



Issue No. 229



Weekend Box Office Results... 7/15 – 7/17

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Thor: Love and Thunder (Disney/Marvel)	2	4,375	46,000,000	-68	10,514	233,271,136
2	Minions: The Rise of Gru (Universal)	3	4,114	26,000,000	-44	6,320	262,567,505
3	Where the Crawdads Sing (Sony)	1	3,650	17,000,000	-	4,658	17,000,000
4	Top Gun: Maverick (Paramount)	8	3,292	12,000,000	-23	3,645	617,962,568
5	Elvis (Warner Bros.)	4	3,305	7,600,000	-32	2,300	106,200,411
6	Paws of Fury: The Legend of Hank (Paramount)	1	3,475	6,250,000	-	1,799	6,250,000
7	The Black Phone (Universal)	4	2,277	5,310,000	-32	2,332	72,046,175
8	Jurassic World Dominion (Universal)	6	2,660	4,950,000	-42	1,861	359,709,000
9	Mrs. Harris Goes to Paris (Focus)	1	980	1,900,000	-	1,939	1,900,000
10	Lightyear (Disney)	5	1,350	1,300,000	-58	963	115,498,750

2022 Second Quarter Review

The second quarter of 2022 ran from Friday April 8th through Thursday July 7th. When it began, the industry was coming off a disappointing first quarter, which could only manage 56% of the grosses earned during Q1 of 2019. Q1 2022 was also down 14% from the prior quarter, the first such quarter to quarter drop in the prior five quarters.

Doubts began to creep in about the true health of the box office recovery after the brutal impact of the pandemic over the prior two years. By April 2022, the majority of American adults had been vaccinated and virtually all government health orders to close theatres had been lifted. The COVID effect could no longer be blamed for soft results. Virtually all studios had resumed a theatrical-first release model, albeit with a shorter 45-day window. The upcoming release schedule seemed loaded with proven franchises and new concepts which had been postponed by as many as two years by the pandemic. Clearly, the second quarter would be the truest test of the progress made in climbing out of the pandemic chasm.

How well did the industry do? Quite nicely indeed, with the best quarterly performance since the beginning of the pandemic. Q2 of 2022 produced 76% of box office earned during Q2 of 2019. We will discuss the following three factors behind this success:

- (1) The “Tom Cruise / TOP GUN: MAVERICK” Phenomenon
- (2) Standing up to AVENGERS: ENDGAME
- (3) A delayed, “positive echo” effect of COVID

The “Tom Cruise / TOP GUN: MAVERICK” Phenomenon – It would be unfair to credit a single movie or actor for the second quarter’s rebound. However, we also should not underestimate the momentum that this actor and this movie created when it was released on 5/27 for the Memorial Day holiday weekend. No one invests himself more completely in making and marketing a movie than Tom Cruise. He saw that making a sequel after 36 years to one of the most iconic films of all time was a risk and that the new story would have to be compelling. Perhaps it took all that time to get it right, but the picture opened to rave reviews after four high-profile premieres and relentless work with the media. TOP GUN: MAVERICK scored 97% fresh with critics and 99% with audiences on Rotten Tomatoes, a good indication that all these efforts were about to pay off. And boy did they ever! Prior to its opening, industry estimators predicted that the sequel would open to \$50M-\$60M, and go on to earn \$200M overall. One of the more optimistic estimates had it coming in at \$250M. In fact, TGM opened with \$127M in its first three days and has since earned a total box office of \$596M, and still counting. This booster was a badly needed by exhibitors, and it may well have spurred moviegoing across the board. This chart shows where the industry stood thru May 26th before TOP GUN opened and how the quarter finished up after that point.

The TOP GUN: MAVERICK Effect



	2Q 2022 Total Gross	2Q 2019 Total Gross	2022 - 2019 Comparison %
Before TGM Opening – Thru 5/26	\$1,029,306,000	1,720,005,000	60%
After TGM Opening – 5/27 and After	\$1,521,305,000	1,623,736,000	94%
Quarterly Total	\$2,550,611,000	3,343,741,000	76%

Source: Comscore

During the first seven weeks of the quarter, theatres were operating at 60% of the grosses from the same period in 2019. Starting with TOP GUN: MAVERICK’s opening, the remaining six weeks of the quarter generated 94% of the grosses compared with those same weeks from 2019 – a 26% improvement! More importantly the entire quarter hit 76%, which was the best comparison for any quarter against 2019 since the beginning of the pandemic. Certainly, other pictures did their part as well, including JURASSIC WORLD: DOMINION and DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS, but it seems that the impact of TOP GUN: MAVERICK was by far the biggest factor in Q2’s healthy performance.

It is shocking to consider what would have happened had TOP GUN: MAVERICK not opened during the quarter. The following chart shows the second quarter results minus TOP GUN: MAVERICK.

Second Quarter Grosses without TOP GUN: MAVERICK

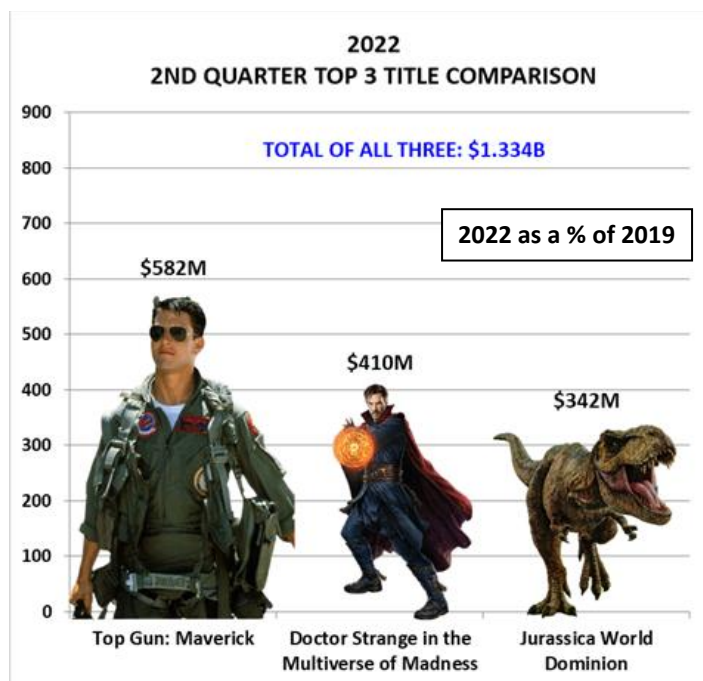


	2Q 2022 Total Gross	2Q 2019 Total Gross	2022 - 2019 Comparison %
Actual Q2 Totals	\$2,550,611,000	\$3,343,741,000	76%
TGM Q2 Contribution	\$581,906,000		
Q2 Totals without TGM	\$1,968,705,000	\$3,343,741,000	59%

Source: Comscore

Instead of picking up steam after May 27th, the quarter would have petered out to 59% compared with Q2 2019 and this would have dragged down the entire quarter to a 56% comp, a full 16 percentage points lower than what actually occurred. Of course, had TOP GUN not opened on Memorial Day then another major studio film would have taken its place, but it is unlikely that it would have had anything close to impact of Tom Cruise - the right man with the right movie at the right time. TOP GUN: MAVERICK was well worth the 36-year wait.

Standing up to AVENGERS: ENDGAME – Most theatre owners were optimistic about the second quarter studio release schedule. However, in a game of comparisons one major hurdle loomed from the second quarter 2019. AVENGERS: ENDGAME was a smashing success when it opened on 4/26/2019 and went on to earn \$842M within the quarter and \$858M overall, making it the second highest grossing picture of all time. While Tom Cruise was unable to do it all by himself, the second and third highest performers were able to offset, for the most part, the deficit left after factoring in ENDGAME's record-breaking results.



The top three movies of this year's second quarter produced nearly as much as the top three movies of Q2 2019. This may be the strongest indication yet that the industry is well along in its road to recovery.

A Delayed "Positive Echo" Effect from COVID – In our previous quarterly reviews, we have focused on the difficulties studios faced in making and scheduling movies as a result of the pandemic. When COVID shocked the world in March 2020, no one could predict when normal life would return. At any given moment, literally hundreds of movie projects are in different stages of development. Suddenly, production ground to a halt and theatres across the country closed. It took a full year until most theatres were able to open again. Even then, moviegoers were wary of returning and most pictures that were released to theatres performed poorly. Meanwhile, production on stalled project resumed and a flow of finished product forced studios to make decisions on whether to open them in theatres or change direction to launch them on streaming.

With Disney's DOCTOR STRANGE IN THE MUTIVERSE OF MADNESS, Paramount's TOP GUN: MAVERICK, and Universal's JURASSIC WORLD: DOMINION, all three studios decided to hold off an immediate release once production was complete

and wait for the right time to return to theatres for a traditional, theatrical run. Note that production had already begun on all three films when COVID shut down the industry in March 2020, and they were completed under strict health and safety protocols during the pandemic. All three wound up opening within a 6 week period from early May to early June. One could say that their success was a notable “positive echo” effect of the COVID pandemic, with the trio grossing \$1.334B for the quarter, which was 52% of the box office for all films during the quarter.

The Memorial Day 2022 release of TOP GUN: MAVERICK will be considered as a significant event, and a turning point for the industry. Long live the big screen. Next week we will present our preview of the third quart

Weekend Review for 7/15 – 7/17

Unfortunately, Thor is no Tom Cruise. Whereas TOP GUN: MAVERICK dropped only 29% in its second weekend, THOR: LOVE AND THUNDER was down 68% from its opening three days last week to come in at \$46M. While it was still good enough to win the weekend, it was nonetheless the biggest second week drop of any of the three other THOR movies.

It also continues a disappointing run of the last three Marvel-character films, which have suffered steep declines after their opening weekend - MORBIUS fell 67% in February and DR. STRANGE IN THE MULTIVERSE OF MADNESS dropped 67% in May. MORBIUS did not recover and went on to a disappointing total run of \$74M while DR STRANGE did come back to life with its \$411M total to date.

Next weekend will be essential to the overall result we can expect from THOR, as it will be up against formidable competition from Jordan Peele’s NOPE, which will take over most of the Premium Large Format (PLF) screens at exhibitors. We are forecasting that THOR will wind up with a domestic gross of approximately \$300M. Both Disney and exhibitors had hoped for more from Thor, based on last weekend’s record- breaking opening.

MINIONS: THE RISE OF GRU finished in second place with a weekend gross of \$26M, which was down only 44% from the prior weekend. This was a strong performance in its third week, especially because it was up against the opening of a new animated film, PAWS OF FURY: THE LEGEND OF HANK. Clearly, the family audience preferred GRU over HANK, which was only able to sell \$6.3M in the Domestic market.

WHERE THE CRAWDADS SING took third place on its opening weekend by grossing \$17M. The movie is based on a bestselling book by Delia Owens and was produced by Reese Witherspoon. This finish was on the higher end of pre-opening estimates. One might think that a successful opening would require strong reviews, yet almost all critics panned it, delivering an un-fresh 36% rating on Rotten Tomatoes. Audiences had a decidedly different opinion, giving it a 95% score, which is one of the largest differences between critics and audiences in a long time. This recalls the old debate, whether critics or audiences are more important to a movie’s box office success. While it’s best to have both on your side, if you can only have one then it seems that word of mouth from paying customers is the more important and can carry a picture on to a successful run.

MRS. HARRIS GOES TO PARIS was the other significant new opening of the weekend, playing on just under 1,000 screens where it earned \$1.9M and a rather soft per screen average of \$19K. It may have done better with a different release date, without having to fight for the same demographic as WHERE THE CRAWDADS SING.

Where Are We as of 7/14

With the post-pandemic recovery of the box office having been well-established, from this point we now believe that it makes sense to rank results from 2022 to those from last year in 2021. Henceforth, we will compare results from the current week and third quarter overall to those from 2021.

By this time last year, the majority of U.S. adults had received at least one shot of the COVID vaccine, and nearly all theatres were open for business and showing new releases. While the early weeks of this new comparison may favor this year’s results, as the weeks go by a fair and balanced comparison between this year and last will begin to emerge.

On the other hand, we will hold to the 2022 – 2019 comparison for year-to-date results as this is the most meaningful measure of the overall health of the industry after the pandemic. On the strength of last week’s huge opening of THOR: LOVE AND THUNDER, the third quarter of 2022 after one week stood tall at 198% compared with the same week last year, and year-to-date numbers after 27 weeks are 70% compared with this point in 2019.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 27 WEEKS – 2022: \$4,208,742,000 2019: \$5,971,700,000 70%	3rd QUARTER – 1 WEEK – 2022: \$334,614,000 2019: \$165,935,000 198%

FILM FLASHBACK

SGT. PEPPER'S LONELY HEARTS CLUB BAND Premieres in NYC on 7/13/1978

Films that seem to have everything going for them don't always get to where they're going, as was the case with SGT. PEPPER'S LONELY HEARTS CLUB BAND, which premiered in New York July 13, 1978.

The film was loosely based on the 1974 Off-Broadway production SGT. PEPPER'S LONELY HEARTS CLUB BAND ON THE ROAD, directed by Tom O'Horgan, who had staged the Broadway mega-hits HAIR & JESUS CHRIST SUPERSTAR. His adaptation of The Beatles' legendary album was buried by the critics and closed after 66 performances.

Nonetheless, Robert Stigwood, who'd already produced the blockbusters SATURDAY NIGHT FEVER (1977) & GREASE (1978), thought he'd have another hit with PEPPER'S even though The Beatles, themselves, weren't involved. But Stigwood thought wrong. PEPPER'S cost \$20M to produce and only grossed \$20.4M. Critics on Rotten Tomatoes hated it with 11% and audiences were just 44%.

PEPPER'S all-star cast included The Bee Gees (Barry, Robin & Maurice Gibb), Peter Frampton, Steve Martin, Aerosmith, Alice Cooper, George Burns & Billy Preston. Preston was the only one in the film who'd worked with The Beatles -- playing piano on their classic 1967 LP.

The long list of actors & singers who reportedly said no to PEPPER'S includes Elton John, Olivia Newton-John, Donna Summer, Bob Hope, Rock Hudson, Doris Day, Barry Manilow & Andy Gibb for the Billy Shears role that went to Frampton.

Chris Bearde, a veteran TV director, was originally to direct, but was dropped by Stigwood before shooting began. When Stigwood asked Michael Schultz (WHICH WAY IS UP?) to come on board, Schultz was about to pass -- but recalled turning down Stigwood's last offer -- to direct GREASE, which Randal Kleiser (THE BLUE LAGOON) then made for \$6M. It did \$396.3M worldwide.

After two weeks of filming, The Bee Gees tried, but failed, to get released from PEPPER'S, despite their having previously done the highly acclaimed soundtrack for Stigwood's SATURDAY NIGHT FEVER. They later claimed PEPPER'S hurt their



SGT. PEPPER'S LONELY HEARTS CLUB BAND – [Click to Play](#) 1978 local news report on NY Premiere



[Click to Play](#) 1977 documentary footage on the making of the film, featuring Peter Frampton and the Bee Gees - Barry, Maurice and Robin Gibb

popularity because critics accused them of trying to imitate The Beatles.

As for The Fab Four, when PEPPER'S premiered only Paul McCartney & Ringo Starr attended. In an interview years later, George Harrison was asked about Frampton & The Bee Gees being in the movie and replied, "I think it's damaged their images, their careers -- and they didn't need to do that. It's just like The Beatles trying to do The Rolling Stones. The Rolling Stones can do it better."

"The same thing is happening to us in real life...we are incredibly happy to say...that is happening to us in the film, and it's fantastic!" – Barry Gibb

Notable Industry News & Commentary

[‘Only in Theaters’: Inside Hollywood’s Campaign to Get Audiences Back to the Big Screen](#) (Variety)

It seems as though the wider film industry has finally realized what exhibitors have known for a long time, that audiences will only show up at theatres to watch quality movies available exclusively at theatres.

This year, studios have emphasized the “only in theatres” tagline on ads for all their theatrical releases because many in the public are still not quite sure where and when a movie will be made available. During the pandemic, the traditional release patterns were in flux, as many new movies debuted online, either with or without a theatrical run. Now studios are having to re-train the public to expect that a new movie is first available “only in theatres”.



Variety, in partnership with industry researcher Guts+Data, conducted a poll of 600 frequent moviegoers to ask whether they thought that the latest Hollywood releases were opening in theatres, on streaming or a hybrid of both. Shockingly, the results showed that movie fans were confused, with 38% of those polled one week before the release of THOR: LOVE AND THUNDER believing incorrectly that Disney was also making the movie available day & date on Disney+ and 10% believing that it would only be available on Disney+. 40% of those polled thought that MINIONS: THE RISE OF GRU would be available online on day one while 12% thought that it would only be streaming (on NBC Universal’s Peacock).

Despite nearly one half of those polled being mistaken about movies and theatres, the box office recovery of exhibitors is that much more impressive. The price for exhibitors Cinemark, IMAX and Marcus stocks are all rising, with Wall Street expecting that the sector is undervalued and well-run exhibitors remain good long-term investments.

See also: [Movie Theater Chains Weathered COVID-19, Now Face Economic Downturn](#) (Hollywood Reporter)

[Netflix partners with Microsoft on ad-supported subscription plan](#) (CNBC)

The pandemic is continuing to disrupt business models that once appeared unshakable. One prime example of this transformation is at Netflix, which continues to move towards introducing an advertising-supported tier of service.

Remember, at one point, most movie theatres did not show advertising on the premises, with the notion that customers came to theatres to enjoy the movies and the movies alone, without the distraction of commercialism.

Under intense pressure from investors, Netflix is mapping out a new path forward that incorporates advertising in order to maximize its revenue opportunities. This week, the world's largest streamer announced that it will partner with Microsoft to sell advertising for its platform, rather than building up an in-house team. Both Comcast and Google had also been in the running to become Netflix's advertising partner, each with extensive history of success in online ad sales. It has been reported that Netflix chose Microsoft because it offered significantly more favorable terms than other potential partners. Wall Street responded positively, with Netflix stock bounding upwards after the announcement of its new partnership with Microsoft.

Meanwhile, Netflix continues to pour billions into creating high-profile new content for its platform, including blockbuster action films such as RED NOTICE and THE GRAY MAN, each film having cost more than \$200M to produce. It's still unclear whether these huge investments will entice a significant number of new subscribers to sign up for the service.

['Netflix Thinks Exactly Like an Old Movie Studio'](#) (The Atlantic)



[Lenders take control of Vue cinema chain in £1bn restructuring](#) (Financial Times)

UK-based Vue Cinemas is reorganizing under new ownership after a debt-for-equity swap announced earlier this week. The deal wiped away \$465M of debts Vue had incurred during the pandemic, when many European governments ordered theatres and other public venues to shut down to control the spread of COVID.

The asset manager Barings and hedge fund Farallon Capital have taken a majority share in the exhibitor, one of Europe's largest. Vue's founder Tim Richards announced that the new arrangement will ensure a strong financial footing for his company, which operates more than 200 theatres across ten European countries. Vue will also have access to \$75M in additional liquidity, which will allow it to resume its "buy and build" approach to expanding. Vue's ticket sales have rebounded significantly this year. Over the past year, NO TIME TO DIE and SPIDER-MAN: NO WAY HOME have produced two of the highest grossing box office takes in UK history. More recently, sales during June 2022 have exceeded the average June sales for the three years prior to the pandemic.



Noms Could be 2nd Bite from Oscar Apple

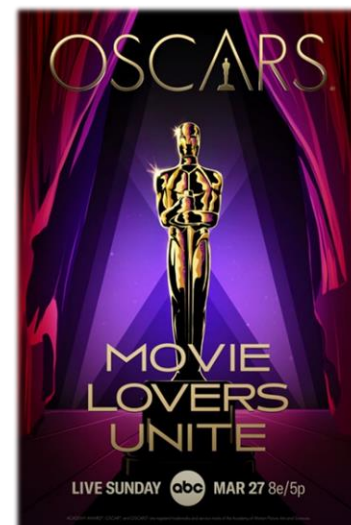
Franchises are the name of the game in Hollywood, so why isn't the Academy growing its Oscar franchise?

Instead of having just one overlong telecast that ends an overlong awards season and whose ratings have been eroding for years, the Academy should find a way to get more than one TV bite out of its Oscar apple.

The low hanging fruit here is the Oscar Nominations. The Academy reveals them in a lifeless live announcement at 5:00 a.m./PT to accommodate the New York based breakfast TV shows. It's a wasted opportunity to start the Oscar ball rolling with energy & excitement.

Noms should be unveiled in a prime time one hour special on ABC with a parade of A-List names opening sealed envelopes to tell viewers who got into every race. This would be the perfect time to play short scenes -- not trailers, which are ads -- from each of the 10 best picture nominees to begin making viewers aware of who's competing. Perhaps, they'll even buy tickets to see some of them.

By wasting the Oscar noms opportunity, the Academy is also giving up a chance to earn additional ad revenue. ABC could create a premium priced combo package to put big brands on both the Oscar Noms & Oscar Night telecasts.



Fall Box Office to Fall as Studios Hit Pause

Could California's drought also be pinching Hollywood's fall movie pipeline?

The trickle of product flowing into theatres this fall leaves no doubt the studios are hitting the pause button on exhibition's recovery. What's missing from mid-August -- after Sony's BULLET TRAIN (8/5) -- through mid-October -- before Universal's HALLOWEEN ENDS (10/14) -- are the event films that brought moviegoers back.

What will be playing is an unofficial festival of original thrillers & action films like: Lionsgate's FALL (8/12), Universal's BEAST (8/19 - pictured), Sony/Screen Gems' THE INVITATION (8/26), Searchlight's BARBARIAN (9/9), Sony/TriStar's THE WOMAN KING (9/16), WB/New Line's DON'T WORRY, DARLING (9/23) & Paramount's SMILE (9/30).



Missing from that horror collection is WB/NL's SALEM'S LOT, which was set for 9/9 & had lots of box office potential, but now won't open until 4/21/23. SALEM'S director Gary Dauberman co-wrote IT, which opened 9/8/17 to \$123.4M & did \$701.8M worldwide. He also directed ANNABELLE COMES HOME, which opened 6/26/19 to \$20.3M & did \$231.3M worldwide. Like IT, SALEM'S has strong marketability because it's based on a Stephen King novel. Moving it to next spring isn't good news for exhibs, but, at least, they now have something else to look forward to.

This week's episode of the [BOXOFFICE AUTOPSY](#) podcast looks at the openings of PAWS OF FURY: THE LEGEND OF HANK & WHERE THE CRAWDADS SING. Screendollars host Martin Grove suggests, in our OSCAR OUTLOOK feature, how the Academy could get more than one TV bite out of its Oscar apple.



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Studio Release Calendar (7/22 – 8/18)

7/22/22 (Week 29)

Prior Year Results

2021 Week 29 - Box Office: \$91,774,324; Openings: Space Jam: A New Legacy (\$31M FSS; \$70.6M Total), Escape Room: Tournament of Champions (\$8.8M FSS; \$25.3M Total), Roadrunner: A Film About Anthony Bourdain (\$2M FSS; \$5.4M Total)

Nope (Universal)

Many fans felt the film's title was an acronym for "Not of Planet Earth." Director Jordan Peele says the title speaks to the kind of reaction filmgoers have for the in-theatre experience. Reactions are positive, but there is some disappointment this isn't an all-out horror film. There are filming sequences that remind more of a Tarantino or Night Shyamalan film. IMAX runs will boost the box office.

UPDATE

R | Horror Mystery
Sci-Fi Thriller

135

Digital, Scope, 5.1
Sound, IMAX

Wide (4,000+)
\$400M-\$50M FSS
\$145M-\$150M
Total

Alone Together (Vertical Entertainment)

R | Drama
Romance

93

Digital, Scope, 5.1
Sound

Limited

My Old School (Magnolia Pictures)

Documentary

104

Digital, Flat, 5.1 Sound

Limited

Cosplay Universe (Abramorama)

Documentary

84

Digital, Flat, 5.1 Sound

Limited

How To Please A Woman (Brainstorm Media)

Comedy (Australia)

107

Digital, Flat, 5.1 Sound

Limited

Santaman (Gravitas Ventures)

Adventure

88

Digital, Flat, 5.1 Sound

Limited/VOD

Bundles (Gravitas Ventures)

Thriller

96

Digital, Flat, 5.1 Sound

Limited/VOD

7/29/22 (Week 30)

Prior Year Results

2021 Week 30 - Box Office: \$70,633,691; Openings: Old (\$16.9M FSS; \$48.3M Total), Snake Eyes (\$13.4M FSS; \$28.3M Total)

DC League of Super-Pets (Warner Bros.)

Interest and awareness continue on an incremental though slow upward trend. Two weeks out, the multiple looks 2.85 or slightly under the 3.0-3.5 of family films The X factor, as always, is the percentage of filmgoers who make opening day decisions of seeing the film. That and the Thursday night preview, could easily increase the opening weekend to \$45M+ The lack of family competition until September is a major plus in the film's overall appeal.

UPDATE

PG | Animation
Action Adventure

100

Digital, Flat, 5.1 Sound

Wide (3,500)
\$35M-\$40M FSS
\$100M-\$115M
Total

Vengeance (Focus Features)

Vengeance has been called a smart, subversive fish-out-water black comedy. Early reviews have been mixed as could be expected in this type of film. Success depends on the young action.

UPDATE

R | Comedy
Mystery Thriller

94

Digital, Scope, 5.1
Sound

Wide (800)
\$3M-\$4M FSS
\$8M-\$10M total

A Love Song (Bleecker Street)

PG | Drama

81

Digital, Flat, 5.1 Sound

Limited

Thirteen Lives (UA Releasing)

PG-13 | Biography
Drama Thriller

142

Digital, Flat, 5.1 Sound

Limited

Paradise Highway (Lionsgate)

R | Crime Drama

115

Digital, Flat, 5.1 Sound

Limited/VOD

Hansan: Rising Dragon (Well Go USA)

NR | Action Drama
War

130

Digital, Scope, 5.1
Sound

Limited

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8/5/22 (Week 31)

Prior Year Results

2021 Week 31 - Box Office: \$78,590,853; Openings: Jungle Cruise (\$35M FSS; \$117M Total), The Green Knight (\$6.8M FSS; \$17.2M Total), Stillwater (\$5.2M FSS; \$14.5M Total)

Bullet Train (Sony)

As expected, males are just ahead of females where appeal ranges from 18 up to 45 ages. Awareness and interest are just beginning to scale upward. Marketing is an important factor in the film's success. Current projections could easily rise to \$125M and up.

UPDATE

Action Thriller

152

Digital, Scope, 5.1 Sound, IMAX

Wide (3,500)
\$35M-\$45M FSS
\$110M-\$120M
Total

Easter Sunday (Universal)

Set around a family gathering to celebrate Easter Sunday, the comedy is based on Jo Koy's life experiences and stand-up comedy. Mr. Koy is a Filipino-American stand-up comic with a number of Comedy Central and Netflix specials. The film will show Mr. Koy in a different comedy medium. At this time, business looks fair playing major markets best.

UPDATE

PG-13 | Comedy

120

Digital, Flat, 5.1 Sound

Wide (2,500)
\$10M-\$12M FSS
\$25M-\$30M Total

Resurrection (IFC Films)

Crime Drama
Horror

103

Digital, Flat, 5.1 Sound

Limited

Collide (Vertical Entertainment)

R | Thriller

90

Digital, Flat, 5.1 Sound

Limited

Luck (Apple)

G | Animation

97

Digital, Flat, 5.1 Sound

Limited

I Love My Dad (Magnolia)

R | Comedy

96

Digital, Flat, 5.1 Sound

Limited

8/12/22 (Week 32)

Prior Year Results

2021 Week 32 - Box Office: \$65,512,467; Openings: The Suicide Squad (\$26.2M FSS; \$55.8M Total)

Bodies Bodies Bodies (A24)

A24 is a one of the best marketing and distribution independents in terms of the unique nature of their films. The film has a terrific title and may reach Hereditary (\$44M) and Midsommar (\$27M). Currently the film would reach 20M if opened today.

UPDATE

R | Comedy
Horror Thriller

95

Digital, Flat, 5.1 Sound

Wide (1,200-1,500)
\$15M-\$20M total

Mack & Rita (Gravitas Premiere)

PG-13 | Comedy
Drama

94

Digital, Flat, 5.1 Sound

Wide (1,000)
\$1M-\$2M FSS
\$5M-\$7M Total

Fall (Lionsgate)

PG-13 | Thriller

107

Digital, Flat, 5.1 Sound

Wide

Summering (Bleecker Street)

PG-13 | Drama

87

Digital, Flat, 5.1 Sound

Limited

Freegard (IFC) a/k/a "Rogue Agent"

PG-13 | Thriller

Digital, Flat, 5.1 Sound

Limited

Inu-oh (GKIDS)

Animation Fantasy
Musical

98

Digital, Flat, 5.1 Sound

Limited

Girl Picture (Strand Releasing)

Romance

100

Digital, Flat, 5.1 Sound

Limited

Emily the Criminal (Roadside Attractions)

Crime Drama
Thriller

93

Digital, Flat, 5.1 Sound

Limited

Studio Release Changes

Title	Locations	New	Former
Jane (Blue Fox Entertainment)	Limited	8/26/22	9/9/22
Private Desert (Kino Lorber)	Limited	8/26/22	NEW
SUPERSPREADER: THE RISE OF #LETUSWORSHIP (Iconic)	Event Cinema	9/30/22	8/19/22
The Good Boss (Cohen Media Group)	Limited	10/15/22	NEW
Untitled Sony/Marvel Universe (Sony)	N/A	REMOVED	6/23/23
Summering (Bleecker Street)	Wide	8/12/22	NEW
The Last Train to New York (Warner Bros.)	N/A	REMOVED	4/21/22
Salem's Lot (Warner Bros.)	Limited	4/21/23	9/9/21
Empire of the Light (Searchlight)	Limited	12/9/22	NEW
Untitled 20th Century	N/A	REMOVED	12/23/22
No Hard Feelings (Sony)	Wide	6/16/23	NEW
Untitled Sony/Marvel Universe (Sony)	N/A	REMOVED	6/23/23
God's Country (IFC Films)	Moderate	9/16/22	9/2/22
Sharp Stick (Utopia)	Limited	7/29/22 8/16 VOD	NEW
Creed III (UAR)	Wide	11/23/22	3/23/23
Delia's Gone (Vertical Entertainment)	Moderate	8/19/22	NEW
The Good Boss (Cohen Media Group) <i>Theatrical only, 45 day window</i>	Select Expansion	8/26/22 9/2/22	NEW
Dinner Party (Vertical Entertainment)	Limited	8/19/22	NEW
No Way Out (Vertical Entertainment)	Limited	8/12/22	NEW
Private Desert (Kino Lorber)	NYC	8/26/22	NEW
Barbarian (20th Century)	Wide	9/9/22	9/2/22
Salem's Lot (Warner Bros.)	Wide	4/21/23	9/9/22
Elemental (Disney)	Wide	6/16/23	NEW
Dreamworks Animation TBA (Universal)	Wide	3/8/24	NEW
Living Wine (Abramorama)	Select	Now	NEW
Orphan: First Kill (Paramount)	Select Paramount+	8/19/22	NEW
The Runner (Saban Films)	Limited	8/19/22	NEW
Marcel the Shell with Shoes On (A24)	Expansion	7/22, 7/29	NEW
Ax Cinema: The House of the Lost on The Cape (Iconic)	Event Cinema	9/7/22	NEW
About Fate (UA Releasing)	Limited	9/9/22	NEW
The Silent Twins (Focus Features)	Moderate	9/16/22	NEW
Till (UA Releasing)	Limited Expansion	10/14/22 10/28/22	10/7/22
Fear (Independent)	Removed	N/A	8/26/22

Awareness & Interest Levels

Rank	Awareness	Interest
1	Avatar: The Way of Water (20th Century)	Guardians of the Galaxy, Volume 3 (Disney)
2	Guardians of the Galaxy, Volume 3 (Disney)	Black Panther: Wakanda Forever (Disney)
3	Aquaman and the Lost Kingdom (Warner Bros.)	Spider-Man: Across the Universe - Part 1 (Sony)
4	Black Panther: Wakanda Forever (Disney)	Avatar: The Way of Water (20th Century)
5	DC League of Super-Pets (Warner Bros.)	Aquaman and the Lost Kingdom (Warner Bros.)
6	The Little Mermaid (Disney)	Fast X (Universal)
7	Spider-Man: Across the Universe - Part 1 (Sony)	John Wick Chapter 4 (Lionsgate)
8	Hocus Pocus 2 (Disney+)	Hocus Pocus 2 (Disney+)
9	John Wick Chapter 4 (Lionsgate)	Ant Man and the Wasp: Quantumania (Disney)
10	Paws of Fury: The Legend of Hank (Paramount)	Black Adam (Warner Bros.)
11	Halloween Ends (Universal)	Bullet Train (Sony)
12	Puss In Boots 2: The Last Wish (Universal)	Halloween Ends (Universal)
13	Fast X (Universal)	Mission: Impossible: Dead Reckoning, Pt 1 (Paramount)
14	Black Adam (Warner Bros.)	The Little Mermaid (Disney)
15	Mission: Impossible: Dead Reckoning, Pt 1 (Paramount)	Pinocchio (Disney+)

The data represented is the result of periodic polling of 500-1000 randomly selected individuals by Pollfish, Inc. 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' opinion.

Screening Room



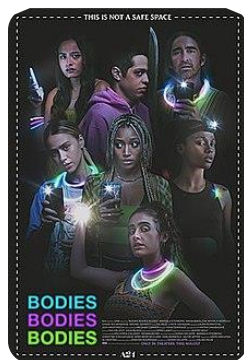
Spin Me Around

IFC Films

8/19/22 Limited/VOD

Comedy

Alison Brie stars as the manager of an Italian restaurant chain who wins the opportunity to attend the franchise's educational immersion program in Italy. What she thought would be a romantic getaway devolves into chaos and catastrophe.



Bodies Bodies Bodies

A24

8/5/22 Select

8/12/22 Expansion

Black Comedy Slasher

A party game leads to murder when young and wealthy friends gather at a remote family mansion. Initially premiered at the 2022 SXSW festival. Theatrical only.



Fall

Lionsgate

8/12/22 - Wide

Drama

Two best friends who climb an abandoned 2,000 feet radio tower, only to get stranded at the top without any safe way down. Theatrical Only.



Summering

Bleecker Street

8/12/22 - Limited

Coming of Age Drama

During their last days of summer and childhood - the weekend before middle school begins - four girls struggle with the harsh truths of growing up and embark on a mysterious adventure. Theatrical.

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[Orphan: First Kill](#)

Paramount

8/15/22 - Theatrical,
Paramount+
Horror Sequel

A murderous sociopath who looks like a child due to a condition escapes from a psychiatric facility and impersonates the missing daughter of a wealthy family, but becomes pitted against a determined mother.



[After Ever Happy](#)

Voltage Pictures

9/7/22 - Theatrical
Romantic Drama

As a shocking truth about a couple's families emerges, the two lovers discover they are not so different from each other. Tessa is no longer the sweet, simple, good girl she was when she met Hardin - any more than he is the cruel, moody boy she fell so hard for.



[The Silent Twins](#)

Focus Features

9/16/22 - Theatrical
Drama Thriller

The film is based on the true story of June and Jennifer Gibbons, twins from the only black family in a small town in Wales in the 1970s and 1980s. Theatrical only.



[Rogue Agent](#)

IFC Films

8/12/22 - Limited/VOD
Thriller

A man who pretended to be an undercover MI5 agent in order to kidnap his female victims. A woman falls for him and eventually brings him to justice.

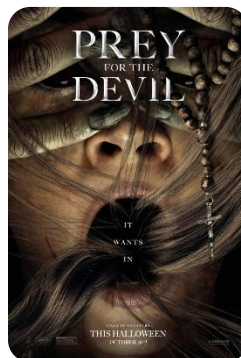


[Secret Headquarters](#)

Paramount+

8/12/22 - Select/VOD
Comedy

Owen Wilson stars as a superhero who kept his identity hidden from his family until one day his son and his friends discover a superhero lair hidden beneath his home.

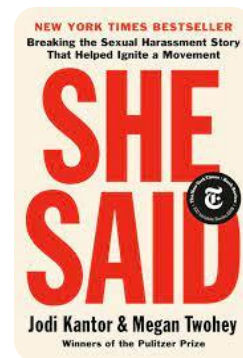


[Prey for the Devil](#)

Lionsgate

0/28/22 - Theatrical
Exorcism Horror

In response to a global rise in demonic possessions, the Catholic Church reopens exorcism schools to train priests in the Rite of Exorcism.



[She Said](#)

Universal

11/18/22 - Theatrical
Drama is based on the real-life Harvey Weinstein scandal. New York Times reporters Megan Twohey and Jodi Kantor together broke the story about sexual assault in Hollywood and helped launch the #MeToo movement.

Check out our [POPCORN PREVIEWS](#)
[BOXOFFICE BUZZ](#) look at Paramount and Nickelodeon's PAWS OF FURY: THE LEGEND OF HANK, where the loveable hound Hank, dreaming of becoming a samurai, sets out to find his destiny.



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