



Sunday, February 6, 2022 | No. 206

Film Flashback... CAPTAIN AMERICA Movie Serial Premieres on 2/5/1944

When "CAPTAIN AMERICA" came to life at movie theatres Feb. 5, 1944 as a weekly Republic Pictures serial, Timely Comics was unhappy that its superhero on screen was nothing like his famous comic book self.

Timely, which evolved into Marvel Comics in the 1960s, had done a deal with Republic, a leading indie distributor of low budget westerns & serials at the time, to bring CA to the big screen. The 15-part serial, the first time a Marvel character went Hollywood, turned out to be Republic's final superhero serial and its most expensive at about \$223,000.

Serials were part of the overall entertainment program moviegoers saw at cinemas in the 1930's and '40s. Over the years, Republic got a reputation for changing characters for its serials, but with CA the differences with the comic book superhero were so great that Timely was furious.

To begin with, U.S. Army Private Steve Rogers wasn't even in the serial. Instead, Captain America's alter ego was Grant Gardner, a crime fighting District Attorney. The comic book took place during World War II with Rogers as a weakling who's turned into the ultimate fighter thanks to a Super-Soldier Serum experiment. But there was nothing like that in the serial. Captain America's signature red, white & blue shield was replaced by a gun. CA was famous for fighting Nazis, but there weren't any Nazis in the serial. The comic book Captain's sidekick, Bucky, was gone. In Republic serials, unmasking the villain's identity was a key plot point in the final chapter, but in this one it was known from the start.

What may have accounted for Republic's extensive reworking of the comic book's storyline was that the studio already had a script for an unproduced sequel to its 1940 serial "MYSTERIOUS DOCTOR SATAN" about a masked hero called The Copperhead. Perhaps Republic hoped to recoup its costs for that screenplay by turning it into a new CA serial. When Timely took issue with the changes, Republic replied Timely hadn't given it materials explaining Captain America was Steve Rogers, a soldier with a shield rather than a gun. Republic also claimed Timely's complaints were untimely because production was already well underway and changes were impossible.

In the end, Republic won by pointing out, as Hollywood still does today, that it wasn't under any contractual obligation to do anything Timely was upset about.

"I wrote the name 'Super American' at the bottom of the page and then decided - No, it didn't work. There were too many 'Supers' around. 'Captain America' had a good sound to it. There weren't a lot of captains in comics. It was as easy as that."

- Joe Simon, creator of the Captain America comic book character



CAPTAIN AMERICA was the first Marvel hero to make it to the big screen in 1944 with a 15-part serial from Republic Pictures



The Evolution of Captain America in the Movies

[Click to Play](#)

Weekend Box Office Results... 2/4 – 2/6

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change 1/28	1/21	Per Theatre Average \$	Total \$
1	Jackass Forever (Paramount)	1	3,604	23,500,000	-	-	6,521	23,500,000
2	Moonfall (Lionsgate)	1	3,446	10,005,000	-	-	2,903	10,005,000
3	Spider-Man: No Way Home (Sony/Marvel)	8	3,600	9,600,000	-13	-20	2,667	748,951,607
4	Scream (Paramount)	4	3,227	4,730,000	-35	-41	1,466	68,939,744
5	Sing 2 (Universal)	7	3,266	4,170,000	-11	-19	1,277	139,577,925
6	The King's Man (20 th Century)	7	1,910	1,184,000	-29	-9	620	35,806,091
7	Redeeming Live (Universal)	3	1,797	1,010,000	-43	-49	562	8,075,775
8	American Underdog (Lionsgate)	7	1,470	800,000	-31	-8	544	25,882,720
9	The 355 (Universal)	5	1,710	700,000	-47	-19	409	14,177,390
10	The Wolf and the Lion (Blue Fox Entertainment)	1	1,005	675,027	-	-	672	675,027

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DICK WALSH'S Industry Update

Weekend Review for 2/4 – 2/6

JACKASS FOREVER crashed its way to the top of the North American box office with a \$23.5M gross on its opening weekend. Aided by a robust \$1.7M in Thursday night advanced screenings, the fourth film in the Johnny Knoxville-led series became only the second film of 2022 to live up to expectations. SCREAM was also a hit with moviegoers, earning \$30M when it opened on the MLK holiday weekend in mid-January. In fact, JACKASS produced a surprising double win, earning 87% with the critics and 93% with audiences on Rotten Tomatoes.



The weekend's other new wide-opener was MOONFALL, which landed in second place with \$10M, far behind the leader. Roland Emmerich's high-profile Sci-fi thriller looked great on paper but failed to spark. Critics doled out a chilly 47% fresh rating on Rotten Tomatoes, while audiences were only lukewarm with a so-so 67% fresh reaction. Only a few weeks ago, many had thought that the two movies would battle closely for the weekend's top spot. In the end, audiences were in the mood for JACKASS' hijinks by a 2 to 1 margin over MOONFALL'S hijinks. Both movies also benefitted from being theatrical exclusives and opening on the off-weekend between the NFL's championship games and Super Bowl.

SPIDER-MAN: NO WAY HOME finished third with a gross of \$9.6M, a drop of only 13% from last weekend's earnings. SPIDEY has run up \$749M in the 8 weeks since it opened and stands as the #4 all-time grossing movie in North American theatres, with only STAR WARS EPISODE VII THE FORCE AWAKENS (\$937M), AVENGERS ENDGAME (\$858M) and AVATAR (\$761M) ahead of it. Neon's THE WORST PERSON IN THE WORLD also had an encouraging four-theatre debut in NY and LA, producing a per-theatre average of \$33,000.

All films together grossed \$61M over the weekend, 80% of the total earnings during the same weekend in 2019. This begins a long climb for the current year's box office to compare favorably with 2019 results.

Next week brings MARRY ME, DEATH ON THE NILE and BLACKLIGHT to the theatre. While the Super Bowl falls on Sunday, usually a downer for the box office, this will be followed by Valentine's Day on Monday, which usually comes with a boost in ticket sales. Perhaps, both events on back to back days will have the effect of cancelling each other out.

Where Are We as of 2/3

January's sluggish start continues. With no new wide openers, last week generated only 34% of the box office turned in by the same week in 2019. After 4 weeks, 2022 year-to-date is only 41% of 2019 results, despite a warm beginning due to continued interest in SPIDER-MAN. Now that the Omicron wave is beginning to recede, Canadian theatres are re-opening, and new studio releases are finally appearing, the business should brighten throughout February and compare more favorably with 2019 results.



Notable Industry News and Commentary... 1/31 – 2/6

[Disney+, HBO Max and Other Streamers Get Waves of Subscribers From Must-See Content. Keeping Them Is Hard.](#) (Wall Street Journal)

Streaming services have had considerable success in leveraging high-profile movie and TV releases to attract new viewers to their platforms. The problem is that many of these new subscribers are fickle, and wind up cancelling within a few months.

“Churn” is the term used for the rate at which users unsubscribe from a streaming platform. The audience measurement company Antenna analyzed the churn for Disney+ and HBO Max in the period leading up to and following high-profile premieres such as HAMILTON and WONDER WOMAN 1984. The data show a jump in new subscriptions leading up to a new release, followed by over half of those signups cancelling their subscription within six months.

Streamers have no choice other than spending lavishly on premium new content for their platforms. Some financial analysts are questioning the consequences of this “all-in” approach, resulting in a significant drop in share prices for most streaming stocks over the past month.



Sony developed GREYHOUND, starring Tom Hanks, with plans to debut with a traditional theatrical run, but ultimately sold its distribution rights to Apple for an exclusive run on Apple TV+



[Landmark's Embarcadero Cinema to close after 26 years in S.F.](#) (San Francisco Chronicle)

Bay Area cinephiles were saddened to learn that the Embarcadero Cinema, Landmark Theatres' marquee location in San Francisco, was closing its doors. The art house theatre held its final showtimes on Thursday, after 26 years of entertaining moviegoers with all the comforts of reclining seats and a wine bar.

Many upscale theatres are struggling to remain profitable with ever-increasing operating costs, increased competition from streaming and persistent concerns of older audiences to return to their local movie house for public screenings. Before the pandemic, Landmark had

operated 46 theatres across the country, but that number has now dropped to 36, with locations in Minneapolis and now San Francisco as the most recent casualties.

Last year, the U.S. Government delivered much-needed financial assistance to independent theatres through its Shuttered Venue Operators Grant (SVOG) program as part of the national COVID relief bill. Unfortunately, Landmark did not qualify for funding under the program due to its relatively large size. With or without temporary assistance, the fundamentals of operating a successful movie theatre are under strain, especially for art houses that thrive on a flow of awards-caliber, independent films that appeal to adult audiences.

[Chinese New Year Box Office Running 20% Lower Than 2021 After Two Days; Flat With 2019](#) (Deadline)

The Lunar New Year holiday began in China earlier this week, running from February 1 through 15. Traditionally, this period is filled with relaxation, family-time, and recreation, including a strong bump at the box office.

This year's number one movie is THE BATTLE AT LAKE CHANGJIN II, the second film in a series which began last year. The original LAKE CHANGJIN brought in over \$900M and became the highest grossing Chinese film of all time. This year's sequel has already earned more than \$300M in 5 days. This year, the



THE BATTLE AT LAKE CHANGJIN II (2022)

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box office for all films has dropped by 20% from the best-ever results of last year's Lunar New Year period. The Beijing 2022 Winter Olympics have opened, and local interest in the games may keep box office numbers down.

Over the past two years, China has emerged as the top global box office market, while the U.S. struggled with COVID disruptions. However, many analysts predict that the U.S. will recover in 2022 to regain its number one standing. The prize of being the largest theatrical market carries great significance, both culturally and geopolitically. In fact, the Chinese government has placed limits on Hollywood releases in the Chinese market, while investing to ramp up local production. Even though Hollywood and the U.S. market have begun the new year with a meager film slate and soft box office, this is expected to change with the March 4th opening of THE BATMAN, sparking a rebound in the U.S. box office.

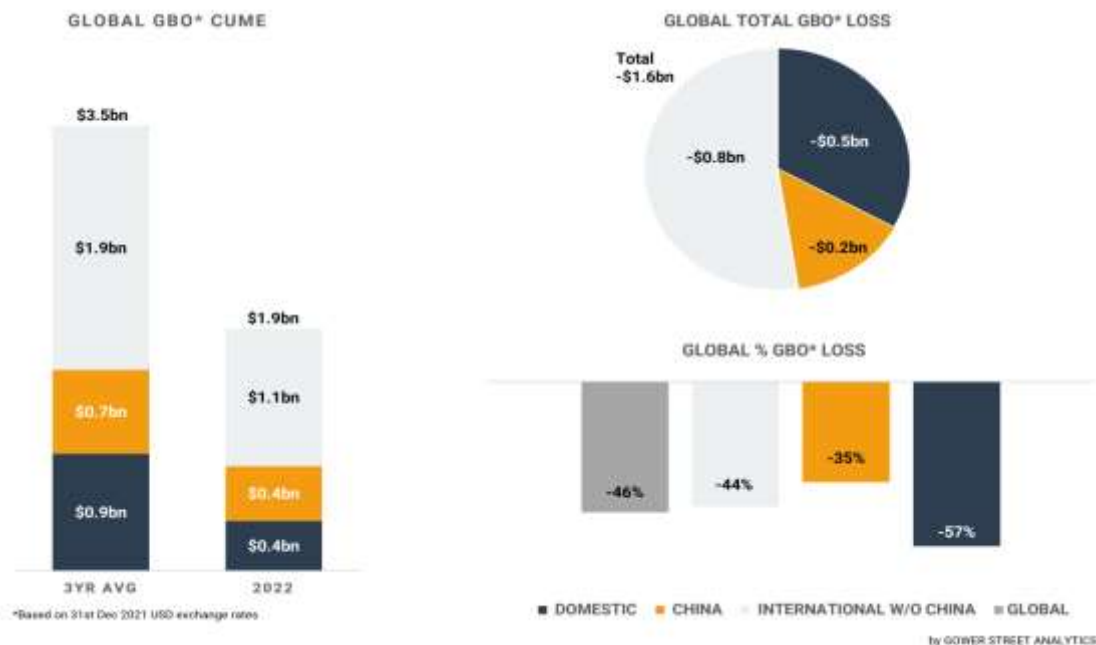
GOWER STREET'S *Box Office Outlook*

We Have Lift Off! Global Box Office Hits \$1.9 billion in January, Up 94% Year-on-Year!

What a promising start in the new year! Despite a lack of new releases, global cinemas accounted for a remarkable box office of \$1.9 billion! That is nearly doubling last year's \$1 billion first month (+94%). It's the 3rd highest monthly result of the last six months after October (\$3.1bn) and December (\$2.9bn); the 5th best since February 2020. At the end of January, the current 2022 global box office deficit compared to the average of the last three pre-pandemic years (2017-2019) is -\$1.6 billion, a drop of -46%.

The recovery continues to be happening, not just limited to a country or region, but on a global basis. Except for China and Taiwan, all of the 30 territories tracked in our global State of The Market report were performing above January 2021. Furthermore, 28 of the territories reached the basic Stage 3 target (a week equivalent to the lowest grossing week in 2018-2019), or higher, on Gower Street's 5-Stage Blueprint To Recovery at least once during January. Half of them (14) held above that level in all four full play-weeks. This is the same level as in December - a pandemic best - and displays a growing stability to the recovery. Nevertheless, in an ebb of major global releases the number of weeks crossing at least the median Stage 4 level more than halved between December and January.

As diverse as the recovery continues to be in terms of territories, it was concentrated in terms of the movies driving the box office in January. Holdover hit SPIDER-MAN: NO WAY HOME contributed the commanding amount of around \$500 million in the month for a current total of \$1.74 billion (Domestic \$739m, Intl \$1.0bn). It is already #6 in the global all-time ranking and the only title in that sphere that hasn't seen a release in China.



On this month's 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.

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January marked the two-year anniversary of China's closure on January 23, 2020. The first market forced to shut cinemas due to the COVID-19 outbreak. For only the second time in the last eight months, China recorded a monthly box office result above that of the Domestic market in January. The January box office of \$427 million was in the same ballpark as the mediocre December (\$430m). It was 35% and \$230 million behind the three-year average. At the same time, it was also down \$93 million on last year's \$520 million January (-18%).

In January, the country continued to be dominated by local titles. Holdover Covid-romance EMBRACE AGAIN topped the month with \$104 million of its current \$146 million within the period. It was followed by action sequel G STORM with \$75 million and comedy ANOTHER ME with \$72 million. The month also saw the now rare release of a few Hollywood titles. All of them delivered disappointing numbers, just slightly above \$10 million at the bottom of the monthly top 10 with THE MATRIX RESURRECTIONS (#7, \$13.5m), ENCANTO (#9, \$12m) and PAW PATROL (#10, \$11.4m).

The Domestic market did \$392 million in January, the lowest result since September 2021 (\$365m). It's tracking -57% behind the three-year average, a total of -\$0.5 billion. Still, this is an impressive 468% more than last January, when the box office was down to \$69 million and a number of states were still largely closed including California, New York, New Mexico, Oregon and Washington, as well as much of Canada, including Ontario and Quebec.

Taking advantage of a weak competitive environment, SPIDER-MAN: NO WAY HOME ruled the month again with \$164 million of its current \$739 million total. It is now the #4 film of all-time and still climbing. SCREAM, the only major wide release of January followed with \$63 million (enough to ensure another sequel was greenlit this week). Only holdover SING 2 also grossed over \$20 million in the month with \$58m (now at \$135m).

The biggest part of the global box office in January was once more delivered across the International market (excluding China) with \$1.1 billion, the 3rd best result since March 2020! This is an impressive growth of 179% and \$0.7 billion against the same period last year. However, it's still -\$0.8 billion and -44% below the three-year average.

Among the three subregions, APAC (excluding China) had the lowest drop against the three-year average with -40%. Japan was a key driver, being one of the few global territories in January performing above the pre-pandemic average by +5%. It accounted for one third of the regional monthly result, while historically having a share shy of one fifth (19%).

In Japan, the three top titles of January were collectively responsible for nearly two thirds (63%) of the monthly box office. Local anime JUJUTSU KAISEN 0 reigned for the second month. It generated \$42 million of its now \$86 million total. SPIDER-MAN: NO WAY HOME followed with \$28 million since its release on January 7. At #3 was the TV spin-off 99.9 CRIMINAL LAWYER: THE MOVIE adding \$18 million.

The EMEA region saw a major improvement in January compared to a year ago, when most of the region had its cinemas closed. This year, only the Netherlands suffered a lockdown, and the region delivered nearly half of the international result (49%). It was up by 352% against January 2021. Of course, this is still -45% below three-year average.

Just like last year Russia had a standout opening to the year. This month's result came in on par with January 2021, both now the country's highest grossing months of the pandemic. It's just -25% against the three-year average. The month was headed by another sequel to the local adventure THE LAST WARRIOR franchise, which also conquered the box office a year ago. The newest instalment is already 4% ahead of the last with a current total of \$29.7 million and is now the 4th highest grossing local title of all-time (and 11th among all titles)! Within January the #2 title was again SPIDER-MAN: NO WAY HOME with \$12 million, pushing its current total to \$45 million and making it the 2nd highest grossing movie of all-time in Russia!

Overall, 2022 is already starting significantly better than last year. Globally the number of cinemas open by market share is at 84%. That is slightly below the pandemic best of 90% reached in the December 3 play-week last year, and the lowest level since September, but is still significantly higher than the 56% recorded at the end of January 2021. Just a marginal number of cinemas have been closed since the middle of last year. Even if in rare cases cinemas are forced to close, the recovery mostly happens in a fast forward mode now nearly two years into the pandemic.

What January suffered the most was an emptied release calendar in the fear of the status of the pandemic, especially due to Omicron. The severity of the pandemic thankfully eased instead, despite record numbers of new cases. Holdovers were strong throughout the month and, despite all challenges, delivered an encouraging first month result. The number of attractive movies increases again in February, while still a bit lighter in heavyweights than in the final quarter of 2021. Therefore, the next month should show a further uptick for the global box office.

MARTIN GROVE'S *Hollywood Report*

Awards merry-go-round to pause for Oscar noms

The awards merry-go-round has been spinning full speed, but will pause briefly 2/8 for Oscar noms.

The traditional bellwethers are ringing -- PGA, DGA & SAG, but not HFPA with its Golden Globes still on ice. Films with PGA + DGA nods are heading for the Oscar race: BELFAST (Focus), DUNE (WB), LICORICE PIZZA (MGM/UAR), THE POWER OF THE DOG (Netflix) & WEST SIDE STORY (Disney/20th Century).

Those with only PGA nods are vulnerable, but good possibilities: BEING THE RICARDOS (Amazon), CODA (Apple TV+), DON'T LOOK UP (Netflix), KING RICHARD (WB) & TICK, TICK...BOOM! (Netflix).



Actors are Oscar's biggest voting branch, so SAG's Outstanding Cast noms can be helpful: BELFAST, CODA, DON'T, HOUSE OF GUCCI (MGM/UAR) & RICHARD (pictured - Will Smith).

WGA's not a good barometer since to qualify films must have been made under its minimum basic agreement. BELFAST & DOG's screenplays aren't on WGA's list, but will likely get Academy noms.

Oscar best picture winners tend to have film editing noms. The editors' ACE noms often preview how Oscar's editing branch will vote. ACE's top Dramatic Feature Films: BELFAST, DUNE, RICHARD, NO TIME TO DIE (MGM/Universal/Eon) & DOG.

BELFAST noms make it top front runner

Only one best picture contender boasts PGA, DGA, SAG (cast) & ACE noms -- which makes BELFAST Oscar's top front runner.

BELFAST (pictured - Jude Hill) also benefits from the Academy's growing international membership -- noms came in from 82 countries. It's set in late 1960s Northern Ireland during the violent civil war years of "The Troubles." Its director, Belfast native Kenneth Branagh, is a 5 time Oscar nominee.

The political satire DON'T speaks to the Academy's American members during today's troubled times.

RICHARD is one of few diversity driven contenders at a time when the Academy has laboriously diversified its membership.

In WEST, Steven Spielberg addresses divisions between people, which are more relevant to our times than to 1957 when the play opened.

DUNE, the only epic film likely to get into the race, recalls a time when Oscar's best pictures had the broad scope and look that defined Hollywood.



Of course, these films could all miss: BELFAST's a small black & white drama with hard to understand accents. DON'T is a comedy and Oscar tends to dismiss those. RICHARD's strongest card is Will Smith, who could just be honored as best actor. WEST's a musical and Oscar's not a big fan of musicals. And DUNE's sci-fi, which isn't one of Oscar's favorite genres.

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Studio Release Calendar – 2/11 – 3/10

(Click on titles for more information)

2/11/22 (Week 6)

Prior Year Results

2021 Week 6 - Box Office: 7,728,867; Openings: N/A

Death on the Nile (20th Century)

UPDATE

Kenneth Branagh returns as Hercule Poirot in *Death on the Nile* based on the Agatha Christie novel. The Belgian detective is on vacation in Egypt when a love triangle resulted in a murder. Screening: Beautifully filmed, good performances, engaging mystery plot and well-cast, the latest Agatha Christie mystery is excellent adult entertainment. Very good overall interest.

PG13 | Crime
Drama Mystery
Early Show: 2/10,
5 PM

127

Scope (2.39 : 1), IMAX
2D/3D, Dolby Vision
2D/3D, Atmos,
TheatreEars

Wide (3,200)
\$10M-\$20M FSS
\$45M-\$65N Total

Marry Me (Universal)

UPDATE

Jennifer Lopez is a popstar and Maluma her fiancé who are about to get married. When she finds out he was cheating with her assistant, she decides to marry a random math teacher. Appeal skews young female (18-35). Predictable, humorous, good music and enjoyable.

PG-13 | Comedy
Music Romance
Early Show: 2/10,
5 PM

112

Scope (2.39 : 1)

Wide (3,500)
\$10M-\$15M FSS
\$30M-\$35M+ Total

Blacklight (Open Road/Briarcliff)

UPDATE

Travis Block is a government operative coming to terms with his shadowy past. When he discovers a plot targeting U.S. citizens, Block finds himself in the crosshairs of the FBI director he once helped protect. Liam Neeson delivers another playable action film. Largely male audience.

PG13 | Action
Early Show 2/10,
5 PM

108

Scope (2.35 : 1)

Wide (2,000)
\$3M-\$5M FSS
\$10M-\$15M Total

The Beatles Get Back - The Rooftop Concert (Disney)

PG13 |
Documentary

60

IMAX (1.43 : 1) 2D

2/9-11 IMAX

Catch the Fair One (IFC Films)

Crime Thriller

85

Flat (1 :85 : 1)

Limited

Magic Mike: Galentine's Day Event (Iconic Events)

Dance

110

Event Cinema

Moderate

Brighton 4th (Kino Lorber)

NR | Dramedy

95

Scope (2.35 : 1)

LA

Fabian Going to the Dogs (Kino Lorber)

NR | Drama

176

Flat (1.85 : 1)

LA

Cosmic Dawn (Good Deed Entertainment)

NR | Sci Fi

96

Flat (1.85 : 1)

Limited

Supercool (Vertical Entertainment)

NRI Action
Comedy

92

Scope (2.35 : 1)

Limited

The Unmaking of a College (Zeitgeist)

NR |
Documentary

84

Flat (1.85 : 1)

Limited

UFC 271 (Adesanya vs. Whittaker 2 (Iconic Events)

Event Cinema

180

Flat (1.85 : 1)

2/12 Live

2/18/22 (Week 7)

Prior Year Results

2021 Week 7 - Box Office: 13,100,319; Openings: N/A

Uncharted (Sony)

UPDATE

Nathan Drake and his partner Victor "Sully" Sullivan go in dangerous pursuit of "the greatest treasure never found" while also tracking clues that may lead to Drake's long-lost brother. Early Shows: 4 PM, 2/17 Theatrical only. Interest and awareness remain steady at above average levels. While video game films have a mixed success rate, Tom Holland's starring role after Spider-Man should draw young filmgoers to one of the most popular and well regarded games of all time.

PG13 | Action
Adventure

114

Scope (2.35 : 1), IMAX
(1.43 : 1)

Wide (4,000+)
\$25M-\$35M FSS
\$100M-\$120M Total

Dog (UA Releasing)

UPDATE

Briggs who, alongside his companion Lulu, a Belgian Malinois travels down the Pacific Coast in time to catch their best friend's and handler's funeral. Current awareness/interest suggests fair to moderate business.

PG13 | Comedy

115

Scope (2.35 : 1)

Wide (3,000+)
\$10M-\$15M FSS
\$35M-\$45M Total

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The Cursed (NEON) <i>In the late nineteenth century, brutal land baron Seamus Laurent slaughters a Roma clan, unleashing a curse on his family and village. Original title was "Eight For Silver." Premiered at Sundance to generally positive reviews. Gore is insane along with unpleasant monster visuals. Very good performances. Positive reviews. Interest trends up. Fair business likely.</i>	UPDATE	NR Horror	112	Flat (1 :85 : 1)	Wide (1,000+) \$500K-\$1M FSS \$3M-\$5M Total
Strawberry Mansion (Music Box Films)		NR Fantasy	91	Flat (1 :85 : 1)	Limited
Ted K (NEON)		R Drama	143	Flat (1 :85 : 1)	Limited
Pursuit (Lionsgate Premiere)		R Action	95	Flat (1 :85 : 1)	Limited
A Fairy Tale After All (Vertical Entertainment)		NR Family	73	Scope (2.35 : 1)	Limited
A Banquet (IFC Films)		NR Horror	98	Flat (1 :85 : 1)	Limited
Finding Carlos (Vertical Entertainment)		NR Drama	86	Flat (1 :85 : 1)	Limited
Too Cool To Kill (Well Go USA)		NR Comedy	109	Flat (1 :85 : 1)	Limited

2/25/22 (Week 8)

Prior Year Results

2021 Week 8 - Box Office: 7,659,070; Openings: Tom & Jerry (\$14.1M FSS, \$46M Total)

Studio 666 (Open Road/Briarcliff) <i>Members of the rock band Foo Fighters move into an Encino mansion steeped in grisly rock 'n' roll history to record their much anticipated 10th album. AKA: The Possessed in the UK, this slasher comedy will appeal to the popular group's multitude of fans worldwide. Theatrical only.</i>	UPDATE	R Horror Comedy	108	Flat (1.85 : 1), Dolby Atmos	Wide (2,000) \$3M-\$5M FSS \$12M-\$15M Total
Cyrano (UA Releasing) <i>This musical adaptation of Edmond Rostand's classic play tells the story of Cyrano de Bergerac as he pines for the affections of the beautiful Roxanne, who has fallen in love with another man. Joe Wright-D (Pride And Prejudice); Screening: A work of art with an outstanding Peter Dinklage performance. Beautifully made with admiration for the commitment to film's vision. Upscale major market, art house.</i>	UPDATE	PG-13 Drama Musical Romance	124	Scope (2.35 : 1)	Expansion \$3M-\$4M FSS \$8M-\$10M Total
Mothering Sunday (Sony Pictures Classics)		R Drama Romance	104	Flat (1.66 : 1)	Limited
Let Me Be Me (Greenwich Entertainment)		Documentary	75	Flat (1.85 : 1)	Limited
I'll Find You (Gravitas Ventures)		NR Romance	116	Flat (1.85 : 1)	Limited
The Godfather: 50 Years (Paramount)		R Drama	175	Scope (2.35 : 1)	Limited
The Desperate Hour (Vertical Entertainment)		PG13 Thriller	85	Flat (1.85 : 1)	Limited
Butter (Blue Fox Entertainment)		PG13 Comedy Drama	111	Flat (1.85 : 1)	Limited
The Burning Sea (Magnolia Films)		PG13 Action	106	Flat (1.85 : 1)	Limited
2022 Oscar Shorts (Magnolia Films)		NR Animation Live Action Documentary	NA	Flat (1.85 : 1)	Limited
Desperate Riders (Lionsgate Premiere)		PG13 Western	90	Flat (1.85 : 1)	Limited

3/4/22 (Week 9)

Prior Year Results

2021 Week 9 - Box Office: 20,404,603

The Batman (Warner Bros.) <i>The Riddler plays a dangerous game of cat and mouse with Batman and Commissioner Gordon in Gotham City. Interest five weeks out is trending higher than Spider-Man: No Way Home. The 175 minute run time includes eight minutes of credits. The Dark Knight (4,366 locations, \$158M FSS, \$533M Total, 3.37 Multiple). Streaming is scheduled for 4/19/22.</i>	UPDATE	PG13 Action Crime Drama	175	Scope (2.39 : 1), IMAX (1.43 : 1), IMAX 6- Track, Dolby Digital, Dolby Atmos, Dolby Surround 7.1, 5.1, Auro 11.1	Wide (4,000) \$140M-\$150M FSS \$350M-\$450M Total
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Tyson's Run (Iconic Events)	PG Drama	102	Flat (1.85 : 1)	Moderate
UGC : Covington vs Masvidal	NR Event Cinema	100	Flat (1.85 : 1)	Moderate
After Yang (A24)	PG Sci Fi Drama	101	Scope (2.35 : 1), IMAX (1.43 : 1)	Limited/VOD
Huda's Salon (IFC Films)	NR Thriller	91	Flat (1.85 : 1)	Limited
Peace River (Fathom Events)	Event Cinema	N/A	N/A	Thursday, 3/3
Bolshoi Ballet (Fathom Events)	Event Cinema	N/A	N/A	Sunday, 3/6

Studio Release Changes

Title	Locations	New	Former
Thirteen Lives (UA Releasing) The film chronicles the true story of 12 boys and their soccer coach trapped underground in a flooded cave system in Thailand. An international team assembled for the daring rescue. Ron Howard directs from a screenplay by William Nicholson. Biography Drama Thriller. <i>Early screenings have been very well received. The decision to move the film into award season and a hoped for return to normalcy has the hallmark of a special theatrical event.</i>	Wide	11/18/22	4/15/22
Father Stu (Sony) Mark Wahlberg stars as the real-life boxer turned priest, Father Stuart Long. Mel Gibson, Teresa Ruiz, and Jacki Weaver co-star. Rosalind Ross makes her directing debut from her script. Drama. <i>Sony acquired global rights to Rosalind Ross' feature directorial debut starring and produced by Oscar nominee Mark Wahlberg. The move comes when MGM/UA's Thirteen Lives moved from Easter weekend to Nov. 18. Father Stu will be opening the same weekend as Warner Bros.' "Fantastic Beasts: The Secrets of Dumbledore".</i>	Wide	4/15/22	NEW
Are You There, God? It's Me Margaret (Lionsgate) When her family moves from the city to the suburbs, 11-year-old Margaret navigates new friends, feelings, and the beginning of adolescence. Comedy Drama.	Wide	9/16/2022	NEW
The Devil's Light (Lionsgate) A nun prepares to perform an exorcism and comes face to face with a demonic force with mysterious ties to her past. Horror Thriller.	Wide	10/28/22	NEW
White Bird: A Wonder Story (Lionsgate) A young Jewish girl hidden away by a boy and his family in Nazi-occupied France during World War II. Biography Drama War.	Wide	10/14/22	9/16/22
Untitled George Foreman Biopic (Sony) Follows the remarkable life and times of George Foreman, from Olympic Gold medalist to World Heavyweight champion, Rumble in the Jungle fight with Muhammad Ali in Zaire, to preacher, then stepping back in the ring to regain the heavyweight champion at age 45, the oldest heavyweight champion in boxing history.	Wide	4/7/23	3/24/23
UFC 272: Covington vs Masvidal (Iconic Events) Event cinema theatrical and streaming	Moderate	3/5/22	NEW
Infinite Storm (Bleecker Street) As an experienced climber ascends Mt. Washington, she turns back before she reaches the summit as a huge blizzard approaches. But on her way down, she encounters a lone, stranded man, and takes it upon herself to get them both down the mountain before nightfall arrives and they succumb to the storm. Based on a true story.	Limited	3/25/22	NEW
DOWNFALL: The Case Against Boeing (Netflix) A searing investigation of a once-iconic company and its tragic failures, Documentary. 1970 young adult drama.	Streaming	2/18/22	NEW
Frank and Penelope (Redbud Studios) Frank is on a road to nowhere when he stumbles into a run-down strip club and sees Penelope dancing on a wobbly brass pole. This chance encounter ignites a love story that burns hotter than the West Texas blacktop. Crime Thriller Romance.	Limited	6/3/22	NEW

MPA Ratings

Title	Rating	Reason
Around the Globe in 80 Days (Viva Pictures Distribution LLC)	PG	Some action and rude humor
As They Made Us (Quiver Distribution)	R	Language
The Aviary (Saban Films)	R	Language and some violent content
Bull (Saban Films/Well Go USA)	R	Strong violence, language throughout and some drug material
Downton Abbey: A New Era (Focus Features)	PG	Some suggestive references, language, and thematic elements
Emergency (Amazon Studios)	R	Pervasive language, drug use and some sexual references
Family Squares (Screen Media Ventures)	R	Language
Gold (Screen Media Ventures)	R	Language and some violent content
Jazz Fest: A New Orleans Story (Sony Pictures Classics)	PG13	Brief language and some suggestive material

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No Exit (20th Century Studios)	R	Strong violence, language, and some drug content
Summering (Bleecker Street Media)	PG13	Some thematic material
We Will Be Monsters (Universal)	PG13	Violence

SCREENING ROOM



[Click to play](#) our POPCORN PREVIEWS BOXOFFICE BUZZ look at Lionsgate's sci-fi thriller MOONFALL, where a mysterious force knocks the moon from its orbit into a collision course with Earth. Then a last-ditch space mission finds the moon's not what we think it is.



[Click to play](#) our BOXOFFICE AUTOPSY podcast focusing this weekend on the openings of JACKASS FOREVER & MOONFALL. Screendollars host Martin Grove shines our OSCAR OUTLOOK spotlight on Amazon Studios' best picture contender BEING THE RICARDOS, directed by Aaron Sorkin, and also looks ahead to the Oscar nominations.

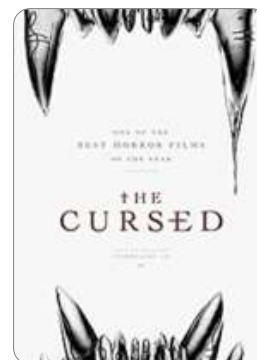
Notable Trailers



[After Yang](#)
(A24)
3/4/22 – Limited/VOD
Official Trailer



[The Batman](#)
(Warner Bros.)
3/4/22 – Wide
Official Trailer
"3-Minute Funeral Scene"



[The Cursed](#)
(Neon Rated)
2/18/22 – Wide
Official Trailer, Poster

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INDUSTRY OBSERVATIONS AND TITLE INSIGHTS

Industry Observations:

- With two wide openings, exhibition has programmed near 9% more seats than they did last weekend; and consumers are paying approximately 3% more per ticket.

Title Insights:

- JACKASS FOREVER vs. MOONFALL - With two wide openings, exhibition has programmed near 9% more seats than they did last weekend; and consumers are paying approximately 3% more per ticket.
- By the numbers – JACKASS's runtime was 29% shorter than MOONFALL resulting in 18% more capacity opportunity via 23% more showtimes.
- JACKASS FOREVER's shorter run time assisted with more seats and more showtimes.
- On opening weekend, an estimated 2M patrons will see JACKASS FOREVER compared to 800k for MOONFALL.
- Much of MOONFALL's activity came from Premium Formats with an average ticket cost of \$13.78 compared to \$12.41 for JACKASS FOREVER

Courtesy of [EntTelligence](#), a Market Intelligence firm that uses proprietary technology, machine learning and movie-goer analytics which includes on-site ticket price verification to create its metrics and insights.

Awareness & Interest Levels

Rank	Awareness	Interest
1.	The Batman (Warner Bros.)	The Batman (Warner Bros.)
2.	Spider-Man: Across the Spider-Verse (Sony)	Spider-Man: Across the Spider-Verse (Sony)
3.	Avatar 2 (20th Century)	Jurassic World: Dominion (Universal)
4.	Dr. Strange in the Multiverse of Madness (Disney/Marvel)	Avatar 2 (20th Century)
5.	John Wick Chapter 4 (Lionsgate)	Black Panther: Wakanda Forever (Disney)
6.	Sonic the Hedgehog 2 (Paramount)	Thor: Love And Thunder (Disney)
7.	Black Panther: Wakanda Forever (Disney)	Dr. Strange in the Multiverse of Madness (Disney/Marvel)
8.	Thor: Love and Thunder (Disney)	John Wick Chapter 4 (Lionsgate)
9.	Jurassic World: Dominion (Universal)	Lightyear (Disney)
10.	Top Gun: Maverick (Paramount)	Aquaman and the Lost Kingdom (Disney)
11.	Hocus Pocus 2 (Disney+)	Wonka (Warner Bros.)
12.	Uncharted (Sony)	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)
13.	Halloween Ends (Universal)	Hocus Pocus 2 (Disney+)
14.	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)	Minions: The Rise of Gru (Universal)
15.	Lightyear (Disney)	65 (Universal)

Source: The Quorum/Screendollars, as of 2/5/22

Interest charts are created from polling of 500-1,000 randomly selected individuals. The position of films changes from week to week based on studio marketing, trailer releases and other factors that impact the impressions of potential moviegoers.