

**Motion Picture Sequels, 1985-2004:  
The First One Does Better  
Except When it Doesn't**

by

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**I. INTRODUCTION**

Motion picture franchises are screen concepts with familiar characteristics and story lines that have been able to attract wide audiences on more than one occasion. Between 1985 and 2004, more than 150 motion pictures spawned sequels. These include such well known films as *Crocodile Dundee*, *Batman*, *Men In Black*, *The Matrix*, *Harry Potter* and *Spider-Man*. There also have been a number of sequels that never became household names: *Wild Orchid*, *Shiloh*, *Bloodfist* and *Baby Geniuses* all produced sequels that quickly disappeared from view. The long running *James Bond* series, which began in 1962 with *Dr. No*, has been followed by over twenty sequels with yet more to come. At the other end of the spectrum we find *No Retreat, No Surrender*, not tremendously successful to begin with, which unaccountably produced a sequel that grossed less than \$1 million.

The motivation to produce a sequel exists when a film out-performs other motion pictures released at roughly the same time. That said, a number of aspects associated with sequels are not intuitive. Accordingly, it seems useful to summarize the history of sequels over the past twenty years with a view toward understanding some of the relationships between sequels and the industry environment in which they occur.

**II. DISCUSSION**

Exhibit 1 sets forth a comparison between (a) box office revenues generated by the first motion picture of a series and (b) box office revenues of all other

motion pictures released in the same year. The motivation for creating a sequel is apparent from data contained in Exhibit 1, which demonstrate that revenues associated with the first release of what ultimately becomes a franchise motion picture are significantly greater than box office revenues from other motion pictures released in the same year. For example, in the year 2000, average box office revenues of motion pictures which subsequently produced a sequel were approximately \$175 million. Average box office revenues of all movies released in that year were only \$39 million. These kinds of differences are apparent throughout the 1985-2004 time period. On average, the first release of a motion picture franchise generated \$164 million in average box office revenues between 1985 and 2004; the average box office of other movies released during this time period was \$36 million. The success of these original releases relative to the overall performance of all motion pictures in the market at the same time led to the creation of a sequel.

How about the sequel itself? Does the franchise motion picture continue to out-perform other films that are released simultaneously? Exhibit 2 contains the same type of comparison between the second motion picture in a franchise (i.e. the first sequel) and all releases during the same time period. Although the gap in the box office between the second motion picture in a franchise and all motion pictures released in the same year is smaller than what is observed in Exhibit 1, it is apparent that the first sequel of a franchise film typically outperforms all motion pictures released during the same year.

Exhibit 3 provides a graphical representation of the revenue figures from Exhibits 1 and 2. The data demonstrate that the decision to make a sequel when a motion

picture significantly out-performs the market is a good one since, on average, the sequel also significantly out-performs the market.

How about a second sequel? Does the franchise motion picture still out-perform other simultaneous releases? Exhibit 4 contains the same type of comparison with respect to those franchise films that included a third movie in the series (i.e. a second sequel). Since it is reasonable to expect that only highly successful franchises get to the point at which a second sequel is released, it is not surprising that, for the most part, these sequels continue to outperform all motion pictures released in the same year.

Exhibit 5 contains a summary of the performance of all franchise films released between 1985–2004. Although there is significant variation, the data suggest that, on average, *the first one does better*, i.e. box office associated with the second film of a series was only 81 percent of the box office associated with the initial release despite increases in the cost of admission over time.

Of the 152 franchise motion pictures that gave rise to a sequel during this period, 36 franchises (24 percent) involved a third installment. Column 7 of Exhibit 5 shows that box office performance of third films was, on average, 79 percent of the performance of first films. At first glance, this appears to demonstrate an insignificant reduction in revenue from the second to third film in a franchise. However, this apparently small difference reflects the fact that second sequels are produced only when the first sequel is highly successful. A comparison between the box office performance of the second sequel and the first indicates that, on average, the second sequel grosses only 67 percent of the revenue obtained by the first sequel (see Exhibit 6, Line 153).

Not surprisingly, just as box office associated with the initial release of a motion picture franchise typically is higher than for other motion pictures released in the same year, data contained in Exhibit 7 demonstrate that profit numbers follow a similar pattern. In each year, average gross profits of films that become franchises are larger than the average gross profits of all other releases. In some cases, the difference is hundreds of millions of dollars (see Exhibit 7, Column 8). This occurs despite the fact that costs associated with franchise films are often greater than those associated with other motion pictures.

How about the sequel? Is it more profitable than other releases in the same year? Exhibit 8 sets forth a summary of the average gross profit of the second movie in a franchise and compares it with the average gross profit of other motion pictures released at the same time. While the first sequel generally is more profitable than other motion pictures released in the same year, there is substantial variation in the profit level of the second film in a franchise. For example, in five of the years between 1987 and 2005, the average sequel was less profitable than other motion pictures released in the same year. One reason that might account for the uneven performance of sequels is that costs for a second film in a series typically exceed costs associated with all other motion pictures released at the same time. Exhibit 9 sets forth a graphic depiction of the gross profit figures in Exhibits 7 and 8.

Exhibit 10 sets forth profit information for the second sequel, limited, of course, to those instances in which a second sequel was made. It is apparent that the profitability of the third installment of a franchise typically is higher than that of other motion pictures released during the same time period, especially in recent years.

However, we note that there are several years since 1989 in which non-franchise motion pictures were more profitable than the third movie of a series. Higher costs once again play a role in this phenomenon.

Based on what we have seen, it is apparent that the decision to create a franchise reflects the performance of the original release relative to the competition and that successful movies beget successful sequels. Exhibit 11 contains a graphic depiction of the worldwide box office of an initial release against the worldwide box office of its sequel. The chart shows that there is a positive relationship between the two figures, meaning that motion pictures that perform well at the box office can be expected to produce sequels that also perform well. Exhibit 12 contains the same analysis, but limited to the top grossing movies of each year in the sample. Once again, the performance of the first release of a franchise is a good indicator of the performance of the second film in the series.

Despite the findings described above, a number of franchises possess characteristics that deviate from the norm. The first group of these franchises consist of those for which there does not appear to be an obvious motivation for creating a sequel. Among these are movies like *Highlander*, *Stepfather*, *Best of the Best*, *Desperado*, *Ghost in the Shell*, *Shiloh*, and *Baby Geniuses*. All of these motion pictures were unprofitable during their theatrical runs, and only *Baby Geniuses* generated a higher worldwide box office than that of the average motion picture released in the same year. Despite these questionable credentials, these films spawned sequels, with the *Highlander* series reaching a third installment. None of the sequels experienced profitable theatrical releases except for *Once Upon a Time in Mexico*, the sequel to *Desperado*.

It is difficult to know what might have compelled studios to produce sequels that seemingly were doomed from the beginning. In the case of *Desperado*, the original movie did well in the United States and Canada, with over \$25 million in domestic<sup>1</sup> revenue versus less than \$2 million abroad. Perhaps there was a belief that the sequel would maintain the domestic popularity of its predecessor while attracting additional foreign viewers. Furthermore, the director of the film, Robert Rodriguez, had developed a following from his earlier similar film, *El Mariachi*, so it was possible that the sequel would find a sizeable audience (which it did). On the other hand, there is little to suggest that the other sequels in this group would be successful. Conceivably, the decision to create franchises out of these lackluster performances reflected a belief that even an unprofitable release in theaters would produce revenue opportunities for the brand in other areas, such as DVDs and (in the case of *Highlander* and *Ghost in the Shell*) video games.<sup>2</sup>

Another peculiar situation arises when a poor performing second movie in a franchise leads to a third film. Franchises such as *Iron Eagle*, *Bloodfist*, the aforementioned *Highlander*, and *Major League* each include a third installment although the second installment had an unprofitable theatrical release and generated lower than average box office revenue. Not surprisingly, the third movies of this group struggled, with none of them turning a profit at the box office. One can only assume that other potential sources of revenue were key drivers in the decision to go forward.

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<sup>1</sup> “Domestic” revenue refers to box office receipts from theaters in the United States and Canada.

<sup>2</sup> Weinberg, Charles B. 2005, “Profits out of the Picture: Research Issues and Revenues Sources Beyond the North American Box Office” in Moul, Charles C. (ed.) *A Concise Handbook of Movie Industry Economics*. St. Louis: Cambridge University Press.

More interesting are franchises that stand out due to the success of their sequels. Despite the fact that the average second movie in a series typically generates about 20 percent less revenue than the original release, 35 out of the 152 franchises (23 percent) involve sequels that eclipsed the original at the box office (i.e. *the first one does better except when it doesn't*). These franchises are identified at Exhibit 13. Inclusions in this group range from the nondescript *Before Sunrise* to genuine blockbusters like *Lord of the Rings*. The success of these first sequels predictably engendered many second sequels, 14 of which were released by 2005, with several more hitting theaters in 2006 (i.e., *Mission: Impossible III* and *X-Men: The Last Stand*) or predicted for release in coming years (i.e., *Toy Story 3* and *Rush Hour 3*). The existence of a second film that surpasses its predecessor is a good indicator that a third installment will be produced.

The flip side involves the group of sequels with revenue considerably lower than that of the initial release. While some decline is expected from one installment to the next, a number of sequels performed dismally in comparison with the first movie in its series. While some of these sequels involve obscure franchises like *No Retreat, No Surrender* and *Witchboard*, others followed relatively successful first installments such as *Dumb and Dumber* and *Blair Witch Project*. The box office struggles of the latter two perhaps provides evidence of the risks of producing a sequel without the same leading cast as the original. Other franchises with poor performing sequels sometimes have too many years that pass in between. For example, a thirteen-year gap between films two and three of the *Crocodile Dundee* series seems to have had devastating effects on the performance of the third movie, while a seventeen-year hiatus had a similar impact on the *Dirty Dancing* sequel.

Even without these kinds of unusual circumstances, since it is not always possible to capture the same level of excitement of its predecessor,<sup>3</sup> the risk of disappointment at the box office hangs over the release of a sequel. The sequel paradoxically creates a nostalgic desire among the audience to re-experience the initial release but then is precluded from duplicating it exactly.<sup>4</sup> Consequently, while successful originals typically result in lucrative franchises, the data verify that even the most profitable films can lead to sequels that flop.

### III. CONCLUSION

Economic theory contemplates that activities will attract investments until the return on such investments have been drawn down to “competitive” levels. Franchise motion pictures provide an excellent example of such behavior. Studios monitor the performance of first-run releases and closely examine that performance (as measured by worldwide box office receipts) relative to other films released at roughly the same time. When a first-run release is a standout relative to other releases (i.e. what an economist would call an “outlier”), it becomes an excellent candidate for a sequel, reflecting the desire by studios to continue to invest in properties that offer the promise of above average returns.

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<sup>3</sup> Eliashberg, Jehoshua, Anita Elberse, and Mark A.A.M. Leenders, 2005, “The Motion Picture Industry: Critical Issues in Practice, Current Research and New Research Directions,” Harvard Business School Working Paper 05-059.

<sup>4</sup> Berliner, Todd. 2001. “The Pleasures of Disappointment: Sequels and *The Godfather, Part II*, *Journal of Film and Video*.” 53:107-123.

## **About Micronomics, LLC**

Micronomics is an economic research and consulting firm located in Los Angeles, California, specializing in industrial organization, antitrust economics, the valuation of intellectual property and the use of statistics and econometrics. Micronomics staff possess extensive experience relating to motion picture development, production, editing, distribution and exhibition. Micronomics also has consulted on issues involving professional sports, athletic equipment, trading cards and memorabilia, television, recording, gaming, video games, the internet and resort development.

### **Roy Weinstein**

Roy Weinstein is President of Micronomics, LLC and has been engaged in economic research and consulting since 1969. Areas of expertise include the motion picture industry, sports and entertainment economics, the valuation of patent rights and other forms of intellectual property, antitrust economics, employment litigation, alter ego, royalty audits, event studies, damages calculations, bankruptcy issues, econometrics, statistical analysis, surveys and sampling, and certain types of accounting and cost allocation questions.

Mr. Weinstein's articles appear in the *Journal of the Patent and Trademark Office Society*, *The Licensing Journal*, the *Journal of Law and Technology*, the *International Journal of the Economics of Business*, *The Antitrust Bulletin*, *Competition*, *The National Law Journal*, and the *California State Bar Journal*. He is a member of the American Economic Association, the National Association of Business Economists, and is affiliated with the American Bar Association, Section of Antitrust Law, and the Los Angeles County Bar Association.

Mr. Weinstein has appeared as an economic expert before U.S. District Courts, State Courts in various jurisdictions, the California Public Utilities Commission, the Federal Trade Commission, the International Trade Commission, the Commodity Futures Trading Commission, the U.S. Bankruptcy Court, the Texas Commissioner of Insurance, the International Chamber of Commerce, and the Provincial Division, Ontario, Canada. He also has served as a court-appointed expert on surveys and sampling and has testified at arbitrations conducted by the American Arbitration Association and the Judicial Arbitration and Mediation Service.

### **Jeremy DeGracia**

Jeremy DeGracia is Senior Research Librarian at Micronomics, LLC and has more than nine years of experience in economic research and consulting. Areas of involvement include anticompetitive conduct, intellectual property damages, company and industry growth rates, securities fraud, and business failure. Industry expertise includes sports and entertainment, high technology, pharmaceuticals, food processing, specialty retailing, and biotechnology. Mr. DeGracia received a Bachelor of Arts in Sociology and Asian American Studies from the University of California, Los Angeles, and is currently pursuing a Master of Library and Information Science. In 2004, he was awarded a scholarship by the Southern California Association of Law Libraries.

### **Alex Schwada**

Alex Schwada is a Summer Intern at Micronomics, LLC and sophomore at Haverford College. He graduated *cum laude* from Harvard-Westlake High School in Los Angeles, California and has worked for the United Food and Commercial Workers Union 770 and St. Matthew's Day Camp.

# EXHIBIT 1

**FIRST RELEASE OF FRANCHISE MOTION PICTURE  
VERSUS ALL OTHER MOTION PICTURES  
AVERAGE WORLDWIDE BOX OFFICE  
1985 - 2004**

Year	First Release of Franchise Motion Picture		Other Motion Pictures		Difference in Box Office	Ratio
	Number of Motion Pictures	Average Worldwide Box Office <b>(US Dollars)</b>	Number of Motion Pictures	Average Worldwide Box Office <b>(US Dollars)</b>		
(1)	(2)	(3)	(4)	(5)	(3) - (5) (6)	(3) / (5) (7)
1. 1985	7	\$109,180,857	177	\$27,774,678	\$81,406,179	3.931
2. 1986	11	65,163,818	229	23,802,857	41,360,961	2.738
3. 1987	12	84,884,083	265	21,441,063	63,443,020	3.959
4. 1988	6	90,921,667	219	26,601,709	64,319,958	3.418
5. 1989	11	109,785,364	282	20,141,893	89,643,471	5.451
6. 1990	5	151,347,600	257	28,480,918	122,866,682	5.314
7. 1991	8	138,013,875	270	25,249,546	112,764,329	5.466
8. 1992	9	116,649,222	265	28,454,693	88,194,529	4.099
9. 1993	6	262,951,000	264	30,434,549	232,516,451	8.640
10. 1994	9	216,175,300	278	31,381,474	184,793,826	6.889
11. 1995	12	136,074,367	266	38,127,349	97,947,018	3.569
12. 1996	4	224,245,225	300	36,508,916	187,736,309	6.142
13. 1997	7	155,771,983	312	59,184,638	96,587,344	2.632
14. 1998	6	183,740,179	332	49,425,235	134,314,944	3.718
15. 1999	9	224,261,512	382	40,406,741	183,854,770	5.550
16. 2000	8	175,258,370	401	36,590,199	138,668,171	4.790
17. 2001	11	352,797,257	376	34,510,490	318,286,767	10.223
18. 2002	8	249,570,567	383	44,918,068	204,652,498	5.556
19. 2003	2	91,409,027	390	51,366,515	40,042,512	1.780
20. 2004	1	100,853,403	405	45,004,561	55,848,842	2.241
<b>21. Average</b>		<b>\$164,414,252</b>		<b>\$36,429,475</b>	<b>\$127,984,777</b>	

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 2

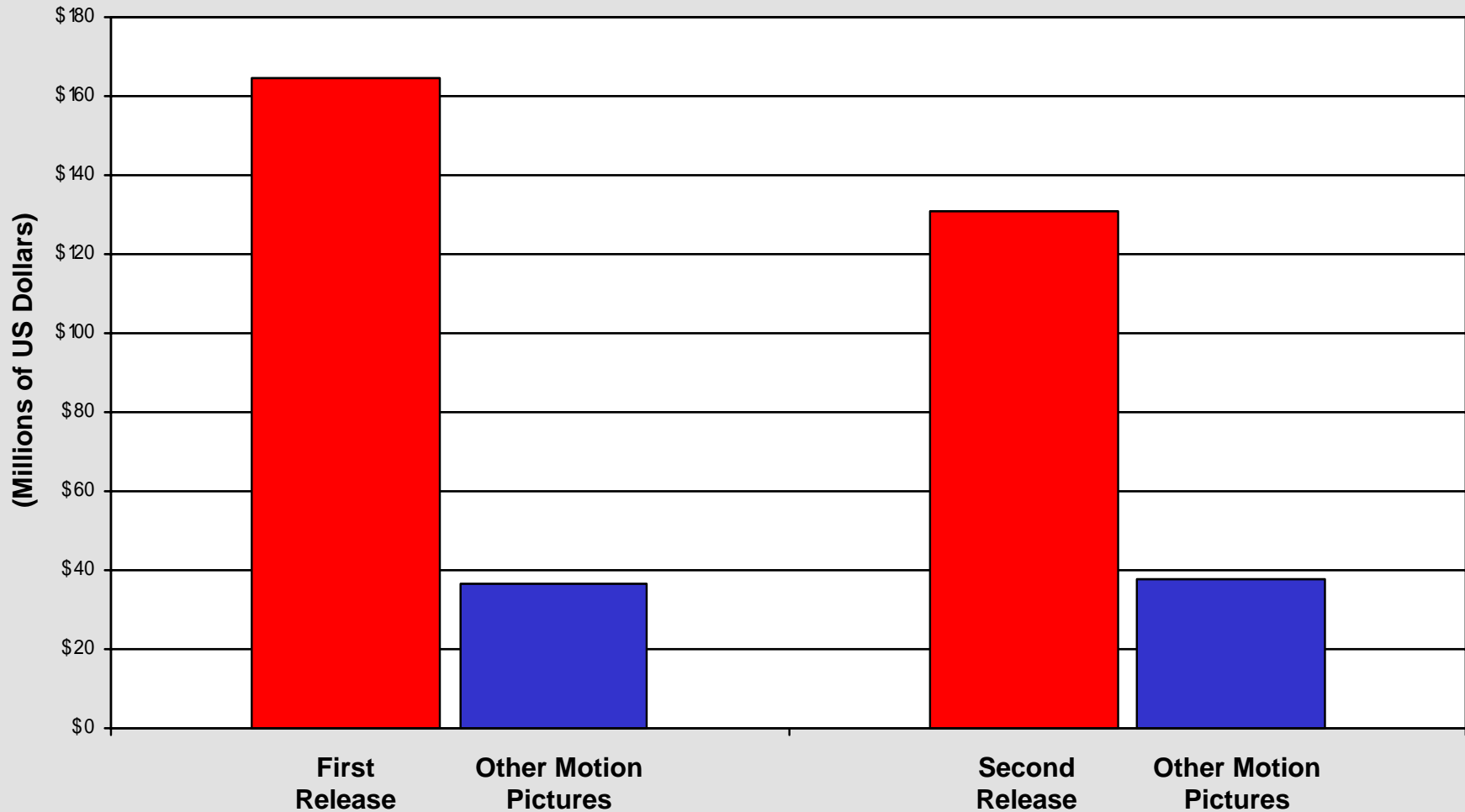
**SECOND RELEASE OF FRANCHISE MOTION PICTURE  
VERSUS ALL OTHER MOTION PICTURES  
AVERAGE WORLDWIDE BOX OFFICE  
1987 - 2005**

Year	Second Release of Franchise Motion Picture		Other Motion Pictures		Difference in Box Office	Ratio
	Number of Motion Pictures	Average Worldwide Box Office  (US Dollars)	Number of Motion Pictures	Average Worldwide Box Office  (US Dollars)		
(1)	(2)	(3)	(4)	(5)	(3) - (5) (6)	(3) / (5) (7)
1. 1987	4	\$10,495,750	265	\$24,525,728	(\$14,029,978)	0.428
2. 1988	7	53,627,143	219	27,529,736	26,097,407	1.948
3. 1989	7	89,969,571	282	21,950,200	68,019,371	4.099
4. 1990	9	73,119,000	257	29,338,138	43,780,862	2.492
5. 1991	9	44,224,556	270	28,051,613	16,172,943	1.577
6. 1992	7	133,638,143	265	28,677,432	104,960,711	4.660
7. 1993	10	59,525,800	264	34,781,738	24,744,062	1.711
8. 1994	7	39,467,857	278	37,309,665	2,158,192	1.058
9. 1995	6	98,554,850	266	41,253,500	57,301,350	2.389
10. 1996	6	20,615,083	300	39,387,515	(18,772,432)	0.523
11. 1997	7	154,979,935	312	59,202,817	95,777,118	2.618
12. 1998	5	60,896,077	332	51,714,334	9,181,743	1.178
13. 1999	4	204,082,250	382	43,052,220	161,030,030	4.740
14. 2000	8	146,056,046	401	37,184,648	108,871,397	3.928
15. 2001	7	256,317,377	376	39,790,995	216,526,382	6.442
16. 2002	9	325,127,415	383	42,552,656	282,574,759	7.641
17. 2003	11	204,997,460	390	47,118,875	157,878,585	4.351
18. 2004	17	223,718,847	405	37,318,236	186,400,611	5.995
19. 2005	12	92,509,324	491	35,358,681	57,150,643	2.616
<b>20. Average</b>		<b>\$130,842,511</b>		<b>\$37,941,294</b>	<b>\$92,901,216</b>	

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 3

# FRANCHISES VERSUS OTHER MOTION PICTURES AVERAGE WORLDWIDE REVENUE 1985 – 2005



Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 4

**THIRD RELEASE OF FRANCHISE MOTION PICTURE  
VERSUS ALL OTHER MOTION PICTURES  
AVERAGE WORLDWIDE BOX OFFICE  
1989 - 2004**

Year	Third Release of Franchise Motion Picture		Other Motion Pictures		Difference in Box Office	Ratio
	Number of Motion Pictures	Average Worldwide Box Office  (US Dollars)	Number of Motion Pictures	Average Worldwide Box Office  (US Dollars)		
(1)	(2)	(3)	(4)	(5)	(3) - (5) (6)	(3) / (5) (7)
1. 1989	2	\$1,556,000	280	\$23,796,357	(\$22,240,357)	0.065
2. 1990	2	101,028,000	255	30,321,072	70,706,928	3.332
3. 1991	1	26,327,000	269	28,599,126	(2,272,126)	0.921
4. 1992	4	84,258,250	261	30,640,657	53,617,593	2.750
5. 1993	2	19,447,500	262	35,843,223	(16,395,723)	0.543
6. 1994	3	128,160,333	275	36,373,503	91,786,830	3.523
7. 1995	4	168,121,750	262	40,628,824	127,492,926	4.138
8. 1996	1	43,611,000	299	38,996,685	4,614,315	1.118
9. 1997	2	32,103,000	310	61,540,363	(29,437,363)	0.522
10. 1998	1	8,551,000	331	51,983,434	(43,432,434)	0.164
11. 1999	0	N/A	382	44,738,398	N/A	N/A
12. 2000	1	152,338,000	400	39,074,193	113,263,807	3.899
13. 2001	2	196,028,058	374	43,008,135	153,019,922	4.558
14. 2002	4	171,851,944	379	47,898,238	123,953,706	3.588
15. 2003	5	436,337,041	385	46,574,911	389,762,130	9.368
16. 2004	2	437,223,786	403	43,196,646	394,027,140	10.122
<b>17. Average</b>		<b>\$168,574,824</b>		<b>\$41,030,908</b>	<b>\$127,543,916</b>	

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 5

**MOTION PICTURE FRANCHISES**  
**1985 - 2004**

Year	Title of First Motion Picture of Franchise	Worldwide Box Office			Ratio	
		First	Second	Third	Second to First	Third to First
(1)	(2)	(3)	(4)	(5)	(4) / (3)	(5) / (3)
(US Dollars)						
1. 1985	American Ninja	\$19,855,000	\$7,138,000	\$1,063,000	0.36	0.05
2. 1985	Back to the Future	364,800,000	329,926,000	175,973,000	0.90	0.48
3. 1985	Cocoon	144,615,000	29,689,000		0.21	
4. 1985	Fletch	96,165,000	38,660,000		0.40	
5. 1985	Fright Night	47,352,000	3,519,000		0.07	
6. 1985	King Solomon's Mines	28,608,000	7,095,000		0.25	
7. 1985	Teen Wolf	62,871,000	11,836,000		0.19	
8. 1986	American Tail	87,109,000	28,165,000		0.32	
9. 1986	Critters	21,426,000	5,427,000		0.25	
10. 1986	Crocodile Dundee	288,841,000	229,834,000	27,890,000	0.80	0.10
11. 1986	Delta Force	33,761,000	10,041,000		0.30	
12. 1986	F/X	39,157,000	31,314,000		0.80	
13. 1986	Fly	67,859,000	28,553,000		0.42	
14. 1986	Highlander	11,029,000	26,756,000	26,114,000	2.43	2.37
15. 1986	House	36,961,000	15,914,000	2,049,000	0.43	0.06
16. 1986	Iron Eagle	45,030,000	16,787,000	3,234,000	0.37	0.07
17. 1986	No Retreat, No Surrender	7,733,000	127,000		0.02	
18. 1986	Short Circuit	77,896,000	32,900,000		0.42	
19. 1987	3 Men and a Baby	251,539,000	133,277,000		0.53	
20. 1987	Dirty Dancing	119,540,000	24,660,215		0.21	
21. 1987	Ernest Goes to Camp	44,650,000	44,989,000	26,083,000	1.01	0.58
22. 1987	Gate, The	25,840,000	2,602,000		0.10	
23. 1987	Hellraiser	27,227,000	15,764,000	13,999,000	0.58	0.51
24. 1987	Lethal Weapon	123,865,000	227,254,000	319,724,000	1.83	2.58
25. 1987	Mannequin	72,236,000	5,696,000		0.08	
26. 1987	Predator	108,490,000	41,080,000		0.38	
27. 1987	Robocop	101,692,000	64,972,000	23,723,000	0.64	0.23
28. 1987	Stakeout	124,779,000	26,276,000		0.21	
29. 1987	Stepfather	4,750,000	1,748,000		0.37	
30. 1987	Witchboard	14,001,000	226,000		0.02	
31. 1988	Bloodsport	16,539,000	1,307,000		0.08	
32. 1988	Child's Play	48,727,000	30,429,000	26,327,000	0.62	0.54
33. 1988	Die Hard	155,024,000	235,535,000	310,934,000	1.52	2.01
34. 1988	Fish Called Wanda, A	115,944,000	41,102,671		0.35	
35. 1988	Naked Gun	138,395,000	183,448,000	132,270,000	1.33	0.96
36. 1988	Young Guns	70,901,000	51,795,000		0.73	
37. 1989	All Dogs Go To Heaven	31,695,000	16,300,000		0.51	
38. 1989	Batman	413,185,000	282,900,000	334,759,000	0.68	0.81
39. 1989	Best of the Best	1,167,000	13,495,000		11.56	
40. 1989	Bill and Ted's Excellent Adventure	42,282,000	51,679,000		1.22	
41. 1989	Bloodfist	2,086,000	1,972,000	76,000	0.95	0.04
42. 1989	Honey, I Shrank the Kids	225,151,000	82,346,000		0.37	
43. 1989	Kickboxer	21,376,000	5,457,000		0.26	
44. 1989	Look Who's Talking	287,448,000	88,970,000	15,172,000	0.31	0.05
45. 1989	Major League	62,250,000	32,501,000	8,551,000	0.52	0.14
46. 1989	Pet Sematary	86,100,000	32,475,000		0.38	
47. 1989	Weekend at Bernie's	34,899,000	17,226,000		0.49	
48. 1990	Home Alone	470,743,000	356,840,000	57,991,000	0.76	0.12
49. 1990	House Party	32,702,000	28,685,000	36,526,000	0.88	1.12
50. 1990	Hunt for Red October	168,050,000	177,617,000	215,685,000	1.06	1.28

**MOTION PICTURE FRANCHISES**  
**1985 - 2004**

Year	Title of First Motion Picture of Franchise	Worldwide Box Office			Ratio		
		First	Second	Third	Second to First	Third to First	
(1)	(2)	(3)	(4)	(5)	(6)	(7)	
(US Dollars)							
					(4) / (3)	(5) / (3)	
51.	1990	Problem Child	58,212,000	36,821,000		0.63	
52.	1990	Wild Orchid	27,031,000	687,000		0.03	
53.	1991	Addams Family	197,695,000	108,380,000		0.55	
54.	1991	City Slickers	178,713,000	82,547,000		0.46	
55.	1991	Father of the Bride	125,667,000	103,293,000		0.82	
56.	1991	Hot Shots!	145,762,000	123,413,000		0.85	
57.	1991	My Girl	119,475,000	31,485,000		0.26	
58.	1991	Silence of the Lambs	255,727,000	349,292,000	209,130,005	1.37	0.82
59.	1991	Warlock	24,869,000	8,171,000		0.33	
60.	1991	White Fang	56,203,000	16,595,000		0.30	
61.	1992	3 Ninjas	32,720,000	22,327,000	680,000	0.68	0.02
62.	1992	Beethoven	139,392,000	116,548,000		0.84	
63.	1992	Candyman	30,893,000	19,707,000		0.64	
64.	1992	Lawnmower Man	50,260,000	4,182,000		0.08	
65.	1992	Mighty Ducks, The	96,381,000	86,634,000	43,611,000	0.90	0.45
66.	1992	Sister Act	285,005,000	113,954,000		0.40	
67.	1992	Under Siege	156,443,000	111,129,000		0.71	
68.	1992	Universal Soldier	77,852,000	20,831,000		0.27	
69.	1992	Wayne's World	180,897,000	67,569,000		0.37	
70.	1993	Free Willy	146,645,000	67,371,000	6,215,000	0.46	0.04
71.	1993	Fugitive	372,853,000	101,907,000		0.27	
72.	1993	Grumpy Old Men	79,601,000	77,484,800		0.97	
73.	1993	Homeward Bound: The Incredible Journey	49,133,000	38,772,500		0.79	
74.	1993	Jurassic Park	913,267,000	614,375,000	364,166,115	0.67	0.40
75.	1993	Leprechaun	16,207,000	4,186,000		0.26	
76.	1994	Ace Ventura: Pet Detective	107,208,000	212,344,300		1.98	
77.	1994	Crow	96,191,000	22,387,000		0.23	
78.	1994	Dumb and Dumber	246,400,000	27,196,584		0.11	
79.	1994	Flintstones, The	341,474,000	52,531,365		0.15	
80.	1994	Interview with the Vampire	220,894,000	45,449,804		0.21	
81.	1994	Mask, The	343,938,700	57,544,646		0.17	
82.	1994	Rudyard Kipling's The Jungle Book	77,292,000	801,525		0.01	
83.	1994	Santa Clause, The	193,359,000	167,325,854		0.87	
84.	1994	Speed	318,821,000	153,283,000		0.48	
85.	1995	Babe (The Pig)	245,347,000	63,178,000		0.26	
86.	1995	Bad Boys	140,638,000	273,096,624		1.94	
87.	1995	Before Sunrise	10,218,000	15,964,822		1.56	
88.	1995	Brady Bunch Movie	88,413,000	40,742,000		0.46	
89.	1995	Desperado	27,021,400	111,845,943		4.14	
90.	1995	Friday	52,063,000	62,177,000	33,256,939	1.19	0.64
91.	1995	Get Shorty	115,913,000	94,977,744		0.82	
92.	1995	Jumanji	268,500,000	61,938,540		0.23	
93.	1995	Mighty Morphin Power Rangers: The Movie	61,665,000	15,407,349		0.25	
94.	1995	Mortal Kombat	150,424,000	87,616,000		0.58	
95.	1995	Species	113,267,000	33,511,000		0.30	
96.	1995	Toy Story	359,423,000	485,723,000		1.35	
97.	1996	Ghost in the Shell	979,900	1,010,482		1.03	
98.	1996	Mission: Impossible	452,900,000	609,397,000		1.35	
99.	1996	Nutty Professor	270,100,000	163,605,000		0.61	
100.	1996	Scream	173,001,000	172,274,000	152,338,000	1.00	0.88

**MOTION PICTURE FRANCHISES**  
**1985 - 2004**

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(US Dollars)							
101.	1997	Air Bud	54,805,940	25,215,386		0.46	
102.	1997	Anaconda	136,416,939	64,326,393		0.47	
103.	1997	Austin Powers	75,482,000	309,699,000	287,879,163	4.10	3.81
104.	1997	I Know What You Did Last Summer	123,065,000	80,669,000		0.66	
105.	1997	Kiss the Girls	85,421,000	95,959,000		1.12	
106.	1997	Men in Black	613,309,000	425,470,308		0.69	
107.	1997	Shiloh	1,904,000	76,000		0.04	
108.	1998	Blade	127,801,000	160,121,375	84,988,844	1.25	0.67
109.	1998	Dr. Dolittle	290,155,000	175,051,000		0.60	
110.	1998	Rugrats: The Movie	149,054,000	94,501,000		0.63	
111.	1998	Rush Hour	243,954,000	329,138,000		1.35	
112.	1998	Urban Legend	58,106,000	27,669,000		0.48	
113.	1998	Zorro: Mask of Zorro	233,371,072	141,251,386		0.61	
114.	1999	American Pie	201,236,000	276,497,000	230,754,205	1.37	1.15
115.	1999	Analyze This	175,135,000	54,983,398		0.31	
116.	1999	Baby Geniuses	32,009,540	9,334,322		0.29	
117.	1999	Blair Witch Project	250,530,000	39,821,000		0.16	
118.	1999	Deuce Bigalow: Male Gigolo	92,135,067	44,973,487		0.49	
119.	1999	Matrix	451,600,000	738,492,479	424,759,759	1.64	0.94
120.	1999	Mummy	413,348,000	430,007,640	157,141,670	1.04	0.38
121.	1999	Pokemon: The First Movie	155,745,000	118,747,000		0.76	
122.	1999	Stuart Little	246,615,000	166,036,114		0.67	
123.	2000	Final Destination	111,302,314	67,455,802		0.61	
124.	2000	Meet the Parents	292,225,040	515,167,575		1.76	
125.	2000	Miss Congeniality	211,266,000	101,384,588		0.48	
126.	2000	Pitch Black	53,182,088	78,637,485		1.48	
127.	2000	Scary Movie	276,997,000	138,277,000	205,197,536	0.50	0.74
128.	2000	Shanghai Noon	95,532,305	85,170,220		0.89	
129.	2000	Whole Nine Yards	67,262,492	18,565,969		0.28	
130.	2000	X-Men	294,299,717	406,448,780		1.38	
131.	2001	Bridget Jones's Diary	280,000,556	251,892,580		0.90	
132.	2001	Fast and the Furious	203,612,310	235,983,765		1.16	
133.	2001	Harry Potter and the Sorcerer's Stone	961,957,891	866,370,615	789,458,727	0.90	0.82
134.	2001	Jeepers Creepers	49,790,699	44,043,332		0.88	
135.	2001	Lara Croft: Tomb Raider	224,644,183	156,453,758		0.70	
136.	2001	Legally Blonde	133,005,515	108,784,776		0.82	
137.	2001	Lord of the Rings: Fellowship of the Ring	838,364,114	921,078,898	1,129,213,073	1.10	1.35
138.	2001	Ocean's Eleven	422,205,771	340,631,634		0.81	
139.	2001	Princess Diaries	153,744,774	134,149,435		0.87	
140.	2001	Shrek	469,652,016	912,771,036		1.94	
141.	2001	Spy Kids	143,792,000	119,310,368	191,760,631	0.83	1.33
142.	2002	Barbershop	76,356,950	65,755,956		0.86	
143.	2002	Bourne Identity	213,568,960	279,749,130		1.31	
144.	2002	Resident Evil	101,532,308	128,240,078		1.26	
145.	2002	Ring	229,179,698	161,108,270		0.70	
146.	2002	Scooby-Doo	258,088,182	178,785,387		0.69	
147.	2002	Spider-Man	806,706,375	783,577,893		0.97	
148.	2002	Transporter	43,928,043	85,011,481		1.94	
149.	2002	xXx	267,204,016	70,192,369		0.26	
150.	2003	Cheaper by the Dozen	165,714,544	128,396,157		0.77	

**MOTION PICTURE FRANCHISES  
1985 - 2004**

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		First	Second	Third	Second to First	Third to First
(1)	(2)	(3)	(4)	(5)	(4) / (3) (6)	(5) / (3) (7)
151. 2003	House of 1000 Corpses	17,103,510	19,246,126		1.13	
152. 2004	Saw	100,853,403	144,087,093		1.43	
<b>153. Average</b>					<b>0.81</b>	<b>0.79</b>

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 6

**MOTION PICTURE FRANCHISES**  
**1985 - 2004**

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		First	Second	Third	Second to First	Third to Second
(US Dollars)						
(1)	(2)	(3)	(4)	(5)	(4) / (3)	(5) / (4)
1. 1985	American Ninja	\$19,855,000	\$7,138,000	\$1,063,000	0.36	0.15
2. 1985	Back to the Future	364,800,000	329,926,000	175,973,000	0.90	0.53
3. 1985	Cocoon	144,615,000	29,689,000		0.21	
4. 1985	Fletch	96,165,000	38,660,000		0.40	
5. 1985	Fright Night	47,352,000	3,519,000		0.07	
6. 1985	King Solomon's Mines	28,608,000	7,095,000		0.25	
7. 1985	Teen Wolf	62,871,000	11,836,000		0.19	
8. 1986	American Tail	87,109,000	28,165,000		0.32	
9. 1986	Critters	21,426,000	5,427,000		0.25	
10. 1986	Crocodile Dundee	288,841,000	229,834,000	27,890,000	0.80	0.12
11. 1986	Delta Force	33,761,000	10,041,000		0.30	
12. 1986	F/X	39,157,000	31,314,000		0.80	
13. 1986	Fly	67,859,000	28,553,000		0.42	
14. 1986	Highlander	11,029,000	26,756,000	26,114,000	2.43	0.98
15. 1986	House	36,961,000	15,914,000	2,049,000	0.43	0.13
16. 1986	Iron Eagle	45,030,000	16,787,000	3,234,000	0.37	0.19
17. 1986	No Retreat, No Surrender	7,733,000	127,000		0.02	
18. 1986	Short Circuit	77,896,000	32,900,000		0.42	
19. 1987	3 Men and a Baby	251,539,000	133,277,000		0.53	
20. 1987	Dirty Dancing	119,540,000	24,660,215		0.21	
21. 1987	Ernest Goes to Camp	44,650,000	44,989,000	26,083,000	1.01	0.58
22. 1987	Gate, The	25,840,000	2,602,000		0.10	
23. 1987	Hellraiser	27,227,000	15,764,000	13,999,000	0.58	0.89
24. 1987	Lethal Weapon	123,865,000	227,254,000	319,724,000	1.83	1.41
25. 1987	Mannequin	72,236,000	5,696,000		0.08	
26. 1987	Predator	108,490,000	41,080,000		0.38	
27. 1987	Robocop	101,692,000	64,972,000	23,723,000	0.64	0.37
28. 1987	Stakeout	124,779,000	26,276,000		0.21	
29. 1987	Stepfather	4,750,000	1,748,000		0.37	
30. 1987	Witchboard	14,001,000	226,000		0.02	
31. 1988	Bloodsport	16,539,000	1,307,000		0.08	
32. 1988	Child's Play	48,727,000	30,429,000	26,327,000	0.62	0.87
33. 1988	Die Hard	155,024,000	235,535,000	310,934,000	1.52	1.32
34. 1988	Fish Called Wanda, A	115,944,000	41,102,671		0.35	
35. 1988	Naked Gun	138,395,000	183,448,000	132,270,000	1.33	0.72
36. 1988	Young Guns	70,901,000	51,795,000		0.73	
37. 1989	All Dogs Go To Heaven	31,695,000	16,300,000		0.51	
38. 1989	Batman	413,185,000	282,900,000	334,759,000	0.68	1.18
39. 1989	Best of the Best	1,167,000	13,495,000		11.56	
40. 1989	Bill and Ted's Excellent Adventure	42,282,000	51,679,000		1.22	
41. 1989	Bloodfist	2,086,000	1,972,000	76,000	0.95	0.04
42. 1989	Honey, I Shrank the Kids	225,151,000	82,346,000		0.37	
43. 1989	Kickboxer	21,376,000	5,457,000		0.26	
44. 1989	Look Who's Talking	287,448,000	88,970,000	15,172,000	0.31	0.17
45. 1989	Major League	62,250,000	32,501,000	8,551,000	0.52	0.26
46. 1989	Pet Sematary	86,100,000	32,475,000		0.38	
47. 1989	Weekend at Bernie's	34,899,000	17,226,000		0.49	
48. 1990	Home Alone	470,743,000	356,840,000	57,991,000	0.76	0.16
49. 1990	House Party	32,702,000	28,685,000	36,526,000	0.88	1.27
50. 1990	Hunt for Red October	168,050,000	177,617,000	215,685,000	1.06	1.21

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140.	2001	Shrek	469,652,016	912,771,036		1.94	
141.	2001	Spy Kids	143,792,000	119,310,368	191,760,631	0.83	1.61
142.	2002	Barbershop	76,356,950	65,755,956		0.86	
143.	2002	Bourne Identity	213,568,960	279,749,130		1.31	
144.	2002	Resident Evil	101,532,308	128,240,078		1.26	
145.	2002	Ring	229,179,698	161,108,270		0.70	
146.	2002	Scooby-Doo	258,088,182	178,785,387		0.69	
147.	2002	Spider-Man	806,706,375	783,577,893		0.97	
148.	2002	Transporter	43,928,043	85,011,481		1.94	
149.	2002	xXx	267,204,016	70,192,369		0.26	
150.	2003	Cheaper by the Dozen	165,714,544	128,396,157		0.77	

**MOTION PICTURE FRANCHISES  
1985 - 2004**

Year	Title of First Motion Picture of Franchise	Worldwide Box Office			Ratio	
		First	Second	Third	Second to First	Third to Second
(1)	(2)	(3)	(4)	(5)	(4) / (3) (6)	(5) / (4) (7)
151. 2003	House of 1000 Corpses	17,103,510	19,246,126		1.13	
152. 2004	Saw	100,853,403	144,087,093		1.43	
<b>153. Average</b>					<b>0.81</b>	<b>0.67</b>

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 7

**FIRST RELEASE OF FRANCHISE MOTION PICTURE VERSUS ALL OTHER MOTION PICTURES  
AVERAGE GROSS PROFIT  
1985 - 2004**

Year	First Release of Franchise Motion Picture				Other Motion Pictures				Difference
	Worldwide Box Office	Negative Costs	Print and Advertising Costs <sup>1</sup>	Average Gross Profit	Worldwide Box Office	Negative Costs	Print and Advertising Costs <sup>1</sup>	Average Gross Profit	
(US Dollars)									
(1)	(2)	(3)	(4)	(2) - (3) - (4) (5)	(6)	(7)	(8)	(6) - (7) - (8) (9)	(5) - (9) (10)
1. 1985	\$109,180,857	\$10,928,571	\$9,514,857	\$88,737,429	\$27,774,678	\$9,135,000	\$5,576,529	\$13,063,149	\$75,674,280
2. 1986	65,163,818	8,707,273	7,185,636	49,270,909	23,802,857	7,971,319	4,686,076	11,145,461	38,125,448
3. 1987	84,884,083	8,141,667	9,334,917	67,407,500	21,441,063	8,350,889	4,649,822	8,440,352	58,967,148
4. 1988	90,921,667	11,416,667	10,268,000	69,237,000	26,601,709	10,126,995	5,703,554	10,771,160	58,465,840
5. 1989	109,785,364	12,327,273	11,540,455	85,917,636	20,141,893	9,645,694	4,602,317	5,893,882	80,023,754
6. 1990	151,347,600	15,320,000	14,740,000	121,287,600	28,480,918	12,607,937	6,132,937	9,740,045	111,547,555
7. 1991	138,013,875	19,725,000	16,350,000	101,938,875	25,249,546	12,183,162	5,600,290	7,466,094	94,472,781
8. 1992	116,649,222	18,677,778	14,354,333	83,617,111	28,454,693	13,065,470	6,468,156	8,921,067	74,696,044
9. 1993	262,951,000	27,933,333	19,766,667	215,251,000	30,434,549	14,108,066	7,416,667	8,909,816	206,341,184
10. 1994	216,175,300	26,177,778	21,611,111	168,386,411	31,381,474	14,647,911	7,487,993	9,245,571	159,140,840
11. 1995	136,074,367	29,833,333	19,800,000	86,441,033	38,127,349	19,522,440	7,565,433	11,039,476	75,401,558
12. 1996	224,245,225	37,638,750	20,130,000	166,476,475	36,508,916	20,846,401	10,476,171	5,186,344	161,290,131
13. 1997	155,771,983	35,607,143	23,007,143	97,157,697	59,184,638	21,635,919	11,820,957	25,727,762	71,429,935
14. 1998	183,740,179	51,333,333	36,800,000	95,606,845	49,425,235	20,381,064	12,683,078	16,361,093	79,245,753
15. 1999	224,261,512	44,172,222	34,844,444	145,244,845	40,406,741	17,522,248	11,577,409	11,307,084	133,937,761
16. 2000	175,258,370	46,746,250	36,035,000	92,477,120	36,590,199	17,540,622	9,527,672	9,521,906	82,955,214
17. 2001	352,797,257	53,181,818	31,643,136	267,972,303	34,510,490	16,707,969	8,551,921	9,250,600	258,721,703
18. 2002	249,570,567	57,625,000	32,156,063	159,789,504	44,918,068	18,160,471	10,626,457	16,131,140	143,658,364
19. 2003	91,409,027	23,500,000	23,615,250	44,293,777	51,366,515	19,795,974	11,338,563	20,231,978	24,061,799
20. 2004	100,853,403	1,000,000	28,473,000	71,380,403	45,004,561	20,043,616	10,972,564	13,988,380	57,392,023

<sup>1</sup> Domestic only.

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 8

**SECOND RELEASE OF FRANCHISE MOTION PICTURE VERSUS ALL OTHER MOTION PICTURES  
AVERAGE GROSS PROFIT  
1987 - 2005**

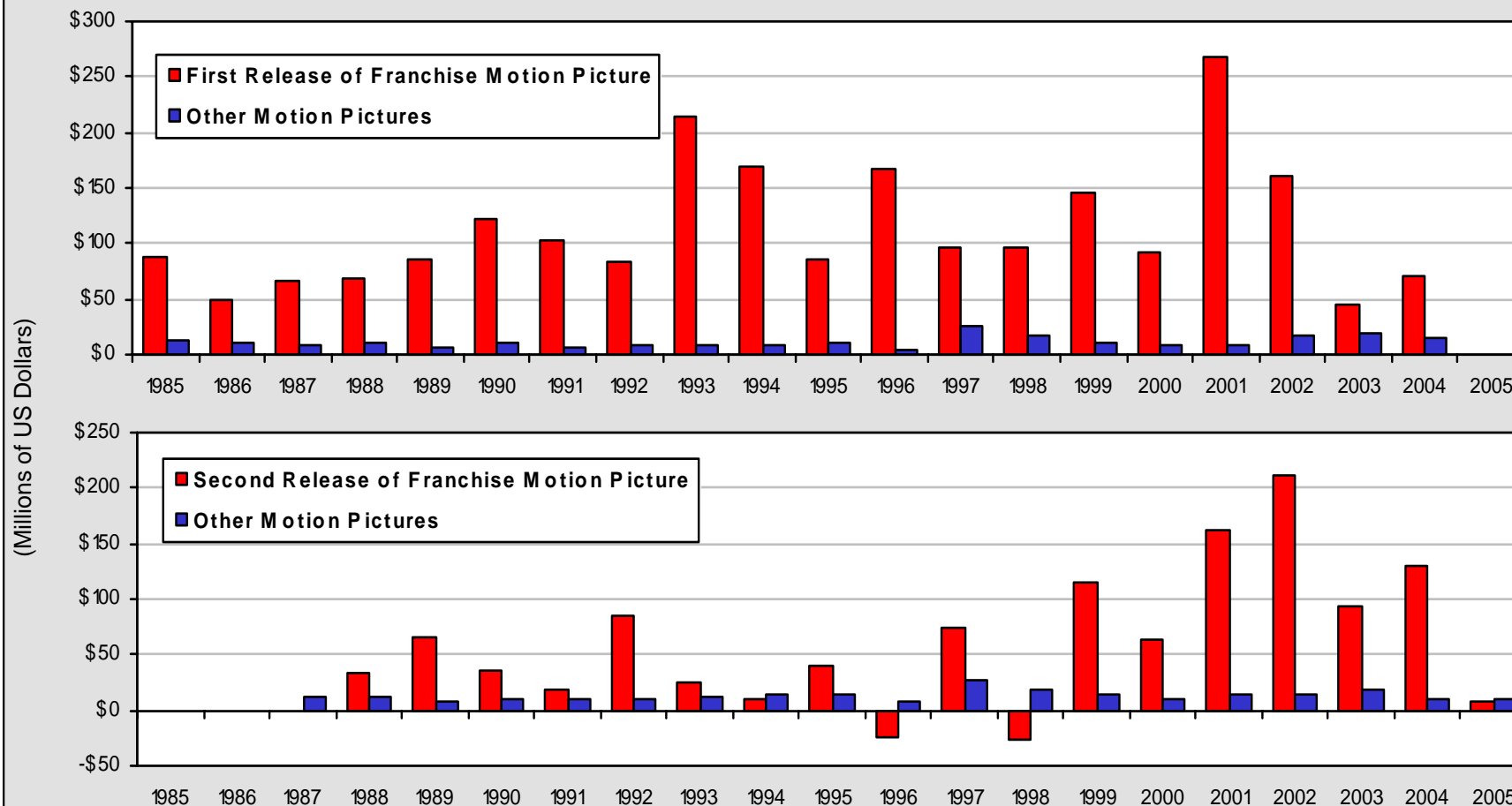
Year	Second Release of Franchise Motion Picture				Other Motion Pictures				Difference
	Worldwide Box Office	Negative Costs	Print and Advertising Costs <sup>1</sup>	Average Gross Profit	Worldwide Box Office	Negative Costs	Print and Advertising Costs <sup>1</sup>	Average Gross Profit	
(US Dollars)									
(1)	(2)	(3)	(4)	(2) - (3) - (4) (5)	(6)	(7)	(8)	(6) - (7) - (8) (9)	(5) - (9) (10)
1. 1987	\$10,495,750	\$6,075,000	\$5,345,500	(\$924,750)	\$24,525,728	\$8,376,149	\$4,854,567	\$11,295,011	(\$12,219,761)
2. 1988	53,627,143	10,857,143	9,123,857	33,646,143	27,529,736	10,139,387	5,719,802	11,670,547	21,975,596
3. 1989	89,969,571	14,357,143	9,199,571	66,412,857	21,950,200	9,633,029	4,762,822	7,554,349	58,858,508
4. 1990	73,119,000	22,800,000	13,544,444	36,774,556	29,338,138	12,292,742	6,037,500	11,007,896	25,766,659
5. 1991	44,224,556	15,377,778	10,288,889	18,557,889	28,051,613	12,304,170	5,768,107	9,979,336	8,578,553
6. 1992	133,638,143	28,214,286	19,500,000	85,923,857	28,677,432	12,850,234	6,389,678	9,437,520	76,486,337
7. 1993	59,525,800	20,345,000	13,240,000	25,940,800	34,781,738	14,189,098	7,479,134	13,113,506	12,827,294
8. 1994	39,467,857	16,000,000	14,142,857	9,325,000	37,309,665	14,995,897	7,785,129	14,528,639	(5,203,639)
9. 1995	98,554,850	38,150,000	21,275,000	39,129,850	41,253,500	19,568,461	7,813,731	13,871,308	25,258,542
10. 1996	20,615,083	25,216,667	18,990,000	(23,591,583)	39,387,515	20,985,679	10,433,764	7,968,072	(31,559,655)
11. 1997	154,979,935	55,330,857	25,635,429	74,013,649	59,202,817	21,183,243	11,760,636	26,258,937	47,754,712
12. 1998	60,896,077	54,780,000	31,560,000	(25,443,923)	51,714,334	20,423,018	12,836,952	18,454,364	(43,898,287)
13. 1999	204,082,250	52,000,000	36,125,000	115,957,250	43,052,220	17,791,927	11,871,623	13,388,670	102,568,580
14. 2000	146,056,046	47,470,000	34,910,000	63,676,046	37,184,648	17,525,889	9,550,573	10,108,187	53,567,859
15. 2001	256,317,377	63,285,714	30,792,857	162,238,806	39,790,995	16,911,677	8,818,362	14,060,956	148,177,850
16. 2002	325,127,415	78,388,889	36,012,056	210,726,470	42,552,656	17,555,285	10,476,100	14,521,271	196,205,199
17. 2003	204,997,460	73,454,545	37,660,909	93,882,006	47,118,875	18,258,147	10,639,375	18,221,353	75,660,652
18. 2004	223,718,847	61,941,176	31,886,588	129,891,082	37,318,236	18,158,817	10,101,332	9,058,086	120,832,996
19. 2005	92,509,324	49,500,000	36,202,583	6,806,741	35,358,681	15,976,130	8,666,282	10,716,269	(3,909,529)

<sup>1</sup> Domestic only.

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 9

# FRANCHISES VERSUS OTHER MOTION PICTURES AVERAGE GROSS PROFIT 1985 – 2005



Gross profit is worldwide box office revenue minus negative costs and domestic print and advertising costs.

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 10

**THIRD RELEASE OF FRANCHISE MOTION PICTURE VERSUS ALL OTHER MOTION PICTURES  
AVERAGE GROSS PROFIT  
1989 - 2004**

Year	Third Release of Franchise Motion Picture				Other Motion Pictures				Difference
	Worldwide Box Office	Negative Costs	Print and Advertising Costs <sup>1</sup>	Average Gross Profit	Worldwide Box Office	Negative Costs	Print and Advertising Costs <sup>1</sup>	Average Gross Profit	
(US Dollars)									
(1)	(2)	(3)	(4)	(2) - (3) - (4) (5)	(6)	(7)	(8)	(6) - (7) - (8) (9)	(5) - (9) (10)
1. 1989	\$1,556,000	\$5,250,000	\$1,167,500	(\$4,861,500)	\$23,796,357	\$9,782,439	\$4,899,421	\$9,114,496	(\$13,975,996)
2. 1990	101,028,000	24,500,000	16,550,000	59,978,000	30,321,072	12,567,843	6,220,000	11,533,229	48,444,771
3. 1991	26,327,000	14,000,000	11,000,000	1,327,000	28,599,126	12,400,700	5,899,911	10,298,515	(8,971,515)
4. 1992	84,258,250	16,151,750	9,033,500	59,073,000	30,640,657	13,211,699	6,700,777	10,728,181	48,344,819
5. 1993	19,447,500	23,300,000	10,000,000	(13,852,500)	35,843,223	14,354,508	7,679,771	13,808,945	(27,661,445)
6. 1994	128,160,333	31,366,667	17,133,333	79,660,333	36,373,503	14,842,865	7,844,982	13,685,656	65,974,678
7. 1995	168,121,750	53,750,000	18,975,000	95,396,750	40,628,824	19,472,137	7,951,603	13,205,085	82,191,665
8. 1996	43,611,000	38,500,000	28,200,000	(23,089,000)	38,996,685	21,012,006	10,546,042	7,438,638	(30,527,638)
9. 1997	32,103,000	35,750,000	24,900,000	(28,547,000)	61,540,363	21,860,340	11,989,168	27,690,856	(56,237,856)
10. 1998	8,551,000	60,500,000	30,000,000	(81,949,000)	51,983,434	20,820,927	13,067,926	18,094,581	(100,043,581)
11. 1999	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
12. 2000	152,338,000	44,000,000	42,000,000	66,338,000	39,074,193	18,058,586	9,976,638	11,038,970	55,299,030
13. 2001	196,028,058	58,500,000	25,750,000	111,778,058	43,008,135	17,557,243	9,139,106	16,311,787	95,466,271
14. 2002	171,851,944	55,250,000	34,767,250	81,834,694	47,898,238	18,602,049	10,826,124	18,470,066	63,364,629
15. 2003	436,337,041	81,800,000	44,581,800	309,955,241	46,574,911	19,009,968	10,970,608	16,594,335	293,360,906
16. 2004	437,223,786	97,500,000	41,575,000	298,148,786	43,196,646	19,611,963	10,864,117	12,720,566	285,428,219

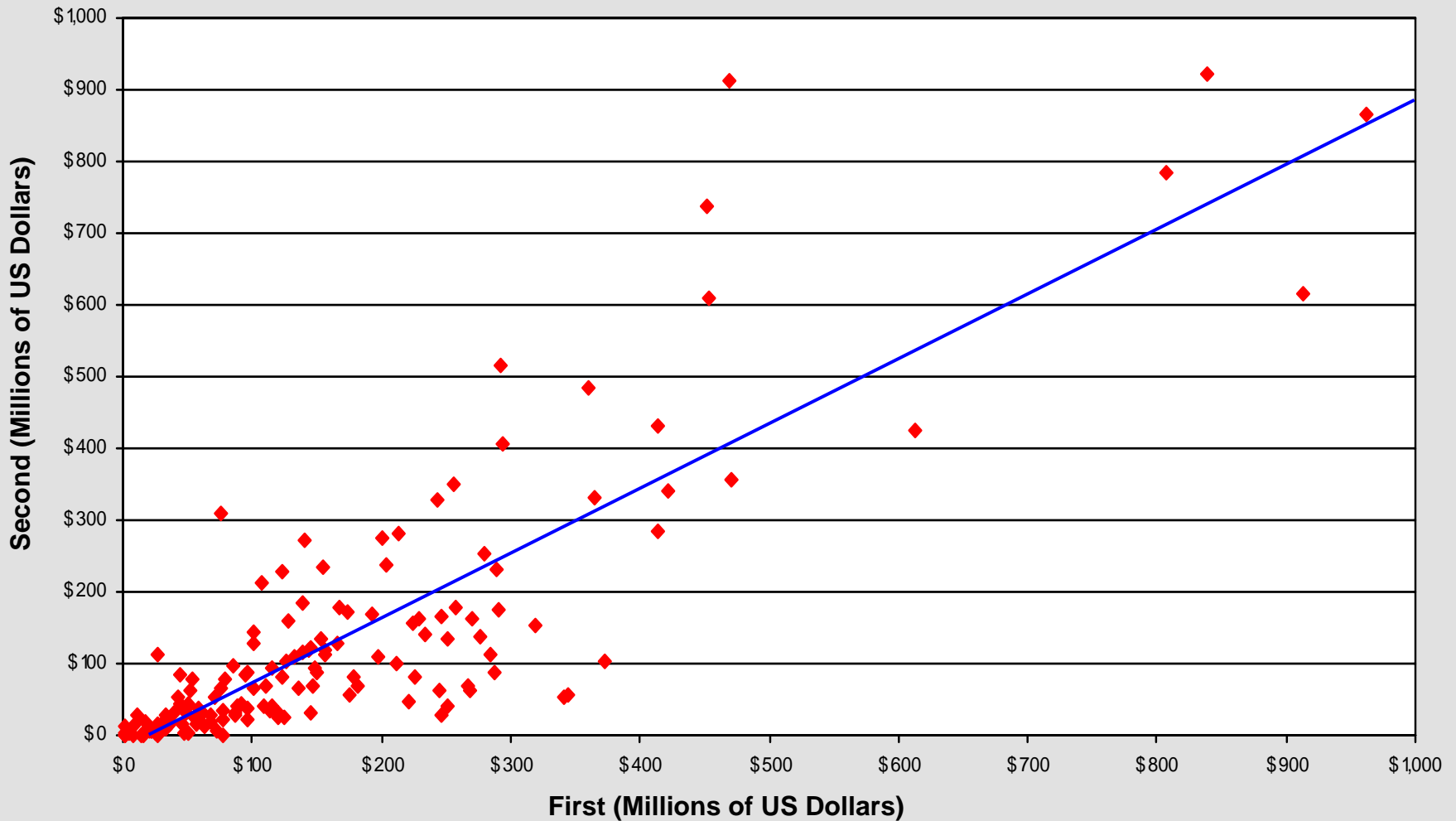
N/A = Not Applicable.

<sup>1</sup> Domestic only.

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 11

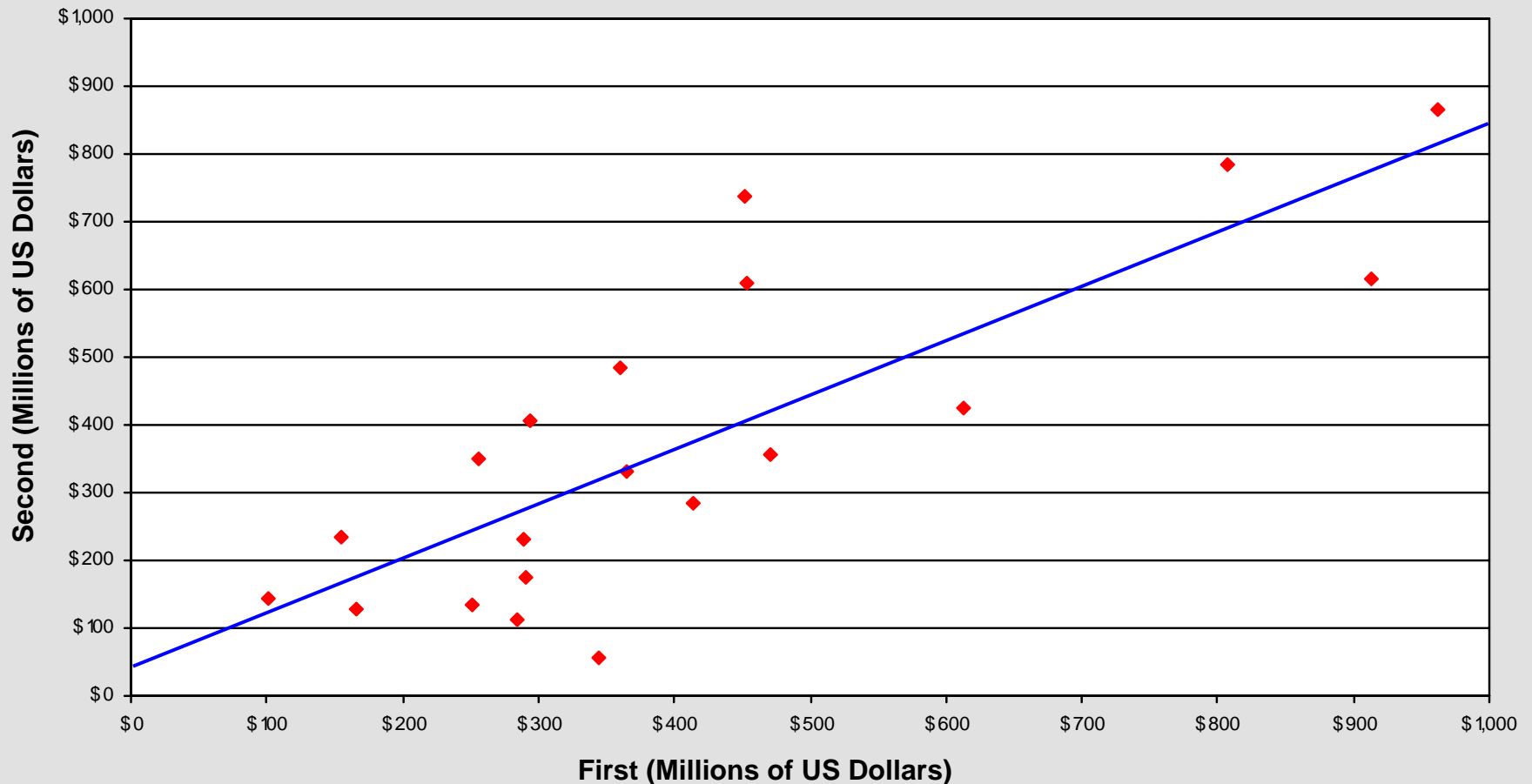
# RELATIONSHIP BETWEEN WORLDWIDE BOX OFFICE OF FIRST AND SECOND MOTION PICTURES OF FRANCHISES 1985 – 2005



Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 12

# RELATIONSHIP BETWEEN WORLDWIDE BOX OFFICE OF FIRST AND SECOND MOTION PICTURES OF FRANCHISES, HIGHEST GROSSING MOTION PICTURES OF EACH YEAR ONLY 1985 – 2005



Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).

# EXHIBIT 13

**MOTION PICTURE FRANCHISES IN WHICH SECOND RELEASE HAS  
GREATER WORLDWIDE BOX OFFICE THAN FIRST RELEASE  
1985 - 2004**

Year	Title of First Motion Picture of Franchise	Worldwide Box Office		Ratio
		First	Second	
		(US Dollars)		(4) / (3)
(1)	(2)	(3)	(4)	(5)
1. 1986	Highlander	11,029,000	26,756,000	2.43
2. 1987	Ernest Goes to Camp	44,650,000	44,989,000	1.01
3. 1987	Lethal Weapon	123,865,000	227,254,000	1.83
4. 1988	Die Hard	155,024,000	235,535,000	1.52
5. 1988	Naked Gun	138,395,000	183,448,000	1.33
6. 1989	Best of the Best	1,167,000	13,495,000	11.56
7. 1989	Bill and Ted's Excellent Adventure	42,282,000	51,679,000	1.22
8. 1990	Hunt for Red October	168,050,000	177,617,000	1.06
9. 1991	Silence of the Lambs	255,727,000	349,292,000	1.37
10. 1994	Ace Ventura: Pet Detective	107,208,000	212,344,300	1.98
11. 1995	Bad Boys	140,638,000	273,096,624	1.94
12. 1995	Before Sunrise	10,218,000	15,964,822	1.56
13. 1995	Desperado	27,021,400	111,845,943	4.14
14. 1995	Friday	52,063,000	62,177,000	1.19
15. 1995	Toy Story	359,423,000	485,723,000	1.35
16. 1996	Ghost in the Shell	979,900	1,010,482	1.03
17. 1996	Mission: Impossible	452,900,000	609,397,000	1.35
18. 1997	Austin Powers	75,482,000	309,699,000	4.10
19. 1997	Kiss the Girls	85,421,000	95,959,000	1.12
20. 1998	Blade	127,801,000	160,121,375	1.25
21. 1998	Rush Hour	243,954,000	329,138,000	1.35
22. 1999	American Pie	201,236,000	276,497,000	1.37
23. 1999	Matrix	451,600,000	738,492,479	1.64
24. 1999	Mummy	413,348,000	430,007,640	1.04
25. 2000	Meet the Parents	292,225,040	515,167,575	1.76
26. 2000	Pitch Black	53,182,088	78,637,485	1.48
27. 2000	X-Men	294,299,717	406,448,780	1.38
28. 2001	Fast and the Furious	203,612,310	235,983,765	1.16
29. 2001	Lord of the Rings: Fellowship of the Ring	838,364,114	921,078,898	1.10
30. 2001	Shrek	469,652,016	912,771,036	1.94
31. 2002	Bourne Identity	213,568,960	279,749,130	1.31
32. 2002	Resident Evil	101,532,308	128,240,078	1.26
33. 2002	Transporter	43,928,043	85,011,481	1.94
34. 2003	House of 1000 Corpses	17,103,510	19,246,126	1.13
35. 2004	Saw	100,853,403	144,087,093	1.43

Source: Kagan World Media's Film Revenue & Cost Estimates via BaselineFT (<http://baseline.hollywood.com>).