



Issue No. 242



Weekend Box Office Results... 10/14 – 10/16

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Halloween Ends (Universal)	1	3,901	41,250,000	-	10,574	41,250,000
2	Smile (Paramount)	3	3,612	12,400,000	-33	3,433	71,167,899
3	Lyle, Lyle, Crocodile (Sony)	2	4,350	7,400,000	-35	1,701	22,757,353
4	The Woman King (Sony)	5	2,565	3,700,000	-29	1,442	59,746,217
5	Amsterdam (20 th Century)	2	3,005	2,891,000	-55	962	11,959,234
6	Don't Worry Darling (Warner Bros.)	4	2,734	2,185,000	-38	799	42,403,454
7	Barbarian (20 th Century)	6	1,805	1,411,000	-36	782	38,961,777
8	Bros (Universal)	3	2,201	920,000	-57	418	10,835,735
9	Terrifier 2 (Iconic Releasing)	2	700	850,000	6	1,214	2,295,000
10	Top Gun: Maverick (Paramount)	21	902	685,000	-15	759	715,755,567

DICK WALSH'S Industry Update 3rd Quarter 2022 Review

MOVIEGOING COMEBACK STALLS AS STUDIOS ABANDON AUGUST AND SEPTEMBER



After consistent growth and improvement in the box office during 2022, the North American exhibitors hit a stretch of rough road midway through the third quarter and finished the thirteen-week period with a flat tire. In our quarterly reviews, we look to identify the key factors impacting ticket sales. While we usually find several dynamics at work, the Q3 downturn was driven by one overriding factor - studios did not have any significant commercial films to offer over the final eight weeks of the quarter. This resulted in two long months of poor ticket sales and a loss in momentum.



The quarter kicked off with some promise, when THOR: LOVE AND THUNDER opened on 7/8 and went on to earn \$343M during its North American theatrical run. This came after the 7/1 release of MINIONS: THE RISE OF GRU, that contributed a healthy \$202M during the quarter. The next four weeks witnessed a consistent lineup including WHERE THE CRAWDADS SING on 7/15, NOPE on 7/22, DC LEAGUE OF SUPER PETS on 7/29 and finally BULLET TRAIN on 8/5. As of that point, the third quarter box office was running at 169% compared with the same period in 2021. Alas, BULLET TRAIN would prove to be the last Q3 release with any broad appeal. Here's a comparison of the first five weeks of Q3 compared with the eight weeks that followed, including results from both 2022 and 2021.



3 rd QUARTER	
5 Weeks (7/8-8/11)	8 Weeks (8/12-10/6)
2022: \$1,033,411,000 2021: \$612,641,000 169%	2022: \$680,551,000 2021: \$799,868,000 85%

The last eight weeks of Q3 2022 slipped badly in comparison with the same eight-week period from 2021. It was the first stretch since recovery took hold in mid-2021 that the North American box office was lower than it had been one year before. Variety reported \$328M in Domestic ticket sales for September, the worst September result since 1996 aside from 2020 at the height of COVID disruptions. One wonders why Studios disappeared during this two-month period?

To begin to answer this question, consider the history of studio releases during this same period from each of the three years prior to 2020. While industry consensus would seem to indicate that August and September are slow periods for moviegoing, actual results indicate that it is possible to find success in the waning days of summer.

Recent History of Movie Releases From The Second Week of August - September

2022			
	<u>Title</u>	<u>Release Date</u>	<u>Gross (\$M)</u>
1.	The Woman King (SON)	9/16	47.7
2.	Dragon Ball Super (CRUNCH)	8/19	37.9
3.	Don't Worry Darling (WB)	9/23	33.8
4.	Barbarian (20TH)	9/9	33.7
5.	Beast (UNI)	8/19	31.7
6.	Smile (PAR)	9/30	27.8
7.	The Invitation (SON)	8/26	24.0
8.	Avatar Reissue (20TH)	9/23	19.9
9.	Pearl (A24)	9/16	8.3
10.	Three Thousand Years (UAR)	8/26	8.2
			273.0

Source: Comscore

2021			
	<u>Title</u>	<u>Release Date</u>	<u>Gross (\$M)</u>
1.	Shang-Chi (DIS)	9/3	208.3
2.	Free Guy (20TH)	8/13	118.4
3.	Candyman (UNI)	8/27	59.4
4.	Paw Patrol (PAR)	8/20	39.8
5.	Don't Breathe 2 (SON)	8/13	32.5
6.	Respect (UAR)	8/13	24.2
7.	Malignant (WB)	9/10	13.2
8.	Dear Evan Hansen (UNI)	9/24	12.7
9.	Cry Macho (WB)	9/17	9.9
10.	The Protégé (LGF)	8/20	7.4
			528.8

Source: Comscore

2019			
	<u>Title</u>	<u>Release Date</u>	<u>Gross (\$M)</u>
1.	It Chapter 2 (WB)	9/6	196.9
2.	Hustlers (STX)	9/13	85.0
3.	Good Boys (UNI)	3/26	81.1
4.	Angel Has Fallen (LGF)	8/23	67.7
5.	Scary (LGF)	8/9	67.0
6.	Downton Abbey (FOC)	9/20	65.6
7.	Dora And the Lost (PAR)	8/9	59.7
8.	Angry Birds Movie 2 (SON)	8/13	41.1
9.	Ad Astra (20TH)	9/20	39.1
10.	Rambo: Last Blood (LGF)	9/20	36.3
			739.5

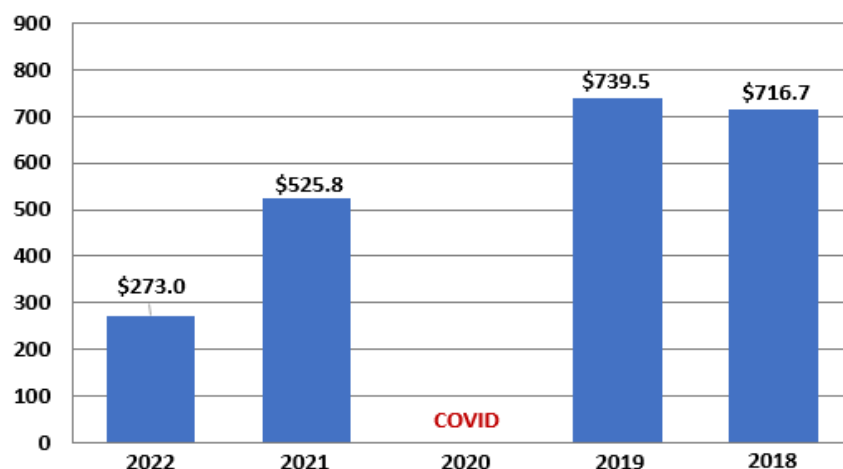
Source: Comscore

2018			
	<u>Title</u>	<u>Release Date</u>	<u>Gross (\$M)</u>
1.	Crazy Rich Asians (WB)	8/15	167.1
2.	The Meg (WB)	8/10	142.2
3.	The Nun (WB)	9/7	110.8
4.	The Predator (20TH)	9/14	49.1
5.	Black Klansman (FOC)	8/10	48.0
6.	House With a Clock (UNI)	9/21	47.8
7.	A Simple Favor (LGF)	9/14	45.6
8.	Mile 22 (STX)	8/17	36.1
9.	Alpha (SON)	8/17	35.5
10.	Night School (UNI)	9/26	34.5
			716.7

Source: Comscore

As can be readily seen, the top ten theatrical releases during the last eight-weeks of Q3 2022 is significantly lower than results from the same period during the last three "normal" years.

TOP 10 BOX OFFICE COMPARISON



In fact, individual titles can perform very well during this timeframe, demonstrating clearly that content drives ticket sales more than the calendar.



**SHANG-CHI AND THE
LEGEND OF THE TEN
RINGS**
9/3/21
\$208.3M



IT: CHAPTER 2
9/6/19
\$196.9M



CRAZY RICH ASIANS
8/15/18
\$167.1M



THE MEG
8/10/18
\$142.2M



THE NUN
9/7/18
\$110.8M

During the eight-week period we are highlighting, thirteen titles released in 2018, 2019 and 2021 earned more than the #1 movie released during that period in 2022, THE WOMAN KING. Evidently, high-profile pictures can succeed during this window. So why not this year?

One theory holds that studios had already released all their best titles during the second quarter, leaving not much of interest for this later period. Another is that COVID's impact on production had finally arrived, creating a gap in the availability of new films. While these factors may have played a role, we feel that the primary reason is that studio execs have become increasingly risk-averse, and were not willing to "take a chance" by releasing a top-tier movie during a potentially slow period in moviegoing.

William Shakespeare said it best when he said, "the play is the thing." We agree with this wisdom, and fervently proclaim that if a good movie had been available, it would have found its audience and performed well. Both moviegoers and exhibitors were left wanting, unnecessarily.

The good news is that we also believe that this gap is not likely to reoccur. An early look at this same period in 2023 indicates that studios are already lining up better films to take advantage of this stretch on the release calendar. The announced titles include HAUNTED MANSION (8/11/23), GRAN TURISMO (8/11/23), LAST VOYAGE OF THE DEMETER (8/11/23), BLUE BEETLE (8/18/23), THE EQUALIZER (9/1/23), THE NUN 2 (9/8/23) and EXPENDABLES 4 (9/22/23).

Despite the unfortunate eight-week drought in major films, Q3 2022 ended up with 122% of the amount earned in Q3 2021. We should see much better numbers next year if Hollywood steps up, as expected, with a reasonably strong lineup of new releases.

Weekend Review for 10/14 – 10/16

It's that time of year again, and not unexpected that the latest installment of the HALLOWEEN movie franchise would take top spot on the North American box office charts. As the title HALLOWEEN ENDS makes clear, this is said to be Laurie Strode's last stand against Michael Myers. After more than four decades, Jamie Lee Curtis as Laurie Strode has become one of longest running roles in cinema history. The weekend gross of \$41.3M blew past the best-case scenario for most pre-release forecasts. However, ENDS had a lower box office than each of the last two HALLOWEEN features, with HALLOWEEN KILLS earning \$49.4M in its opening weekend starting 10/15/21 and the HALLOWEEN reboot earning \$76.2M in its opening weekend starting 10/19/18.

Universal chose to release both this year's HALLOWEEN ENDS and last year's HALLOWEEN KILLS to theatres and streaming on Peacock, at no upcharge for subscribers. It's clear that day & date releasing held back ticket sales at theatres, but it's difficult to know by how much. More than one million viewers watched HALLOWEEN KILLS on Peacock

during its opening weekend, which might otherwise have translated to \$10M in box office sales. The relatively lower sales for HALLOWEEN ENDS could indicate that even more viewers took advantage of its same-time availability on Peacock.

No matter how you slice it, the HALLOWEEN series has been a financial bonanza for all involved. ENDS was produced on a very reasonable budget of \$30M, which it more than earned back in three days in theatres. If this does wind up as the last film in the franchise, producers will be walking away from one the most consistently profitable franchises in history. In fact, we would not be surprised to see HALLOWEEN resurrected, in some form, over the years ahead.

Delivering a one-two horror punch, SMILE pulled in another \$7.4M this weekend, a drop of only 33% compared with last weekend's result. LYLE, LYLE, CROCODILE finished third with \$7.4M, a drop of 35% in its second week. THE WOMAN KING took fourth place with \$3.7M, continuing its impressive run for the last five weeks.

After a very disappointing opening last week, AMSTERDAM slotted into fifth place with \$2.9M, a steep decline of 55%. The ten-day gross now stands at \$12M, and will likely wind up with only \$20M in North America. AMSTERDAM had a sizable \$80M budget, due in large part to its large cast of A-list stars. It's box office failure may become a cautionary tale, with studios thinking twice about investing in movies with expensive, ensemble casts.

Our indie watch last week highlighted the very limited 10-location debut of Neon's TRIANGLE OF SADNESS. In its second weekend, this picture expanded to 31 locations and took in \$337K, with the average per location dropping to \$11K. In fact, sales at several of the initial ten locations dropped by more than 60%, which does not bode well for future expansion. TILL from United Artists Releasing opened this weekend at 16 theatres, grossing \$250K for a very respectable \$15K per location average.

Where Are We as of 10/13

After 40 weeks, the 2022 box office is 66% compared to the same period in 2019. The box office for the first week of Q4 2022 is only 61% of the amount earned during the first week of Q4 2021. Even though BLACK ADAM will open next week and many are optimistic about the prospects for this Marvel title, it will be tough for this October to measure up against last October, when the very successful trio of VENOM: LET THERE BE CARNAGE, NO TIME TO DIE and DUNE were released.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 40 WEEKS – 2022: \$5,669,185,000 2019: \$8,576,043,000 66%	4th QUARTER – 1 WEEK – 2022: \$88,500,000 2021: \$144,539,000 61%

FILM FLASHBACK

AROUND THE WORLD IN 80 DAYS Premieres in New York 10/17/1956

What we call event films today are really box office giants – nothing like Michael Todd's AROUND THE WORLD IN 80 DAYS, which was Hollywood's biggest movie project ever when it premiered in New York Oct. 17, 1956.

It cost what was then an event-sized \$6M to produce. Filming was done in 13 countries on 112 locations with 146 sets. In Hollywood, shooting took place at Twentieth Century-Fox, RKO, Universal-International, Warner Brothers & Columbia Pictures.

Todd, a born showman and the definition of a controlling producer, insisted that 80 DAYS be released as a roadshow in his own 70mm wide screen process Todd-AO. He told exhibitors to market 80 DAYS just like a Broadway show – with reserved seats, playbills as people walked in and soundtrack albums & souvenir programs for sale in lobbies. He also got exhibitors to remove theatre clocks and close concession stands so as to keep moviegoers seated until the 179-minute movie's built-in 3:27 intermission began two thirds of the way in.

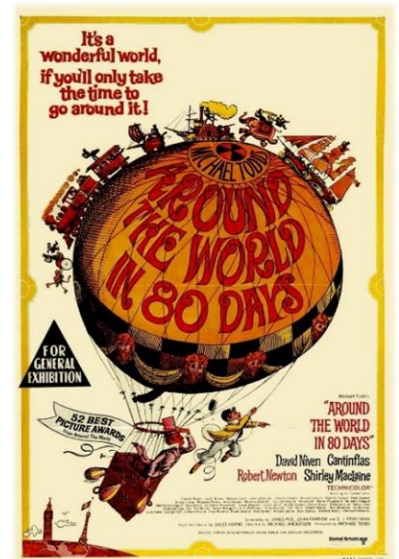
After starting production with a \$3M budget, Todd almost ran out of money. Fortunately, he showed his existing footage to United Artists and got an immediate thumbs-up for funding & distribution. 80 DAYS became a legendary event, playing from 1956 to '59 at Broadway's 2,092 seat Rivoli Theatre with full houses for 15 months. There were 1,564 performances with 2.2M moviegoers and \$4.9M in ticket sales.

With the staggering success of the roadshow engagements in major markets, 80 DAYS didn't go into general 35mm release until 1958. When Todd met an untimely death in a private plane crash March 22, 1958, his masterpiece had already grossed \$33M. It went on to do \$42M.

Among 80 DAYS' stars were David Niven, Cantinflas & Shirley MacLaine. There were more than 50 cameo appearances by such stars as Frank Sinatra, Sir John Gielgud, Marlene Dietrich & Buster Keaton. All told, the closing credits, designed by Saul Bass, ran 6:21. All the credits were shown after the movie, which was new & different then, and the title was the last credit, followed by 4:57 of exit music.



Cantinflas as Passepartout alongside David Niven as Phileas Fogg in *AROUND THE WORLD IN 80 DAYS* (1956) – [Click to Play](#)
Niven claimed that Fogg was his favorite role from the nearly 100 movies he appeared in over a 50+ year film career.



The World Premiere of *AROUND THE WORLD IN 80 DAYS* was held at New York's Rivoli Theatre on 10/17/1956

Niven, who played the lead character Phileas Fogg, said this was his all-time favorite movie role. Todd originally wanted Cary Grant as Fogg, but cast Niven after six months of trying. A week into production, Todd fired director John Farrow because Todd realized only he could run a Michael Todd production. Farrow, who also was a co-screenwriter, later shared an Oscar win.

At the 1957 Oscars, 80 DAYS also won for best picture, film editing, cinematography & music scoring. Michael Anderson, Todd's replacement for Farrow, was nominated, but didn't win. Neither did the art direction-set decoration nominees -- one of whom, Ken Adam, would later make his mark as the production designer for many of the best James Bond films, including DR. NO, GOLDFINGER & THUNDERBALL.

NOTABLE INDUSTRY NEWS & COMMENTARY

[NATO Boss John Fithian on Retiring After 30 Years: Crusading Against Gov't Censors, 'Knives Out 2' "Important Step" & Bringing The Exhibition Business Back Alive](#) (Deadline)

Having recently announced his retirement, NATO's President and CEO John Fithian gave an exclusive interview to Deadline this week in which he discussed many of the key issues he faced during his 24-year tenure at the exhibitor trade group.

Of course, the most recent key contribution to the industry was NATO's role in helping exhibitors survive the devastating impact of the COVID pandemic. Fithian admits that he had his own doubts whether theatres could survive after the shock of dropping from a "\$43 Billion business to \$0" in a single month. But with persistence in lobbying, NATO convinced key leaders in government to provide financial support through the Shuttered Venue Operators Grant (SVOG) program.



Earlier challenges included a fight from the 1990s to keep Washington lawmakers from introducing a "violence tax" on media deemed to have crossed "acceptable" boundaries in their portrayal of violence. Oliver Stone's NATURAL BORN KILLERS (1994) had sparked the tempest, which raged in Washington. The cost to the industry and distortion of creative decisions would have been substantial, had this effort not been headed off.

Another fundamental change came when studios mandated a transition from film to digital technology for mainstream distribution. Ultimately, the studios were convinced to provide financial support to exhibitors so they could afford to upgrade, with benefits accruing to all parties.

Fithian will officially step down on May 1st, 2023, with his successor expected to be announced next April at the annual CinemaCon exhibitor conference .

[‘Glass Onion’ to Hit U.K. Cinemas as Netflix Strikes Deals with Vue, Cineworld](#) (Variety)

[Netflix’s Ad-Supported Plan Will Launch in November at \\$6.99 a Month](#) (Wall Street Journal)

After months of speculation over how Netflix would respond to mounting pressures on its growth and profitability, the streamer made two important announcements this week on fundamental changes to its business model.

On Monday, Netflix announced that it had reached agreement with leading exhibitors to expand the theatrical distribution of its highly-anticipated blockbuster sequel GLASS ONION: A KNIVES OUT MYSTERY. Exhibitors including AMC, Regal and Cinemark in the U.S. and Vue Cinemas in Europe will provide "sneak peek" screenings during a one-week run from 11/23 - 11/29, after which the movie will go back on the shelf until 12/23 when it will debut on Netflix. Many are predicting that this is the beginning of a wider partnership between Netflix and exhibitors, to showcase their features with big budgets and wide commercial appeal. If this experiment goes well for Netflix, Apple and Amazon may pursue similar strategies.



On Thursday, Netflix also announced that its ad-supported tier of service will debut next month, as a low-cost option for consumers at \$6.99/month in the U.S., \$1 less than Disney+'s ad-supported tier. The ad-supported service will feature up to five minutes of ads for every one hour of programming. Netflix will continue to offer its traditional ad-free service at higher monthly rates.

See also: [Why Glass Onion: A Knives Out Mystery's Release Might Change Netflix Original Movies](#) (MovieWeb)

[Nikki Finke, Caustic Hollywood Chronicler, Is Dead at 68](#) (New York Times)

The celebrated Hollywood journalist Nikki Finke passed away last Sunday at the age of 68. She was the founder of the film industry column Deadline Hollywood, which would later evolve into the popular industry website and publication Deadline.

Finke began her career as an assistant to Ed Koch, a New York representative to the U.S. House of Representatives who would later become mayor of New York City. She joined the AP in 1975, and eventually worked for major city newspapers and national publications including The Dallas Morning News, Newsweek and The Los Angeles Times.

In 2002, she began a regular column for LA Weekly called Deadline Hollywood, through which she gained a large and passionate following for her challenging and sometimes confrontational coverage of studio execs and industry leaders. Fellow journalist David Carr from the New York Times labelled Finke the “queen of ritual sacrifice.” “If there’s an open wound, I’m going to pour salt in it,” she told Jon Friedman of MarketWatch for a 2006 article on Finke titled “In-Your-Face Finke Keeps Hollywood Honest.”

Finke understood that she was “weird” among industry journalists in that she was more interested in what happens in the boardroom rather than with its celebrities. Her website Deadline Hollywood Daily was launched in 2006, and acquired by entertainment news conglomerate Penske Media in 2009. Repeated clashes with Jay Penske led eventually to her ouster, with a legal settlement barring her from working as a journalist in competition.

Finke will be remembered as a determined innovator covering Hollywood, using an outsider’s perspective to make “the comfortable uncomfortable.”



MARTIN GROVE’S Hollywood Report

Best Buzz for Lead Actress Frontrunners

With about 25 contenders being talked about for only 5 noms, Oscar's lead actress race is among the most challenging.

Here's a quick (alphabetical) look at 5 frontrunners generating the best buzz:

- (1) Cate Blanchett (TÁR - Focus Features): Tour de force performance by Blanchett as composer-conductor Lydia Tár, the first female music director of a major German orchestra. Blanchett (pictured) has won 2 Oscars: lead actress in 2014 for BLUE JASMINE & supporting actress in 2005 for THE AVIATOR. Advantages: critical acclaim (94% on Rotten Tomatoes), real life character, gender driven storyline & appeal to European voters.
- (2) Viola Davis (THE WOMAN KING - Sony/TriStar): Unique action film with Davis at its core as General Nanisca, training next generation of 1800s female warriors to protect the African Kingdom of Dahomey. Davis has won 1 Oscar: supporting actress in 2017 for FENCES. Advantages: critical acclaim (95% on RT), diversity, real life character & gender driven storyline.
- (3) Danielle Deadwyler (TILL - UAR/MGM/Orion): Deadwyler, as the mother of teenager Emmett Till, who was murdered in a 1955 lynching, vows to expose the racism behind his death & works to see his killers brought to justice. This would be Deadwyler's first Oscar nom. Advantages: critical acclaim (100% score on RT), diversity, real life character & gender driven storyline.



- (4) Michelle Williams (THE FABELMANS - Universal/Amblin): Williams plays Sammy Fabelman's mom in this bio-drama based in part on director/co-writer Steven Spielberg's childhood in Arizona. Williams is a 4 time Oscar nominee: supporting actress in 2017 for MANCHESTER BY THE SEA, lead actress in 2012 for MY WEEK WITH MARILYN, lead actress in 2011 for BLUE VALENTINE & supporting actress in 2006 for BROKEBACK MOUNTAIN. Advantages: critical acclaim (94% score on RT), character based on real person, who's very well liked by Academy members.
- (5) Michelle Yeoh (EVERYTHING EVERYWHERE ALL AT ONCE - A24): Action adventure comedy where Yeoh, as an aging Chinese immigrant, is in a wild adventure trying to save the world by exploring other universes & the lives she could have led. This would be Yeoh's first Oscar nom. Advantages: critical acclaim (95% on RT), diversity & gender driven storyline.

Hopefuls Snapping at Top 5's High Heels

As likely as the 5 lead actress frontrunners are to nab noms, others are snapping at their high heels.

- (1) Olivia Colman (EMPIRE OF LIGHT - Searchlight): Colman (pictured) plays a woman with a complicated past working now at an old cinema in a Southern England coastal town in the early 1980s. When a young man is hired, the two find an unlikely attraction and discover the healing power of movies. Colman's won one Oscar: lead actress in 2019 for THE FAVOURITE. Advantages: emotionally complex character written for her to play, relationship diversity, gender driven storyline & appeal to European voters.
- (2) Rooney Mara (WOMEN TALKING - UAR/Orion/Plan B): Mara plays a woman living in an isolated religious community in 2010 who must reconcile reality with faith. Mara's had two Oscar noms: Supporting actress in 2016 for CAROL & lead actress in 2012 for THE GIRL WITH THE DRAGON TATTOO. Advantages: critical acclaim (88% on RT), gender driven storyline & appeal to European voters.
- (3) Carey Mulligan (SHE SAID - Universal/Annapurna/Plan B): Mulligan plays NY Times reporter Megan Twohey, who with colleague Jodi Kantor (Zoe Kazan) broke Harvey Weinstein sex assault story. Mulligan's had 2 Oscar noms: lead actress in 2021 for PROMISING YOUNG WOMAN & lead actress in 2010 for AN EDUCATION. Advantages: Gender driven storyline, real life character & of interest to Academy members who knew & worked with Weinstein.
- (4) Margo Robbie (BABYLON - Paramount): Robbie stars in historical dramedy set in the late 1920s when sound's arrival built new careers & destroyed old ones. Robbie's had 2 Oscar noms: supporting actress in 2020 for BOMBSHELL & lead actress in 2018 for I, TONYA. Advantage: Appeal to Academy members who over the years have shown how much they love movies about moviemaking.
- (5) Taylor Russell (BONES AND ALL - UAR/MGM): Russell plays a young woman learning to survive on society's margins. This would be Russell's first Oscar nom. Advantages: critical acclaim (89% on RT), diversity & gender driven storyline.



[Click to play](#) this week's episode of the BOXOFFICE AUTOPSY podcast covering the opening of HALLOWEEN ENDS...plus Screendollars host Martin Grove in our OSCAR OUTLOOK feature looks at the overcrowded lead actress race with frontrunners like Cate Blanchett, Viola Davis & Michelle Williams.



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Studio Release Calendar (10/21 – 11/24)

10/21/22 (Week 42)

Prior Year Results

2021 Week 42 - Box Office: \$109,333,455; Openings: Halloween Kills (\$49.4M FSS; \$92M Total), The Last Duel (\$4.8M FSS; \$10.9M Total)

Black Adam (Warner Bros.) Dwayne Johnson has a profitable film history, plus box office staying power. IMAX runs will be solid at least until BLACK PANTHER: WAKANDA opens. All in all, this is a nonstop thrill ride all about spectacle. Early reviews are very positive.	UPDATE	PG-13 Action Fantasy	124	Digital, Scope, 5.1 7.1, IMAX 6-track, Dolby Digital, Atmos	Wide (4,000) \$60M-\$70M FSS \$190M-\$210M Total
Ticket to Paradise (Universal) The last collaboration between George Clooney and Julia Roberts was 2016's MONEY MONSTER (\$14.7M FSS, \$43.5M Total adjusted for inflation). A rom-com that is funny throughout makes for enjoyable entertainment.	UPDATE	PG-13 Comedy Romance	104	Digital, Scope, 5.1	Wide (3,000) \$18M-\$20M FSS \$40M-\$45M Total
My Policeman (Amazon)		R Romance Drama	113	Digital, Flat, 5.1	Moderate (500) 11/4 Prime Video
Detective Knight: Rogue (Lionsgate)		R Action	118	Digital, Flat, 5.1	Limited/VOD
Till (UA Releasing)		PG-13 History Drama	130	Digital, Flat, 5.1	Expansion (100)
Tár (Focus Features)		R Music Drama	130	Digital, Scope, 5.1	Expansion
Banshees of Inisherin (Searchlight)		R Comedy/Drama	114	Digital, Scope (2.39), 5.1, 4K	Limited
Aftersun (A24/MUBI)		R Drama	96	Digital, Flat, 5.1	Limited
Where Are You (Gravitas Ventures)		NR Thriller	82	Digital, Flat, 5.1	Limited/VOD
Hopper: An American Love Story (Seventh Art)		NR Documentary	90	Digital, Flat, 5.1	10/18 Limited
The Pez Outlaw (Gravitas Ventures)		NR Comedy	85	Digital, Flat, 5.1	Limited/VOD
Brainwashed: Sex-Camera-Power (Kino Lorber)		NR Documentary	107	16.9; Dolby SR Sound	New York
The Return of Tanya Tucker (SPC)		R Documentary	107	Digital, Scope, 5.1	NY/LA
The Good Nurse (Netflix)		R Drama	123	Digital, Scope, 5.1	10/19 Limited

10/28/22 (Week 43)

Prior Year Results

2021 Week 43 - Box Office: \$95,943,101; Openings: Dune (\$41M FSS; \$108.3M Total), Ron's Gone Wrong (\$7.3M FSS; \$23M Total), The French Dispatch (\$1.3M FSS; \$16.1M Total)

Prey for the Devil (Lionsgate) Formerly titled "The Devil's Light", previously scheduled to be released on 1/8/21, then moved to 2/11/22, by Lionsgate. All in all, this exorcism feature has good shock value. Predictable with a positive resolution, moderate business is expected.	UPDATE	PG-13 Horror Thriller	93	Digital, Flat, 5.1	Wide (2,500) \$8M-\$10M FSS \$20M-\$25M Total
Till (UA Releasing)		PG-13 History Drama	130	Digital, Flat, 5.1	Wide Expansion (3,000)
Call Jane (Roadside Attractions)		R Drama History	121	Digital, Flat, 5.1	Wide (1,000)
Tár (Focus Features)		R Music Drama	130	Digital, Scope, 5.1	Expansion (500-800)
Armageddon Time (Focus Features)		Drama	114	Digital, Scope, 5.1, 4K	Limited
Coldplay: Music of the Spheres Live Broadcast from Buenos Aires (Trafalgar Releasing)		NR Event Cinema	150	Digital, NA, 5.1	Special Engagement

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Astro - Stargazer: Astroscope (Trafalgar Releasing)	Event Cinema	119	Digital, Flat, 5.1	Special Engagement
The Good Nurse (Netflix)	R Drama	123	Digital, Scope, 5.1	10/26 Streaming
A Chance Encounter (Samuel Goldwyn)	NR Drama	91	Digital, Flat, 5.1	Limited/VOD
Holy Spider (Utopia)	NR Crime Drama	115	Digital, Flat, 5.1	Limited
The Novelist's Film (Cinema Guild)	NR Drama	92	Digital, Flat, 5.1	Limited

11/4/2022 (Week 44)

Prior Year Results

2021 Week 44 - Box Office: \$64,723,482; Openings: My Hero Academia: World Heroe's Mission (\$6.3M FSS; \$12.3M Total), Antlers (\$4.3M FSS; \$10.6M Total), Last Night in Soho (\$4.2M FSS; \$12.8M Total)

One Piece Film Red (Crunchyroll/Sony)

UPDATE

Japanese with English subtitles and English dubbed. Please note, the audience for this title skews more toward the subtitled version, so when scheduling, Crunchyroll recommend about 65% of your showtimes being subtitled. ONE PIECE FILM RED anime stayed at #1 for a ninth straight weekend at the Japanese box office. It earned 341,583,160 yen (about US \$2.36M) from Friday to Sunday, and sold 273,000 tickets on Saturday-Sunday. It has sold a total of 11.69M tickets, and has earned a cumulative total of 16,247,220,400 yen (≈ US \$112.2M).

PG-13 | Digital Animation

115

Digital, Flat, 5.1
IMAX, PLF, DBox (dub & sub), 4DX, MX4D

Wide (2,200)
\$8M-\$10M FSS
\$25M- \$30M Total

Armageddon Time (Focus)

Drama

115

Digital, Scope, 5.1, 4K

Wide (500-800)

Salvatore: Shoemaker of Dreams (Sony Pictures Classics)

PG | Documentary

109

Digital, Flat, 5.1

NY/LA

Utama (Kino Lorber)

NR | Environmental Drama

87

Scope, Scope (2.39),
Dolby SR

New York & Select Markets

Something in the Dirt (XYZ Films)

Fantasy/Sci-Fi

116

Digital, Flat, 5.1

Limited

Next Exit (Magnet Releasing)

NR | Sci-Fi Comedy Drama

103

Digital, Flat, 5.1

Limited

Causeway (A24)

R | Drama

92

Digital, Flat, 5.1

11/4 Limited
Apple TV+

Soft And Quiet (Momentum Pictures)

Thriller

91

Digital, Flat, 5.1

11/4 Limited
Streaming

The Wonder (Netflix)

R | Psychological Thriller

103

Dolby Digital, Flat, 5.1

11/2 Limited
11/16 Streaming

Good Night Oppy (Amazon)

PG | Documentary

95

Digital, Flat, 5.1

11/4 Limited
11/23 Amazon Prime

11/11/2022 (Week 45)

Prior Year Results

2021 Week 45 - Box Office: \$111,325,849; Openings: Eternals (\$71.3M FSS; \$164.9M Total), Spencer (\$2.1M FSS; \$7M Total)

Black Panther: Wakanda Forever (Disney)	PG-13 Action Adventure Drama	161	Digital, Scope (2.39) 5.1/7.1, IMAX (certified cameras), 3D, Motion, ScreenX, TheatreEars, ICE, Atmos, Dolby Vision	Wide (4,500) \$200M-\$250M FSS \$500M-\$600M Total
The Fabelmans (Universal)	PG-13 Drama	150	Digital, Flat, 5.1/7.1 4K	NY/LA
The Son (Sony Pictures Classics)	R Drama	123	Digital, Scope, 5.1	NY/LA
Bar Fight! (IFC Films)	NR Comedy	105	Digital, Flat, 5.1	Limited

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Golda (Bleecker Street)	Biography		Digital, Flat, 5.1	Limited
The Accursed (Screen Media Films)	NR Horror	84	Digital, Flat, 5.1	Limited
Black Panther: Wakanda Forever (Disney)	PG-13 Action Adventure Drama	161	Digital, Scope (2.39) 5.1/7.1, IMAX (certified cameras), 3D, Motion, ScreenX, TheatreEars, ICE, Atmos, Dolby Vision	Wide (4,500) \$200M-\$250M FSS \$500M-\$600M Total
The Fabelmans (Universal)	PG-13 Drama	150	Digital, Flat, 5.1/7.1 4K	NY/LA
The Son (Sony Pictures Classics)	R Drama	123	Digital, Scope, 5.1	NY/LA
Bar Fight! (IFC Films)	NR Comedy	105	Digital, Flat, 5.1	Limited
Golda (Bleecker Street)	Biography		Digital, Flat, 5.1	Limited
The Accursed (Screen Media Films)	NR Horror	84	Digital, Flat, 5.1	Limited

Release Changes

MPA Ratings Updates

Screening Room

[Click to play](#) our **BOXOFFICE BUZZ** look at
Universal/Blumhouse
Entertainment/Miramax's **HALLOWEEN ENDS**,
the saga of Michael Myers & Laurie Strode, got
the fall boxoffice recovery going...opening to
\$41.3M, the biggest launch since late July.



[Strange World](#)

Disney Animation
11/23 Wide
New Trailer, Poster



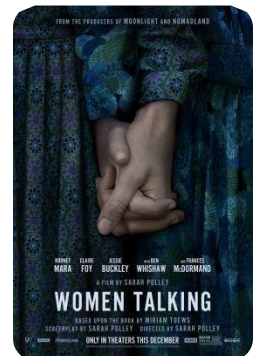
[Spirited](#)

Apple TV+
11/11 Limited
11/18 Streaming
Official Teaser, Poster



[Next Exit](#)

Magnet Films
11/4 Theatrical
Official Trailer, Poster



[Women Talking](#)

MGM/UAR
12/2 Limited
12/25 Wide Expansion
New Trailer, Poster

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Armageddon Time

Focus Features
10/28/22 Limited
11/4, 11/11 Expansion
Official Trailer, Poster



Stargazer: Astroscope

Trafalgar Releasing
10/27 & 10/30 Special
Engagement
Trailer, Poster



The Banshees of Inisherin

Searchlight
10/21/22 Limited
Trailer 2, Poster



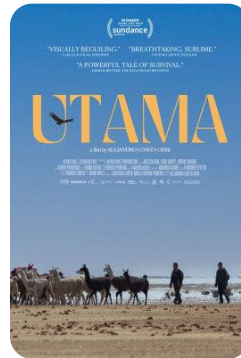
M3GAN

Universal
1/13/23 Wide
Official Trailer, Poster



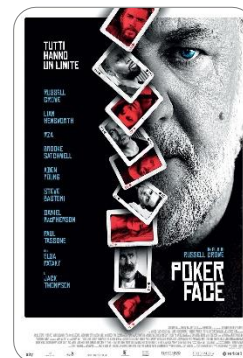
The Last Manhunt

Paramount
11/18 Limited & Paramount+
Official Trailer, Poster



Utama

Kino Lorber
11/4 Limited
Official Trailer, Poster



Poker Face

Screen Media
11/16 Limited
11/22 VOD