



Sunday, May 1, 2022 | No. 218

Film Flashback... CITIZEN KANE Premieres in NY 5/1/1941

Even after 81 years, it's still amazing that CITIZEN KANE, which premiered in New York May 1, 1941, managed to get shown in movie theatres.

The problem was that Orson Welles' story of newspaper mogul/politician Charles Foster Kane was modeled -- in very large part, some said -- after real-life newspaper mogul/politician William Randolph Hearst. Concerns over how closely the RKO film, written by Herman J. Mankiewicz & Welles, depicted Hearst and his longtime mistress, movie star Marion Davies, resulted in strenuous efforts to keep KANE out of cinemas.

The lengths to which MGM, in particular, went to kill KANE, are themselves a good thriller. As Welles was shooting in 1940, word spread that Kane was Hearst and no-talent singer/actress Susan Alexander Kane was the very talented & successful actress Davies. Welles told RKO president George Schaefer that Kane was a composite character & Alexander definitely wasn't Davies, but Schaefer sensed serious trouble ahead. Hearst was the day's most powerful media mogul with newspapers, magazines, a newsreel, a wire service & radio stations -- clearly, a formidable enemy.

A possible way out came in a call to Schaefer, prior to KANE's release, from Nicholas Schenck, chairman of Loew's, Inc., the NY theatre chain that owned MGM. Schenck asked Schaefer to see him in NY, which he did since that was, in effect, a command. MGM president Louis B. Mayer was a longtime friend of Hearst, whose Cosmopolitan Pictures was based for years at MGM. Face to face, Schenck revealed Mayer would repay RKO the \$800,000 it spent to produce KANE if Schaefer

would have KANE's negative & all its prints destroyed.

That put Schaefer in a decidedly difficult spot. He'd crossed swords before with Mayer and wasn't going to give in to him now. Schaefer felt RKO's board would say take the money, so he didn't put this in front of them. He greenlighted KANE's release, himself, after running it past RKO lawyers who, reportedly, altered only one line. But he couldn't get the film played anywhere but in RKO's own small theatre circuit.

NY's Radio City Music Hall, which like RKO was backed by Rockefeller money & the Chase Bank, wouldn't play the critically acclaimed movie because Hearst's Hollywood columnist, Louella Parsons, said it shouldn't be shown. Schaefer finally pressured the big Warner Bros. theatre circuit to book KANE, threatening a lawsuit for conspiracy with MGM if it refused. Once WB agreed to play it, KANE was on the road to its now legendary success.



The American Film Institute has ranked CITIZEN KANE #1 on its list of the [100 Greatest American Movies of All Time](#).



Welles arrives at the RKO Palace for CITIZEN KANE's 1941 New York & World Premiere
[Click to Play Original Theatrical Trailer](#)

"I don't think any word can explain a man's life"
— Orson Welles as Charles Foster Kane

Weekend Box Office Results... 4/29 – 5/1

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change	Avg./ Theatre	Total \$
1	The Bad Guys (Universal)	2	4,042	16,100,000	-33	3,983	44,444,400
2	Sonic the Hedgehog 2 (Paramount)	4	3,801	11,350,000	-28	2,986	160,925,510
3	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)	3	3,962	8,300,000	-41	2,095	79,552,588
4	The Northman (Focus)	2	3,284	6,310,000	-49	1,921	22,806,350
5	Everything Everywhere All at Once (A24)	6	2,213	5,542,515	2	2,505	35,492,176
6	The Unbearable Weight of Massive Talent (Lionsgate)	2	3,036	3,925,000	-45	1,293	13,504,358
7	The Lost City (Paramount)	6	2,595	3,900,000	-10	1,503	90,784,912
8	Memory (Open Road/Briarcliff)	1	2,555	3,100,000	-	1,213	3,100,000
9	Father Stu (Sony)	3	2,476	2,210,000	-34	893	17,553,965
10	Morbius (Sony)	5	1,726	1,500,000	-35	869	71,457,347

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DICK WALSH'S Industry Update

Weekend Review for 4/29 – 5/1

This weekend is a textbook example of major studios running away from head-to-head competition with a blockbuster, so as to avoid having to survive on the crumbs that it left behind. In days past, this would only happen on the opening weekend of the tentpole, but now it seems that this has expanded to include the week before and after as well. With Disney/Marvel's DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS opening next Friday, there were no significant new openings this weekend, leading to quiet results.

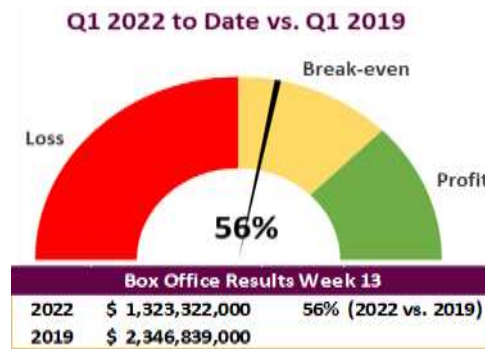
Open Road/Briarcliff saw this as an opportunity to release MEMORY, the latest action thriller starring Liam Neeson. Alas, the results were less thrilling, generating only \$3M, good enough for eighth place on the weekend box office charts. Part of the problem may have been the film itself. Liam Neeson's box office appeal appears to be trending down after a run of less-than-stellar performers including BLACKLIGHT (\$10M), THE MARSKMAN (\$16M) and HONEST THIEF (\$14M). After this soft opening, MEMORY may struggle to earn \$6M for its entire theatrical run. Is MEMORY'S poor return due to the film being just another flop or because DOCTOR STRANGE's opening in only a matter of days? It seems likely that both factors played a role, and that studio execs will persist in their approach of avoiding major title releases.

Performance from holdover titles appear to have benefited from the lack of new competition because of next week's looming blockbuster opening. THE BAD GUYS, SONIC THE HEDGEHOG 2 and FANTASTIC BEASTS all dropped less than would normally have been expected, at 33% , 28% and 41% respectively. This weekend's total gross for all pictures in release will finish at approximately \$68M, the lowest for the past 13 weeks. The timing could not have been worse, when measuring current results to those from 2019. AVENGERS: ENDGAME opened on 4/26/2019, pulling in an astounding \$357M over three days, and leading the overall weekend results that year to \$400. After enjoying three weeks in a row of high 80% comparisons to 2019, the score for 4/29/2022 – 5/1/2022 was only 17% compared to 4/26/2019 - 4/28/2019.

Where Are We as of 4/28

Based on last week hitting 85% of 2019, the results from this year's second quarter have continued to push in a positive direction. Q2 overall has also risen to 85% of the first three weeks of Q2 2019. The four-week run rate comes in at 77% of the same four weeks from in 2019, and the year-to-date comparison after sixteen weeks has climbed to 61%, ticking up one point from where it stood as of last week. This will be highwater mark for a while, as the dials fall back due to an untimely comparison with AVENGERS: ENDGAME.





Notable Industry News and Commentary... 4/25 – 5/1

[It Took Just 4 Days in Vegas to Make Movie Theaters Look Cool Again](#) (IndieWire)

Exhibitors, studios and Hollywood stars teamed up to deliver a unified message at last week's CinemaCon conference: the biggest films are back on the big screen.

In his state of the union speech, NATO President & CEO John Fithian declared that the experiment with day & date releasing has ended. At key moments during the pandemic, studios decided to shift major titles to streaming, in some cases releasing films to theatres and streaming simultaneously and in others bypassing theatres entirely. Movies such as BLACK WIDOW, DUNE, SPACE JAM: A NEW LEGACY, PAW PATROL: THE MOVIE had originally been developed with plans to become major theatrical releases. However, while the pandemic was limiting moviegoing, studios justified the change of plans by saying that they were giving audiences choices. They were also pushing hard to lure new subscribers to the in-house streaming services.

Fithian pointed out that day & date releasing also resulted in a dramatic increase in piracy, because it serves up pristine versions of major new releases to the bootleggers. This undercuts the studios' interests, since these increases in piracy wind up decreasing revenues from the box office and streaming subscriptions. Fithian went further to connect the outcomes from day & date releasing to "illegal activities like gambling, money laundering, tax evasion, drugs, grand theft auto, and prostitution."

At the conference, studios including Paramount, Warner Bros, Universal and Disney all committed to support an exclusive theatrical window for the most widely anticipated summer movies which include TOP GUN: MAVERICK, BULLET TRAIN, ELVIS, LIGHTYEAR and NOPE. Unlike last year's CinemaCon in August which was still heavily marked by the pandemic, attendees at this year's conference remarked on how "normal" the event felt, and expressed optimism over the upcoming summer slate of films.



[A Scrappier Model for Netflix Might Be More Sustainable](#) (New York Times)

CinemaCon's celebration of exhibition came on the heels of a reckoning in the world of streaming. Last week began with an embarrassing collapse of CNN+, which Warner Bros. Discovery shut down only one month after its debut. The downfall of CNN+ was particularly embarrassing, after the company invested \$300M to develop and launch the service.

Bad news for streamers continued to roll in, after Netflix's surprise announcement that its U.S. subscriber count had dropped in Q1, with a projection of even steeper declines in Q2. Wall Street's takeaway appears to be that the growth in streaming has stalled, and that major players will now need to adapt by finding new models in order to return to growth.

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The most widely-discussed directions that Netflix could pursue to increase revenues are to (1) introduce a free or low-cost service that is supported by ads, (2) crack down on widespread password-sharing and (3) partner with exhibitors to kick off the release of Netflix's top tier of feature movies in theatres.



Another interesting angle was offered this week by Jason Blum, founder of the production company Blumhouse. In an op-ed article published by New York Times, Blum suggests that Netflix should strike talent agreements that guarantee actors and directors less money up front, but a higher percentage of the income earned from successful release. This approach would reduce Netflix's up-front production costs, perhaps substantially, and increase incentives to create content with audience appeal. Up to this point, Netflix has held its performance data closely. But

with the streaming giant in a weakened position, any model that has the potential to reduce costs and increase the marketability of its content should be considered.

[After streaming's worst week, Hollywood bows at the altar of cinema](#) (Los Angeles Times)

This week's split-screen between exhibitors celebrating at their annual CinemaCon conference in Las Vegas and Netflix squirming under the bright lights of a tough quarterly report has dispelled the notion that streaming has eclipsed theatres as the engine of growth for the movie business.

In a timely piece, Los Angeles Times columnist Ryan Faughnder looks at the recent series of successes for exhibition. From blockbusters SPIDER-MAN: NO WAY HOME and THE BATMAN, family films including SONIC THE HEDGEHOG 2 and THE BAD GUYS, horror flicks SCREAM and A QUIET PLACE PART 2, and even romantic comedies such as THE LOST CITY have proven the enduring appeal of a traditional theatrical release. He goes on to highlight the breakout success of the indie release EVERYTHING EVERYWHERE ALL AT ONCE, which has grossed over \$35M in an expanding release that began in March. Some have claimed that an original, independent film could no longer be successful in theatres, having no recognizable star and not being connected to an existing franchise or having established characters. In fact, the success of EVERYTHING EVERYWHERE would not have been possible without the buzz created by a theatrical run.

On the one hand, it is true that fewer films are going to theatres and the exclusive window for theatres has been compressed. On the other hand, it's becoming abundantly clear that day & date releasing does not work well for big studio titles and that Hollywood's infatuation with streaming has suddenly come up against its own set of challenges. The past few weeks have demonstrated that exhibition maintains an enduring role in the industry, with a unique financial and cultural impact.

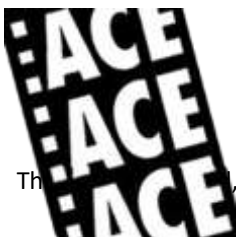


MARTIN GROVE'S *Hollywood Report*

ACE Is Wild Over Academy Downgrade

Will Smith did the Academy a big favor by diverting media attention from its downgrade of 8 Oscar categories, but the offended branches haven't forgotten about it.

This week brought more fallout as the American Cinema Editors (ACE) voiced objections to being bumped to the pre-telecast hour. In a stinging video statement urging the Academy to abandon its new two-tier awards strategy, ACE protested, "This year's Academy Awards ceremony left film editors and many other essential arts on the cutting room floor of cinematic history. We feel cheated, insulted and angry by the way our art was deemed superfluous, in favor of bloated performances and spectacle."



Ironically, for many years a film editing nom was seen as a key way to handicap the best picture race. Not having an editing nom was considered a big disadvantage. It's a sign of changing Oscar

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times that 2022's best picture winner, CODA, wasn't a film editing nominee while DUNE, which won for editing, lost for best picture.

Despite Oscar's degrading downgrades, the telecast still ran nearly four hours! So the Academy accomplished nothing with its new pre-show awards strategy -- except alienating members, who now are committed to achieving change.

Twists & Turns Ahead for Streaming

The topsy-turvy world of streaming is making more headlines than it wants to.

Netflix was knocked for a loop by Wall Street after losing 200,000 subscribers in Q1 & predicting a 2M subs drop in Q2. Now Netflix is talking about adding new revenue with an ad supported tier. Media buyers will likely seize the opportunity to reach Netflix's 222M global subs, including some 75M domestic.

What doesn't make sense is Netflix also wants to crack down on password sharing with new fees. That's a recipe to lose more subs as people fight inflation by shedding the easiest costs to cut. If you want to monetize subscribers, why do anything to lose some?

Netflix's \$54B in wiped out market capital dwarfs Amazon's \$8.45B acquisition of MGM. Amazon's not keeping MGM Motion Picture Group chairman Michael De Luca & president Pam Abdy, whose leadership helped make the studio worth that price. Amazon's streamers will be taking over. Yes, there's a great library of IP to turn into series, sequels, reboots & reimaginings, which Amazon values at \$3.4B. De Luca & Abdy know how to make the kind of movies people will pay to see in theatres -- but, apparently, Amazon doesn't value that.



Meanwhile, news streamer CNN+ is dead just 3 weeks post-launch. Clearly, not a vote of confidence in streaming by the new Warner Discovery team.

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Studio Release Calendar – 5/6 – 6/2

5/6/22 (Week 18)

Prior Year Results

2021 Week 18 - Box Office: \$24,285,985; Openings: N/A

Doctor Strange in the Multiverse of Madness (Disney/ Marvel)

UPDATE

Opening weekend projections continue to trend upward. Currently, weekend estimates are between CAPTAIN MARVEL at \$153M and IRON MAN 3 at \$174M placing the film between the fifth and ninth highest opening weekend in Marvel history. The current forecast of \$350M to \$400M would place the Doctor Strange sequel between sixth and tenth place, falling just short of the top five. Look for a 3.5-4.0 multiple.

PG-13 | Action
Adventure
Fantasy

126

Scope (2.39: 1) IMAX,
2D, 3D SDR, Dolby
Vision, Atmos,
Motion, ICE, ScreenX,
TheatreEars

Wide (4,000+)
\$150M-\$170M FSS
\$350M-\$400M Total

Around The World in 80 Days (Viva Kids)

PG | Adventure

82

Scope (2.39 : 1)

Moderate (100)

Happening (IFC Films)

R | Drama

120

Flat (1.85 : 1)

NY/LA

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The Sanctity of Space (Greenwich Entertainment)	NR Documentary	101	Flat (1.85 : 1)	Limited
The Ravine (Cinedigm)	R Thriller	121	Flat (1.85 : 1)	Limited
Escape the Field (Lionsgate)	R Thriller	N/A	Flat (1.85 : 1)	Limited
The Shepherd (Saban Films)	R Drama	104	Flat (1.85 : 1)	Limited/ VOD
Lux Aeterna (Yellow Veil Pictures)	NR Drama Thriller	51	Flat (1.85 : 1)	5/13 NY/LA
In Front of Your Face (Cinema Guild)	NR Drama (Korea)	85	Flat (1.85 : 1)	Limited
Suicide for Beginners (Vertical Entertainment)	NR Comedy Horror	94	Flat (1.85 : 1)	Limited
The Twin (RLJE Entertainment)	NR Horror (Finland)	109	Flat (1.85 : 1)	Limited/VOD
Ryoma! The Prince of Tennis (Iconic Events)	NR Documentary	100	Flat (1.85 : 1)	5/12 Event Cinema
Abba: The Movie (Trafalgar)	PG Music	105	Flat (1.85 : 1)	5/12 Event Cinema
UFC 274: Oliveira vs. Gaethje (Iconic Events)	NR Live Sports	300	Flat (1.85 : 1)	5/7 Cinema/VOD

5/13/22 (Week 19)

Prior Year Results

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

Firestarter (Universal) Reactions have been generally fair suggesting the day/date with Peacock is likely a wise decision. Regardless of opinion, Blumhouse will make a nice profit after all distribution channels have been leveraged. UPDATE	R Horror	94	Scope (2.39 : 1)	Wide (2,500) d/d Peacock TV \$10M-\$12M FSS \$30M-\$35M total
Family Camp (Roadside Attractions)	PG Family Comedy	111	Flat (1.85 : 1)	Moderate (800+) \$500K-\$1M FSS \$2M-\$3M Total
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
Jazz Fest: A New Orleans Story (Sony Pictures Classics)	PG-13 Documentary Music	94	Flat (1.85 : 1)	NY/LA
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
This Much I Know to Be True (Trafalgar)	NR Documentary Music	101	Flat (1.85 : 1)	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
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

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. UPDATE	PG Drama Romance	124	Scope (2.35 : 1)	Wide (3,500+) \$15M-\$20M FSS \$50M-\$60M+ Total
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Men (A24) Alex Garland is best known for his technical roles: ANNIHILATION (Director, Screenwriter), EX MACHINA (Director, Screenwriter) and THE BEACH (Story Creator). MEN is forthright with its thematic concerns, starting with the title. Some have called the film a feminist horror film. Mostly, it deals with how audiences react.	UPDATE	R Horror Sci-Fi	TBA	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
Hold Your Fire (IFC Films)		NR Documentary	93	Flat (1.85 : 1)	Limited/VOD
Exhibition On Screen Pissarro: Father Of Impressionism (Seventh Art)		NR Documentary	94	Flat (1.85 : 1)	Limited/VOD
Good Mourning (Open Road)		NR/Stoner Comedy	TBA	Flat (1.85 : 1)	Limited/VOD
Mondocane (Kino Lorber) AKA: Dogworld		NR Sci Fi Drama	110	Flat (1.85 : 1)	Limited

5/27/22 (Week 21)

Prior Year Results

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

Top Gun: Maverick (Paramount) TOP GUN (1986) opened at 1,028 locations and grossed \$8M (\$21M in 2022) and went on to gross \$180.3M domestic (\$437.8M in 2022). Projections are early estimates based on filmgoer high awareness due to an all-encompassing marketing campaign. Interest is currently above average male with females average in the predominant 25-50 age demo. The current multiple is 2.25. The CinemaCon screening was very well received. By opening weekend, estimates are very likely to skew toward the \$400M range.	UPDATE	PG-13 Action Drama	131	Scope (2.39 : 1), IMAX 6-Track, Atmos, Dolby Surround, Auro 11.1, DBox, 4DX, MX4D, ScreenX	Wide (4,200+) \$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 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 (2,500+) \$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)		Drama	69	Flat (1.85 : 1)	Limited/VOD

Studio Release Changes

Title	Locations	New	Former
Brahmastra Part 1 (Fox Star/Disney) Also known as Brahmāstra, (Hindi pronunciation: [brəˈɦmaːs̪t̪ra]) is an upcoming Indian Hindi-language fantasy adventure.	Moderate	9/9/22	NEW
Avatar (20th Century/Disney) Re-Release	Wide	9/23/22	NEW
Avatar: The Way of Water (20th Century/Disney) Official Title of Avatar 2	Wide	12/16/22	NEW
Amsterdam (20th Century/Disney) In the 30s, friends witness a murder and become suspects while uncovering one of the most outrageous plots in American history. Comedy.	Wide	11/4/22	NEW
Ant-Man and the Wasp: Quantumania (Disney) A superhero film based on Marvel Comics characters. This is intended to be the sequel to Ant-Man (2015) and Ant-Man and the Wasp (2018) and the 31st film of the Marvel Cinematic Universe (MCU).	Wide	2/17/23	7/28/23

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The Hunger Games: The Ballad of Songbirds and Snakes (Lionsgate) This is a dystopian action-adventure novel by American author Suzanne Collins. It is a spin-off and a prequel to The Hunger Games trilogy. Fantasy.	Wide	11/17/23	NEW
Mack and Rita (Gravitas Premiere) In vein of BIG, MACKENZIE MARTIN is tired of doing all the things she has to do to keep up and get ahead in her 30's. Her deepest wish is to be in her 60's so she can just lay down, chill, and wear a good chunky sweater. But when she's struck by lightning in a sound bath regression pod at Coachella and becomes, RITA, a 65-year-old woman, Mack learns that the reality of old age isn't quite what she imagined. Comedy.	Wide	8/12/22	NEW
Rita of the Shaman (Purdie Distribution) A high school boy must follow in his shaman grandfather's footsteps to become the beacon of light he was meant to be. Drama.	Limited	5/27/22	NEW
A Taste of Whale (Greenwich Entertainment) Every year, 700 pilot whales are slaughtered on the Faroe Islands despite the protests of animal rights activists. Documentary.	Limited	5/27/22	NEW
Digger (Strand) A father and a son long lost. Love and hate. Digging deep into mud to find their roots. Revenge and Redemption. A Western, revisited. Drama.	Limited	5/20/22	NEW
Shazam: Fury of the Gods (Warner Bros.) Sequel moves date to avoid Avatar 2.	Wide	12/21/22	12/16/22
Super Mario Brothers (Universal) After the critical and commercial failure of the 1993 film, Nintendo was reluctant to license its intellectual properties for film adaptations. Mario creator Shigeru Miyamoto became interested in developing another Mario film when Nintendo was bringing its older games to the Virtual Console service, and through Nintendo's work with Universal Parks & Resorts to create Mario-based attractions	Wide	4/7/23	12/21/22
Coyote vs. Acme (Warner Bros.)	Wide	Removed	7/21/23
Puss in Boots: The Last Wish (Universal) A computer-animated adventure comedy film produced by DreamWorks Animation . Having burned through eight of his nine lives, Puss in Boots must set out on a journey to find the mystical Last Wish and restore his lost lives.	Wide	12/21/22	9/23/22
Barbie (Warner Bros.) This is the first live-action film based on the fashion doll after a series of animated films and television series. Margot Robbie stars as the title character, with Ryan Gosling, Kate McKinnon, Alexandra Shipp, America Ferrera, Simu Liu, Hari Nef, and Will Ferrell in supporting roles. Romance Comedy.	Wide	7/21/23	NEW
The Marvels (Disney) Based on Marvel Comics featuring the characters Carol Danvers/ Captain Marvel, Kamala Khan/ Ms. Marvel, and Monica Rambeau. Produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, it is intended to be the sequel to Captain Marvel (2019), a continuation of the Disney+ series Ms. Marvel (2022), and the 33rd film in the Marvel Cinematic Universe (MCU).	Wide	7/28/23	2/17/23
Wicked: Part 1 (Universal) A legacy crowd pleaser, the film version is based on the bestselling novel by Gregory Maguire and adapted for the screen by the stage production's book writer Winne Holzman and Oscar-winning composer and lyricist Stephen Schwartz. The film's announcement of a two part production has the Internet buzzing with varying opinions.	Wide	12/25/24	NEW
Wicked: Part 2 (Universal)	Wide	12/25/25	NEW
Black Site (Vertical Entertainment) CIA Officers based in a top-secret military black site must fight for their lives in a cat-and-mouse game against Hatchet, a brilliant and ruthless detainee who escapes and retaliates by killing them off one-by-one. Action, Thriller.	Limited	4/29/22	NEW
The Overnight (Vertical Entertainment) After a romantic weekend gets sidetracked, a young couple find themselves at an outdated hotel, caught up in murderous death-loops, and lured as bait for a demon lurking in the building's underbelly. Thriller, Horror.	Limited	6/3/22	NEW
WYRM (Vertical Entertainment) In a mid-90's alternate reality, Wyrn, a lonely, adolescent youth, struggles to complete his Level One sexuality requirement (kissing), risking being held back in school and enduring a lifetime of embarrassment. Comedy, Drama.	Limited	6/10/22	NEW
The Walk (Vertical Entertainment) In 1974, a Boston Irish cop confronts fierce social pressure after being assigned to protect black high school students as they are bused into all-white South Boston High. Drama.	Limited	6/10/22	NEW
Abandoned (Vertical Entertainment) Abandoned follows the sharply intense lives of Sara, her husband Alex, and their infant son as they move into a remote farmhouse, which harbors a dark, tragic history. As their home's past is revealed, the mother's fragility escalates to a state of psychosis that jeopardizes her own safety and that of her newborn son. Horror.	Limited	6/17/22	NEW
First Love (Vertical Entertainment) Set amidst a national economic downturn, a family struggles with a father's long-term unemployment while their son experiences his first love. Drama.	Limited	6/17/22	NEW

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The Lost Girls (Vertical Entertainment) Like her grandmother and her mother Jane before her, Wendy must escape Peter Pan's hold on her and the promise he wants her to keep. Drama, Fantasy.	Limited	6/17/22	NEW
Three Thousand Years of Longing (UA Releasing) A lonely scholar, on a trip to Istanbul, discovers a Djinn who offers her three wishes in exchange for his freedom. What she wants is love, but can and should he grant it to her? Drama Fantasy Romance.	Wide	8/31/22	NEW
On a Wing and a Prayer (UA Releasing) After a pilot dies unexpectedly while flying the plane, a passenger is forced to land the plane safely in order to save his entire family. Drama.	Wide	8/5/23	8/31/22
El Muerto (Sony/Marvel) <i>Spanish: "The Dead One"</i> The character of El Muerto aka Juan Carlos was a super powered wrestler who originally fought Spider-Man in a charity wrestling match in which he nearly unmasked the webslinger. El Muerto would mark the first Latin superhero to get his own film in the universe of Marvel characters, The film stars Bad Bunny and is currently in pre-production.	Wide	1/12/24	NEW
Spider-Man: Beyond the Spider-Verse (Sony) <i>Previously titled Spider-Man: Across the Spider-Verse Part II</i>	Wide	3/29/24	TITLE CHANGE

MPA Ratings		
Title	Rating	Reason
Benediction (Roadside Attractions)	PG-13	Disturbing war images, some sexual material and thematic elements
Brothers (Legendary Features Productions)	R	Language throughout, some crude sexual content and drug use
The Good Neighbor (Screen Media Ventures, LLC)	R	Language
Hex (Grindstone Entertainment)	R	Language, some violent content and brief nudity
The Road to Galena (Vertical Entertainment)	R	Language
York Witches Society (Vertical Entertainment)	R	Violence/bloody images and some language



SCREENING ROOM

[Click to play](#) our **POPCORN PREVIEWS BOXOFFICE BUZZ** look at Warner Bros. and Roadshow Entertainment's **ELVIS...the story of the complicated relationship for over 20 years between The King (Austin Butler) and his enigmatic manager Colonel Tom Parker (Tom Hanks).**



[Click to play](#) our **BOXOFFICE AUTOPSY** podcast looking at **MEMORY's** opening and weekend #2 of **THE BAD GUYS**. **Screendollars** host **Martin Grove** puts our **OSCAR OUTLOOK** spotlight on the **American Cinema Editors' unhappiness about the downgrading of its Oscar category.**

Notable Trailers

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Mrs. Harris Goes to Paris

Focus Features
7/15/22 - Wide
Official Trailer



Ryoma! The Prince of Tennis

Iconic Events
5/12/22 - Event Cinema
Official Trailer



Montana Story

Bleecker Street
5/13/22 - Limited
Official Trailer



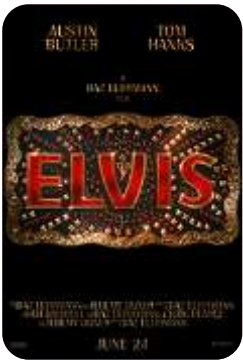
Twenty One Pilots: Cinema Experience

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



Lightyear

Disney/Pixar
6/17/22 - Wide
Official Trailer



Elvis

Warner Bros.
6/24/22 - Wide
Official Trailer



Jurassic World Dominion

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



Men

A24
5/20/22 -Wide
Official Trailer



The Black Phone

Universal
6/24/22 - Wide
Official Trailer #2



Bodies Bodies Bodies

A24
8/5/22 - Wide
Official Trailer

Awareness & Interest Levels

Rank	Awareness	Interest
1	<u>Jurassic World: Dominion (Universal)</u>	<u>Jurassic World: Dominion (Universal)</u>
2	<u>Doctor Strange in the Multiverse of Madness (Disney/Marvel)</u>	Black Panther: Wakanda Forever (Disney)
3	Avatar: The Way of Water (20th Century)	<u>Doctor Strange in the Multiverse of Madness (Disney/Marvel)</u>
4	<u>Top Gun: Maverick (Paramount)</u>	John Wick Chapter 4 (Lionsgate)
5	John Wick Chapter 4 (Lionsgate)	Thor: Love and Thunder (Disney)
6	Lightyear (Disney)	Avatar: The Way of Water (20th Century)
7	Black Panther: Wakanda Forever (Disney)	Guardians of the Galaxy, Volume 3 (Disney)
8	Thor: Love and Thunder (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)	<u>Top Gun: Maverick (Paramount)</u>
12	Halloween Ends (Universal)	Minions: The Rise of Gru (Universal)
13	Puss In Boots: The Last Wish (Universal)	Black Adam (Warner Bros.)
14	Aquaman and the Lost Kingdom (Warner Bros.)	Bullet Train (Sony)
15	DC League Of Super Pets (Warner Bros.)	Firestarter (Universal)

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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