole (Samuel Goldwyn)	NR War History	95	Flat (1.85 : 1)	Limited/VOD

5/20/22 (Week 20)

Prior Year Results

2021 Week 20 - Box Office: \$26,403,197; Openings: Spiral (\$8.8M FSS; \$23M Total); Those Who Wish Me Dead (\$2.8M FSS; \$7.4M Total); Openings: Spiral (\$8.8M FSS; \$23M Total); Those Who Wish Me Dead (\$2.8M FSS; \$7.4M Total)

Downton Abbey: A New Era (Focus Features) The sequel has all the elements of drama, excellent performances and lush cinematography fans enjoy. Business looks above average and a winner for Focus. Downton Abbey: 3,079 locations, \$31M FSS, \$96.9M domestic total.	PG Drama Romance	124	Scope (2.35 : 1)	Wide (3,500+) \$15M-\$20M FSS \$50M-\$60M+ Total
Men (A24) Fresh horrific spin on an age old battle. Well written screenplay has evil well played and very gruesome. Excellent performances drive this overall psychologically terrifying assault on the senses.	R Horror Sci-Fi	100	Flat (1.85 : 1)	Wide (1,100-1,700) \$5M-\$7M FSS \$15M-\$20M Total
Digger (Strand Releasing)	Drama	101	Flat (1.85 : 1)	Limited/VOD
Hold Your Fire (IFC Films)	NR Documentary	93	Flat (1.85 : 1)	Limited/VOD

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Fire in the Mountains (Kino Lorber)	NR Family Drama	82	Flat (1.85 : 1)	Limited/VOD
Exhibition On Screen Pissarro: Father Of Impressionism (Seventh Art)	NR Documentary	94	Flat (1.85 : 1)	5/24 Limited/VOD
Good Mourning (Open Road)	NR Stoner Comedy	TBA	Flat (1.85 : 1)	Limited/VOD
Mondocane (Kino Lorber) AKA: <i>Dogworld</i>	NR Sci Fi Drama	110	Flat (1.85 : 1)	Limited/VOD
Distant (Big World Pictures) AKA: <i>Uzak</i>	NR Drama	100	Flat (1.85 : 1)	Limited/VOD
Facing Nolan (Fathom Events)	NR Sports	110	Flat (1.85 : 1)	5/24 Event Cinema
The Met: Live in HD: Lucia Di Lammermoor (Fathom Events)	NR Opera	225	Flat (1.85 : 1)	5/21, 5/25 Event Cinema
Star Trek: The Motion Picture - The Director's Edition (Fathom Events)	NR Sci-Fi Adventure	143	Scope (2.35:1)	5/22-23, 5/25 Event Cinema

5/27/22 (Week 21)

Prior Year Results

2021 Week 21 - Box Office: \$19,494,261; Openings: N/A

Top Gun: Maverick (Paramount) Led by one of the most comprehensive marketing campaigns since before the pandemic, awareness levels are at an all-time high. Interest, however, is currently showing older men (25-55) leading the way. Looking back at 2017-19 Memorial Day weekends, Pirates 5, Aladdin and Solo were much higher in interest at this point in time. The current multiple is 2.5. UPDATE	PG-13 Action Drama	131	Scope (2.39 : 1), IMAX 6-Track, Atmos, Dolby Surround, Auro 11.1, DBox, 4DX, MX4D, ScreenX	Wide (4,500+) \$75M-\$100M FSS \$200M-\$300M Total
The Bob's Burgers Movie (20th Century) Bob's Burgers is a beloved animated comedy. The trailer gives audiences a delightfully silly adventure for the Belcher family as a ginormous sinkhole opens up right in front of their burger restaurant. Look for similar though better business to Ron's Gone Wrong (\$7.3M FSS, \$23M Total, 3,650 locations, 10/22/21). UPDATE	PG-13 Animation Adventure	102	Scope (2.39 : 1) 4K, TheatreEars	Wide (3,400+) \$8M-\$10M FSS \$25M-\$30M Total
My Butt Hazza Fever (20th Century)	Short Subject	6	Scope (2.39 : 1)	(With Bob's Burgers)
A Taste of Whale (Greenwich Entertainment)	Documentary	85	Flat (1.85 : 1)	Limited/VOD
A Chiara (NEON)	R Narrative Drama	121	Flat (1.85 : 1)	Limited/VOD
There Are No Saints (Saban Films)	R Crime Thriller	105	Flat (1.85 : 1)	Limited/VOD
Rite of the Shaman (Purdie Distribution)	NR Drama	69	Flat (1.85 : 1)	Limited/VOD
Zero Contact (Lionsgate)	R Suspense	97	Flat (1.85 : 1)	Limited/VOD
The Tsugua Diaries (Kim Stim)	NR Drama	101	Flat (1.85 : 1)	Limited/VOD
TCM Big Screen Classics: Smokey and the Bandit 46th Anniversary	NR Action Comedy	105	Flat (1.85 : 1)	5/29, 6/1-2 Event Cinema

6/3/22 (Week 22)

Prior Year Results

2021 Week 22 - Box Office: \$97,999,419; Openings: A Quiet Place Part II (\$69.1M FSS; \$137.3M Total), Cruella (\$32.4M FSS; \$147.4M Total)

Watcher (IFC Midnight)	R Horror	91	Digital, Flat (2.00), 5.1	Moderate (800)
Eiffel (Blue Fox Entertainment)	R Biography Drama History	108	Digital, Flat, 5.1 Sound	Limited
The Score (Gravitas Ventures)	NR Crime Romance	100	Digital, Flat, 5.1 Sound	Exclusive
Crimes of the Future (NEON)	R Horror	107	Digital, Flat, 5.1 Sound	Limited
Poser (Oscilloscope)	NR Music Psychodrama	87	Digital, Flat, 5.1 Sound	NYC 6/17 LA
The Phantom of the Open (Sony Pictures Classics)	PG-13 Comedy Drama Sport	106	Digital, Flat, 5.1 Sound	NY/LA

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Benediction (Roadside Attractions)	Biography Drama War	137	Digital, Flat, 5.1 Sound	Limited
Miracle (Film Movement)	NR Thriller	118	Digital, Flat, 5.1 Sound	Limited
Fortune Favors Lady Nikuko (GKIDS) AKA: <i>Gyokou no Nikuko-chan</i>	NR Kids Fiction	97	Digital, Flat, 5.1 Sound	Limited
Frank and Penelope (Fabrication Films)	R Crime Thriller	112	Digital, Flat, 5.1 Sound	Limited/VOD
The Overnight (Vertical Entertainment)	NR Thriller Horror	90	Digital, Flat, 5.1 Sound	Limited/VOD
Dashcam (Momentum Pictures)	R Horror	77	Digital, Flat, 5.1 Sound	Limited/VOD
The Stay (Vertical Entertainment)	NR Horror	87	Digital, Flat, 5.1 Sound	Limited/VOD
Neptune Frost (Kino Lorber)	NR Musial (Rwanda)	105	Digital, Flat, 5.1 Sound	NYC (2) 6/10 LA
The Passenger (Dark Star Pictures/Bloody Disgusting) AKA: <i>La pasajera</i>	NR Horror	90	Digital, Flat, 5.1 Sound	6/28 Limited/VOD

6/10/22 (Week 23)

Prior Year Results

2021 Week 23 - Box Office: \$66,216,212; Openings: The Devil Made Me Do It (\$33.8M FSS; \$136.4M Total)

Jurassic World: Dominion (Universal) The 2.1 aspect ratio was used in Jurassic World as it enables the dinos to be in frame along with the human characters. The film has consistently been the highest rated in awareness and interest for months. Early projections based on current interest rises past \$300M with a 2.75 multiple domestic.	UPDATE	PG-13 Action Adventure Sci-Fi	146	Digital, 2.1 Flat, IMAX 6-Track 2D/3D, Auro 11.1, Dolby Atmos, Dolby 7.1 Surround, Dolby Digital, D-Cinema (also 3D version), 4K	Wide (4500+) \$125M-\$150M FSS \$350M-\$400M Total
WYRM (Vertical Entertainment)		NR Comedy Drama	97	Digital, Flat, 5.1 Sound	Limited
The Walk (Vertical Entertainment)		NR Drama	105	Digital, Flat, 5.1 Sound	Limited
Lost Illusions (Music Box Films)		NR Drama (France)	149	Digital, Flat, 5.1 Sound	Limited/VOD
Tahara (Film Movement)		NR Drama	77	Digital, Flat, 5.1 Sound	Limited

Studio Release Changes

Title	Locations	New	Former
Suicide for Beginners (Vertical Entertainment) Insecure and unhinged, Garrett is dead set on murdering the unrequited love of his life, Mia. When he comes face to face with his victim, his awkward incompetence takes over and things quickly spiral out of control as he finds himself on a deranged path to becoming a serial killer. Dark Comedy Thriller.	Limited	5/6/22	NEW
Cocaine Bear (Universal) inspired by the true story of a 175-pound black bear that consumed 76 pounds of cocaine dropped by a drug smuggler who died jumping out of his plane. an oddball group of cops, criminals, tourists and teens converging in a Georgia forest where the 500-pound apex predator has gone on a coke-fueled rampage for more blow ... and blood. Elizabeth Banks-W/D. Action, Thriller.	Wide	2/24/23	NEW
Emergency (Amazon Studios) After an epic night of partying, three college students return home to find a woman unconscious in their apartment. Worried the police will suspect them of wrongdoing, they try to get her to safety without drawing suspicion. Satirical Thriller.	Limited	5/20/22	NEW
The Stay (Vertical Entertainment) When two couples rent a secluded house for a weekend getaway, they encounter an odd caretaker living on the property and become increasingly suspicious of his potentially sinister motives. Mystery, Thriller.	Limited	6/3/22	NEW

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White Bird: A Wonder Story (Lionsgate) A girl in Nazi-occupied France goes into hiding with help from a schoolmate who risks everything to give her the chance to survive. Together, they find beauty and love in the secret world of their own creation. War Drama.	Limited	10/14/22	NEW
Good Night Oppy (Amazon Studios) Tells the inspirational true story of Opportunity, a rover that was sent to Mars for a 90-day mission but ended up surviving for 15 years. The film follows Opportunity's groundbreaking journey on Mars and the remarkable bond forged between a robot and her humans millions of miles away. Documentary	Limited	11/4/22	NEW
The Passenger (Dark Star/Bloody Disgusting) A group of strangers sharing a ride have their trip interrupted when the driver hits a woman hiking at night. They decide to help her, but quickly learn that something is wrong and that they shouldn't have let her in at all. Horror.	Limited VOD 6/28	6/3/22	NEW
Press Play (Avenue) Laura and Harrison have the picture-perfect romance built on the foundation of a shared love of music. After a deadly accident, Laura is given the chance to save the love of her life when she discovers that their mixtape can transport her back in time. Romance Drama.	Limited/VOD	6/24/22	NEW
Fast X (Universal) Previously known as Tenth Chapter in the Fast & Furious Saga.	Wide	5/19/23	NEW

MPA Ratings

Title	Rating	Reason
Big Trip 2: Special Delivery (Grindstone Entertainment)	PG	Some thematic elements, rude material and peril ANIMATION
Bring it On: Cheer or Die (Universal Home Entertainment)	PG-13	For violence, language, sexual material and some drug content
Crimes of the Future (NEON)	R	Strong disturbing violent content and grisly images, graphic nudity and some language
Good Mourning (Briarcliff Entertainment)	R	Drug use throughout, pervasive language and crude sexual references
The Greatest Beer Run Ever (Apple)	R	Language and some war violence
House of Darkness (Saban Films LLC/Well Go USA))	R	Some bloody violence/gore, sexual material, and language throughout
Paradise Highway (Lionsgate)	R	Language throughout and some violence
Summertime Dropouts (Grindstone Entertainment)	PG	Some language
Watcher (IFC Films)	R	Some bloody violence, language, and some sexual material/nudity



SCREENING ROOM

[Click to Play](#) our POPCORN PREVIEWS BOXOFFICE BUZZ looks at Disney/Marvel's DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS, starting Hollywood's summer with a box office heatwave... opening to a red hot \$185M.



[Click to play](#) our BOXOFFICE AUTOPSY podcast looking at the opening of DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS. Screendollars host Martin Grove puts our OSCAR OUTLOOK spotlight on where the SAG Awards telecast could land after being dropped by TNT& TBS.

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Notable Trailers



[Don't Worry Darling](#)

Warner Bros.
9/23/22 - Wide
Official Trailer



[Jurassic World Dominion](#)

Universal
6/10/22 - Wide
Official Trailer #2



[DC League of Super Pets](#)

Warner Bros.
7-29-22 - Wide
New Trailer



[Twenty One Pilots: Cinema Experience](#)

Trafalgar Releasing
5/19/22 - Event Cinema
Official Trailer



[Watcher](#)

IFC Films
6/3/22 - Wide
Official Trailer



[On The Count of Three](#)

UAR
5/13/22 - Limited
Official Trailer



[Lightyear](#)

Disney/Pixar
6/17/22 - Wide
New Poster, Trailer



[Medieval](#)

The Avenue
9/8/22 - Limited
New Poster, Trailer



[Easter Sunday](#)

Universal
8/5/22 - Wide
New Poster, Trailer



[Avatar 2: The Way of Water](#)

Disney/20th Century
12/16/22 - Wide
New Poster, Teaser Trailer



[Homebound](#)

DaDa Films/Brainstorm
5/13/22 - Limited
Official Trailer

Awareness & Interest Levels

Rank	Awareness	Interest
1	Doctor Strange in the Multiverse of Madness (Disney/Marvel)	Jurassic World: Dominion (Universal)
2	Jurassic World: Dominion (Universal)	Doctor Strange in the Multiverse of Madness (Disney/Marvel)

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3	Top Gun: Maverick (Paramount)	Black Panther: Wakanda Forever (Disney)
4	Avatar: The Way of Water (20th Century)	John Wick Chapter 4 (Lionsgate)
5	Lightyear (Disney)	Thor: Love and Thunder (Disney)
6	John Wick Chapter 4 (Lionsgate)	Avatar: The Way of Water (20th Century)
7	Thor: Love and Thunder (Disney)	Guardians of the Galaxy, Volume 3 (Disney)
8	Black Panther: Wakanda Forever (Disney)	Aquaman and the Lost Kingdom (Warner Bros.)
9	Guardians of the Galaxy, Volume 3 (Disney)	Hocus Pocus 2 (Disney+)
10	Hocus Pocus 2 (Disney+)	Lightyear (Disney)
11	Minions: The Rise of Gru (Universal)	Ant Man and the Wasp: Quantumania (Disney)
12	Halloween Ends (Universal)	Minions: The Rise of Gru (Universal)
13	Puss In Boots: The Last Wish (Universal)	Top Gun: Maverick (Paramount)
14	Aquaman and the Lost Kingdom (Warner Bros.)	Black Adam (Warner Bros.)
15	DC League of Super Pets (Warner Bros.)	Bullet Train (Sony)

The current rankings of the summer season films showing the most awareness and interest are highlighted in red. All in all, the summer season looks very promising as the industry continues to successfully recover from the pandemic years. General opinion in the financial and entertainment sectors is the film industry will have a very good year in 2022, but very likely return to 2019 levels in 2023. Exhibition has come to accept the new normal of 45-day windows (on average) and the advent of streaming. Not only can Warner Bros. celebrate racking up \$750M WW and \$365M stateside at the box office on Matt Reeves' THE BATMAN before the pic's April 18 debut on HBO Max, but the DC movie's first week viewership in Smart TV U.S. households at 4.1 million beats the first seven days of such HBO Max/Warner Bros.

Source: The Quorum



Title Insights

13.5M moviegoers are estimated to see DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS this weekend – the second most attended film since the pandemic started (see table below).

- 85% of this weekend's overall attendance has gone to see DOCTOR STRANGE.
- Sales were supported by strong programming support from exhibitors
 - 60% of all seats have been allocated to DOCTOR STRANGE.
 - Near 100% of all available premium format seats were programmed for the film.
 - Consistent splits with respect to dayparts and moviegoer attendance: On Saturday: 24% attended Before 2PM, 24% from 2PM-5PM, 29% from 5PM-8PM, 23% After 8PM.
- Throughout the weekend
 - The average ticket price made available to the public is \$12.99.
 - \$16.25 for those opting to experience the film in a Premium format.
 - \$15.44 for a ticket in 3D.

Most Attended Openings – Post-Pandemic

Title	Release Date	Distributor	Box Office	Total Patrons
Spider-Man: No Way Home	12/17/2021	Sony	\$260,138,569	20.6M
Doctor Strange in the Multiverse of Madness*	5/6/2022	Disney	\$185,000,000	13.5M
The Batman	3/4/2022	WB	\$134,008,624	10.1M
Venom: Let There Be Carnage	10/1/2021	Sony	\$90,033,210	7.0M
Black Widow	7/9/2021	Disney	\$80,366,312	6.6M
Sonic The Hedgehog 2	4/8/2022	Paramount	\$72,105,176	6.1M
Shang-Chi and the Legend of the Ten Rings **	9/3/2021	Disney	\$75,388,688	5.8M

* Estimated data ** 3-day data of 4-day holiday weekend

EntTelligence is a Market Intelligence firm that uses proprietary technology, machine learning and moviegoer analytics including on-site ticket price verification to create its metrics and insights.

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