SCREEN DOLLARS NEWSLETTER

06 AUG 2023

Issue No. 280

Weekend Box Office Results… 8/4 – 8/6

Courtesy of Comscore

Rank	Title	Wk	Theatres	Wknd $	% Change	$ Avg/ Theatre	Total $
1	Barbie (Warner Bros.)	3	4,178	53,000,000	-43	12,685	459,381,413
2	Meg 2: The Trench (Warner Bros.)	1	3,503	30,000,000	-	8,564	30,000,000
3	Oppenheimer (Universal)	3	3,612	28,700,000	-39	7,946	228,568,620
4	Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)	1	3,858	28,000,000	-	7,258	43,073,468
5	Haunted Mansion (Disney)	2	3,740	8,971,000	-63	2,399	42,020,808
6	Sound of Freedom (Angel Studios)	5	2,975	7,031,662	-45	2,364	163,472,260
7	Mission: Impossible – Dead Reckoning Part One (Paramount)	4	2,422	6,450,000	-39	2,663	151,002,770
8	Talk to Me (A24)	2	2,370	6,272,232	-40	2,647	22,135,092
9	Rocky Aur Rani Kii Prem Kahaani (MOVIEGOERS)	2	270	1,529,685	-9	5,666	3,203,809
10	Indiana Jones and the Dial of Destiny (Disney)	6	1,190	1,521,000	-62	1,278	170,640,059

Screendollars · contactus@screendollars.com · (978) 494-4150
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Marketing & Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert

WEEKEND REVIEW 8/4 – 8/6

Barbenheimer continues to dominate summer moviegoing, with the dynamic duo earning $81.7M additional this weekend. For now, their quest to stand together at the top of the box office for the third week in a row has been denied, with MEG 2: THE TRENCH edging out OPPENHEIMER for second place. The positive surge in the industry was highlighted this week when major exhibitors including AMC, Regal and Cinemark issued press releases announcing record revenues.

From a studio perspective, the success of BARBIE and OPPENHEIMER is holding down ticket sales for other films, including last week's release of HAUNTED MANSION and this week's TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM and MEG 2: THE TRENCH. The only new wide release film on next weekend's schedule is Universal's THE LAST VOYAGE OF THE DEMETER, which is not likely to represent much of a challenge to Barbenheimer's continued reign, when we expect OPPENHEIMER will take back second place. But back to this weekend…

BARBIE finished #1 yet again with an impressive $53.0M, a decline of only 43% from last weekend. The pink-clad crowds have made BARBIE the second highest grossing movie of the year with a total domestic gross of $459.4M after only 24 days. The only film with a higher total this year is Universal's THE SUPER MARIO BROS. MOVIE, which has earned $574.2M domestic, lifting the second quarter to post-pandemic heights.

Amazingly, BARBIE is already the number 24 domestic release of all time, falling just behind the seminal STAR WARS: EPISODE IV - A NEW HOPE that began the STAR WARS franchise with a total box office of $461.0M. At the current rate, BARBIE will eventually pass THE SUPER MARIO BROS. MOVIE as the top-earning movie of 2023.

DOMESTIC GROSS THROUGH THIRD WEEKEND

However, it remains to be seen if there is still enough moviegoing left in the summer to support BARBIE's march to the top. Because it opened on 4/5, THE SUPER MARIO BROS. MOVIE was just entering the summer season after its first three weeks in theatres. BARBIE still needs to make $115M to pass SUPER MARIO. Perhaps the more amazing number is BARBIE's worldwide gross, which has soared past $1B. It has become the 53rd movie of all time to reach that mark and the 6th in the post pandemic period.

Even with BARBIE's iconic American image, Mattel has clearly excelled in packaging her for a global market, with 53% of the movie's total box office coming from theatres outside the U.S. and Canada. It may stay as the number one movie until Labor Day Weekend when THE EQUALIZER 3 arrives at the cineplex.

Sony's MEG 2: THE TRENCH finished in a surprising second place with $30M in its opening weekend. The original THE MEG opened on 8/4/2018 and overperformed in its debut with $45.5M in its opening weekend. It starred Jason Statham as the ringleader of a group of scientists in an underwater decent to the Marianas Trench, where they encounter the Megalodon, the largest ocean predator of all time. The movie earned $145.5M in the U.S. and Canada and an amazing $385.0M internationally, 72.5% of its $530.5M worldwide total. Even after a hefty production budget of $130M, THE MEG four times that amount at the box office, making it wildly profitable for its studio backers. A Hollywood rule-of-thumb is that any movie whose box office reaches 2.5 times its production budget is profitable. Therefore, it was a financial no-brainer to come back with a sequel to this summer shark thriller. Sony invested a similar amount in the new film, bringing back Jason Stratham in the lead role as well as the original writers and producers. The new tale has Stratham's Jonas Taylor leading another research dive into the ocean depths, where they come across a malevolent mining operation that presents challenges their own survival.

Despite having a second-place finish, MEG 2: THE TRENCH was only able to land 2/3 the gross of the original THE MEG. Despite its financial success, audiences were not thrilled with THE MEG, rating it very low at 47% on Rotten Tomatoes. As a results, there may not have been much demand for a reboot, especially one that tells a similar story. Also, the critics are particularly sour on MEG 2, giving it a lowly 29%, while general viewers who have seen it are "so-so" on the result, with a 70% audience score. Sony will need a lot of help from international markets if they are to make a profit from this effort.

OPPENHEIMER continues to play a strong supporting role in the summer box office story, finishing with $28.7M and a close third place finish after a very modest decline of 39% from last weekend. For Universal, their first outing with acclaimed filmmaker Christopher Nolan has exceeded all expectations, with its run in IMAX theatres breaking all records for that format. Now that GRAN TURISMO has pushed its opening back by two weeks, most IMAX locations will continue on showing OPPENHEIMER, which will pad its already strong results. After 17 days, the movie has earned $228.6M domestically and $423M worldwide. As with BARBIE, OPPENHEIMER is performing very well globally with 54% of its worldwide gross coming from international markets. In fact, it has an outside shot at surpassing THE PASSION OF THE CHRIST to become the all-time highest grossing R-Rated film in the domestic market.

DOMESTIC GROSS THROUGH FIRST THREE WEEKENDS

Screendollars · contactus@screendollars.com · (978) 494-4150
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Marketing & Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert

Holding well week after week, we predict that OPPENHEIMER will rise up to take second place next weekend after MEG 2 suffers a hard second week fall.

Fourth place went to Paramount's TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM, snatching $28.0M in its opening weekend and a five-day total of $43.1M. The Ninja Turtles began in 1984 as comic book characters, and since that time have spawned seven feature films, five television series and numerous video games, toys and miscellaneous merchandise. The theatrical releases have grossed $1.1B worldwide, with the most recent TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS opening with $35.3M in its debut weekend beginning on 6/3/2016. That film earned $135.3M in the U.S. and Canada and $245.6M worldwide on a production budget of $135M.

Nickelodeon greenlit TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM in 2020, and brought in Seth Rogen, a self-avowed fan of the franchise, to mastermind the project. In addition to starring, Rogen also had a hand in writing and producing the movie. He wanted to focus the story on the teenage identity of the hero turtles, a perspective that he felt was not emphasized in earlier versions. In this outing, the turtle brothers set out to win the hearts of New Yorkers, after years of insulating themselves from the human world. In addition to Rogen, the cast of MUTANT MAYHEM also includes Ice Cube, Paul Rudd, Maya Rudolph and Jackie Chan. Unlike past movies in the series, the critics are very pleased with the creativity of the sequel, earning a 95% score on Rotten Tomatoes. Moviegoers are equally enthusiastic, offering their own 95% audience score. Paramount paired back production costs to $70M, nearly one half that of the 2018 original. This feat may get the attention of other studios, who are operating under increasing pressure to hold down costs without jeopardizing quality and audience-appeal.

Insult was added to injury this weekend when Disney's HAUNTED MANSION fell into fifth place with only $8.9M, a massive 63% decline from last weekend's $24.2M, which was already a disappointment. This guarantees flop status for the project, especially after considering that $150M was spent to make the film. A laundry list of reasons for this lack of success include:

1) By opening only one week after Barbenheimer, HAUNTED MANSION never had a chance to get attention from the media and moviegoers.
2) The actors strike led to a ban on the stars of the movie being able to promote their new project.
3) A lowly 41% critics score on Rotten Tomatoes made potential ticket buyers think twice.

A different release date may have given the movie a chance, perhaps in the weeks leading up to Halloween when it could have been positioned as a family-friendly horror movie. in fact, Disney might need to re-consider its strategy to create feature films out of its popular theme park rides, since only PIRATES OF THE CARRIBEAN has found success with this formula, while others such as JUNGLE CRUISE and now HAUNTED MANSION have come up short.

All movies in theatres this weekend earned $176.4M domestic, compared with $92.0M last year when BULLET TRAIN opened to $30.0M.

Where Are We as of 8/3

The year-to-date comparison of 2023 to 2022 after 30 weeks now stands at 121%. 2023 is still only 85% compared to results at this point in 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 30 WEEKS – 2023: $5,811,430,000 2022: $4,795,202,000 121%	**YEAR TO DATE – 30 WEEKS – 2023: $5,811,430,000 2019: $6,815,510,000 85%**

Since opening, BARBENHEIMER has pulled in an estimated 55.5M moviegoers.

- BARBIE: 39M
- OPPENHEIMER: 16.5M

With a tight race for second place box office, below is a different perspective - how foot traffic looked on Friday and Saturday.

EntTelligence Title	Distributor	Release Date	Rating	Price per General	Foot Traffic	% of Showtimes	% of Available Seats
Barbie	WB	7/21/23	PG-13	$12.60	29%	20%	23%
Teenage Mutant Ninja Turtles: Mutant Mayhem	Paramount	8/2/23	PG	$12.21	17%	17%	21%
Oppenheimer	Universal	7/21/23	R	$14.09	16%	10%	15%
The Meg 2: The Trench	WB	8/2/23	PG-13	$12.84	15%	13%	15%
Haunted Mansion	Disney	7/23/23	PG-13	$11.59	5%	9%	7%
Sound of Freedom	Angel	7/4/23	PG-13	$10.66	4%	5%	4%

Notable Industry News & Commentary

WGA & AMPTP Can't Agree to Resume Negotiations; Strike to Go On Indefinitely

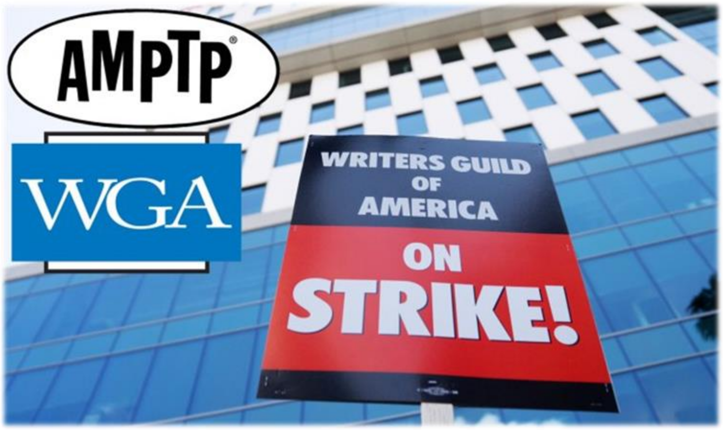
Deadline

A glimmer of hope appeared in the ongoing labor dispute between Hollywood's writers and producers after the AMPTP reached out to the WGA with an offer to resume talks. It was

the first time the two sides had been in formal communication since the strike began on May 1st.

However, any optimism was deflated when the two sides emerged from their meeting on Friday without any specific plans to continue their talks, with both parties citing a lack of agreement on terms. A statement from the WGA Negotiating Committee described that there was some openness to discuss the union's demands to increase TV-minimums and for protections against the future use of Artificial Intelligence. However, there was no progress with the studios on issues related to "writers' rooms" and the current model for residual payments, two fundamental issues for the writers.

The two sides restated their commitment to resolve outstanding issues and return to work, with the AMPTP negotiators saying that they would consult with studio



management. On Saturday, the WGA announced an additional demand, that its members receive health benefits for the time lost from the strike.

While these public disagreements are disappointing, the mere resumption of talks can be seen as a positive development, since the only way to a resolution is through active discussions between the parties. All fingers are crossed that the negotiations will also begin between the studios and actors, so that all those involved can find a reasonable accommodation to end this detrimental strike.

See also: WGA Introduces New Health Care Demands That Could Prolong Strike (Deadline)

Warner Bros. Discovery Loses Subscribers after Max Launch, but Makes Headway on Debt Paydown

CNBC

Warner Bros. Discovery reported weaker than expected results for the second quarter, with revenues coming in at $10.36 billion for the period resulting in a net loss of $1.24 billion. Both numbers were slightly below Wall Street's expectations. Revenue from theatrical releases declined by a 23%, in large part due to an underperformance of the DC Studios title THE FLASH. Revenue from cable networks also declined by 6% due to a weak advertising market.

There was a net drop in the number of active subscribers to the company's streaming services, in the wake of a high-profile merger of HBO Max and Discovery to create the newly branded "Max" service. At the end of Q2, there were 95.7 million Max subscribers, which is down 2 million from the total number of subscribers for the separate services as of the end of Q1. Industry watchers observed that much of this decline was due to former Discovery+ subscribers not continuing their subscription under the Max service.

On the bright side, the combined company continues chip away at paying down the mountain of debt it accumulated through last year's merger of Warner Bros. and Discovery. After paying off $1.6 billion of debt during the quarter, a substantial $47.8 billion remains on the books.

CEO David Zaslav tried to spin the results by highlighting the company's progress on reducing debts and the excitement over the upcoming introduction of high-end "news" and "sports" content on Max, although no specific timeline for this was given. This mirrors the strategy outlined recently by Disney CEO Bob Iger to lean into sports as a means to attract mass audiences to subscription services. WBD already has an established track record of success in these areas, as the owners of networks such as TNT and CNN.

See also: Max Will "Soon" Add News & Sports To Its Streaming Mix, Warner Bros. Discovery CEO David Zaslav Says, Though No Timeline Is Given (Deadline)

The Marcus Corporation Reports Second Quarter Fiscal 2023 Results

Yahoo Finance

The Marcus Corporation reported a surge in second quarter earnings, lifted by strength in their core cinema business. The company showed year-over-year increases across the board, with a 9.7% rise in revenue from admissions, 7.3% increase in concessions sales and 20.7% increase in operating income.

Mark Gramz, President of Marcus Theatres, credited their "Value Tuesday" promotion for much of this improvement. Launched at the beginning of the quarter, this promotion offers $6 movie tickets on Tuesdays for members of Marcus' loyalty program and $7 for non-members while also discounting most concessions prices by 20%. Gramz also pointed to the positive impact of having a steady flow of high-performing blockbusters during the quarter, including THE SUPER MARIO BROS. MOVIE (4/5 release), GUARDIANS OF THE GALAXY VOL. 3 (5/5 release) and SPIDER-MAN: ACROSS THE SPIDER-VERSE (6/2 release).

Commenting on the ongoing strike by Hollywood's writers and actors, Granz acknowledged that it is "difficult to handicap" how and when the results will flow down to theatres but emphasized that the current situation is quite different than pandemic era shutdowns. Gramz characterized the current situation as "a labor dispute. Does a business on the mend need this? No. But it doesn't come close to what we went through." He continued by pointing out that that no one any longer is "questioning whether [people] want to go to the movie theater" or whether studios are planning to shift their key "movies to streaming, and suggesting the future is day-and-date releases."

See also: **[Marcus CEO Says Strikes "Nothing Like" Covid Hit to Theaters: "Mom and Dad Are Fighting [But] Have to Live in the Same House"]** **(Deadline) and** **['Barbie,' 'Sound of Freedom' and Hollywood Strikes. What it's like running a movie theater today]** **(LA Times)**

GOWER STREET'S Box Office Outlook

GOWERSTREET

The Barbie Boost: Global Box Office Surpasses Pre-Pandemic Levels in July

Cinemas were in the pink in July as Global box office hit $4.54 billion, delivering the single highest grossing month since before the pandemic began. The result sees July 2023 track a phenomenal +17% ahead of the July-average of the last three pre-pandemic years (2017-2019), according to Gower Street's latest Global Box Office Tracker (GBOT).

"Barbenheimer" accounted for an estimated $1.23 billion (27%) of the global July total. BARBIE finished the month with an astonishing $810 million after just two weeks as it set its sights on THE SUPER MARIO BROS. MOVIE's $1.35 billion total in its bid to take the "#1 movie of the year" crown. There was strong support from OPPENHEIMER as it brought in approximately $420 million by month's end over the same timeframe.

MISSION: IMPOSSIBLE - DEAD RECKONING, PART ONE, which officially opened a week earlier following extensive previews in many territories, was actually the second biggest title of the month delivering an estimated $453 million. Two June holdovers from Disney also racking up box office in July were LucasFilm's INDIANA JONES AND THE DIAL OF DESTINY (approx. $306m) and Pixar's ELEMENTAL (approx. $238m). Horror INSIDIOUS: THE RED DOOR, which launched at the start of July, brought in $175.5 million by month's end, making it the biggest title in the five-film franchise to date. There was also a Domestic-only (to date) astonishing run for SOUND OF FREEDOM ($151.4m).

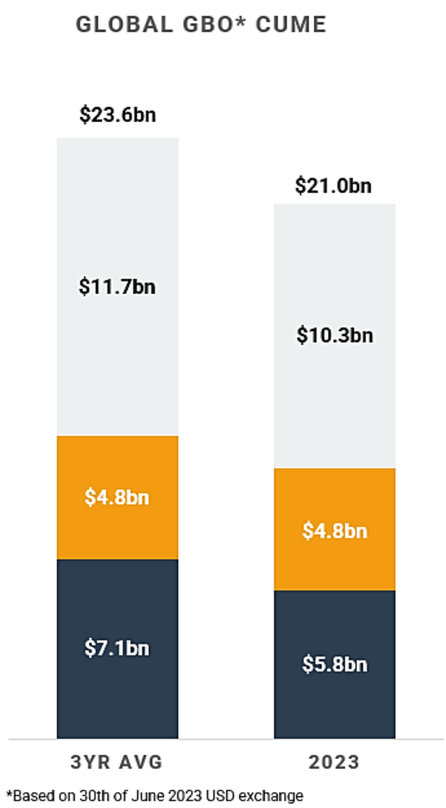
July 2023 also marked the first month since the pandemic began in 2020 that ALL three key component markets that make up the Global picture, Domestic, China, and International (exc. China), tracked ahead of their pre-pandemic averages. The Domestic market delivered an estimated $1.36 billion in July, up +11% on its pre-pandemic July-average ($1.23bn).

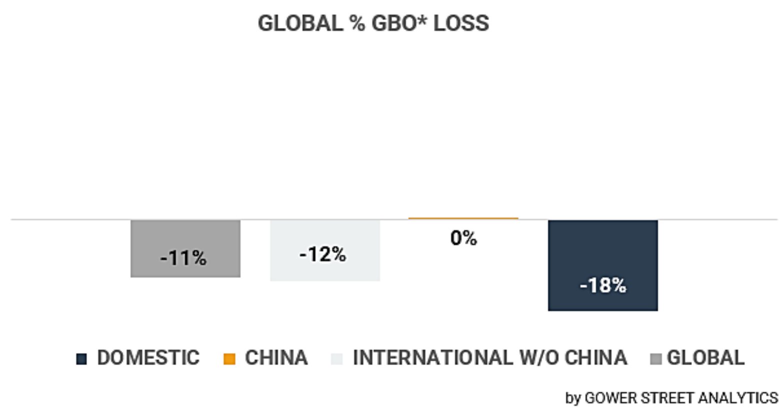
The International market (exc. China) was +7% ahead of its pre-pandemic July average ($1.855bn), delivering $1.98 billion in the month. Seven of the top 11 International markets also surpassed their July averages for the 2017-2019 years: UK/Ireland (+18%), France (+14%), Germany (+35%), Spain (+14%), Italy (+98%), Australia (+13%), and Brazil (+5%). Mexico was on par (0%).

China delivered an exceptional $1.2 billion in July, a massive +53% ahead of the country's pre-pandemic average for the month. Unlike the Domestic and International markets China's result did not deliver the single highest grossing since before the pandemic, coming fourth. However, this is because it had heavy-weight competition from traditional Chinese holiday windows such as Chinese New Year and Golden Week.

The result is remarkable for a period without these major holidays.

While BARBIE and OPPENHEIMER fueled success across most of the world, China relied largely on its own roster of hits which came thick and fast throughout the month. The market's top title for July was boxing drama NEVER SAY NEVER ($266m), coming in ahead of June-holdover LOST IN THE STARS ($247.8m within July). Launching two days after NEVER SAY NEVER, and coming third for the month, was historical animation CHANG'AN SAN WAN LI ($213m). The highly anticipated July 20 release of fantasy CREATION OF THE GODS I: KINGDOM OF STORMS, the first part of a trilogy, ranked fourth with $164.6 million. The top 5 was rounded out by comedy drama ONE AND ONLY ($60.6m), which only opened July 28. MISSION: IMPOSSIBLE was the top import title ($46m), ranking 6th overall, while BARBIE also made the top 10 ($26.4m).





On this month's GBOT (above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three pre-pandemic years (2017-2019) and where those losses are currently coming from. The bar graph on the bottom right displays the percentage drops globally.

The July success brings the Global box office result through July 31 to an estimated $20.95 billion. This means that after just 7 months 2023 box office is less than 2% behind the full 12-month box office result of 2021. Global box office is currently tracking just -11% behind the 2017-2019 average ($23.56bn), a notable improvement from the -17% deficit shown at the end of June. The first seven months of 2023 were also +31% ahead of the same period in 2022.

China's 2023 total to date (est. $4.81bn) has already surpassed that market's full-year 2022 total. The Domestic market has grossed an estimated $5.83 billion through July 31, still -18% behind the average for the last three pre-pandemic years.

International (exc. China) has reached $10.3 billion to date, -12% behind the pre-pandemic average. Both the Domestic and International (exc. China) markets have already surpassed their full-year 2021 totals within the first seven months of 2023.

Regionally Europe, Middle East, and Africa (EMEA) has now grossed $5.23 billion after seven months, tracking -12% behind the 2017-2019 average. This follows a remarkable July which grossed $1.02 billion (19.5% of the total year to date) and was +18% ahead of the July-average for the region ($0.865bn).

Latin America is fairing best overall, with 2023 now just -3% behind the average of 2017-2019 following four consecutive months with business tracking ahead of the pre-pandemic average. Boz office to date stands at $1.76 billion. July brought in $0.36 billion, a slimmer +4% gain on the region's pre-pandemic July-average.

Asia Pacific (exc. China) was the only region tracking behind pre-pandemic business in July with $0.6 billion (-7%). Both Japan and South Korea tracked behind their pre-pandemic averages, -11% and -19% respectively. This was a particular surprise in Japan where the month included the release of Hayao Miyazaki's latest and final film, THE BOY AND THE HERON, which set a record for the filmmaker and Studio Ghibli on its opening but has not held as strongly as many of his previous films. Despite this Japan still finished July +2% ahead of the pre-pandemic average for the first seven months. Overall Asia Pacific (exc. China) has grossed an estimated $3.32 billion in 2023 to date, -15% behind the pre-pandemic average.

With July showing that markets all over the world can achieve a return to pre-pandemic levels of business with a strong offering of titles to attract audiences the outlook has rarely looked rosier. However, there are thorns on the horizon with the ongoing actors' strike already resulting in a CHALLENGERS, KRAVEN THE HUNTER and the upcoming GHOSTBUSTERS sequel moving out of 2023. Further release calendar changes are anticipated and should major Q3 and Q4 tent-pole titles such as THE MARVELS, DUNE: PART TWO, WONKA, or THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES also jump ship it could have a negative impact on the year's final potential.

Studio Release Calendar (8/11– 9/7)

8/11/23 (Week 32)

Prior Year Results

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

Last Voyage of the Demeter (Universal) *Initial reactions indicate a moderately successful domestic run.*	R | Horror Fantasy	118	Digital, Scope, 5.1/7.1 Atmos	Wide (2,000-2,700) $4M-$7M Open $10M-$17M Total (Current)
Jules (Bleecker Street)	PG-13 | Sci-Fi Comedy	90	Digital, Flat, 5.1	Moderate (700)
Mamamoo: My Con The Movie (Trafalgar) *(Korean: 마마무: 마이콘 더 무)*	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
Inside Man (Vertical Ent.)	NR | Crime Thriller	92	Digital, Scope, 5.1	Limited
The Eternal Memory (MTV Documentary Films) *Original title: La memoria infinita*	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.) *France*	PG-13 | Sci-Fi Romance Comedy	109	Digital, Scope, 5.1	Limited
One and Only (CMC Films) *M 《热烈》 Mandarin with English Subtitles*	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
The Others (Rialto)	PG=13 | Supernatural Horror	104	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) *Awareness and interest have trended down currently. Closer to opening, the marketing campaign should build better interest to a potential $15M-$20M range.*	R | Animation Adventure Comedy	93	Digital, Flat, 5.1 TheatreEars	Wide (3,200) $12M-$15M Open $33M- $41M Total (Current)
Blue Beetle (Warner Bros./DC Comics) *Current interest shows upward trend though marketing & awareness factors are average. Friday walk-up ticket buyers (fan boys/girls) could show a spike in opening night numbers.*	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) $12M-$15M Open $36M-$45M Total (Current)
Back on the Strip (GVN Releasing)	R |Comedy	107	Digital, Flat, 5.1	Moderate (500)
Landscape with Invisible Hand (MGM)	R | Sci-Fi	105	Digital, Flat, 5.1 4K	Moderate (250)
Outlaw Johnny Black (Samuel Goldwyn)	PG-13 | Comedy Western	135	Digital, Flat, 5.1	Moderate (300-500)
Old Boy (NEON) *Remastered 20th Anniversary re-release of Park Chan-Wook's 2003 masterpiece.*	R | Drama	120	Digital, Scope, 5.1	8/16 Limited
Metallica: M72 World Tour Live (Trafalgar)	NR | Concert			8/18 & 20 Event
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) *British production*	NR | Action Thriller	92	Digital, Flat, 5.1	Limited
The Moon (Well Go USA) *Korea: Hangul: 더 문*	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				
Gran Turismo: Based on a True Story (Sony) *8/8 IMAX - PlayStation Plus Early Access Shows, 8/9 PLF locations. Sneak previews: 8/11-13, 8/18-20, Standard early shows 8/24 2p. The special IMAX, PLF and sneak preview program will boost awareness and WOM. By opening weekend, the box office could be in the $15M-$20M+ range.*	PG-13 | Action Adventure Drama	135	Digital, Flat 1.90:1, 5.1, IMAX 2D, D-Box, Dolby Vision, ScreenX, 4K, CGS, ICE, Atmos, DTS:X	Wide (3,500) $9M-$11M Open $25M-$30M Total (Current)
Retribution (Roadside Attractions) *Remake of "Retribution (2015)" Liam Neeson*	| Crime Drama	90	Digital, Flat,5.1	Wide (2,500) $2M-$3M Open $4M-$6M Total
The Hill (Briarcliff/Open Road)	PG | Sports Biography	126	Digital, Flat, 5.1	Wide (1,200) $1M-$2M Open $2M-$4M Total

The Retirement Plan (Falling Forward Films)	R | Action Comedy	103	Digital, Flat,5.1	Moderate to Wide
Golda (Bleecker Street) *Early access screening 8/23, 4pm & 7pm*	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, Scope, 5.1 4K	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) *Female translator in Afghanistan*	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) *Language: French*	NR | Drama	107	Digital, Flat, 5.1	Limited
The Engineer (Lionsgate Premiere)	R | Action	94	Digital, Flat, 5.1	Limited/Stream/Blu-Ray
Goldfish (Outsider Pictures)	NR | Drama	103	Digital, Flat, 5.1	Limited
Scrapper (Kino Lorber)	NR | Drama	84	Digital, Scope, SR	NYC
9/1/23 (Week 35) **Prior Year Results** 2022 Week 35 Box Office: $72,401,854				
The Equalizer 3 (Sony) *Very good interest/awareness for Denzel Washington's popular character (Robert McCall). THE EQUALIZER: 131 min., 9/26/14, 131m, $34M open, $129M total, 3.0 multiple. THE EQUALIZER 2: 129min, 7/20/18 , $36M open, $117M total, 2.8 multiple.*	R | Action	103	Digital, Scope, IMAX, 5.1/7.1, Atmos	Wide (3,500+) $37M-$42M Open $102-$116M Total (Current)
Bottoms (MGM)	R |Comedy	92	Digital, Flat, 5.1	Moderate Expansion (500)
The Good Mother (Vertical Ent.) *AKA: Mother's Milk*	R | Thriller	84	Digital, Flat, 5.1	Moderate
AXCN: Perfect Blue 25th Anniversary Satoshi Kon Fest (Iconic Events)	R |Anime	82	Digital, Flat, 5.1	9/6 (Sub), 9/7 (Dub), 9/10 Encore Event
What Doesn't Float (Circle Collective)	NR | Comedy Drama	70	Digital, Flat, 5.1	Limited
On Fire (Cineverse) *Formerly Cinedigm*	PG-13 |Drama Thriller	N/A	Digital, Flat, 5.1	Limited
Perpetrator (Shudder)	NR |Horror	100	Digital, Flat, 5.1	Limited
Radical Wolfe (Kino Lorber)	NR | Documentary	76	Digital, Flat, 5.1	NYC
the Mountain (Strand Releasing) *France (French w/ English subtitles)*	NR | Drama	113	Digital, Flat, 5.1	NYC

NOTABLE TRAILERS

[Inside Man]
Vertical Ent.
8/11/23 -Limited

[Saw X]
Lionsgate/Twisted Pictures
9/27/23 - Wide

Radical
Pantelion
10/20/23 - Moderate

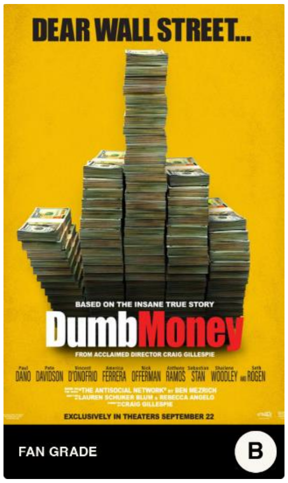
Dicks: The Musical
A24
9/29/23

Screendollars · contactus@screendollars.com · (978) 494-4150
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Marketing & Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert

Movie Poster Grades

TheQuorum

[Expend4bles](#)
Lionsgate
6/22/23



[Dumb Money](#)
Sony
9/22/23

[Saw X](#)
Lionsgate
9/29/23

[The Marvels](#)
Disney
11/10/23

Each week, The Quorum polls the general public to find out what people think of the latest movie posters. Each respondent is asked to grade each poster from A+ ("Makes me want to see the movie") to F (Doesn't make me want to see the movie").

Movie Reviews

THE FILM VERDICT

MEG 2: THE TRENCH

VERDICT: Meg 2: The Trench wastes an hour or so before finally delivering what we paid to see: giant, prehistoric sharks eating tourists.

Alonso Duralde, August 2, 2023

Meg 2: The Trench reminds us that there's a fine line between the stupid and the absurd.

The ongoing Sharknado franchise, for example, is utterly stupid, and knows it. 2018's The Meg — which was essentially Sharknado with a bigger budget, delivered with a straighter face — was absurd, and it knew it. Less a horror film than a comedy with occasional jump scares, the movie posited that oversized, prehistoric sharks (megalodons, or "Megs") still lived in the deep recesses of the ocean and were now emerging to chomp on tourists.

All Meg 2: The Trench had to do was deliver more hungry mega-sharks and more hapless swimmers, and fans of campy aqua-carnage everywhere would have been satisfied. Instead, this sequel wastes its first hour with dull exposition and incoherent action before finally, finally unleashing its undersea eating machines on an unsuspecting resort.

Jason Statham returns as ass-kicking marine biologist Jonas, whom we first encounter here acting as a "green James Bond," stowing away on a cargo ship and capturing evidence that the crew is dumping radioactive waste into the Philippine Sea. *[Full Review](#)*

Movie reviews published in partnership with [The Film Verdict](#)

Screendollars · contactus@screendollars.com · **(978) 494-4150**
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Marketing & Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert