



Sunday, April 10, 2022 | No. 215

Film Flashback... WEST SIDE STORY Wins Best Picture 4/9/1962

Movie musicals aren't a good bet to win best picture Oscars these days, but that wasn't the case Apr. 9, 1962 when WEST SIDE STORY took home 10 Oscars, including best picture & directing.

60 years ago, Academy members didn't frown on honoring musicals, but today musicals, sci-fi, comedies & superheroes are all genres Academy voters are said to consider less worthy than dramas for best picture applause. But in 1962 when United Artists & The Mirisch Corp.'s WEST SIDE STORY hit the Oscar jackpot, Academy voters liked musicals. In fact, they'd been celebrating them almost since the Oscars began. At the 2nd Annual Academy Awards in 1930, MGM's musical THE BROADWAY MELODY won best picture. Since then, best picture Oscars have also gone to the musicals THE GREAT ZIEGFELD in 1937, AN AMERICAN IN PARIS in 1952, GIGI in 1959, MY FAIR LADY in 1965, THE SOUND OF MUSIC in 1966, AMADEUS in 1985 & CHICAGO in 2003.

The 1957 Broadway musical WEST SIDE STORY was conceived by Jerome Robbins with music by Leonard Bernstein, lyrics by Stephen Sondheim and book by Arthur Laurents. Directed & choreographed by Robbins, it played 732 performances and was nominated for six Tony Awards -- winning for choreography & scenic design, but losing Best Musical to THE MUSIC MAN. The play started out as "East Side Story," a romance between a Catholic boy and a Jewish girl. That plot, however, recalled the legendary 1922 hit "Abie's Irish Rose," so it was changed to reflect NY's Puerto Rican immigration boom in the late '40s and '50s. By the time it opened Sept. 26, 1957 at Broadway's Winter Garden Theatre, it had been retitled WEST SIDE STORY.

When The Mirisch Corp. set out to turn it into a film starring Natalie Wood as Maria, Robbins insisted on directing. Mirisch was concerned because Robbins hadn't done a film before, so they signed Robert Wise to direct the story while Robbins directed the musical numbers. Wise, who edited Orson Welles' 1941 classic CITIZEN KANE, had directed such films as 1951's THE DAY THE EARTH STOOD STILL and 1958's I WANT TO LIVE. After production began in August 1960, Robbins shot so many musical scene takes that WEST SIDE STORY was soon over budget and behind schedule.

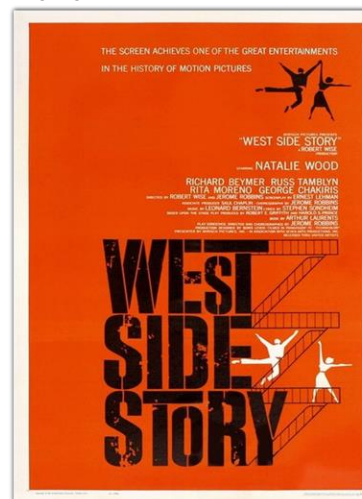


Tony and Maria sing "Tonight", in anticipation of an amorous night to come, while the Jets and Sharks have other plans – [Click to Play](#)

Robbins was dropped quickly, and Wise completed the film as its solo director. Fortunately, all the dance numbers that still needed to be shot had already been rehearsed and choreographed by Robbins. Wise brought WEST SIDE STORY in on schedule for \$6M. It wound up grossing \$44M, which would be about \$400M today.

Tony: "Tonight, tonight, won't be just any night, tonight there will be no morning star...Tonight, tonight, I'll see my love tonight and for us stars will stop where they are..."

Maria: "Today, the minutes seem like hours, the hours go so slowly, and still the sky is light...Oh moon glow bright, and make this endless day endless night..."



Robert Wise & Jerome Robbins' WEST SIDE STORY musical movie, with music composed by Leonard Bernstein, and lyrics by Stephen Sondheim

Weekend Box Office Results... 4/8 – 4/10

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					4/3	3/25		
1	Sonic the Hedgehog 2 (Paramount)	1	4,234	71,000,000	-	-	16,769	71,000,000
2	Morbius (Sony)	2	4,268	10,200,000	-74	-	2,390	57,077,221
3	The Lost City (Paramount)	3	3,797	9,165,000	-38	-52	2,414	68,854,159
4	Ambulance (Universal)	1	3,412	8,700,000	-	-	2,550	8,700,000
5	The Batman (Warner Bros.)	6	3,254	6,500,000	-41	-46	1,998	359,002,148
6	Everything Everywhere All at Once (A24)	3	1,250	6,059,263	462	+115	4,847	8,446,441
7	Uncharted (Sony)	8	2,318	2,650,000	-28	-27	1,143	142,952,218
8	Jujutsu Kaisen O (Crunchyroll)	4	850	825,000	-58	-57	971	33,140,000
9	Spider-Man: No Way Home (Sony)	17	1,009	625,000	-57	-28	619	803,815,848
10	RRR (SRGM)	3	350	570,000	-65	-83	1,629	13,662,077

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DICK WALSH'S Industry Update

Weekend Review for 4/8 – 4/10

SONIC THE HEDGEHOG 2 boomed to the top of the weekend box office by grossing \$71M, easily surpassing all industry projections. In fact, this year's SONIC sequel generated a higher opening box office than the pre-pandemic original in 2020 which grossed \$58M on its opening weekend. Only five weeks later, the movie business was shut down by the onslaught of COVID-19.



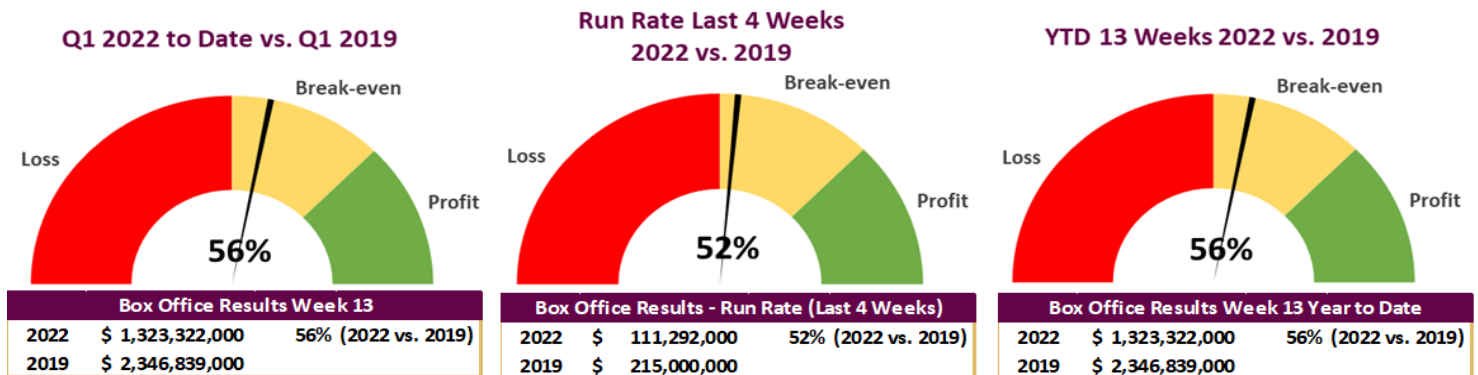
While more than 30 movie sequels have been released since the pandemic began, only two have bested the results from their pre-COVID counterparts – SPIDER-MAN: NO WAY HOME and VENOM: LET THERE BE CARNAGE. Boasting a Rotten Tomatoes audience score of 98%, it is highly likely that SONIC 2 will be flying high for weeks to come, and beat out the original SONIC's total \$149M.

Other new titles did not fare so well this weekend. The other wide opener was the Michael Bay's AMBULANCE, starring Jake Gyllenhaal, which limped in with a gross of \$8.7M, which was good enough for fourth place. AMBULANCE cost only \$40M to produce, which was significantly lower than the reported \$217M budget for Bay's 2017 blockbuster TRANSFORMERS: THE LAST KNIGHT. The poor showing for AMBULANCE makes one wonder what success any mid-budget action film can achieve.

As predicted, last week's #1 movie MORBIUS dropped by a dizzying 74% from its debut, landing at \$10.2M and second place. EVERYTHING EVERYWHERE ALL AT ONCE has been a title to watch. A24 has handled its release skillfully, expanding each week for the last three weeks since it first opened in NY and LA. Now playing at 1,250 theatres, it generated \$6.1M this weekend, producing the second highest per theatre average for the weekend at \$4,847. EVERYTHING finished either #1 or #2 at most of its locations, an important contribution to the theatres lucky where it is playing. A24 plans to continue its expansion next week, with many new theatres eager to participate. After tallying up all the "votes" for the weekend, we estimate that the total gross will be \$120M, which is 82% of the result produced by the same weekend in 2019.

Where Are We as of 4/7

On Thursday 4/7, the industry finished up the thirteen weeks of the first quarter of 2022 representing 56% of the Q1 results from 2019. First quarter results were also a downturn from Q4 2021, coming in at 70% of the October-December period. While Q1 did strike some positive notes, the end result demonstrates that exhibitors still have a ways before reaching full health and prosperity.



Notable Industry News and Commentary... 4/4 – 4/10

[Hollywood Gets a New Giant](#) (New York Times)

After eleven months of government review, the Discovery and WarnerMedia mega-merger finally closed last Friday. The newly formed giant is well-positioned to compete with Netflix, Disney, Amazon and Apple at the highest levels of streaming, with HBO Max's 70M subscribers joining an additional 20M from Discovery+ under one roof.

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CEO David Zaslav states boldly that Warner Bros. Discovery will be “the best media company in the world.” But Zaslav’s confidence belies the many challenges that lay ahead, including how to manage over \$55B in debt that the new corporation has on its books. Zaslav indicates that one way to drive profitability is not to over-spend on content, an indulgence that other streamers seem to have fallen into. “Would HBO be doing a lot better if it had three more really successful scripted series,” at the same level as SUCCESSION, EUPHORIA, and THE GILDED AGE. “It’s not clear that they would be.”



The merger’s completion also brought the departure of Jason Kilar, the former CEO of WarnerMedia. In an outgoing interview with Vox, Kilar covered many subjects regarding his tenure with WarnerMedia. His opinions about the future of drama and romantic comedies were notable, saying that “those motion pictures will not be exclusively distributed in theaters.” Kilar has a history of striking a sour note with exhibitors, especially when he decided to release the entire 2021 Warner Bros. film slate to theatres and on HBO Max simultaneously. With last month’s successful theatrical release of the romantic comedy THE LOST CITY starring Sandra Bullock and Channing Tatum, it might be worth taking Kilar’s prognostication with a pinch of salt.

See also: [WarnerMedia’s ex-boss says you should be happy you’re getting Batman at theaters and rom-coms at home \(Vox\)](#)

[Mid-Budget Movies Are Dying? Producer of ‘Ambulance,’ ‘Scream’ Begs to Differ](#) (Variety)

It has become common wisdom that the only movies with a chance to succeed as theatrical releases are big-budget franchise films, relegating mid-budget titles to their fate as unremarkable day & date or straight to streaming releases.

The production company Project X Entertainment begs to differ. The company was [founded in 2019](#) by industry veterans James Vanderbilt, William Sherak and Paul Neinstein with the mission of, “Making smart content commercial, and commercial content smart.” Project X is behind the Michael Bay-directed action thriller AMBULANCE, which opened in theatres this weekend. It was produced on a budget of \$40M, and therefore can achieve profitability with a much lower box office take than a major studio tentpole.

In a recent episode of Variety’s “Strictly Business” podcast, reporter Andrew Wallenstein pressed Project X’s William Sherak on the economic viability AMBULANCE. Sherak suggests that the quality of the studio’s marketing campaign and the appeal of director Michael Bay and star Jake Gyllenhaal will bring out moviegoers. Unfortunately, it appears the AMBULANCE’S opening weekend grosses were modest, despite its being one of Bay’s best-reviewed films. Still, mid-budget films including DOG, SCREAM and THE LOST CITY have all had profitable runs, proving a mid-budget movie can still succeed. Even when a film fails to draw audiences, the losses are minimized because of the modest investment in creating the movie. The key is to avoid financial catastrophes such as MOONFALL, the Roland Emmerich disaster film that had a production budget over \$150M but which ended up grossing only \$50M worldwide at the box office.



Jake Gyllenhaal stars in Michael Bay’s AMBULANCE, a [“90s-Retro Excessive ‘Die Hard’ on an EMS Van”](#)

[Feinberg’s Manifesto: How to Save the Film Academy and the Oscars](#) (Hollywood Reporter)

The tastes of the general public and the voting members of the Academy of Motion Picture Arts and Sciences have never been further apart. This has led to a dramatic decline in viewership of the Oscar ceremony. The Hollywood Reporter’s long-time awards specialist Scott Feinberg offers a list of recommendations to the Academy for how to right its ship, and make itself relevant to the mainstream once again.

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His suggestions begin with refocusing on the original mission of the Academy, to recognize outstanding achievements in filmmaking. It should refrain from any attempt to lead the industry in creative or other directions. "The tail (the Academy) cannot wag the dog (the industry)."

Feinberg's list also includes a number of commonsense recommendations to become more transparent in its membership and voting practices. The Academy's instinct for secrecy is a bad look in the age of social media.

And finally, the Academy should find ways to celebrate the achievements of popular cinema – a.k.a. blockbusters – alongside the artistic creations it has favored more recently. This would put the biggest stars on stage and highlight the movies that the public has shown it is most interested in.

See also: [The Oscars Are Broken. Here's How to Fix Them](#) (New York Times)





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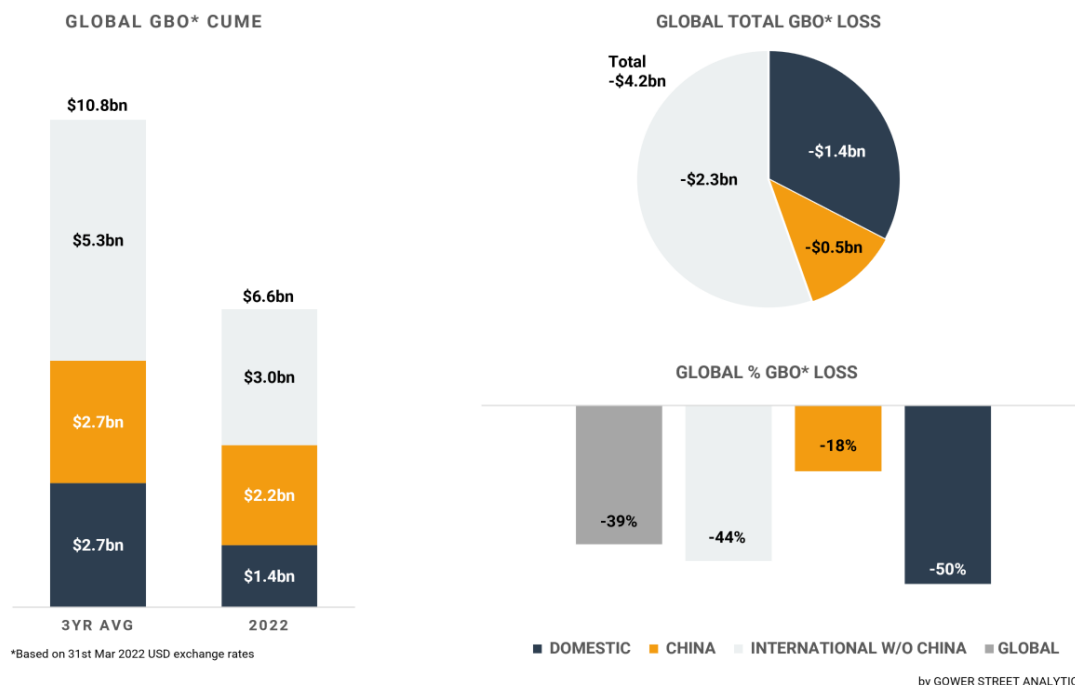
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GOWER STREET'S *Box Office Outlook*

Q1 Comeback - Third Pandemic March Generates \$1.8bn Global Box Office; Q1 Hits \$6.6bn.

March 2022 already marked the start of the third year in which the global theatrical industry has been impacted by the COVID-19 pandemic. Thankfully it was by far the best performing March of the pandemic-era with a total of \$1.8 billion! That is \$1 billion more than recorded in March 2020 (+138%, \$750bn), when the first global wave of the pandemic shut nearly the whole industry down for the second half of the month. It is also a significant uplift against March 2021, nearly doubling its \$973 million result (+83%).

The total global box office for Q1 2022 is estimated at \$6.6 billion. This is currently tracking 56% ahead of 2021 (\$4.2bn) at the same stage but is still -39% (-\$4.2bn) behind the average of the last three pre-pandemic years (2017-2019). After just three months, 2022 has achieved over half (56%) of the 2020 full year total (\$11.8bn) and is shy of a third (31%) of last year's \$21.3 billion result.



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On this month's Global Box Office Tracker (GBOT, above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three pre-pandemic years (2017-2019) and where those losses are currently coming from. The bar graph on the bottom right displays the percentage drops globally.

The main driver of growth in March was the Domestic market with a box office of \$597 million; the market's third best month of the pandemic! This was more than five times as high as March 2021 (+410%, \$117m) and more than double 2020 (+133%, \$256m). The Domestic result represents just over a third (34%) of the month's global box office – the highest share taken by the Domestic market in the last two years. Despite this impressive growth, the month was still -40% below the month's 2017-2019 average.

The International market (excluding China) also enjoyed a good month with a box office of \$1.03 billion. This is the 4th best month of the pandemic, just slightly behind January 2022 (\$1.08bn) and on par with July (\$1.02bn), August (\$1.04bn) and November (\$1.0bn) last year.

In contrast China had its worst monthly performance since July 2020, when cinemas started to re-open after six months of closure. March's \$143 million is not even half the second worst month's result so far from November 2020 (\$293m)! As COVID-19 cases rise again, China has seen a drastic reduction in the number of cinemas open by market share. It dropped from 87% at the beginning of March to 54% at the end of the month.

The major portion of the global box office in March was delivered by one title: THE BATMAN, with a box office of approximately \$690 million within the month. Without major competition Matt Reeves' iteration was able to play strongly through the month with mostly just moderate weekly drops. Many of the highest grossing territories saw THE BATMAN deliver a market share (MS) of at least 50% of the month's total. Domestic was clearly ranked #1 globally with \$338 million, representing 57% of the market's total in the month. It's already the second highest grossing title domestically of the pandemic. That outstanding result is followed by UK/Ireland with \$48.6 million (54% MS), Mexico with \$28.4 million (56% MS), Australia with \$24.8 million (50% MS) and Brazil with \$20.8 million (73% MS).

With the lack of additional global tentpole releases in March, the February holdover performance of UNCHARTED provided strong support in multiple major markets. At #2 in March UNCHARTED added \$51 million in Domestic, \$6.7 million in France, \$6.7 million in UK/Ireland, \$6m in Germany, \$4.8 million in Australia and \$2.1 million in Brazil. The title now has a worldwide cume of \$373 million (Domestic \$139m, Intl \$234m).

Both titles lifted the Domestic and International box office (excluding China), but were not able to do the same in China. THE BATMAN and UNCHARTED opened there in March after the country had passed on multiple US blockbusters in the last year. Unfortunately, both arrived at the same time as the aforementioned re-closure of cinemas. Especially strong internal markets like Shanghai were impacted. In March THE BATMAN did \$19 million at #3 in the market, while UNCHARTED came in #4 with \$15 million. Both results pale by prior year standards. While cinema closures surely had an impact on the disappointing outcomes for THE BATMAN and UNCHARTED, the results also fuelled the fear that audience tastes toward import movies have changed in China.

One of the encouraging aspects of March was the rise of international and so-called alternative titles. This content helped to fill theaters around the world earlier in the pandemic when the frequency of wide released blockbuster was low. BTS: PERMISSION TO DANCE ON STAGE – SOUL, JUJUTSU KAISEN 0, and RRR were the March highlights in that segment. This is especially noteworthy as these titles tend to attract audiences that more rarely or barely ever go to cinemas.

On March 12 Korean boy band BTS' latest offering: BTS: PERMISSION TO DANCE ON STAGE – SEOUL set a record for a global event cinema release. It delivered a phenomenal \$32.6 million on its single day release from 75 territories. In Mexico it even delivered the second highest gross for any movie released in the month (\$5.8m)!

In its country-of-origin Japan, JUJUTSU KAISEN 0 is already the second highest grossing film of the pandemic-era, with a current total of \$116 million. In March it saw its successful international roll out with terrific results at the top end of anime releases. In Domestic it was the #4 title of the month with a \$29.5 million box office. In Mexico (\$1.5m) and Australia (\$1.3m) it ranked #6, in Germany (\$1.6m) #7 and in UK/Ireland (\$1.7m) like France (\$3.3m) it finished #8. Globally its total is now \$176.2 million!

The high budget RRR from India was a highly anticipated movie. Its global total is currently at \$112 million, primarily from India but also with impressive contributions in multiple countries. RRR was the #3 movie of March in the UAE with \$1.9 million. In Australia (\$1.9m) it got to #4, in Domestic (\$11m) #8 and in UK/Ireland (\$1.1m) #14.

The expected challenging Q1 is done. The theatrical industry weathered the low frequency of tentpoles and the record number of Covid cases in that period. Cinemas stayed open, globally above 80% by market share. Most of the released titles performed to or above expectations. While the recovery has slowed down compared to the end of 2021, it hasn't stopped. The theatrical industry is in a much better position than at the same time in either of the prior two years.

Twenty-six of the 30 territories tracked in our State Of The Market report, are clearly tracking above their 2021 Q1 come! While Taiwan is nearly on par (-2%), Russia (-18%), China (-22%) and Hong Kong (-75%) are the only ones obviously tracking behind. However, those cases don't put an increased risk on the global recovery as the reasons are mainly territory specific, especially with Russia's aggression-caused US studio boycott and China's restrictive Covid-19 policy.

A year ago, GODZILLA VS KONG opened and became the first global blockbuster of the pandemic, a year after Covid-19 reset the clock. It took another three months for the next one to arrive. This time THE BATMAN released three months after the last global hit (SPIDER-MAN: NO WAY HOME) and a phalanx of strong movies are due in the upcoming weeks and months. In 2021 Q1 finished with just 63% of cinemas open by market share, although being a peak in over four months. Currently the global market is at 80%, a target not reached before June last year!

The LOST CITY had a successful Domestic launch in March bringing missed female audiences back to cinemas. Its international roll out follows in April. From now on the release schedule for this year is substantially more filled with wide releases. Already in April, nearly on a weekly basis, attractive offerings are being released with MORBIUS, SONIC THE HEDGEHOG 2, FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE, and DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS! The recovery is expected to speed up again immediately!

MARTIN GROVE'S *Hollywood Report*

How Oscar Bellwethers Were Ringing

Now that we know the Oscar outcome, we can look back at some key awards season wins to see who matched well with Academy voters.

- National Board of Review's best picture 12/2 was LICORICE PIZZA, but matched Oscar for best actor (Will Smith) & animated feature (ENCANTO).
- NY Film Critics voted DRIVE MY CAR best picture last 12/3, but had Oscar matches for director (Jane Campion - THE POWER OF THE DOG) & supporting actress (Ariana DeBose - WEST SIDE STORY - pictured).
- LA Film Critics gave DRIVE best picture last 12/18, but matched Oscar for director & supporting actress.
- SAG was the loudest ringing Oscar bellwether 2/27 with a CODA win for outstanding cast + applause for actress (Jessica Chastain - THE EYES OF TAMMY FAYE), actor, supporting actress & supporting actor (Troy Kotsur - CODA).
- DGA hailed Jane Campion for POWER 3/12 as did Oscar's directing branch.
- Critics Choice picked POWER for best picture 3/13, but matched with Oscar for director, actor, actress, supporting actor & supporting actress.
- BAFTA heralded POWER as best picture 3/13, but matched with Oscar for director, animated feature, actor, supporting actress & supporting actor.
- PGA nailed it with a CODA best picture win 3/19.



Event Franchises to Make Summer Sizzle

After holding back for two years, Hollywood's planting tentpoles in the summer cinema sands.

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Early summer's pipeline (5/6-7/1) should sizzle with event franchises:

- 5/6 - DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS (Disney/Marvel) is already a first choice tracking standout -- with
- -25M & +25M both 22 points over norm! Female demos are also strong: -25F are 17 points over norm & +25F are 13 points over norm. DOCTOR (pictured) follows Sony/Marvel's SPIDER-MAN: NO WAY HOME, which opened last 12/17 to \$260.1M & did \$1.89B/WW.
- 5/27 - Tom Cruise's TOP GUN: MAVERICK (Paramount/Skydance), delayed since 2020, will make memorable Memorial Day moviegoing.
- 6/10 - In JURASSIC WORLD: DOMINION (Universal/Amblin) dinos & humans co-exist -- but not peacefully! JW: FALLEN KINGDOM opened 6/22/18 to \$148M & did \$1.31B/WW.
- 6/17 - LIGHTYEAR (Disney/Pixar) will be Pixar's first title to play theatres during the pandemic. Buzz's adventures "to infinity and beyond" should be a magnet for families.
- 7/1 - MINIONS: THE RISE OF GRU (Universal/Illumination), will be families' July Fourth weekend moviegoing destination. First MINIONS opened 7/10/15 to \$115.7M & did \$1.16B/WW.



Studio Release Calendar – 4/15 – 5/12

(Click on titles for more information)

4/15/21 (Week 15)				
Prior Year Results				
2021 Week 15 - Box Office: \$26,324,550; Openings: N/A				
Fantastic Beasts: The Secrets of Dumbledore (Warner Bros.) Awareness/Interest remains steady one week out. The fan base 18-35 trending female is also the Harry Potter group most familiar with the franchise. Domestic business looks above average two to four weeks. UPDATE: Early international box office trending toward \$50M ahead of the domestic release.	PG-13 Adventure Family Fantasy	142	Scope (2.39 : 1), IMAX 5.0/6.0, Dolby Vision, D-Box, Motion, Screen X, MX4D, TheatreEars	Wide (4,100+) \$35M-\$45M FSS \$125M-\$135M Total
Father Stu (Sony) Screening reactions were positive for this well-crafted faith based drama. Fair to moderate business expected.	R Drama	124	Scope (2.39 : 1)	4/13 Wide (2,200+) \$3M-\$5M FSS; \$6M-\$7M (5-day) \$15M-\$20M Total
Paris, 13th District (IFC)	R Comedy Drama Romance	105	Flat (1.85 : 1)	Limited
Seventeen Power of Love: The Movie (Trafalgar) The concert star is Seventeen. 봄과 함께 찾아온 세븐틴의 특별한 선물! 4월 20일 극장에서 만나요 자세한. The concert is a K-Pop documentary.	NR Korea concert	115	Screen X, 4DX	4/20 Event Cinema
Room 203 (Vertical Entertainment)	NR Horror Drama	104	Digital, Scope, 5.1 Sound	Limited
Charlot (Saban Films)	R Suspense	90	Flat (1.85 : 1)	Limited
To Olivia (Vertical Entertainment)	NR Drama	94	Scope (2.35 : 1)	Limited
The Cellar (RLJE Films)	NR Horror	84	Scope (2.35 : 1)	Limited
We Are All Going to The World's Fair (Utopia)	NR Horror	86	Flat (1.85 : 1)	Limited
The Tale of King Crab (Oscilloscope)	NR Drama	105	Flat (1.85 : 1)	Limited
Dual (RLJE Films)	R Sci Fi	94	Flat (1.85 : 1)	Limited/VOD
The Mulligan (Fathom Events)	Inspirational Drama	125	Flat (1.85 : 1)	4/18, 4/20 Event Cinema

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4/22/21 (Week 16)

Prior Year Results

2021 Week 16 - Box Office: \$19,518,667; Openings: N/A

The Bad Guys (Universal) Mixed interest and early fair to moderate returns from international openings portend the same for domestic release.	PG Animation Adventure Comedy	100	Scope (2.35 : 1)	Wide (3,000+) \$15M-\$20M FSS \$50M-\$60M Total
The Northman (Focus Features) Interest is building for this epic film. However, a reported \$65M budget will be difficult to reach profitability. Both the LAST DUEL (\$11M) and THE GREEN KNIGHT (\$17M) were excellent films. They failed to draw adult filmgoers (pandemic) just now beginning to return to cinemas.	R Action Adventure Drama	136	Flat (2.0 : 1)	Wide (3,000) \$8M-10M FSS \$25M-\$30M Total
The Unbearable Weight of Massive Talent (Lionsgate) Interest and awareness is rising, and screenings have been positive. While business may be moderate and the audience in the 25+ range, the film is Nicolas Cage's best in a career that has flatlined in recent years.	R Action Comedy Crime	105	Scope (2.39 : 1) Atmos	Wide (2,800) \$12M-\$15M FSS \$30M-\$35M Total
Backseat Driver (Pantelion) Y Como Es El	PG-13 Comedy	95	Flat (1.85 : 1)	Moderate
We're All Going to the World's Fair (Utopia)	Horror Drama	86	Flat (1.85 : 1)	Limited
The Duke (Sony Pictures Classics)	R Biography Comedy Drama	96	Flat (1.85 : 1)	Limited
Charlotte (Good Deed Entertainment)	Animation	92	Flat (1.85 : 1)	Limited
The Revolution Generation (Greenwich Entertainment)	NR Documentary	79	Flat (1.85 : 1, 3D)	Limited
Unplugging (Vertical Entertainment)	TBA Comedy	94	Scope (2.35 : 1)	Limited
Arisaka (Freestyle)	NR Thriller	96	Flat (1.85 : 1)	Limited/VOD
Petite Maman (NEON)	PG Drama Fantasy	73	Flat (1.85 : 1)	Limited
Stanleyville (Oscilloscope Pictures)	NR Comedy	89	Flat (1.85 : 1)	Limited
9 Bullets (Screen Media)	NR Action Thriller	97	Scope (2.35 : 1)	Limited
Hit The Road (Kino Lorber)	NR Drama (Iran)	93	Flat (1.85 : 1)	Limited
Saturday Fiction (Strand) 兰心大劇院 (China)	NR Drama	127	Flat (1.85 : 1)	Limited
Love in Kilnerry (Muliny Pictures)	NR Romance Comedy	106	Flat (1.85 : 1)	Limited
Marvelous and the Black Hole (Film Rise)	NR Comedy	81	Flat (1.85 : 1)	NY/LA
PJ Masks (Fathom Events)	NR Children's Animation	90	Flat (1.85 : 1)	4/23 Event Cinema
Alive: Who Is There (Fathom Events)	NR Inspirational	93	Flat (1.85 : 1)	4/25 Event Cinema

4/29/22 (Week 17)

Prior Year Results

2021 Week 17 - Box Office: \$57,233,789; Openings: Mortal Kombat (\$23.2M FSS, \$42.3M Total); Demon Slayer the Movie: Mugen Train (\$21.2M FSS, \$49.5M Total)

Memory (Open Road) Liam Neeson's recent films, BLACKLIGHT (\$10M), HONEST THIEF (\$14M) and THE MARKSMAN (\$21.2M) are clear indicators of his latest action film potential. The actor's popularity extends to international success as well.	R Action Thriller	113	Scope (2.35 : 1)	Wide (2,000+) \$3M-\$5M FSS \$12M-\$15M Total
Green Ghost and the Masters of The Stone (Gravitas Ventures)	PG-13 Action Comedy	95	Flat (1.85 : 1)	Moderate (100)
Firebird (Roadside Attractions)	Drama Romance	107	Flat (1.85 : 1)	Moderate
Fortress: Sniper's Eye (Lionsgate)	R Action Thriller	99	Scope (2.39 : 1)	Limited
Hatching (IFC Films)	NR Horror	87	Flat (1.85 : 1)	Limited
The Sound of Violet (Atlas Distribution)	PG-13 Drama Comedy Romance	107	4K Scope (2.39 : 1)	Limited
Fiddler's Journey to The Big Screen (Zeitgeist)	NR Documentary	88	Flat (1.85 : 1)	Limited

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Hello, Bookstore (Greenwich Entertainment)	NR Documentary	86	Flat (1.85 : 1)	Limited
Vortex (Utopia)	NR Drama	135	Flat (1.85 : 1)	Limited
The Wobblies (Kino Lorber)	NR Documentary	89	Flat (1.85 : 1)	Limited
Anais in Love (Magnolia)	NR Comedy Drama Romance	98	Flat (1.85 : 1)	Limited
Black Site (Vertical Entertainment)	NR Action	91	Scope (2.39 : 1)	Limited/VOD
The Survivor (HBO)	NR Biography	129	Flat (1.85 : 1)	4/27 Limited/VOD

5/6/22 (Week 18)

Prior Year Results

2021 Week 18 - Box Office: \$24,285,985; Openings: N/A

Doctor Strange in the Multiverse of Madness (Disney) Tickets went on sale yesterday. Fandango reports it's their best so far this year for a films' initial 24-hour period of sales, beating Warner Bros. THE BATMAN. The original DOCTOR STRANGE (2016) opened to \$85M and grossed \$247M (adjusted for inflation). At this time, UNCHARTED awareness is just below DOCTOR STRANGE. THE BATMAN was 10% higher and SPIDER-MAN: NO WAY HOME was 20% higher. Expectations are awareness/interest will continue rise closer to opening.	PG-13 Action Adventure Fantasy	126	Scope (2.39: 1), IMAX 2D, 3D SDR, Dolby Vision, Motion, ICE, ScreenX, Theatre Ears	Wide (4,000+) \$100M-\$120M FSS \$275M-\$300M Total (2.75 Multiple)
Happening (IFC Films)	R Drama	100	Flat (1.85 : 1)	NY/LA
The Sanctity of Space (Greenwich Entertainment)	NR Documentary	100	Flat (1.85 : 1)	Limited
The Ravine (Cinedigm)	R Thriller	121	Flat (1.85 : 1)	Limited
Escape The Field (Lionsgate)	R Thriller	N/A	N/A	Limited
Lux Aeterna (Yellow Veil Pictures)	NR Drama Thriller	51	Flat (1.85 : 1)	5/13 NY/LA
In Front of Your Face (Cinema Guild)	NR Drama (Korea)	85	Flat (1.85 : 1)	Limited
The Twin (RLJE Entertainment)	NR Horror (Finland)	109	Flat (1.85 : 1)	Limited/VOD

Studio Release Changes

Title	Locations	New	Former
Shotgun Wedding (Lionsgate) Darcy and Tom gather their lovable but very opinionated families for the ultimate destination wedding just as the couple begin to get cold feet. And if that wasn't enough of a threat to the celebration, suddenly everyone's lives are in danger when the entire party is taken hostage. Comedy.	N/A	Removed	6/29/22
Both Sides of the Blade (IFC Films) <i>Avec amour et acharnement</i> Jean and Sara have lived together for 10 years. Though in love Sara meets Francois by chance. He suggests working together again and matters spiral out of control. Romance.	NY/LA	7/8/22	NEW
Flux Gourmet (IFC Films) Set at an institute devoted to culinary and alimentary performance, a collective finds itself embroiled in power struggles, artistic vendettas and gastrointestinal disorders. Horror.	Limited	6/24/22	NEW
Resurrection (IFC Films) Margaret (Hall) leads a successful and orderly life. She perfectly balances the demands of her busy career and single parenthood with her fiercely independent daughter Abbie. Everything is under control. But that careful balance is upended when an unwelcome shadow from her past, David (Tim Roth) returns. Psychological Thriller.	Limited	8/5/22	NEW
She Will (IFC Films) Accompanied by a young nurse, a woman goes to a healing retreat in rural Scotland to recover from a double mastectomy. The nature of the surgery soon makes her examine her very existence, forcing her to question and confront her traumatic past. Mystery Thriller.	Limited	7/15/22	NEW
Stanleyville (Oscilloscope) A dissatisfied woman abandons her career and her family when she gets the chance to compete in a bizarre and dangerously flawed contest. Dark Comedy.	Limited	4/22/22	NEW

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Paws of Fury: The Legend of Hank (Paramount) A scrappy dreamer of a dog aspires to one day be a bonafide Samurai. But in a world of cats, he's not sure it'll ever happen - that is until a nefarious warlord hustles him unwittingly into becoming the samurai for a local town. Animated Comedy.	Wide	7/15/22	7/22/22
Summering (Bleecker Street) Four best friends on the brink of starting middle school realize their lives are about to change forever. On the last weekend of summer, they set out to make the most of it. Drama.	Limited	8/12/22	7/15/22
Poser (Oscilloscope) Lennon fuels her ambition while pursuing entree into a podcast featuring live music and conversations with the artists she so fervently admires. Thriller.	Limited	6/3/22	NEW
Tankhouse (Vertical Entertainment) After being blacklisted from the NYC theatre industry, two Upper East Side New Yorkers, Tucker and Sandrene, decide their only course of action is to move to Fargo, ND and start a theatrical revolution. Comedy.	Limited	5/13/22	NEW
The Nightingale (Sony/TriStar) The lives of two sisters living in France are torn apart at the onset of World War II.	N/A	Removed	12/23/22

MPA Ratings		
Title	Rating	Reason
Bodies, Bodies, Bodies (A24)	R	For violence, bloody images, drug use, sexual references and pervasive language
A Chiara (NEON)	R	Some language and drug content
Deep in the Heart (Deep in the Heart LLC)	PG	Some thematic material
Hustle (Netflix)	R	Language
Luckiest Girl Alive (Netflix)	R	Violent content, rape, sexual material, language throughout and teen substance use
Monstrous (Screen Media)	PG-13	Terror, thematic elements and brief violence
See How They Run (Searchlight)	PG-13	Some violence/bloody images and a sexual reference
Persuasion (Netflix)	PG	Some suggestive references
Shepherd (Sabin Films, LLC)	R	Some disturbing/bloody images and language
The Unbearable Weight of Massive Talent (Lionsgate)	R	Language throughout, some sexual references, drug use and violence



SCREENING ROOM

[Click to play](#) our **POPCORN PREVIEWS** **BOXOFFICE BUZZ** look at Paramount and Original Film's **SONIC THE HEDGEHOG 2**, starring Jim Carrey, which family moviegoers opened to an astounding \$71M.

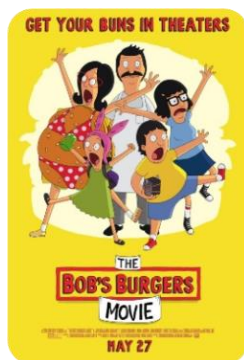


This week's episode of the **BOXOFFICE AUTOPSY** podcast covering the openings of **SONIC THE HEDGEHOG 2 & AMBULANCE**. Screendollars host Martin Grove in today's **OSCAR OUTCOME** feature looks back at the Oscar bellwethers than rang softly this awards season.

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Notable Trailers



[The Bob's Burgers Movie](#)

(20th Century)
5/27/22 - Wide
Official Trailer, Poster



[LUX Aeterna](#) (Yellow Veil Pictures)

5/6/22 - NYC
Official Trailer, Poster



[Marcel the Shell with Shoes On](#) (A24)

6/24/22 - Limited
Official Trailer, Poster



[Fantastic Beasts: The Secrets of](#) [Dumbledore](#)

(Warner Bros.)
4/15/22 - Wide
Trailer #3, Poster



[Firebird](#) (Roadside Attractions)

4/29/22 - Limited
Official Trailer, Poster



[Green Ghost and the Masters](#) [of the Stone](#)

(Gravitas Ventures)
4/29/22 - Limited
Official Trailer, Poster



[Paws of Fury: The Legend of](#) [Hank](#) (Paramount)

7/15/22 - Wide
Official Poster
Trailer available 4/11



[Doctor Strange in the](#) [Multiverse of Madness](#) (Disney/Marvel)

5/6/22 - Wide
New IMAX poster, Latest Trailer



TITLE INSIGHTS

- SONIC THE HEDGEHOG 2 will pull in close to 6M moviegoers this weekend.
 - Matinee attendance was strong on Saturday with almost 56% of the audience attending BEFORE 5PM. 31% came between 5PM to 8PM, and 13% after 8PM.
 - On Friday dayparts were more evenly distributed - approximately 31% of the audience came before 5PM, 46% came during the 5PM to 8PM dayparts, and 23% of patrons showed up after 8PM. (ENCANTO had over 83% of their audience see the film before 8PM on opening day.)
 - The average seat made available for the film during the weekend was \$11.69.
- AMBULANCE will pull in around 675,000 patrons with over almost 27% of its audience coming post 8PM on Saturday.

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

Source: The Quorum/Screendollars, as of 4/9/22

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.



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