



SCREENDOLLARS NEWSLETTER

EXHIBITION • DISTRIBUTION • NEWS • VIDEO • DATA

Sunday, June 5, 2022 | Issue No. 223



Weekend Box Office Results... 6/3 – 6/5

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Top Gun: Maverick (Paramount)	2	4,751	86,000,000	-32	18,101	291,604,011
2	Doctor Strange in the Multiverse of Madness (Disney)	5	3,765	9,251,000	-42	2,457	388,711,116
3	The Bob's Burgers Movie (20 th Century)	2	3,425	4,500,000	-64	1,314	22,240,149
4	The Bad Guys (Universal)	7	2,872	3,340,000	-24	1,163	87,291,325
5	Downton Abbey: A New Era (Focus)	3	3,471	3,000,000	-48	864	35,702,290
6	Everything Everywhere All at Once (A24)	11	1,434	2,020,893	-18	1,409	60,561,935
7	Vikram (INDIN)	1	460	1,775,000	-	3,859	1,775,000
8	Sonic the Hedgehog 2 (Paramount)	9	2,092	1,725,000	-30	825	188,269,123
9	The Lost City (Paramount)	11	811	1,380,000	-34	1,702	104,012,149
10	Crimes of the Future (NEON)	1	773	1,100,000	-	1,423	1,100,000

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Weekend Review for 6/3 – 6/5

TOM CRUISE **TOP GUN MAVERICK**

With nothing to hold down its high flying, TOP GUN: MAVERICK in its second weekend easily captured first place at the box office. Paramount's "Movie of the Summer" grossed \$86M in its second weekend, a worthy encore to its record-breaking opening last week for the Memorial Day holiday. Tom Cruise chalked up another record with this weekend's TOP GUN performance being the smallest week two drop for any wide release film in the last 2 ½ years. Since the pandemic hit, even movies with big openings have struggled in their second week, with drops of 60% or more becoming commonplace. Most recently high-profile films such as MORBIUS and DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS dropped 71% and 69% respectively in their second weekend.

Three factors contributed to TOP GUN's week two success. First and foremost, the film is enjoying a near-perfect Rotten Tomatoes score from critics and audiences, an indicator of the very positive buzz surrounding the movie. Second, the 45+ age demographic that is most interested in the film is notorious for taking its time to schedule moviegoing into their plans, rather than dropping everything to rush out

to see it on opening weekend. Finally, there was not much new competition at the movies this weekend, with the only other new wide releases being Neon's Sci-fi horror CRIMES OF THE FUTURE which could only scare up \$1.1M and IFC's psychological thriller WATCHER, which had an even lower take with \$815,000.

This weekend's TOP GUN performance is a very positive sign for the movie business. The film has already grossed \$292M in its first ten days in theatres, which is already more than some pre-release estimates for its entire run. Studios and exhibitors can conclude that a blockbuster box office is still possible when a movie lands that gives the audience what it wants. Bravo to Paramount and Tom Cruise for not wavering in its commitment to release TOP GUN 2 on the big screen when once the pandemic had yielded and the time was right.

Holdover DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS finished second with \$9.3M this weekend, and a total-to-date of \$389M in its fifth week. Unlike TOP GUN MAVERICK, BOB'S BURGERS suffered in its second week with a drop of 62% but was still able to finish third with \$4.2M for a total to date of \$22.2M.

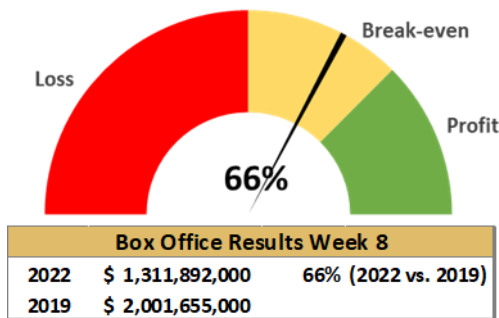
Next week's top opener is Universal's JURASSIC WORLD: DOMINION, will most likely gobble up the top spot on the box office charts, knocking TOP GUN: MAVERICK down a peg. However, we predict continued success for TOP GUN as well, which will deliver a strong one-two punch that exhibitors have not enjoyed for a while.



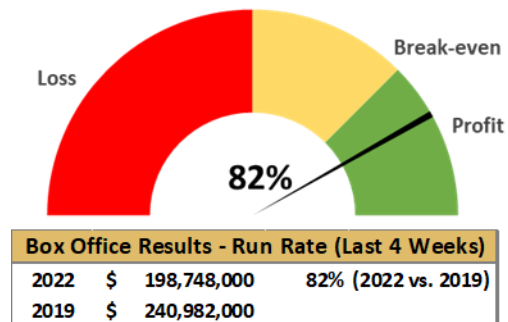
Where Are We as of 6/2

With TOP GUN: MAVERICK's huge opening, the needle shot up last week on our dial comparing the current week in 2022 to the corresponding week in 2019. The results from Week 21 of 2022 matched those from Week 21 in 2019. The second quarter of 2022 compared with 2019 kicked up 6% this week to stand at 66% after eight weeks. The year-to-date comparison rose by 3% to reach 61% when compared with 2019. This marks the second time that 2022 results have reached 61% of 2019, and the outlook over the next few weeks is for that number to hold steady or even improve slightly.

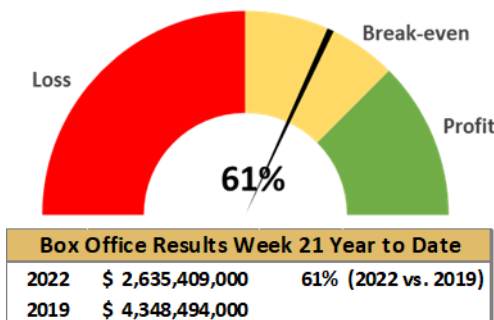
Q2 2022 to Date vs. Q2 2019



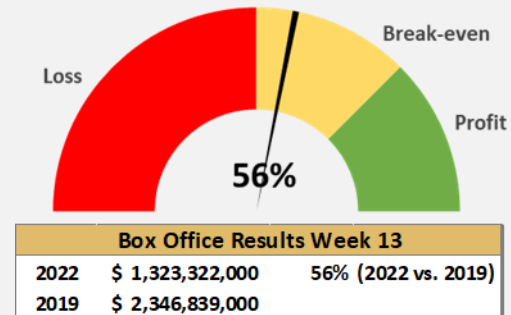
Run Rate Last 4 Weeks - 2022 vs. 2019



YTD 21 Weeks 2022 vs. 2019



Q1 2022 to Date vs. Q1 2019



THE TRUMAN SHOW Opens 6/5/1998

It's hard to believe THE TRUMAN SHOW, which inspired this year's Cannes Film Festival poster, opened 24 years ago as an early summer release.

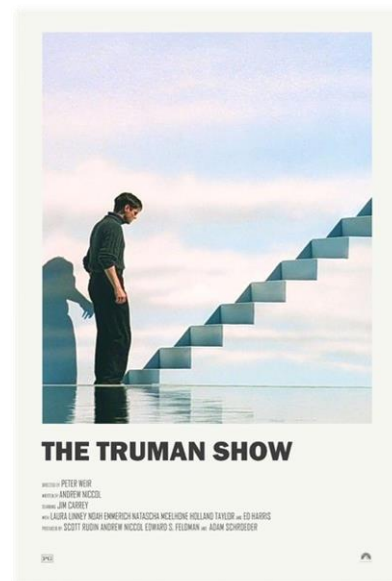
Paramount launched TRUMAN June 5, 1998, but it's unlikely a studio would give such an unusual film a prime summer date today. TRUMAN was to have opened Aug. 8, 1997, which would have been okay late summer timing for a unique comedy drama with awards potential. Then it was pushed back to Nov. 14, a good slot for an awards contender. Finally, it was bumped to the following summer, allowing it more post-production time -- but also ensuring TRUMAN didn't compete in 1998's Oscar race against Paramount's mega-contender TITANIC. Of course, TITANIC, won 11 Oscars, including picture & directing.

TRUMAN didn't resonate well with Academy voters the next year. Director Peter Weir was Oscar nominated, but was the only directing nominee without a best picture nod. Weir was well regarded for 1985's WITNESS with Harrison Ford & 1989's DEAD POETS SOCIETY with Robin Williams, but some bolder faced names were considered before he was signed -- including Tim Burton, Brian De Palma & Steven Spielberg. Weir was hired in early 1995 after a strong recommendation from writer & co-producer Andrew Niccol, whose screenwriting deal had provided for him to direct. Paramount, however, decided TRUMAN's estimated \$80M budget absolutely required an A-List director -- and paid Niccol to agree.

TRUMAN star Jim Carrey was Weir's first choice for the role. He cast him after seeing ACE VENTURA: PET DETECTIVE (1994), saying Carrey reminded him of Chaplin. But Carrey's role in TRUMAN was a far cry from what fans of his hit comedies like LIAR, LIAR (1997) & ACE VENTURA: WHEN NATURE CALLS (1995) expected to see him in. His character, Truman Burbank, had lived for some 30 years without knowing his entire life since his corporate adoption at birth, following an unwanted pregnancy, was actually a carefully staged reality TV show in a world that was really just an elaborate set. Carrey agreed to take a \$12M payday instead of his usual \$20M, helping Weir bring TRUMAN in for a much lower \$60M.



Raising the 75th Anniversary Banner at the 2022 Cannes Film Festival



THE TRUMAN SHOW (1998)
[Click to play](#) Jim Carrey's best dramatic performance

TRUMAN opened to a then terrific \$31.5M and wound up doing \$125.6M domestic & \$264.1M worldwide. Critics loved it, scoring 95% certified fresh on Rotten Tomatoes. And when Gene Siskel & Roger Ebert reviewed TRUMAN on their syndicated show, they gave it two thumbs up. Better yet, they also apologized to Jim Carrey for predicting, after they saw ACE VENTURA: PET DETECTIVE, that he had no future making movies.

"Good morning... Oh, and in case I don't see ya, good afternoon, good evening and good night." – Jim Carrey as Truman Burbank



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[Plot Twist! Movie Theaters Fear Popcorn Shortfall Will Be a Spoiler](#) (Wall Street Journal)

Exhibition's resilience has been remarkable, after facing down the challenges of the pandemic. What's more, TOP GUN'S blockbuster opening has injected the summer with a strong dose of optimism over the future of moviegoing.

Alas, another challenge may be looming, in the form of a supply chain crisis. The availability of basic supplies such as cups and popcorn bags and buckets has become dangerously low. Key concessions items are also in doubt, with soda, candy and, most importantly, popcorn in short supply. The supply of popcorn is especially in flux with many long-time corn farmers choosing to grow to cheaper and more resilient crops such as soybeans. Together with a steep rise in fertilizer prices due to the war in Ukraine, the cost of growing corn has increased, which has inevitably raised prices for exhibitors. Thankfully, many exhibitors have diversified their concessions offerings in recent years, leaving them in a better position to offer alternative snacks and sweets. However, most theatres still rely heavily on popcorn and soda as the foundation of concessions sales, and profits.



[MoviePass died. But this movie theater subscription service hit a milestone](#) (Los Angeles Times)

This week, Cinemark earned bragging rights among its peers when it became the first exhibitor to have one million members in its in-house loyalty program, the Cinemark Movie Club. The Dallas-based exhibitor beat out its larger rivals AMC and Regal to reach this significant milestone, by offering attractive benefits include one free movie ticket every month, a 20% discount on concessions purchases, and no service fee to buy tickets online. The monthly free-ticket credit also rolls over from month-to-month, a unique feature for Cinemark's Movie Club that has been a big hit with its members.



In an interview with the L.A. Times' Ryan Faughnder, Cinemark's new CEO Sean Gamble discusses the success of the company's loyalty program in expanding customer relationships, as well as other important industry topics such as a forecast on when the box office will rebound to pre-pandemic levels, and the possibility of Netflix and other streamers working with exhibitors on theatrical releasing.

[The summer box office is off to a strong start but faces threats, from fewer releases to new 'Star Wars' and 'Lord of the Rings' TV shows](#) (Business Insider)

TOP GUN: MAVERICK continued to drive the box office in its second week in theatres, with no new films opening that played in over 2,000 locations. A pattern has emerged for studios to give major new releases more than a single week to play themselves out, before introducing significant new titles.

According to Comscore, the 2022 release schedule includes only 91 wide releases – movies that play at a minimum of 2000 North American locations. This compares with an average of 120 wide releases in 2019, the last full year before the pandemic.

While surefire hits including JURASSIC WORLD: DOMINION, LIGHTYEAR and THOR: LOVE AND THUNDER are scheduled for June and July, it appears that the big earning titles will taper off at summer's end and into the early fall. This could present trouble for exhibitors, who may have to do with original adult-oriented titles such as Jordan Peele's NOPE and the Brad Pitt action film BULLET TRAIN.



Streaming appears to be the primary culprit for this decline in numbers, with studios hesitant to step up to the investment required to achieve success with a theatrical release, especially when they are unsure about a movie's potential appeal to a broad audience.

Exhibitors are hopeful that streamers will step in to fill the gap, by releasing their premium features to theatres prior to their online availability. A significant example later this year will be Netflix's KNIVES OUT 2, which is reported to be eyeing a 45-day exclusive run in theatres.

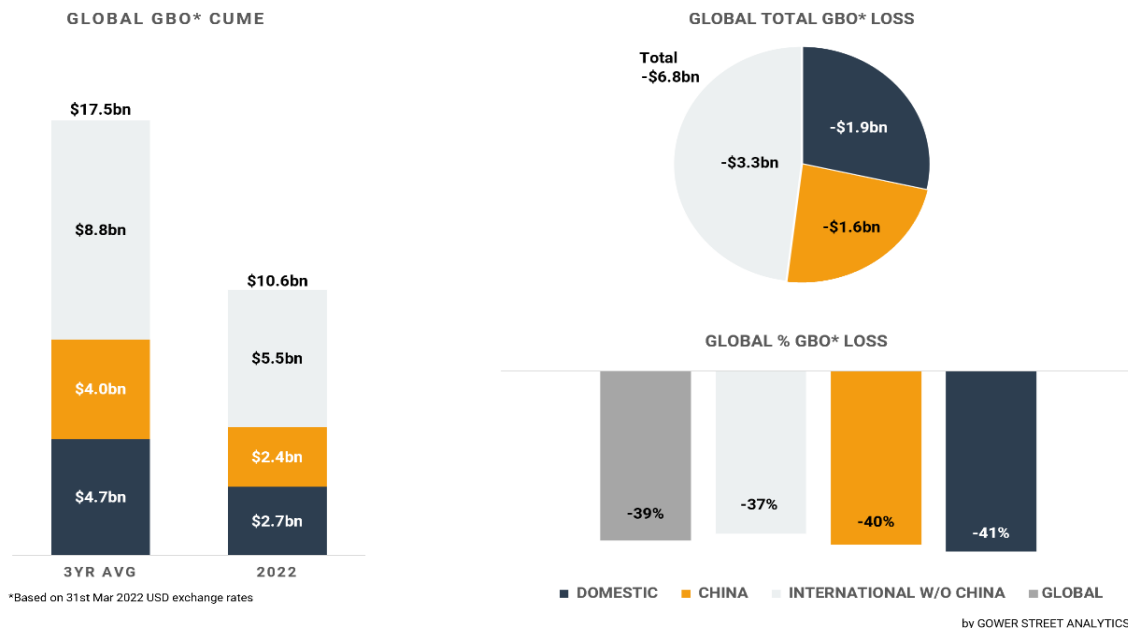
See also: [Owen Wilson Superhero Movie 'Secret Headquarters' Coming to Paramount+](#) (Variety)

GOWER STREET'S Box Office Outlook

Domestic Market Reclaims Global #1 Position From China in May, the Second Best Month in the Pandemic Era

The positive box office trend of the past two months accelerated in May, with the global box office hitting \$2.3bn, up 28% from the prior month's total of \$1.8bn. The International market (excluding China) showed the lowest monthly deficit of the pandemic against the pre-pandemic three-year (2017 -2019) average, just -15% (\$251m) behind. With a total International box office of \$1.4 billion it was its second highest grossing single-month since February 2020.

The Domestic market recorded the second highest grossing month since January 2020 with a total of \$800 million, -19% down against the three-year average.



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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 major drivers of these results were two global blockbusters. DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS kicked off business in May and TOP GUN: MAVERICK closed the month out. The pair of titles contributed over two thirds of the Domestic (69%) and roughly half of the International (49%) May total.

DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS delivered a box office of approximately \$885 million within the month. It had a huge opening weekend of \$452 million, but has seen a multiple on the lower end of recent superhero releases. However, globally it's already the second highest grossing US title since STAR WARS: THE RISE OF SKYWALKER (\$1.07bn) in December 2019, only behind SPIDER-MAN: NO WAY HOME (\$1.89bn) from December 2021. The Domestic market easily ranked #1 globally on the title with \$377 million, representing 47% of the market's total within the month. That outstanding result was followed by South Korea's \$49 million (40% market share), UK/Ireland's \$48 million (37% MS), Mexico with \$39 million (64% MS), Brazil with \$32 million (67% MS), and Australia with \$25 million (39% MS).

TOP GUN: MAVERICK generated \$341 million in less than a full play-week at the end of May. The film set opening records for star Tom Cruise in 32 markets, including the Domestic market. That is even more impressive given Cruise has been acting for four decades. Domestic was the highest grossing territory for TOP GUN as well, at #2 in the month with \$176 million, representing a 22% market share. That terrific performance is followed by UK/Ireland with \$27 million (21% MS), Australia with \$13 million (20% MS), France with \$12 million (13% MS), Japan with \$9 million (6% MS) and Germany with \$8 million (13% MS).

Five months into the year and the Global box office stands at an estimated \$10.65 billion. This is \$4 billion ahead of the same stage in 2021, but approximately \$6.8 billion (-39%) behind the average of the last three pre-pandemic years (2017-2019). At the end of May, 2022 had already nearly achieved 90% the 2020 full year total (\$11.8bn) and will overtake it in the coming weeks. The 2022 tally is at half of last year's \$21.3 billion result.

The APAC region achieved the most impressive result of all international regions in an overall positive month. It had the highest grossing month since January 2020, just -10% down on the average of the three pre-pandemic years.

The region benefited in May from the long-overdue comeback of one of the major international markets: South Korea. It grossed \$124 million in the month, which made it by far the market's highest grossing month since December 2019. The result was on par with the three-year pre-pandemic average (+2%) and bigger than the cumulative box office of the first four months of the year. The two key factors in that were, 1: the lifting of multiple major restrictions in South Korea as of April 25, allowing food consumption in theatres and the filling of all available seats; and 2: two major releases leveraged the increased capacity with a combined market share of 83%. DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS at the beginning of the month, finally drove South Korea over the Stage 4 target on Gower Street's Blueprint To Recovery (a week equivalent to the median of weekly business in 2018-2019). However, that result was surpassed by local crime thriller THE ROUNDUP, a sequel to 2017's THE OUTLAWS, two weeks later. THE ROUNDUP had a monthly total of \$54 million, and helped to push the May 19 play-week over the countries Stage 5 "full recovery" target (a week equivalent to top quartile of weekly business in 2018-2019) for the first time.

South Korea was the only major box office market to have achieved neither stages 4 nor 5 on the Blueprint To Recovery up until this May. All other markets tracked in our global State Of The Market report had achieved all 5 Stages by the end of last year, with 19 markets (including Domestic) doing so in the December 17 play-week thanks to SPIDER-MAN: NO WAY HOME. That is a remarkable step in the global recovery process!

Another market from the APAC region that struggled for most of 2022 and grew significantly in May was Hong Kong. It recorded its second highest grossing month since December 2019. The success came after being allowed to re-open its cinemas at the end of the prior month (April 21), coming off a 3.5 month closure (the fourth, and longest, lockdown in the territory). From the 30 territories tracked in our State Of The Market report Hong Kong is still one of the just four markets that are tracking behind 2021 in the running year at -29%. Nevertheless, in May its result nearly doubled (+86%) the same month last year!

Two more highlights from the APAC region are Australia and New Zealand. Both picked up on their strong April performance and had a May box office that was almost on par with the pre-pandemic three-year (2017 -2019) average (AUS -2%, NZ -3%). Both are the lowest monthly deficits of the pandemic for both territories.

The Latin America region was also able to step up in May. Topping the previous second-highest-grossing month of April (\$155m) with \$202 million in May by nearly a third (+31%). That is just -16% down on the average of the three pre-pandemic years. DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS had a commanding impact. In its opening play-week it pushed multiple markets above their Stage 5 target for the first time since SPIDER-MAN: NO WAY HOME last December.

The Europe, Middle East and Africa (EMEA) region's box office showed the lowest uplift from April among the three sub-regions; it was on par with \$609 million. This is still the third highest grossing month of the pandemic for EMEA. Moreover, from a seasonality point of view May is historically the third lowest grossing month of the year in the region. Therefore, the EMEA region recorded the second lowest percentage drop against the three-year average with -20%, just behind October 2021 (-7%). Outstanding performances from the major markets were coming from the Netherlands, which had a pandemic-era best of being 6% above three-year average, and the UK/Ireland just -4% behind, the second best of the pandemic.

The Domestic market was up 37% against April to achieve its second best result of the pandemic, only behind December 2021 (\$956m). The percentage loss against the monthly three-year average (-19%) was behind only October 2021 (-15%). At the end of May the Domestic box office stood at \$2.7 billion in 2022.

That is now higher than the \$2.4 billion of China, a big shift with the Domestic market reclaiming its position as the #1 global box office market from China this month! China had overtaken the Domestic market in 2020 for the first time as its box office saw significantly faster and stronger recovery followings its first, 6-month, lockdown. It then quickly surged ahead of the Domestic market in early 2021 to easily retain its #1 box office market crown for a second year. This year, however, the market has struggled both with rising Covid cases resulting in cinema closures and a lack of major import releases.

China continued struggling for the third consecutive month. While being up on April (+26%) due to a May holiday uplift, the \$112 million result was still the second lowest monthly box office in China since July 2020, when cinemas began re-opening. Both the Domestic and International markets continue to make slight in-roads into reducing their deficit against the pre-pandemic three-year average, however China's position continues to worsen from -32% at the end of April to -40% a month later.

There is a reasonable hope that the situation in China will change for better in June, with Shanghai easing its restrictions at the start of the month. JURASSIC WORLD: DOMINION also secured an, increasingly rare, release date in China on June 10. The two prior instalments did \$230 million in 2015 and \$265 million in 2018. The release will be a major test of the market.

On a global scale the last months have shown strong recovery signs of the theatrical market. The steady flow of attractive movies helped to lift the markets' total performance and increase sustainability of the industry worldwide. Basic levels of individual market results continue to be reached in growing frequency. In May, of the 30 territories tracked in our global State Of The Market report 25 reached the Stage 3 target, or higher, on the Blueprint To Recovery for a full play-week. That is on par with the pandemic best in December 2021 and ahead of 21 in April, the second best so far in the recovery process!

That accelerating trend is unlikely to change in June. The releases of JURASSIC WORLD, LIGHTYEAR, ELVIS and MINIONS should guarantee a third consecutive month of significant recovery!

Few Films Have Early Best Picture Buzz

We're nearly half-way through 2022, but if you're thinking about best picture nominees, don't bother.

Studios have for years held back on opening awards contenders until late in the year, hoping to have the bright shiny new object Academy members see just before voting. Right now, very few titles have an early best picture buzz.



TOP GUN: MAVERICK & ELVIS (pictured) both just had glitzy premieres at Cannes. MAVERICK got a great five minute standing ovation and ELVIS's 10 minutes of applause was the festival's longest.

Both titles have what it takes to compete for BP, including lots of awards marketing money, but they also bring a lot of popcorn movie baggage. MAVERICK's growing buzz that it's Tom Cruise's best work ever must offset its tentpole image. ELVIS must sing loudly at the box office & with critics.

There's also THE BATMAN, a global mega-hit with \$770M+ that reportedly cost \$200M. Mega-budgets & comic book roots are now mega-negatives with the Academy's far flung members when it comes to BP nods.

The indie action comedy EVERYTHING EVERYWHERE ALL AT ONCE could land a BP nom. It's a surprise hit with \$76M+ globally, 95% fresh with RT critics & reportedly cost just \$25M. There's just one problem -- Academy voters don't usually embrace action or comedy for BP.

Original Movies Giving Streamers Strength

Day & date openings were suicide missions last year, but happily Hollywood's changed its tune, finally realizing they reduce revenues.

Instead, streamers are giving subscribers original movies that could just as easily play in theatres. Actually, Paramount/Jerry Bruckheimer Films' sci-fi action adventure SECRET HEADQUARTERS, starring Owen Wilson, was opening theatrically 8/5, but is now heading to Paramount+. It's about a young boy finding a secret area under his home that just might be a superhero hideaway.

Exhibitors aren't happy SECRET'S out, but the good news is they still have an event action thriller coming 8/5 in Sony's BULLET TRAIN. Directed by David Leitch (DEADPOOL 2), it stars Brad Pitt & Sandra Bullock.

A mini-media uproar followed news that Disney/Image Movers' live action PINOCCHIO, directed by Robert Zemeckis (BACK TO THE FUTURE) & starring Tom Hanks, will start streaming 9/8 on Disney+. Unlike SECRET moving to Paramount+, PINOCCHIO (pictured) was intended as a Disney+ original.

Some media analysts moaned about PINOCCHIO not playing theatrically, recalling Zemeckis & Hanks' 2004 stop motion animation family adventure THE POLAR EXPRESS as a big hit. What POLAR, which reportedly cost \$165M, hit was the box office deep freeze with \$315.2M/WW. Critics hated it with 56% on Rotten Tomatoes & its audience score was 63%. After a half-dozen or so PINOCCHIO movies, Disney+ could be the perfect place for POLAR.



This week's episode of the [BOXOFFICE AUTOPSY](#) podcast looks at *TOP GUN: MAVERICK*'s second weekend. Screendollars host Martin Grove focuses our *OSCAR OUTLOOK* spotlight on what the few films with an early best picture buzz are up against to get nominated.



Studio Release Calendar (6/10 – 7/7)

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)

Early reactions are nothing short of excellent. This clearly drives the summer box office with an all-ages appeal. JURASSIC PARK (6/11/93), \$403M; THE LOST WORLD: JURASSIC PARK (5/22/97), \$229M; JURASSIC PARK 3 (7/18/01), \$293M; JURASSIC WORLD 6/9/15, \$652M. 3.0-3.5 multiple. Totals are adjusted for inflation. The multiple is between 3.5-4.0.

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-
Cinem, 4K

Wide (4,500+)
\$100M-\$125M FSS
\$300M-\$400M
Total

Block Party (Iconic Events)

Comedy

90

Digital, Flat, 5.1 Sound

Wide/Event Cinema

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

One Ocean Film Tour: Volume 4 (Adventure Entertainment)

NR | Documentary

120

Digital, Flat, 5.1 Sound

6/8 Limited

Tahara (Film Movement)

NR | Drama

77

Digital, Flat, 5.1 Sound

Limited

Mad God (IFC Films)

NR | Horror
Animation

84

Digital, Flat, 5.1 Sound

Limited
6/17 Expand

6/17/22 (Week 24)

Prior Year Results

2021 Week 24 - Box Office: \$57,428,681; Openings: In the Heights (\$15.5M FSS; \$30M Total), Peter Rabbit 2: The Runaway (\$14.2M FSS; \$40.5M Total), Hitman's Wife's Bodyguard (\$5.3M FSS; \$38M Total)

Lightyear (Disney)

PG | Animation

105

Scope (2.39 : 1) IMAX
(1.43, 1.90 in sections)
3D, Atmos, Dolby
Vision, 4K, Motion,
Theatre Ears, 5.1/7.1

Wide (4,500+)
\$100M-\$125M FSS
\$300M-\$350M Total

Brian and Charles (Focus Features)

PG | Comedy

90

Digital, Flat, 5.1 Sound

Limited

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Good Luck To You, Leo Grande (Searchlight)	R Comedy	97	Digital, Flat, 5.1 Sound	Limited
Abandoned (Vertical Entertainment)	NR Horror	N/A	Digital, 5.1 Sound	Limited
First Love (Vertical Entertainment)	NR Drama	96	Digital, Flat, 5.1 Sound	Limited
The Lost Girls (Vertical Entertainment)	NR Drama Fantasy	107	Digital, Scope, 5.1 Sound	Limited
Official Competition (IFC Films)	R Comedy Drama	114	Digital, Scope, 5.1 Sound	Limited
My Donkey, My Lover & I (Greenwich Entertainment)	NR Adventure	97	Digital, Flat, 5.1 Sound	Limited
Stay Prayed UP (Greenwich Entertainment)	NR Documentary	72	Digital, Flat, 5.1 Sound	Limited
The Forgiven (Roadside Attractions)	NR Drama Mystery	117	Digital, Flat, 5.1 Sound	Limited
Poser (Oscilloscope)	NR Music Psychodrama	87	Digital, Flat, 5.1 Sound	Limited
Bitterbrush (Magnolia)	NR Documentary	91	Digital, Flat, 5.1 Sound	Limited/VOD
Mid-Century (Lionsgate)	R Horror	104	Digital, Flat, 5.1 Sound	Limited
The Bookkeepers (First Run)	NR Documentary	89	Digital, Flat, 5.1 Sound	Limited/Virtual
Wayward (Faith Media Distribution)	NR Thriller		Digital, Flat, 5.1 Sound	Limited
A Man of Integrity (Big World Pictures)	NR Drama	117	Digital, Flat, 5.1 Sound	Limited
Cha Cha Real Smooth (Apple TV+)	R Drama	107	Digital, Flat, 5.1 Sound	Limited

6/24/22 (Week 25)

Prior Year Results

2021 Week 25 - Box Office: \$45,954,277; Openings: N/A

Elvis (Warner Bros.) Publicity & marketing increase weekly. UPDATE Interest levels are rising a well. Social media has covered Baz Luhrman, Austin Butler and Tom Hanks with excellent results. 2.75-3.0 multiple.	PG-13 Biography	159	Digital, Scope, 5.1 Sound	Wide (4,500+) \$35M-\$40M FSS \$100M-\$150M Total
The Black Phone (Universal) The CinemaCon screening was met with positive reactions. Critic's reviews have been very positive especially for writer Joe Hill's excellent work with high praise and a 100% Rotten Tomatoes score. All in all, another strong Blumhouse performer similar to THE VISIT (\$65M) and THE INVISIBLE MAN (\$65M). 2.5 multiple. UPDATE	R Horror	102	Digital, Flat, 5.1 Sound	Wide (3,500+) \$15M-\$20M FSS \$60M-\$70M Total
Marcel the Shell with His Shoes On (A24)	PG Comedy	89	Digital, Flat, 5.1 Sound	NY/LA
Olga (Kino Lorber)	NR Drama Sport	85	Digital, Flat, 5.1 Sound	Limited
The Human Trial (Abramorama)	NR Documentary	91	Digital, Flat, 5.1 Sound	Select/VOD
Beba (NEON)	R Documentary	79	Digital, Flat, 5.1 Sound	NY/LA
Harmony (Gravitas Ventures)	NR Thriller	90	Digital, Flat, 5.1 Sound	Select (3)
We (MUBI)	NR Documentary	115	Digital, Flat, 5.1 Sound	6/22 Limited
Flux Gourmet (IFC Midnight)	NR Comedy Drama Horror	111	Digital, Flat, 5.1 Sound	Limited/VOD
Apples (Cohen Media Group)	NR Comedy	90	Digital, Flat, 5.1 Sound	Limited
Press Play (The Avenue Entertainment)	NR Romance	85	Digital, Flat, 5.1 Sound	Limited/VOD
Both Sides of The Blade (IFC) AKA: Fire	NR Romance	116	Digital, Flat, 5.1 Sound	Limited/VOD

7/1/22 (Week 26)

Prior Year Results

2021 Week 26 - Box Office: \$98,787,071; Openings: F9: The Fast Saga (\$93.1M FSS; \$173M Total)

Minions: The Rise of Gru (Universal)	PG Animation Adventure Comedy	87	Digital, Flat, 5.1 Sound, IMAX, Atmos, Auro 11.1, Dolby 7.1	Wide (4,500+)
Mr. Malcolm's List (Bleecker Street)	PG Comedy Drama Romance	115	Digital, Flat, 5.1 Sound	Wide (1,800+) PVOD 20 days later
The Forgiven (Roadside Attractions)	NR Drama	117	Digital, Flat, 5.1 Sound	Limited
Last the Night (Vertical Entertainment)	NR Horror	88	Digital, Flat, 5.1 Sound	Limited
Sniper: The White Raven (Well Go USA)	NR Drama	111	Digital, Flat, 5.1 Sound	Limited
Fire of Love (NEON)	PG Drama	93	Digital, Flat, 5.1 Sound	NY/LA
Hallelujah: Leonard Cohen, a Journey, a Song (Sony Pictures Classics)	PG-13 Documentary	115	Digital, Flat, 5.1 Sound	NY/LA
Accepted (Greenwich Entertainment)	Documentary	91	Digital, Flat, 5.1 Sound	Limited
Clara Sola (Oscilloscope)	Drama	106	Digital, Flat, 5.1 Sound	Limited
Hot Seat (Lionsgate)	R Thriller	87	Digital, Flat, 5.1 Sound	Limited
Rachel and the Unicorn Diaries (Carl Jackson Entertainment)	Action Fantasy	NA	Digital, Flat, 5.1 Sound	Limited
Fruit Basket Prelude (Crunchyroll)	Alternative Engagement	88	Digital, Flat, 5.1 Sound	Limited

Studio Release Changes

Title	Locations	New	Former
Call Jane (Roadside Attractions)	Limited	10/14/22	10/28/22
Last Voyage of the Demeter (Universal)	Wide	1/27/23	8/11/23
Wayward (Faith Media Distribution)	Limited	6/24/22	6/17/22
From Where They Stood (Greenwich)	Limited	7/15/22	NEW
My Name Is Sara (Strand)	Limited	7/13/22	NEW
Fire of Love (NEON)	Limited	7/6/22	NEW
The Territory (National Geographic)	Limited	8/19/22	NEW
Free Choi Soo Lee (MUBI)	Limited	8/12/22	NEW
The Immaculate Room (Screen Media)	Limited	8/19/22	NEW
Sharp Stick (Utopia)	Limited	7/29/22	8/5/22
Thirteen Lives (UA Releasing)	Moderate	7/29/22	11/18/22
Bones and All (UA Releasing)	Wide	11/23/22	NEW
Women Talking (UA Releasing/Orion)	Limited/Wide	12/2/22; 12/25/22	NEW
Good Person (UA Releasing)	Limited/Wide	3/24/23; 3/31/23	NEW
Creed III (UA Releasing)	Wide	3/3/23	NEW
Anything's Possible (UA Releasing/Orion)	Cancelled	2022 TBA	NEW
Dark Harvest (UA Releasing)	Cancelled	9/23/22	NEW
Samaritan (UA Releasing)	Cancelled	8/26/22	NEW
Secret Headquarters (Paramount)	Cancelled	8/5/22	NEW
Medieval (Avenue Ent)	Limited	9/9/22	NEW
Hold Me Tight (Kino Lorber)	Limited	9/9/22	NEW
Private Desert (Kino Lorber)	Limited	8/26/22	7/15/22
El Gran Movimiento (KimStim)	Limited	8/12/22	NEW
Skies of Lebanon (Dekalog)	Limited	7/29/22	NEW
Barbarian (Disney/Searchlight)	Limited	8/12/22	New Title
Elemental (Disney/Pixar)	Wide	6/16/23	New Title

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Our Screendollars [Popcorn Previews](#) [Boxoffice Buzz](#) video look at Warner Bros. and DC Entertainment's **DC LEAGUE OF SUPER- PETS**, where Lex Luthor captures the Justice League and Superman's dog, Krypto, mounts a rescue mission with a team of super-powered pets.



[Pinocchio](#)
(Disney+)
9/8/22 - Disney+
[Trailer #1](#)



[The Menu](#)
(Searchlight)
11/18/22 - Limited
[Trailer #1](#)



[The Gray Man](#)
(Netflix)
7/15/22 - Moderate
7/22/22 - Netflix
[Trailer #1](#)



[Bullet Train](#)
(Sony/Columbia)
8/5/22 - Wide
[New Poster](#)

Industry Observations and Title Insights



Over 6.5M moviegoers will see TOP GUN: MAVERICK in its second weekend bringing the cumulative patron count to well over 22M.

- The film represents over 73% of this weekend's foot traffic.
- Comparing this weekend attendance to last weekend's Friday to Sunday period only (removing preview activity and not including Memorial Day) – the film is approximately down just 17%...
- ... And that's with 9% less seats programmed for the film.

32% of tickets sold are in Premium Format – The same percentage as last weekend.

- The average ticket made available to the public – \$12.53
- Saturday's Daypart splits had more of a bell curve compared to last week -
 - 19% Pre 3PM
 - 32% 3PM to 7PM
 - 34% 7PM to 9PM
 - 15% Post 9PM

Awareness & Interest Levels

Rank	Awareness	Interest
1	Jurassic World: Dominion (Universal)	Jurassic World: Dominion (Universal)
2	Avatar: The Way of Water (20th Century)	Guardians of the Galaxy, Volume 3 (Disney)
3	Lightyear (Disney)	Black Panther: Wakanda Forever (Disney)
4	Spider-Man: Across the Universe - Part 1 (Sony)	Spider-Man: Across the Universe - Part 1 (Sony)
5	Thor: Love and Thunder (Disney)	Thor: Love and Thunder (Disney)
6	John Wick Chapter 4 (Lionsgate)	Avatar: The Way of Water (20th Century)
7	Black Panther: Wakanda Forever (Disney)	John Wick Chapter 4 (Lionsgate)
8	Guardians of the Galaxy, Volume 3 (Disney)	Lightyear (Disney)
9	Aquaman and the Lost Kingdom (Warner Bros.)	Aquaman and the Lost Kingdom (Warner Bros.)
10	Minions: The Rise of Gru (Universal)	Fast X (Universal)
11	Hocus Pocus 2 (Disney+)	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)	Hocus Pocus 2 (Disney+)
14	Fast X (Universal)	The Black Phone (Universal)
15	DC League of Super Pets (Warner Bros.)	Halloween Ends (Universal)

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.