



SCREENDOLLARS NEWSLETTER

EXHIBITION • DISTRIBUTION • NEWS • VIDEO • DATA

Sunday, May 15, 2022 | Issue No. 220



Weekend Box Office Results... 5/13 – 5/15

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

Rank	Title	Week	Theatres	Wknd \$	Change	Avg/ Theatre	Total \$
1	Doctor Strange in the Multiverse of Madness (Disney)	2	4,534	61,003,000	-67%	13,455	291,862,523
2	The Bad Guys (Universal)	4	3,788	6,900,000	-28%	1,822	66,284,110
3	Sonic the Hedgehog 2 (Paramount)	6	3,116	4,550,000	-24%	1,460	175,699,375
4	Firestarter (Universal)	1	3,412	3,820,000	-	1,120	3,820,000
5	Everything Everywhere All at Once (A24)	8	1,726	3,302,720	-6%	1,914	47,103,580
6	Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.)	5	2,578	2,420,000	-43%	939	90,045,688
7	The Lost City (Paramount)	8	1,675	1,730,000	-37%	1,033	97,149,828
8	The Northman (Focus)	4	1,934	1,700,000	-41%	879	31,157,855
9	Family Camp (Roadside Attractions)	1	854	1,426,775	-	1,671	1,426,775
10	The Unbearable Weight of Massive Talent (Lionsgate)	4	1,076	1,050,000	-34%	976	18,217,570

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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

Weekend Review for 5/13 – 5/15

Disney/Marvel's DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS fell back to earth in its second week, with a 3-day gross of \$61M. Even with the drop, it still outpaced the competition to maintain its #1 spot on the box office charts. This was never in question, since the only new wide release for the weekend was Universal's sci-fi horror flick FIRESTARTER, which the studio also made available simultaneously on its Peacock streaming service.

DOCTOR STRANGE's steep decline from its opening weekend was somewhat of a surprise, led by a precipitous drop of 81% from Friday last week to Friday this week. It finished the entire weekend down 67.4% from its opening 3-day results. This represents the second biggest second weekend decline in history for a Disney/Marvel movie, behind only the 67.8% drop suffered by BLACK WIDOW last July. Famously, that steep drop led star Scarlett Johansson to file a lawsuit against Disney claiming that the studio had sabotaged the box office potential of the film by releasing it simultaneously to theatres and on Disney+.

This is the second Marvel-based title in a row to suffer a very steep box office decline in its second week. Sony's much-maligned MORBIUS suffered a similar fate after its opening weekend that began on 4/1 was followed by a second weekend which was down 74%.

It is not uncommon for a blockbuster opening result to be followed by week two drops of 50%-60%. However, alarms go off when that number climbs towards 70%, indicating weak interest from the broader public. In some cases, bad word of mouth can poison the well for potential moviegoers who might otherwise have decided to give it a chance in week two and beyond. With

MORBIUS, critics panned the picture by delivering a brutal 17% fresh rating on Rotten Tomatoes. While audiences were more charitable, giving it a 71% score, this is still a low grade for movies featuring Marvel characters.

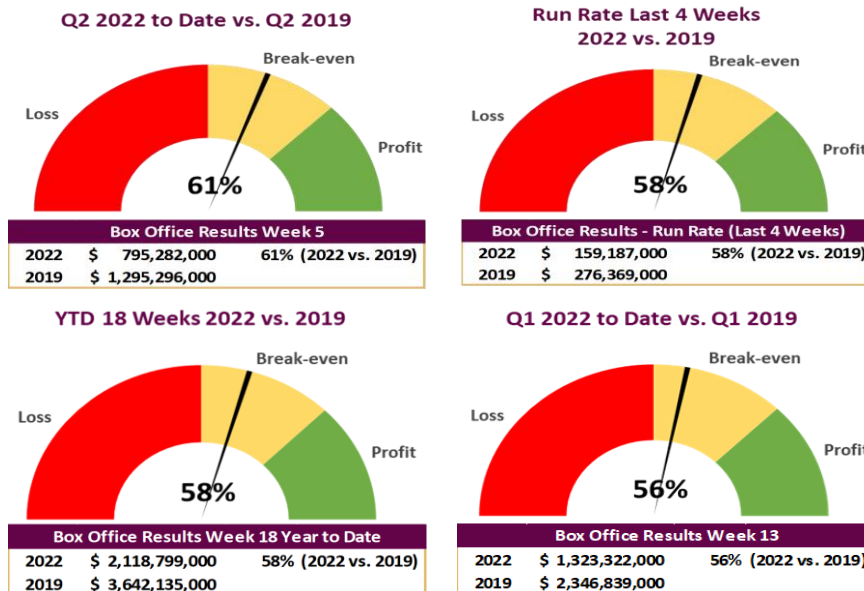
DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS carries a much better RT critics score of 75% and an even better audience score of 87%. The reason for its second week drop may only indicate that the fan boys who were really motivated to see it came out in huge numbers for last week's early previews on Thursday and official opening day on Friday, which generated \$90M. The film went on to an impressive \$187M 3-day gross. Given the front-loaded pattern for this picture, it may struggle to wind up with a 2X multiple of its opening weekend – which would be \$374M – for its full run in theatres. Once again, this would be an historic low for a Disney/Marvel title whose titles most often wind up with 2.5X - 3.5X their opening weekend result.

This is not to say that any movie that reaches \$375M in total domestic gross is a disappointment. Exhibitors would be thrilled with this result. Still, the huge drop from its opening weekend and a relatively low-multiple for its total gross may represent a chink in the armor of the Disney/Marvel universe. Needless to say, we will monitor this trend closely when Disney/Marvel's next theatrical release THOR: LOVE AND THUNDER opens on 7/8.

As indicated above, the sole new wide opening this weekend was Universal's FIRESTARTER, and it only mustered \$3.8M and a distant fourth place finish. As a result of DOCTOR STRANGE's decline, the weekend overall only earned \$93M, which represents 55% of results from the same weekend in 2019.

Where Are We as of 5/12

Powered by the blockbuster opening of DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS, last week's total box office gross was \$278M, a full 107% of the same week in 2019. After five weeks, the second quarter total now stands at 61% of the same five weeks from 2019. The year-to-date total is now at 58% of 2019, an impressive uptick of four percentage points from last week.



Paramount Pictures Origins May 8, 1912

Paramount Pictures evolved from the merger of two production companies that then took control of their distributor to create the most powerful studio of its day.

The twists and turns began May 8, 1912 when Adolph Zukor founded Famous Players in Famous Plays. Zukor had emigrated to New York as a 16 year old orphan from Hungary and became wealthy in the fur business. Fate intervened in 1903 when a cousin asked to borrow \$3,000 for an arcade partnership. Zukor agreed -- and then opened his own arcade, which did big business with peep show machines running short films.

Zukor then moved into the fledgling movie business, thinking people would lose interest in movie clips and would then embrace feature films. When Zukor learned who held the U.S. rights to the French feature QUEEN ELIZABETH, starring legendary stage actress Sarah Bernhardt, he immediately licensed it for \$35,000.

He premiered QUEEN ELIZABETH in July 1912 at NY's Lyceum, a legitimate stage theatre. It was a major entertainment event that put Famous Players on the map. He was absolutely right about longer movies resonating with audiences.



An advertisement for The Famous Players Lasky Corporation, created in 1916 by the merger of Adolph Zukor's Famous Players Film Company and the Jesse L. Lasky Feature Play Company.

Click to Play "[A Brief History of Paramount Pictures](#)"

Meanwhile, in 1913 movie pioneer Jesse Lasky in partnership with a new director (Cecil B. DeMille), an experienced director (Oscar Apfel) and a tough businessman (Sam Goldfish - later Goldwyn) formed The Jesse L. Lasky Feature Play Co. Its first production, THE SQUAW MAN, was the first feature filmed in Hollywood and was a big hit in theatres.



An early 1914 logo of Paramount Pictures

Zukor & Lasky's movies were released through Paramount Pictures, the first U.S. national distributor. Paramount was formed by Utah theatre owner W.W. Hodkinson May 8, 1914 -- two years to the day after Zukor had started Famous Players. When the ambitious Zukor realized he and Lasky were making most of Paramount's films, he saw how to take over the company and get the power base he craved.

After secretly assembling a large block of Paramount stock, at the June 13, 1916 shareholders meeting Zukor ousted Hodkinson by nominating distributor Hiram Abrams for president and voting his own shares to elect him. Zukor and Lasky merged their companies June 28, 1916 to form Famous Players-Lasky, valued then at a substantial \$12.5M.

Zukor soon was president of the Paramount Famous Lasky Corp., which now distributed and made films. Under Zukor, Paramount built a theatre circuit with nearly 2,000 screens and dominated Hollywood for decades. Zukor, who ruled his empire from Paramount's Times Square headquarters, was chairman emeritus when he died June 10, 1976 at 103.

"It occurred to me that if we could take a novel or a play and put it on the screen, the people would be interested. We should get not only the casual passers-by but people leaving their homes, going out in search of amusement."
– Adolph Zukor

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[Cineplex Shrinks First-Quarter Loss Amid Box Office Recovery](#) (Hollywood Reporter)

Cineplex improved its revenues dramatically in Q1 2022 in comparison with Q1 2021. Last Friday, Canada's largest exhibitor reported that it lost \$42.2M in the most recent quarter, which is less than one half the \$89.7M loss it registered in Q1 2021. In a stunning turnaround, the number of tickets Cineplex sold increased *thirteenfold* from Q1 last year, when many of its theatres were forced to close during a spike in COVID-19 infections in Canada.

Cineplex CEO Ellis Jacob is optimistic about this year's movie pipeline, from the long-anticipated TOP GUN: MAVERICK which opens in two weeks on 5/27 through AVATAR: THE WAY OF WATER which should light up the holiday box office when it opens on 12/16. Jacob stated, "We're the engine that drives the trains. So it helps the studios and maximizes their profits... How do people remember content? It's because of the theaters. You don't talk about movies that are watched when you stream them."



Ellis Jacob, President and CEO of Cineplex Entertainment



[‘Doctor Strange 2’ Played More Than 60 Times in a Single NYC Theater on Thursday. Is That a Problem?](#) (Variety)

DOCTOR STRANGE continues to drive the global box office, having grossed over \$650M worldwide in its first 10 days. Even with this success, this latest Marvel blockbuster is presenting questions for both studios and exhibitors. On the studio side, Disney is finding it increasingly difficult to secure release slots in China for its major titles. During a Q&A session after [presenting its most recent quarterly results](#), Disney's Bob Chapek addressed the China topic directly, saying that he was bullish about the outlook for solid returns from the studio's major

releases even without access to the Chinese market. This was the first time Chapek has acknowledged publicly that the world's largest studio can no longer count on China as a partner in its releases.

As for exhibitors, some are fretting over the increasing reliance on studio tentpoles for box office receipts. For example, Variety reported last week that the AMC Empire 25 in New York programmed a full *60 showtimes* of DOCTOR STRANGE in a single day. While the short-term revenue bump is appreciated, reliance on these blockbusters comes with risk, should studios be inconsistent in pumping out a steady stream of mega-releases.

See also: [Disney CEO Bob Chapek on The “Difficulty” Of Getting Films Released In China](#) (Deadline)

[Landmark Pico Theaters Closing, in Another Casualty of Los Angeles Movie Scene](#) (Variety)

L.A. moviegoers are mourning Landmark's announcement that it will close its iconic theatre on Pico Boulevard at the end of the month. The Landmark Pico opened in 2007 as a 12-screen, multi-story theatre, and over the past 15 years it has hosted numerous L.A. premieres and industry screenings and sold millions of movie tickets. The company cited as the reason for the closure its inability to reach an acceptable agreement to extend the terms of its lease with the building owner.

After last year's much-publicized [closures of the Pacific Theatres and Arclight Cinemas chains](#), Landmark's Pico location stood as one of Los Angeles' last remaining art house multiplexes. Pico's struggle to continue operating is emblematic of a nationwide trend among art houses, with an ever-increasing share of the box office coming from blockbuster titles driven by big-screen special effects.

See also: [Landmark Pico Theater's Closure Mourned by Indie Film Lovers in L.A.: 'All the Swear Words. Just All of Them'](#) (The Wrap)



The Marquee at Landmark's Pico Theater in Los Angeles

MARTIN GROVE'S Hollywood Report

"Elvis" Ready to Rock on Croisette

ELVIS has left the building – and is heading to the 75th annual Cannes Film Festival!

By world premiering ELVIS as an Official Selection out of competition, WB is catapulting Baz Lurhmann's music bio-drama into the early Oscar conversation about 2023 best picture & directing noms. With their Croisette kick-off, Austin Butler as Elvis (pictured) and Tom Hanks as Colonel Tom Parker, who after discovering Presley managed his career for 20+ years, will be on track for key acting noms next year.



A Cannes premiere costs at least \$1M, but it's worth every penny for the right films. WB wouldn't be launching ELVIS at Cannes if it didn't expect critics to embrace it and for the Festival buzz to make it a must-see movie for awards voters. Its theatrical release – 6/22 abroad & 6/24 domestic – is bound to benefit from the Cannes media spotlight.

Lurhmann's success at Cannes goes back to his first film, STRICTLY BALLROOM, which premiered in 1992 to a 15 minute standing ovation. His MOULIN ROUGE, starring Nicole Kidman & Ewan McGregor, was a 2001 Palme d'Or nominee. In 2013, Lurhmann's THE GREAT GATSBY, starring Leonardo DiCaprio, opened the 66th Cannes Film Festival.

Mini-Theatrical Window Would Be Win-Win

With only 52 weekends in a year, you'd think Hollywood would stop wasting them.



But that's exactly what we saw this weekend when in the MULTIVERSE shadows only a modest horror remake, FIRESTARTER (pictured), went after a slice of box office pie. Studios used such weekends pre-pandemic to counter-program with specialized films for moviegoers who aren't into superheroes.

These wide open weekends typically follow tentpoles' success and multiplexes could benefit from filling them with alternative films for adults. The best source for such movies would be streamers like Netflix & HBO Max that always have high quality product they could debut with one or two week domestic theatrical runs.

A new Mini-Theatrical Window would benefit both exhibs & streamers. Exhibs would fill seats that would otherwise be empty, providing new revenue to share with streamers, who can definitely use it these days. Those moviegoers, of course, would also spend money on concessions, a key profit center for exhibs. MTW releases could be done with custom ticket pricing and no reporting of grosses.

Streamers would also benefit from the marketing & publicity their MTW releases received, enhancing their value because reviews & word-of-mouth heighten subscriber awareness – a much needed win-win for all!

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[Click to play](#) this week's episode of the **BOXOFFICE AUTOPSY** podcast looks at **FIRESTARTER's** opening & weekend two of **DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS**. **Screendollars** host **Martin Grove** puts our **OSCAR OUTLOOK** focus on WB's **Cannes Film Festival** premiere of **ELVIS**, kicking off 2023's best picture Oscar race.



Studio Release Calendar (5/13 – 6/17)

5/20/22 (Week 20)

Prior Year Results

2021 Week 20 - Box Office: \$26,403,197; Openings: *Spiral* (\$8.8M FSS; \$23M Total); *Those Who Wish Me Dead* (\$2.8M FSS; \$7.4M Total); Openings: *Spiral* (\$8.8M FSS; \$23M Total); *Those Who Wish Me Dead* (\$2.8M FSS; \$7.4M Total)

Downton Abbey: A New Era (Focus Features) The domestic box office has a current 2.5 multiple. Skewing 25-55 age female. Critics reviews are positive and a must see for fans and doesn't sell them short. <i>Downton Abbey</i> : 3,079 locations, \$31M FSS, \$96.9M domestic total. UPDATE	PG Drama Romance	124	Scope (2.35 : 1)	Wide (3,400+) \$20M-\$25M FSS \$50M-\$60M+ Total
Men (A24) Fresh horrific spin on an age old battle. Well written screenplay has evil well played and very gruesome. Excellent performances drive this overall psychologically terrifying assault on the senses. UPDATE	R Horror Sci-Fi	100	Flat (1.85 : 1)	Wide (1,100-1,700) \$5M-\$7M FSS \$15M-\$20M Total
Digger (Strand Releasing)	Drama	101	Flat (1.85 : 1)	Limited/VOD
Hold Your Fire (IFC Films)	NR Documentary	93	Flat (1.85 : 1)	Limited/VOD
2000 Mules (D'Souza Media)	NR Documentary	888	Flat (1.85 : 1)	Limited/VOD
Fire in the Mountains (Kino Lorber)	NR Family Drama	82	Flat (1.85 : 1)	Limited/VOD
Exhibition on Screen Pissarro: Father of Impressionism (Seventh Art)	NR Documentary	94	Flat (1.85 : 1)	5/24 Limited/VOD
Good Mourning (Open Road)	R Stoner Comedy	95	Flat (1.85 : 1)	Limited/VOD
Mondocane (Kino Lorber) AKA: Dogworld	NR Sci-Fi Drama	110	Flat (1.85 : 1)	Limited/VOD
The Race to Alaska (Adventure Entertainment)	NR Documentary	90	Flat (1.85 : 1)	Limited
Emergency (Amazon Studios)	NR Comedy	105	Flat (1.85 : 1)	Limited/VOD
Facing Nolan (Fathom Events)	NR Sports	110	Flat (1.85 : 1)	5/24 Event Cinema
The Met: Live in HD: Lucia Di Lammermoor (Fathom Events)	NR Opera	225	Flat (1.85 : 1)	5/21, 5/25 Event Cinema
Star Trek: The Motion Picture - The Director's Edition (Fathom Events)	NR Adventure Sci-Fi	143	Scope (2.35:1)	5/22-23, 5/25 Event Cinema

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5/27/22 (Week 21)

Prior Year Results

2021 Week 21 - Box Office: \$19,494,261; Openings: N/A

Top Gun: Maverick (Paramount) Led by one of the most comprehensive marketing campaigns since before the pandemic, awareness levels are at an all-time high. Interest has now risen to #2 behind JURASSIC WORLD DOMINION. Currently, the film is following the success of Mission Impossible: Fallout (4386 locations, 61.3M FSS, 220M total, 567M international. TOP GUN grossed (\$180.5M in 1986 or \$437.8M adjusted for inflation).	UPDATE PG-13 Action Drama	131	Scope (2.39 : 1), IMAX 6-Track, Atmos, Dolby Surround, Auro 11.1, DBox, 4DX, MX4D, ScreenX	Wide (4,500+) \$75M-\$100M FSS \$200M-\$300M Total
The Bob's Burgers Movie (20th Century)	PG-13 Animation Adventure	102	Scope (2.39 : 1) 4K, TheatreEars	Wide (3,400+) \$8M-\$10M FSS \$25M-\$30M Total
My Butt Hazza Fever (20th Century)	Short Subject	6	Scope (2.39 : 1)	(With Bob's Burgers)
A Taste of Whale (Greenwich Entertainment)	Documentary	85	Flat (1.85 : 1)	Limited/VOD
A Chiara (NEON)	R Narrative Drama	121	Flat (1.85 : 1)	Limited/VOD
There Are No Saints (Saban Films)	R Crime Thriller	105	Flat (1.85 : 1)	Limited/VOD
Rite of the Shaman (Purdie Distribution)	NR Drama	69	Flat (1.85 : 1)	Limited/VOD
Zero Contact (Lionsgate)	R Suspense	97	Flat (1.85 : 1)	Limited/VOD
The Tsugua Diaries (Kim Stim)	NR Drama	101	Flat (1.85 : 1)	Limited/VOD
TCM Big Screen Classics: Smokey and the Bandit 46th Anniversary	NR Action Comedy	105	Flat (1.85 : 1)	5/29, 6/1-2 Event Cinema
18 1/2 (Adventure Entertainment)	PG-13 Drama	88	Flat (1.85 : 1)	Limited

6/3/22 (Week 22)

Prior Year Results

2021 Week 22 - Box Office: \$97,999,419; Openings: A Quiet Place Part II (\$69.1M FSS; \$137.3M Total), Cruella (\$32.4M FSS; \$147.4M Total)

Watcher (IFC Midnight)	R Horror	91	Digital, Flat (2.00), 5.1	Moderate (800) \$500K-\$1M FSS \$3M-\$5M Total
Eiffel (Blue Fox Entertainment)	R Biography Drama History	108	Digital, Flat, 5.1 Sound	Limited
The Score (Gravitas Ventures)	NR Crime Romance	100	Digital, Flat, 5.1 Sound	Exclusive
Crimes of the Future (NEON)	R Horror	107	Digital, Flat, 5.1 Sound	Limited
Poser (Oscilloscope)	NR Music Psychodrama	87	Digital, Flat, 5.1 Sound	NYC 6/17 LA
The Phantom of the Open (Sony Pictures Classics)	PG-13 Comedy Drama Sport	106	Digital, Flat, 5.1 Sound	NY/LA
Benediction (Roadside Attractions)	PG-13 Biography Drama War	137	Digital, Flat, 5.1 Sound	Limited
Miracle (Film Movement)	NR Thriller	118	Digital, Flat, 5.1 Sound	6/3 NY; 6/10 LA
Fortune Favors Lady Nikuko (GKIDS) AKA: Gyokou no Nikuko-chan	NR Kids Fiction	97	Digital, Flat, 5.1 Sound	Limited
Frank and Penelope (Fabrication Films)	R Crime Thriller	112	Digital, Flat, 5.1 Sound	Limited/VOD
The Overnight (Vertical Entertainment)	NR Thriller Horror	90	Digital, Flat, 5.1 Sound	Limited/VOD
Dashcam (Momentum Pictures)	R Horror	77	Digital, Flat, 5.1 Sound	Limited/VOD
Neptune Frost (Kino Lorber)	NR Musial (Rwanda)	105	Digital, Flat, 5.1 Sound	NYC (2) 6/10 LA
The Passenger (Dark Star Pictures/Bloody Disgusting) AKA: La pasajera	NR Horror	90	Digital, Flat, 5.1 Sound	6/28 Limited/VOD
The Time Capsule (Film Rise)	NR Sci Fi Romance	105	Digital, Flat, 5.1 Sound	Limited/VOD

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The Adventures of Priscilla, Queen of the Desert (Iconic Events) Can be booked any time in June (Iconic recommend also programming around your local scheduled Pride events).	R Comedy	104	Digital, Scope, 5.1 Sound	Event Cinema
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6/10/22 (Week 23)

Prior Year Results

2021 Week 23 - Box Office: \$66,216,212; Openings: The Devil Made Me Do It (\$33.8M FSS; \$136.4M Total)

Jurassic World Dominion (Universal) The most anticipated commercial film of early summer. The 2.1 aspect ratio was used in JURASSIC WORLD (4,274 locations, \$209M FSS, \$652M total (\$710M adjusted for inflation) as it enables the dinos to be in frame along with the human characters. The film has consistently been the highest rated in awareness and interest for many months. Early projections based on current interest rises past \$300M with a 2.75 multiple domestic.	UPDATE PG-13 Action Adventure Sci-Fi	146	Digital, 2.1 Flat, IMAX 6-Track 2D/3D, Auro 11.1, Dolby Atmos, Dolby 7.1 Surround, Dolby Digital, D-Cinema (also 3D version), 4K	Wide (4500+) \$125M-\$150M FSS \$350M-\$400M Total
Block Party (Iconic Events)	R Comedy	100	Digital, Flat, 5.1 Sound	Wide Event Cinema
WYRM (Vertical Entertainment)	NR Comedy Drama	97	Digital, Flat, 5.1 Sound	Limited
The Walk (Vertical Entertainment)	NR Drama	105	Digital, Flat, 5.1 Sound	Limited
Lost Illusions (Music Box Films)	NR Drama (France)	149	Digital, Flat, 5.1 Sound	Limited/VOD
One Ocean Film Tour: Volume 4 (Adventure Entertainment)	NR Documentary	120	Digital, Flat, 5.1 Sound	Limited 6/8
Tahara (Film Movement)	NR Drama	77	Digital, Flat, 5.1 Sound	Limited

6/17/22 (Week 24)

Prior Year Results

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

Lightyear (Disney)	PG Animation	105	Scope (2.39 : 1) IMAX (1.43, 1.90 in sections) 3D, Atmos, Dolby Vision, 4K, Motion, Theatre Ears, 5.1/7.1	Wide (4,000+)
Brian and Charles (Focus Features)	Comedy	90	Digital, Flat, 5.1 Sound	Limited
Abandoned (Vertical Entertainment)	NR Horror		Digital, 5.1 Sound	Limited
First Love (Vertical Entertainment)	NR Drama	96	Digital, Flat, 5.1 Sound	Limited
The Lost Girls (Vertical Entertainment)	NR Drama Fantasy	107	Digital, Scope, 5.1	Limited
Official Competition (IFC Films)	R Comedy Drama	114	Scope	Limited

Studio Release Changes

Title	Locations	New	Former
Mission: Impossible Dead Reckoning Part One (Paramount)	Wide	7/14/23	New title
Mission: Impossible Dead Reckoning Part Two (Paramount)	Wide	6/20/24	New Title
Broker (NEON) Selection marks Palme d'Or winner's first Korean-language film.	Limited	TBA	NEW
Untitled Universal Event Film	Wide	1/12/24	NEW
Untitled Universal Event Film	Wide	2/9/24	NEW

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Accepted (Greenwich Entertainment) Premiering at the 2021 Tribeca Film Festival, the brilliant documentary follows four high-schoolers at T.M. Landry College Preparatory, an unconventional K-12 day school in rural Louisiana known first for sending its graduates to the country's most elite institutions and then for the scandal that exposed its methods.	Limited	7/1/22	NEW
18 1/2 (Adventure Entertainment) In 1974, a White House transcriber finds the only copy of the infamous 18½-minute gap in Nixon's Watergate tapes but her attempts to leak it to the press run afoul of hippies, swingers and nefarious forces. Historical Drama.	Limited	5/27/22	NEW
Sniper: The White Raven (Well Go USA) After suffering a senseless tragedy at the hand of invading soldiers in Donbas, a former Ukrainian physics teacher renounces his peaceful way of life and seeks revenge.	Limited/VOD	7/1/22	NEW
Bullet Train (Sony) Five assassins find themselves on a fast moving bullet train from Tokyo to Morioka with only a few stops in between. They discover their missions are not unrelated to each other. Action Thriller.	Wide/IMAX	8/5/22	7/29/22
Beba (NEON) A poetic, raw and ruthless coming of age tale, in which a young NYC born and bred Afro-Latina stares down historical, societal, and generational trauma with unflinching courage. Drama.	NY/LA	6/24/22	NEW
Giant (WB Classics) Turner Classic will be expanding its partnership with The Film Foundation with a multi-year financial commitment to fund education and restoration of classic movies. As part of the partnership the world premiere of the newly restored George Stevens production will be featured at the TCM Classic Film Festival. 4K Restoration.	On Avail	7/8/22	NEW

MPA Ratings

Title	Rating	Reason
18 1/2 (Adventure Entertainment)	PG-13	Some strong violence, language, and suggestive material
Beauty (Netflix)	R	Language and drug use
Beba (NEON)	R	Language
Chevalier (Searchlight)	PG-13	Thematic content, some strong language, suggestive material and violence
DC League of Super Pets (Warner Bros.)	PG	Action, mild violence, language and rude humor
Elvis (Warner Bros)	PG-13	Substance abuse, strong language, suggestive material and smoking
The Joys and Sorrows of Young Yuguu (Netflix)	PG	Thematic elements
Lightyear (Disney)	PG	Action/peril
A Love Song (Bleecker Street)	PG	Mild thematic elements
My Butt Hazza Fever (20th Century)	PG	Rude humor and language
Sniper: Rogue Mission (Sony)	R	Bloody violence, language and brief sexual material
The System (Avenue Entertainment)	R	Violence, language throughout and some drug material
They Cloned Tyrone (Netflix)	R	Pervasive language, violence, some sexual material and drug use
The Toxic Avenger (Legendary Features)	R	Strong violence and gore, language throughout, sexual references and brief graphic nudity
Untrapped: The Story of Lil Baby (Amazon Studios)	R	Language and drug content throughout, and some sexual material
Women Talking (MGM)	PG-13	Mature thematic content including sexual assault, bloody images, and some strong language

[Click to play](#) our Popcorn Previews BOXOFFICE BUZZ look at Universal and Blumhouse Productions sci-fi horror thriller **FIRESTARTER**, where a young girl grapples with understanding how she's mysteriously gained the power to set fires – just by thinking of them!



[Click to play](#) our Popcorn Previews FILM FLASHBACK look at Disney & Marvel's original **DOCTOR STRANGE**, with worldwide ticket sales of nearly \$680 million dollars in 2016.



[Crimes of the Future](#)
(NEON)
6/3/22 - Limited
Red Band Trailer



[Dragon Ball Super: Super Hero](#)
(Crunchyroll)
6/11/22 - Moderate
New Trailer



[Bitterbrush](#)
(Magnolia Pictures)
6/24/22 - Limited
New Trailer



[Resurrection](#)
(IFC Films)
8/5/22 - Limited
New Trailer



[The Deer King](#)
(Gkids)
7/15/22 - Moderate
New Trailer



[Cha Cha Real Smooth](#)
(Apple)
6/17/22 - Limited/VOD
New Trailer



[Beba](#)
(NEON)
6/24/22 - NY/LA
New Trailer



[Good Mourning](#)
(Briarcliff Entertainment)
5/20/22 - Limited

Approximately 4.5M moviegoers will see DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS this weekend.

- Comparing opening weekend with Preview night to this weekend's ticket prices (with less afternoon shows), the average available ticket price per seat was 6 cents less at \$12.93.
- Comparing three day periods (Friday to Sunday) Exhibition downsized available seats (via less showtimes) by over 17%.

The new openers will pull in approximately –

- 320k viewers for FIRESTARTER
- 130k for FAMILY CAMP

EntTelligence is 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

TheQuorum

Rank	Awareness	Interest
1	Jurassic World: Dominion (Universal)	Jurassic World: Dominion (Universal)
2	Top Gun: Maverick (Paramount)	Black Panther: Wakanda Forever (Disney)
3	Lightyear (Disney)	Avatar: The Way of Water (20th Century)
4	Avatar: The Way of Water (20th Century)	John Wick Chapter 4 (Lionsgate)
5	John Wick Chapter 4 (Lionsgate)	Thor: Love and Thunder (Disney)
6	Thor: Love and Thunder (Disney)	Aquaman and the Lost Kingdom (Warner Bros.)
7	Black Panther: Wakanda Forever (Disney)	Guardians of the Galaxy, Volume 3 (Disney)
8	Guardians of the Galaxy, Volume 3 (Disney)	Top Gun: Maverick (Paramount)
9	Aquaman and the Lost Kingdom (Warner Bros.)	Hocus Pocus 2 (Disney+)
10	Hocus Pocus 2 (Disney+)	Lightyear (Disney)
11	Minions: The Rise of Gru (Universal)	Ant Man and the Wasp: Quantumania (Disney)
12	Halloween Ends (Universal)	Minions: The Rise of Gru (Universal)
13	Puss In Boots: The Last Wish (Universal)	Firestarter (Universal)
14	Firestarter (Universal)	Black Adam (Warner Bros.)
15	DC League of Super Pets (Warner Bros.)	Bullet Train (Sony)

The current rankings of the summer season films showing the most awareness and interest are highlighted in red. TOP GUN: MAVERICK rises to #2 in AWARENESS thanks to one of the most comprehensive marketing campaigns since before the pandemic. INTEREST rises as well, as the highly praised sequel to TOP GUN moves to #8 two weeks out from opening.

The data represented is the result of periodic polling of 500-1000 randomly selected individuals. 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' opinions.