SCREEN DOLLARS NEWSLETTER

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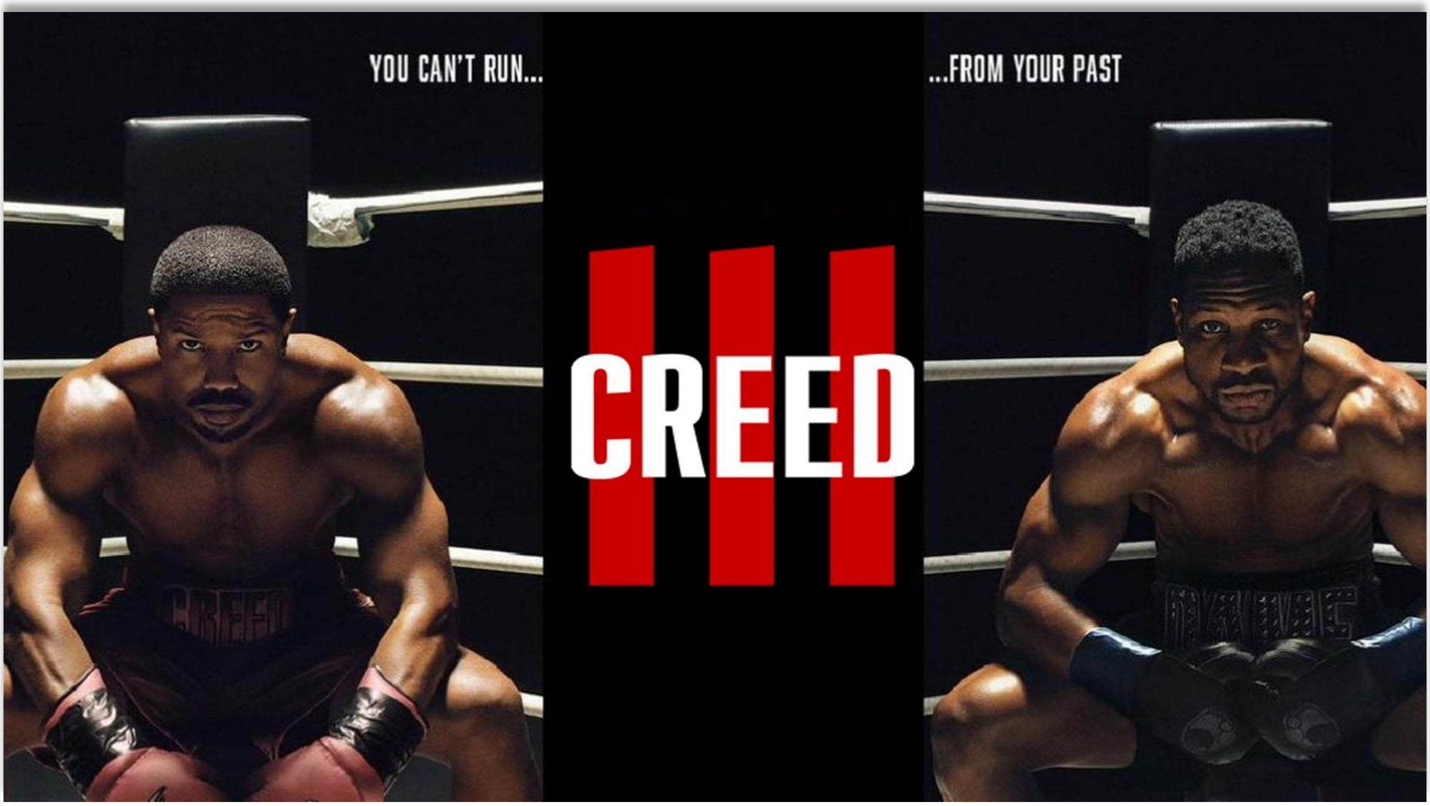
Issue No. 259

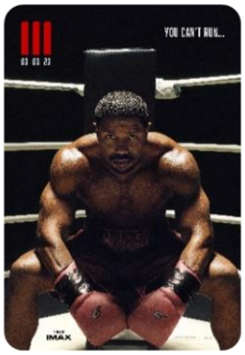


Weekend Box Office Results… 3/3 – 3/5

Courtesy of Comscore

Rank	Title	Week	Theatres	Wknd $	% Change	$ Avg/ Theatre	Total $
1	Creed III (MGM)	1	4,007	58,658,007	-	14,639	58,658,007
2	Ant-Man and the Wasp: Quantumania (Disney)	3	3,825	12,471,000	-61	3,260	186,798,829
3	Cocaine Bear (Universal)	2	3,571	11,020,000	-53	3,086	41,288,320
4	Demon Slayer: Kimetsu no Yaiba: To the Swords (Crunchyroll)	1	1,780	10,117,806	-	5,684	10,117,806
5	Jesus Revolution (Lionsgate)	2	2,575	8,650,000	-46	3,359	30,541,391
6	Avatar: The Way of Water (20th Century)	12	2,300	3,578,000	-26	1,556	670,632,256
7	Operation Fortune: Ruse de Guerre (Lionsgate)	1	2,168	3,160,000	-	1,458	3,160,000
8	Puss in Boots: The Last Wish (Universal)	11	2,588	2,720,000	-34	1,051	177,127,795
9	Magic Mike’s Last Dance (Warner Bros.)	4	1,737	1,180,000	-59	679	25,363,254
10	80 for Brady (Paramount)	5	1,495	845,000	-56	565	38,318,383

Weekend Review for 3/3 – 3/5



CREED III beat all comers with an impressive three-day opening weekend of $58.7M. Amazon's MGM Studios was responsible for this ninth film in the ROCKY franchise, which is also the directorial debut of Michael B. Jordan. Jordan also stars for the third time in the title role of Adonis "Donnie" Creed alongside Tessa Thompson as Bianca Taylor and Jonathan Majors as Damian "Dame" Anderson. This is the first ROCKY feature without an on-screen role for Sylvester Stallone, due to a long-running feud he has with producer Irwin Winkler. In 1976, Stallone relinquished to Winkler the intellectual property rights to ROCKY as a condition for his support to make the original, iconic film. Those rights have added up to hundreds of millions of dollars in value, with Stallone only receiving a much smaller amount for his contribution as actor in the prior eight movies.

Proving that third time's a charm, it's the second case in the past three weeks that a third chapter in a major film series has opened with a higher box office than the earlier releases. CREED III's $58.7M surpassed CREED's $30M in 11/2015 and CREED II's $36M in 11/2018, just as ANT-MAN AND THE WASP: QUANTUMANIA's $107M beat out the first ANT-MAN's $57M in 6/2015 and ANT-MAN AND THE WASP's $76M in 7/2018.

Critics are weighing in on CREED III with a very fresh Tomatometer rating of 87% while moviegoers have been even more enthusiastic with a 96% audience score. As with all franchises, production costs go up along the way with CREED III costing $75M to make compared with CREED at $40M and CREED II at $50M. CREED III's strong opening compared to its predecessors would seem to indicate that it has a strong chance to be profitable, considering that CREED II wound up with a worldwide gross of $214M. The ROCKY/CREED series is already the #1 sports film franchise in history, amassing more than $1.5B worldwide over its remarkable 47-year span.

ANT-MAN AND THE WASP: QUANTUMANIA finished in second place with $12.5M, down 61% from last weekend. This was an improvement from the steep 70% drop it suffered from its first to second weekend. ANT-MAN's 17-day domestic cume is $187M, with its worldwide total at $374M. COCAINE BEAR finished in third place with $11M, a decline of 53% from last weekend's impressive opening. Over 10 days, Universal's surprise hit has already roared to $41M domestically and over $48M worldwide.

DEMON SLAYER: KIMETSU NO YAIBA - TO THE SWORDSMITH VILLAGE – certain to be the longest movie title of the year – opened in fourth place with $10.1M. The latest anime feature from Crunchyroll/Sony is actually three movies in one, consisting of the 10TH and 11TH episode of the ENTERTAINMENT DISTRICT story arc together with the 1ST episode of the SWORDSMITH VILLAGE story arc. Since the pandemic began, the anime genre has emerged as an increasingly large contributor to the box office, with its two leading distributors Sony/Crunchyroll and G-Kids having released more than 20 new titles in the last six months alone. This abundance may be leading to diminishing returns with opening weekend grosses declining from last year's twin peaks of DRAGON BALL SUPER: SUPER HERO ($21M) and the JUJUTSU KAISEN 0 ($18M). Only four months ago, the anime title ONE PIECE FILM: RED opened to $9M and then faded quickly to wind up with a total run of only $13M. Interest from even the most avid anime fans appears to be waning.

JESUS REVOLUTION rounded out the top five with a gross of $8.7M in its second weekend, down 46% from its debut. After 10 days, it has taken in $30.5M in North America before its upcoming release in foreign markets.

The third new wide release movie this weekend was Lionsgate's OPERATION FORTUNE: RUSE DE GUERRE which slotted in at a disappointing seventh place with a weekend total of $3.1M. This Guy Ritchie-directed film is a globe-trotting action adventure in the vein of James Bond. It features a strong cast led by Jason Statham, Aubrey Plaza, Hugh Grant and Josh Hartnet. Critics have panned it with a 54% Tomatometer on Rotten Tomatoes but moviegoers have been overwhelmingly positive with a 91% rating. The film has followed a tortured path to release, having been ready to release more than a year ago under STX Entertainment who were eyeing a March 2022 opening. This was pushed back at the last minute over concerns that it would be poorly received by American and European audiences because the "bad guys" in the story are of Ukrainian decent. After a cooling off period, Lionsgate picked up its distribution rights for the domestic market. The movie has already been released internationally, where it has generated $30M in its first two months. The challenge for RUSE DE GUERRE is that it cost $50M to produce, so its soft domestic opening leaves it with little chance of reaching profitability.

The total box office for all films this weekend came in at $116M, well short of the $165M earned in the same weekend last year when Warner Bros.' THE BATMAN starring Robert Pattinson opened to $132M. It is only the second weekend this year that has produced a lower box office than the same weekend from 2022.

Where Are We as of 3/2

After eight weeks in 2023, this year's box office grosses stand at 152% compared to those same weeks in 2022. Next week's comparison is sure to decline, as the 2022 numbers will include the opening weekend of THE BATMAN. After eight weeks, the 2023 total remains at only 75% compared with 2019.

2023 VS. 2022	2023 VS. 2019
1st QUARTER **– 8 WEEKS –** **2023: $1,005,485,000** **2022: $661,969,000** **152%**	**1st QUARTER** **– 8 WEEKS –** **2023: $1,005,485,000** **2019: $1,332,859,000** **75%**

Industry Observations and Title Insights

EntTelligence

CREED III

- The film is estimated to pull in well over 4M patrons this weekend.
- Playing like a superhero film, over 30% of patrons saw the picture in a premium format paying an average of $4.27 more per ticket.
- Nationally, over **31% of all programmed seats** are dedicated to the film.
- Not including Preview night, the title has represented approximately **45% of all foot traffic** so far this weekend.

Ticket Price Breakdown

- Average Admission price made available to the public -
  General - $13.39 Child - $11.13 Senior - $11.57

Top *Attended* Markets (in order) –

1. Los Angeles
2. New York
3. Dallas
4. Chicago
5. Atlanta
6. Philadelphia
7. San Francisco
8. Washington DC
9. Houston
10. Phoenix

Daypart Traffic Analysis

- Saturday dayparts were as follows:

Pre 1PM:	9%	5PM to 8PM:	32%
1PM to 5PM:	30%	8PM:	+29%

Demographics - Passive Observation (from more than 300 theaters across approximately 30 circuits in near 1000 auditoriums).

- Male at 61% / Female 39%
- Non-Family 82% / Family Groups 10% / Teen Groups 8%
- White 43% / Black 37% / Hispanic or Latino (Spanish Origin) 12% / Asian 4% / Others 4%
- 3% (Under 13) / 7% (13-17) / 19% (18-25) / 27% (26-35) / 22% (36-45) / 13% (46-55) / 9% (55+)

- Similar ethnic/race breakdown to BLACK PANTHER: WAKANDA FOREVER which had the following representation on opening weekend (from a comparable sized observed pool):
  - Male 53% / Female 47%
  - Non-Family 64% / Family Groups 26% / Teen Groups 10%
  - Caucasian 42% / Black 36% / Hispanic or Latino (Spanish Origin) 13% / Asian 5% / Other 4%
  - 12% (Under 13) / 13% (13-17) / 15% (18-25)/ 17% (26-35) / 17% (36-45) / 15% (46-55) / 11% (55+)

DEMON SLAYER: KIMETSU NO YAIBA

The title is expected to pull in approximately 800k moviegoers. With no deep footprint in Premium Format, exhibition was selling the film for $12.66 per ticket. By comparison, ONE PIECE: RED was selling for $13.28 with nearly 30% of its programmed seats in Premium.

Notable Industry News & Commentary

AMC Entertainment Q4 Sales Dip, Losses Widen; CEO Sees 2023 Recovery But Says Shareholders Must Approve Key Cash-Raising Measures
(Deadline)

AMC reported a quarterly revenue decline of 15% for the fourth quarter of 2022, compared with results from Q4 2021. This reflects a difficult stretch for exhibitors at the end of last year, with box office held back by a series of underperforming titles including DC's BLACK ADAM, Universal's HALLOWEEN KILLS and Disney's STRANGE WORLD. Even Marvel's widely-anticipated sequel BLACK PANTHER: WAKANDA FOREVER produced a significantly lower Domestics box office ($453M) than the 2018 original BLACK PANTHER ($700M).

On the positive side, a series of mid-budget titles such as SMILE, THE MENU and VIOLENT NIGHT enjoyed successful runs during the quarter, but not at a level to make up for lower results from the major blockbusters.

The soft Q4 came at an unfortunate moment for AMC, which is weighed down by billions of dollars in debt. In part, AMC's share price is being still being lifted by an army of retail investors that bought into the stock during the "Reddit Rally" in early 2021.

CEO Adam Aron has tried to excite investor interest by pursuing unique strategies such as offering theatre rentals to hold Zoom meetings, investing in gold mines and crypto currencies and, most recently, partnering with Walmart to sell AMC branded popcorn at the retailer's 2,600 U.S. stores. AMC stockholders are being encouraged to vote YES next week on a proposed 10:1 reverse stock split, which would lift the company's share price and provide additional flexibility in financing its debts.

The movie release calendar has also improved over the past several months, including record-breaking results from AVATAR: THE WAY OF WATER, PUSS IN BOOTS: THE LAST WISH and M3GAN. However, one good quarter on its own is not sufficient to alter AMC's outlook.

See also: AMC to sell movie theater popcorn exclusively at Walmart in latest attempt to make up for decline in customers (Business Insider)

[Can Movie Box Office Return To Pre-Pandemic Levels? Marcus CEO "Not Ready To Throw The Towel In Yet"](#) (Deadline)

Marcus Corporation, the operator of the fourth largest exhibition circuit in the U.S., struggled in Q4 with admissions falling by 24% and revenue declining by 4% compared with the same period one year ago. Not coincidentally, the number of major new studio releases dropped to 22 during the quarter compared with 26 new movies released by studios in Q4 2021.

Despite these challenges, CEO Greg Marcus struck an upbeat tone on the current year, which has already begun well over its first two months. He highlighted A MAN CALLED OTTO starring Tom Hanks as one example of a series of small- to mid-size movies that are bringing traditional moviegoers back to theatres. M3GAN, PLANE and 80 FOR BRADY have also enjoyed successful runs, as a much-appreciated bridge between the Christmas hits such as James Cameron's AVATAR: THE WAY OF WATER and the mid-February appearance of Marvel's ANT-MAN AND THE WASP: QUANTUMANIA.

The 2023 movie release calendar is chock full of small to mid-size releases, what Greg Marcus describes as "lunch and breakfast" options to the "dinner" fare of the big-budget blockbusters. Marcus Theatres is also in a relatively strong position compared to its competitors because it owns most of the properties where it operates and has significantly lower debts and operating costs.

Why Wall Street Is in Love with Movie Theaters (The Wrap)

The Wrap's Scott Mendelson explains the reasons for investors warming up to the value of exhibition, a sector which has been in the doldrums since the onset of the pandemic.

As one example, Cinemark recently announced better-than-expected fourth quarter results and a significant rebound in revenues for the full year in 2022 compared with 2021. Shares in Cinemark (NYSE: CNK) jumped on the announcement, with many analysts offering a "Buy" recommendation for the Dallas-based company, the country's third largest exhibitor.

Warner Bros. Discovery has downshifted on its "streaming-first" strategy, with CEO David Zaslav explaining that "day & date" simultaneous releases to theatres and streaming create "no value" for the company. Investors have applauded this new approach, with shares in the media giant (NASDAQ: WBD) rising by more than 60% since Zaslav took over in April 2022 when Warner Bros. and Discovery completed their merger.

IMAX is the highest flyer among exhibitors, with its success fueled by a steady flow of special-effects laden blockbusters optimized for a premium large format experience. Because Hollywood is on track to deliver the goods in 2023, the company is forecasting a complete recovery in its revenues this year to pre-pandemic levels. IMAX also benefits by having established itself as the top international exhibitor in the Chinese market, the second largest in the world.

Mendelson concludes that it has become clear that exhibition has stepped back into a traditional role as being a key contributor for the entertainment industry, alongside the ongoing expansion of streaming.

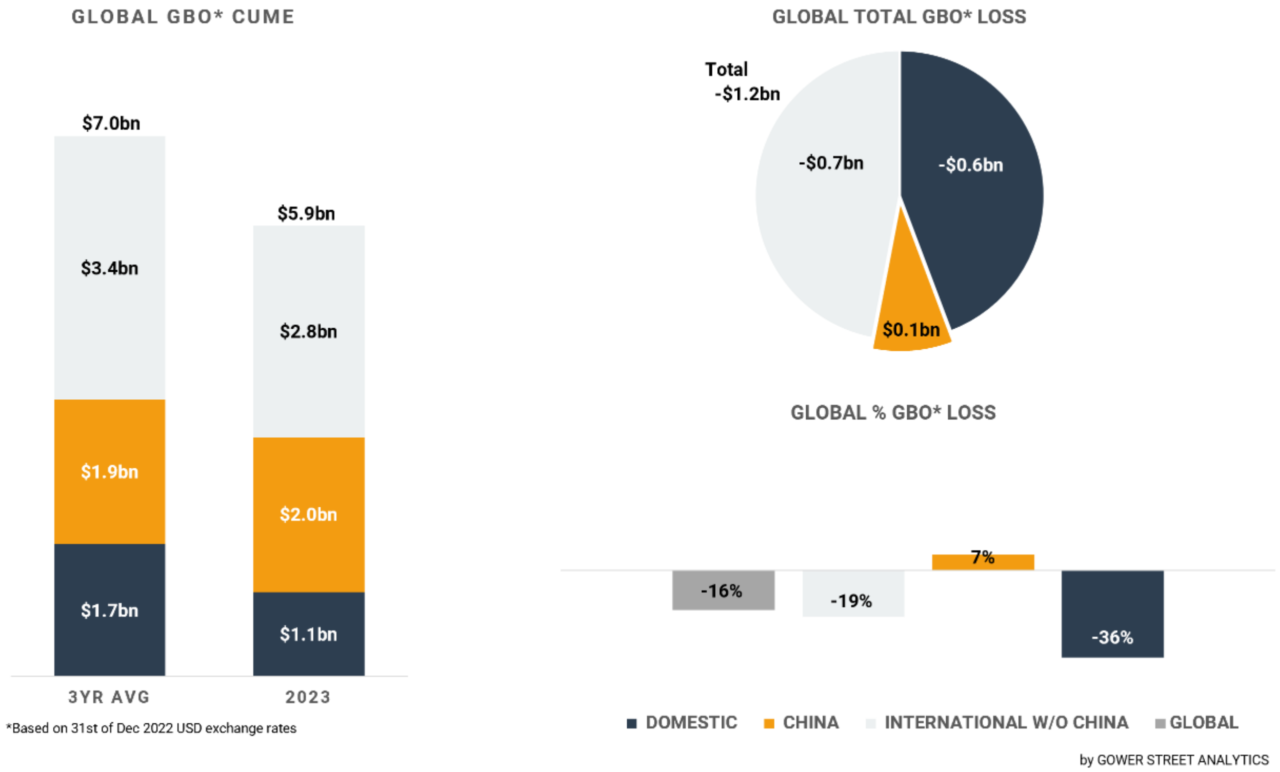
No 'Quantum' Leap in February but Global Box Office Continues Recovery

February marked a further encouraging step in climbing up the box office ladder to pre-pandemic heights. However, it once again illustrated that it's a long way up.

The month generated a global total of $2.3 billion. 27 of the 30 territories tracked in Gower Street's weekly global State Of The Market report were significantly above their result in the same month last year. All 30 territories are tracking above their 2022 total at the same stage after two months! Even so, the month itself only sits in the middle of the last 12 months globally, at #6 in total box office and #7 in terms of percentage against the average of the three pre-pandemic years in the same period (-38%).

A continuing sign of strength is the breadth of recovery. For the four full play-weeks within February, 26 of our tracked territories crossed on average, and as median, at least Stage 3 of Gower Street's 5-Stage Blueprint To Recovery on a weekly basis. This is an impressive 11 territories (+73%) more than last February. Stage 3 equals the lowest grossing play-week of 2018-2019 so serves as a base-level for demonstrating consistent recovery. Moreover, for just the 2nd time in three years all 30 territories crossed at least that level at the same time in the play-week commencing February 17 - just seven weeks after that record was hit for the first time.

Total global box office to the end of February is estimated at $5.9 billion. This is currently tracking +30% ahead of 2022 and nearly doubles 2021 (+94%) at the same stage! Nevertheless, it's still -16% (or $1.2 billion) behind the average of the last three pre-pandemic years (2017-2019).



On this month's Global Box Office Tracker (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.

ANT-MAN AND THE WASP: QUANTUMANIA was clearly the biggest movie at the global box office in February. It generated $368 million in the month. QUANTUMANIA recorded a franchise-best opening, but it still fell well short of the trio of Marvel sequels released in 2022. It further had a heavy 2nd weekend drop in most major markets, which could see QUANTUMANIA struggle to match the $624 million global total of 2018's first sequel ANT-MAN AND THE WASP.

ANT-MAN AND THE WASP: QUANTUMANIA was the awaited first major global blockbuster release in two months since Disney's own phenomenally successful AVATAR: THE WAY OF WATER. The James Cameron film still managed to be the #2 global US-studio title of the month, adding approximately $150 million within February for a total of $2.27 billion. It is now the #3 movie of all-time globally. It has the same rank Internationally and is #9 in the Domestic all-time list.

The only other US-studio release that managed a global box office of over $100 million within the month was PUSS IN BOOTS: THE LAST WISH. The sequel, that started its roll-out in December added approximately $103 million in February for a cume of $444 million. A release in Japan is still to come on March 17.

In China multiple local Chinese New Year (CNY) holdover titles were dominating the market in February. The top 5 titles were all originally released on the January 22 holiday and generated 84% of the month's total. The group was led in February by THE WANDERING EARTH 2, which added $165 million to reach a total of $579 million, and FULL RIVER RED, which added $150 million for a total of $660 million.

The first two Marvel titles to release in China since 2019 unfortunately did not leave a significant mark. ANT-MAN AND THE WASP: QUANTUMANIA stands at $33 million and BLACK PANTHER: WAKANDA FOREVER at $16 million - a far cry from prior instalments of both franchises, which all crossed the $100 million mark.

The Chinese market grossed $553 million in February, its 2nd highest grossing month in the past 12 months. As in January it was the top grossing market globally. After the first two months of the year, China's box office is at $2 billion. This is +7% above the three-year pre-pandemic average, as well as +6% above last year, but -10% below the same period in 2021.

In contrast the Domestic performance was a bit weaker. The monthly gross of $506 million only ranks #9 among the past 12 months and is the lowest since October 2022. The running year now stands at $1.1 billion at the end of February, which is -36% below the three-year average. Nevertheless, it's +45% higher than at the same point last year and more than 8 times the comparable 2021 cume (+731%).

As in many markets ANT-MAN AND THE WASP: QUANTUMANIA contributed the majority (34%) of that amount with $171 million. No other title generated more than $50 million. That is the 2nd lowest number in the past 12 months. At the same time 11 smaller February releases and holdover titles achieved more than $10 million in the month. That is the peak number since re-opening, reached just three times in that period before. A positive sign for a broadening range of movies on offer.

Europe, Middle East, and Africa (EMEA) was the highest grossing International sub-region in February, generating over half of the monthly international total (57%) and recording its 4th highest grossing month in the past 12 months. However, it also had the highest monthly gap of the sub-regions against the three-year average with -27%. That increased the year-to-date gap to -19%. Of all sub-regions EMEA further had the lowest uptick against February last year with +23% and +41% for the year so far.

In contrast the Latin America sub-region nearly doubled its monthly result (+96%) and increased the year-to-date total (+71%) in comparison to last year. The sub-region was further able to close the year-to-date distance to the pre-pandemic average down to -17% with a monthly value of -15%.

The sub-region of Asia Pacific (excluding China) sits in the middle of the other two. Like EMEA it had a weaker February than January and increased the gap to the three-year average in the running year to -20%, with a monthly value of -24%. At the end of February, the sub-regions box office is +50% higher than last year, the month itself is +66% above.

Highlighted by the sub-regions the International (excluding China) marketplace was clearly stronger in February and the year so far compared to the domestic one. An important driver of that was - as often since the start of the pandemic -

the local and international product that helped territories around the world to overcome the improved but still subpar flow of attractive global new releases out of the US.

France, for example, recorded its 3rd highest grossing month of the current decade, just a glimpse behind last December(-1%) and December 2021 (-11%). The historically strong school holiday season was dominated by the newest entries of two local franchises with ASTERIX & OBELIX: THE MIDDLE KINGDOM (3.9 million admissions) and ALIBI.COM 2 (2.9m adms). ANT-MAN AND THE WASP: QUANTUMANIA followed substantially behind at #3 (1.2m adms).

While the process of recovery has slowed down a bit in February, the month itself and the current year to date results are showing a significant rise against last year! In the upcoming weeks and months, the number and frequency of attractive global new releases out of the US increases again. March is starting with CREED III this weekend followed by SCREAM VI, 65, SHAZAM! FURY OF THE GODS, JOHN WICK: CHAPTER 4 and DUNGEONS & DRAGONS: HONOR AMONG THIEVES up until the end of the month. The number and scale of global releases is a considerable improvement compared to the first two months of this year and the same month last year.

Studio Release Calendar

3/10/23 (Week 10)
Prior Year Results
2022 Week 10 Box Office: $103,037,662

Scream VI (Paramount) Violent though not particularly scary. Humorous with a good twist. Very commercial.	R | Horror Mystery Thriller	122	Digital, Scope, 5.1, 2D/3D, Dolby Vision, Atmos, D-Box, MX4D, Lumma	Wide (3,500) $35M+ Open $75M-$85M+ Total
65 (Sony) Similar to Ad Astra ($19M open, $50M Total. Good action creature feature has excellent visuals. The plot is simple. Something is trying to eat us....RUN! Moderately commercial.	Action Adventure Drama	93	Digital, Scope (2.40), 5.1, Dolby Vision, D-Box, 4K, Dolby Atmos, DTS:X	Wide (3,000) $18M-$20M Open $45M-$50M Total
Champions (Focus Features) Directed by Bobby Farrelly in his solo directorial debut. A playable moderately commercial film for all markets.	PG-13 | Comedy Drama Sport	123	Digital, Scope 2.39, 5.1	Wide (3,000) $15M-$20M Total
Southern Gospel (Iconic Events)	PG-13 | Music Biography	109	Digital, Scope 2.39, 5.1	Moderate
Come Out in Jesus Name (Fathom Events)	PG-13 | Faith Based	125	Digital, Flat, 5.1	Moderate
Confession (Vertical Entertainment)	NR | Thriller	86	Digital, Flat, 5.1	Limited
Cassett: Painting the Modern Woman (Seventh Art)	NR | Documentary	93	Digital, Flat, 5.1	3/8 Limited/Stream
The Siege (Saban Films)	R | Action Thriller	97	Digital, Flat, 5.1	Limited/3/14 Stream
The Magic Flute (Shout Factory)	NR | Adventure	120	Digital, Flat, 5.1	Limited
Punch (Dark Star)	NR | Drama	98	Digital, Flat, 5.1	Limited
Rewind and Play (Grasshopper Film)	NR | Documentary	65	Digital, Flat, 5.1	Limited
Righteous Thieves (Gravitas Ventures)	NR | Thriller	90	Digital, Flat, 5.1	Limited (5)/Stream
Unwelcome (Well Go USA)	R | Horror	101	Digital, Flat, 5.1	Limited
Unicorn Wars (Gkids)	NR | Animation Fantasy Comedy	92	Digital, Flat, 5.1	Limited

3/17/23 (Week 11)
Prior Year Results
2022 Week 11 Box Office: $84,285,146

Shazam: Fury of the Gods (Warner Bros.) Similar to Shazam 4/3/19 (4,217 locations, $54M Open, $140M Total). Good family superhero adventure. Helen Mirren and Lucy Liu have good roles. Special effects excellent. Good ending. Very commercial.	PG-13 | Action Adventure Fantasy	130	Digital, Scope, IMAX	Wide (4,000) $40M-$50M Open $135M-$140M Total
Moving On (Roadside Attractions) Well regarded star driven adult comedy should draw older female audience for moderate box office results.	NR | Comedy	85	Digital, Flat, 5.1	Moderate to Wide (750-1000) $5M-$7M Total
A Snowy Day in Oakland (PoC Studios) Urban appeal, major markets best.	PG-13 | Comedy Drama	92	Digital, Flat, 5.1	Moderate (800)
Inside (Focus Features)	R | Drama	105	Digital, Scope 2.39, 5.1	Limited
The Met Live in HD: Lohengrin (Fathom Events)	NR | Performing Arts	300	Live Event	3/18, 3/22
UFC 286: Edwards vs Usman 3 (Iconic Events)	NR | Live Boxing	180	Digital, Flat, SRD	3/18 Live Event
All the World is Sleeping (Gravitas Ventures)	Drama	110	Digital, Flat, 5.1	Limited (20)/Stream
PI (A24) IMAX re-release	R | Science Fiction	84	Digital, Scope, 5.1	4/14 Special Event
Pinball: The Man Who Saved the Game (Vertical Ent.)	NR | Comedy	95	Digital, Scope, 5.1	Limited
The Ghost Within (Vertical Entertainment)	NR | Horror	103	Digital, Scope, 5.1	Limited
Double Threat (VMI Releasing)	Action Thriller	92	Digital, Flat, 5.1	Limited
The Innocent (Janus Films)	NR | Comedy	100	Digital, Flat, 5.1	Limited
Supercell (Saban Films)	PG-13 | Adventure	100	Digital, Flat, 5.1	Limited/Stream
Wildflower (Momentum Pictures)	R | Drama	105	Digital, Flat, 5.1	Limited/3/21 Stream
Remini (Big World Pictures)	NR | Comedy	115	Digital, Flat, 5.1	Limited
Mrs. Chatterjee vis Norway (Zee Studios)	NR | Drama	137	Digital, Flat, 5.1	Limited
3/24/23 (Week 12) **Prior Year Results** 2022 Week 11 Box Office: $84,285,146				
John Wick: Chapter 4 (Lionsgate) Tracks close to Parabellum ($57M open, $171 total, 3.0 multiple). The run time for Chapter 4 is slightly longer suggesting the multiple would be more like 2.75. Mind numbing violence, extraordinary action scenes.	R | Action Crime Thriller	169	Digital, Scope, IMAX, Dolby Vision, 5.1/7.1 Atmos, Motion, Box, MX4D, 4DX	Wide (4,000) $45M-$50M Open $160M-$170M Total
The Quiet Girl (Super LTD/NEON)	PG-13 | Drama	96	Digital, Flat, 5.1	Expansion
Louis Tomlinson: All Those Voices (Trafalgar)	NR | Music Documentary	104	Digital, Flat, 5.1	3/22 Special Event
Godzilla: Tokyo SOS (Fathom Events)	NR | Screen Classic	87	Digital, Flat, 5.1	3/22 Special Event
The Lost King (IFC)	PG-13 | Comedy	109	Digital, Flat, 5.1	Limited
A Good Person (UAR)	R | Drama	129	Digital, Flat, 5.1	Limited
Stalker (Gravitas Ventures)	NR | Thriller	95	Digital, Flat, 5.1	Limited (5)/Stream
Last Sentinel (Vertical Entertainment)	NR | Sci-Fi	117	Digital, Scope, 5.1	Limited
The Tutor (Vertical Entertainment)	R | Thriller	92	Digital, Scope, 5.1	Limited
The School Of Magical Animals (Blue Fox) *Original title: Die Schule der magischen Tiere*	NR |Family Adventure	93	Digital, Flat, 5.1	Limited
My Neighbor Totoro 35th Anniversary (Fathom)	NR | Anime	126	Studio Ghibli	3/26-29 Special Event

Santiago: The Camino Within (Fathom Events)	NR | Faith Based	105	Digital, Flat, 5.1	3/28 Special Event
Helen I Believe (Fathom Events)	NR | Faith Based	98	Digital, Flat, 5.1	3/30 Special Event
Perfect Addiction (Fathom Events) Premiere of novel by Claudia Tan	R | Action Romance	98	Digital, Flat, 5.1	3/27-29, Special Event
3/31/23 (Week 13) **Prior Year Results** 2022 Week 11 Box Office: $84,285,146				
Dungeons & Dragons: Honor Among Thieves (Paramount) Good Action, highly entertaining, engaging humor, Very commercial. CLASH OF THE TITANS (4/2/10, 3,772 Locations, $64M Open, $163.2M Total; $187M adj. for inflation).	Action Adventure	134	Digital, Scope (2.39), IMAX, Dolby Digital, Atmos, ScreenX, 4DX, D-Box, MX4D, Lumma	Wide (4,000)
Big George Foreman (Sony)	PG-13 | Biography Sport	133	Digital, Scope, 5.1 Dolby Digital	Wide (3,000)
Spinning Gold (Variance)	R | Biography Drama Musical	TBA	Digital, Flat, 5.1	Wide (1,300+)
A Thousand and One (Focus Features)	Drama Mystery	117	Digital, Flat, 5.1, 4K	Moderate (500-800)
The Journey: A Music Special from Andrea Bocelli (Fathom Events)	Documentary	90	Digital, Flat, 5.1	4/2-6 Moderate to Wide
A Good Person (UA Releasing)	R | Drama	129	Digital, Flat, 5.1	Wide Expansion
His Only Son (Angel Studios/Magnolia)	PG-13 | Faith Based	101	Digital, Flat, 5.1	Moderate to Wide
Rye Lane (Searchlight)	R | Drama	80	Digital, Scope, 5.1	Streaming
In Vaiggio: The Travels of Pope Francis (Magnolia)	Documentary	80	Digital, Flat, 5.1	3/27 Limited
Enys Men (NEON)	NR | Folk Horror	91	Digital, Flat, 5.1	Limited
Smoking Causes Coughing (Magnet Releasing)	NR | Comedy	80	Digital, Flat, 5.1	Limited
Acidman (DaDa Films/Brainstorm Media)	NR | Drama	87	Digital, Flat, 5.1	Limited
Space Oddity (Samuel Goldwyn)	PG | Sci-Fi Romance Comedy	92	Digital, Flat, 5.1	Limited
Malum (Welcome Villain Films)	NR | Horror Thriller	92	Digital, Flat, 5.1	Limited

Release Changes **MPA Ratings Updates**

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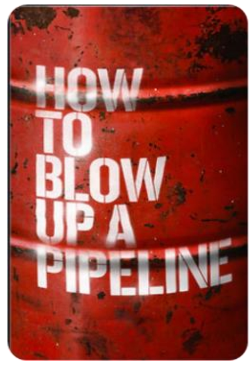
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert`

The Screening Room

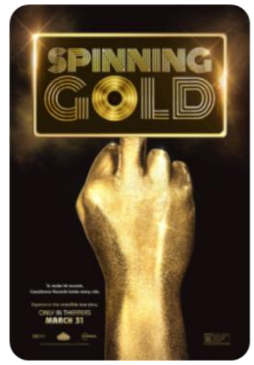
[Super Mario Brothers]
Universal
4/5/23 - Wide

[Chevalier]
Searchlight
4/21/23 Wide

[The Lost Weekend: A Love Story]
Iconic Events
4/14/23 - Moderate



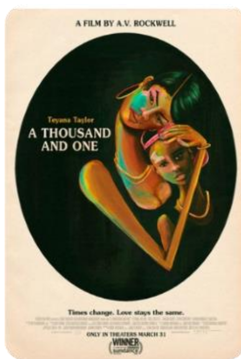
[How to Blow Up a Pipeline]
NEON
4/7/23 - Limited



[Spinning Gold]
Variance Films
3/31/23 - Wide

[Moving On]
Roadside Attractions
3/17/23 - Wide

[Haunted Mansion]
Disney
7/28/23 - Wide



[A Thousand and One]
Focus Features
3/31/23 - Moderate

[The Pope's Exorcist]
Sony Pictures
4/14/23 - Wide

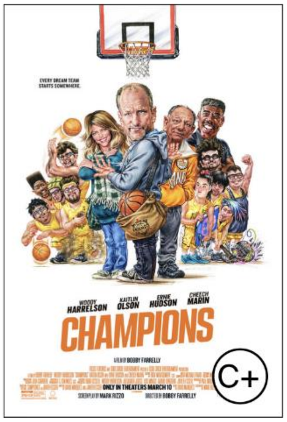
[Trinket Box]
Anchored Lens
3/31/23 - Limited

Ticket to Ride | Episode 14

Following up on their interview last week with Kingdom Story Company President Brandon Gregory, Paul and Mike discuss how JESUS REVOLUTION and COCAINE BEAR provided much needed counter programing as the marketplace (along with ANT-MAN) was able to support 3 different types of films. They also take a quick look ahead at what looks like a very robust Month of March.

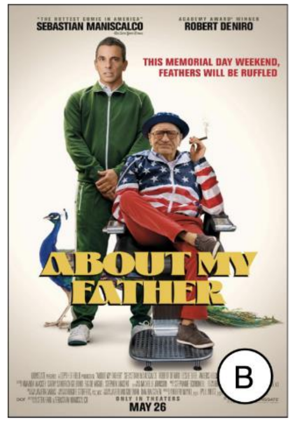
Movie Poster Grades

TheQuorum



[Champions](#)
Focus Features
3/10/23

[Mafia Mamma](#)
Bleecker Street
4/14/23



[About My Father](#)
Lionsgate
5/26/23

[The Blackening](#)
Lionsgate
6/16/23

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"). Here are the grades for this week's posters.

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