



Issue No. 279



Photo Illustration: CNN/Adobe Stock/Universal Pictures/Warner Bros. Pictures

Weekend Box Office Results... 7/28 – 7/30

Courtesy of [Comscore](https://www.comscore.com)

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Barbie (Warner Bros.)	2	4,337	93,000,000	-42.60	21,443	351,402,851
2	Oppenheimer (Universal)	2	3,647	46,200,000	-43.97	12,668	174,060,430
3	Haunted Mansion (Disney)	1	3,740	24,200,000	-	6,471	24,200,000
4	Sound of Freedom (Angel Studios)	4	3,411	12,409,300	-37.41	3,638	148,972,065
5	Mission: Impossible – Dead Reckoning Part One (Paramount)	3	3,191	10,725,000	-44.59	3,361	139,233,033
6	Talk to Me (A24)	1	2,340	10,028,632	-	4,286	10,028,632
7	Indiana Jones and the Dial of Destiny (Disney)	5	2,165	4,000,000	-40.11	1,848	167,084,867
8	Elemental (Disney)	7	2,105	3,400,000	-40.60	1,615	144,983,672
9	Insidious: The Red Door (Sony)	4	1,914	3,175,000	-52.15	1,659	78,082,000
10	Rocky Aur Rani Kii Prem Kahaani (MOVIEGOERS)	1	360	1,573,720	-	4,371	1,573,720

WEEKEND REVIEW 7/28 – 7/30

“Barbenheimer” continued to exert a massive impact on the box office in its second weekend. When the opened last weekend, BARBIE and OPPENHEIMER together grossed \$244.5M, pushing the total for all films to \$311.3M, the fourth highest ever in North America.

The two movies delivered an additional \$139.2M over the past three days, which puts their ten-day domestic total at \$525.5M. For the moment, concerns over Hollywood’s labor impasse have receded into the shadows, as exhibitors celebrate their sizeable profits.

Putting this into historical perspective, if they were combined into a single movie, BARBIE and OPPENHEIMER together would be the fifth biggest domestic opening of all time, with their \$162.0M + \$82.5 (\$244.5M) coming in just below that of STAR WARS: THE FORCE AWAKENS which earned \$248.0M on its pre-Christmas opening weekend of December 18-20, 2015. AVENGERS: ENDGAME is the top box office performer in history, earning \$621.3M in its first ten days from April 26-May 5, 2019 compared with Barbenheimer’s \$525.5M to-date.

The stellar debut for BARBIE and OPPENHEIMER’s is impressive, but their lasting impact will depend on how well they maintain interest in subsequent weeks. To no one’s surprise, BARBIE cruised to a first-place finish in its second weekend with \$93.0M, a respectable drop of only 43% from last weekend. After 10 days, the Mattel toy star has sold \$351.4M domestic and will certainly become one of the top grossing pictures of the year. This chart shows how BARBIE compares in the domestic market to the highest-grossing pictures of the year.

Comparing BARBIE to Other High-Grossing Movies in 2023

	THE SUPER MARIO BROS. MOVIE	BARBIE	SPIDER-MAN: ACROSS THE SPIDER-VERSE	GUARDIANS OF THE GALAXY VOL. 3	THE LITTLE MERMAID
Release Date	4/5/23	7/21/23	6/2/23	5/5/23	5/26/23
Weekend #2 Gross	\$92.3M	\$93.0M	\$55.5M	\$62.0M	\$41.4M
Weekend #2 % Drop	-37%	-43%	-54%	-48%	-57%
Gross Thru Weekend #2	\$353.1M *	\$351.4M	\$225.2M	\$214.7M	\$186.0M
Gross To-Date	\$574.1M	\$351.4M	\$377.4M	\$358.9M	\$296.6M

* MARIO’s Gross Thru Weekend #2 includes 12 days of earnings, since it opened on a Wednesday. This total for all other films includes 10 days of earnings.



BARBIE is well on its way to becoming the second-highest gross of the year behind THE SUPER MARIO BROS. MOVIE. This weekend’s drop of 43% indicates that it should continue to hold up well, even in the face of Wednesday’s arrival of TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM. SUPER MARIO’s success was built on sustained performance over time, having only modest declines in the mid 30%’s over its first

four weekends. BARBIE is on track for a similar performance after a strong debut and second weekend. We expect BARBIE to last well through Labor Day and perhaps approach SUPER MARIO’s totals when all is said and done.

OPPENHEIMER finished in second place once again, putting up impressive numbers with \$46.2M and a drop of only 44% from last weekend. Christopher Nolan’s historical epic has impressed with a ten-day domestic gross of \$174.1M, despite its competition with BARBIE and limiting its potential audience by having an R-Rating. In fact, OPPENHEIMER will soon become the top R-Rated film of the year, surpassing the \$187.1M



domestic total from JOHN WICK 4. In fact, it has a chance to become the highest grossing R-Rated film of all time, with the current record held by THE PASSION OF THE CHRIST which earned \$370.8M in its run that began on February 25, 2004. Note that THE PASSION OF THE CHRIST had earned \$213.8M after its first two weekends, compared with OPPENHEIMER’s current total of \$174.1M.

The common trait for all box office record holders is long theatrical runs with limited drops from week to week. OPPENHEIMER is should follow this course, having glowing reviews from critics and audiences, creating a positive word-of-mouth to drive ticket sales and awards consideration.

Disney's HAUNTED MANSION slotted into third place with \$24.2M in its opening weekend, which was on the lower end of pre-release industry projections. Inspired by the classic theme park attraction, this horror comedy tells the story of a woman and her son who enlist the help of a motley crew of spiritual experts to rid their home of supernatural squatters. It features a strong cast with Owen Wilson, Tiffany Haddish, Jamie Lee Curtis, Jared Leto and Danny DeVito. The critics have savaged this film with a lowly 41% score on Rotten Tomatoes, while audiences are much more positive with a 82% rating. This is the second screen adaptation of Disney's spooky Magic Kingdom ride, with the original THE HAUNTED MANSION movie starring Eddie Murphy, Jennifer Tilly and Terrance Stamp released to Thanksgiving moviegoers over the weekend of November 26-28, 2003. The 2003 feature began with \$24.3M in its opening weekend, and went on to earn \$75.8M domestic and \$182.3M



worldwide on a \$90M production budget. Considering the average ticket price in 2003 was \$6.03, approximately 4 moviegoers saw the first HAUNTED movie in its opening weekend. Using the current average ticket price of \$10.53, this year's audience adds up to approximately 2.3M, or 42% fewer. After investing \$150M in the film, Disney finds itself once again on the hot seat. Coming after ELEMENTAL and INDIANA JONES AND THE DIAL OF DESTINY, this is their third release in a row not to reach profitability. With "Barbenheimer" still raging and MUTANT TURTLES coming out of the sewers next week, it will be a challenge for HAUNTED MANSION to maintain a respectable run with meaningful ticket sales.

SOUND OF FREEDOM continues to be one of the top movies in theatres, grossing \$12.4M this weekend for a fourth-place finish and a drop of only 37% from last weekend, the lowest decline of any of the top five movies. FREEDOM has earned \$149.0M in North America in the 27 days since it

opened on Tuesday, July 4th. The film may cross \$200M in domestic sales, on a production budget of \$16M which would amount to a 12X multiple, unheard of in the post COVID era. Angel Studios is just finishing up plans for an international release, where anything it earns will be a bonus. FREEDOM's surprising success has led many to consider how it can be reproduced.

MISSION: IMPOSSIBLE - DEAD REKONING PART ONE finished in an unceremonious fifth place, with only \$10.7M and a drop of 45% from last weekend. After 19 days, the latest MI sequel has earned \$139.2M, compared with the last outing MISSION: IMPOSSIBLE- FALLOUT which had \$160.4M domestic through its third weekend and \$220.2M for its entire run. At this point, DEAD RECKONING PART ONE is on track to come in under \$200M in its domestic total. After struggling mightily from its competition with "Barbenheimer", you can bet that Tom Cruise will not be caught off guard again by losing the availability of IMAX screens to top-tier competition.

All movies in theatres this weekend earned \$213.9 domestic, compared with \$99.8M last year when DC LEAGUE OF SUPER-PETS opened to \$23.0M.

Where Are We as of 7/21

After factoring in results from the first week of the BARBIE and OPPENHEIMER openings the year-to-date comparison of 2023 to 2022 after 29 weeks jumped by six percentage points up to 118%. 2023 is still only 83% compared to results at this point in 2019, which was 2 percentage points higher than where it stood as of last week.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 29 WEEKS – 2023: \$5,462,739,000 2022: \$4,638,828,000 118%	YEAR TO DATE – 29 WEEKS – 2023: \$5,462,739,000 2019: \$6,561,252,000 83%

With the continued market dominance of BARBENHEIMER, we're sharing a couple of overall market tables.

For July 28 to 30th (Foot Traffic is based off of July 28 and 29 only):

	Title	Distributor	Release Date	Rating	Price per General	Foot Traffic	% of Showtimes	% of Available Seats
	Barbie	WB	7/21/23	PG-13	\$12.62	43%	28%	34%
	Oppenheimer	Universal	7/21/23	R	\$13.75	22%	14%	16%
	Haunted Mansion	Disney	7/28/23	PG-13	\$11.95	11%	15%	17%
	Sound of Freedom	Angel	7/4/23	PG-13	\$10.59	5%	7%	5%
	Mission: Impossible - Dead Reckoning Part One	Paramount	7/12/23	PG-13	\$12.23	5%	7%	6%
	Talk to Me	A24	7/28/23	R	\$11.47	4%	8%	7%

As far as Premium Programming:

	Title	Price per Premium	% of Premium Showtimes	% of Premium Seats
	Barbie	\$15.94	34%	32%
	Oppenheimer	\$17.18	41%	48%
	Haunted Mansion	\$16.73	21%	16%

Notable Industry News & Commentary

Sony Shakes Up Release Dates: 'Bad Boys 4' & 'Venom 3' Set; Strikes Push 'Ghostbusters' Sequel, 'Kraven The Hunter', 'Beyond The Spider-Verse' & More

Deadline

Fears over the strike's potential impact on theatrical releases were realized this week when Sony became the first major studio to push back release dates for its upcoming movies. Most notably, the studio shifted its release date for KRAVEN THE HUNTER from 10/6/23 to 8/30/24 and its still untitled GHOSTBUSTERS: AFTERLIFE sequel from 12/20/23 to 3/29/24. The wide release date for the upcoming GRAND TURISMO shifted by two weeks from 8/11/23 to 8/25/23.

In 2024, the second half of the highly anticipated sequel SPIDER-MAN: BEYOND THE SPIDER-VERSE which had been expected on 3/29/24 was moved off that date, without any new date specified. BAD BOYS 4 and VENOM 3 were slated for 6/14/23 and 7/12/23 respectively.



The elimination of KRAVEN and GHOSTBUSTERS from the 2023 release calendar presents a real concern for exhibitors, as the fall schedule had already been viewed as light in comparison with the first half of the year. Rumors that the DUNE and AQUAMAN sequels may also get bumped are bringing flashbacks to the worst of times of 2020 and 2021, when studios would routinely push back theatrical release dates and shift titles to streaming.

Imax CEO Says Weekend Box Office Shows “Paradigm Shift” In Moviegoing: Revenue Jumps, Company Swings to Profit in Q2

Deadline



Toronto-based IMAX reported its Q2 earnings this week, with the company beating industry expectations with improvement in all major areas. The specialist in large-format exhibition showed a \$98 million increase in Q2 global revenue, posting a net profit of \$8.35 million compared with a loss of \$2.85 million in last year's second quarter. Box office sales came in at \$268 million, an 8% year-over-year increase.

These increases are significant, and beat expectations from most industry analysts, causing a sudden jump in the price of the company shares. It also helped that this quarterly report coincides with a surge in media attention surrounding Christopher Nolan's *OPPENHEIMER*, filmed using IMAX technology and optimized for viewing at its theatres. Not only will this film's success lift third quarter revenues, but it also highlights the appeal of IMAX's cinematic experience. Many see the post-pandemic market as perfectly suited to IMAX, with audiences seeking out an in-theatre experience emphasizing impressive visual and sound effects.

In the quarterly earnings call with investors, IMAX CEO Rich Gelfond addressed concerns surrounding the Hollywood actors' and writers' strike. Gelfond expressed confidence that IMAX's Q4 slate would not be impacted, theorizing that studios would not want to move films such as sequels to *DUNE* and *AQUAMAN* that have already finished shooting and set release dates. Gelfond sees opportunity for successful runs by internationally produced titles such as anime features and live concerts, if necessary, to fill gaps in the 2024 calendar if the strike forces studios to postpone major releases.

See also: [Imax CEO Doesn't Think Strike Will Affect Release Dates of Films Set for the Premium Format \(The Wrap\)](#)

NBCUniversal Quarterly Revenue Rises, But Peacock Loses \$651M

Hollywood Reporter

NBCUniversal posted mixed results for the second quarter period. On the bright side, the company's film division earned \$913M, an increase of 66% compared to Q2 2022. These results were powered by a \$1.3 billion gross during the quarter for *THE SUPER MARIO BROS. MOVIE*, which opened at the very beginning of the period on April 5th. The action sequel *FAST X* came in as the studio's second highest grossing film of Q2, opening in mid-May.

NBCUniversal also posted solid results from its theme park division, which pulled \$2.2 billion in revenue with an adjusted EBITDA (Earnings Before

Interest, Taxes, Depreciation, and Amortization) of \$833 million.

Results from advertising and streaming were less positive. Advertising across all its media divisions dropped by 4.9%, while modest increases in the number of Peacock subscribers kept overall revenues flat. The company expects the advertising demand to remain “challenged” in the third quarter.



NBCUniversal's Peacock streaming service increased its number of active subscribers to 24 million, up from 22

million at the end of Q1 and 13 million one year ago. Revenue from streaming has also increased to \$820 million, a commendable increase of 85% from one year ago. However, Peacock is still hemorrhaging money, reporting a loss of \$651 million during the second quarter alone. While this represents an improvement from the \$704 million that it lost in Q1, it is still nearly 50% higher than the \$444 million it lost on streaming in Q2 2022. The growth in losses is due to an increase spend on content in order to attract more subscribers to the service.

Comcast CEO Brian Roberts framed this quarterly report in the most positive light, touting the successes of the “best quarterly Adjusted EBITDA ever at Theme Parks” and “the second-highest grossing animated film of all time in worldwide box

office revenue.” However, the fundamental question remains whether Peacock can continue to lose over \$1 billion annually while it maintains a relatively small subscriber

base compared to other major streaming platforms. Hollywood’s labor strikes also pose a threat, which Roberts conceded would become

“increasingly harmful” the longer its drags out.

Georgia’s Film Industry in Crisis: People Scramble for Jobs Amidst Shutdown

Atlanta Journal Constitution



Much of the attention about the writers’ and actors’ strikes has focused on how it impacts the principal parties involved... actors, writers, and studios based in Los Angeles and New York. However, the collateral damage has begun to spread to additional industries and cities across the country.

The Atlanta Journal Constitution published an extensive report on the strike’s effect on its local film industry. Due to ideal weather conditions and tax incentives, Atlanta has become a center for TV and Film production, amounting to \$4.4 billion in local economic activity during 2022. During the period from 2011-2021, Georgia has led the nation in creating new jobs in film and TV, with the industry now representing a significant portion of state’s overall economy. The Journal Constitution interviewed locals who work in the industry directly and secondary businesses that support TV and Film Production. Many are struggling to adapt to the shutdowns by cutting expenses and looking for alternative work.

A group of workers that have not received much attention are

publicists, who have essentially shut down since SAG-AFTRA barred its actor members from promoting upcoming movies and shows. A Deadline report this week shows the tension this has created for publicists, who are asking union to loosen its restrictions on promotion. On a call held Tuesday, a group of publicists asked SAG-AFTRA to consider their “negative” and “unsympathetic” stance towards publicity, leaving many in a state of “despair and anger” regarding the current situation. It is hard to overstate the magnitude of the economic impact of the strike as it drags on, especially if it continues deep into the fall season.

See also: [Publicists Call For SAG-AFTRA To “Loosen Stranglehold” On Promotion Rules; Guild Cites “Difficult Fight” Against Studios \(Deadline\)](#)

Studio Release Calendar (8/4 – 8/31)

8/4/23 (Week 31)

Prior Year Results

2022 Week 31 Box Office: \$93,462,477

Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount) <i>Good reviews and positive exhibitor reactions show the latest film in the series to a very good audience film. High unaided awareness.</i>	PG Animation Action Adventure	99	Digital, Scope, 5.1, 2D/3D, Dolby Vision, Atmos, 4DX, D-Box, MX4D, Lumma	8/2 Wide (4,000) \$41M-\$46M Open \$145M-\$170M (Current)
Meg 2: The Trench (Warner Bros.) <i>Jason Statham returns for the sequel. The original opened to \$45M and \$145M (\$166M adjusted for inflation). Mr. Statham is a favorite actor in international markets assuring the sequel to bring major profits to WB.</i>	PG-13 Sequel	116	Digital, Scope, 5.1/7.1, 4K, 4DX, MX4D, Atmos, DTS-X	Wide (3,500+) \$26M-\$29M Open \$65M-\$74M Total (Current)

Shortcomings (Sony Classics)	Comedy Drama Romance	92	Digital, Flat, 5.1	Moderate (700)
Dreamin' Wild (Roadside)	PG Music Biography	110	Digital, Flat, 5.1	Moderate (400+)
Mob Land (Eammon Films)	NR Crime Action	111	Digital, Flat, 5.1	Moderate (300-500)
Brother (Vertical Entertainment)	NR Drama	120	Digital, Scope, 5.1	limited
A Compassionate Spy (Magnolia)	NR Documentary	101	Digital, Flat, 5.1	Limited
What Comes Around (IFC Films)	NR Suspense Thriller	85	Digital, Flat, 5.1	Limited
Our Body (Cinema Guild)	NR Documentary	168	Digital, Flat, 5.1	Limited
Till Death Do Us Part (Cinedigm/DaDa Films) <i>From the creator of FINAL DESTINATION</i>	NR Horror Thriller	109	Digital, Flat, 5.1	Limited
Il Trovatore (Fathom)	NR The Met: Live in HD	163	Digital, Flat, 5.1	8/2 Encore Live
The Hiding Place (Trafalgar)	NR War Drama	253	Digital, Flat, 5.1	8/3 Special Event
Princess Mononoke (Fathom Events)	PG-13 Anime	134	Digital, Flat, 5.1	8/5-9 Special Event
Tokyo Pop (Kino Lorber) <i>4K Restoration</i>	NR Musical	99	Digital, Flat, 5.1	8/4 Limited 10/3 DVD & TVOD
Bobcat Moretti (Stonecutter Media)	NR Drama	96	Digital, Flat, 5.1	Limited/Stream
The Collective (Quiver Distribution)	NR Action	86	Digital, Flat, 5.1	Limited
Klondike (Samuel Goldwyn) <i>Original title: Klondaik</i>	NR Drama	100	Digital, Flat, 5.1	Limited
Mob Land (Eammon Films)	NR Crime Action	111	Digital, Flat, 5.1	Limited
Ransomed (Well Go USA) <i>South Korea, in English</i>	NR Action	132	Digital, Flat, 5.1	Moderate (300-500)
Corner Office (Lionsgate Premiere)	PG-13 Dark Comedy	101	Digital, Flat, 5.1	Limited
Underdog (First Run Features)	NR Documentary	92	Digital, Flat, 5.1	Limited
Lola (Dark Sky Films)	NR Sci-Fi Drama	79	Digital, Flat, 5.1	Limited
Passages (MUBI) <i>France</i>	NR Drama	91	Digital, Flat, 5.1	NY/LA

8/11/23 (Week 32)

Prior Year Results

2022 Week 32 Box Office: \$67,401,990

Last Voyage of the Demeter (Universal) <i>Initial reactions indicate a moderately successful domestic run.</i>	R Horror Fantasy	118	Digital, Scope, 5.1/7.1 Atmos	Wide (3,500) \$6M-\$9M Open (Current)
Jules (Bleecker Street)	PG-13 Sci-Fi Comedy	90	Digital, Flat, 5.1	Moderate
Mamamoo: My Con The Movie (Trafalgar) <i>(Korean: 마마무: 마이콘 더 무)</i>	NR Concert Documentary	124	Digital, Flat, 5.1	8/9-12 Special Event
Il Barbiere Di Siviglia (Fathom Events)	NR Met Opera	173	Digital, Flat, 5.1	8/9 Special Event
The Eternal Memory (MTV Documentary Films) <i>Original title: La memoria infinita</i>	NR Documentary	85	Digital, Flat, 5.1	Limited
Between Two Worlds (Cohen Media Group)	NR Drama	106	Digital, Flat, 5.1	Limited
The Pod Generation (Vertical Ent.) <i>France</i>	PG-13 Sci-Fi Romance Comedy	109	Digital, Scope, 5.1	Limited
Senior Year: Love Never Fails (Atlas Distribution)	PG-13 Faith Based	95	Digital, Scope, 5.1	Limited
One and Only (CMC Films) <i>《热烈》 Mandarin with English Subtitles</i>	NR Youth Sports	124	Digital, Scope, 5.1	Limited
Operation Napoleon (Magnolia)	NR Mystery	102	Digital, Flat, 5.1	Limited

King on Screen (Dark Star Films)	NR Documentary	75	Digital, Flat, 5.1	Limited
Aporia (Well Go USA)	R Sci-Fi Drama	104	Digital, Flat, 5.1	Limited
Medusa Deluxe (A24/Mubi)	R Comedy Drama	101	Digital, Flat, 5.1	Limited
Go West (Purdie)	NR Western	90	Digital, Flat, 5.1	Limited
Cat Video Fest 2023 (Oscilloscope)	NR Documentary	73	Digital, Flat, 5.1	Limited
With This Light (Miraflores Films)	NR Documentary	87	Digital, Flat, 5.1	Limited/8/15 Stream
Coraline (Fathom)	NR Classics	115	Digital, Flat, 5.1	8/14-15 Event
Enter the Dragon (Fathom Events)	R Martial Arts	112	Digital, Scope, 5.1	8/13, 8/16 Special Event

8/18/23 (Week 33)

Prior Year Results

2022 Week 33 Box Office: \$80,630,147

Strays (Universal)	R Animation Adventure Comedy	93	Digital, Flat, 5.1 TheatreEars	Wide (3,500) \$12M-\$15M Open (Current)
Blue Beetle (Warner Bros./DC Comics)	PG-13 Action Adventure Sci-Fi	127	Digital, Scope, IMAX, 5.1/7.1 Atmos, 4K, Dolby Vision, 4DX, MX4D, DBox, TheatreEars	Wide (3,500) \$14M-\$17M Open (Current)
Back on the Strip (GVN Releasing)	R Comedy	107	Digital, Flat, 5.1	Moderate (500-1000)
Landscape with Invisible Hand (MGM)	R Sci-Fi	105	Digital, Flat, 5.1	Moderate (500-1000)
Outlaw Johnny Black (Samuel Goldwyn)	PG-13 Comedy Western	135	Digital, Flat, 5.1	Moderate (300-500)
Old Boy (NEON) <i>Remastered 20th Anniversary re-release of Park Chan-Wook's 2003 masterpiece.</i>	R Drama	120	Digital, Scope, 5.1	8/16 Limited
Dark Windows (Brainstorm Media/DaDa Films)	NR horror	80	Digital, Flat, 5.1	Limited
Birth/Rebirth (IFC Films)	NR Horror	99	Digital, Flat, 5.1	Limited
The Engineer (Lionsgate Premiere)	R Drama	120	Digital, Flat, 5.1	Limited
UFC 292 (Iconic Events)	NR Boxing	180	Live Event	Special Engagement
Mutt (Strand Releasing)	NR Drama	87	Digital, Flat, 5.1	Limited
The Adults (Variance Films)	NR Comedy Drama	91	Digital, Flat, 5.1	Limited
Dead Shot (Amor Media) <i>British production</i>	NR Action Thriller	92	Digital, Flat, 5.1	Limited
The Moon (Well Go USA) <i>Korea: Hangul: 달은</i>	NR Sci-Fi Thriller	129	Digital, Scope, 5.1	Limited
Invisible Beauty (Magnolia)	NR Documentary	115	Digital, Flat, 5.1	Limited
King of Kotha (Wayfarer Films/Zee Studios)	NR Thriller (India)	123	Digital, Scope, 5.1	Limited
Miamata Mandala (Grasshopper Films)	NR Documentary	372	Digital, Flat, 5.1	8/19 NYC

8/25/23 (Week 34)

Prior Year Results

2022 Week 34 Box Office: \$52,972,118

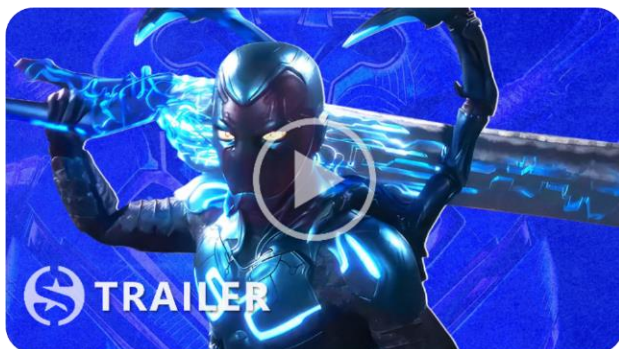
The Hill (Briarcliff/Open Road)	PG Sports Biography	126	Digital, Flat, 5.1	Wide (1,200)
Retribution (Roadside Attractions) <i>Remake of "Retribution (2015)" Liam Neeson</i>	Crime Drama	90	Digital, Flat, 5.1	Wide (1,200)

Gran Turismo: Based on a True Story (Sony) <i>Updated title change. Above average to good screening reactions. Very good racing sequences. Potential \$20M opening weekend once marketing push begins. IMAX/PLF runs important for overall success. Sneak preview scheduled .</i>	PG-13 Action Adventure Drama	135	Digital, Flat, 5.1/7.1, IMAX, PLF	Wide (3,500) \$6M-\$9M Open (Current)
The Retirement Plan (Falling Forward Films)	R Action Comedy	103	Digital, Flat, 5.1	Moderate to Wide
Golda (Bleecker Street) <i>Early access screening 8/23, 4pm & 7pm</i>	PG-13 Biography Drama	100	Digital, Flat, 5.1	Moderate
The Inventor (Blue Fox)	PG Animation	92	Digital, Flat, 5.1	Moderate
Slotherhouse (Iconic Releasing)	PG-13 Horror Comedy	93	Digital, Flat, SRD	8/30 Special Engagement
Bottoms (MGM)	R Comedy	92	Digital, Flat, 5.1	Limited
Landscape with Invisible Hand (MGM)	R Adventure	93	Digital, Flat, 5.1	Limited
The Dive (RLJE)	NR Suspense Thriller	91	Digital, Flat, 5.1	Limited
The Adults (Variance)	NR Comedy/Drama	91	Digital, Flat, 5.1	Limited
The Owners (Big World)	NR Comedy	97	Digital, Flat, 5.1	Limited
Fremont (Music Box) <i>Female translator in Afghanistan</i>	NR Documentary	91	Digital, Flat, 5.1	Limited
Warrior King (Cinedigm) 雪域少年 格萨尔王之磨炼	PG-13 Animation	78	Digital, Flat, 5.1	Limited
Bank of Dave (Samuel Goldwyn)	NR Drama	108	Digital, Flat, 5.1	Limited
Our Father, the Devil (Cinedigm) <i>Language: French</i>	NR Drama	107	Digital, Flat, 5.1	Limited
The Engineer (Lionsgate Premiere)	R Action	94	Digital, Flat, 5.1	Limited, Stream, Blu-Ray
Scrapper (Kino Lorber)	NR Drama	84	Digital, Scope, SR	NYC

The Screening Room



NOTABLE TRAILERS



[Blue Beetle](#)
Warner Bros.
8/18/23 - Wide



[Exorcist: Believer](#)
Universal
10/13/23 - Wide

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Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert



[Golda](#)
 Bleecker Street
 8/25/23 - Moderate



[Teenage Mutant Ninja Turtles: Mutant Mayhem](#)
 Paramount
 8/2/23 - Wide



[Gran Turismo: Based on a True Story](#)
 Sony
 8/25/23 - Wide

TICKET TO RIDE | EP. 33

Paul and Mike return after a two week hiatus to begin a new chapter of bi-weekly episodes and what an explosive weekend to ring in this new podcast era. After many weeks and countless tweets, the same day debuts of “Barbie” and “Oppenheimer” set off a chain reaction of moviegoing for the ages and we are there to breakdown the data, the coverage and the long term implications of this historic weekend for movie theaters.





HAUNTED MANSION

VERDICT: Actor Lakeith Stanfield brings human heart to Justin Simien's mediocre corporate horror comedy 'Haunted Mansion'.

William Bibbiani, July 25, 2023

The Walt Disney Corporation has been transforming amusement park rides into mediocre movies ever since D.J. MacHale's mostly-forgotten *Tower of Terror* back in 1997. That trend continues with Justin Simien's *Haunted Mansion*. This supernatural comedy is occasionally amusing, occasionally heartfelt, and occasionally spooky, but mostly it's a generic experience, designed to appeal to families without actually affecting them very much.

It's tempting to feel sorry for director Simien (*Bad Hair*) and screenwriter Katie Dippold (*Ghostbusters*), who are tasked with telling a scary story that's never allowed to be scary, lest the film frighten kids away from the beloved Disneyland attraction cited in the title, one that's been packing them in since 1969. The filmmakers are trying to turn the ride's well-known iconography and well-documented mythology into a movie that could startle the kids and amuse the adults, but only the impressive production design, a handful of creepy set pieces, and Lakeith Stanfield's genuinely tortured performance suggest how good this film might have been. [Full Review](#)

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