



Issue No. 256



Weekend Box Office Results... 2/10 – 2/12

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Magic Mike's Last Dance (Warner Bros.)	1	1,500	8,200,000	-	5,467	8,200,000
2	Avatar: The Way of Water (20 th Century)	9	3,065	6,884,000	-39	2,246	646,919,731
3	Titanic 25 Year Anniversary (Paramount)	1	2,464	6,400,000	-	2,597	6,400,000
4	80 for Brady (Paramount)	2	3,939	6,000,000	-53	1,523	24,969,658
5	Knock at the Cabin (Universal)	2	3,657	5,500,000	-61	1,504	23,445,995
6	Puss in Boots: The Last Wish (Universal)	8	3,227	5,500,000	-30	1,704	158,495,205
7	A Man Called Otto (Sony)	7	2,824	2,625,000	-38	930	57,405,474
8	Missing (Sony)	4	2,315	2,600,000	-30	1,123	26,626,121
9	M3GAN (Universal)	6	2,508	2,370,000	-38	945	90,927,550
10	Plane (Lionsgate)	5	1,679	1,185,000	-46	706	30,769,868

DICK WALSH'S Industry Update

Weekend Review for 2/10 – 2/12

Traditionally, Super Bowl weekend produces one of the lowest box office totals of the year and this year was no exception.



Warner Bros.' **MAGIC MIKE'S LAST DANCE** grabbed top spot with \$8.2M in its opening weekend. The gross for this steamy sequel starring Channing Tatum and Salma Hayek came in somewhat lower than the *real* potential for the movie, since it opened in only 1,500 theatres rather than the 3,000+ that would be typical for wide release in North America. Perhaps more runs will be forthcoming next week since its per-theatre average was an impressive \$5,467.

After one week in third place, James Cameron's **AVATAR: THE WAY OF WATER** moved back up into second with a gross of \$6.9M, down 39% from last weekend's results. While it has been a remarkable run, next weekend it will be hard pressed to hold up against the opening of **ANT-MAN AND THE WASP: QUANTUMANIA**.

Amazingly, another Cameron title followed in third place with his **TITANIC: 25th ANNIVERSARY RE-RELEASE** earning \$6.4M at nearly 2,500 theatres. The original blockbuster became the highest-grossing movie of all time in its run in 1997 and 1998, and was celebrated by winning a record 11 Academy Awards including Best Picture and Best Director.

If two Cameron pictures can generate a large portion of the weekend box office, why not consider a full James Cameron retrospective by adding **TRUE LIES**, **ALIENS** and **THE TERMINATOR**? Wouldn't it be fun to see five different movies from the same filmmaker dominate the box office in a single week?

80 FOR BRADY finished in fourth place with \$6M, a steep drop of 53% from last weekend's opening. Last week, we pointed out that **BRADY** needed to hold up well this weekend to have a chance at profitability, especially because its football focus will be past its expiration date after this weekend's actual Super Bowl. With a ten-day box office of \$25M and exhibitors entitled to keep nearly half of that, it seems unlikely that Paramount will be profitable with **BRADY** after spending \$28M to make the film.

Last week's #1 film **KNOCK AT THE CABIN** dropped all the way down to a tie for fifth place, with a weekend gross of \$5.5M, a damaging drop of 63% from last week's opening. M. Night Shyamalan's box office brand may be in trouble, with **KNOCK**'s ten-day total of \$23.5M placing it as his lowest grossing movie ever.

PUSS IN BOOTS: THE LAST WISH tied **KNOCK** for fifth place, also earning \$5.5M which was a modest drop of 30% from last weekend. The total Domestic run for **PUSS** is a very solid \$159M, and we imagine that DreamWorks is already polishing the script on a new sequel for its swashbuckling cat.

The total weekend box office came in at \$51.3M, which compares with \$54.3M for the same weekend last year when Disney's **DEATH ON THE NILE** starring Dwayne Johnson opened to \$12.7M and Universal's pre-Valentine's rom-com **MARRY ME** starring Jennifer Lopez opened with \$7.8M. It is the first weekend in 2023 to come in lower than last year's result.

Where Are We as of 2/9

2023 continues to post solid results in comparison to 2022, having earned 165% after the first five weeks compared with last year's total at this time. On the other hand, the 2023 tally is only 74% compared with the first five weeks of 2019.

2023 VS. 2022	2023 VS. 2019
1st QUARTER – 5 WEEKS – 2023: \$602,960,000 2022: \$366,384,000 165%	1st QUARTER – 5 WEEKS – 2023: \$602,960,000 2019: \$812,366,000 74%

Notable Industry News & Commentary

[Robert Iger Shakes Up Disney's Entertainment Operations, Rethinks Hulu Ownership](#) (Wall Street Journal)



Disney's CEO Bob Iger

In his first earnings call since returning as Disney's CEO, Bob Iger delivered a shocker with his announcement of plans to cut \$5.5B in costs through a sweeping reorganization including layoffs of 7,000 employees. It was a dramatic turn away from the course set by his predecessor Bob Chapek, who had pursued an "all-in" strategy to sign up subscribers to the company's

streaming channels. Unfortunately, Chapek's low-price bundles to entice new users wound up ballooning the company's losses to \$1.5B in the fourth quarter alone, leading to Chapek's ouster and Iger's return.

With that backdrop, Iger was under intense pressure to spell out his plans to right the ship, including a [very public campaign from activist investor Nelson Peltz](#) who is angling for a seat on the company's board of directors. In addition to the internal cost-cutting, Iger has also floated the possibility of selling its ESPN and Hulu divisions. He stated that "restructuring will return creativity to the center of the company," which many have interpreted as a move to refocus the Disney brand on its studios and feature films. Creative executives within the studio divisions have lobbied to have more theatrical releases, representing the premiere showcase for their work. Disney will be "leaning into their unrivaled brands," announcing upcoming sequels for TOY STORY, FROZEN and ZOOTOPIA, all of which have an established track record as \$1B+ box office earners. Exhibitors are delighted with Iger's new direction, signaling a pivot back to theatrical releasing.

See also: ['Toy Story,' 'Frozen' and 'Zootopia' Sequels in the Works, Says Bob Iger](#) (Hollywood Reporter)

AMC Entertainment Is Tweaking Theater Ticket Prices Based On “Sightline” To Movie Screen (Deadline)

AMC is launching a new “sightline” initiative that will result in variable pricing for seating at their theatres. Seats located in the front and back rows and along the outside edges of the auditorium will be sold at a cheaper price, with the prices increasing for seats closer to the middle of the aisles and rows. In their statement, AMC’s Chief Marketing Officer Eliot Hamlich pointed to many examples of variable pricing for seating at other entertainment venues, including sporting games and Broadway shows. This innovation will open up the opportunity for budget-conscious moviegoers to buy lower-price tickets, while premium seating will also be available at a higher cost.

Traditionalists expressed skepticism, questioning how the seating plans would be enforced in practice and what benefits AMC Stubs loyalty members would have in regard to seating choices and pricing. Also, some

commented that moviegoers have different ideas of what constitutes an “ideal” seat, with some preferring seats in the back rows and close to the edges of the aisles, further complicating decisions on pricing. It appears that AMC is still working out those fine details.

Clearly, the new “sightline” strategy is an attempt for AMC to boost its revenues, with customers paying more on average after the program has been rolled out.



Movie theaters get creative with food and drink as they struggle to fill seats (CNBC)



With attendance hovering at lower levels than before the pandemic, many exhibitors are eyeing an increase in concession sales as a way to make up for lost revenue. Even though the box office is the largest revenue source for most theatres, a large portion of each ticket sold is due back to the film studio, often in excess of 60%. Concessions represents an intriguing opportunity because the cost of goods sold is much lower. Moreover,

moviegoers industry-wide are increasing their spend on concessions when they visit the theatre.

On the other hand, implementing expanded concessions and menu options can be complex for exhibitors used to selling popcorn, candy and soda. In many cases, the exhibitor must hire additional staff with skills in foodservice, and respond to increased oversight from local authorities who monitor food preparation and alcohol sales. While the earnings potential is substantial, so are the costs.

Some exhibitors have made “premium dine-in” an essential part of their brand, such as Austin-based Alamo Drafthouse which is known for offering craft beer and restaurant-caliber dining options. Others are fine-tuning their offering, such as Dallas-based Studio Movie Grill which is scaling back their choices to simpler fare such as burgers and pizza. SMG’s CEO Ted Croft remains bullish on enhanced concessions, saying “The fact that we are outperforming pre-pandemic key performance indicators gives us a lot more confidence that if we just get more movies, we’re going to continue to grow.”

Studio Release Calendar

2/17/23 (Week 7)

Prior Year Results

2022 Week 7 Box Office: \$111,440,788

Ant Man and the Wasp: Quantumania (Disney) Entertaining, A CGI extravaganza, good story and effects, a set up to the next Avengers and a major Star Wars vibe. Very high interest/awareness.	PG-13 Action Adventure	125	Digital, Scope 2.39, IMAX (2D/3D), 3D SDR (TBD), Atmos, 4K, Motion: Screen X, TheatreEars, ICE	Wide (4,300) \$75M-90M+ FSS \$100M+ (4 Day) \$235M-\$250M+ Total
Marlowe (Open Road) Well made, beautiful cinematography of the period. Story reminiscent of Chinatown. Plays older.	R Action	110	Digital, Scope, 5.1	2/15 Wide (3,000) \$2M-\$3M FSS \$8M-\$10M Total
Winnie the Pooh: Blood and Honey (Fathom Events)	NR Horror	90	Digital, Flat, 5.1	2/15-23 Wide \$10M-\$12M Total
Of an Age (Focus)	R Drama	100	Digital, Flat 1.37, 5.1, 4K	Limited
Devil's Peak (Screen Media Films)	NR Action Thriller	97	Digital, Scope, 5.1	Limited
Emily (Bleecker Street) Emily Bronte's own gothic story inspires a novel of one's search for artistic and personal freedom.	R Drama	130	Digital, Scope, 5.1	NY/LA 2/24 Expansion
Kaguya-Sama: Love Is War - The First Kiss (Crunchyroll)	Romance Comedy	114	Digital, Scope, 5.1	Limited
Return To Seoul (Sony Classics)	R Drama	119	Digital, Flat, 5.1	NY/LA
The Confession Musical (Fathom)	PG Drama	185	Digital, Flat, 5.1	2/20 Event
Crouching Tiger, Hidden Dragon (Sony Classics) \$128M, 2,027 locations at highest week, opened 12/8/2000.	PG-13 Martial Arts	120	Digital, Scope, 5.1 Dolby Digital Surround	Reissue
The Integrity of Joseph Chambers (Gravitas)	NR Drama	96	Digital, Flat, 5.1	Limited/Streaming
88 (Samuel Goldwyn)	NR Political Thriller	88	Digital, Flat, 5.1	Limited
Hidden Blade (Well Go USA) <i>Wú Míng (无名)</i>	NR Drama	128	Digital, Flat, 5.1	limited
Pacification (Grasshopper Film)	NR Drama	162	Digital, Flat, 5.1	Limited

2/24/23 (Week 8)

Prior Year Results

2022 Week 8 Box Office: \$62,242,477

Cocaine Bear (Universal) The wildlife comedy thriller is destined to become a cultural moment unlike any since the release of Snakes on a Plane. Interest trending higher.	R Thriller Comedy	100 A	Digital, Scope, 5.1	Wide (3,000+) \$12M-\$15M FSS \$40M-\$50M+ Total
Jesus Revolution (Lionsgate) Faith based film drawing good interest especially in middle America. The film is based on American author and pastor Greg Laurie and his book Jesus Revolution about the Jesus movement in California during the 1970s.	NYR Faith Based Drama	120	Digital, Scope, 5.1	Wide (2,500) \$8M-\$10M FSS \$20M-\$30M Total
My Happy Ending (Roadside Attractions)	R Comedy Drama	89	Digital, Flat, 5.1	Moderate (125)
Bunker (Blue Fox)	R Horror	107	Digital, Flat, 5.1	Moderate (250)
Mummies (Warner Bros.)	PG Family Animation	88	Digital, Flat, 5.1	Moderate (200)
Linoleum (Shout Studios)	NR Sci-Fi Drama	98	Digital, Flat, 5.1	Limited

Give Me Pity (Utopia)	NR Comedy	80	Digital, Flat, 5.1	Limited
Emily (Bleecker Street)	R Drama	130	Digital, Scope, 5.1	Expand \$5M FSS
God's Time (IFC Films)	Comedy	83	Digital, Flat, 5.1	Limited
Ambush (Saban Films)	R Suspense Thriller	104	Digital, Flat, 5.1	Limited/Streaming
Juniper (Greenwich Ent.)	Drama	94	Digital, Flat, 5.1	Limited
The Quiet Girl (Super LTD/NEON)	PG-13 Drama	96	Digital, Flat, 5.1	NY/LA March Expands
The Sorrow and The Pity (Kino Lorber) 1971 directed by Marcel Ophuls.	NR Drama	251	Digital, Scope, 5.1 (Restoration)	NYC (Film Forum)

3/3/23 (Week 9)

Prior Year Results

2022 Week 9 Box Office: \$166,397,949

Creed III (UA Releasing) Directed by and starring Michael B. Jordan (in his feature directorial debut). Jordan confirmed that a fourth Creed film was "for sure", and was also considering spin-offs.	PG-13 Boxing Sequel Creed: \$109.7M Creed II: \$115.7M	116	Digital, Scope, 5.1, 7.1, IMAX/PLF, Atmos, 4K	Wide (3,500) \$35M-\$40M+ FSS \$95M-\$110M+ Total
Demon Slayer: Kimetsu no Yaiba (Crunchyroll) Released as Demon Slayer to The Swordsmith Village	NR Anime Sub Dub	110	Digital, Flat, 5.1	Wide (1,700+) Special Event
UFC 285: Jones vs Gane (Iconic Events)	NR Live Event	180	Digital, Flat, SRD, 5.1	3/4 Moderate
Casablanca (Fathom events) Event Cinema	PG WW I Drama	112	Digital, Flat, 5.1	3/5 Moderate
the Thorn (Fathom Events)	PG-13 Faith Based Music	135	Digital, Flat, 5.1	3/6 Moderate
The Year Between (Gravitas Ventures)	NR Drama Comedy	95	Digital, Flat, 5.1	Limited (5)/ Streaming
The Donor Party (Vertical Entertainment)	NR Comedy	93	Digital, Flat, 5.1	Limited/ Streaming
The Forger (Kino Lorber) German with English Sub.	NR Drama	116	Digital, Flat, 5.1	Limited
La Civil (Kino Lorber) Spanish with English Sub.	NR Drama	145	Digital, Flat, 5.1	Limited
Children of the Corn (RLJ Entertainment)	R Horror	93	Digital, Flat, 5.1	Limited 3/21 Streaming
Transfusion (Saban Films)	R Suspense Thriller	105	Digital, Flat, 5.1	Limited
Untitled Crunchyroll Film 6	N/A	N/A	Digital, Flat, 5.1	Limited

3/10/23 (Week 10)

Prior Year Results

2022 Week 10 Box Office: \$103,037,662

Scream VI (Paramount) This is the sixth installment in the Scream film series and a direct sequel to Scream (2022). Another great marketing campaign.	R Horror Mystery Thriller	123	Digital, Scope, 5.1, 3D	Wide (3,500) \$30M+ FSS \$75M+ Total
65 (Sony) Written and directed by Scott Beck and Bryan Woods, and starring Adam Driver and Ariana Greenblatt.	Drama Sci-Fi Thriller	93	Digital, Scope, 5.1	Wide (3,000) \$12M-\$15M FSS \$35M-\$40M Total
Champions (Focus Features) Directed by Bobby Farrelly in his solo directorial debut. A playable moderately commercial film for all markets.	PG-13 Comedy Sports	123	Digital, Scope, 5.1	Wide (3,000) \$15M-\$20M Total
Southern Gospel (Iconic Events)	NR 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/ Streaming
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)/ Streaming
Unwelcome (Well Go USA)	R Horror	101	Digital, Flat, 5.1	Limited
Unicorn Wars (Gkids)	NR Animated Fantasy Comedy	92	Digital, Flat, 5.1	Limited

Release Changes

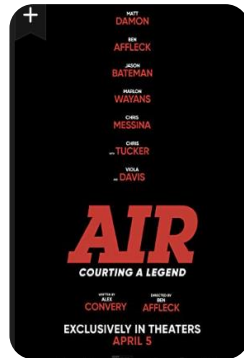
MPA Ratings Updates

Screening Room



[Fast X](#)

Universal
5/19/23 - Wide
Poster, Trailer



[Air](#)

MGM
4/5/23 - Wide
Poster, Trailer



[Paint](#)

IFC Films
4/7/23 - Limited
Poster, Trailer



[Strays](#)

Universal
6/9/23 - Wide
Poster, Trailer

TICKET TO RIDE

Ep. 12 | FEB 07

Movie Mantz Gets The First Ticket To Ride!

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