



Sunday, December 5, 2021 | No. 197

Film Flashback... STAR TREK: THE MOTION PICTURE Opens on 12/7/1979

STAR TREK: THE MOTION PICTURE, which opened Dec. 7, 1979, launched a franchise that's still flying high 42 years later – although it almost didn't get off the ground as a movie.

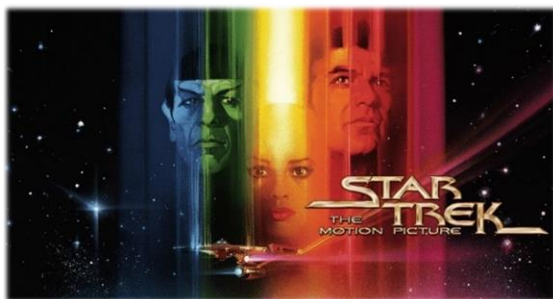
Gene Roddenberry, who created the classic series NBC canceled in 1969 after three seasons of unimpressive ratings, tried unsuccessfully to get Paramount to turn it into a film. The studio didn't agree to make a film until 1975 when the series was doing surprisingly well in syndication with young viewers, who later became known as trekkies. But after two years of failed efforts to develop a screenplay with an epic feel, Paramount decided to just reboot the TV series as STAR TREK: PHASE II. Then Steven Spielberg's CLOSE ENCOUNTERS OF THE THIRD KIND became a mega-hit, opening Dec. 14, 1977 to \$5.4M. CLOSE, which cost a then expensive \$20M to make, grossed \$116.4M. It was 1977's second biggest domestic hit after George Lucas' first STAR WARS with \$307.3M. Suddenly, Paramount saw there was a market for sci-fi movies beyond STAR WARS, so it dropped PHASE II and kick-started efforts to produce a major STAR TREK feature on a \$15M budget – and to do so at warp speed!

In March 1978, Paramount announced Robert Wise would direct a STAR TREK movie based on the original series. Wise had prime directing credits like the 1951 sci-fi classic THE DAY THE EARTH STOOD STILL and WEST SIDE STORY & THE SOUND OF MUSIC, which both won Oscars for best picture & directing. Fortunately, PHASE II was supposed to have launched with a two-hour pilot episode called "In Thy Image," which now became the starting point for the movie. Non-stop revisions followed and continued throughout production, which began Aug. 7, 1978 and wrapped Jan. 26, 1979, on the Paramount lot and in Yellowstone National Park.



Spock, Kirk and McCoy
[Click to Watch "The Enterprise"](#)

For the movie, the starship Enterprise got a better look, new sets were built and new uniforms were designed for the crew – familiar faces like William Shatner, Leonard Nimoy (who almost didn't come back), DeForest Kelley, & James Doohan.



Original [Teaser Trailer](#), Narrated by Orson Welles
"The Human Adventure is Just Beginning"

After twists & turns during production that could – and later did – fill books, STAR TREK opened Dec. 7, 1979 to \$11.9M at 857 theatres, topping SUPERMAN's 3-day record of \$10.4M in 1978. It wound up doing \$82.3M, making it 1979's fourth biggest domestic hit. The franchise to date includes 13 titles and is still going strong. An as yet untitled episode will land in theatres Dec. 22, 2023 with Chris Pine returning as Captain Kirk & Zachary Quinto as Spock.

Kirk: Bones, there's a... thing... out there.

McCoy: Why is any object we don't understand always called 'a thing'?

Weekend Box Office Results... 12/3 – 12/5

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					11/26	11/19		
1	Encanto (Disney)	2	3,980	12,739,000	-53	-	3,201	57,959,641
2	Ghostbusters: Afterlife (Sony)	3	4,059	10,350,000	-57	-45	2,550	102,191,594
3	House of Gucci (UA Releasing)	2	3,477	6,773,404	-53	-	1,948	33,641,223
4	Christmas with the Chosen: The Messengers (Fathom)	1	1,700	4,100,000	-	-	2,412	9,000,000
5	Eternals (Disney)	5	3,230	3,939,000	-50	-29	1,220	156,528,707
6	Resident Evil: Welcome to Raccoon City (Sony)	2	2,803	2,655,000	-50	-	947	13,173,747
7	Dune (Warner Bros.)	7	1,217	1,810,000	-13	-35	1,487	104,572,547
8	Clifford the Big Red Dog (Paramount)	4	3,261	1,800,000	-64	-39	552	45,728,389
9	King Richard (Warner Bros.)	3	2,654	1,205,000	-63	-40	454	13,402,551
10	Venom: Let There Be Carnage (Sony)	10	1,234	1,035,000	-35	-46	839	210,914,422

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DICK WALSH'S Industry Update Weekend Review for 12/3 – 12/5

Disney's ENCANTO stays ahead of the pack by grossing \$12.7M, a drop of 53% from its opening weekend results last week. Sony's GHOSTBUSTERS: AFTERLIFE took second place with \$10.4M and third place went to MGM's HOUSE OF GUCCI with \$6.8M. Without any new wide releases, these results matched the 1-2-3 finish of last weekend. The three-day total for all titles was only \$51.4M. The first week of December has become one of the weakest weeks of the year, as audiences take a breather after two consecutive holiday weeks. Studios take a pause to save up their best products for the Christmas holiday rush, which will begin next week.

With three full weeks to go, we now begin the final sprint in our 2021 vs. 2019 comparison. Next week, Steven Spielberg brings WEST SIDE STORY back to the big screen, with the football drama NATIONAL CHAMPIONS also entering the competition. Much is expected from WEST SIDE STORY, which is drawing much critical acclaim. NATIONAL CHAMPIONS is a late add to the holiday schedule and is not expected to contribute significantly. In 2019, JUMANJI 2 opened to a whopping \$59M three-day gross, and this year no one expects comparable results from WEST SIDE STORY.

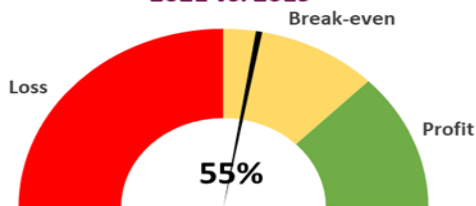


One week later on 12/17, the most anticipated movie of 2021 will hit theatres, SPIDERMAN NO WAY HOME. Advanced ticket sales are crashing the Internet, setting records for the pandemic era. SPIDEY will match up directly with STAR WARS: EPISODE IX - THE RISE OF SKYWALKER that pulled in a huge three-day number of \$177M. If SPIDER-MAN gets a little help from NIGHTMARE ALLEY, this week in 2021 might reach 80% of the same week in 2019. On 12/22, SING 2, THE MATRIX RESSURECTIONS, THE KING'S MAN and A JOURNAL FOR JORDAN will all debut, with the potential to produce results on par with the same week in 2019. A strong close to 2021, should put the fourth quarter 2021 at or near 70% compared with the fourth quarter of 2019.

Where Are We as of 12/2

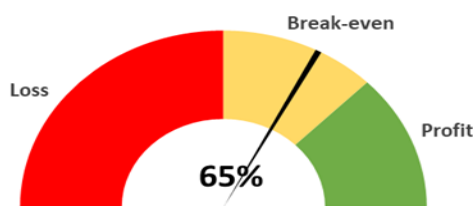
Week 48 of 2021 produced only 55% of the grosses from Thanksgiving week of 2019. Now that the difficult Thanksgiving 2019 comps are behind, 2021 results are poised to stabilize and close out the year on a high note. After 9 weeks of the fourth quarter, 2021 has come in at 65% of fourth quarter 2019. The trailing four-week run rate matches up at 55% of those same four weeks in 2019. Year-to-date, 2021 is only 36% of 2019, but this number has an outside chance to hit 40% after factoring in results from the strong weeks remaining this year.

**Run Rate Last 4 Weeks
2021 vs. 2019**



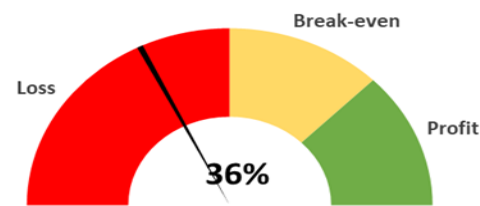
Box Office Results - Run Rate (Last 4 Weeks)		
2021	\$ 122,480,000	55% (2021 vs. 2019)
2019	\$ 220,746,000	

Q4 2021 to Date vs. Q4 2019



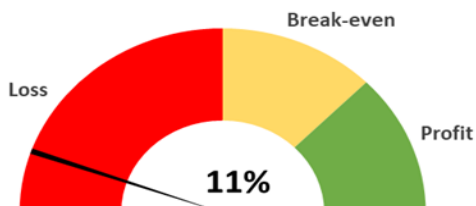
Box Office Results Weeks 40-48		
2021	\$ 1,176,101,000	65% (2021 vs. 2019)
2019	\$ 1,796,626,000	

YTD 48 Weeks 2021 vs. 2019



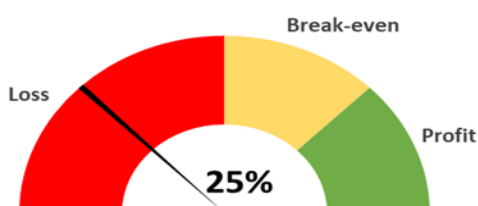
Box Office Results Weeks 1-48 Year to Date		
2021	\$ 3,753,429,000	36% (2021 vs. 2019)
2019	\$10,372,980,000	

Q1 2021 vs. Q1 2019



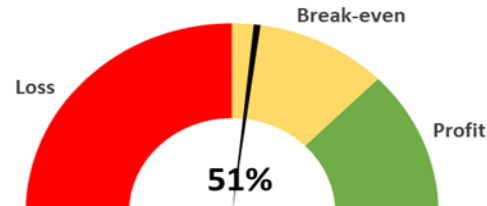
Box Office Results Weeks 1-13		
2021	\$ 258,059,000	11% (2021 vs. 2019)
2019	\$ 2,346,839,000	

Q2 2021 vs. Q2 2019



Box Office Results Weeks 14-26		
2021	\$ 834,122,000	25% (2021 vs. 2019)
2019	\$ 3,343,757,000	

Q3 2021 vs. Q3 2019



Box Office Results Weeks 27-39		
2021	\$ 1,368,747,000	51% (2021 vs. 2019)
2019	\$ 2,667,935,000	

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Click to play our BOXOFFICE AUTOPSY podcast analyzing weekend 2 grosses for "ENCANTO" & "HOUSE OF GUCCI." Screendollars' host Martin Grove & exhibition pro Dick Walsh also look ahead to next weekend's "WEST SIDE STORY" opening.



Click to play our POPCORN PREVIEWS BOXOFFICE BUZZ Awards Alert look at MGM/UAR/BRON's crime drama HOUSE OF GUCCI, directed by Ridley Scott and starring Lady Gaga, Adam Driver, Jared Leto, Jeremy Irons & Al Pacino.



Notable Industry News and Commentary... 11/29 – 12/5



[Exhibition at a Crossroad](#) (The Quorum)

Film industry tracking firm The Quorum partnered with brand consulting advisors Cultique and research agency Fanthropology on a study which polled 2,500 consumers who were in the habit of moviegoing prior to the outbreak of the pandemic. Sadly, 49% of those polled have yet to return, citing as their reasons (1) concerns over COVID safety, (2) price sensitivity, and (3) a sense that going to the theatre doesn't provide a great experience.

The survey's publishers encourage exhibitors to offer consumers options that would bring down the price of tickets and concessions, perhaps through more widespread promotion of subscription or rewards programs. The survey also concludes that vaccine mandates would result in a net increase in ticket sales, even at the risk of making some customers feel alienated.

The survey recommends immediate steps be taken to turn the tide. "The clock is ticking. The longer exhibition takes to address these issues, the more likely it is that non-theater-going behavior will be set." However, a majority of those polled indicated that they would be upset if theatres disappeared and expressed interest in going back to the movies or attending more frequently if these factors were addressed.

See also: [Movie Theaters Can Attract More Customers With Vaccine Mandates, Lower Ticket Prices, Study Finds](#) (Variety)

[The Numbers Confirm It – Disney Still Needs Theaters](#) (Motley Fool)

The day before Thanksgiving, Disney released its annual 10K report for investors indicating that the company's "Premium Streaming" business generated \$933M for the 2020-2021 fiscal year ending in October. Premium streaming is made up of all pay-per-view purchases on the company's various streaming services, with the majority being for Disney+ subscribers to gain early access to watch new movies. This amount does not include monthly fees paid by

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subscribers to have access to the services themselves. Disney reported \$12B in annual revenue for its overall streaming business, making the contribution from pay-per-view transactions relatively small.

Prior to the pandemic, Disney generated substantially greater income from its blockbusters, with theatrical box office earnings coming in at over \$10B for 2018 and \$11B for 2019. This does not mean that Disney made a bad decision to go out with Disney+ exclusive or day & date releases at the height of the pandemic. These films were launched during times when many theatres were closed or operating on reduced schedules and the public was hesitant to engage in most public activities. Disney used that period to grow its online business, to great success.



However, with new subscriptions to Disney+ now leveling off and box office revenues edging back towards historical norms, Disney's calculation may return to using exclusive theatrical releases as the most profitable way to release major titles.

Which Films Lead the Biggest Best-Picture Race in Years? (New York Times)

Is it too early to talk Oscars? The upcoming 2022 Academy Awards ceremony will take place at the Dolby Theatre in Los Angeles on March 27th, less than four months away. Studios are active now in releasing their awards contenders and building buzz for best acting, director, and picture nominations. The New York Times' awards specialist Kyle Buchanan lists his choice for the top six contenders for Best Picture, which include Steve Spielberg's musical WEST SIDE STORY, Kenneth Branagh's feel-good drama BELFAST, and Adam McKay's satirical comedy DON'T LOOK UP. Top acting contenders include Benedict Cumberbatch as a cold-hearted rancher in POWER OF THE DOG, Will Smith as the alpha-tennis father Richard Williams in KING RICHARD, and Kristen Stewart playing Princess Diana in SPENCER.



While last year's Oscars were defined by small pictures released on streaming platforms (and setting a new low in television viewership), this year look for the Academy to highlight bigger budget films, which may include WEST SIDE STORY and DUNE as Best Picture nominees. This would signal the comeback of big budget pics as Oscar-worthy contenders, and a recovery in theatrical releasing. This year's ceremony takes place in March, half way between the delayed April event from last year and the traditional dates in February. It may come to symbolize that the movie industry has now reached the half-way point in its recovery from the pandemic and its adjustment to the new realities of streaming.

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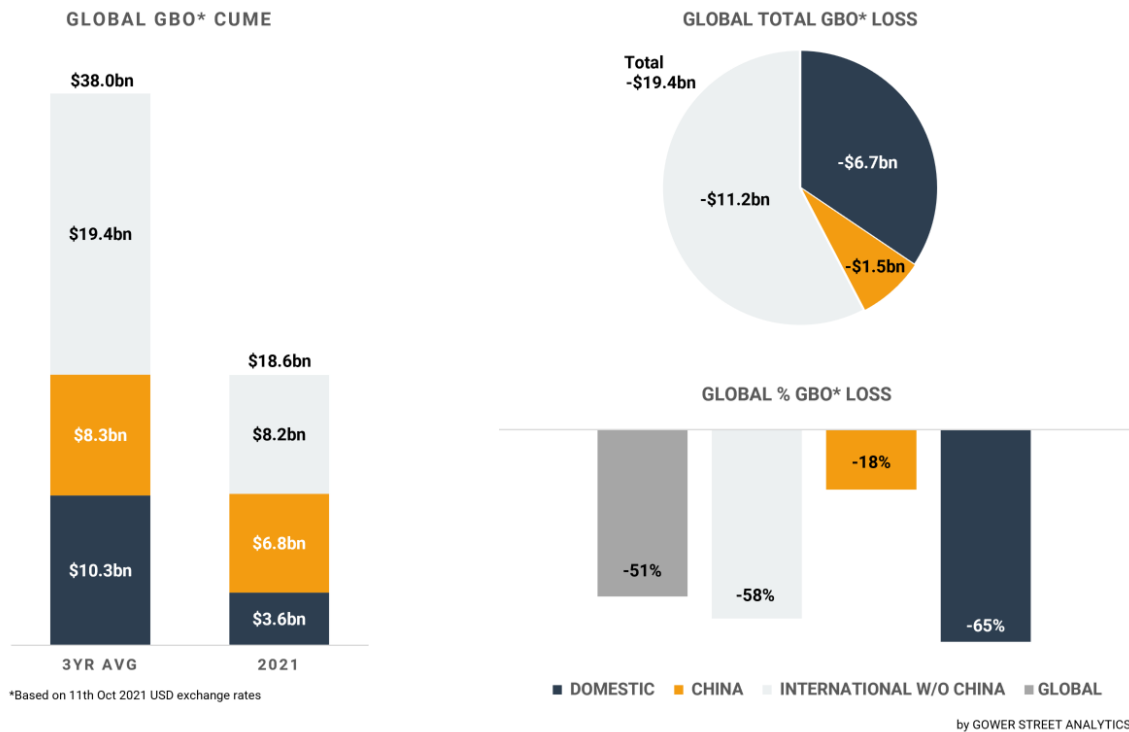
GOWER STREET'S *Box Office Outlook*

Sunny with a Chance of Clouds – Global Box Office Reaches \$1.8 Billion in November

Although not record-breaking, November was another month offering multiple positive signs of recovery. Global cinemas accounted for a box office of \$1.8 billion, which is more than double the number reached in the same period a year ago (\$0.8bn). Furthermore, it's the 4th best monthly result since March last year. However, it was significantly down from the record prior month, October, when the highest result since January 2020 was achieved with a monthly box office of \$3.1 billion.

The breadth of the worldwide recovery continued. In November, 27 of the 30 territories tracked in our global State Of The Market report reached at least once the basic Stage 3 target, or higher, on Gower Street's 5-Stage Blueprint To Recovery for a full play-week. Four countries even hit new targets for the first time. Turkey and Panama each finally achieved their Stage 4 markers. The UAE got above Stage 4 and Stage 5 in one go and Colombia went to Stage 5 in the closing play-week of the month. That pushes the number of markets that have achieved Stage 4 at least once during the pandemic to 19, i.e., now two third of the markets we track had at least one play-week at a median level of the weekly business seen across the past two pre-pandemic years. Eleven of these markets even hit Stage 5, the highest level, at least once - the equivalent performance to those in the top quartile of weekly business in the past two pre-pandemic years.

On a title level, in November two holdover releases reached records that illustrate the current recovered capability of the theatrical world. NO TIME TO DIE is now the highest grossing English-language title since STAR WARS: EPISODE IX - THE RISE OF SKYWALKER in December 2019. The film's global tally stands at \$757 million, overtaking F9's \$726 million. In its home market, UK/Ireland, it flew even higher, already becoming the third highest-grossing film of all-time with \$129 million! In China, the Golden Week hit THE BATTLE OF LAKE CHANGJIN topped that, becoming China's all-time highest-grossing release. Its running total, an impressive \$879 million, has now overtaken the 2017 local release WOLF WARRIOR II. With that result it's also the global #1 release since the start of 2020!



On this month's 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.

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According to Gower Street's latest monthly Global Box Office Tracker, as of November 30, the global box office stood at \$18.6 billion in 2021. This is tracking -\$19.4 billion behind an average of 2017-2019, a drop of -51%. Nevertheless, it's already 55% above the year-end result for 2020 (\$12bn according to the MPAA's Theme Report 2020).

The Domestic market did \$530 million in November. This is the third best result since February 2020, just after last month's peak and July this year. It was also holding better against the prior record month, dropping just -17% compared to China, which fell -75%, and the International market (excluding China), which came in -23% below. Nearly half of the November Domestic box office (46%) was achieved by the combined box office of two titles: ETERNALS with \$152 million and GHOSTBUSTER: AFTERLIFE with \$90 million. The following two biggest performers were family title CLIFFORD THE BIG RED DOG with \$44 million and Thanksgiving release ENCANTO with \$43 million. The first of those two was also available at no extra cost to subscribers of Paramount+ upon opening, again a promising statement for the demand of the theatrical experience given the potential cannibalization!

At the beginning of December, the Domestic market had achieved a total of \$3.6 billion for 2021, tracking -65% behind the three-year average, a total of -\$6.7 billion. This is still significantly lower than the cume of the currently biggest global theatrical market China at the same time - standing at \$6.8 billion, being -18% below the three-year average, a total of -\$1.5 billion.

However, in November China added just \$290 million. For the fifth time in the last six months its monthly total was below the Domestic number. It's the second worst single month result since cinemas re-opened in August 2020, just marginally above last November's \$287 million. It needs to be considered that November is, in the three-year average, the second weakest month after September in China. This year it's the lowest.

Following an increase in Covid-19 cases at the end of October, limited shutdowns happened across over a dozen Chinese provinces and widened in November. These closures negatively impacted the month's performance. The number of cinemas open by market share dropped from 92% in the middle of October down to 82% in the play-week of November 15. At the beginning of December, the situation has eased with 89% of cinemas open by market share again.

In November, China had just one major release that came close to \$100 million with local comedy BE SOMEBODY, that did \$99 million.

The global #1 release of the month, ETERNALS, hasn't seen a release in China. Regarding box office this could have had a positive impact looking at HONG KONG as comparison. ETERNALS delivered the best opening since July 2019 in Hong Kong. Its current cume of \$6.5 million is just slightly behind THOR: RAGNAROK. That helped Hong Kong reach the highest monthly result since January 2020. Moreover, Hong Kong outperformed its November three-year average by +20%! This was not just down to ETERNALS. The major local biopic ANITA brought the biggest opening of a local title during the pandemic and came close to the box office cume of ETERNALS with \$5.9m.

Another highlight of the APAC region in November came from Australia. The major market had struggled with the pandemic more severely than others since August, when key parts of the country went into lockdown. At the end of October all states finally eased their restrictions. This gave the market the framework to achieve the second-best monthly result since February 2020, just after April 2021. It was only -13% behind their November three-year average! The main driver was the Nov. 11 release of NO TIME TO DIE with a month-cume of \$19.9 million. It contributed 40% of Australia's November result. NO TIME TO DIE is already the highest grossing movie since JUMANJI: THE NEXT LEVEL in December 2019. Additionally, the releases of ETERNALS and VENOM: LET THERE BE CARNAGE lifted the month's total.

Australia and Hong Kong helped the APAC region to reach a 2021 best being just -33% down against the three-year average in November. The EMEA region had a softer result, down -41%. This is the lowest number since all markets had re-opened in July.

The EMEA region was impacted by rising cases of Covid-19 in several countries. Russia started November with a short-term shutdown, which left only 31% of cinemas by market share operating. While this came up again to 88% by the end of November, the month generated the lowest box office of the year with \$21 million, which is -68% below the three-year average. For the running year Russia is still just -26% behind - the second lowest deficit of all Comscore-tracked markets, after China.

As Russia is recovering three other - just recently strongly recovered - markets in central Europe are tightening their restrictions. Austria instituted a new full nationwide lockdown from Nov. 22 until at least Dec. 12. In the Netherlands renewed capacity restrictions and a 5pm curfew, preventing evening shows from Nov. 28, have come into force for at least three weeks. National restrictions, including some regional lockdowns, are also coming into play in Germany, with the possibility of further action.

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Still the month ended globally on nearly the highest number of cinemas open by market share with 89.5%, just shy of the pandemic best 90% reached in the October 18 play-week. The global theatrical business has shown an impressive recovery over the last couple of months. On paper December has a sufficient number of very attractive tentpoles to end up as second best global performing month since the pandemic started. The movies are there, the audiences are willing to go. Fingers are crossed that covid cases rising in Europe and the newly discovered Omicron variant popping up around the world won't once again cross the plan.

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MARTIN GROVE'S *Hollywood Report*

The National Board of Review's awards aren't great bellwethers for best picture Oscar wins, but they do help define the early conversation.

NBR's best picture, MGM/UAR/BRON's romantic comedy drama LICORICE PIZZA (pictured), will likely land an Academy nom. So should director Paul Thomas Anderson, an 8 time Oscar nominee -- including 3 in 2008 for THERE WILL BE BLOOD.

Over the past 3 decades, almost all NBR best pictures have also nabbed Academy picture nods. Last year, however, didn't bring an NBR/Oscar match-up. NBR's winner, DA 5 BLOODS, received only an Oscar nod for score.

Several other films are also likely to springboard from the NBR spotlight into Oscar voters' nominating embrace -- especially, Disney's diversity driven animated feature ENCANTO, WB's bio-drama KING RICHARD lead actor Will Smith & Disney/20th's musical drama WEST SIDE STORY lead actress Rachel Zegler.

NBR didn't help Focus Features' drama BELFAST & director Kenneth Branagh build on their People's Choice win at the Toronto Film Festival in September. But it's #1 on NBR's alphabetical Top Films list & Ciarán Hinds' supporting actor win could help him get an Oscar nod.

* * *

Unlike NBR, whose choices usually relate to how Academy voters think, the NY Film Critics Circle tends to fly in its own rarefied high orbit.

This time around it delivered a mix of eclectic & mainstream winners -- but, as they say on the Oscar front, anything's possible. Janus Films' drama DRIVE MY CAR, which won, is Japan's official entry in Oscar's international feature race. It's not the first film that comes to mind to win best picture -- but, of course, neither was PARASITE!

Last year's big NYFCC winner was the western drama FIRST COW. The Oscar went to NOMADLAND, whose director, Chloe Zhao, won NYFCC's directing prize and then took home the Oscar. This year's directing champion is Jane Campion for Netflix's romantic western drama THE POWER OF THE DOG. In 1994, Campion won the original screenplay Oscar for THE PIANO, for which she also had a directing nod. She now has a solid Oscar shot for picture & directing.

Other NYFCC winners with strong prospects: lead actress Lady Gaga (pictured with Adam Driver) for MGM/UAR/BRON's HOUSE OF GUCCI, lead actor Benedict Cumberbatch for DOG & cinematographer Janusz Kaminski for Disney/20th's WEST SIDE STORY.



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Studio Release Calendar – 12/3 -12/30

(Click on titles for more information)

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 (308)
Flee (Neon) Highly rated and critically acclaimed. Winner of the Best Documentary award at the 2021 Gotham Awards. UPDATE	PG13 Animation Documentary	83	Flat (1.85 : 1)	Select (4)
Dune (Warner Brothers) <i>IMAX return engagements</i>	PG13 Sci-Fi Drama	155	1.90:1 or 1:43 IMAX Aspect Ratios	IMAX
Drive My Car (Sideshow/Janus Films)	NR Drama	179	Flat (1.85 : 1)	Expansion
The Matrix (Warner Bros.) <i>IMAX reissue</i>	R Sci-Fi	148	Scope (2.39 : 1)	12/7-8 IMAX
Try Harder! (Greenwich Entertainment)	NR Documentary	85	Flat (1.85 : 1)	Select (3)
Encounter (Amazon Studios)	R Sci-Fi	108	Flat (1.85 : 1)	Limited/SVOD
Fatal Distraction (Gravitas Ventures)	NR Documentary	89	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) Original title: È stata la mano di Dio (Italy)	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
Home (Gravitas Ventures)	NR Drama	100	Flat (1.85 : 1)	Limited/VOD
The Second (Gravitas Ventures)	NR Crime	100	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
Red Stone (Cinedigm Entertainment)	NR Thriller	97	Flat (1.85 : 1)	Limited/VOD
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) UPDATE <i>Screening: Steven Spielberg's remake of the 1960s Academy Award winner has Best Picture quality in production, choreography, music and story. Performances and direction are excellent. Appeal trends older demographic. Critics reviews are excellent.</i>	PG13 Musical Drama Remake	156	Scope (2.39 : 1), Dolby Vision, 4K, TheaterEars, 5.1/7.1 Audio	Wide (3,000)
National Champions (STX Entertainment)	R Drama	116	Scope (2.35 : 1)	Wide (2,500)
Don't Look Up (Netflix) <i>Screening: Excellent social/political satire. Leans heavily liberal, limited appeal to theatrical audiences. All in all, an entertaining art film with a great cast, 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
Hurt (Gravitas Ventures)	NR Horror	91	Flat (1.85 : 1)	Limited/VOD
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

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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)

Spider-Man: No Way Home (Sony) <i>Awareness/Interest: Highest levels since Pandemic began; Viewer Preference: All ages YouTube Trailer Views: 7.5M on Trailer #2 (Over 400M Total) Projection: \$175M-\$250M FSS, \$500M-\$600M Total</i>	UPDATE	PG13 Action Adventure Sci-Fi	150	Scope (2.39 : 1), IMAX (1.90: 1), IMAX 6-track sound, Atmos, Dolby Digital, Dolby Surround 7.1	Wide (4,100+)
Nightmare Alley (Searchlight) <i>Screening: Guillermo del Toro directs a rich remake of the 1947 noir stars Bradley Cooper in a standout performance and Cate Blanchett in her always appealing characterizations. Reviews have been overall positive for this darkest noir film.</i>	UPDATE	R Crime Thriller	139	Flat (1.85 : 1)	Wide (2,500)
The Lost Daughter (Netflix) <i>The Gotham Awards "The Lost Daughter" won big during the ceremony, winning prizes for Best Feature, Breakthrough Director, and Outstanding Lead Performance.</i>	UPDATE	R Drama	121	Flat (1.85 : 1)	Limited 12/31 Netflix
Wild Game (Gravitas Ventures)		NR Western	85	Flat (1.85 : 1)	Limited/VOD
Minimata (Samuel Goldwyn)		R Drama	115	Flat (1.85 : 1)	Limited
Last Words (Gravitas Ventures)		NR / Sci-Fi	126	Flat (1.85 : 1)	Limited/VOD
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

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, \$108.0M 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
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
A Journal for Jordan (Sony) <i>Screening: A gut-wrenching memoir of love unexpectedly eviscerated. Based on the Dana Canedy book, producer/director Denzel Washington brings to the screen an award worthy story of relationship and guidance. Charles Monroe King, before he is killed in action in Baghdad authors a journal for his son intended to tell him to live a decent life despite growing up without a father.</i>	UPDATE	PG13 Drama	131	Scope (2.35: 1)	12/25 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

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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

12/31/21 (Week 1)

Prior Year Results

2020 Week 1 - Box Office: \$144,110,143; Openings: The Grudge (\$11.4M FSS, \$21.2M Total)

iGilbert (Gravitas Ventures)	NR Thriller	89	Flat (1.85 : 1)	Limited/VOD
Jockey (Sony Pictures Classics)	R Sports Drama	94	Scope (2.35 : 1)	12/29 NY/LA



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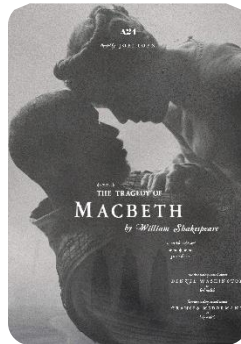
[Flee](#)

(Neon)

12/3/21 - Platform

Official Trailer, Poster

*Critically acclaimed documentary
named as one of the best of the year*



[The Tragedy of MacBeth](#)

(A24/Apple +)

12/25/21 - Limited

Teaser Trailer



[Spider-Man: Across the Spider-Verse](#)

(Sony/Marvel)

10/7/22 - Wide

Teaser Trailer



[The 355](#)

(Universal)

1/7/22 - Wide

Official Trailer



[The Matrix Resurrections](#)

(Warner Bros./Village Roadshow)

12/22/21 - Wide

Official Trailer & Poster

Awareness & Interest Levels (as of 12/5/21)

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Rank	Awareness	Interest
1.	Spider-Man: No Way Home (Sony/Marvel)	Jurassic World: Dominion (Universal)
2.	The Batman (Warner Bros.)	Spider-Man No Way Home (Sony/Marvel)
3.	Top Gun: Maverick (Paramount)	The Batman (Warner Bos.)
4.	West Side Story (20th Century)	Black Panther: Wakanda Forever (Disney)
5.	Avatar 2 (20th Century)	The Matrix: Resurrections (Warner Bros.)
6.	Hocus Pocus 2 (Disney)	Avatar 2 (20th Century)
7.	The Matrix: Resurrections (Warner Bros.)	Doctor Strange in the Multiverse (Disney)
8.	Scream (Paramount)	Hocus Pocus 2 (Disney)
9.	John Wick Chapter 4 (Lionsgate)	John Wick: Chapter 4 (Lionsgate)
10.	Jurassic World: Dominion (Universal)	Lightyear (Disney)

Source: *The Quorum/Screendollars*

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