



Issue No. 302



Weekend Box Office Results... 10/27 – 10/29

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Five Nights at Freddy's (Universal)	1	3,675	78,000,000	-	21,224	78,000,000
2	Taylor Swift: The Eras Tour (Variance)	3	3,773	14,700,000	-56	3,896	149,344,861
3	Killers of the Flower Moon (Paramount)	2	3,632	9,000,000	-61	2,478	40,679,083
4	After Death (Angel Studios)	1	2,645	5,060,815	-	1,913	5,060,815
5	The Exorcist: Believer (Universal)	4	2,717	3,100,000	-46	1,141	59,365,830
6	Paw Patrol: The Mighty Movie (Paramount)	5	2,746	2,150,000	-51	783	59,212,255
7	Freelance (Relativity)	1	2,057	2,060,000	-	1,001	2,060,000
8	The Nightmare Before Christmas 2023 Re-release (Disney)	2	2,185	2,000,000	-53	915	7,879,828
9	Saw X (Lionsgate)	5	2,141	1,685,000	-53	787	50,296,927
10	The Creator (20 th Century)	5	1,685	1,000,000	-63	593	38,845,081

FIVE NIGHTS AT FREDDY'S OPENS TO SCARY NUMBERS



After surviving six horror movies in wide release since September 15th, it would be understandable if the seventh suffered from genre fatigue. As it turns out, Hollywood was saving the best for last, at least from box office perspective.

Universal and Blumhouse's FIVE NIGHTS AT FREDDY'S far surpassed pre-release expectations with earning \$78M in first three days, lifting the pre-Halloween weekend to \$123.2M for all titles. By comparison, the same weekend last year generated \$69.9M, led by the second weekend of BLACK ADAM with \$27.4M. FREDDY'S had the best opening of any horror movie since Stephen King's IT CHAPTER 2 with \$91.1M from 9/6/19 - 9/8/19.

What helped FREDDY'S break through? It starts with a familiar storyline. Most everyone is aware of Chuck E. Cheese, the budget-friendly kids' birthday spot known for its greasy pizza and oddly frightening

animatronic robots. Add to that a popular video game of the same name with its story set in fictional family pizzeria. After its 2014 release, the original video game became so popular that it morphed into a media franchise, with a number of follow-on games and a spin-off book series. Universal tamed FREDDY'S horror enough to secure a PG-13 rating, making the movie accessible to a wider audience. Finally, they timed its release for the weekend before Halloween, when the public is gearing up for the holiday.

The movie's success this weekend did not happen overnight. In April 2015, Warner Bros. announced that it had acquired the film rights to the FREDDY'S video game. In March 2017, Blumhouse purchased these rights from Warner Bros. after WB decided not to proceed with the project. The COVID pandemic derailed progress, stretching out its production to six-years. By the time

that filming began on March 1st this year, the pace of production had accelerated to warp speed with the target of releasing the movie only seven months later, in time for Halloween. Filming lasted only five weeks and the compressed production schedule held down costs to only \$20M.

The Universal-Blumhouse team has (M3GAN, THE BLACK PHONE) produced yet another hit that is both profitable and well-positioned for sequels. Even though critics are sour on the movie, with a 27% score on Rotten Tomatoes, audiences are enthusiastic with an 89% score. Of all genres, the box office of a horror movie is relatively unaffected by opinions from critics. The movie tells the story of a security guard trying to survive five nights watching over Freddy Fazbear's Pizza parlor and family entertainment center. Even



though the movie had its online debut simultaneously on Peacock, it will be tough for exhibitors to complain that the box office was held down by its availability on streaming. In fact, this may be the rare case when all parties benefit from a surge in interest.

TAYLOR SWIFT: THE ERAS TOUR finished in second by earning \$14.7M on its third weekend. This was 56% lower than last weekend, a marked improvement compared with the 64% decline it suffered from its opening to its second weekend. Over seventeen days, the concert movie has earned \$149.3M and is projected to wind up with \$180M domestic and \$280M worldwide by the time it finishes its run. This week Forbes announced that Taylor Swift has become the world's newest billionaire and exhibitors are tickled to have had been able to work with her directly on the terms of her movie release.

Martin Scorsese's **KILLERS OF THE FLOWER MOON** wound up in third, selling an additional \$9.0M in its second weekend. This is a disappointing 61% drop from its

opening, which was itself lower than expected. After ten days **FLOWER MOON** has earned \$40.7M domestic and \$71.5M worldwide.



Martin Scorsese is well-known for making movies with intricately crafted stories. Unfortunately, creativity does not always translate into success at the box office. **THE DEPARTED** from 2006 was his most successful film, earning \$132M domestic and \$291M worldwide while **FLOWER MOON** is on track to earn approximately \$75M domestic and \$167M worldwide. Its production cost has been estimated at \$200M, which should translate to a break-even point at \$500M of worldwide gross. Fortunately, Apple is behind this effort and the studio can also benefit from online views on Apple TV+. When Apple announced last year its intention to spend \$1 billion annually on theatrical productions, it was expected that this would be spread across ten movies. Hopefully, some of those movies will be box office hits.

Angel Studios **AFTER DEATH** opened with \$5.1M, placing it fourth for the



weekend. A polar opposite to Apple, Angel uses crowd funding and guerrilla marketing to drive interest in their movies. This summer's **SOUND OF FREEDOM** is Angel's most successful title to-date, having grossed an amazing \$239.4M worldwide after spending only \$14.5M to make the film. **AFTER DEATH** is an even smaller project, created for a mere \$1.2M. The documentary features interviews with best-selling authors, doctors, scientists and those who have had near-death experiences. It is guaranteed to be profitable and keeps the studio active in the market while waiting for their next major release, **THE SHIFT** on December 1st.

THE EXORCIST: BELIEVER came in fifth place with a gross of \$3.1M, a decline of 46% from last weekend. The total gross after 23 days for this high-profile sequel is \$59.4M domestically and \$120M worldwide. Many had expected it to be the top-grossing movie of the Halloween season, but it has been eclipsed by **FREDDY'S** success this weekend.

Where Are We as of 10/26

After 42 weeks, 2023 year-to-date totals stand at 125% compared with earnings at this same point in 2022, and 83% of the amount earned in 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 42 WEEKS – 2023: \$7,482,081,000 2022: \$5,967,009,000 125%	YEAR TO DATE – 42 WEEKS – 2023: \$7,482,081,000 2019: \$8,963,036,000 83%

Title Insights – FIVE NIGHTS AT FREDDY’S

- The film is estimated to pull in over 6M moviegoers over the three days. Note: This is the most amount of patrons for a Horror movie’s opening weekend EntTelligence has monitored since our post-pandemic launch.
- Not including Preview night, the title has represented approximately 65% of all foot traffic so far this weekend. (TAYLOR SWIFT had 10%, KILLERS OF THE FLOWER MOON 7%, and AFTER DEATH 5%.)
- Average General Admission Price across all formats for FIVE NIGHTS AT FREDDY’S: \$12.93.
- Dayparts - The film showcased its wide appeal through very strong afternoon activity (a bit atypical compared to most horror films).

Daypart Traffic Analysis on Saturday

Pre 1PM	10%
1PM to 5PM	33%
5PM to 8PM	34%
8PM +	23%

- Below are the markets that had that **most theatrical attendance** (different than box office due to ticket pricing) ... couple this with at home activity for a complete perspective of the audience reach:

Los Angeles	8.9%
New York	5.8%
Dallas	3.5%
Chicago	3.3%
Houston	2.8%

Notable Industry News & Commentary

SAG-AFTRA & Studio CEOs Plan Talks Into Weekend In Hopes Of Reaching Deal

Deadline



Talks continued this week between negotiators from the actors’ SAG-AFTRA union and the studio’s AMPTP trade association. Marathon meetings took place on Tuesday and Friday to move towards an agreement on compensation for residuals, the major sticking point that remains between the parties.

It has been reported that studios have offered the actors an increase in minimum rates and bonuses for successful streaming series. While this may be movement in the right direction, it is not yet to the level that actors have been seeking. SAG-AFTRA has proposed a structure that includes payouts based on streamer’s subscription revenues, which was flatly rejected by the studios.

After a brief cooling off period, negotiations resumed and there have been some signs of progress. In fact, it is often a good sign when talks are taking place without any public statements from negotiators.

Leaders from SAG-AFTRA have confirmed that they have backed off their request to receive revenue from subscription fees, indicating that the new bonus structure proposed this week by the AMPTP is “something we can work with.” On Thursday, SAG-AFTRA’s chief negotiator Duncan-Crabtree Ireland told reporters that there was “cautious optimism” over the direction talks were heading.

A lot is riding on these negotiations, as there were more changes this week in the 2024 film calendar. On Monday, Paramount announced that MISSION: IMPOSSIBLE 8 was being pushed back from summer 2024 to summer 2025.

On Friday, Disney announced Pixar's ELIO live action remake of SNOW WHITE was also moving from 2024 to 2025. A near-term deal between the actors and studios could be essential in order to avoid further changes to the 2024 theatrical calendar.

See also: ['Mission: Impossible 8' Delayed to Summer 2025, 'A Quiet Place' Prequel Moves to Summer 2024](#) (Variety)

'Oppenheimer' Boosts IMAX Q3 Revenue 51% to \$104 Million

The Wrap

While it had been clear for months that the duo of BARBIE and OPPENHEIMER was a boon for theatres, the full extent of that success is only now becoming apparent as exhibitors release their third quarter results.

IMAX was first in line to release their earnings for the quarter, boasting more than a 50% increase in year-over-year revenue. The majority IMAX's Q3 revenue can be tied to one movie, the July 24th release of OPPENHEIMER. Christopher Nolan's WW II historical drama generated a disproportionate percentage of its revenues from ticket sales at IMAX and other Premium Large Format screens. After having been shot using IMAX cameras, OPPENHEIMER was



promoted heavily as best experienced in IMAX auditoriums. It enjoyed exclusive play on IMAX screens for its first three weeks, and grossed \$184 million globally during the quarter to become IMAX's fifth highest grossing film of all time.

Other Q3 films including MISSION: IMPOSSIBLE – DEAD RECKONING PART ONE and the Chinese blockbuster CREATION OF THE GODS: KINGDOM OF STORMS also

contributed to IMAX's big quarter. The company is on pace to wind up with its highest grossing year ever, with an estimated global gross of \$1.1 billion. IMAX has been able to outpace other exhibitors due to the increased preference for moviegoers to see new releases in premium formats. Pandemic-era films such as AVATAR: THE WAY OF WATER, CREED 3 and OPPENHEIMER were all shot on IMAX cameras and took in a disproportionate percentage of their grosses from IMAX screens. During their Q3 earnings call, IMAX announced plans to create or upgrade 120 IMAX screens over the next 12 months, more than twice the number from the last year.

Apple's \$44 Million Open For 'Killers Of The Flower Moon' May Not Matter

Forbes



There is much debate over how to interpret the box office results for Martin Scorsese's latest movie KILLERS OF THE FLOWER MOON. The Western epic earned \$23.3M domestic in its opening weekend, which was on the lower end of pre-release estimates. On the positive side, this amount is higher than most adult-oriented

dramas, a style of movie that has struggled to attract moviegoers since the pandemic. However, with a production budget estimated at \$200M or more, it is unlikely to earn enough from ticket sales to be profitable from its theatrical run.

By comparison, Pixar's ELEMENTAL had a similar budget of \$200M and earned \$29.6M in its opening weekend, which was widely considered to have been a disaster for Disney. In the end, ELEMENTAL was able to break even due after sustained box office revenues for many weeks over the summer. With the holiday season upon us and a strong slate of new releases on the schedule, it seems

unlikely that FLOWER MOON will be able to sustain large audiences over the coming weeks. Its R rating and 3 ½ hour runtime will also contribute to holding down the box office.

Still, many trade publications are positioning FLOWER MOON as a success for its studio sponsors at Apple, because their primary objective is not to be profitable in the theatrical window. Instead, Apple is trying to build its profile as a creator of important films and to build up value in its streaming library. FLOWER MOON has received a very positive reception from both critics and audiences, and will be a strong

contender for major awards at this year's Oscars.

A "win" for Apple comes from the prestige of being responsible for a Scorsese film and having the exclusive rights to stream it on Apple TV+. Since the company has \$111 billion in cash

on hand and a market cap of \$2.7 trillion, a loss of \$100 million after the theatrical run of FLOWER MOON is inconsequential.

Moving forward, Apple Studios may establish itself as destination for auteurs where they can make big-

budget art house films, motivated to earn a positive reception from critics and discerning audiences and unencumbered by the need to make a profit in the theatrical window.

Studio Release Calendar (11/3 – 11/30)

11/3/23 (Week 44)

Prior Year Results

2022 Week 44 Box Office: \$61,147,932

Priscilla (A24)	R Drama	113	Digital, Flat, 5.1	Wide (1,500) \$6M-\$8M Open (Trend: Flat)
Radical (Emick/Pantelion) <i>Spanish with English subtitles. Won Favorite Award at Sundance. First film in the new partnership.</i>	PG-13 Drama	125	Digital, Scope, 5.1/7.1 Atmos	Moderate (300+)
The Holdovers (Focus Features)	R Action Comedy	133	Digital, Flat, 5.1	Limited (50-75)
The Marsh King's Daughter (RSA)	R Suspense	109	Digital, Scope, 5.1, 4K	Moderate
What Happens Later (Bleecker Street)	R Romance Comedy	103	Digital, Scope, 5.1, 4K	Moderate
Terrifier 2 (Iconic Releasing) <i>RT has bonus material, treat rating as an R</i>	R Horror	141	Digital, Flat, 5.1	11/1-2 Event (800)
Godzilla 2000 (Fathom)	PG Cult Classic	115	Digital, Flat, 5.1	11/1 Event
Titanic: The Musical (Fathom)	NR Musical	150	Digital, Flat, 5.1	11/4, 11/8 Event
The Last Waltz (Fathom) <i>45th Anniversary</i>	NR Documentary	117	Digital, Flat, 5.1	11/5 Event
Digimon Adventure 02: The Beginning (Fathom)	NR Animation	87	Digital, Flat, 5.1	11/8-9 Event
American Fiction (MGM)	R Comedy Drama	117	Digital, Flat, 5.1	Limited
Rumble in the Dark (Grindstone Ent.)	R Thriller	116	Digital, Flat, 5.1	Limited
Death on the Border (W Productions)	NR Crime Thriller	95	Digital, Scope, 5.1	Limited
The Tunnel to Summer: The Exit of Goodbyes (IFC)	NR Animation	83	Digital, Flat, 5.1	Limited
Lonesome Soldier (Military Movies)	R Mystery	109	Digital, Flat, 5.1	Limited
Four Daughters (Kino Lorber)	NR Documentary	110	Digital, Flat, 5.1	Limited
Fast Dreams (99 Ways Entertainment)	NR Documentary	90	Digital, Flat, 5.1	Limited
Triangle Park (PalMar Studios)	NR Documentary	90	Digital, Flat, 5.1	Limited
Going To Mars: The Nikki Giovanni Project (HBO)	NR Documentary	102	Digital, Flat, 5.1	Limited
Finding HER Beat (Emergence Pictures)	NR Documentary	89	Digital, Flat, 5.1	Limited
Deadland (Vertical Ent.)	NR Thriller	92	Digital, Scope, 5.1	Limited
Pay or Die (MTV Documentary Films)	NR Documentary	90	Digital, Flat, 5.1	11/1 NYC
Alan and the Rulers of the Air (Heaven Bound Films)	PG-13 Drama Thriller	120	Digital, Flat, 5.1	Limited
Subject (Greenwich)	NR Documentary	97	Digital, Flat, 5.1	Limited
AXCN: Ghost in the Shell (Iconic)	NR Animation	84	Digital, Flat, 5.1	11/8-11 Moderate
The Stones and Brian Jones (Magnolia)	NR Documentary	93	Digital, Flat, 5.1	11/7 Event
God of Heaven and Earth (Iconic)	G Religion/Faith	112	Digital, Flat, 5.1	11/5-6 Event

K-LOVE Live at Red Rocks (Fathom)	NR Inspirational	115	Digital, Flat, 5.1	11/5-6 Event
Rustin (Netflix) <i>AKA: Pactin</i>	PG-13 Drama	106	Digital, Flat, 5.1	Limited
Never Alone for Christmas (IND)	NR Comedy	100	Digital, Flat, 5.1	Limited
Allswell in New York (Scatena & Rosner)	R Comedy Drama	88	Digital, Flat, 5.1	Limited
All Dirt Roads Taste of Salt (A24)	PG Drama	92	Digital, Flat, 5.1	Limited
Rumble through the Dark (Lionsgate Home)	R Thriller	116	Digital, Flat, 5.1	Limited/VOD
Still a Black Star (Freestyle)	NR Documentary	96	Digital, Flat, 5.1	10/28 Limited

11/10/23 (Week 45)

Prior Year Results

2022 Week 45 Box Office: \$210,779,884

The Marvels (Disney)	PG-13 Action Adventure	105	Digital, TBA, 2.39, IMAX 2D, 3D SDR, Atmos, Dolby Vision, 4K, Motion, ScreenX, TheatreEars, ICE	Wide (4,000) \$80M-\$89M Open (Trend: Flat)
Journey to Bethlehem (Sony/Affirm)	PG Musical Adventure	98	Digital, Scope, 5.1	Wide (2,500) \$4M-\$6M (Trend: Flat)
The Holdovers (Focus Features)	R Comedy, Drama	133	Digital, Flat 1.66, 3.0 sound	Wide Expansion (1,000-1,200)
Tiger 3 (Yash Raj) <i>Hindi with English subtitles. Sunday opening is the Diwali holiday.</i>	NR Spy Action Thriller	150	Digital, Scope, SR	11/12 Moderate
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	Platform
UFC295: Jones vs Miocic (Iconic) <i>Rescheduled with new boxers</i>	NR Live Boxing	180	Digital, Flat, 5.1	NYC Event 10pm ET
This Much We Know (Oscilloscope)	NR Documentary	110	Digital, Flat, 5.1	NY
It's a Wonderful Knife (IFC)	NR Horror Comedy	87	Digital, Flat, 5.1	Limited
Fitting In (Blue Fox)	R Romance Comedy	105	Digital, Flat, 5.1	Limited
Your Lucky Day (Well Go USA)	R Horror Thriller	89	Digital, Flat, 5.1	Limited 11/14 VOD
The Strangler (Altered Innocence)	NR Drama	93	Digital, Flat, 5.1	Limited
The Great Turkey Town Miracle (Lama Entertainment)	PG Family Faith Based	TBD	Digital, Flat, 5.1	Limited
Stamped from the Beginning (Netflix)	NR Documentary	92	Digital, Flat, 5.1	Limited
Share? (HBO)	NR Sci-Fi	89	Digital, Flat, 5.1	Limited
Beyond Utopia (Roadside Attraction)	PG-13 Documentary	125	Digital, Flat, 5.1	Limited
A Light Never Goes Out (Edko Films) <i>AKA: Dang fo laan saan. Hong Kong</i>	NR Drama	103	Digital, Flat, 5.1	Limited
Walden (Uncork'd Entertainment)	NR Thriller	104	Digital, Flat, 5.1	Limited
Orlando, My Political Biography (Janus Films)	NR Documentary	98	Digital, Flat, 5.1	NY, 11/17 LA
Medicine Man: The Stan Brock Story (Fathom)	NR Documentary	115	Digital, Flat, 5.1	11/14 Event
All Star Salute to Lee Greenwood (Fathom)	NR Musical	100	Digital, Flat, 5.1	11/12 Event
Scarface (Fathom/TCM) <i>40th Anniversary</i>	R Classics	210	Digital, Scope, Stereo	11/12, 11/15 Event

11/17/23 (Week 46)

Prior Year Results

2022 Week 46 Box Office: \$102,512,532

The Hunger Games: The Ballad of Songbirds and Snakes (Lionsgate)	PG-13 Action Adventure Drama	157	Digital, Scope 2.39, 5.1/7.1, IMAX, Dolby Vision, Atmos, 4DX, MX4D CGS, ICE, 4K	Wide (4,000) \$40M-\$40M Open (Trend: Down)
---	--------------------------------	-----	---	---

Trolls Band Together (Universal/Dreamworks)	PG Animation Adventure	91	2D/3D, Scope, 5.1/7.1, Atmos, DTSX, Dolby Vision, D-Box, 4DXm MX4D	Wide (3,500) \$40M-\$49M Open (Trend: Down)
Thanksgiving (Sony/TriStar)	R Horror	106	Digital, Scope, 5.1	Wide (2,500) \$11M-\$13M Open (Trend: Up)
Next Goal Wins (Searchlight)	PG-13 Sport Drama	104	Digital, 2.00.1, 5.1/7.1, TheatreEars	Wide (1,200) \$1M-\$3M Open (Trend: Flat)
Saltburn (MGM)	R Comedy Drama	127	Digital, Flat 1.33:1, 5.1	Limited
May December (Netflix)	R Drama	113	Digital, Flat, 5.1	Limited 12/1 Netflix
Karaoke (Greenwich Ent.)	R Drama	100	Digital, Flat, 5.1	12/16 Limited
Monster (Well Go USA)				
Thin Skin (Mutiny Pictures)	NR Drama	90	Digital, Flat, 5.1	12/16 Limited
The Stones and Brian Jones (Magnolia)	NR Documentary	93	Digital, Flat, 5.1	Limited Expansion
Met Opera: X: The Life and times of Malcolm X (Fathom)	NR Opera	205	Digital, Flat, 5.1	11/18, 11/29 Event
Saving Private Ryan 25th Anniversary (Fathom)	R WWII Drama	169	Digital, Flat, 5.1	11/19, 11/20 Event
The Domino Revival - ENCORE (Fathom)	NR Drama	125	Digital, Flat, 5.1	11/13 Event
Billy Idol: State Line Live at Hoover Dam (Kaleidoscope Film Distribution)	NR Concert	92	Digital, Flat, 5.1. PLF	11/15 Event
Dolly Parton: Rockstar (Trafalgar)	NR Concert	87	Digital, Flat, 5.1	11/17 Event
Fallen Leaves (MUBI)	NR Comedy Drama	81	Digital, Flat, 5.1	NY
The Boy and the Heron (GKids)	PG-13 Anime	124	Digital, Flat, 5.1	Academy Run
11/24/23 (Week 47)				
Prior Year Results				
2022 Week 47 Box Office: \$85,835,347				
Wish (Disney)	PG Animation	95	Digital, Scope 2.39, 5.1/7.1, 3D SDR, PLF, D-Box, Dolby Vision, Atmos	11/22 Wide \$36M-\$41M Open (Current) (Trend: Up)
Napoleon (Sony/Columbia/Apple TV+)	R Historical Drama	157	Digital, Scope, IMAX, PLF, 70MM, Screen X, DTSX, 4DX, D-Box, ICE	11/22 Wide \$9M-\$11M Open (Trend: Flat)
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	11/22 Moderate
Saltburn (MGM/Amazon Studios)	R Comedy Drama	127	Digital, Flat 1.33:1, 5.1	11/22 Expansion
Maestro (Netflix)	R Music Drama	129	Digital, Flat, 5.1	11/22 NY/LA 12/20 Netflix
Casting Crowns: Home by Sunday (Trafalgar)	PG-13 Documentary	91	Digital, Flat, 5.1	11/30 Event
Monster (Well Go USA) <i>Language: Japanese</i>	PG-13 Drama	122	Digital, Scope, 5.1	Limited
Fallen Leaves (MUBI)	NR Comedy Drama	81	Digital, Flat, 5.1	11/22 LA
Smoke Sauna Sisterhood (Greenwich)	NR Documentary	89	Digital, Flat, 5.1	11/22 Limited
Menus Plaisirs -Les Troisgros (Zipporah Films) <i>France/U.S. French w/ English subtitles</i>	NR Documentary	240	Digital, Flat, 5.1	11/22 NYC
Run Nixon (AMC Theaters)	NR Drama	113	Digital, Flat, 5.1	Limited
American Symphony (Netflix)	NR Documentary	100	Digital, Flat, 5.1	Limited
Spirited (Apple) <i>Reissue</i>	PG-13 Family Comedy	127	Digital, Flat, 5.1	11/22 Limited
The Boy and the Heron (GKIDS)	PG-13 Animation	124	Digital, Flat, 5.1	Academy Booking

NOTABLE TRAILERS



MONTY PYTHON AND THE HOLY GRAIL

Iconic Releasing
12/3 & 6/23 Event



POOR THINGS

Searchlight
12/8/23 Limited



MAESTRO

Netflix
11/22/23 Limited; 12/20/23 Streaming



DRIFT

Utopia
2/9/24 Limited



FREUD'S LAST SESSION

Sony Pictures Classics
12/22/23 NY/LA



LISA FRANKENSTEIN

Focus Features
2/9/24 Wide



OUR (ALMOST COMPLETELY TRUE) STORY

Vision Films
12/8/23 Wide



OCCUPIED CITY

A24
12/25/23 Limited



LA SYNDICALISTE

Kino Lorber
12/1/23 NY; 12/8/23 LA



ORIGIN

NEON
12/1/23 Academy Run

TICKET TO RIDE | EP. 39

This week Paul and Mike are live in front of the ShowEast convention as they review the box office year to date. They are then joined by Neon's Elissa Federoff or B&B Theatres' Brock Bagby to discuss the current state of the industry along with the opportunities and challenges that lie ahead.



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



FIVE NIGHTS AT FREDDY'S

VERDICT: This video-game adaptation never lives up to its premise's potential as either a scary movie or an exercise in absurdism.

Alonso Duralde, October 26, 2023

The makers of the film adaptation of the video-game series Five Nights at Freddy's had two choices: lean into the absurdity of the premise (animatronic characters at a Chuck E. Cheese-style restaurant become sentient murder-bots) or use that kiddie-Westworld premise as the springboard for more complicated ideas — about arrested development, perhaps, or the sinister side of nostalgia.

The resultant movie tries for a little bit of everything, and the results are a whole lot of nothing. Freddy's is rarely frightening — a crowd-friendly PG-13 means fear and carnage are suggested but almost no blood is shown — and it doesn't have much to say about its underlying subject matter besides, "Hey, wouldn't it be weird if those musical pizza robots came to life and had sharp teeth?"

[Full Review](#)

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

**Cinema 360 is an
Integrated cloud-based
cinema suite, empowering
cinema lovers end to end.**

