



Issue No. 244



Weekend Box Office Results... 10/28 – 10/30

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Black Adam (Warner Bros.)	2	4,402	27,700,000	-59	6,293	111,138,667
2	Ticket to Paradise (Universal)	2	3,692	10,000,000	-39	2,709	33,731,570
3	Prey for the Devil (Lionsgate)	1	2,980	7,025,000	-	2,357	7,025,000
4	Smile (Paramount)	5	3,221	5,050,000	-40	1,568	92,387,230
5	Halloween Ends (Universal)	3	3,419	3,830,000	-52	1,120	60,323,710
6	Lyle, Lyle, Crocodile (Sony)	4	3,135	2,825,000	-34	901	32,560,233
7	Till (UA Releasing)	3	2,058	2,810,828	673	1,366	3,637,475
8	Terrifier 2 (Iconic Releasing)	4	1,550	1,803,750	3	1,164	7,638,050
9	The Woman King (Sony)	7	1,446	1,110,000	-41	768	64,584,240
10	Tár (Focus Features)	4	1,087	1,020,000	104	938	2,487,823

Weekend Review for 10/28 – 10/30

BLACK ADAM ran over its box office competition by earning \$27.7M this weekend, a decline of 59% from last week's opening. While this drop is similar other movies from the DC Extended Universe, it was greater than the week two decline of SHAZAM!, which dropped 54% in its second weekend from April 12-14, 2019.

A comparison with SHAZAM! is even more concerning since BLACK ADAM's opening weekend was 25% higher than SHAZAM!'s, but its second weekend was only 13% higher. Warner Bros. may be disappointed, after having invested \$200M to produce BLACK ADAM, whereas SHAZAM! was produced for one half that number. On paper, BLACK ADAM should have had a huge advantage because it stars Dwayne Johnson, one of the top box office performers working today, compared with Zach Levi in the title role for SHAZAM!

In 2019, SHAZAM! went on to gross \$141M in North America, while the more expensive, higher-profile BLACK ADAM looks as if it may do only marginally better. After 10 days, BLACK ADAM has earned \$111M whereas SHAZAM! had earned \$94M at this same point. Next weekend will be critical for BLACK ADAM since after that it will be up against BLACK PANTHER: WAKANDA FOREVER, which will consume most of the attention from super hero movie fans.

As of late, Warner Bros. is taking a "bottom-line" approach to its movie franchises and the future potential for BLACK ADAM will be examined closely. Follow-on releases may be in doubt if this year's movie winds up earning a similar box office to SHAZAM! Even Dwayne Johnson is not fully protected from financial accountability.

TICKET TO PARADISE finished in second place, with a gross of \$10M and a drop of only 39% from last weekend. Universal is breathing a sigh of relief as the romcom audience continued to show interest after its better-than-expected opening weekend. PARADISE has already

grossed \$33.7M in its first ten days, which puts it on track to earn \$60M for its run in North American theatres. We expect that PARADISE will still be playing widely during Thanksgiving weekend, which will help it add on to its box office tally.

Third place went to Lionsgate's PREY FOR THE DEVIL with \$7M in its opening weekend. This result was in line with most forecasts. The movie tells the story of a nun who is possessed by the same demon that tormented her mother years before. It is the last in a series of horror titles this October, which included SMILE, HALLOWEEN ENDS and TERRIFIER 2. In fact, all four are still playing in theatres this Halloween weekend, carving up the horror audience. To say that PREY FOR THE DEVIL was disliked by critics is an understatement. Its 17% fresh rating on Rotten Tomatoes is one of the lowest for any major release this year. We expect PREY to suffer a rapid decline in ticket sales in the days and weeks ahead, leading to a rapid retreat.

SMILE took fourth place, with another \$5M in its fourth weekend and a total to-date of \$92M. It is a considerable accomplishment to be going strong after four weeks in theatres, especially because it has had significant competition from other horror titles. HALLOWEEN ENDS came in fifth place this weekend with \$3.8M.

Among independent films, we are watching THE BANSHEES OF INISHERIN from Searchlight Pictures. After last weekend's limited debut at four theatres, it expanded this weekend to 58 theatres where it grossed \$540K, making for a healthy \$9,310 per theatre average. The film tells the story of story of two Irishmen who, after having been lifelong friends, decide to break off their connection, with dire consequences for both. BANSHEES stars Colin Farrell and Brendon Gleeson, who have drawn much critical acclaim for their performances. On Rotten Tomatoes, it is enjoying an enthusiastic 97% fresh score from critics and an equally impressive 94% score from audiences.

Where Are We as of 10/27

After 42 weeks, the 2022 box office amounts to 66% compared with the same period in 2019. The first three weeks of Q4 have produced 82% of the amount earned during the first three week of Q4 in 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 42 WEEKS – 2022: \$5,940,271,000 2019: \$8,963,045,000 66%	4th QUARTER – 3 WEEKS – 2022: \$339,586,000 2021: \$411,910,000 82%

THE TERMINATOR Opens 10/26/1984

When THE TERMINATOR opened Oct. 26, 1984, it made Arnold Schwarzenegger a top star and launched James Cameron's directing career.

Cameron had made his feature directing debut with 1981's PIRANHA II: THE SPAWNING, from which he was fired after two weeks, but TERMINATOR was the film that put him in action. When Cameron was ready to send out his early screenplay for financing & distribution, he sold it for a token \$1 to Gale Anne Hurd, his producing partner & past collaborator at Roger Corman's New World Pictures. Hurd promised not only to get the movie made, but that she'd get Cameron a directing deal. Fortunately, she managed to do just that, turning down studios -- like Paramount -- that wanted the project, but not Cameron.

Cameron & Hurd began a relationship during production of THE TERMINATOR and were married from 1985-89. They made ALIENS (1986) & THE ABYSS (1989) together, although by the time they did ABYSS they'd separated.

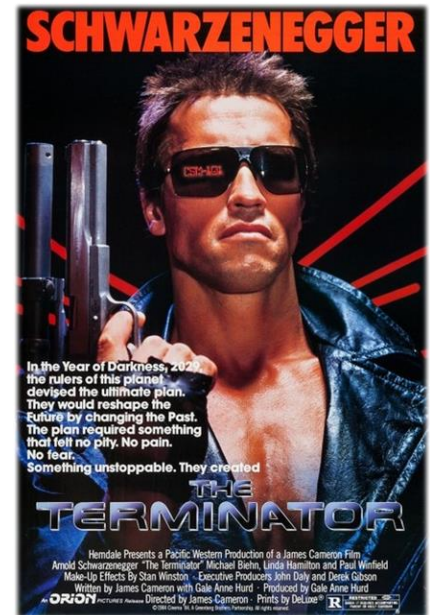
While casting TERMINATOR, they considered O.J. Simpson to play the cyborg assassin, but decided he had too nice an image for moviegoers to accept him as a cold-blooded killer. Mel Gibson passed, saying he wasn't right for the role. Sylvester Stallone also said no. Tom Selleck was a no because he had committed to doing MAGNUM, P.I.

At first, they thought Schwarzenegger could play Kyle Reese, the human soldier sent from the future to protect Sarah Connor (Linda Hamilton) from the cyborg killing machine. Schwarzenegger had gone from being a bodybuilder to making action films like 1982's CONAN THE BARBARIAN. Orion Pictures' production chief Mike Medavoy had met Schwarzenegger at a party and sent him Cameron's script after Orion agreed to distribute TERMINATOR (with co-financing from John Daly's Hemdale Pictures).

Cameron, however, just didn't see the bulked-up Schwarzenegger as Reese. Medavoy pushed Cameron to have lunch with Schwarzenegger anyway. Schwarzenegger's enthusiasm for the screenplay and his suggestions about how the



Schwarzenegger and Cameron plan out the action on the set of THE TERMINATOR. "I'll be back" was ranked by the American Film Institute as the 37th greatest line in movie history. [Click to Watch](#)



Schwarzenegger was a perfect match for the title role in THE TERMINATOR, a macho cyborg with only a few lines of dialog.

cyborg villain should be played changed Cameron's mind about casting. He offered Schwarzenegger the title role, explaining the film wasn't really about the hero, but about The Terminator. Schwarzenegger accepted happily, despite his agent saying he shouldn't play villains. Michael Biehn was cast as Reese. By then Schwarzenegger was so essential to TERMINATOR that production was delayed until he fulfilled his commitment to do CONAN THE DESTROYER.

The Terminator's now iconic line "I'll be back" was almost changed to "I will be back" because Schwarzenegger thought that sounded more like a machine talking. This was Schwarzenegger & Cameron's only dispute and was resolved when Cameron replied, "I don't tell you how to act, so don't tell me how to write."

[How Bad Would a Recession Be for Hollywood?](#)

(Variety)

With economic indicators flashing red, Hollywood is taking steps to prepare for a possible recession in 2023. Company priorities are shifting away from building market share and driving up stock prices towards making a profit.

The most obvious example is Netflix, whose stock tanked by more than 70% in the first six months of this year, after reporting back-to-back quarters with a declining number of U.S. subscribers. The streamer has attempted to address investor concerns with a multi-pronged strategy, including increasing revenue by cracking down on password sharing and reducing costs by spending less to produce or acquire new content. It has also increased its partnerships with exhibitors, who are now beginning to play Netflix movies for limited runs in their theatres.

Warner Bros. Discovery has also embarked on a program to reduce its expenses significantly. In a Monday filing with the Securities and Exchange Commission, the entertainment giant reported plans to write off between \$3.2Bn - \$4.3Bn in restructuring charges related to its content. These cuts were far greater than the number that most analysts had expected, and will go deeper than the already publicized cancellations of movies such as BATGIRL and WONDER TWINS and series such as FULL FRONTAL WITH SAMANTHA BEE.

In addition to content write-offs, CEO David Zaslav has been pushing cost cuts through layoffs and by combining the company's HBO Max and Discovery+ streaming services. These moves are driven by the need to increase profits in the near term, a shareholder priority during financial hard times.

One silver lining in the industry is that exhibitors have a track record of doing well during economic downturns, with the box office increasing in six of the last eight recessions.



See also: [Warner Bros. Discovery to Take \\$2B-Plus Writedown on Content and Development Amid Restructuring](#) (Hollywood Reporter)

[Comcast Tops Expectations as it Squeezes Out a Small Gain in Broadband Subscribers](#) (CNBC)



Comcast NBCUniversal beat investor expectations for third quarter results, with revenues declining less and earnings increasing more than had been expected. The company had been expected to struggle in the most recent quarter, when compared to results from Q3 2021 when NBC had broadcast rights to the Tokyo Olympics.

The media giant reported strong earnings from its broadband, mobile, and cable businesses. Revenues from

Universal Studios increased more than 30% compared with the year-earlier period, largely on the strength of JURASSIC WORLD: DOMINION and MINIONS: THE RISE OF GRU. The Peacock streaming service also reached the milestone of 15 million subscribers, 70% higher than last year at this time, though still only a small fraction of subscriber counts for Disney+, Netflix, Amazon Prime, Apple TV+ and HBO Max.

CEO Brian Roberts predicted "a very challenging environment" over the next 12 months, due to anxiety over a looming recession and a continued trend by

consumers to "cut the cord" on cable subscriptions, a market where Comcast is the #1 provider.

Even though the company's stock rose by 7% after last week's earnings announcement, the current share price remains 35% lower than it was this time last year. This dip reflects investor concern over the investments required to compete in the streaming market, causing years of substantial losses before hoped-for profitability.

[Regal Owner Cineworld Bankruptcy Sparks Breach of Contract Suit from National CineMedia](#)

[Family Feud: National CineMedia Sues Regal for Breach of Contract, Says Theater Chain is "Weaponizing" Chapter 11](#) (Deadline)

The impact of Cineworld's bankruptcy is seeping into many sectors of the movie business. One unexpected casualty is the cinema advertising business, where advertising specialists provide income to exhibitors as a share of the money advertisers spent to have their brands and products featured in a pre-show reel that plays before the movie.

National CineMedia (NCM) is the largest provider of cinema advertising service in the U.S., having partnerships with major circuits such as AMC, Regal and Cinemark. Cineworld represents NCM's largest exhibitor partner, with all 550 Regal Cinemas locations in the U.S. playing the NCM program. Cineworld is also one of the three founding partners that created NCM in 2007, joining forces with rivals AMC and Cinemark.

As part of its bankruptcy, Cineworld has asked the court to allow it to cancel its long-term agreement with NCM, and instead pursue other partnerships or approaches to produce more income. It has been reported that Cineworld has begun talks with Screenvision, NCM's chief



competitor, and is also exploring the option of bringing its advertising program in-house to run as an internal business.

Last week, NCM responded by filing a lawsuit to block Cineworld's maneuver, claiming that the exhibitor is unfairly "weaponizing" the bankruptcy process. The loss of Regal would be a devastating blow to NCM, which is struggling with its own sizable debts as it is still recovering from shock of the pandemic. NCM's lawsuit indicates how essential NCM feels it is to keep Regal's business.

See Also: [National CineMedia and Spotlight Cinema Networks Collaborate to Launch Elevate Cinema Network](#) (Business Wire)

MARTIN GROVE'S Hollywood Report

Gotham Noms Boost TÁR's Oscar Profile

The Gotham Awards aren't a prime Oscar bellwether, but they do elevate the profile of specialty films with best picture hopes.

Focus Features should see this with its R rated bio-drama TÁR, which expanded wide this weekend to 1,087 theatres. Its 94% critics score on Rotten Tomatoes should help it as an awards contender.



With perfect timing as Oscar buzzes are building, TÁR just got five Gotham Awards nominations, the most of any title. That's exactly the kind of achievement to promote to Academy members. Gotham voters applauded it for best feature, screenplay (Todd Field), lead performance (Cate Blanchett) & supporting performance (Nina Hoss & Noémie Merlant).

Winners will be announced in NY 11/28 at Cipriani Wall Street with lots of valuable media coverage. A TÁR best feature win would make it a must-see film for Oscar voters, who don't have time to see anything that's not already a serious contender. Field, who directed TÁR, was an Oscar nominee in 2002 for his adapted screenplay for IN THE BEDROOM, a best picture

nominee that he also co-produced. In 2007, Field was Oscar nominated for his adapted screenplay for LITTLE CHILDREN. Blanchett, who plays composer-conductor Lydia Tár, the first female music director of a major German orchestra, has won two Oscars -- lead actress for Woody Allen's dramedy BLUE JASMINE (pictured) in 2014 & supporting actress in 2005 for Martin Scorsese's bio-drama THE AVIATOR.

Thanksgiving Menu Not "Mouth Watering"

Theatres will be stuffed with Thanksgiving openings and will also have some extra box office gravy.

Four studio wide releases are due 11/23:

- Universal/Amblin's PG-13 drama THE FABELMANS (pictured) from Steven Spielberg, based in part on his own childhood.
- Disney's PG animated STRANGE WORLD, an original tale about an explorer family.
- Sony/STX's PG-13 Korean War action drama about two Navy fighter pilots risking their lives.
- UAR/MGM's R romantic horror (cannibalism) drama BONES AND ALL about a young woman surviving on society's margins in the 1980s.



This Thanksgiving menu isn't quite "mouth watering," but it does have in FABELMANS & STRANGE traditional family fare for Turkey Weekend.

Added unexpectedly to the mix is Netflix's PG-13 crime dramedy GLASS ONION: A KNIVES OUT MYSTERY with Daniel Craig back as detective Benoit Blanc.

While this sounds good for boosting Thanksgiving business, this GLASS is really just half-full. It will only play in 600 major circuit houses (AMC, Regal & Cinemark) plus a few indie cinemas and just for one week. Then GLASS goes into Netflix's deep freeze until it starts streaming 12/23.

GLASS will take some ticket sales away from other Thanksgiving titles. Since Netflix doesn't report grosses, we'll wind up seeing a lower total gross for the overall holiday marketplace. Boxoffice reports will explain why, but those footnotes will soon be forgotten. Watch for Wall Street analysts to spin lower Thanksgiving ticket sales into their ongoing sky-is-falling-on-exhibition narrative.

[Click to play](#) our BOXOFFICE AUTOPSY podcast covering Weekend Two of BLACK ADAM & the opening of PREY FOR THE DEVIL... plus Screendollars host Martin Grove in our OSCAR OUTLOOK feature looks at the Gotham Awards nominations and how they may affect the Oscar race.



Studio Release Calendar (10/28 – 11/24)

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 w/ English subtitles/English dubbed. The anime stayed #1 9 weekends straight at the Japanese box office. It earned 341,583,160 yen (≈ US \$2.36M) Fri-Sun, and sold 273,000 tickets Sat/Sun. It has sold a total of 11.69M tickets, earning a cume total of 16,247,220,400 yen (≈US \$112.2M). IMAX select locations.

PG-13 | Digital Animation

115

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

Wide (2,200)
\$10M-\$12M FSS
\$20M- \$25M Total

Armageddon Time (Focus)

R | Drama

115

Digital, Scope, 5.1, 4K

Wide (800)

The Doors: Live at The Bowl '68 Special Edition

Special Engagement

135

Atmos, 5.1

11/4 only

The Banshees of Inisherin (Searchlight)

R | Comedy Drama

114

Digital, Scope (2.39), 5.1, 4K

Expansion

Salvatore: Shoemaker of Dreams (Sony Pictures Classics)

PG | Documentary

109

Digital, Flat, 5.1

NY/LA

Utama (Kino Lorber)

Spanish, Quechua, with English subtitles

NR | Environmental Drama

87

Scope, Scope (2.39), Dolby SR

New York & Select Markets

Bardo, False Chronicle of a Handful of Truths (Netflix)

Directed by five-time Academy Award®-winner Alejandro G. Iñárritu

R | Drama

Limited
12/18 Netflix

Something in the Dirt (XYZ Films)

R | 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+

Going All The Way (Oscilloscope) Reissue

R | Drama

127

Digital, Flat, 5.1

Director's Cut

Soft And Quiet (Momentum Pictures)

R | 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

Nocebo (RLJE Films)

NR | Thriller

97

Flat, 5.1

Limited

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) UPDATE DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS opened in 4,534 locations to \$187.4M w/ a 2.2 multiple and \$411.4M total (inflation adjusted domestic total). BLACK PANTHER opened well above expectations in February 2018, earning \$202M over the Fri-Sun portion of a \$242M Fri-Mon President's Day weekend. It, too, was tracking at around \$175M before release. It was boosted from rave reviews, free (and mostly positive) media coverage and incredibly positive buzz, including an A+ CinemaScore. Early reviews from the world premiere are overwhelmingly positive.	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) \$175M-\$200M FSS \$575M-\$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
Rose All Day (Vertical Entertainment)	NR Comedy	78	Digital, Flat, 5.1	Limited
Bar Fight! (IFC Films)	NR Comedy	105	Digital, Flat, 5.1	Limited
The Accursed (Screen Media Films)	NR Horror	84	Digital, Flat, 5.1	Limited
The Pay Day (Vertical Entertainment)	NR Suspense Thriller	93	Digital, Scope, 5.1	Limited
The Friendship Game (RLJE)	NR Horror	87	Digital, Flat, 5.1	Limited/VOD
Spirited (Apple TV+)	PG-13 Musical Comedy	127	Digital, Flat, 5.1	Limited 11/18 Apple TV+
Dylan and Zoey (Gravitas Ventures)	NR Drama	82	Digital, Flat, 5.1	Limited/VOD
Manifest West (Samuel Goldwyn)	NR Drama Thriller	91	Digital, Flat, 5.1	Limited/VOD
Sam and Kate (Vertical Entertainment)	R Comedy Drama	N/A	Digital, Flat, 5.1	Limited 11/18 VOD
11/18/2022 (Week 46) Prior Year Results 2021 Week 46 - Box Office: \$71,445,185; Openings: Clifford the Big Red Dog (\$16.6MFSS; \$48.9M Total), Belfast (\$1.8M FSS; \$9.3M Total)				
She Said (Universal) UPDATE Comp: BOMBSHELL (1,721 locations, \$31.8M total. 2.0 multiple); THE ASSISTANT (167 locations, \$1.1M total). There's a wide range of results of similar films. Current interest/awareness is slowly rising. Appeal is mainly female.	R Drama	129	Digital, Flat, 5.1, 7.1 4K	Wide (2,500-3,000) \$8M-\$10M FSS \$20M-\$25M Total
The Menu (Searchlight) UPDATE Premiered at the Toronto International Film Festival 9/10/22. The movie is deliciously twisted as it takes jabs at the restaurant industry and foodie culture. Ralph Fiennes is intense yet hilarious as the deranged chef. It made its US premiere at Fantastic Fest. Generally favorable reviews. Current interest and awareness is rising incrementally.	R Dark Comedy Horror	107	Digital, Scope, 5.1, Theatre Ears, Atmos	Wide (2,500-3,000) \$5M-\$7M FSS \$15M-\$20M Total
Bones and All (UA Releasing)	R Drama Horror Romance	130	NA	Limited
The Inspection (A24)	R Drama LGBTQ2+	95	Digital, Flat, 5.1	Limited
Memories of My Father (Cohen Media Group)	NR Drama	136	Digital, Scope, 5.1	Limited
Bad Axe (IFC Films)	Documentary	100	Digital, Flat, 5.1	Limited

Behind the Card (Vertical Entertainment)	Documentary	96	Digital, Flat, 5.1	Limited
Poker Face (Screen Media)	NR Action Thriller	95	Digital, Flat, 5.1	11/16 Limited 11/22 VOD
The Last Manhunt (Saban Films/Paramount)	R Western Drama	N/A	Digital, Flat, 5.1	Select/ Paramount+
There There (Magnolia Pictures)	NR Romantic Comedy	93	Digital, Flat, 5.1	Limited/ Streaming
200 Meters (Film Movement)	NR Drama Adventure	96	Digital, Flat, 5.1	11/18 Limited 12/6 VOD
The Man Who Invented Christmas (Bleecker Street)	PG Drama Fantasy	104	Digital, Flat, 5.1	11/8 thru Christmas bookings
Only in Theaters (The Film Collaborative)	NR Documentary	94	Digital, Flat, 5.1	11/23 NY/LA

11/25/2022 (Week 47)

Prior Year Results

2021 Week 47 - Box Office: \$83,861,485; Openings: Ghostbusters: Afterlife (\$44M FSS; \$129.4M Total), King Richard (\$5.4M FSS; \$15.1M Total)

Strange World (Disney Animation) The computer-animated science-fiction action adventure film is produced by Walt Disney Animation Studios and the 61st animated film produced by the studio. The film has similar appeal to Encanto (11/26/21, 3,980 locations, \$27M FSS \$96M Total).	UPDATE	PG Action Adventure	95	Digital, Scope (2.39), 5.1/7.1, 3D SDR, Dolby Vision 2D/3D, Atmos, TheatreEars	11/23 Wide \$30M-\$35M FSS \$100M-\$110M Total
Devotion (Sony)		PG-13 Action Drama War	139	Digital, Flat, 5.1	11/23 Wide
The Fabelmans (Universal)		PG-13 Drama	150	Digital, Flat, 5.1/7.1 4K	11/23 Wide
Bones and All (UA Releasing)		R Drama Horror Romance	130	NA	11/23 Wide Expansion
Glass Onion: A Knives Out Mystery (Netflix) AMC, Cinemark and Regal one week only. Holdovers TBA. KNIVES OUT: \$41.4M (5-day); \$165.3M total.	UPDATE	PG-13 Mystery	139	N/A	11/23-29 Moderate (600) 12/3 Streaming
Nanny (Amazon Studios)		R Horror Thriller	97	Digital, Flat, 5.1	11/22 Limited 12/6 Amazon Prime
All the Beauty and the Bloodshed (NEON)		NR Documentary	117	Digital, Flat, 5.1	11/23 Limited
The Son (Sony Pictures Classics)		R Drama	123	Digital, Scope, 5.1	NY/LA
Strange World (Disney Animation)		PG Action Adventure	95	Digital, Scope (2.39), 5.1/7.1, 3D SDR, Dolby Vision 2D/3D, Atmos, TheatreEars	11/23 Wide \$30M-\$35M FSS \$100M-\$110M Total
Devotion (Sony)		PG-13 Action Drama War	139	Digital, Flat, 5.1	11/23 Wide
The Fabelmans (Universal)		PG-13 Drama	150	Digital, Flat, 5.1/7.1 4K	11/23 Wide
Bones and All (UA Releasing)		R Drama Horror Romance	130	N/A	11/23 Wide Expansion
Glass Onion: A Knives Out Mystery (Netflix)		PG-13 Mystery	139	N/A	11/23-29 Moderate (600) 12/3 Streaming
Nanny (Amazon Studios)		R Horror Thriller	97	Digital, Flat, 5.1	11/22 Limited 12/6 Amazon Prime
All the Beauty and the Bloodshed (NEON)		NR Documentary	117	Digital, Flat, 5.1	11/23 Limited
The Son (Sony Pictures Classics)		R Drama	123	Digital, Scope, 5.1	NY/LA

2023 Wide Releases

Release Date	Title
1/6	M3GAN (Universal)
1/6	True Haunting (Sony)
1/13	A Man Called Otto (Sony) <i>Wide expansion</i>
1/13	House Party (Warner Bros.)
1/20	A Snowy Day in Oakland (PoC Studios)
1/27	Plane (Lionsgate)
1/27	Distant (Universal)
1/27	Untitled Neon Film
2/3	Knock at the Cabin (Universal)
2/3	80 For Brady (Paramount)
2/10	Magic Mike's Last Dance (Warner Bros.)
2/10	It's All Coming Back to Me (Sony)
2/10	Titanic 25th Anniversary (Paramount)
2/17	Ant Man and the Wasp: Quantumania (Disney)
2/24	Jesus Revolution (Lionsgate)
2/24	Missing (Sony)
2/24	Cocaine Bear (Universal)
3/3	Dungeons & Dragons: Honor Among Thieves (Paramount)
3/3	Creed III (UAR)
3/10	65 (Sony)
3/17	Shazam: Fury of the Gods (Warner Bros.)
3/24	John Wick: Chapter 4 (Lionsgate)
3/24	Champions (Focus Features)
3/24	The Lost King (IFC)
3/31	A Good Person (UAR) <i>Wide Expansion</i>
3/31	Scream Sequel #6 (Paramount)
3/31	Heart of a Lion (Sony)
4/5	On a Wing and a Prayer (UAR)
4/7	Super Mario Brothers (Universal)
4/7	The Pope's Exorcist (Sony)
4/7	Chevalier (Searchlight)
4/14	Renfield (Universal)
4/14	Sweetwater (Briarcliff)
4/21	Evil Dead Rise (Warner Bros.)

Release Date	Title
4/21	Next Goal Wins (Searchlight)
4/28	Are You There God? It's Me, Margaret (Lionsgate)
5/5	Guardians of the Galaxy, Vol. 3 (Disney/Marvel)
5/12	Book Club 2: the Next Chapter (Focus Features)
5/19	Fast X (Universal)
5/26	The Little Mermaid (Disney)
5/26	About My Father (Lionsgate)
6/2	Spider-Man: Across the Universe (Sony)
6/9	Transformers: Rise of the Beasts (Paramount)
6/9	Strays (Universal)
6/16	Elemental (Disney)
6/16	No Hard Feelings (Sony)
6/23	The Flash (Warner Bros.)
6/23	Untitled Adele Lim Comedy (Lionsgate)
6/30	Indiana Jones 5 (Disney)
6/30	Untitled Dreamworks Animation (Universal)
6/30	Harold and the Purple Crayon (Sony)
7/7	Insidious 6 (Sony)
7/14	Mission: Impossible - Dead Reckoning (Paramount)
7/21	Barbie (Warner Brothers)
7/21	Oppenheimer (Universal)
7/28	The Marvels (Disney)
8/4	The Meg 2 (Warner Bros.)
8/4	Teenage Mutant Ninja Turtles (Paramount)
8/11	Haunted Mansion (Disney)
8/11	Gran Turismo (Sony)
8/11	The Last Voyage of the Demeter (Sony)
8/11	Challengers (UAR)
8/18	Blue Beetle (Warner Bros.)
8/18	Untitled Buddy Comedy (Universal)
9/1	The Equalizer 3 (Sony)
9/8	The Nun 2 (Warner Bros.)
9/15	A Haunting in Venice (20th Century)
9/22	The Expendables 4 (Lionsgate)

Release Changes

MPA Ratings Updates

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Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations · Nicolas Bouchard, Film Distribution
Dick Walsh, Box Office · Martin Grove, Hollywood Insider

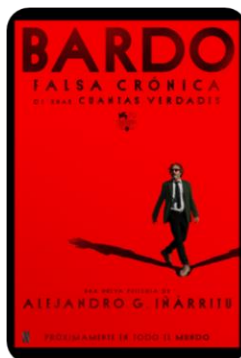
Check out our [POPCORN PREVIEWS](#) [BOXOFFICE BUZZ](#) video, looking at Lionsgate's *PREY FOR THE DEVIL* where a young nun studying exorcism finds herself fighting for a girl's soul that may be possessed by the demon that tormented her own mother.



[The Son](#)
Sony Pictures Classics
11/25/22 - NY/LA
New Trailer/Poster



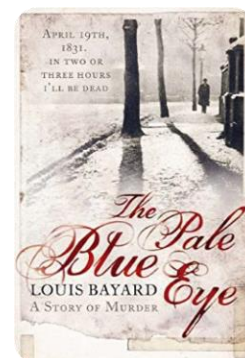
[Ant-Man and the Wasp: Quantumania](#)
Disney
2/17/23 - Wide
New Trailer/Poster



[Bardo, False Chronicle of a Handful of Truths](#)
Netflix
11/4/22 - Theatrical
12/16/22 - Netflix
New Trailer/Poster



[Strange World](#)
Walt Disney Animation
11/23/22 - Wide
Updated Trailer/Poster



[The Pale Blue Eye](#)
Netflix
12/23/22 - Theatrical
1/6/23 Netflix
Teaser Trailer, Book Cover poster



[Plane](#)
Lionsgate
1/27/23 - Wide
Official Trailer/Poster



[The Inspection](#)
A24
11/18/22 - Limited
Trailer, Poster



[Violent Night](#)
Universal
12/2/2022
Official Trailer, Poster



[Only in Theaters](#)
The Film Collaborative
11/18/22 - LA, NY 1/23
Official Trailer, Poster