



Sunday, December 12, 2021 | No. 198

Film Flashback... SATURDAY NIGHT FEVER Opens on 12/12/1977

People think SATURDAY NIGHT FEVER catapulted John Travolta to stardom when it opened Dec. 12, 1977, but he already was wildly popular from the TV series "WELCOME BACK, KOTTER."

When "KOTTER" premiered two years earlier, Travolta was a young actor who'd done some commercials and hoped to break out playing Vinnie Barbarino, one of four tough NY high school kids known as Sweathogs. The show starred Gabe Kaplan as Gabe Kotter, a teacher and ex-Sweathog, himself, but Travolta emerged as a teen heartthrob who made the ratings soar.

FEVER was part of a \$1M deal Travolta signed with producer Robert Stigwood in 1976 for three films to be released by Paramount. It was based on the article "Tribal Rites of the New Saturday Night" by Nik Cohn, which ran in New York Magazine in June 1976. Cohn's story wasn't nearly as familiar to moviegoers as a hit stage play or best-selling novel would have been. What really steered FEVER to success was its disco soundtrack by The Bee Gees. Originally, the film was to be called "Saturday Night," but when Stigwood & director John Badham ("WAR GAMES") heard The Bee Gees' "Night Fever," they immediately made it part of what's now a memorable title.

The Bee Gees were brought in by Stigwood, who'd managed them for many years. Stigwood, whose RSO Records was a major music business force then, met with them in France where they were mixing a live album and had no time to read a screenplay. But they told Stigwood they'd already written & recorded a few songs that might work in the movie -- like "Stayin' Alive," "Night Fever" & "How Deep Is Your Love?"

During production, Travolta & team weren't actually dancing to The Bee Gees' music because it didn't get into the film until post-production. What they danced so well to were mostly songs by Stevie Wonder and other Motown stars. After finishing their album, The Bee Gees jumped into action, reportedly writing most of FEVER's soundtrack in just one weekend. Their double-LP became the top selling soundtrack ever, winning four GRAMMY's in 1979, including Best Album.



SATURDAY NIGHT FEVER
[Click to Play](#) Memorable
Opening Sequence

FEVER, which cost \$3.5M to make, did \$94.2M domestic and brought Travolta a best actor Oscar nomination. Stigwood & Travolta's next project was the movie version of the stage hit GREASE, which cost \$6M and did \$190.1M domestic. Travolta got to pick their third film -- the romantic drama MOMENT BY MOMENT, co-starring Lily Tomlin, which cost \$8M to make, but only grossed \$11M domestic -- nearly torpedoing Travolta's career.



[Click to Play](#) The Bee Gees
singing "Night Fever"

"Would ya just watch the hair. Ya know, I work on my hair a long time and you hit it. He hits my hair." – John Travolta as Tony Manero

Weekend Box Office Results... 12/10 – 12/12

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change		Per Theatre Average \$	Total \$
					12/5	11/26		
1	West Side Story (20 th Century)	1	2,820	10,500,000	-		3,723	10,500,000
2	Encanto (Disney)	3	3,750	9,425,000	-28		2,513	71,345,055
3	Ghostbusters: Afterlife (Sony)	4	3,815	7,100,000	-31		1,861	112,004,281
4	House of Gucci (UA Releasing)	3	3,407	4,060,749	-42		1,192	41,032,121
5	Eternals (Disney)	6	3,030	3,100,000	-24		1,023	161,217,043
6	Resident Evil: Welcome to Raccoon City (Sony)	3	2,572	1,650,000	-39		642	15,851,944
7	Clifford the Big Red Dog (Paramount)	5	2,840	1,325,000	-30		467	47,708,811
8	Christmas with the Chosen: The Messengers (Fathom)	2	1,450	1,290,000	-70		890	13,400,000
9	Dune (Warner Bros.)	8	948	857,000	-54		904	106,210,160
10	Venom: Let There Be Carnage (Sony)	11	1,003	850,000	-15		847	212,052,968

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DICK WALSH'S Industry Update Weekend Review for 12/10 – 12/12

WEST SIDE STORY stumbled out of the gate in what can only be described as a disappointing opening to the 2021 Christmas movie season. Receiving much fanfare and critical acclaim, Steven Spielberg's take on the iconic 60's love story took first place in the weekend box office, but struggled to come in at \$10.5M, below virtually all industry projections. Two weeks ago, we asked if WEST would turn out to resemble CATS or CHICAGO with its theatrical run. The film has no longer has any chance of equaling the stellar performance of 2002's CHICAGO, which delivered \$171M in its theatrical run. On the other hand, WEST SIDE STORY did beat CATS' 2019 opening of \$7M which went on to secure \$27 for its total box office take.



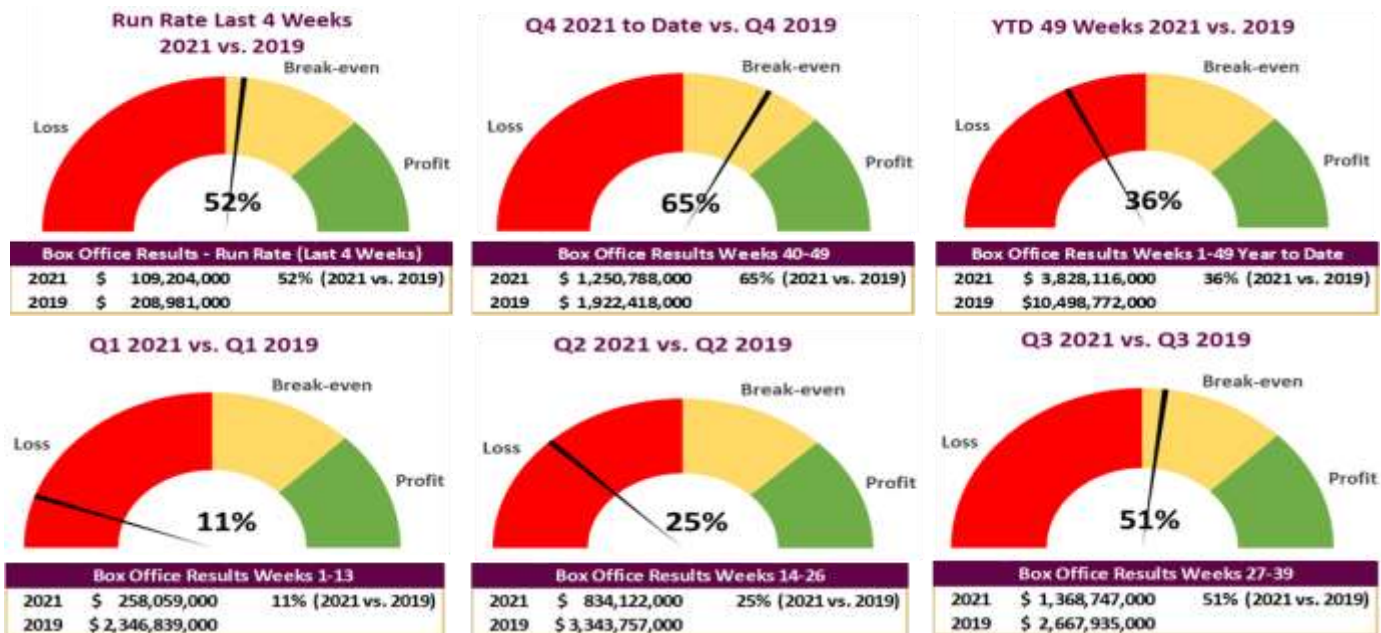
However, CATS' premiered on the same weekend in 2019 as STAR WARS IX: THE RISE OF SKYWALKER, which drew an astronomical \$177M in its first three days. Therefore, CATS' underperformance was overshadowed by STAR WARS's bonanza. This time, WEST SIDE STORY was set up to carry the weekend. With total box office coming in at only \$44.6M, this weekend equaled a mere 38% of the same weekend in 2019 when JUMANJI 2 opened to \$56M all by itself.

The best news for exhibition came from the holdover titles. The number two picture ENCANTO dropped from last weekend by only 28%, earning \$9.4M. GHOSTBUSTERS AFTERLIFE came in third place with \$7.1M, a drop of only 31% from last weekend. NATIONAL CHAMPIONS was the only other new release this weekend to play at over 1,000 locations but grossed a disappointing \$251K and finished 13th.

Hopes have turned to next weekend's opening of SPIDER-MAN: NO WAY HOME. With a brisk business in advanced ticket sales for screenings which begin next Thursday night, a \$100M opening is virtually assured. Tracking is also running at two-year highs, so it is not unreasonable to imagine SPIDEY reaching the heights of STAR WARS IX's opening on the same weekend two years ago, which earned \$177M in its first three days. There is now way to overstate the importance of this picture to support the recovery of exhibitors. If SPIDER-MAN can hit \$300M - \$400M over its total run in theatres, it will prove that blockbusters can still break through the total max ceiling of \$250M which has set in over the last two years. Additional help should come from SING 2, THE MATRIX RESSURECTIONS and THE KING'S MAN when they open 12/22. Taken together, these strong titles could deliver a final two weeks of 2021 that is on par with the same weeks in 2019. What a way to end the year!!!

Where Are We as of 12/9

With the trailing four week run rate dropping down to 52%, the Fourth Quarter of 2021 after 10 weeks compares at 65% of the same 10 weeks in 2019. We still believe that the strength of SPIDER-MAN's opening on 12/17 followed by a trio of strong titles on 12/22 could allow the Fourth Quarter to hit 70% of the amount earned during the same quarter in 2019. After 49 weeks, the 2021 Year to Date number is at 36%, but could grow to 40% with a strong finish to close out the year.



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Click to play our **POPCORN PREVIEW BOXOFFICE BUZZ Awards Alert** look at Disney, 20th Century & Amblin's **WEST SIDE STORY...a new take by director Steven Spielberg on the classic 1957 Broadway musical inspired by Shakespeare's ROMEO AND JULIET.**



Notable Industry News and Commentary... 12/6 – 12/12

Closed Movie Theaters Leave Void From Small Towns to Big Cities (Bloomberg)

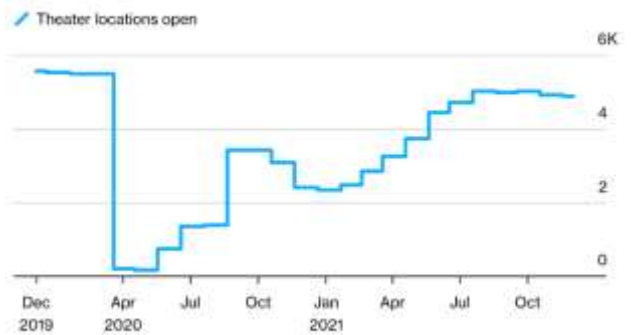
Bloomberg tallies the number of theatres across the U.S. that have yet to reopen after the pandemic. From approximately 5,500 U.S. theatres that were operating in March of 2020, 630 have yet to reopen post-pandemic, and many of those are expected to remain closed permanently.

Since the emergence of COVID in March 2020, exhibitors have been forced to cope with shutdowns and public health measures that required them to enforce social distancing, masking, and proof of vaccination. Theatres have also been impacted by Hollywood's shifting release strategies, which wound up delaying the release of important new movies, and a wider role for streaming services when introducing new movies, either reducing or eliminating exclusive theatrical windows.

On the bright side, most exhibitors have benefitted from an infusion of funding through the Shuttered Venue Operators Grant program, and many have used these resources to invest in upgrading their facilities, installing new screens and projection technology, luxury seating and creating new concessions offerings. As a result, many theatres are now able to offer moviegoers a higher quality experience that may benefit their business over the long-term.

Covid-19 Rebound

As of Dec. 3, the number of North American movie theatres open for business stood at 88% of pre-pandemic levels



Source: Comscore

Note: Theatre locations include multiplex, drive-in and single screen operations



Simon Rex (left) and Sean Baker (right) on the set of RED ROCKET

Sean Baker on Red Rocket and Why Art House Movies Deserve an Extended Theatrical Window (Boxoffice Pro)

Filmmaker Sean Baker opened his latest feature film RED ROCKET in select locations in NY and LA this weekend. The film's distributor A24 chose to use a platform releasing strategy for RED ROCKET, starting slowly in a handful of theatres in major media markets to create a buzz that would fuel expansion to ever-widening number of cities over time. Baker comments that he is disoriented by the instability in release strategies for independent films.

In an interview with BoxofficePro's Daniel Loria, Baker explains the value to films and filmmakers in having their movies released in theatres and advocates for the longest exclusive window possible. Baker says that releasing a film straight to streaming limits its prospects because it gets lost among all the other content on the platform. It becomes

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another “Netflix film.” Even when an indie release opens in theatres for a few weeks before its streaming debut, the opportunity to build momentum through word of mouth is lost. Baker feels that this “slow build” was essential in the success of his prior films, such as THE FLORIDA PROJECT or TANGERINE. Unlike blockbusters which generate the majority of their box office in the opening 3-4 weeks, a successful independent film is more likely to build its box office over an extended run in theatres.

“The people who are back at theaters right now, they’re loving film. There’s that vibe that I get in the auditoriums when I’m there. People are truly celebrating something that we almost lost. It’s that cliché, you don’t know what you got until it’s gone.” – Sean Baker

[How David Zaslav Plans to Combine Discovery and WarnerMedia to Unleash ‘Shock and Awe’ on the Streaming Wars](#) (Variety)

One of the most significant corporate transactions in the movie and entertainment industry during 2021 was the announced merger between WarnerMedia and Discovery. While regulatory approval for the \$43B deal is not expected until mid-2022, the merger is expected to close and will leave the combined Warner Bros. Discovery free to make its own destiny in entertainment.

Discovery’s David Zaslav will oversee the new company, and has set an audacious goal of attracting at least 200M streaming customers over the next five years. Zaslav recognizes that content is king, and plans to invest billions to create a constant flow of new movies and series by leveraging all the company’s production resources, which include Warner Bros., Discovery, HBO, CNN, TNT, TBS among others.

“Nothing is entitled,” says Zaslav. “You don’t get to keep anything because of what you did yesterday. It’s just a reminder of how hard you have to fight every day to create products that consumers want and nourish, but to stay relevant.”



Discovery’s CEO David Zaslav

MARTIN GROVE’S *Hollywood Report*

'Tis the season to be thinking about holiday movies, but it's also perfect timing to predict a great start for 2022.

The New Year's first weekend will get a big boost from Universal/FilmNation's PG-13 espionage thriller THE 355 as well as from hit holiday holdovers like Sony/Marvel's SPIDER-MAN: NO WAY HOME & WB/Village Roadshow's THE MATRIX RESURRECTIONS. 355's team of spies for global agencies is charged with recovering a top-secret weapon now in mercenaries' hands. The wrinkle here – and “wrinkle's” really the wrong word – is that those spies are: Jessica Chastain, Penélope Cruz, Bingbing Fan, Diane Kruger & Lupita Nyong'o.

It's a female powered action film that's tracking powerfully. Not surprisingly, its strongest definite interest demo is -25F, who are already 13 points over norm. There's also big interest from +25F (6 points over norm). Better yet, +25M also want to see it (equal to norm). Only -25M don't care (9 points under norm).

355's the only major opening 1/7 and is a safe bet to kick off the New Year with some box office sizzle. It also will benefit from its 2nd weekend being the 4 day Martin Luther King Jr. birthday holiday.



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WEST SIDE STORY may be off to a sotto voce start, but it should do fortissimo business over the holidays.

Launching a musical drama with strong appeal to adult women 2 weeks before Christmas may not look like the smartest move in the movie distribution playbook, but Disney/20th's WEST is a unique film at a time when traditional rules don't apply.

Films appealing to +25F wouldn't open pre-pandemic in early December because that audience is busy then with shopping & holiday parties. Studios used to wait until 12/25 to open such movies, making them moviegoer presents under the tree.

WEST's 12/10 launch is the equivalent of playing 2 weeks of paid previews to let word of mouth spread until the audience becomes available. It's a smart move only if you have a critically acclaimed film like WEST (93% RT critics) from a brand name filmmaker (Steven Spielberg) that moviegoers love (94% RT audience).

WEST's Oscar buzz will help drive it over the holidays. It's already one of AFI's Top 10 films of 2021. When Oscar voters' new early cheat sheet, the Critics Choice noms (sorry, HFPA!), is unveiled 12/13 they're likely to show



Studio Release Calendar – 12/10-1/6

(Click on titles for more information)

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),	Wide (2,820)
National Champions (STX Entertainment)	R Drama	116	Scope (2.35 : 1)	Wide (1.197)
Don't Look Up (Netflix) <i>The Netflix film with a great cast has mixed reviews</i>	UPDATE R Disaster Comedy	145	Scope (2.39: 1)	Moderate 12/24 Netflix
The Matrix (Warner Bros.) <i>IMAX reissue</i>	R Sci-Fi	148	Scope (2.39 : 1)	12/7-8 IMAX
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
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

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Encounter (Amazon Studios)	R Sci-Fi	108	Flat (1.85 : 1)	Expansion
Joy WOMACK: The White Swan (Film Movement)	NR Biography	90	Flat (1.85 : 1)	Limited/VOD
France (Kino Lorber) <i>Official selection: Cannes Film Festival, Toronto International Film Festival, New York Film Festival</i>	NR Drama Comedy	134	Flat (1.85 : 1)	NY/LA/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/Marvel)

Awareness/Interest: Highest levels since Pandemic began.

Viewer Preference: All ages

YouTube Trailer Views: 7.5M on Trailer #2 (Over 400M Total)

Projection: \$150M-\$175M FSS, \$300M-\$400M Total

UPDATE

PG13 Action Adventure Sci-Fi	150	Scope, IMAX (1.90: 1), IMAX 6-track Atmos, Dolby Digital, Dolby Surround 7.1, D-Cinema	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>	R Crime Thriller	139	Flat (1.85 : 1) Dolby Vision, 5.1	Wide (2,000+)
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>	R Drama	121	Flat (1.85 : 1)	Limited 12/31 Netflix
Wild Game (Gravitas Ventures)	NR Western	85	Flat (1.85 : 1)	Limited/VOD
The Tender Bar (Amazon Studios)	R Coming of Age Drama	104	Flat (1.85 : 1)	NY/LA 12/25 Expansion
The Hand of God (Netflix) <i>Original title: È stata la mano di Dio (Italy)</i>	R Drama	130	Flat (1.85 : 1)	12/15 Netflix
The Legend of the Five (Vertical Entertainment)	NR Fantasy	100	Scope (2.35: 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
A Walk in Her Shoes (Indie Pix Films)	NR Documentary	94	Aspect Ratio 16 : 9	1/18 Virtual, DVD/Digital
Rumble (Paramount+)	PG Animation	104	Flat (1.85 : 1)	Streaming

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) <i>Screening: The latest in the King's Man series takes a different storyline that is very British, meandering, slow paced with minimal action sequences. Business looks moderate to average in domestic release, but likely much more successful globally.</i>	R Action Drama	131	Scope (2.39 : 1), IMAX 5.0/12.0, Atmos, Dolby Vision, Motion, TheatreEars, ICE	12/22 Wide

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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
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 (Apple)		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)	12/25 Expansion
Being the Ricardos (Amazon Studios)		R Biography	125	Scope (2.39 : 1)	12/21 Expansion
12/31/21 (Week 53)					
Prior Year Results					
N/A					
iGilbert (Gravitas Ventures)		NR Thriller	89	Flat (1.85 : 1)	Limited/VOD
Sensation (Vertical Entertainment)		NR Sci Fi	100	Scope (2.35 : 1)	Limited/VOD
Jockey (Sony Pictures Classics)		R Sports Drama	94	Scope (2.35 : 1)	12/29 NY/LA
The Lost Daughter (Netflix)		R Drama	121	Flat (1.85 : 1)	Netflix Expansion

Studio Release Changes

Title	Locations	New	Former
Spider-Man Across the Universe (Part One) (Sony/Marvel) <i>Previously titled "Spider-Man: Into the Spider-Verse Sequel". Miles Morales returns for the next chapter of the Spider-Verse saga, an epic adventure that will transport Brooklyn's full-time, friendly neighborhood Spider-Man across the multiverse to join forces with Gwen Stacy and a new team of Spider-People to face off with a villain more powerful than anything they have ever encountered. Action Animation.</i>	Wide	10/7/22	NEW
The Legend of the Five (Vertical Entertainment) When a group of teenagers encounters an ancient relic during a school trip, they find themselves caught up in a magical world, with elemental powers beyond their belief, and the responsibility of stopping an age-old evil from destroying the world. Fantasy Adventure.	Limited	12/17/21	NEW
The Fabelmans (Universal) Steven Spielberg directs this semi-autobiography based on his own childhood. Spielberg co-wrote the screenplay alongside Tony Kushner. Spielberg, Kushner and Kristie Macosko Krieger are producing. Paul Dano will play a character based on Spielberg's father, Michelle Williams will play a version of Spielberg's mother while Seth Rogen will play a take on the Oscar winning filmmaker's uncle. <i>Theatrical exclusive.</i>	Wide	11/23/22	NEW
Sensation (Vertical Entertainment) When a lowly postman is inducted into a top-secret superhuman DNA program, it's revealed that he'll be able to receive, control and send information based on the senses of others. As his training unfolds, strange and unsettling occurrences begin to follow him as he's placed in bizarre scenarios that make him question his reality. Sci-Fi Thriller.	Limited	12/31/21	NEW
Duke (Sony Pictures Classics) set in 1961 when Kempton Bunton, a 60-year old taxi driver, stole Goya's portrait of the Duke of Wellington from the National Gallery in London. It was the first (and remains the only) theft in the Gallery's history. Comedy Drama.	NA	Cancelled	9/17/21

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Deep Water (Disney) A well to do husband who allows his wife to have affairs in order to avoid a divorce becomes a prime suspect in the disappearance of her lovers. Thriller.	NA	Cancelled	1/14/22
Strange World (Disney) The animated film focuses on the legendary Clades, a family of explorers whose differences threatened to topple their latest and most crucial mission. Walt Disney Animation Studios' Strange World journeys deep into an uncharted and treacherous land where fantastical creatures await.	Wide	11/23/22	NEW

MPA Ratings

Title	Rating	Reason
All the Old Knives (Amazon Studios) Two American spies—one retired, one active—dance around what really happened five years earlier during a mission gone horribly wrong. Thriller based on book.	R	Sexuality/nudity, violence and language
Clerks III (Lionsgate) After surviving a heart attack, Randal Graves decides to make a movie with Dante Hicks about their lives at the Quick Stop convenience store. Comedy sequel to Clerks I and II.	R	Pervasive language, crude sexual material, drug content
Happening (IFC Film) SUBTITLED (French: L'événement) 2021 French drama directed by Audrey Diwan from a screenplay by Diwan and Marcia Romano, based on the 2000 novel of the same name by Annie Ernaux.	R	Disturbing material, images, sexual content and graphic nudity
Here Before (Saban Films) The film is a 2021 British psychological thriller film written and directed by Stacey Gregg in her feature directorial debut.	R	Language
Hollywood Stargirl (Disney) Stargirl Caraway as she journeys out of Mica into a bigger world of music, dreams and possibility. Romantic Drama.	PG	Some mild language
Home Team (Netflix) inspired by the life of New Orleans Saints coach Sean Payton, takes place two years after Payton won the Super Bowl. He gets suspended from the league, after which he goes back to his hometown and finds himself reconnecting with his 12-year-old son by coaching his Pop Warner football team.	PG	Crude material, language and some suggestive references
Thirteen Lives (UA Releasing) Rescue workers try to save 12 boys and their soccer coach from a flooded, impenetrable cave system in Thailand. Drama.	PG-13	Some strong language and unsettling images
A Week in Paradise (TWP Film Productions/Screen Media) The story centers on Maggie (Akerman), a London-based international film star whose world collapses when her film director husband is outed by the paparazzi as having a baby with his new leading lady.	PG-13	Language and some suggestive material



SCREENING ROOM



[The Matrix Resurrections](#)
(Warner Bros.)
12/22/21 – Wide
Trailer 2



[Marry Me](#)
(Universal)
2/11/22 – Wide
Official Trailer



[The 355](#)
(Universal)
1/7/22 – Wide
Official Trailer



[Fantastic Beasts 3: The Secrets of Dumbledore](#)
(Warner Bros./Heyday Films)
4/15/22 - Wide
Teaser Trailer

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Sonic the Hedgehog 2
 (Paramount.)
 4/8/22 – Wide
 Trailer 1



Operation Fortune: Ruse de guerre
 (STX)
 1/21/22 – Wide
 Trailer 1



The King's Daughter
 (Gravitas/Picturehouse)
 1/21/22 – Moderate
 Official Trailer



Hotel Transylvania: Transformania
 (Sony)
 1/14/22 – Amazon Prime
 Amazon Trailer

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

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

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