



Sunday, November 21, 2021 | No. 195

Film Flashback... Thomas Ince Dies on 11/19/1924

Most movie pioneers are remembered for the lives they led, but with Thomas Ince it's the circumstances of his death November 19, 1924 that people still talk about.

Ince created the assembly line way to make movies and he put producers in charge instead of directors and cameramen. Early on, he was an actor working in New York at Biograph in 1910 with D.W. Griffith. By July 1915, they'd teamed up in L.A with Mack Sennett to join forces in the Triangle Motion Picture Company.

Real estate developer Harry Culver gave Ince 12 acres in 1916 to build a movie studio in Culver City – Triangle's lot at 10202 West Washington Blvd. Three years later, Ince sold his Triangle stock and bought 14 acres down the road at 9336 West Washington Blvd. Triangle's studio was sold in 1918 to the Goldwyn Company, which added 23 adjacent acres for \$2,000. In 1924, theatre magnate Marcus Lowe bought Goldwyn and the lot became MGM. Today, it's Sony Pictures Entertainment.

After Ince's death, his studio passed through many hands, among them Cecil B. DeMille, RKO/Pathé & Selznick International, which shot GONE WITH THE WIND there. Today, it's Culver Studios. Had Ince not died tragically a few days after a birthday cruise in his honor on William Randolph Hearst's yacht, Oneida, the studio would likely have been his for many years.

The first reports of Ince's death were badly muddled. Brian Taves' definitive 2012 study "Thomas Ince: Hollywood's Independent Pioneer" takes great issue with the fictional account in Peter Bogdanovich's fascinating 2001 drama THE CAT'S MEOW with Cary Elwes as Ince & Edward Herrmann as Hearst.

In the film, Ince is down on his luck and desperate for Hearst to invest in his studio, but Ince was far from needy. He'd already produced 15 films that year and Hearst wanted to move his Cosmopolitan Pictures from MGM to Ince's studio. Initially, the

Hearst organization said Ince was taken ill at the publisher's San Simeon estate – but he definitely was on Hearst's yacht with some 14 guests, including Charlie Chaplin & Marion Davies. MEOW shows Hearst shooting Ince, mistakenly thinking he's Chaplin, who supposedly was smitten with Davies, Hearst's longtime mistress.

Ince was seen by others leaving Oneida very much alive – without a bullet wound in his head, as the movie has it. He was said to have suffered from recurring stomach ulcers. A few days later, Ince died unexpectedly and somewhat mysteriously at his Beverly Hills home – officially from heart failure – at the age of just 44. He was cremated soon afterwards.

"Not only am I innocent of this Ince murder, so is everybody else" – William Randolph Hearst



Thomas Ince was an innovator among Hollywood's original Moguls



Thomas Ince's Triangle Studios
[Click to Play](#)

Weekend Box Office Results... 11/19 – 11/21

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change 10/15 10/8	Per Theatre Average \$	Total \$
1	Ghostbusters: Afterlife (Sony)	1	4,315	44,000,000	- -	10197	44,000,000
2	Eternals (Disney)	3	4,055	10,825,000	-60 -62	2670	135,817,163
3	Clifford the Big Red Dog (Paramount)	2	3,628	8,100,000	-51 -	2233	33,512,835
4	King Richard (Warner Bros.)	1	3,302	5,700,000	- -	1726	5,700,000
5	Dune (Warner Bros.)	5	2,467	3,065,000	-45 -29	1242	98,191,988
6	Venom: Let There Be Carnage (Sony)	8	2,230	2,800,000	-29 -12	1256	206,500,066
7	No Time to Die (UA Releasing)	7	2,407	2,705,566	-40 -25	1124	154,688,693
8	The French Dispatch (Searchlight)	5	805	970,000	-45 -32	1205	13,298,043
9	Belfast (Focus)	2	584	940,000	-47 -	1610	3,436,010
10	Ron's Gone Wrong (20 th Century)	5	1,520	888,000	-59 -39	584	22,098,722

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Click to play our BOXOFFICE AUTOPSY podcast analyzing the grosses for Sony/Bron/Montecito Pictures' GHOSTBUSTERS: AFTERLIFE & WB/Overbrook's KING RICHARD. Screendollars' host Martin Grove & exhibition pro Dick Walsh also look ahead to Thanksgiving's openings.

DICK WALSH'S Industry Update Weekend Review for 11/19–11/21

In a strategic and valiant effort, Sony's GHOSTBUSTERS: AFTERLIFE led the box office with \$44M on this pre-Thanksgiving weekend, at the higher end of most projections. Unfortunately, this year's take is massively short of the big opener from the same weekend in 2019, FROZEN 2 with its three-day total of \$128M. KING RICHARD, this weekend's only other wide release, rang up a dismal \$5.7M to come in fourth place among all films. ETERNALS came in second place with \$10.8M, a drop of 60%. CLIFFORD THE BIG RED DOG finished third with \$8.1M. All pictures in theatres this weekend are projected to gross \$83.8M.



Up until this week, box office revenue from the fourth quarter of 2021 had been tracking at 75% of the same period in 2019. This success was fueled by a run of four consecutive weekends in October with new movies producing \$40M+ in their opening weekend, and by the \$70M debut of ETERNALS on the weekend of November 5-7. It was also a sharp increase from the 51% comparison produced during the second quarter.

However, the industry has now hit a speed bump on its road to recovery, with a weekend that produced only \$83.8M for all pictures, compared with \$203M for the same week in 2019. The Thanksgiving period for moviegoing which kicks off on the Friday before Thanksgiving is traditionally one of the strongest weeks of the year. For the five prior to the pandemic (2015-2019), this week has averaged out to be the fifth biggest of the year.

While studio execs are well aware of this history, they have not offered a lineup that matches the importance of the date. Three new movies will open on Wednesday - ENCANTO, HOUSE OF GUCCI, and RESIDENT EVIL: WELCOME TO RACCOON CITY. Taken together, all three are expected to gross only the same amount that KNIVES OUT produced in its opening 5 days, beginning on the day before Thanksgiving in 2019.

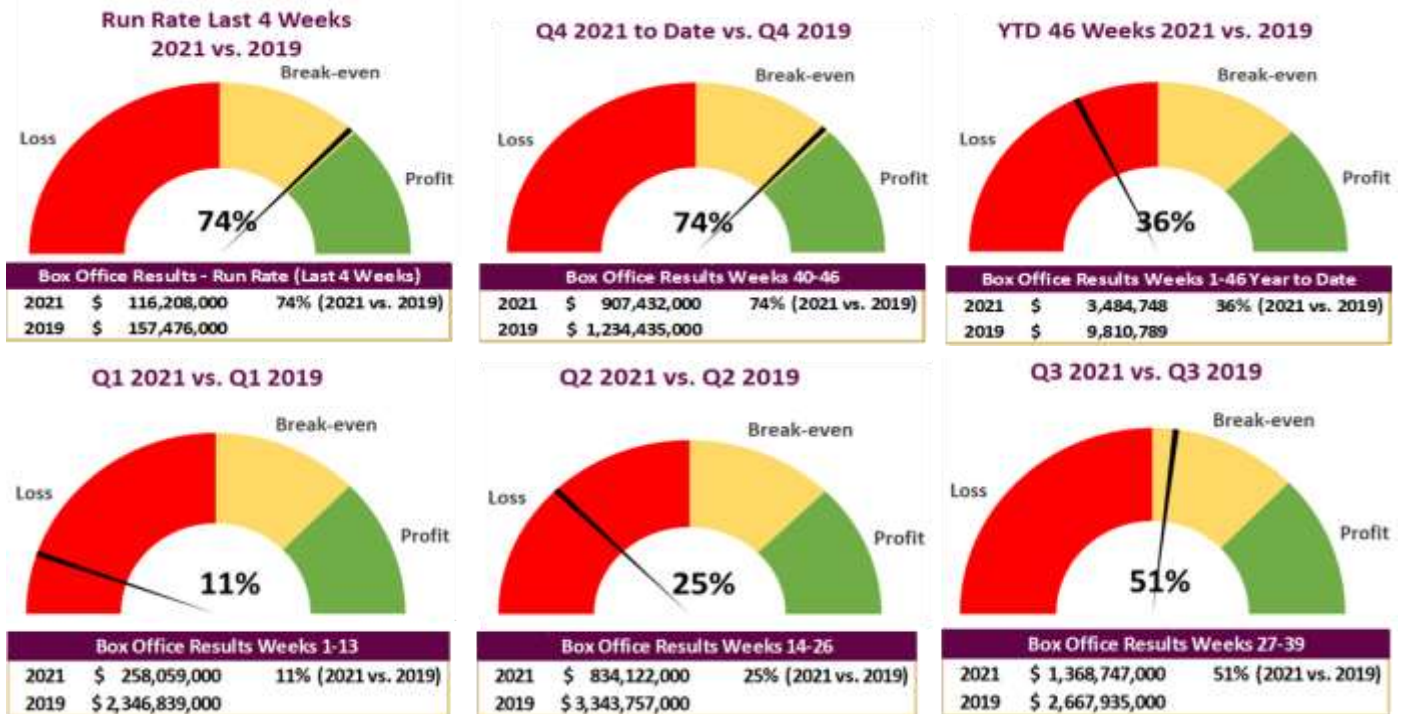
This leaves GHOSTBUSTERS: AFTERLIFE virtually alone to compete with the much more commercially viable FROZEN 2. One can't help but think that this shortfall could have been offset by opening NO TIME TO DIE or DUNE on the holiday week, or by maintaining TOP-GUN: MAVERICK which had at one point been slotted into this very attractive release week. As a result, look for moviegoing next week to be way off its traditional mark.

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Where Are We as of 11/18

With ETERNALS completing its second week, the 46th film week of the year produced 63% of the box office from same week of 2019. This brings the 4th Quarter total to 74% of 2019's numbers. The four-week run rate also dropped slightly to 74%. The year-to-date number climbed up one percentage point to 36%. After this weekend, the 2021 to 2019 comparison has slide down to 41%, and we expect this trend to continue in the weeks ahead. The 4th Quarter should finish up at approximately 70% of Q4 2019, and the full year for 2021 should come in at around 40% of numbers from 2019.



Click to play our POPCORN PREVIEWS
 BOXOFFICE BUZZ look at Sony/Bron/Montecito
 Pictures' GHOSTBUSTERS: AFTERLIFE, from director
 Jason Reitman. Bill Murray, Dan Aykroyd, Sigourney
 Weaver & Ernie Hudson return from the original 1984
 blockbuster.



Notable Industry News and Commentary... 11/15 – 11/21

[IATSE Contract Ratification Decided by Razor-Thin Vote Margins in Two Guilds](#) (Variety) and [Crystal Hopkins Resigns As President Of IATSE Script Supervisors Local 871, Citing Personal Reasons & Dissatisfaction With Union's New Contract](#) (Deadline)

In a stunningly close vote, the labor agreement negotiated by the leaders of IATSE and AMPTP was ratified last weekend. The deal was approved despite the fact that a majority of union members voted against it, by a margin of 50.4% to 49.6%. Nonetheless, the measure passed because of IATSE's electoral college system, in which each of IATSE's 13 member unions

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are credited with a certain number of delegates. Two of the three largest unions, Prop Local 44 and Editors Local 700, voted narrowly in favor of the agreement, each by margins of only a few hundred votes. Their approval, together with that of six smaller unions, was the deciding factor leading to a final delegate count of 256 for and 188 against. The proposed contract would have been rejected if the vote from either Local 44 or Local 700 had swung to reject it.

Despite the fact that IATSE leadership had emphasized “solidarity” throughout the negotiations, this outcome has proven to be deeply divisive. Crystal Hopkins, the head of Script Supervisors Local 871, resigned after the vote was finalized, citing her dissatisfaction with this outcome. “When we began negotiating in May... the solidarity and unity never wavered,” said Hopkins. “However, by the time October rolled around... the overwhelming and historic response of the membership for the strike authorization made clear to me that the priorities we were addressing were no longer adequate for the membership.” Even though IATSE’s President Mathew Loeb was able to avert a strike by negotiating an agreement with the studios and securing a YES vote from the rank and file, he now faces the challenge of uniting a bitterly divided membership, half of whom are disappointed with their new agreement.



[China has surpassed the US as the world's biggest box office. Here's the government's 5-year plan for its movie industry](#) (Business Insider) and **[China Eyes 100,000 Movie Screens and Closer Ties to Cannes: Six Takeaways From Country's Five-Year Film Plan](#)** (Variety)

In 2020, China rose to become the largest global box office market for the first time, a feat it is likely to repeat in 2021. This is clearly a point of pride, as this week the leaders of China’s film industry outlined a five-year plan detailing steps that will allow it to maintain its top spot in the global theatrical market. The plan sets out the goals of expanding its exhibition footprint to more than 100,000 screens and having domestic releases produce more than 55% of its total box office, with over 50 Chinese-produced films grossing in excess of \$15M. China has also set its sights on increasing its visibility at



MY COUNTRY, MY PARENTS

premiere international films festivals such as Cannes. These goals would seem to be within reach, as exhibition continues to build new cinemas at a rapid pace and domestic titles such as THE BATTLE OF LAKE CHANGJIN and HI, MOM have been huge box office successes, each grossing more than \$800M.

This China-first policy is bad news for Hollywood studios, which have come to rely on the Chinese market for a key slice of their profits. This year, film regulators have cited “cultural” reasons for blocking a series of major Hollywood releases from playing in Chinese theatres. These include Disney/Marvel’s SHANG-CHI AND THE LEGEND OF THE TEN RINGS, ETERNALS and Warner Bros.’

SPACE JAM 2: A NEW LEGACY. Hollywood is adjusting to the fact that China is becoming a less reliable partner, as the nation pursues the goal of “adhering to the (communist) Party’s total leadership over film work.”

[ViacomCBS Claims Paramount+ Had Its “Most Successful Week Ever”, Adding 1M Subscribers; No Other Stats Given](#) (Deadline)

Last week, ViacomCBS issued a press release to announce that its Paramount+ streaming service enjoyed its most successful week ever earlier this month, with over 1M new sign-ups. Since March when Paramount+ was launched, the media giant has provided only infrequent updates on its status. The company reported that at the end of Q3 it had a total

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of 47M subscribers for all its streaming services, which also includes Showtime, BET+, and Noggin. Because it chose not to report stand-alone numbers for Paramount+, many concluded that this was to avoid comparisons with its larger streaming competitors such as Netflix, Disney+, HBOMax, Amazon Prime Video and even Apple TV+.

Paramount+'s very good week was linked to the day & date release of its animated feature CLIFFORD THE BIG RED DOG as well as the success of MAYOR OF KINGSTOWN, the original crime drama which has become the most-watched series on platform to-date. ViacomCBS has signaled an increased focus Paramount+ by elevating Nickelodeon chief Brian Robbins in September to become the new CEO of Paramount Pictures.

MARTIN GROVE'S *Hollywood Report*

With GHOSTBUSTERS: AFTERLIFE off to a spirited \$44M start, it recalls the 1984 original's \$13.6M launch.

That was a big opening then, but the buzz was it would have been bigger yet had Columbia's GHOSTBUSTERS (pictured) not opened head-to-head June 8 with WB's GREMLINS, which did \$12.5M. Both fantasy action comedies were targeted to the same audience and should never have opened together.



Neither studio would back down and move. June 8 was a prized date because by then schools across the country had closed, making the younger male demo available for moviegoing with many weeks of summer playing time ahead.

Looking back at Comscore's 1984 chart, it's clear that not moving hurt both titles. GHOSTBUSTERS became 1984's 2nd biggest domestic film with \$227.2M. GREMLINS was 4th with \$150.1M. Both would have done better by not splitting their opening weekend audience.

Each picture had a lot going for it. GHOSTBUSTERS' director Ivan Reitman had scored big with MEATBALLS (1979) & STRIPES (1981). GREMLINS was executive produced by Steven Spielberg and its director, Joe Dante, had a low budget hit in THE HOWLING (1981). Had they not squared off together, they'd have opened better and reached higher cumes.

* * *

Over-performing's been the name of the game for months and GHOSTBUSTERS: AFTERLIFE is the latest happy example.

It's a flawed system of projecting grosses that generates many of the better-than-expected results we're seeing -- like "Afterlife" from Sony/BRON/Montecito's (pictured) with \$44M rather than the anticipated \$30M. In assessing how films may open, Hollywood handicappers consider various factors, including advance ticket sales for previews & opening weekend. If they're not robust numbers, they scale back estimates.

Advance sales were a valid barometer for opening grosses in the past, but in the late pandemic era people don't plan ahead as they once did. Moviegoing's more spontaneous now and audiences can buy specific seat tickets online whenever they like.

Moviegoing's more of a last minute decision now when people decide they've just got to get out of the house and want to reconnect with friends. Media pundits should keep this in mind while projecting openings. Movie marketers should target more of their media budgets to opening weekend online, social media & digital out of home buys that can influence last minute ticket purchases.



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Studio Release Calendar – 11/19-12/30

(Click on titles for more information)

11/19/21 (Week 47)

Prior Year Results

2020 Week 47 - Box Office: \$5,454,664

2019 Week 47 - Box Office: \$206,037,027; Openings: Frozen II (\$130.3M FSS, \$477.4M Total), A Beautiful Day in the Neighborhood (\$13.3M FSS, \$61.7M Total), 21 Bridges (\$9.3M FSS, \$28.5M Total)

Ghostbusters: Afterlife (Sony) <i>Screening: Good to very good, entertaining, heartwarming, very commercial</i> <i>Awareness/Interest: Skews young adult male</i> <i>Viewer Preference: Rising interest and awareness. Theatrical viewing preferred</i> <i>YouTube Trailer Views: 25M-35M estimated</i> <i>Gross: \$4.6M Thursday Pre Show.</i>	PG-13 Comedy Fantasy	124	Scope (2.40 : 1), IMAX, Dolby Atmos, DTS:X, Dolby Vision, ICE, Screen X, D-Box, MX4D, Lumma, 4DX	Wide (4,315)
King Richard (Warner Bros.) <i>Screening: An inspirational screenplay, Will Smith in a masterpiece performance</i> <i>Awareness/Interest: Increasing incrementally, male/female near even in interest</i> <i>Viewer Preference: Skewing more toward theatrical than home</i> <i>YouTube Trailer Views: 15M-20M+ estimated</i> <i>Gross: No Thursday Pre Show.</i>	PG-13 Biography Drama	138	Scope (2.39 : 1), Dolby Digital	Wide (3,302)
The Power of the Dog (Netflix)	R Drama	125	Flat (1.85 : 1)	11/17 Limited 12/1 Netflix
India Sweets and Spices (Bleecker Street)	PG13 Drama	101	Flat (1.85 : 1)	Limited
The Feast (IFC)	NR Horror	93	Flat (1.85 : 1)	Limited
Bruised (Netflix) <i>Screening: An unexpected stunner of a film. Halle Berry is brilliant in the title role. A compelling, heartfelt film with a rich well written screenplay.</i>	R Drama	129	Flat (1.85 : 1)	11/17 Limited 11/24 Netflix
Black Friday (Screen Media)	NR Horror	84	Flat (1.85 : 1)	Limited
Kurt Vonnegut: Unstuck in Time (IFC)	NR Biography	127	Flat (1.85 : 1)	Limited
Alpha Rift (Vertical Entertainment)	PG-13 Sci-Fi	95	Flat (1.85 : 1)	Limited
The Youngest Evangelist (Atlas Distribution)	PG-13 Drama	138	Flat (1.85 : 1)	Limited
C'mon C'mon (A24)	R Drama	108	Flat (1.85 : 1)	Limited
Wheel of Fortune and Fantasy (Film Movement)	NR Drama	121	Flat (1.85 : 1)	Limited/Virtual 1/11/22 VOD
The Mitchell's vs The Machines (Iconic Releasing/Netflix)	PG Sci-Fi Comedy	114	Flat (1.85 : 1)	11/20-21 Theatrical/ Netflix
Brian Wilson: Long Promised Road (Screen Media)	NR Documentary	93	Flat (1.85 : 1)	11/17 Event Cinema

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11/26/21 (Week 48)

Prior Year Results

2020 Week 48 - Box Office: \$13,135,452

2019 Week 48 - Box Office: \$181,076,542; Openings: Knives Out (\$26.8M FSS, \$165.4M Total), Queen & Slim (\$11.9M FSS, \$43.8M Total)

Encanto (Disney) <i>Screening: Excellent animation, story and audience appeal.</i> <i>Awareness/Interest: Above average and rising to high levels</i> <i>Viewer Preference: Theatrical more than streaming</i> <i>YouTube Trailer Views: 32.3M as of 10/29</i> <i>Projection: \$35M-\$50M (5 day), \$125M-\$150M Total (Early est.)</i>	UPDATE	PG Animation	102	Flat (1.85 : 1), 3D SDR, Dolby Vision, 4K, Motion, Screen X	11/24 Wide (3,500-4,000+); 30-day window (Disney+)
<i>Short Subject: Far From The Tree (Plays with Encanto)</i>		G Animation	7	Scope (2.39 : 1)	3D, Dolby Vision, Atmos
Resident Evil: Welcome to Raccoon City (Sony) <i>Screening: Very much based on the game, violent, appeals to the young horror crowd.</i> <i>Awareness/Interest: Average for Screen Gems film</i> <i>Viewer Preference: Theatrical only</i> <i>YouTube Trailer Views: 10.5M as of 11/12</i> <i>Critics: Franchise never well received by critics, but successful at the box office</i> <i>Projection: \$15M-\$20M (3-day) \$30M (5-day), \$40M-\$45M Total</i>	UPDATE	R Horror	107	Scope (2.39 : 1)	11/24 Wide (3,000)
House of Gucci (UA Releasing) <i>Screening: Great performances, sets, costumes.</i> <i>Sophisticated appeal, long run time.</i> <i>Awareness/Interest: Steady and rising for upscale audience, awareness average.</i> <i>Viewer Preference: Theatrical more than streaming</i> <i>YouTube Trailer Views: 6.4M as of 10/28</i> <i>Projection: \$12M-\$15M (5-day), \$35M-\$40M Total (Early est.)</i>	UPDATE	R /Crime Drama	157	Scope (2.39 : 1)	11/24 Wide (3,200)
For the Love of Money (Freestyle)		R Drama	103	Flat (1.85 : 1)	Limited/Moderate
The Unforgivable (Netflix)		R Drama	113	Flat (1.85 : 1), 16.9 TV	11/24 Moderate 12/10 Netflix
The Humans (A24)		R Drama	108	Flat (1.85 : 1)	Limited
The Summit of the Gods (Netflix)		PG Animation	95	Flat (1.85 : 1)	Limited/Netflix
Licorice Pizza (UA Releasing) <i>Screening: A poem to the 70's culture with many scenes connected, but a loose narrative. Good soundtrack. Look for moderately commercial business.</i>	UPDATE	R Comedy Drama Romance	133	Scope (2.39 : 1)	NY/LA 12/22 Expansion
Drive My Car (Sideshow/Janus Films)		NR Drama	179	Flat (1.85 : 1)	11/24 NYC

12/3/21 (Week 49)

Prior Year Results

2020 Week 49 - Box Office: \$7,498,904

2019 Week 49 - Box Office: \$90,554,549; Openings: Playmobil: The Movie (\$.657M FSS, \$1.1M Total)

Wolf (Focus)		R Drama	98	Flat (1.85 : 1)	Moderate (250)
Flee (Neon)		PG13 Animation Documentary	83	Flat (1.85 : 1)	Limited
Drive My Car (Sideshow/Janus Films)		NR Drama	179	Flat (1.85 : 1)	Expansion
Try Harder! (Greenwich Entertainment)		NR Documentary	85	Flat (1.85 : 1)	Limited
Encounter (Amazon Studios)		R Sci-Fi	108	Flat (1.85 : 1)	Limited/SVOD
Torn (Nat'l Geographic/DaDa Films)		NR Documentary	91	Flat (1.85 : 1)	Limited/VOD
The Hand of God (Netflix) <i>Original title: È stata la mano di Dio (Italy)</i>		R Drama	130	Flat (1.85 : 1)	Limited 12/15 Netflix
Funny Thing About Love (Gravitas Ventures)		PG Romance Comedy	96	Flat (1.85 : 1)	Limited/VOD

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Last Shoot Out (Lionsgate)	PG13 Western Drama	86	Flat (1.85 : 1)	Limited/VOD
Benedetta (IFC Films)	NR Biography Drama History	131	Scope (2.39 : 1)	Limited/VOD
Citizen Ashe (Magnolia)	NR Documentary	94	Flat (1.85 : 1)	Limited/VOD
The Sleeping Negro (Art Mattan)	NR/Drama	73	Flat (1.85 : 1)	NY/LA/Atlanta
Warren Miller: Winter Starts Now (Iconic Events)	NR Documentary	96	Flat (1.85 : 1)	Event Cinema

12/10/21 (Week 50)

Prior Year Results

2020 Week 50 - Box Office: \$5,218,634

2019 Week 50 - Box Office: \$2118,694,606; Openings: Jumanji: The Next Level (\$59.3M FSS, \$316.8M Total), Black Christmas (\$4.2M FSS, \$10.4M Total), Richard Jewel (\$4.7M FSS, \$22.3M Total)

West Side Story (20th Century)	PG13 Musical Drama Remake	156	Scope (2.39 : 1), Dolby Vision, 4K, TheaterEars, 5.1/7.1	Wide
American Underdog (Lionsgate)	PG Biography Drama Sport	NA	Dolby Digital	Wide
National Champions (STX Entertainment)	Drama	NA	NA	Wide
Don't Look Up (Netflix) <i>Screening: Excellent social and political satire. The film leans heavily liberal and limited appeal to theatrical audiences. All in all, this is an entertaining art house type of film with a great cast and story/performances.</i>	R Disaster Comedy	145	Scope (2.39: 1)	Moderate 12/24 Netflix
Red Rocket (A24)	R Drama Comedy	128	Scope (2.35: 1)	Limited
Being the Ricardos (Amazon Studios)	R Biography	125	Scope (2.39: 1)	Limited
Agnes (Magnolia)	NR Drama	93	Flat (1.85 : 1)	Limited
To What Remains (Abramorama)	NR Documentary	81	Flat (1.85 : 1)	Limited
France (Kino Lorber)	NR Drama Comedy	134	Flat (1.85 : 1)	Limited

12/17/21 (Week 51)

Prior Year Results

2020 Week 51 - Box Office: \$6,406,808

2019 Week 51 - Box Office: \$249,867,371; Openings: The Rise of Skywalker (\$177.4M FSS, \$515M Total), Cats (\$6.6M FSS, \$27.2M Total), Bombshell (\$.3M FSS, \$31.8M Total)

Spider-Man: No Way Home (Sony) <i>Awareness/Interest: Rising to highest levels since Pandemic began. Viewer Preference: Theatrical Only YouTube Trailer Views: 7.5M on Trailer #2 since release this week Projection: \$100M-\$125M FSS, \$350M-\$450M Total</i>	NA Action Adventure Sci-Fi	NA	NA	Wide 4,000+
Nightmare Alley (Searchlight)	R Crime Thriller	139	Flat (1.85 : 1)	Limited
Licorice Pizza (UA Releasing)	R Comedy Drama Romance	133	Scope (2.39 : 1)	12/22 Expansion
The Tender Bar (Amazon Studios)	R Coming of Age Drama	104	Flat (1.85 : 1)	NY/LA 12/22 Expansion
The Lost Daughter (Netflix)	R Drama	121	Flat (1.85 : 1)	Limited 12/31 Netflix
Swan Song (Apple)	R Fantasy Drama	116	Scope (2.39 : 1)	Limited
President (Greenwich Entertainment)	NR Documentary	130	Flat (1.85 : 1)	Limited
Fortress (Lionsgate)	R Action	95	Flat (1.85 : 1)	Limited
The Novice (IFC Films)	NR Thriller	94	Flat (1.85 : 1)	Limited

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12/24/21 (Week 52)

Prior Year Results

2020 Week 52 - Box Office: \$23,8141,072

2019 Week 52 - Box Office: \$199,821,873; Openings: Spies in Disguise (\$13.4M FSS, \$66.8M Total), Little Women (\$16.8M FSS, \$108M Total)

The Matrix Resurrections: (Warner Bros.)	R Action Sci-Fi	148	Scope (2.39 : 1), Dolby Atmos	12/22 Wide
The King's Man (20th Century)	R Action Drama	131	Scope (2.39 : 1) IMAX 5.0/12.0, Atmos, Dolby Vision, 3D SDR, TheatreEars	12/22 Wide
A Journal for Jordan (Sony)	Drama	NA	NA	12/25 Wide
Sing 2 (Universal)	PG Animation Adventure Comedy	112	Flat (1.85 : 1), Auro 11.1, Dolby Digital, Dolby Surround 7.1, SDDS, Dolby Atmos	12/22 Wide
American Underdog (Lionsgate)	PG Biography Drama Sport	NA	Dolby Digital	12/25 Wide
The Tragedy of Macbeth (A24)	R Drama	105	Flat (1.33 : 1)	12/25 Limited
Parallel Mothers (Sony Pictures Classics)	R Drama	120	Flat (1.85 : 1)	NY/LA
Being the Ricardos (Amazon Studios)	R Biography	125	Scope (2.39: 1)	12/21 Expansion
The Tender Bar (Amazon Studios)	R Coming of Age Drama	104	Flat (1.85 : 1)	12/22 Expansion

Studio Release Changes

Title	Locations	New	Former
Untitled Universal Event	Wide	5/19/23	5/26/23
Violent Night (Universal) As the holidays approach, Wesley, Laura Beth and Joyce are three Los Angeles roommates just trying to survive the stresses of work, school and festive parties! When a co-worker decides to hide inside the trunk of Joyce's car on the night of the big party, things start to get very weird. Thriller.	Wide	12/2/22	NEW
Elvis (Warner Bros.) Chronicles the life and career of rock-and-roll legend Elvis Presley. Biography Drama Music.	Wide	6/24/22	6/3/22
Warren Miller: Winter Starts Now (IconicEvents) For years we've been kicking off winter in true Warren Miller fashion, and we're back for another round. This season, the snow will feel a little deeper, the jumps a little higher and the views from the top will be just a bit more inspiring. Get stoked, be inspired, because "Winter Starts Now"—the 72nd film from Warren Miller Entertainment.	Event Cinema	12/9/21	NEW
Compartment Number 6 (Sony Pictures Classics) As a train weaves its way up to the arctic circle, strangers share a journey that will change their perspective on life. Drama.	NY/LA	1/26/22	NEW
Till (UA Releasing) Mamie Till-Mobley pursues justice for her 14-year-old son Emmett Louis Till became a galvanizing moment that helped lead to the creation of the civil rights movement. Drama.	Limited	10/7/22	NEW
The First Wave (NEON) The documentary spotlights the everyday heroes at the epicenter of COVID-19 as they come together to fight one of the greatest threats the world has ever encountered. Documentary.	Limited	11/19/21	NEW
Repeat (Gravitas Ventures) A psychology professor stumbles across an unbelievable discovery: a way of communicating with 'the other side'. His joy is short-lived, however, as his daughter is thrown into grave danger, and he is forced to take matters into his own hands. Mystery Sci-Fi Thriller.	Limited	11/19/21	NEW
National Champions (STX Films) A star college quarterback ignites a players' strike 72 hours before the biggest game of the year to fight for fair compensation, equality, and respect for athletes who put their bodies and health on the line for their schools. Drama.	Wide	12/10/21	11/24/21

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Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Exhibitor Relations · Nicolas Bouchard, Film Distribution
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Violence of Action (STX Films) <i>Previously titled "The Contractor"</i> After being involuntarily discharged from the U.S. Special Forces, James Harper (Chris Pine) decides to support his family by joining a private contracting organization alongside his best friend (Ben Foster) and under the command of a fellow veteran (Kiefer Sutherland). Overseas on a covert mission, Harper must evade those trying to kill him while making his way back home. Action Thriller.	Wide	3/18/22	12/10/21
Sundown (Bleecker Street) Neil and Alice Bennett are the core of a wealthy family on vacation in Mexico with younger members Colin and Alexa until a distant emergency cuts their trip short. When one relative disrupts their tight-knit order, simmering tensions rise to the fore in this suspenseful jolt from writer/director Michel Franco. Drama.	Limited	1/28/22	2/4/22
Torn (National Geographic Documentary Films/DaDa Films) Filmmaker Max Lowe decided to premiere the film at Telluride. The documentary chronicles his father, the legendary climber Alex Lowe, who died via avalanche on the Himalayan peak of Mount Shishapangma in October 1999. NR, Documentary, 92min.	Limited	12/3/21	NEW
Let Me Be Me (Greenwich Entertainment) Kyle Westphal, an isolated autistic boy who's fascinated by fabric and emerges from an experimental autism treatment program to become a fashion designer. Westphal's family looks back on twenty years of his development with candor and humor. The film combines observational footage, archival material, and animation to chronicle how a passion for fashion transformed Kyle and his family. Documentary.	Limited	2/25/22	NEW
You Won't Be Alone (Focus Features) A young witch is left to the woods by her isolated mountain village in 19th-century Macedonia, and an accidental killing ignites a curiosity for life inside the bodies of others. Supernatural Horror.	Moderate	1/28/22	NEW

MPA Ratings		
Title	Rating	Reason
Agent's Game (Sky Buddy, LLC) Agent Game is an upcoming American spy-thriller film directed by Grant S. Johnson from a screenplay by Mike Langer and producer Tyler W. Konney. It stars Dermot Mulroney, Mel Gibson, Katherine McNamara, Rhys Coiro, Annie Ilonzeh, Katie Cassidy, Jason Isaacs, Barkhad Abdi, and Adan Canto.	R	Violence and language
Better Nate Than Ever (Disney+) A musical comedy film is based on director Tim Federle's acclaimed novel by the same name.	PG	Thematic elements, a suggestive reference and mild language
Borrego (Saban Film, LLC) Borrego follows a young botanist who relocates to a small desert town to study an invasive plant species. She must fight for her survival when she's kidnapped by an inexperienced drug mule after his ultralight plane crashes in the desert.	R	Violence and language
Compartment Number 6 (Sony Pictures Classics) Traveling by train from Moscow to Murmansk, a Finnish student forms an unlikely friendship with a gruff Russian miner. (Finnish: Hytti nro 6; Russian: Купе номер шесть) Drama. (Subtitled).	R	Language and some sexual references
The Hating Game (Vertical Entertainment) Resolving to achieve professional success without compromising her ethics, Lucy embarks on a ruthless game of one-upmanship against cold and efficient nemesis Joshua, a rivalry that is complicated by her growing attraction to him.	R	Some sexual content and language
The Hyperions (Saban Films, LLC/Wellgo) In 1960, professor Ruckus Mandelbaum invents the Titan badge, which offers humans superpowers and creates an unusual family of superheroes. However, by 1979, a new line of superheroes has taken up the badges and two of the originals want them back. Action.	R	Some violent/bloody images
I Want You Back (Amazon Studios) Peter and Emma are two thirty-somethings who have each been left by their respective partners. Unwilling to admit that their relationships are over and fearing that they will be forever alone, the two decide to team up to win their exes back by destroying their new relationships. Romance Comedy.	R	Language, sexual material, some drug use and partial nudity

The Long Night (Well Go USA) AKA: <i>Survive The Night</i>. A disgraced doctor and his family are held hostage at their home by criminals on the run when a robbery-gone-awry requires them to seek immediate medical attention. Action Drama.	R	Violence, language, some disturbing images and nudity
Poupelle of Chimney Town (Eleven Arts) A 2020 Japanese animated children's fantasy film animated by Studio 4°C, directed by Yusuke Hirota, featuring character designs by Atsuko Fukushima.	PG	Violence, some action and thematic elements
Unwelcome (Well Go USA) Londoners Maya and Jamie who escape their urban nightmare to the tranquility of rural Ireland only to discover malevolent, murderous goblins lurking in the gnarled, ancient wood at the foot of their new garden. Horror.	R	Strong violence and gore, pervasive language, some drug use and sexual material



SCREENING ROOM



[The Outfit](#)

(Focus Features)
2/25/22 - Limited
Crime Drama
Official Trailer, Poster



[American Underdog](#)

(Lionsgate)
12/25/21 - Wide
Trailer has various formats
Official Trailer, Poster



[Spider-Man: No Way Home](#)

(Sony/Marvel)
12/17/21 - Wide
Trailer has various formats
Trailer #2, Official Poster



[Nightmare Alley](#)

(Searchlight Pictures)
12/17/21 - Wide
Guillermo Del Toro-D
Official trailer, Poster

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