



Issue No. 226

ELVIS and TOP GUN: MAVERICK Tie for First Place



Weekend Box Office Results... 6/24 – 6/26

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1 - TIE	Elvis (Warner Bros.)	1	3,906	30,500,000	-	7,808	30,500,000
1 - TIE	Top Gun: Maverick (Paramount)	5	3,948	30,500,000	-32	7,725	521,722,824
2	Jurassic World Dominion (Universal)	3	4,233	26,440,000	-55	6,246	302,775,820
3	The Black Phone (Universal)	1	3,150	23,370,000	-	7,419	23,370,000
4	Lightyear (Disney)	2	4,255	17,669,000	-65	4,153	88,770,257
5	Doctor Strange in the Multiverse of Madness (Disney)	8	1,855	1,725,000	-61	930	409,192,074
6	Jugjugg Jeeyo (MOVIEGOERS)	1	318	725,000	-	2280	725,000
7	Everything Everywhere All at Once (A24)	14	524	533,346	-43	1,018	66,088,446
8	The Bob's Burgers Movie (20 th Century)	5	590	513,000	-56	869	31,042,995
9	The Bad Guys (Universal)	10	1,033	440,000	-56	426	95,488,025
10	Downton Abbey: A New Era (Focus)	6	745	370,000	-55	497	43,284,620

NOTES:

- \$102,934,147 estimated total gross for all titles this weekend (2022 Week 25)
 - Dropped 37.6% from total last weekend
 - 124.0% compared with (2021 Week 25)
- \$3,604,693,384 estimated total gross year-to-date (1/1/22 - 6/26/22)
 - 260.6% compared with same period from last year

The top 5 films will bring in over 10M moviegoers this weekend representing over 95% of attendance. *The General Admission Price in the below chart is a Friday through Sunday period and does not recognize child or discounted ticket pricing.*

Title	Distributor	Estimated Impressions	General Adm Ticket Price
Top Gun: Maverick	Paramount	2.5M	\$12.47
Elvis	Warner Bros	2.4M	\$12.52
Jurassic World: Dominion	Universal	2.3M	\$12.27
The Black Phone	Universal	1.9M	\$12.31
Lightyear	Disney	1.5M	\$12.10

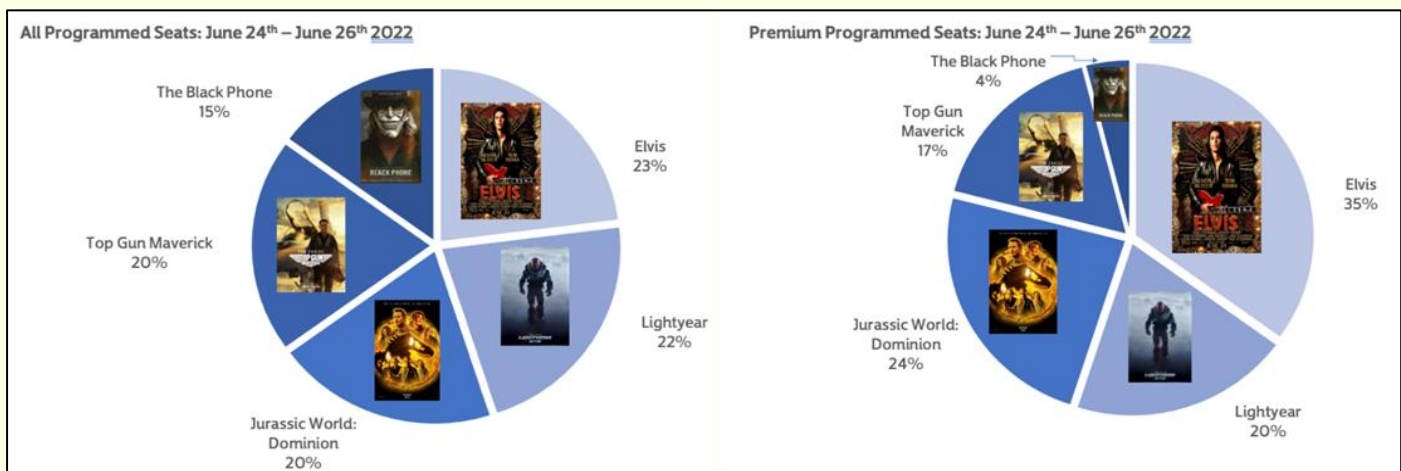
Daypart Breakdowns by Impression for Saturday June 26th:

Title	Distributor	Pre 5pm	5pm – 9pm	Post 9pm
Top Gun: Maverick	Paramount	46.43%	40.40%	13.18%
Elvis	Warner Bros	50.87%	40.46%	8.66%
Jurassic World: Dominion	Universal	46.33%	41.57%	12.10%
The Black Phone	Universal	28.34%	40.78%	30.88%
Lightyear	Disney	58.16%	33.59%	8.25%

New Title Audience Composition

- Elvis (Determined by Passive Audience Observation in over 300 theaters across 34 circuits and 779 auditoriums)
 - Male 43% / Female 57%
 - Non-Family 88% / Family Groups 8% / Teen Groups 4%
 - Caucasian 75% / African American 8% / Hispanic 9% / Asian 3% / Other 5%
 - 3% (Under 13) / 6% (13-17) / 12% (18-25) / 17% (26-35) / 20% (36-45) / 21% (46-55) / 21% (55+)
- The Black Phone (Determined by Passive Audience Observation at over 290 theaters across 31 circuits and 530 auditoriums)
 - Male 52% / Female 48%
 - Non-Family 84% / Family Groups 6% / Teen Groups 10%
 - Caucasian 62% / African American 18% / Hispanic 12% / Asian 4% / Other 4%
 - 3% (Under 13) / 10% (13-17) / 20% (18-25) / 22% (26-35) / 21% (36-45) / 15% (46-55) / 9% (55+)

Allocated Seats by Exhibition spread out as follows:



Weekend Review for 6/24 – 6/26

In a very rare occasion, it appears we have as the networks like to say on election night “a race that is too close to call”. In a battle to be declared the winner of this weekend’s box office COMSCORE has projected a three day gross for both ELVIS and TOP GUN:MAVERICK at \$30.5M. By grossing \$30.5M, ELVIS met the lower range of its pre-release projections, but the Baz Luhrmann-directed biopic focused on the Rock and Roll icon connected with fans by scoring a 93% favorable Rotten Tomatoes rating with audiences. Critics were somewhat less enthralled, coming in at a 79% score. However, there has been an abundance of praise for both Austin Butler as Elvis and Tom Hanks as his manager Colonel Tom Parker. Both their performances have begun buzzing as worthy of Academy Award nominations.

Recently, Hollywood has been on a roll with a series of high-profile biopics of famous rock icons. Both BOHEMIAN RHAPSODY in 2018 and ROCKETMAN in 2019 sparked similar talk, with Rami Malek going on to win a Best Actor Oscar for his portrayal of Freddie Mercury from Queen. One can’t help but compare these films, with ELVIS finishing above ROCKETMAN’s \$26M debut but well behind BOHEMIAN RHAPSODY’s \$51M. That sets ELVIS on a possible \$100M trajectory for its total domestic run.

TOP GUN: MAVERICK continued its incredible flight with a \$30.5M gross for the weekend and tying ELVIS for first place. By dropping only 32%, the film has accumulated \$532M through its 5 weeks in theatres and with July 4th weekend just ahead, Tom Cruise’s MAVERICK shows no sign of letting up any time soon. It’s vanishingly rare for a movie to bring in anything close to these numbers in its fifth weekend, second only to AVATAR’s \$43M in its fifth frame.

JURASSIC WORLD DOMINION picked up third with a gross \$26.4M of and drop of 55% from last weekend. Fourth

place went to THE BLACK PHONE with \$23.4M in its opening weekend. LIGHTYEAR finished fifth with 17.7M after suffering a very un-PIXAR-like drop of 65% in its second weekend.

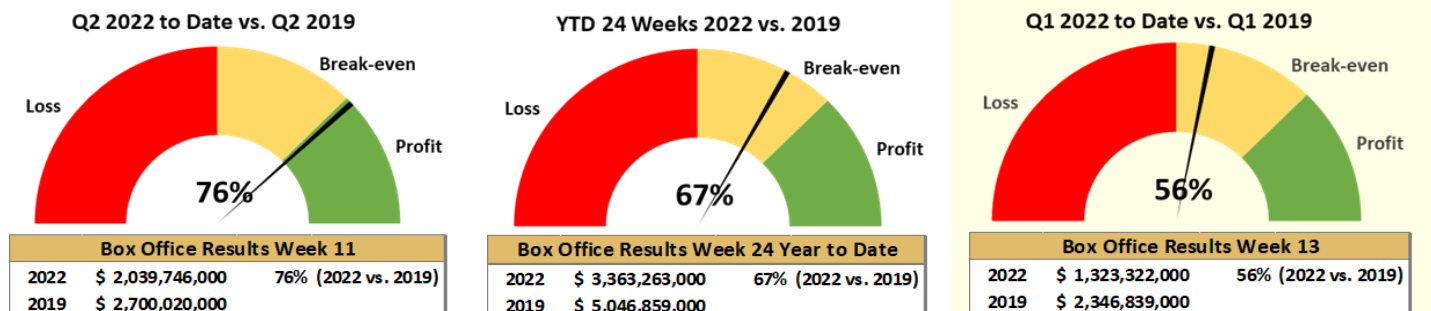
This was the first weekend in nearly three years when each of the top five pictures grossed over \$16M, with the last such achievement coming over the weekend of September 20-22 in 2019 when the top five were: Downton Abbey, Ad Astra, Rambo: Last Blood, It Chapter Two and Hustlers. This is yet another strong indication that moviegoers from all demographics have left their couches behind and returned to the theatre.

However, in an industry that has become hooked on blockbusters, the same weekend in 2019 was led by the opening of TOY STORY 4 which earned \$121M. This weekend, all films together added up to only an estimated \$135M which is 67% of the same weekend in 2019. Exhibitors are hoping for blockbuster returns again over the next two weekends, with the release of MINIONS: THE RISE OF GRU on 7/1 and THOR: LOVE AND THUNDER on 7/8.

On a smaller scale, we always like to highlight independent films enjoying success at the box office. Recently, we followed A24’s EVERYTHING EVERYWHERE ALL AT ONCE starting with a limited debut on ten screens but with a \$50K per screen average. Based on this early success, it gradually expanded to an impressive run on 2,200 North American screens and has produced an amazing \$66M to-date. A24 may be on the road to repeat that success, with MARCEL THE SHELL WITH SHOES ON which opened this weekend on six screens in NY and LA, generating \$169K for a per-theatre average of \$28,268. While this is lower than EVERYWHERE, we will keep a close eye on MARCEL to where it goes from here.

Where Are We as of 6/23

After eleven weeks of the second quarter, the industry total stands at 76% of the amount earned during the same period in 2019. This represents a healthy rise from the first quarter’s 56% when compared with 2019 results. Since the opening of TOP GUN MAVERICK, the industry has been on a hot streak, with year-to-date grosses standing at 67% against 2019 returns after the same 24 weeks.



BLADE RUNNER Opens 6/25/1982

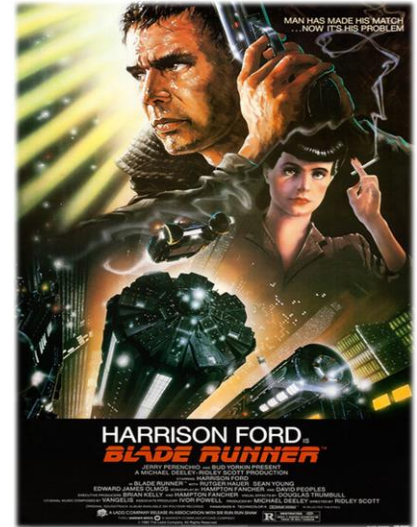
Ridley Scott's BLADE RUNNER, which opened June 25, 1982, has its roots in a 1968 Philip K. Dick novel, but its title came from another book.

The film's story began with Dick's "Do Androids Dream of Electric Sheep?", but its title is from Alan Nourse's 1974 sci-fi novel "The Bladerunner," a story about underground medical services with no connection to the movie. The novel's blade runner is selling "blades," illegal surgical instruments, while the movie's blade runners are police out to kill illegal robots called replicants in the future world of 2019 Los Angeles.

Scott bought only the rights to Nourse's title after considering other possibilities like "Do Androids Dream of Electric Sheep?", "Android", "Mechanismo" & "Dangerous Days." After choosing "Blade Runner," Scott wanted to change it to "Gotham City," but couldn't get BATMAN comic book co-creator Bob Kane to sell him the title rights.

Dustin Hoffman was almost cast as Rick Deckard, who Harrison Ford wound up playing, but Hoffman wanted to take a very different approach to the role. A wide range of other A-List actors were also considered, including Gene Hackman, Sean Connery, Jack Nicholson, Al Pacino, Clint Eastwood & Arnold Schwarzenegger.

Days before BLADE RUNNER was to start shooting, Filmways, which had committed to \$15M in production financing, suddenly withdrew and, instead, funded Brian DePalma's crime drama BLOW OUT. Twentieth Century Fox, United Artists & Universal all passed on making BLADE RUNNER. But producer Michael Deeley, who'd produced the 1978 hit THE DEER HUNTER, quickly cobbled together \$22M from Jerry Perenchio & Bud Yorkin's Tandem Pictures, Alan Ladd Jr.'s The Ladd Company, which had distribution through Warner Brothers, and Hong Kong producer Run Run Shaw. The deal specified, however, that if BLADE RUNNER went over budget by 10% or more, Tandem would pay the additional cost, but would then take complete artistic control. When the picture wound up at \$28M, executive producers Perenchio & Yorkin took over. Scott & Deeley were fired, but then, mostly thanks to Ladd intervening, they were rehired by Tandem.



BLADE RUNNER (1982)



Harrison Ford stars as Detective Rick Deckard, a bounty hunter chasing down "replicants". [Click to watch](#) AFI's interview with director Ridley Scott about the character.

The film's original release grossed only about \$42M worldwide. But 40 years later, it's become a sci-fi classic with various reissues, including a 1992 Director's Cut, and a 2017 sequel, BLADE RUNNER 2049, directed by Denis Villeneuve. BLADE RUNNER's misfortune was arriving in the shadow of a bigger sci-fi movie -- Steven Spielberg's E.T. THE EXTRA-TERRESTRIAL, which had opened June 11, 1982 and went on to do nearly \$793M globally.

"Deckert's probably [a paranoid](#), by doing his job, the job he does. So if you've got a guy who actually's constantly hunting down people who look...human and have all the attributes of human reaction...then you might wonder at some point, when working for The Department or The Company, 'Am I on the files as well?'" - Ridley Scott

[NBCUniversal, Google Compete to Help Netflix Develop Ad-Backed Tier](#) (Wall Street Journal)

It was another turbulent week at Netflix, with announcements of additional layoffs and a swirl of speculation in the media about how...not whether...the company will introduce advertising on its platform. Netflix's CEO Ted Sarandos confirmed that his company was investigating details on introducing an ad-supported tier, but that this effort was still in its preliminary stages. One consideration is whether the company would manage its advertising using internal teams or partner with a third party advertising company to sell ads on its platform. NBCUniversal's Freewheel and Google have been floated as possible ad sales partners, with the stock prices for both companies jumping up after these rumors began to circulate.

Meanwhile back at the ranch, another 300 Netflix employees were given pink slips this week, coming on the heels of another 150 layoffs announced several weeks ago. Netflix's stock has dropped more than 70% over the

last 8 months. Sarandos projected calm amidst the storm in an interview at this year's Cannes Film Festival, writing off the decline in his company's stock price as "inevitable" and that their position in the streaming market remained exceptionally strong.

See also: [Netflix Begins Second Round of Layoffs, 300 Positions Cut](#) (Variety) and [Netflix's Ted Sarandos Confirms Partner Talks For Ad-Supported Tier And Discusses Dave Chappelle, Ricky Gervais Backlash: Cannes Lions](#) (Deadline)



[Comfort With Moviegoing Hits Highest Point Since Covid, NRG Poll Finds](#) (Deadline)



Audiences are reporting more ease with going to the movies than at any point since the beginning of the pandemic. In fact, all four quadrants of moviegoers – older men, younger men, younger women, older women – report high levels of comfort with attending a film screening in regards to concern over COVID. The impact of these attitudes has showed up in the box office numbers, with June ranking as the second highest

grossing month in the pandemic era. Attendance by older women has been particularly strong, fueling ticket sales for titles like DOWNTON ABBEY: A NEW ERA, THE LOST CITY and especially TOP GUN: MAVERICK. Until recently, older audiences of both genders had maintained a stubborn resistance to going to the movies, with persistent concerns about the risk of COVID spreading at theatres.

This impacted release decisions, with many studio execs questioning whether a theatrical release could succeed for a film appealing to older audiences. Recent results are demonstrating a reversal of that view. One encouraging statistic is that 55% of older audiences feel that the pandemic is now headed in the right direction, while only 7% feel that it is going in the wrong direction. Note that this attitude does not necessarily track with infection rates, which are increasing nationwide. But with the media now focused on other topics, the risk of COVID appears to be fading from public consciousness.

See also: ['Top Gun: Maverick' sets sights on \\$1 billion global box office haul](#) (CNBC)

Theater backs off plan to fast-forward through same-sex 'Lightyear' kiss

(Washington Post)

An independent theatre in a small town in Oklahoma made national news when it issued a warning/apology to its customers about a controversial scene in Pixar's *LIGHTYEAR* which included a same-sex kiss between a female married couple. The 89er Theatre in Kingfisher posted the notice to alert parents about the scene so that they would not be surprised by it and would have an opportunity to choose not to see the film. At one point, the theatre projectionist was instructed to fast-forward past the scene to avoid offending anyone in the audience. The theatre has subsequently walked back its stance, taken down its warning notice and played the full film in its entirety. Barry Reid, a co-owner of the theatre commented, "It was an internal mistake and it's been corrected. It won't happen again."

This kerfuffle is emblematic of a growing problem for Hollywood studios, especially Disney which has established itself as a global purveyor of family entertainment. Box office returns for its two most recent animated films, *ENCANTO* and *LIGHTYEAR* have been disappointing, and the company has provoked anger from cultural conservatives for taking "woke" stances on a number of hot-button political issues.

While its own animated titles have foundered at the box office, Disney has watched as other studios have had more success, such as Paramount with *SONIC THE HEDGEHOG 2* and Universal with *SING 2* and *THE BAD GUYS*. Universal seems poised for another success when *MINIONS: THE RISE OF GRU* opens next week, projected to become the highest grossing animated film of the pandemic era.

While Disney has stumbled recently, a case can be made that this is good news for exhibitors. Disney will certainly take steps to regain its premiere status, while other studios take advantage of the opening. Disney is notorious for demanding a high percentage of the box office revenue from exhibitors, and requiring even those theatres with fewer screens to hold their titles for three weeks or more. Perhaps Disney will have less leverage on both points, as films like *MINIONS 2* lap the results of *LIGHTYEAR*.



MARTIN GROVE'S Hollywood Report

Dinos Ate *LIGHTYEAR*'s Lunch



In space, they say, no one can hear you scream – but that's got to be what Buzz Lightyear's been doing.

Disney/Pixar's *LIGHTYEAR* liftoff wasn't supposed to face any direct competition for family audiences. However, as things turned out, what kids are really loving are those scary, violent dinos on the loose in Universal/Amblin's *JURASSIC WORLD: DOMINION*.

On the distribution chess board you wouldn't anticipate competition between a PG animated action adventure about a space ranger spin off from *TOY STORY* and a PG-13 live action adventure sequel from a franchise about killer dinosaurs. But that's what's happened. Although *DOMINION*'s about dinos & humans co-existing, the dinos ate *LIGHTYEAR*'s lunch at the box office.

Exit polls indicate kids like *LIGHTYEAR* (pictured) more than parents do. In the Top Two Boxes (excellent & very good) kids were 7 points over norm while parents were 5 points over norm. But Definite Recommend scores were surprisingly reversed – with parents 6 points over norm & kids 5 points below norm.

It appears that while kids like *LIGHTYEAR*, they're not telling their friends to go see it. And that could mean kids don't think Buzz delivers enough fun.

Kids Just Want to Have Fun at Movies

Animated movies are generally expected to be fun, which may account for LIGHTYEAR's soft landing.

Animation that delivers fun satisfies kids as well as parents – like Paramount/Sega/Original Film's animated & live action SONIC THE HEDGEHOG 2, which did nearly \$400M globally.

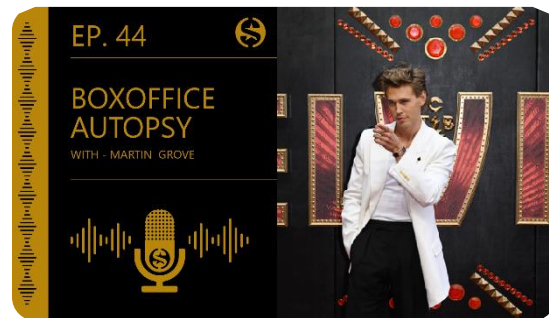
Pixar movies tend to be story driven with important messages about life at their core. However laudable that may be, it's not what parents are looking for when they take their kids to the multiplexes. This fits with why the dinos devoured Buzz.

DOMINION's not animated, but its dinos are larger than life fantasy characters that could have stepped out of an animated film – and that's making the movie a fun ride for the entire family. But understanding LIGHTYEAR means getting up to speed with Buzz's backstory from TOY STORY. Kids don't walk into cinemas knowing all those ins-and-outs. Moreover, some LIGHTYEAR plot points (no spoilers here) could confuse younger audiences.

Lack of fun won't be a problem for Universal/Illumination Entertainment's MINIONS: THE RISE OF GRU, opening 7/1. It's got strong playability to younger moviegoers that should ignite July 4th box office fireworks. Its top first choice tracking demos are -25F, who are 6 points over norm, & -25M, who are 5 points over norm. GRU (pictured) looks like family film fun. The franchise original, MINIONS, opened 7/10/15 to \$115.7M & did \$1.2B globally.



*This week's episode of the [BOXOFFICE AUTOPSY](#) podcast looks at the openings of **ELVIS & THE BLACK PHONE**. Screendollars host **Martin Grove**, puts our **OSCAR OUTLOOK** spotlight on six films with a good shot at getting into Oscar's best picture race.*



Studio Release Calendar (6/24 – 7/22)

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)

UPDATE

Illumination continued the DESPICABLE ME series with MINIONS (7/10/15, \$115M FSS, \$336M Total). Much has changed in the last seven years to say the least. While cinema recovers, MINIONS (or little animated Keystone Cops) are ready to entertain families everywhere. Early screenings were well received.

PG | Animation
Adventure
Comedy

87

Digital, Flat, 5.1 Sound
IMAX, Atmos, Auro
11.1, Dolby 7.1
Surround, 12 3D, track
Digital

Wide (4,400)
\$75-100M FSS
\$210M-\$300M
Total

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Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising · Dick Walsh, Box Office

Mr. Malcolm's List (Bleecker Street) UPDATE The film was directed by Emma Holly Jones (feature film debut) and written by Suzanne Allain, based on her novel of the same name. As a wide release, the film is obviously specialized meant more for art houses and major city upscale cinemas. Well reviewed, 83% Rotten Tomatoes.	PG Comedy Drama Romance	115	Digital, Scope, 5.1 Sound	Wide (1,200) PVOD after 20 days \$500K-\$1M FSS \$3M-\$5M Total
UFC 276 (Iconic Events) UPDATE Dominant and dynamic, Israel Adesanya has ruled the middleweight division with an iron fist since claiming the undisputed title in 2019. But in the main event of UFC 276 on July 2, "The Last Stylebender" may face his toughest test to date in the form of 185-pound knockout artist Jared Cannonier.	Event Cinema	180	Digital, Flat, 5.1 Sound	Moderate on 7/2
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
Accepted (Greenwich Entertainment)	Documentary	92	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
Code Name Banshee (Screen Media)	NR Action Drama	92	Digital, Scope, 5.1 Sound	Limited
Hallelujah: Leonard Cohen, a Journey, a Song (Sony Pictures Classics)	PG-13 Documentary	115	Digital, Flat, 5.1 Sound	NY/LA
Attack On Finland (Samuel Goldwyn)	NR Action	115	Digital, Flat, 5.1 Sound	Limited
Both Sides of The Blade (IFC Films)	Drama Romance	116	Digital, Flat, 5.1 Sound	7/2 Limited
7/8/22 (Week 27) Prior Year Results 2021 Week 27 - Box Office: \$87,177,566; Openings: The Boss Baby 2: Family Business (\$26M FSS; \$57.3M Total), The Forever Purge (\$20.7M FSS; \$44.5M Total)				
Thor: Love and Thunder (Marvel/Disney) UPDATE Disney brings one of summer's most anticipated films in full presentation and entertainment value. led in part by a reunited Chris Hemsworth and Natalie Portman, the film is earning serious praise from fans and critics across the board. IMAX certified cameras & expanded ratio.	PG-13 Action Adventure Fantasy	119	Scope (2.39 : 1), 3D SDR, Dolby Vision, Atmos, IMAX (5.0/12.0), Motion, ScreenX, ICE, TheatreEars, 5.1/7.1	Wide (4,500) \$100M-\$125M FSS \$300M-\$400M Total
Fire of Love (NEON)	PG Drama	93	Digital, Flat, 5.1 Sound	7/6 NY/LA
Dreaming Walls: Inside The Chelsea Hotel (Magnolia)	Documentary	80	Digital, Flat, 5.1 Sound	Limited
The Road to Galena (Vertical Entertainment)	R Drama	110	Digital, Flat, 5.1 Sound	Limited
Murina (Kino Lorber)	Drama	96	Digital, Flat, 5.1 Sound	Limited
Moon, 66 Questions (Film Movement)	Drama	108	Digital, Flat, 5.1 Sound	Limited
Both Sides of The Blade (IFC Films)	Romantic Drama	116	Digital, Flat, 5.1 Sound	Limited
Take the Night (Saban Films)	Thriller	82	Digital, Flat, 5.1 Sound	7/6 Limited

7/15/22 (Week 28)

Prior Year Results

2021 Week 28 - Box Office: \$119,192,377; Openings: Black Widow (\$80.4M FSS; \$183.7M Total)

Where the Crawdads Sing (Sony) UPDATE Based on a 2018 novel by American author Delia Owens, the captivating mystery had sold 12 million copies by 2020, making it one of the best-selling books of all time. Females in the 25-34 and older demos are the prime audience. The prestigious motion picture will have a soaring title song by Taylor Swift.	Drama Mystery Thriller	125	Digital, Scope, 5.1 Sound	Wide (3500+) \$12M-\$15M FSS \$40M-\$50M Total
Paws of Fury: The Legend of Hank (Paramount) UPDATE Earlier this year, DOG was a pleasant surprise grossing \$54.5M entertaining general audiences. THE LEGEND OF HANK, a beautifully produced animated film, looks to be a mid-range hit as Paramount's record year continues. Young adult.	PG Animation	103	Digital, Scope, 5.1 Sound	Wide (3,500) \$30M-\$40M Total
Mrs. Harris Goes to Paris (Focus Features) UPDATE Based on the 1958 novel, "Mrs. Harris Goes to Paris", by Paul Gallico. The story has previously been adapted for the small screen, once in 1958, with Gracie Fields as its star and again in 1992 with Angela Lansbury. Early screenings have been well received. Females of all ages are primary audience while upscale cinemas and art/specialized markets will fare best.	PG Drama	115	Digital, Scope, 5.1 Sound	Wide (800-1,000) \$3M-\$5M FSS \$5M-\$10M Total
The Gray Man (Netflix) UPDATE One of summer's surprise movies with a first rate cast including India's Dhanush. Instead of a wide theatrical release, Netflix will allow the film to open for one week before going online. Great early reactions.	PG-13 Action Thriller	122	Digital, Flat, 5.1 Sound	Moderate (600) \$1M-\$2M Total 7/22 Netflix
Gabby Giffords Won't Back Down (Briarcliff Entertainment) UPDATE Run Time (with Bonus Footage): 115 minutes. Subtitles: Spanish. Special Advance Screening Release Date: 7/13/22	PG-13 Documentary	97	Digital, Flat, 5.1 Sound	Moderate (300-500)
My Name is Sara (Strand)	NR Biography Drama History	111	Digital, Flat, 5.1 Sound	7/13 Limited
American Carnage (Saban Films)	R Thriller	101	Digital, Flat, 5.1 Sound	Limited
The Deer King (Gkids)	R Fantasy Animation	117	Digital, Flat, 5.1 Sound	7/13-14 Fathom 7/15 Limited
Gone in the Night (Vertical Entertainment)	NR Mystery Suspense	95	Digital, Scope, 5.1 Sound	Limited
Costa Brava, Lebanon (MK2 Diffusion)	NR Drama	106	Digital, Scope, 5.1 Sound	Limited
Anonymous Club (Oscilloscope)	NR Documentary	83	Digital, Flat, 5.1 Sound	Limited

Civil: Ben Crump (Netflix)	NR Documentary	101	Digital, Flat, 5.1 Sound	Limited
From Where They Stood (Greenwich Ent.)	NR Documentary	115	Digital, Flat, 5.1 Sound	Limited
Queen of Glory (Film Movement)	NR Comedy	78	Digital, Flat, 5.1 Sound	Limited 60-day VOD
She Will (IFC Midnight)	NR Thriller	95	Digital, Flat, 5.1 Sound	Limited
Wrong Place (Vertical Entertainment)	NR Thriller	96	Digital, Flat, 5.1 Sound	Limited
7/22/22 (Week 29)				
<u>Prior Year Results</u>				
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)	NA Horror	135	Digital, Scope, 5.1 Sound	Wide (4000+), IMAX \$60M-\$70M FSS \$175M-\$200M Total
Alone Together (Vertical Entertainment)	Drama	101	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

Studio Release Changes

Title	Locations	New	Former
Superspreader (Iconic Events)	Moderate	8/19/22	NEW
Untitled Anime 5th anniversary Event (Iconic Events)	Moderate	10/12/22	NEW
Untitled Anime Feature - AX Cinema Nights (Iconic Events)	Moderate	9/7/22	NEW
The Fifth Element 25th Anniversary (Sony)	Moderate	6/26, 6/29	NEW
Alone Together (Vertical Entertainment)	Limited	7/22/22	NEW
Evangelion 3.0+1.01 Thrice Upon A Time (GKIDS)	TBA	TBA	NEW
Wrong Place (Vertical Entertainment)	Limited	7/15/22	NEW
Code Name Banshee (Screen Media)	Limited	7/1/22	NEW
How To Please A Woman (Brainstorm Media)	Limited	7/22/22	NEW
Mack And Rita (Gravitas Ventures)	Wide	8/12/22	NEW
Marcus (Gravitas Ventures)	Limited/VOD	7/15/22	NEW
Santaman (Gravitas Ventures)	Limited/VOD	7/22/22	NEW
Bundles (Gravitas Ventures)	Limited/VOD	7/22/22	NEW
Barbarian (20th Century)	Wide	8/31/22	8/12/22
UFC 278 Usman Vs. Edwards 2 (Iconic Events)	Event Cinema	8/20/22	NEW
The Fabelmans (Universal)	Limited Expansion	11/11/22 11/23/22	NEW
Gigi And Nate (Roadside Attractions)	Limited	8/31/22	9/2/22
Bloom Up: A Swinger Story (Kino Lorber)	Limited	8/12/22	NEW

Awareness & Interest Levels

Rank	Awareness	Interest
1	Avatar: The Way of Water (20th Century)	Black Panther: Wakanda Forever (Disney)
2	Thor: Love and Thunder (Disney)	Guardians of the Galaxy, Volume 3 (Disney)
3	Minions: The Rise of Gru (Universal)	Spider-Man: Across the Universe - Part 1 (Sony)
4	Spider-Man: Across the Spider-Verse (Sony)	Thor: Love and Thunder (Disney)
5	Guardians of the Galaxy, Volume 3 (Disney)	Avatar: The Way of Water (20th Century)
6	John Wick Chapter 4 (Lionsgate)	John Wick Chapter 4 (Lionsgate)
7	Black Panther: Wakanda Forever (Disney)	Fast X (Universal)
8	Elvis (Warner Bros.)	Aquaman and the Lost Kingdom (Warner Bros.)
9	The Little Mermaid (Disney)	Minions: The Rise of Gru (Universal)
10	Aquaman and the Lost Kingdom (Warner Bros.)	Ant Man and the Wasp: Quantumania (Disney)
11	Hocus Pocus 2 (Disney+)	Black Adam (Warner Bros.)
12	Halloween Ends (Universal)	The Black Phone (Universal)
13	Puss in Boots: The Last Wish (Universal)	Bullet Train (Sony)
14	Fast X (Universal)	Elvis (Warner Bros.)
15	The Black Phone (Universal)	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.

Screening Room



Lyle, Lyle Crocodile

Sony/Columbia
10/7/22 - Wide
Official teaser
Theatrical only

Family musical film based on the children's book written by Bernard Weber first published in 1965.



Smile

Paramount
9/30/22 - Wide
First trailer, poster
Theatrical only

Horror. Doctor's mind turns on her after traumatic event.



Barbarian

20th Century
8/31/22 - Wide
Official trailer, poster
Theatrical only

Horror: Woman shares room with a man and finds terror underground.



Mack and Rita

Gravitas Ventures
8/12/22 -Wide
Official Trailer
Theatrical only

Comedy. 30-year old writer wakes up as 70-year old after wild Palm Springs weekend.



[Sharp Stick](#)

Utopia

7/29 NY/LA, Expand 8/5

Official Red Band trailer

Theatrical/VOD

Comedy. 25-year old Sarah her virginity to her married employer.



[White Bird: A Wonder Story](#)

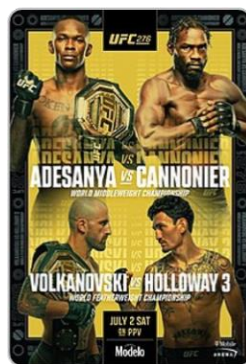
Lionsgate

10/14/2022 - Wide

First trailer

Theatrical only

Drama. Spinoff of 2017 "Wonder, White Bird. Helen Mirren teaches young man empathy and kindness.



[UFC 276](#)

Iconic Events

7/2/22 - Moderate

Official trailer

Theatrical only

Mixed martial arts event produced by the Ultimate Fighting Championship. Other matches ESPN.



[Fire of Love](#)

NEON

7/6/2022

Official trailer

Theatrical only

Documentary. Lives and careers of daring French Volcanologists who ultimately die in a volcanic explosion.

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

