SCREEN DOLLARS NEWSLETTER

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Weekend Box Office Results… 9/8– 9/10

Courtesy of Comscore

Rank	Title	Wk	Theatres	Wknd $	% Change	$ Avg/ Theatre	Total $
1	The Nun II (Warner Bros.)	1	3,728	32,600,000	-	8,745	32,600,000
2	The Equalizer 3 (Sony)	2	3,965	12,100,000	-65	3,052	61,865,408
3	My Big Fat Greek Wedding 3 (Focus Features)	1	3,650	10,000,000	-	2,740	10,000,000
4	Jawan (Yash Raj)	1	813	6,191,506	-	7,616	7,562,851
5	Barbie (Warner Bros.)	8	3,281	5,900,000	-42	1,798	620,476,857
6	Blue Beetle (Warner Bros.)	4	2,786	3,775,000	-47	1,355	63,703,555
7	Gran Turismo: Based on a True Story (Sony)	3	2,765	3,375,000	-49	1,221	35,685,098
8	Oppenheimer (Universal)	8	2,091	3,000,000	-48	1,435	315,136,955
9	Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)	6	2,500	2,600,000	-44	1,040	111,327,215
10	Bottoms (MGM)	3	1,265	2,051,560	-33	1,622	7,615,818

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THE NUN II STARTS OFF THE FALL SEASON WITH A SOLID DEBUT

The weekend after Labor Day is considered to be the start of the fall moviegoing schedule and is usually filled with sequels and horror films in weeks leading up to Halloween. This year's post-Labor Day program is following this pattern, with the opening of two sequels, the horror flick THE NUN II and the comedy MY BIG FAT GREEK WEDDING 3. The weekend box office also had an assist from the momentum carried over from several of last weekend's movies. The end result was theatre traffic that was well ahead of the same weekend last year.

Warner Bros.' THE NUN II easily won the weekend by earning $32.6M. The original THE NUN was a huge economic success, opening five years ago on this same weekend in 2018. That film earned $53.8M in its debut, and went on to earn $117.5M domestic and a stunning $365.6M worldwide. Powered by those results, the movie was wildly profitable considering its production budget of only $22M. This amounts to an out-of-this-world 16.6x ratio of total box office gross to production budget.

Even though THE NUN II in its opening weekend earned only 61% of the box office earned by the original, it will still be profitable after a very manageable production budget of $35M-$40M. Two-thirds of total box office for THE NUN came from international markets, and if the same ratio holds for THE NUN II, it will sell significantly in tickets over in its opening three days than the film's entire production budget.

Interest in THE NUN movies is helped by their lineage to the very popular CONJURING universe of horror movies, consisting of THE CONJURING, ANNABELLE and THE NUN branches. It began in 2013 with THE CONJURING, written by Chad and Carey Hayes and directed by James Wan. THE CURSE OF LA LLORONA from 2019 is the only movie in the group that stands on its own, neither a sequel itself nor an original film that spawned a sequel.

The total box office for the previous eight CONJURING universe movies is $2.1B worldwide, creating a huge fan base that any new movie can appeal to. In a somewhat more modest way, this dynamic is reminiscent of the built-in audience for a new superhero movie that emerges from the Marvel or DC Extended Universes.

THE CONJURING Universe of Horror Films

Title	Release Date	Worldwide Box Office Gross	Production Budget	Gross as a Multiple of Budget
THE CONJURING	6/19/2013	$320M	$20M	16x
ANNABELLE	10/3/2014	$258M	$7M	40x
THE CONJURING 2	6/10/2016	$322M	$40M	8x
ANNABELLE CREATION	8/11/2017	$307M	$15M	20x
THE NUN	9/7/2018	$366M	$22M	17x
THE CURSE OF LA LARONA	4,19,2019	$123M	$9M	14x
ANNABELLE COMES HOME	6/26/2019	$231M	$30M	8x
THE CONJURING: THE DEVIL MADE ME DO IT	6/4/2021	$206M	$39M	5x
Totals		**$2,133M**	**$182M**	**12x**

Picking up five years after THE NUN left off, THE NUN II is set in France in the year 1956. A priest is burned to death under mysterious and supernatural circumstances, and evil is spreading throughout the community. Good Sister Irene investigates and is forced to face off against Valak, the demon nun. Taissa Farmiga reprises her role as Sister Irene and is also the real-life younger sister of Valerie Farmiga who plays the female lead Lorraine Warren in all three THE CONJURING movies.

Warner Bros has done a masterful job creating this series of high-grossing, relatively low- budget, and very profitable films. In an era when it is seen as an achievement when a film earns a multiple of 2.5x comparing a film's box office to its production budget, the average multiple for the eight earlier films in the CONJURING series is 12x. Based on this success, we expect to see many more movies from this franchise in the years ahead.

In its second weekend, THE EQUALIZER 3 finished in second place with a gross $12.1M, a drop of 65% from its #1 finish last weekend. After 10 days, EQ3 has grossed $61.9M, which compares favorably to the two previous EQUALIZER films that stood at $64.1M and $64.2M at this same point in their release. The consistent performance of this franchise and Denzel's box office allure is reassuring, at a time when many sequels have fallen short of their earlier chapters. With a 94% audience score on Rotten Tomatoes, we expect this version to continue to do well throughout the rest of September and the early weeks of October.

MY BIG FAT GREEK WEDDING 3 opened in third place with a gross of $10.0M. It's unfair to expect that this sequel would achieve anything close to the success of the original, which opened quietly in 108 theatres on 4/18/2002 but went on to play for 51 weeks and earn a whopping $241.4M domestic. It was the pinnacle of an "art house" success story, building its appeal over time and eventually crossing over into the mainstream market. Only this year was GREEK WEDDING surpassed by OPPENHEIMER as the highest grossing film never to have finished in first place at the box office during its run.

MY BIG FAT GREEK WEDDING 2 opened on 3/25/2016 to $17.8M, but failed to spark and wound up earning only $59.7M domestic, one quarter the box office of the first picture. With this weekend's opening of MBFGW3 earning only 56% of that amount, it seems that this romantic comedy series has run its course and we are not likely to see any more chapters.

Nia Vardalos is the jack-of-all trades creator of these movies, with credits as writer, director and leading actress. This sequel follows the Portokalos family as they travel to a family reunion in Greece. Critics have sounded an exceptionally note with a 27% score on Rotten Tomatoes, while audiences are only so-so in their opinion with a 73% score.

As the fall movie lineup thins out, we have entered a time in the year when a limited release movie from India can break into the top five in the domestic box office. This weekend, the Indian title JAWAN from Yas Raj Films arrived in fourth place with $6.2M. Opening on Thursday and playing at 827 locations, this movie has an average box office per location of $7,616, the second highest among all films in the top five. In other words, in the locations where it played it was the second most important movie in the complex. Starring Shah Rukh Khan, a.k.a. "The King of Bollywood", the high-octane thriller tells a classic good vs. evil story with a man and woman facing off against bad guys in order to right the wrongs of society. The challenge for these titles is to maintain in subsequent weeks anything close to the success they achieve in their opening, as most fans show up to see it in the first few days. However, JAWAN may have a chance to draw audiences in subsequent weeks since it has been very well reviewed on Rotten Tomatoes by both critics and audiences, with a 93% and 97% score respectively. It would be an unusual success if it can rank among the top five box office performers for a second weekend.

The BARBIE party is still going on, with the top movie of 2023 earning fifth place this weekend with an additional $5.9M and decline of 42% from last weekend. It's the number one worldwide earner for 2023, having grossed over $1.4B.

All movies in U.S. and Canadian theatres this weekend earned $88.7M, compared with $44.1 M last year when THE BARBARIAN opened to $10.5M.

Where Are We as of 9/7

After 35 weeks, the year-to-date totals of the current year are 126% of the box office at this same point last year, and 87% compared 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE **– 35 WEEKS –** **2023: $6,694,285,000** **2022: $5,313,866,000** **126%**	**YEAR TO DATE** **– 35 WEEKS –** **2023: $6,694,285,000** **2019: $7,725,467,000** **87%**

Industry Observations and Title Insights

Title Insights – THE NUN II

- The film is estimated to pull in approximately 2.3 M patrons over the three days.
- Not including Preview night, the title has represented approximately 33% of all foot traffic so far. (EQUALIZER 3 had 13% and MY BIG FAT WEDDING 3 had 10%).
- Average General Admission Price across all formats: $13.86
- Daypart Traffic Analysis on Saturday:

Pre 1pm	5%
1pm-5pm	21%
5pm to 8pm	34%
8pm+	40%

Notable Industry News & Commentary

WGA Tells Members That Several Companies Have Privately Expressed “Desire & Willingness” To Negotiate A Deal To End Writers Strike

Deadline

Both sides in the standoff between Hollywood’s writers and studios spent the week trying to improve their standing in the Public Relations battle over the ongoing labor dispute.

The negotiating committee for the WGA updated their members indicating that while the AMPTP as a whole has not responded to the writers’ latest proposal, a handful of executives at specific studios represented by the AMPTP have reached out to the WGA privately to indicate a willingness to negotiate terms for a settlement. One studio executive was reported to have said that they “need a deal badly” and are considering breaking off from the AMPTP to reach a settlement with the writers.

It has been reported separately that Netflix CEO Ted Sarandos is considering separating his company from the AMPTP negotiations so they can settle directly with the writers. In fact, all the studios coming under the AMPTP may not share the same position vis a vis the strike, with some holding out for something closer to the status quo and others more willing to give the writers most of what they have requested.

Later in the week, the AMPTP came out with its own statement refuting the WGA’s characterization, saying that their members are completely unified in the stance on the current negotiations. Of course, despite the public posturing, a resolution will only be found through direct dialogue between the parties, which we hope will resume shortly.

See also: AMPTP Calls WGA’s Claims Of Division In Studio Ranks False, Says “Member Companies Are Aligned” (Deadline)

The Decomposition of Rotten Tomatoes

Vulture

Vulture swooped in this week to drop an extensive expose on the movie review website Rotten Tomatoes. The famous publication aggregates individual movie reviews from a registered pool of critics, including a scoring system that produces a percentage rating for each covered title. Ratings from critics are reported separately from audience scores. If 60% or more of its critics weigh in with a positive review, a film is considered as "fresh", otherwise it's "rotten."

Since its founding in 1998 by three undergraduate students at UC Berkeley, Rotten Tomatoes has exploded in popularity to become the default reference point for moviegoers to determine quickly if a movie is worth seeing. A recent Morning Consult poll reported that one third of adults check the Rotten Tomatoes score of a given film before deciding whether to see it.

However, many in the industry are critical of the site's system and methods, saying that its "fresh" or "rotten" conclusions about a movie are overly simplistic and can be gamified by the studios. The Vulture article supports this criticism with the example of the 2018 movie "Ophelia" and the Public Relations company Bunker 15. The movie adaptation of Shakespeare's famous character starring Daisy Ridley and Naomi Watts premiered at the 2018 Sundance Film Festival, with an initial score on Rotten Tomatoes of 46% based on 15 critics reviews. In part due to this relatively uninspired rating, the film languished with no distribution deal.

The producers of "Ophelia" hired PR firm Bunker 15 to put the film in front of more critics with the goal of producing more positive reviews, which could lift its rating from "rotten" to "fresh." According to certain critics and former employees of the PR firm, Bunker 15 offered critics cash payments for reviewing the film and advice on how to hide a bad review so that it wouldn't be registered on Rotten Tomatoes. The end result was that "Ophelia's" critics' score on RT moved up to 62%, making it "fresh" (barely). Soon thereafter, it was picked up for distribution by IFC Films.

Vulture uses the case of "Ophelia" to support its broader criticism of the site, and how it unfairly influences the behavior of audiences, critics, and studios.

Disney Fight Marks Cable TV's Last Stand

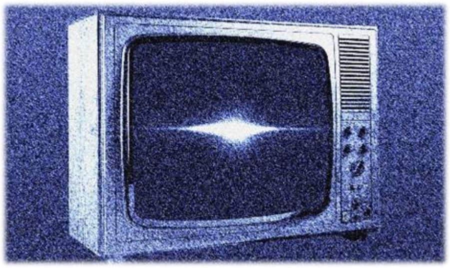
Wall Street Journal

While the movie and television businesses are struggling to contain the impact of Hollywood's labor strikes, the cable industry could be facing an even more existential threat as an equally tense standoff is taking place between two of its largest players.

As of September 1st, Disney pulled all its channels from the Charter-Spectrum service, the second largest in the country, in response to Charter's refusal to extend its existing agreement to carry Disney's programming. Over fifteen million Spectrum subscribers are currently unable to access ABC, ESPN, FX and the Disney Channel. Among these channels, ESPN is by far the biggest draw as they are the exclusive broadcaster of a number of high-profile sporting events such as the U.S Open tennis tournament and Monday Night Football. Historically, Disney has leveraged the popularity of its sports programs to force cable providers to carry all channels under the Disney umbrella.

The relationship between Charter and Disney has become so toxic that Charter has decided to call Disney's bluff. Cable viewership has declined dramatically over the past several years, while Disney has been using funds from its lucrative deals cable providers to invest in initiative that draw audiences to its competing streaming services such as Hulu, ESPN+, and Disney+. Charter and other providers view these streaming platforms as existential threats, enabling "cord cutters" to cancel their cable subscriptions permanently.

As with other cable providers, TV bundles are no longer the primary revenue source for Charter, having been eclipsed by selling broadband connectivity which has become a significantly more profitable business.



With the writing clearly on the wall, Charter has proposed to Disney two options: either provide all its streaming services to Charter cable customers or walk away from the partnership entirely. This presents a difficult choice for Disney, as Charter is offering to pay Disney approximately $2.2 billion but taking that deal would amount to Disney losing the opportunity to sell its own services to Charter's fifteen million subscribers. Disney is under intense financial pressure due to production shutdowns caused by Hollywood's labor strike, massive losses flowing in from its streaming networks and an underwhelming summer performance at the box office. Given these circumstances, Disney may opt to settle with Charter on its terms, taking the bird it has in its hand rather than go for the two that it sees in the bush.

See also: Charter's CEO isn't flinching in the $2.2 billion rumble with Disney and ESPN: 'We had to say enough is enough, or else we're gonna have to move on to a different model' (Fortune/ Yahoo Finance)

GOWER STREET'S Box Office Outlook

GOWERSTREET

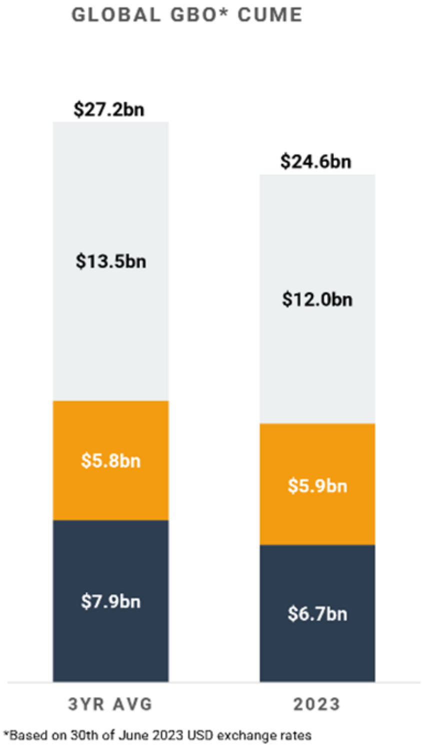
One-Two Punch: Global Box Office Achieves Pre-Pandemic Levels in August, the Second Month in a Row!

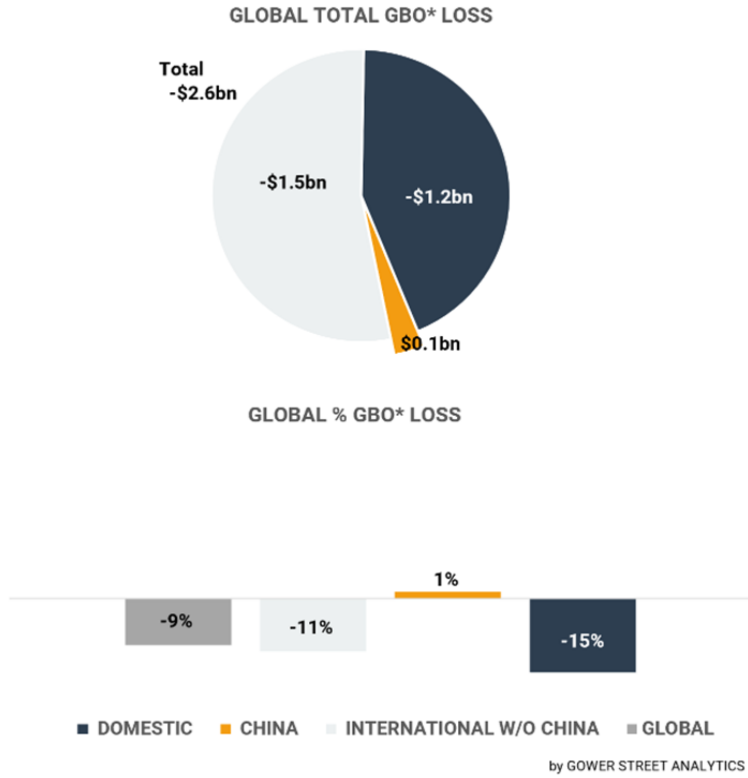
After July recorded a global box office that proved not only to perform above pre-pandemic levels but to be the biggest July result of all-time the pressure was on for August. Despite media coverage of some individual disappointments in the August release calendar the month proved that July was not just a one-off testament of strength! August was the second month in a row with a monthly global box office on or above pre-pandemic levels. The month's 2023 result finished +1% ahead of the August-average of the last three pre-pandemic years (2017-2019). Prior to July, which was +17% up on the pre-pandemic average, only one month had surpassed pre-2020 levels: January this year (+6%).

August achieved a global box office of $3.6 billion. That makes it the second highest grossing month since December 2019, following July's $4.5 billion.

It's the culmination to date of a lengthy recovery process. This July and August are two of just four months in the current decade that crossed more than $3 billion globally. August is also the 9th consecutive month to gross at least $2 billion. Prior to that only the four months from May to August 2022 crossed that threshold. This illustrates the consistency and strength the global box office has regained after Covid-19 put the break on the theatrical industry more than three and a half years ago!

At the end of August the total global box office is estimated to have reached $24.6 billion. This is currently tracking +35% ahead of 2022 and more than doubles 2021 (+122%) at the same stage! After already overtaking the full 12-month box office result of 2020 ($11.8bn) in May, the running total crossed the final result for 2021 ($21.3bn) in early August. The full-year result of 2022 ($25.9bn) will be reached during September, over three months before the year ends! The current year remains -9% (or $2.6 billion) behind the pre-pandemic three-year average but that gap has narrowed significantly from -17% at the end of June.





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.

"Barbenheimer" continued its reign and accounted for an estimated $939 million (26%) of the global August total. BARBIE added approximately $550 million for an astonishing $1.38 billion cume. It just surpassed THE SUPER MARIO BROS. MOVIE ($1.36 billion) to become the #1 movie of the year. BARBIE is also now the highest grossing movie for distributor Warner Bros. in its 100-year history! Globally BARBIE currently ranks as the #15 movie of all-time, just behind AVENGERS: AGE OF ULTRON ($1.41bn).

OPPENHEIMER added approximately $389 million within the month for a current cume of $854 million. It is now the #3 movie of Christopher Nolan, just behind THE DARK KNIGHT RISES ($1.1bn) and THE DARK KNIGHT ($1bln) and ahead of INCEPTION ($837m). For the running year it is #3 globally, having just overtaken GUARDIANS OF THE GALAXY, VOL. 3 ($846m) after opening strong in China this past weekend.

The biggest global new release in August was MEG 2: THE TRENCH with a monthly total of $364 million. The international box office accounted for 79% of box office. The only other global release that grossed over $100 million in August was TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM, achieving $143 million. In contrast to MEG 2 it was Domestic market leading, with North America contributing 71% of the film's cume.

China relied largely on its own roster of hits again in a fabulous August. Local thriller NO MORE BETS generated an impressive $487 million and dominated the month. Holdover fantasy CREATION OF THE GODS I: KINGDOM OF STORMS added $180 million for a current cume of $353 million. Chinese-US Co-production MEG 2: THE TRENCH accounted for $117 million in China. At #4 local comedy PAPA grossed $68 million, while holdover comedy drama ONE AND ONLY added $64 million for a current cume of $126 million.

These five movies were responsible for 86% of the $1.07 billion that China delivered in August. It's the second consecutive month crossing $1 billion. That is the first time this decade that that has happened. It's also the first time that three consecutive months crossed more than $500 million, the prior peak was two in January and February this year.

August marked also the third month in a row that China performed above the pre-pandemic three-year monthly average with +8%. The Domestic market played in the same ballpark in August with +7%! Beating the pre-pandemic benchmark just for the second time after July.

While August is historically the second most lucrative month in China after

February, the opposite has to be said about the Domestic market. August is historically its third lowest grossing month of the year, which is visible in the total grossed amount. After two months above $1 billion, in August the domestic box office achieved $834 million. That will make at least the #8 month at the end of the year.

By far the two biggest global theatrical markets made significant progress in their recovery process. At the end of August the Domestic market has a cume of $6.7 billion in 2023. Last year this number was not achieved before November, over two months later. The gap to the three-year average has narrowed to -15% from -23% at the end of June! In China the cume of $5.9 billion is even +1% above the pre-pandemic benchmark, while the market was -10% only two months ago.

Regionally Europe, Middle East, and Africa (EMEA) had a very strong August, coming in +11% above the three-year monthly average. This marks the second time EMEA has beaten pre-pandemic levels after July (+18%). August also marks the second highest grossing month for EMEA since January 2020 (before the impact of the pandemic was felt in Europe) with $934 million. That narrows the gap to pre-pandemic levels to –9% from -17% at the end of June.

The region was carried by great performances in multiple major markets, which were around or above their pre-pandemic three-year average, including Austria (+42%), Italy (+36%), Spain (+5%), France (+3%) and UK/Ireland (-1%). The Netherlands was +25% above the pre-pandemic average and also nearly recorded its highest grossing month of the decade, only -2% behind the current best in July. Germany topped July and achieved its highest grossing monthly result of the decade, also coming in +42% above the pre-pandemic three-year average in August. For the running year these two territories are now above the average pre-pandemic cume, the Netherlands (+10%) and Germany (+6%).

The Asia Pacific region (exc. China) saw its third highest grossing month since December 2019, just a glimpse behind July (-1%), the highest so far. Compared to EMEA the territory performance was a bit more stretched. Australia (+26%), New Zealand (+21%), Malaysia (+12%) and Taiwan (+2%) were performing above pre-pandemic levels. In contrast the top two markets, Japan (-26%) and Korea (-38%), were clearly below. Still, both markets had their second highest grossing month of the year. For Japan and South Korea, August is, historically, the most lucrative period of the year. This year both just didn't fly as high as before the pandemic and last year (Japan -17%; Korea -6%). That pulled the regional gap to the three-year average down to -22% in August. For the running year it's at -16%, just marginally better than at the end of June (-17%).

Latin America is still fairing best of the three International sub-regions in that aspect, with 2023 just -3% behind the average of 2017-2019, same as last month. After four consecutive months with business tracking ahead of the pre-pandemic average, August was a modest -6% below, which prevented the gap for the running year closing further.

All in all it was a tremendous summer at the global box office, producing numbers that haven't been seen since the pandemic on such a level and with such consistency nearly all around the world. The four remaining months of 2023 will be a bit more challenging again compared to the summer prime. For a long time it was expected that the number and frequency of attractive global new releases out of the US would decrease a bit again in that period. The ongoing strike dispute in Hollywood is amplifying it. Beside of the marketing challenges the strike creates, it's having an impact on the release calendar. After the upcoming GHOSTBUSTERS sequel, KRAVEN THE HUNTER and CHALLENGERS already moved out of 2023 last month, now also DUNE: PART TWO changed its release date from this November to March 2024.

The longer the strike lasts, we are likely to see more films postponed causing growing gaps in the release calendar and a slowdown of the global box office growth. A key element to the theatrical summer success was the combination of increased title numbers and variety, and major individual box office hits. To get back to and above pre-pandemic heights permanently this needs to be the modus operandi. Long lasting strikes are delaying this.

Studio Release Calendar (9/15 – 10/12)

9/15/23 (Week 37) **<u>Prior Year Results</u>** 2022 Week 37 Box Office: $52,454,550				
A Haunting in Venice (20th Century) *Similar in appeal as Death On The Nile (2022) $13M open, $46M Final. The return of Kenneth Branagh is a main draw for Agatha Christie fans. Well received for story, performances and beautiful settings.*	PG-13 | Mystery Drama	103	Digital, Flat, IMAX (5.0/12.0), 5.1/7.1, PLF, Motion, 4K, Dolby Vision, Atmos, Motion, TheatreEars	Wide (3,200) $14M-$17M Open $42M-$51M Total (Current)
Satanic Hispanics (Iconic Releasing)	R | Horror	113	Digital, Flat, 5.1	9/14-16 Wide
The Retirement Plan (Falling Forward Films)	R | Action Comedy	103	Digital,Scope, 5.1	Moderate (500+)
Camp Hideout (Roadside)	PG | Family Adventure	100	Digital, Flat,5.1, 4K	Moderate (800+)
The Inventor (Blue Fox)	PG | Animation	89	Digital, Flat, 5.1	Moderate (300+)
Dumb Money (Sony) *Good early reviews*	R | Comedy Drama	105	Digital, Scope, 5.1	Exclusive
Renee Fleming Cities that Sing: Venice (IMAX/Fathom)	NR | Documentary	80	Digital, IMAX, 5.1	9/16 Event
TCM: Rain Man (Fathom) *35th Anniversary*	R | Drama	133	Digital, Flat, 5.1	9/17, 9/20 Event
Shaky Shivers (Fathom Events)	NR | Horror	90	Digital, Flat, 5.1	9/21 Event
Route 60: The Biblical Highway (Fathom Events/TBN)	NR | Faith based	100	Digital, Flat, 5.1	9/18, 9/19 Event
Perpetrator (Shudder)	NR | Horror	100	Digital, Flat, 5.1	9/14 Limited
Cassandro (Amazon Studios) *Wrestling star*	R | Drama	99	Digital, Flat, 5.1	Limited
Outlaw Johnny Black (Samuel Goldwyn)	NR | Comedy Western	135	Digital, Flat, 5.1	Limited
Ellis and Tom (Outsider Pictures) *Language: Portuguese and English*	NR | Documentary	100	Digital, Flat, 5.1	Limited (100)
Radical Wolfe (Kino Lorber)	NR | Documentary	76	Digital, Flat, SR	NYC
Blow Up My Life (WPDA Studios)	NR | Comedy Thriller	80	Digital, Flat, 5.1	9/18 Limited
Last Night of Amore (Vision Distribution)	NR | Suspense	120	Digital, Flat, 5.1	Limited
Canary (Oscilloscope)	NR | Documentary	100	Digital, Flat, 5.1	9/20 Limited
Waiting for the Light to Change (Freestyle)	NR |Drama	89	Digital, Flat, 5.1	Limited
Rotting in the Sun (MUBI)	NR | Mystery Comedy	109	Digital, Flat, 5.1	Limited
Kidnap For Romance (Viva Communications)	NR | Comedy	N/A	Digital, Flat, 5.1	Limited
Metamorphosis (levelFILM)	NR | Documentary	85	Digital, Flat, 5.1	Limited
Lift (The Film Sales Company)	NR | Documentary	87	Digital, Flat, 5.1	Limited
The Mountain (Strand) *La montagne (France)*	NR | Adventure	113	Digital, Flat, 5.1	Limited
Invisible Beauty (Magnolia)	NR | Documentary	115	Digital, Flat, 5.1	Limited
9/22/23 (Week 38) **<u>Prior Year Results</u>** 2022 Week 38 Box Office: $63,020,574				
Expend4bles (Lionsgate) *Interest/awareness remain high with predominantly male audience. As a result, opening weekend projections have remained steady three weeks out.*	R | Action Crime Thriller	103	Digital, Scope , 5.1	Wide (2,800) $22M-$27M Open (Current)
It Lives Inside (NEON) *Interest/awareness remains low in early tracking. Look for a higher opening similar to TALK TO ME ($10M opening, $42M to date)*	PG-13 | Horror	100	Digital, Scope , 5.1	Wide (2,000+) $2M-$4M Open (Current)
Dumb Money (Sony)	Biography Comedy	105	Digital, Scope, 5.1	Limited
The Blind (Fathom Events)	NR | Inspirational	105	Digital, Flat, 5.1	9/28 Event

Howl's Moving Castle (Fathom/Studio Ghibli)	PG | Animation	129	Digital, Flat, 5.1	9/23-27 Event
Stop Making Sense (A24) *4K Restoration*	PG | Music Concert	88	Digital, Flat, Stereo	9/22 IMAX 9/29 Expand
CARLOS: The Santana Journey Global Premiere (Sony Pictures Classics/Trafalgar)	R | Concert	103	Digital, Flat, 5.1	9/23, 9/24, 9/27 Event
Flora and Son (Apple/Bleecker Street)	R | Drama	97	Digital, Scope, 5.1	Limited 9/29 Expansion
Relax I'm From The Future (Blue Fox)	NR | Sci Fi Comedy	94	Digital, Flat, 5.1	Limited
Howl's Moving Castle (Fathom/Studio Ghibli)	PG | Anime	129	Digital, Flat, 5.1	9/23-27 Event
Roots of Fire (First Run)	NR | Documentary	84	Digital, Flat, 5.1	9/21 Limited
The Storms of Jeremy Thomas (Cohen Media Group)	NR | Documentary	94	Digital, Flat, 5.1	9/20 Limited
After Everything: The Final Chapter (Fathom Events)	NR | Drama	105	Digital, Flat, 5.1	9/13-14 Event
Surprised by Oxford (Trafalgar)	NR | Romantic Drama	102	Digital, Flat, 5.1	9/27 & 10/1 Event
Man on the Run (DaDa Films/Evergreen Media)	NR | Documentary	98	Digital, Flat, 5.1	Limited
Shaky Shivers (Fathom Events)	NR | Horror Comedy	92	Digital, Flat, 5.1	9/21 Event
26.2 to Life (A3 Artists Agency)	NE | Documentary	90	Digital, Flat, 5.1	Limited
Neither Confirm Nor Deny (Greenwich Ent.)	NR | Documentary	90	Digital, Flat, 5.1	Limited
What Doesn't Float (Circle Collective/UTO)	NR |Comedy	70	Digital, Scope , 5.1	Limited
I Can (Atlas Distribution/Kappa Distribution)	PG | Faith Based Drama	85	Digital, Flat, 5.1	Limited
Barber (Brainstorm Media/DaDa Films)	NR | Mystery Drama	90	Digital, Flat, 5.1	Limited
The Origin of Evil (IFC)	NR | Thriller	125	Digital, Flat, 5.1	Limited
The Sixth Reel (Wolfe Releasing)	NR | Comedy	94	Digital, Flat, 5.1	Limited
My Sailor My Love (Music Box)	NR | Drama	103	Digital, Flat, 5.1	Limited
UnCharitable (Abramorama)	NR | Documentary	90	Digital, Flat, 5.1	NY/LA
9/29/23 (Week 39) **Prior Year Results** 2022 Week 39 Box Office: $65,157,483				
Saw X (Lionsgate) *An excellent marketing campaign and graphics have initially very high interest/awareness. The newest version of the franchise shows an early projected opening in line with other SAW films.*	R | Horror Sequel	118	Digital, 2.00:1, 5.1	9/27 Wide (2,800) $28M-$33M Open (Current)
The Creator (20th Century) *AKA: True Love. There are high expectations for director Gareth Edwards (Godzilla, Rogue One: A Star Wars Story) Sci-Fi Action Thriller. The film has the look and appeal of Gravity (104/13, 55.8 opening (adj to 72 for inflation).*	PG-13 | Sci Fi Thriller	133	Digital, Scope 2.76:0, 5.1/7.1, IMAX 5.0/12.0, 3D SDR, Atmos, 4K, Motion, ScreenX, TheaterEars, ICE	Wide (3,500) $12M-$15M Open (Current)
Paw Patrol: The Mighty Movie (Paramount) *At this early stage, the creative marketing campaign shows overall average interest. Well received family film should perform much like Paw Patrol: The Movie (8/30/21), 13M open, 40M total.*	PG | Family Comedy	95	Digital, Scope , 5.1	Wide (3,000) $10M-$13M Open (Current)
Dumb Money (Sony)	R | Comedy Drama	105	Digital, Scope, 5.1	Moderate to Wide
Stop Making Sense (A24) *4K Restoration*	PG | Music Concert	88	Digital, Flat, Stereo	Expansion

Senior Year: Love Never Fails (Atlas Distribution)	PG-13 | Family Drama Romance	107	Digital, Flat, 5.1	Limited
Dicks: The Musical (A24)	R | Musical	86	Digital, Flat, 5.1	Limited
The Exorcist 50th Anniversary (Fathom Events)	R | Horror	122	Digital, Flat, 5.1	10/1 Event
Surprised by Oxford (Trafalgar)	NR (PG-13 if rated) | Drama	114	Digital, Flat, 5.1	9/27, 10/1 Special Event
Carlos (Sony Classics) *Carlos Santana*	R | Documentary	87	Digital, Flat, 5.1	NY/LA
KANGDANIEL: My Parade (Trafalgar)	NR | Concert	102	Digital, Flat, 5.1	9/30 Event
IU CONCERT: The Golden Hour (Trafalgar) *Film should be treated as a PG*	PG* | Concert	171	Digital, Flat, 5.1 Surrround	9/28, 9/30 Event
The Blind (Fathom)	NR | Inspirational	105	Digital, Flat, 5.1	9/28-10/5 Event
Head Count (Shout! Studios)	NR | Action Thriller	80	Digital, Flat, 5.1	Limited
The Kill Room (Shout! Studios)	R | Dark Comedy	98	Digital, Flat, 5.1	Limited
Story Ave (Kino Lorber)	NR | Drama	94	Digital, Flat, 5.1	Limited
Deliver Us (Magnolia)	NR | Horror	104	Digital, Flat, 5.1	Limited
The Re-Education of Molly Singer (LG Premiere)	R | Comedy	120	Digital, Flat, 5.1	Limited
Gaddi Jaandi Ae Chalaangaan Maardi (White Hill Studios) *India*	NR |Comedy Drama	135	Digital, Scope, 5.1	Moderate
Canelo vs Charlo (Fathom Events)	NR | Boxing	240	Digital, Flat, 5.1	9/30 Event/Stream
Nelly Don The Musical Movie (Ind)	NR | Musical	111	Digital, Flat, 5.1	Kansas City
UnCharitable (Abramorama)	NR | Documentary	90	Digital, Flat, 5.1	NY/LA
Reptile (Netflix)	R | Drama Thriller	136	Digital, Flat, 5.1	Limited
Fair Play (Netflix)	R | Drama Thriller		Digital, Flat, 5.1	Limited
On Fire (Cineverse) *Formerly Cinedigm*	PG-13 |Drama Thriller	N/A	Digital, Flat, 5.1	Limited

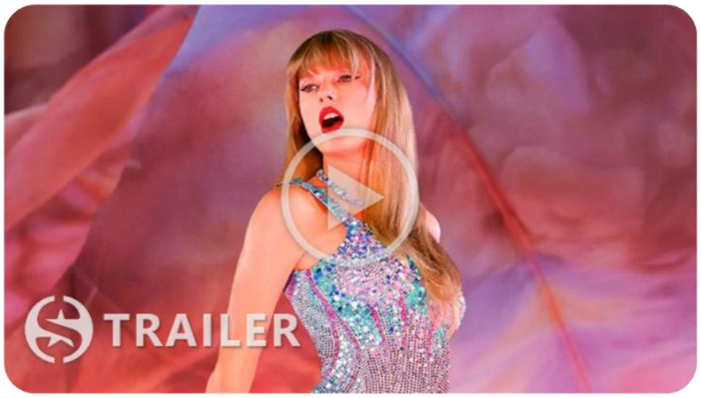
10/6/23 (Week 40)

Prior Year Results

2022 Week 40 Box Office: $61,758,583

Exorcist: Believer (Universal)	R | Horror	111	Digital, Flat, IMAX, PLF, 5.1/7.1, Atmos, Dolby Vision, CGS, DBox, 4DX, MX4D	Wide (3,000) $30M-$35M Open (Current)
Dumb Money (Sony)	R | Comedy Drama	105	Digital, Scope, 5.1	Wide Expansion $8M-$11M Open (Current)
Blue Giant (GKids)	NR | Animation	120	Digital, Flat, 5.1	10/8 Limited to Moderate
Joan Baez: I am a Noise (Magnolia)	NR | Documentary	113	Digital, Flat, 5.1	Limited
Strange Way of Life (SPC)	R | Western Drama	81	Digital, 2.40:1, 5.1	NY/LA
The Royal Hotel (NEON)	NA | Drama	91	Digital, Flat, 5.1	Limited
Foe (Amazon Studios)	R | Sci Fi Thriller	110	Digital, Flat, 5.1	Limited
She Came to Me (Vertical Ent.)	Romance Comedy Drama	102	Digital, Flat, 5.1	Moderate
Desperation Road (Lionsgate Premiere)	R | Action Thriller	93	Digital, Flat, 5.1	Limited
Cat Person (Rialto)	NR | Dark Comedy Thriller	120	Digital, Flat, 5.1	Limited
When Evil Lurks (IFC) *AKA: Cuando acecha la maldad*	NR | Horror	99	Digital, Flat, 5.1	Limited 10/27 Stream
The Burial (Amazon Studios)	R | Drama	126	Digital, Flat, 5.1	10/6 Theatrical 10/13 Prime Video
Shelter in Solitude (EMFILM/Foxglove)	NR | Drama	93	Digital, Flat, 5.1	Limited

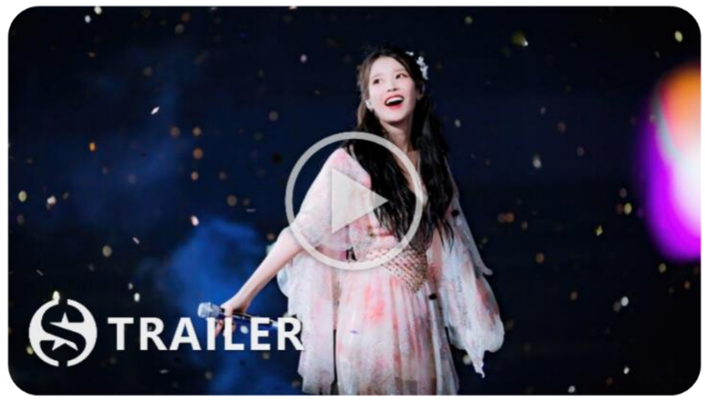
NOTABLE TRAILERS



Taylor Swift | The Eras Tour
Variance Films
10/13/23 - Event

The Bikeriders
20th Century
12/1/23 - Wide

Godzilla Minus One
Toho Co. Ltd.
12/1/23 - Wide



IU Concert: The Golden Hour
Trafalgar Releasing
9/28 & 9/30 - Event

In the Land of Saints & Sinners
Samuel Goldwyn Films
TBA

The Burial
Amazon Studios
10/6/23 Limited; 10/13/23 Streaming

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Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert

[The Boy and the Heron](#)
Gkids
2/8/24 - Wide

[Thanksgiving](#)
Sony/TriStar
11/17/23 - Wide

[The Royal Hotel](#)
NEON
10/6/23 - Limited

[The Killer](#)
Netflix
10/27/23 – Limited; 11/01/23 - Netflix

Movie Reviews

THE FILM VERDICT

A HAUNTING IN VENICE

VERDICT: Branagh's most successful Agatha Christie adaptation to date finds mystery and suspense in period, setting, and another distinguished ensemble.

Alonso Duralde, September 10, 2023

There's *A Haunting in Venice*, all right, and it goes beyond the film's setting, a creepy palazzo said to house the restless spirits of tormented children; many of the characters seem burdened by ghosts of their own, providing Kenneth Branagh's third turn as Hercule Poirot with a grim underpinning that enhances the film's homicidal mood.

[Full Review](#)

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