



Sunday, November 28, 2021 | No. 196

Film Flashback... CASABLANCA Premieres on 11/26/1942

CASABLANCA is one of the most iconic Hollywood films ever made, but when it premiered in New York Nov. 26, 1942 no one thought much of it.

Ingrid Bergman hadn't wanted to play Ilsa opposite Humphrey Bogart's Rick. She really was in love with the idea of playing Maria opposite Gary Cooper in Paramount's FOR WHOM THE BELL TOLLS. She got the role -- but she's remembered for CASABLANCA.

Bogart didn't like CASABLANCA and told Orson Welles during production, "I'm in the worst picture I've ever been in."

Paul Henried was unhappy Selznick International loaned him to WB to play Victor Lazlo. He'd just starred with Bette Davis in NOW, VOYAGER and felt playing a secondary role would hurt his romantic lead status.

CASABLANCA was based on a 1940 unproduced play, EVERYBODY COMES TO RICK'S by Murray Burnett & Joan Alison. At MGM, Louis B. Mayer vetoed buying the movie rights for \$5,000. It was read at WB Dec. 8 1941, a day after Japan bombed Pearl Harbor, and story editor Irene Lee pushed Jack Warner to okay paying \$20,000 for it. Studios suddenly needed pictures with patriotic themes. Two weeks later, producer Hal Wallis moved ahead, changing the title to echo WB's exotic 1938 hit ALGIERS.

Composer Max Steiner hated the song "As Time Goes By," which Burnett loved, that came from the 1931 Broadway musical EVERYBODY'S WELCOME. Steiner wanted to write his own song, but Bergman's hair had already been cut short for BELL TOLLS, so her scenes couldn't be reshot with Dooley Wilson, who actually was a drummer pretending to play piano.

"Time" wasn't eligible for an Oscar nom, but WB didn't expect awards for CASABLANCA. It won, of course, in March 1944 for director (Michael Curtiz), adapted screenplay (Julius & Philip Epstein and Howard Koch) & best picture. When the big win



Rick & Ilsa Get Close - [Click to Play](#)

was announced, Jack Warner rushed onstage with what Wallis called "a broad, flashing smile and a look of great self-satisfaction. I couldn't believe it was happening. CASABLANCA had been my creation. Jack had absolutely nothing to do with it. As the audience gasped, I tried to get out of the row of seats and into the aisle, but the entire Warner family sat blocking me."

Best picture wasn't the night's last award in 1944. Four acting wins followed as did the honorary Thalberg Award -- which went to Wallis, his second one. Stories broke the next day about a Wallis/Warner rivalry. A month later, Warner ended Wallis' contract and he went into independent production -- with hits like the Dean Martin & Jerry Lewis comedies, Elvis Presley movies & John Wayne's TRUE GRIT.



CASABLANCA embodies, "the virtues of a classical Hollywood style... it's an example of popular entertainment that's also a work of art"
- Julian Cornell, NYU Film Professor - [Click to Play](#)

"It's a crazy world, anything can happen. If you shouldn't get away, I mean, if something should keep us apart, wherever they put you and wherever I'll be, I want you to know... Kiss me! Kiss me as if it were the last time!" – Ilsa

Weekend Box Office Results... 11/26 – 11/28

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre	
					11/19	11/12	Average \$	Total \$
1	Encanto (Disney)	1	3,980	27,000,000	-	-	6,784	40,300,000
2	Ghostbusters: Afterlife (Sony)	2	4,315	24,500,000	-44	-	5,678	87,758,129
3	House of Gucci (UA Releasing)	1	3,477	14,231,000	-	-	4,093	21,833,000
4	Eternals (Disney)	4	3,165	7,900,000	-29	-59	2,496	150,643,809
5	Resident Evil: Welcome to Raccoon City (Sony)	1	2,803	5,275,000	-	-	1,882	8,800,000
6	Clifford the Big Red Dog (Paramount)	3	3,292	4,875,000	-40	-51	1,481	42,883,301
7	King Richard (Warner Bros.)	2	3,302	3,300,000	-39	-	999	11,378,000
8	Dune (Warner Bros.)	6	1,266	2,165,000	-32	-43	1,710	102,242,000
9	No Time to Die (UA Releasing)	8	1,342	1,753,000	-37	-39	1,306	158,128,000
10	Venom: Let There Be Carnage (Sony)	9	1,537	1,565,000	-46	-26	1,018	209,515,986

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DICK WALSH'S Industry Update Weekend Review for 11/26–11/28

Once again, Disney climbed to the top of the Thanksgiving box office charts. ENCANTO, the 60th animated Disney film, took first place with \$27M over three days and \$40.3M over five. This result was at the upper range of expectations, fueled by strong positive response from critics (92% RT) and audiences (93% RT). This bodes well for the long term prospects for the movie, especially with no other family-oriented animated films on the horizon until SING2's pre-Christmas opening on 12/22.



GHOSTBUSTERS AFTERLIFE earned silver with \$24.5M in its second week, dropping only 44% from its \$44M opening weekend. This year's Ghostbusters sequel has earned \$88M through its first ten days playing exclusively in theatres. Ridley Scott's latest offering HOUSE OF GUCCI finished third this week with \$14.2M. This result was within expectations and provided older, more discerning filmgoers with an opportunity to enjoy something new at the theatre over the holiday weekend. RESIDENT EVIL: WELCOME TO RACCOON CITY earned \$5.3M as the other new wide release for the weekend, a disappointment on the lower end of pre-release estimates.

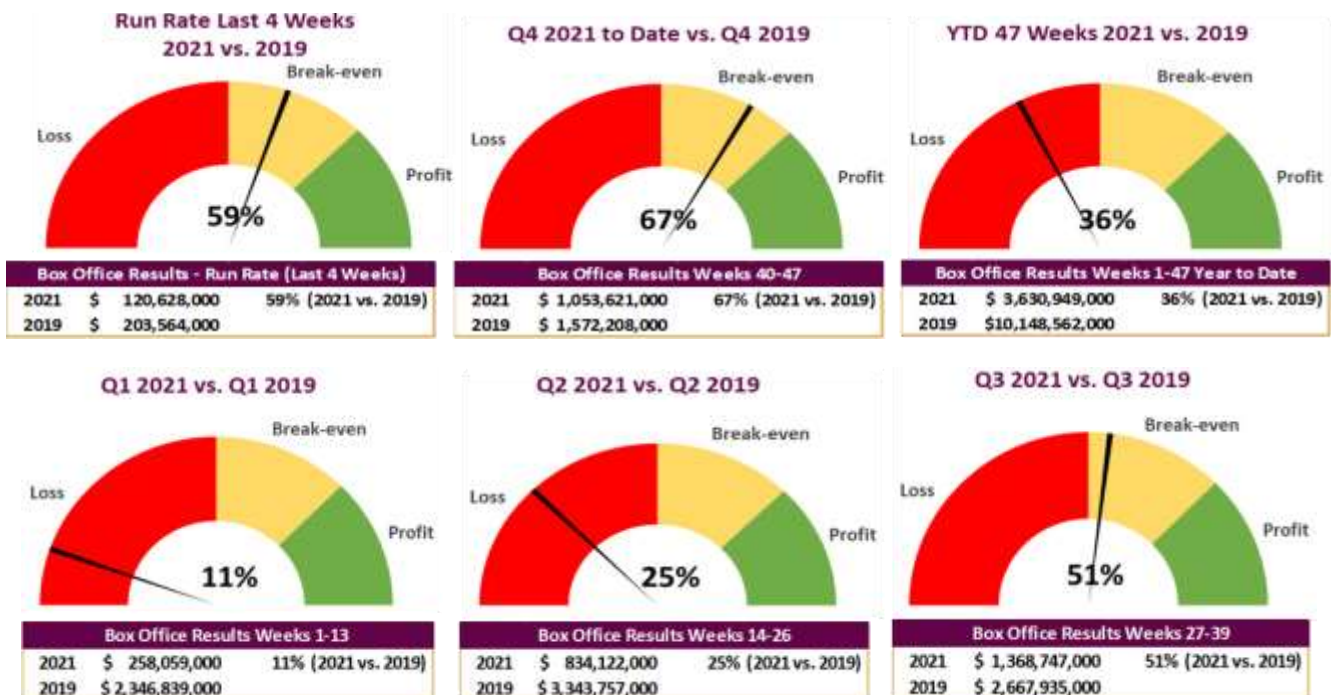
The three-day box office total for the all-important holiday weekend was \$97.3M, 54% of the revenue earned from the same weekend in 2019. This will drag down Q3 2021 earnings to the mid 60% range in comparison with the same period in 2019. Looking forward, next weekend brings nothing of significance to help this year with its comparison to 2019, although two years ago there were also no significant new films on the same weekend.

We now turn our eyes (and hold our breath) for the 12/10 debut of WEST SIDE STORY. We'll look to see if Spielberg's foray into musicals plays out as a commercial success of the likes of CHICAGO or a disappointment on the scale of CATS.

Where Are We as of 11/25

With last week only able to generate 43% of the same week in 2019, the quarter-to-date comparison sunk to 67% for the current year. This highlights the financial and strategic impact of the pre-Thanksgiving week for exhibitors. A steep decline of 6% in only one week leaves theatre owners wishing studios had given them a better line up of movies for the holiday.

The rolling four week run rate comparison took an even bigger hit, dropping to 59%, a 15% drop in a single week. For the first time in six weeks, the year-to-date comparison number failed to climb, holding pat at 36% through 47 weeks. With this weekend's 54% comp to 2019, exhibition will be hard pressed to end up earning 70% this quarter compared with Q4 in 2019. As the calendar moves to December, all hope lies with the 12/17 release of SPIDER-MAN: NO WAY HOME, followed by a handful of releases opening on 12/22, the Wednesday before Christmas weekend. As the news networks might say on election night, the race (to 70%) is still too close to call.



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Click to play our BOXOFFICE AUTOPSY podcast analyzing weekend grosses for Disney Animation's "ENCANTO" & MGM/UAR/BRON's "HOUSE OF GUCCI." Screendollars' host Martin Grove & exhibition pro Dick Walsh focus on Thanksgiving weekend ticket sales.



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ look at Disney Animation's ENCANTO about a young girl, living in the mountains of Colombia, who's the only member of her extraordinary family without magical powers.



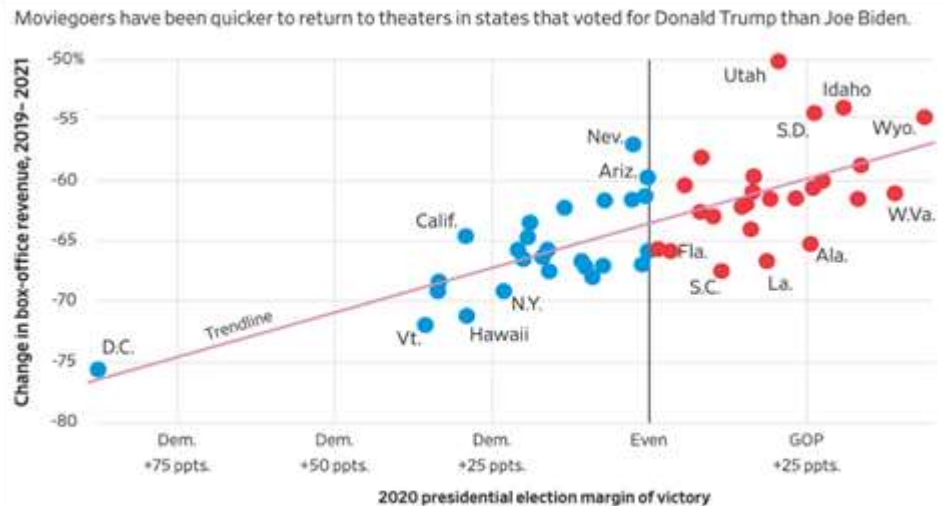
Notable Industry News and Commentary... 11/22 – 11/28

[Here's Where Americans Are Back at the Movies](#) (Wall Street Journal)

The Wall Street Journal partnered with Comscore to produce an extensive analysis of the rate of recovery in moviegoing across the country. The data show that Utah, Idaho, and South Dakota have seen the fastest recovery of the box office, having attained 50% of 2019 levels. In all three states, local residents and governments have shown less concern over the pandemic, placing fewer restrictions on public activities including moviegoing. Locations such as California, New York and Washington D.C. have rebounded more slowly, producing only one-third the box office of the same period in 2019. Not surprisingly, these states have implemented greater measures to control the spread of COVID infections, including mask mandates and required proof of vaccination.

Up to this point, states that voted Republican in the 2020 presidential election experienced a faster recovery at the box office than states that voted Democratic.

However, these discrepancies are fading as the pandemic subsides. Now that New York has eliminated all capacity restrictions at cinemas and live performance venues and studios are once again releasing a steady stream of blockbusters, with some opening in theatres exclusively, the pace of the recovery overall is expected to accelerate.



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[The Platform Release Has All but Disappeared. Is That Hurting Films Like 'Spencer' and 'Belfast'?](#) (Variety)

Before the COVID pandemic, many independent studios used a platform releasing strategy as the best way to build interest in new releases over time and maximize their audience and profit. A platform release would debut in a handful of theatres in New York and Los Angeles, in hopes that they would generate high per theatre grosses and draw praise from film critics in these media centers. This early success would be a springboard

to expanding distribution across the country, increasing the box office each week from the expansion. Independent distributors have managed successful platform releases for acclaimed films such as A24's UNCUT GEMS, Searchlight's JOJO RABBIT and Neon's PARASITE, which were successful both commercially and with awards voters.

However, 2021 has seen many fewer platform releases. For example, Neon chose to release SPENCER on 11/5 to nearly 1,000 locations, rather than beginning in select theatres in NY and LA. While it generated \$2.1M in its first three days, it has tailed off quickly since its opening weekend, and expects to wind up earning \$8M - \$10M from its run in the Domestic market. Similarly, Focus Features went out with BELFAST on 11/12 at 600 screens, generating \$1.8M in its first three days but with a significant drop thereafter. The logic of the all-up-front release strategy is that audiences in the post-COVID era have an even more limited attention span, and will not notice a movie that builds over time. On the other hand, A24 opened C'MON C'MON as a classic platform release, starting on 11/19 with five screens in NY and LA. As 2022 begins, studio execs will have results from both distribution models to consider when deciding how to go to market with a new slate of specialty films.



Kristen Stewart stars as Princess Diana in Neon's SPENCER



[IATSE Leaders' Use Of Targeted Texts Based On Real-Time Data About Who Hadn't Voted On New Contract Called Disappointing By Critic](#) (Deadline)

Last week, additional details emerged on the techniques employed by IATSE leadership to rally a YES vote on the proposed labor agreement with Hollywood studios. During the period of voting, union leaders were kept apprised of the voting status of members, even though vote choices were not revealed. Many local chapters used this information to send text messages to members who had not yet voted asking them

to cast their ballots. In some cases, these messages solicited members to vote YES to approve the agreement. While most union leaders supported the agreement, the rank and file were evenly divided. In the end, the agreement was approved by razor thin margins. Some are criticizing these aggressive tactics as unfair. "It's disappointing to learn that the locals were targeting members who had not yet voted with encouragement to vote Yes in some cases," said Brandy Tannahill, a member of IATSE Grips Local 80. "It seems as though it undermines the concept of a secret ballot and the neutrality and respect that should be afforded to the voting process. We will have no way of knowing whether or not the contracts would have been ratified if those text messages had not been sent out."

An advertisement for Screenvision Media. The top half shows a person's hand holding a child's hand in a movie theater lobby. The text reads: "We Believe Every Cinema Experience Should Feel Like Your First." Below this is the Screenvision Media logo and website: "screenvisionmedia.com". At the bottom, it lists services: "CINEMA ADVERTISING SOLUTIONS • INNOVATIVE PRESHOW • DIGITAL INSTALLATION FLEXIBILITY • LOBBY SCREENS • LOBBY PROMOTIONS • COMPLETE TURNKEY EXECUTION" and contact information: "Contact us today to learn more: David Ostrander | (212) 497-0490 | dostrander@screenvisionmedia.com".

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MARTIN GROVE'S *Hollywood Report*

ENCANTO & HOUSE OF GUCCI both over-performed over Thanksgiving, which is great news, but raises questions about why so many films open better than expected.

What we're seeing is the media's predisposition to under-estimate likely results because it still thinks people don't want to "risk" moviegoing. The families Hollywood handicappers say are afraid to take their kids to movies spent \$40.3M (not in the high \$30Ms) to see ENCANTO over 5 days, making it the best pandemic launch for an animated film.

Adults, who are always said to be "slow" to return to theatres, clearly wanted to see GUCCI (pictured) and, especially, Lady Gaga. They opened it to \$21.8M (not somewhere around \$20M), which ranks as the pandemic's best debut for an adult title.

Under-estimating by media pundits suggests films have less appeal than they do. What continues to amaze is that the media has no fears about the same people flying with sardine-style seating in single-aisle planes while breathing recirculated air for hours. No one was projecting anything but packed planes for Thanksgiving. Why should the same travelers be afraid to see a movie while away or after they fly home?



* * *



Hollywood's bountiful box office buffet offered something for everyone over Thanksgiving, but lacked the kind of knockout dish that steals the show.

Had Paramount/Skydance's TOP GUN: MAVERICK stayed on 11/19 it could have added about \$100M to Thanksgiving's ticket sales and given exhibition's recovery a jet propelled boost. Nonetheless, Comscore's 3 day marketplace came was a pandemic healthy \$97.3M.

When it opens 5/27/22, TGM will have bounced around for over 3 years. Originally, it was to land 7/12/19, but in August 2018, while still filming, Paramount pushed it to 6/26/20. In early April 2020, after COVID struck, TGM moved to 12/23/20.

By September 2020 the pandemic was far from over. TGM went to 7/2/21. Then, in April 2021, Paramount sent it to 11/19/21 as Thanksgiving's centerpiece.

Paramount shocked exhibitors 9/1/21 with word that TGM would now open 5/27/22. That news came 2 days before SHANG-CHI's opening, so Paramount certainly would have waited to see what happened (a \$75.4M launch!) if it was worrying about domestic moviegoing. TGM's fifth move likely reflected fears about theatres overseas still suffering from pandemic pressures.

Studio Release Calendar – 11/26 -12/30

(Click on titles for more information)

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)

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Encanto (Disney) <i>Screening: Excellent animation, story and audience appeal. Awareness/Interest: Above average and rising to high levels Viewer Preference: Theatrical more than streaming YouTube Trailer Views: 32.3M as of 10/29 Projection: \$35M-\$50M (5-day), \$125M-\$150M Total (Early estimate)</i>	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. Awareness/Interest: Average for Screen Gems film Viewer Preference: Theatrical only YouTube Trailer Views: 10.5M as of 11/12 Critics: Franchise never well received by critics, but successful at the box office Projection: \$15M-\$20M (3-day), \$30M (5-day), \$40M-\$45M Total</i>	R Horror	107	Scope (2.39 : 1)	11/24 Wide (3,000)
House of Gucci (UA Releasing) <i>Screening: Great performances, sets, costumes. Sophisticated appeal, long run time. Awareness/Interest: Steady and rising for upscale audience, awareness average Viewer Preference: Theatrical more than streaming YouTube Trailer Views: 6.4M as of 10/28 Projection: \$12M-\$15M (5-day), \$35M-\$40M Total (Early estimate)</i>	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>	R Comedy Drama Romance	133	Scope (2.39 : 1)	NY/LA 12/22 Expansion
Playing With Beethoven (Vertical Entertainment)	NR Family Drama	87	Flat (1.85 : 1)	11/24 Limited/VOD
Not to Forget (Vertical Entertainment)	NR Drama	85	Scope (2.35 : 1)	11/24 Limited/VOD
Ayar (Gravitas Ventures)	NR Drama	84	Flat (1.85 : 1)	11/24 Limited/VOD
An Intrusion (Gravitas Ventures)	NR Thriller	84	Flat (1.85 : 1)	11/24 Limited/VOD
The Shuroo Process (Gravitas Ventures)	NR Drama Comedy	95	Flat (1.85 : 1)	11/24 Limited/VOD
Drive My Car (Sideshow/Janus Films)	NR Drama	179	Flat (1.85 : 1)	11/24 NYC 12/3 LA 12/10 Expand

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
Dune (Warner Brothers) <i>IMAX Return Engagements</i>	PG13 Sci-Fi Drama	155	1.90:1 or 1:43	IMAX
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

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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
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 (ArtMattan)	NR Drama	73	Flat (1.85 : 1)	NY/LA/Atlanta
Twas the Night (Vertical Entertainment)	NR Comedy Thriller	82	Scope (2.35 : 1)	Limited/VOD
Death of a Telemarketer (Vertical Entertainment)	R Dark Comedy	88	Scope (2.35 : 1)	Limited/VOD
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 Audio	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 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/VOD
Agnes (Magnolia)	NR Drama	93	Flat (1.85 : 1)	Limited/VOD
To What Remains (Abramorama)	NR Documentary	81	Flat (1.85 : 1)	Limited/VOD
The Only One (Vertical Entertainment)	NR Romance	104	Scope (2.35: 1)	Limited/VOD
The Hating Game (Vertical Entertainment)	R Romance Comedy	102	Scope (2.35: 1)	Limited/VOD
France (Kino Lorber)	NR Drama Comedy	134	Flat (1.85 : 1)	Limited/VOD

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: All ages YouTube Trailer Views: 7.5M on Trailer #2 since release Projection: \$100M-\$125M FSS, \$350M-\$450M Total</i>	NA Action Adventure Sci-Fi	150	Scope (2.39 : 1), IMAX (1.90: 1), IMAX 6-track sound, Atmos, Dolby Digital, Dolby Surround 7.1, D-Cinema	Wide 4,000+
Nightmare Alley (Searchlight)	R Crime Thriller	139	Flat (1.85 : 1)	Limited
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)	PG13 Drama	131	Scope (2.35: 1)	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	Flat (1.85 : 1), 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
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
Being the Ricardos (Amazon Studios)	R Biography	125	Scope (2.39: 1)	12/21 Expansion

Studio Release Changes

Title	Locations	New	Former
The Shuroo Process (Gravitas Ventures) When a young NYC based freelance magazine writer, frustrated with the pressures of a failing publishing world and a less than promising romantic life, becomes infatuated by a wildly charismatic self-help guru it sends her on a journey of self-improvement with catastrophic consequences. Comedy Drama.	Limited/VOD	11/24/21	NEW
An Intrusion (Gravitas Ventures) Sam and his family are terrorized by a malicious stalker...but as an investigation mounts, he fears the attacks may be related to secrets he has violently kept from his family and detectives. Crime Drama Thriller.	Limited/VOD	11/26/21	NEW
Ayar (Gravitas Ventures) Ayar, a first-generation American Latina, returns home to reunite with her daughter. But when her mother, Renata, refuses to let her see her due to Covid, Ayar is confronted by the many roles she's been forced to play. Drama.	Limited/VOD	11/26/21	NEW
Not to Forget (Vertical Entertainment) After a life of petty crimes, a self-centered con artist is sentenced to take care of his grandmother, who is affected by Alzheimer's. As he discovers the extent of her wealth, he begins to plan his ultimate heist. However, the more time he spends with her, the more he finds himself struggling between his wish for a lavish life and newly found family values. Drama.	Limited/VOD	11/26/21	NEW
Playing With Beethoven (Vertical Entertainment) Josh, a classical piano student focused on winning the biggest competition of his life, encounters Charlotte, a free-spirited jazz pianist who distracts him to better her chances of winning. She lures him away from the practice room for a magical night and ends up teaching Josh that life, like his music, is about taking risks. Drama Family Music.	Limited/VOD	11/26/21	NEW
Death of a Telemarketer (Vertical Entertainment) A smooth-talking telemarketer finds himself at the mercy of the man he tried to swindle. Comedy Drama Thriller.	Limited/VOD	12/3/21	NEW
Dune (Warner Bros.) <i>Return engagements.</i>	IMAX only	12/3/21	NEW
Twas The Night (Vertical Entertainment) A newly engaged couple tries to impress their soon-to-be in-laws with a lovely Christmas Eve dinner but finds it a difficult task to complete while hiding a body in their house. Comedy Thriller.	Limited/VOD	12/3/21	NEW

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To What Remains (Abramorama) A team searches for pilots whose planes went missing during the Battle of Peleliu in World War II. Documentary.	Limited	12/8/21	NEW
The Hating Game (Vertical Entertainment) Based on the best-selling book, THE HATING GAME tells the story of ambitious good girl Lucy Hutton and her cold, efficient work nemesis, Joshua Templeton. Committed to achieving professional success without compromising her ethics, Lucy ultimately embarks on a ruthless game of one-upmanship against Josh, a rivalry that is increasingly complicated by her mounting attraction to him. Romance Comedy.	Limited/VOD	12/10/21	NEW
The Only One (Vertical Entertainment) On the brink of resigning herself to a life of independence and wanderlust, a young woman visits an old flame on his vineyard in France and takes one last shot at a committed relationship. Drama Romance.	Limited/VOD	12/10/21	NEW
Studio 666 (Briarcliff Entertainment) Legendary rock band Foo Fighters move into an Encino mansion steeped in grisly rock and roll history to record their much anticipated 10th album. Horror. <i>Advance Ticket date: No later than Friday, 12/3/21.</i>	Wide	2/25/22	NEW
Untitled Blumhouse Project (Universal)	Wide	6/24/22	NEW
TÁR (Focus Features) Follows Lydia Tar, the first-ever female chief conductor of a major German orchestra. Drama Music.	Moderate	10/7/22	NEW
Trolls 3 (Universal) AKA: Untitled Universal Animated Film	Wide	11/17/23	9/22/23
Trolls 3 (Universal) AKA: Untitled Universal Animated Film	Wide	11/17/23	9/22/23
Untitled Universal Event Film	NA	NA	Cancelled

MPA Ratings

Title	Rating	Reason
Bob's Burgers: The Movie (20th Century) The further adventures of hamburger restaurateur Bob Belcher and his quirky family. Animation.	PG13	Rude/suggestive material and language
Cheaper by the Dozen (20th Century) A father deals with his twelve children.	PG	Thematic elements, suggestive material, and language
Don't Worry Darling (New Line Cinema) An unhappy housewife in the 1950s discovers a disturbing truth, while her loving husband hides a dark secret. Psychological Thriller.	R	Sexuality, violent content and language
The Exorcism of God (Saban Films) When children in a small Mexican town start dying of demonic possession, the inhabitants seek the help of Father Peter Williams, a priest haunted by a past exorcism gone sinfully wrong. What follows is an epic battle between good and evil.	R	Disturbing and violent content, sexual content/nudity and some language
A Journal for Jordan (Sony/Columbia) First Sgt. Charles Monroe King keeps a journal for his newborn son while stationed overseas.	PG13	Some sexual content, partial nudity, drug use and language
The Man from Toronto (Sony/Columbia) A screw-up is forced to team up with an assassin after the two are confused for one another while staying at an Airbnb.	PG13	Violence throughout, some strong language and suggestive material
National Champions (STX Entertainment) Three days before the college football national championship game, star quarterback LeMarcus James and teammate Emmett Sunday ignite a player's strike -- declaring they won't compete until all student athletes are fairly compensated.	R	Language throughout and sexual references
On the Count of Three (UA Releasing/Annapurna/Orion) Two guns, two best friends, and a pact to end their lives when the day is done. Comedy Drama.	R	Violence, suicide, pervasive language and some sexual references
The Requin (Lionsgate/Saban Films LLC) A couple on a romantic getaway in Vietnam, find themselves stranded at sea after a massive tropical storm sweeps away their seaside villa. With the husband maimed and dying, the wife must fight the elements alone, while Great White sharks circle below.	R	Language and some grisly images
Studio 666 (Briarcliff Entertainment/Open Road Films) The film follows the Foo Fighters band as the record <i>Medicine By Midnight</i> . The six-piece is forced to face "supernatural forces" that terrorize both them and the creation of the album. Comedy Horror.	R	Strong bloody violence and gore, pervasive language, and sexual content
Turning Red (Disney) A 13-year-old girl suddenly turns into a giant red panda whenever she gets too excited. Animation.	PG	Thematic material, suggestive content and language

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SCREENING ROOM



[DC League of Super-Pets](#)

(Warner Bros.)

5/20/22 - Wide

Official Trailer, Poster



[A Journal for Jordan](#)

(Sony/Columbia/Bron)

12/25/21 - Wide

Official Trailer, Poster



[The Batman](#)

(Warner Bros.)

3/4/22 - Wide

Final Trailer, Poster

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