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Film Flashback... Batman TV Series Premieres 1/12/1966

Batman had been a comic book hero since his 1939 start in Detective Comics #27, but the caped crusader took a decidedly different turn when ABC's campy pop-art TV series "BATMAN" premiered Jan. 12, 1966.

This wasn't how Batman's transition to TV was supposed to go. Batman was a dark comic book superhero – similar to the character we know today and will soon be seeing in WB/DC's "THE BATMAN." In the early '60s, Batman's TV rights were optioned by Ed Graham Productions, which was talking to CBS about doing a Saturday morning kids action hero series like "THE ADVENTURES OF SUPERMAN" or "THE LONE RANGER."

Meanwhile, at ABC, programming executive Yale Udooff, who'd been a Batman comics fan as a kid, knew program chiefs Harve Bennett and Edgar Scherick wanted to do a hip action series like NBC's "THE MAN FROM U.N.C.L.E." Udooff pitched them Batman, CBS and Graham weren't getting anywhere, so DC reacquired its Batman TV rights and did a deal at ABC... which brought the project to 20th Century Fox Television...which hired William Dozier to produce an adventure series that would be serious, but fun.

Things changed dramatically when Dozier, who wasn't into comics as a kid, read some Batman issues and decided the show should use pop art and tongue-in-cheek comedy. Spy novelist Eric Ambler, who was to write a movie launching the series, quit over Dozier's campy comedy concept. Lorenzo Semple Jr., who later wrote 1976's "KING KONG" remake, wrote a pilot using Dozier's pop-art style.

The series' villains were all well-known from Batman comics – like the Joker, Penguin, Riddler & Catwoman. With development moving at breakneck speed, two sets of screen tests were shot – with Adam West & Burt Ward as Batman & Robin and with Lyle Waggoner & Peter Deyell. Dozier went for West & Ward – and the rest is TV history.

"BATMAN" was to be a one-hour show, but when ABC decided to launch it in January 1966 instead of September, only two early evening half-hour time slots were open. So "BATMAN" became two 30-minute programs airing Wednesdays & Thursdays with cliffhanger endings.

The "BATMAN" feature that opened July 30, 1966 was to have preceded the series' debut but was delayed because its stars couldn't film until season one's summer hiatus. The film was fast-tracked to get it into theatres before season two began. It was released by the show's studio, 20th Century Fox, and to this day is the only live-action "BATMAN" movie not distributed by Warner Bros., which owns the character through its DC Comics division.



BATMAN Premiered as a TV Series on ABC in January 1966, followed later that year by a feature film with the same cast.

[Click to Play](#) the TV Show Opening

"The true crimefighter always carries everything he needs in his utility belt, Robin." - Batman

Weekend Box Office Results... 1/14 – 1/16

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change 1/9	1/2	Per Theatre Average \$	Total \$
1	Scream (Paramount)	1	3,664	30,600,000	-	-	8,352	30,600,000
2	Spider-Man: No Way Home (Sony)	5	3,925	20,800,000	-36	-42	5,299	698,724,074
3	Sing 2 (Universal)	4	3,581	8,270,000	-29	-43	2,309	119,358,855
4	The 355 (Universal)	2	3,145	2,340,000	-49	-	744	8,417,505
5	The King's Man (20 th Century)	4	2,510	2,319,000	-28	-29	924	28,683,614
6	Belle (GKIDS)	1	1,326	1,645,800	-	-	1,241	1,645,800
7	American Underdog (Lionsgate)	4	2,515	1,600,000	-31	-40	637	21,067,238
8	West Side Story (20 th Century)	6	1,460	948,000	-31	-37	649	33,767,804
9	Licorice Pizza (UA Releasing)	8	772	900,000	-8	-24	1,166	9,584,347
10	The Matrix Resurrections (Warner Bros.)	4	1,725	815,000	-56	-52	472	35,815,526

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DICK WALSH'S Industry Update

First Quarter Preview

Industry Momentum Stalls as New Releases are Thin on Quality and Quantity



The film calendar for the 1st Quarter of 2022 runs from 1/7 - 4/7, with this late start the result of an unusual 53rd film week added into 2021, with Friday falling on the last day of the year. We will continue to compare the current year to the benchmark of 2019, taking results from 2020 and 2021 as anomalies due to pandemic disruptions.

As the new year began, the industry was still living off the historic run of SPIDER-MAN: NO WAY HOME. Through 1/13, the picture had grossed \$676M and climbed to 6th place on the list of highest grossing films of all time in the Domestic market. The momentum from SPIDER-MAN is evaporating before our eyes, as January offers no new titles with breakout potential.



JANUARY. On 1/3, an already precarious quarter was further eroded when Sony announced a delay to the opening of MORIBUS, pushing it back from 1/28 to 4/1. Kicking off the year on 1/7, THE 355 failed to catch on, grossing only \$4.6M its opening weekend. This is followed by SCREAM on 1/14, REDEEMING LOVE on 1/21, and nothing significant for 1/28. With a mere four pictures in wide release and only SCREAM expected to do meaningful business (\$40M+), the month of January will see a dramatic slowdown to the progress made by the industry in Q4. The three-day weekend of the Martin Luther King, Jr. holiday, normally a good weekend at the box office, will pass quietly into the record books.

FEBRUARY. Both MOONFALL and JACKASS FOREVER will open on 2/4, and should favorably position the start of the month, as their comp from 2019 was MISS BALA, which only produced \$15M for its total run. In the following week, the 2/11 openings of DEATH ON THE NILE, MARRY ME and BLACKLIGHT combined will not add up to the \$106M turned in by THE LEGO MOVIE 2 in 2019. UNCHARTED arrives on 2/18 and is expected to gross over \$100M for its entire run. 2/25 will bring THE DEVIL'S LIGHT, STUDIO 666 and CYRANO, finishing off the month on a very quiet note when compared to 2019's HOW TO TRAIN YOUR DRAGON that produced \$161M for its entire run. Once again, February will be a very challenging month, with UNCHARTED the only new movie likely to do significant business.



MARCH. The last month of the quarter will start strong with THE BATMAN opening on 3/4. This will be the biggest picture of the quarter by far, with the potential to soar to a healthy \$250M for its run in theatres. Unfortunately, CAPTAIN MARVEL EL opened one week later in 2019 and earned a staggering \$427M total box office. Disney delivered a heavy blow to exhibition when it redirected its planned release of TURNING RED from a 3/11 opening in theatres to an exclusive run on Disney+. TURNING RED is the 25th Pixar animated feature and held the potential for \$100M in box office, which would have helped theatres offset the CAPTAIN MARVEL effect from 2019. As of now, nothing on the schedule to open wide on 3/11. The 3/18 opening of DOWNTON ABBEY followed by THE LOST CITY on 3/25 should help, but MORIBUS' debut on 4/1 will come too late to help much.

As this run down shows, Q1 will be very challenging, with a lineup that pales in comparison to 2019's new openers.

Top 10 Pictures in the First Quarter of 2022 vs. 2019

2022				2019			
Title	Rel. Date	Est. Q1 (\$M)	Est. Total (\$M)	Title	Rel. Date	Actual Q1 (\$M)	Total (\$M)
1. The Batman (WB)	3/4	245	260	1. Captain Marvel (DIS)	3/8	354	427
2. Uncharted (SPE)	2/18	115	115	2. How to Train Your Dragon: The Hidden World (UNI)	2/22	153	161
3. Spider-Man: No Way Home (DIS)	12/17	87	725	3. Aquaman (WB)	12/21	136	335
4. Morbius (SPE)	4/1	55	125	4. Us (UNI)	3/22	128	175
5. Scream (PAR)	1/14	50	50	5. Glass (UNI)	1/18	111	111
6. The Lost City (PAR)	3/25	45	65	6. The Upside (STX)	1/11	107	108
7. Moonfall (LGF)	2/4	40	40	7. The Lego Movie 2: The Second Part (WB)	2/8	105	106
8. Downtown Abbey (FOC)	3/18	35	50	8. Alita: Battle Angel (20th)	2/14	85	86
9. Jackass Forever (PAR)	2/4	30	30	9. Spider-Man: Into the Spider-Verse (SPE)	12/14	82	190
10. Marry Me	2/11	25	25	10. A Madea Family Funeral (LGF)	3/1	70	73
		727	1,485			1,331	1,772

Source: Screendollars

Source: Box Office Mojo

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Q1 of 2022 may struggle to achieve 50% of the box office results from the same period in 2019. Note that the tenth highest grossing picture in Q1 of 2022 (MARRY ME) will gross only \$25M compared with \$70M from number ten in 2019 (A MADEA FAMILY FUNERAL). Because of this lack of depth, we are projecting that results in the Domestic market will come in at only \$1.0B - \$1.1B, approximately 46% of the results from 2019. After four consecutive quarters of an increase in the percentage comparison to 2019, the industry will take a step back in that comparison in Q1 2022.

We do not feel that Omicron is the core reason for this decline. Audiences have continued to demonstrate that they will show up in sell-out numbers for appealing movies, performances and sporting events. In fact, ticket sales for SPIDERMAN: NO WAY HOME soared in December despite Omicron's surge. That said, media reports of the latest apocalypse caused studios to take a long, hard look at upcoming release dates, worrying that the public might once again retreat from moviegoing and other forms of out-of-home entertainment.

Even prior to recent studio release changes, we were already predicting a revenue drop due to a lack of must-see movies releasing during the quarter. This was only exacerbated by MORBIUS and TURNING RED shifting out of the schedule. Thankfully, many high-profile pictures that were originally expected in 2021 are still on the horizon for 2022, such as TOP-GUN: MAVERICK (5/27), MISSION IMPOSSIBLE 7 (9/30) and AVATAR 2 (12/16). Until those reinforcements arrive, Q1 looks to be a quarter when exhibitors will need to hunker down and survive.

Weekend Review for 1/14 – 1/16

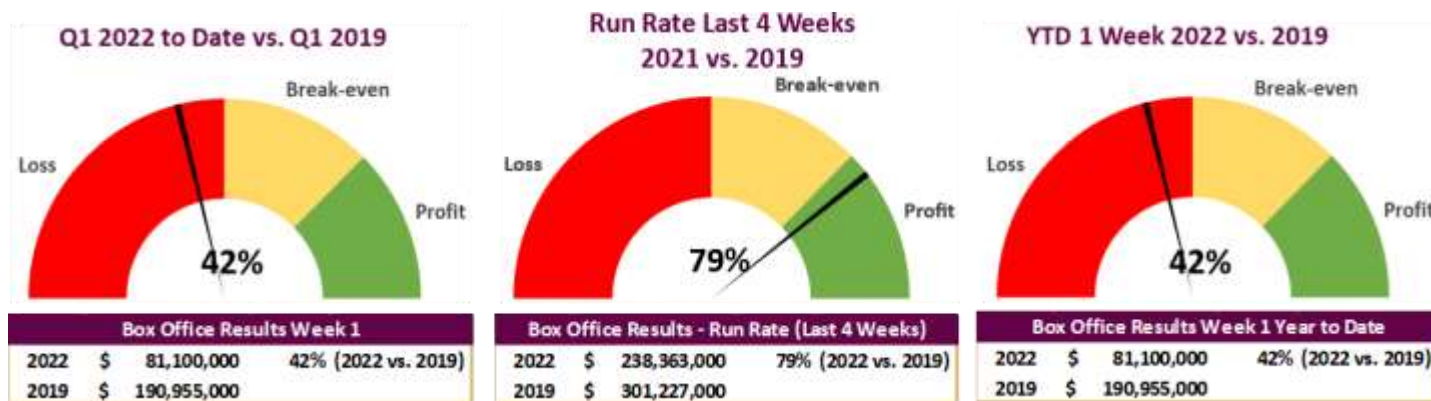
As predicted, SCREAM took over first place at the box office, with \$30.6M in its opening weekend. After four weeks at number one, SPIDER-MAN: NO WAY HOME slid back into second place with a still-impressive \$20.8M for the weekend. The superhero savior has amassed \$699M in total, which is good enough for fifth all time at North American theatres. SING 2 took third place with \$8.2M, falling by only 29% from last weekend despite also being available to stream on Peacock.

This weekend is the 3-day Martin Luther King, Jr. holiday, which usually provides a jump start to the new year box office after a quiet period after Christmas. The average box office for MLK weekend over the five years prior to the pandemic (2016-2020) was \$190M. This year's results were \$72.7M, with only Paramount stepping in with SCREAM to take advantage of the weekend.

The second film week of 2019 did not include the MLK holiday, and yet was still able to gross \$123M for the three days. By comparison, this year's second weekend was only 59% of 2019's Week 2. It would be a relief if help were waiting right around the corner, but instead the remainder of January looks grim. After MORBIUS moved from 1/28 to 4/1, we need to look out to the first week in February for reinforcements, when the 2/4 releases of MOONFALL and JACKASS FOREVER will arrive. The weekend beginning on 1/28 is completely devoid of any new wide release.

Where Are We as of 1/13

We can now report on one week of 2022 compared with the same week in 2019. With the 1/7 release of THE 355 producing very little, our current year comparison came in at 42% of the same week in 2019. Despite SPIDER-MAN's historic run which continues to help us out in January, this month's lackluster lineup will hold down totals. All told, the current 4-week run rate still looks healthy at 79% on the strength of SPIDER-MAN.



Notable Industry News and Commentary... 1/10 – 1/16

[Berlin Film Festival taking place in person despite pandemic](#) (ABC News)

The Omicron surge is upsetting schedules for upcoming festival and awards season. This week, the Berlin Film Festival announced that its upcoming event would be shortened to 7 days from 2/10 to 2/16, down from the 11-day program that had previously been announced. All group receptions and parties have been cancelled and capacity at in-person screenings will be capped at 50%. Despite this significant scaling back, many were surprised (and pleased) that festival organizers opted to maintain any in-person screenings.



Berlinale Bears, the trophy of the Berlin International Film Festival

Association CEO Joey Berlin concluded, “We believe that March 13th will be the right day to properly honor the finest achievements in film and television during the past year.”

See also: [Critics Choice Live Telecast Rescheduled For March 13, Same Date As BAFTA Film Awards; Might Be Major Conflict For Some Nominees](#) (Deadline)

In other important news, the Critic’s Choice Awards 2022 announced that their program which had originally been scheduled for 1/9 would now take place on 3/13, which happens to be the same date as the annual British Academy Film Awards. BAFTA’s organizers must be disappointed by the conflict and competition, both for audience and talent. There has been some discussion about establishing a satellite link between the venues in Los Angeles and London to allow stars to participate live at both events.

The CCA was forced to balance the needs of holding its awards show before the Oscars and meeting its obligations to the host venue and TV networks while navigating the disruptions of Omicron. Critics Choice

[Despite Omicron, Film Studios Make a Risky Bet on Theaters](#) (Bloomberg)

Despite a soft start to 2022, the year ahead is shaping up to include dozens of blockbusters that will premiere exclusively in theatres. The theatrical releases of THE BATMAN, TOP GUN: MAVERICK, MISSION IMPOSSIBLE 7, JURASSIC WORLD and AVATAR 2 should fuel a strong recovery for exhibitors, with box office results projected to be \$8.0B, nearly twice the \$4.5B turned in by 2021.

While this would be a welcome improvement, it will still come in at significantly less than the \$11.4B in 2019. This shortfall can be attributed to a weak Q1 calendar, COVID’s withering impact on mid-budget and art house films and the strength of new viewing habits acquired during the pandemic of streaming films at home. There are also fewer theatrical releases scheduled, with roughly 100 new theatrical releases in 2022 compared with the pre-pandemic annual average of 140 releases.

On the other hand, studios are now seeing a missed opportunity in the box office for 2021, from underwhelming ticket sales for major titles that release day & date with streaming, such as BLACK WIDOW and DUNE. A return to the 45-day exclusive theatrical window should allow exhibition to regain its role as an engine that produces much-needed revenue for the industry.



Warner Bros./DC’s THE BATMAN opens on 3/4 as Q1’s most anticipated new opening

[Why Does Disney Keep Sending Pixar Movies Straight to Streaming?](#) (Variety)

Last Friday, exhibition took a bullet when Disney announced that it was shifting its upcoming release of TURNING RED out of theatres to Disney+ streaming. The 25th Pixar feature was expected to produce results at the box office, following in the tradition of titles such as TOY STORY, COCO, THE INCREDIBLES and ENCANTO.

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However, Disney has also tasted some success by releasing Pixar movies online, most recently with SOUL and LUCA. According to internal research, users who sign up for Disney+ to watch Pixar titles tend to remain subscribers at higher rates than users who are prompted to sign up for other titles. With the theatrical market for family films still somewhat



depressed – only SING 2 has generated more than \$100M domestically during pandemic times – Disney made the calculation that its potential benefit to Disney+ would be worth more than its prospects at the box office, at least in the current environment. The growth of Disney+ has stagnated over the past few quarters, and this move may be driven by a need to jumpstart the subscription service, rather than a rebuke of the theatrical market.

Many of the Pixar team that created TURNING RED are said to be disappointed by Disney skipping over theatres. One Pixar animator was reported saying, "It's safe to say that we're all feeling extremely disappointed. Until today, we all thought TURNING RED would be our return to the big screen, and everyone at the studio was so excited about it being this film in particular. It was quite a blow." By streaming Pixar titles, Disney risks hurting morale at one of its most storied and profitable film divisions.

See also: [How Pixar Staff Reportedly Feels About Turning Red Being Released on Disney+](#) (Cinema Blend)

MARTIN GROVE'S *Hollywood Report*

Awards Season Gets off to a Slow Start

What this awards season needs is a shot in the arm as Omicron wreaks havoc globally.

Things weren't very promising on the awards front to begin with since the glitzy Golden Globes' show that for years boosted Oscar contenders was on ice. It worked when that ice chilled free flowing champagne on NBC's live telecast. But with HFPA in limbo, its online wins 1/9 weren't very valuable to awards marketers.

It looked like the Critics Choice Awards would fill that gap with their own live telecast 1/9 on CW and TBS. Unfortunately, that also was torpedoed – but by Omicron. CCA wins could have sparked some mid-January awards momentum. Academy members vote for nominations 1/27-2/1. CCA wins 1/9 might have helped Oscar hopefuls like WEST SIDE STORY (pictured) and KING RICHARD. Instead, CCA won't open sealed envelopes until 3/13, two weeks before Oscars on 3/27.



Worse yet, 3/13 is also the date for BAFTA in London. Double-nominees will attend where they think is best for them and do what's possible with pandemic travel. But now headlines will be shared by BAFTA & CCA and BAFTA being the bigger and more glamorous event will likely get the most attention.

SCREAM Plays to Young Audiences

The signs were clear that SCREAM would be something to shout about!



Tracking reports showed the Paramount/Spyglass horror reboot's top first choice age demo was 17-20 and 17 points over norm. SCREAM's (pictured) top gender demo was -25F, horror's usual core audience, and 10 points over norm.

Considering how well films with playability to young audiences are doing during the pandemic, you'd think Hollywood would reconsider the potential of making projects targeted to older demos that the media claim are avoiding cinemas.

Actually, it's not just COVID that's making adults uncomfortable about moviegoing. They're also cautious because sometimes people talk loudly, text or make calls during shows and confronting them can be tragic. Older demos may feel admissions and concessions are too expensive if you don't have a Hollywood sized 401K. And some of them can't get around town with public transportation as easily as younger moviegoers do.

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That's why the +45 demo's embraced streaming. Times have changed and Hollywood should think twice about spending hundreds of millions of dollars on movies for adults who just aren't going to see them in theatres.

Studio Release Calendar – 1/14 – 2/3

(Click on titles for more information)

1/14/22 (Week 2)

Prior Year Results

2021 Week 2 - Box Office: 9,038,833; Openings: The Marksman (\$3.1M FSS, \$15.6M Total)

Scream (Paramount)	R Horror	114	Scope (2.39 : 1)	Wide (3,654)
Belle (GKIDS)	PG Adventure Animation	122	Scope (2.35 : 1), IMAX, 7.1 Surround	Wide (1,350)
Who We Are: A Chronicle of Racism in America (Sony Pictures Classics)	PG-13 Documentary	117	Flat (1.85 : 1)	NY/LA
A Cops and Robbers Story (Greenwich Entertainment)	Documentary	84	Flat (1.85 : 1)	Limited
The Pink Cloud (Blue Fox Entertainment)	R Drama	105	Flat (1.85 : 1)	Limited
Shattered (Grindstone/Lionsgate)	R Action	92	Flat (1.85 : 1)	Limited/VOD
The Curse of La Patasola (Vertical Entertainment)	R horror	84	Flat (1.85 : 1)	Limited/VOD
The Surprise Visit (Vertical Entertainment)	NR Suspense	86	Flat (1.85 : 1)	Limited/VOD
The Free Fall (Gravitas Ventures)	NR Horror	82	Flat (1.85 : 1)	Limited/VOD
Italian Studies (Magnolia)	NR Drama	81	Flat (1.85 : 1)	Limited/VOD
Shortbus (Oscilloscope)	NR Erotic Comedy	101	Flat (1.85 : 1)	1/18 NY, 1/26 LA
Stoker Hills (Screen Media)	NR Horror	91	Flat (1.85 : 1)	Limited/VOD
Potato Dreams Of America (Dark Sky)	NR Comedy	95	Flat (1.85 : 1)	Limited/VOD
Delicieux (Samuel Goldwyn)	NR Comedy	91	Flat (1.85 : 1)	Limited/VOD
Breaking Bread (Cohen Media Group)	NR Documentary	85	Flat (1.85 : 1)	NY/LA
The Tragedy of Macbeth (Apple)	R Drama	105	Flat (1.33 : 1)	Expansion

1/21/22 (Week 3)

Prior Year Results

2021 Week 3 - Box Office: 12,643,980; Openings: N/A

The King's Daughter (Gravitas Ventures) Based on 1997 Nebula Award winning novel. Historical romance and sci-fi fans will enjoy this fantasy action adventure. 	PG Action Adventure Family	90	Scope (2.35 : 1)	Wide (1,500+)
Redeeming Love (Universal) Based on bestselling romance novel written by Francine Rivers. The story is inspired by the Book of Hosea from the Bible, and its central theme is the redeeming love of God towards sinners. Faith based, special interest. 	PG-13 Drama Historical Romance	134	Scope (2.39 : 1)	Wide (2,000+)
A Shot Through the Wall (Vertical Entertainment) A Chinese-American police officer's life unravels after he accidentally shoots an innocent Black man. Racial justice thriller. 	NR Drama	90	Scope (2.35 : 1)	Limited/VOD
UFC 270: Ngannou vs Gane (Iconic Events) Ngannou vs. Gane is an upcoming mixed martial arts event produced by the Ultimate Fighting Championship.	NR Event	N/A	NA	1/22 Moderate
Sing a Bit of Harmony (FUNimation) The highly anticipated animated movie will be available to watch in an English dub or subtitled version in theatres only.	NR Event	109	Flat (1.85 : 1)	1/23 Limited
The Tiger Rising (The Avenue) Queen Latifah and Dennis Quaid star in this beloved tale based on the New York Times best-selling book by Kate DiCamillo.	PG Family	102	Flat (1.85 : 1), 1998 x 1080 (TV)	Limited 2/8 Streaming
The Olive Trees of Justice (Kino Lorber) (Les oliviers de la justice) New 4K Restoration. When Jean arrives home after his father falls ill, memories come flooding back.	NR Drama	80	Flat (1.85 : 1)	Limited

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Simple Passion (Magnolia) A mother falls into an addictive relationship with a Russian diplomat, with whom she has nothing in common. (French: <i>Passion simple</i>) is a 2020 French drama film directed by Danielle Arbid. It was selected to be shown at the 2020 Cannes Film Festival.	NR Romance Drama	96	Flat (1.85 : 1)	Limited
Munich: The Edge of War (Netflix) Oscar, Emmy and Tony-winning star Jeremy Irons plays English Prime Minister Neville Chamberlain in this WWII spy thriller.	PG-13 Drama	131	Flat (1.85 : 1)	Streaming

1/28/21 (Week 4)

Prior Year Results

2021 Week 4 - Box Office: 8,782,005; Openings: The Little Things (\$4.7M FSS, \$15.2M Total)

Sundown (Bleecker Street)	R Drama	83	Flat (1.85 : 1)	Limited
Compartment #6 (Sony Classics)	NR Drama	107	Flat (1.85 : 1)	NY/LA
The Beatles Get Back - The Rooftop Concert (Disney)	PG13 Documentary	60	IMAX (1.43 : 1) 2D	Exclusive
Clean (IFC Films)	Crime Drama	94	Flat (1.85 : 1)	Limited
Brighton 4th (Kino Lorber)	NR Dramedy	95	Scope (2.35 : 1)	NY
Fabian Going to the Dogs (Kino Lorber)	NR Drama	176	Flat (1.85 : 1)	NY
Futura (Grasshopper Film)	NR Documentary	110	Flat (1.85 : 1)	Limited
A Taste of Hunger (Magnolia)	NR Drama	100	Flat (1.85 : 1)	Limited

2/4/22 (Week 5)

Prior Year Results

2021 Week 5 - Box Office: 11,577,367; Openings: N/A

Jackass Forever (Paramount)	R Documentary	96	Flat (1.85 : 1)	Wide (3,500)
Moonfall (Lionsgate)	PG13 Action Sci-Fi	131A	Scope (2.35 : 1, IMAX)	Wide (3,500)
The Beatles Get Back - The Rooftop Concert (Disney)	PG13 Documentary	60	IMAX (1.43 : 1) 2D	Exclusive
The Wolf and the Lion (Blue Fox Entertainment)	PG Family	99	Flat (1.85 : 1)	Limited
The Worst Person in the World (NEON)	R Romance	128	Flat (1.85 : 1)	Limited
Breaking Bread (Cohen Media Group)	NR Documentary	86	Flat (1.85 : 1)	Limited
The Long Night (Well Go USA)	R Horror	N/A	Flat (1.85 : 1)	Limited
JEEN-YOHS: A Kanye Trilogy, Act 1 (Iconic Events)	NR Event	270	Flat (1.85 : 1)	Event Cinema

Studio Release Changes

Title	Locations	New	Former
Cow (IFC FILMS) Chronicling the daily life of a dairy cow in an attempt to move humans closer to them. Documentary. <i>Film premiered at the 2021 Cannes Film Festival.</i>	Limited	4/8/22	NEW
Paris, 13th District (IFC Films) Three girls and a boy – They're friends, sometimes lovers and often both. Comedy, Drama. Romance.	Limited	4/15/22	NEW
Happening (IFC Films) (French: L'événement) In 1963 France, Anne, a bright young student, gets pregnant, seeing her opportunities to finish her studies and excel slipping from her. As her final exams approach and her social life begins to fade, Anne's pregnancy progresses, forcing her to confront the shame and pain of an abortion, even if she must risk prison to do so. Drama.	Limited	5/6/22	NEW
Hatching (IFC Films) (Finnish: Pahanhautoja) A young gymnast who tries desperately to please her demanding mother, discovers a strange egg. She hides it and keeps it warm, but when it hatches, what emerges shocks them all. Horror.	Limited	4/29/22	NEW
The Innocents (IFC Films) (Norwegian: De uskyldige) During the bright Nordic summer, a group of children reveal their dark and mysterious powers when the adults aren't looking. In this original and gripping supernatural thriller, playtime takes a dangerous turn. Opens up when a group of children play away from the gaze of grown-ups. Drama, Horror, Mystery.	Limited	5/13/22	NEW
Hold Your Fire (IFC Films) American writer and filmmaker Stefan Forbes recounts the 1973 New York City hostage incident in Brooklyn. Documentary.	Limited	5/20/22	NEW
X (A24) At a secluded farmhouse in Texas, a film crew arrives to shoot an adult film. Their hosts, a reclusive elderly couple, take a special interest in their young guests. As night falls the couple's leering interest turns violent. Drama Horror Mystery.	Wide	3/18/22	NEW

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Anais in Love (Magnolia) As light and airy as a summer breeze, Anais In Love (Les Amours d'Anais) captures a portrait of a young woman impulsively navigating the unpredictable twists of life and love. Romance Drama.	Limited	4/29/22	NEW
Infinite Storm (Bleecker Street) Follows one woman's journey for self-discovery and turns into a harrowing tale of survival. Based upon the article High Places: Footprints in the Snow Lead to an Emotional Rescue by Ty Gagne. Drama.	Moderate	3/25/22	NEW
Cyrano (UA Releasing) Musical adaptation of Edmond Rostand's classic play tells the story of Cyrano de Bergerac, as he pines for affections of the beautiful Roxanne. Drama Musical Romance.	Moderate	2/25/22	1/28/22
Jujutsu Kaisen O: The Movie (FUNimation) Based on the manga series Jujutsu Kaisen O, a prequel to the Jujutsu Kaisen manga series, both created by Gege Akutami. The film, produced by MAPPA and distributed by Toho, premiered theatrically in Japan on 12/24/21. Japanese Anime.	Moderate	3/18/22	NEW
Breaking Bread (Cohen Media Group) Dr. Nof Atamna-Ismaeel, the first Muslim Arab to win Israel's MasterChef, is on a quest to make social change through food. So, she founded the A-sham Arabic Food Festival, where pairs of Arab and Jewish chefs collaborate on exotic dishes. A film about hope, synergy and mouthwatering fare, it illustrates what happens when people focus on the person, rather than the religion, on the public, rather than the politicians. Documentary.	Limited	2/4/22	NEW
The Unmaking of a College (Kino Lorber) Delves into the 2019 crisis at Hampshire College when students led a 75-day sit-in at the president's office to thwart her attempt to give up the independence of one of the most experimenting colleges in the USA. Documentary.	Limited	2/11/22	NEW

MPA Ratings		
Title	Rating	Reason
The Batman (Warner Bros.)	PG13	Strong violent and disturbing content, drug content, strong language, and some suggestive material
Descarrilados (Sony Pictures Releasing)	R	Sexual references, drug content, and language throughout
Firestarter (Universal)	R	Violent content
Good Night Oppy (Amazon Studios) Documentary	PG	Some mild language
Lucy and Desi (Amazon Studios) Documentary	PG	Thematic elements, smoking and language
Metal Lords (Netflix)	R	For language throughout, sexual references, nudity, and drug/alcohol use – all involving teens
Panama (Saban Films)	R	Violence, sexual content, nudity, drug use and language
Moonfall (Lionsgate)	PG13	Violence, disaster action, strong language, and some drug use
V for Vengeance (Paramount)	R	Bloody violence, language, and sexual material



SCREENING ROOM



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ look at Paramount/Spyglass Media's horror thriller reboot SCREAM where 25 years after the original series of murders in Woodsboro, a new killer emerges, forcing Sidney Prescott (Neve Campbell) to return to uncover the truth.



Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising · Dick Walsh, Box Office



[Click to play](#) our **BOXOFFICE AUTOPSY** podcast, this week focusing on the Martin Luther King Jr. Birthday holiday weekend with its over-performing opening of **SCREAM**. **Screendollars** host Martin Grove also spotlights Netflix's awards contender **DON'T LOOK UP** and assesses the SAG noms on our **OSCAR OUTLOOK** feature.

Notable Trailers



[Bob's Burgers](#)
(20th Century)
5/27/22 - Wide
Official Trailer, Poster



[Jackass Forever](#)
(Paramount)
2/4/22 - Wide
Final Trailer, Poster



[Studio 666](#)
(Open Road/Briarcliff)
2/25/22 - Wide
Official Trailer, Poster



[X](#)
(A24)
3/18/22 - Limited
Official Trailer, Poster



[Moonfall](#)
(Lionsgate)
2/4/22 - Wide
Final Trailer, Poster



INDUSTRY OBSERVATIONS AND TITLE INSIGHTS

Industry Observations:

- There are 52% less blocked seats in theaters when comparing 2022's MLK weekend to 2021's (due to evolving COVID distance requirements). More impressively, as more theaters and auditoriums open, the nation has 524% MORE seats available for moviegoing this year over last. More seats, more films, more opportunity.
- With limited seats, ticket prices averaged \$10.15 during January 15 to 18, 2021 compared to \$11.44 for this weekend.

Title Insights:

- SCREAM will scare up approximately 2.4M moviegoers over the three-day weekend. 1M came out on opening day. Of that, 250k patrons were from Thursday Night.
- For a horror film, the film is playing well during prime shows – 6PM to 9PM. Over 40% of the film's tickets came during this block, while 21% came after 9PM. (HALLOWEEN KILLS pulled in a bit more admissions in the late hours with 27% of the tickets being sold after 9PM.)
- BELLE will pull in over 130k moviegoers over three days. Evening activity is light compared to the day.
- SPIDEY keeps on going with over 57M tickets purchased so far.
- And - BETTY WHITE: A CELEBRATION will play tomorrow. Originally to be a birthday event, the event pivoted on her passing as did interest. There are now 2.5 times the available seats to what was programmed at the beginning of the year.

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.

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Awareness & Interest Levels

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

(As of 1/14/22)

Awareness/interest charts are reported from periodic polling of 500 - 1,000 randomly selected individuals.

Source: The Quorum/Screendollars