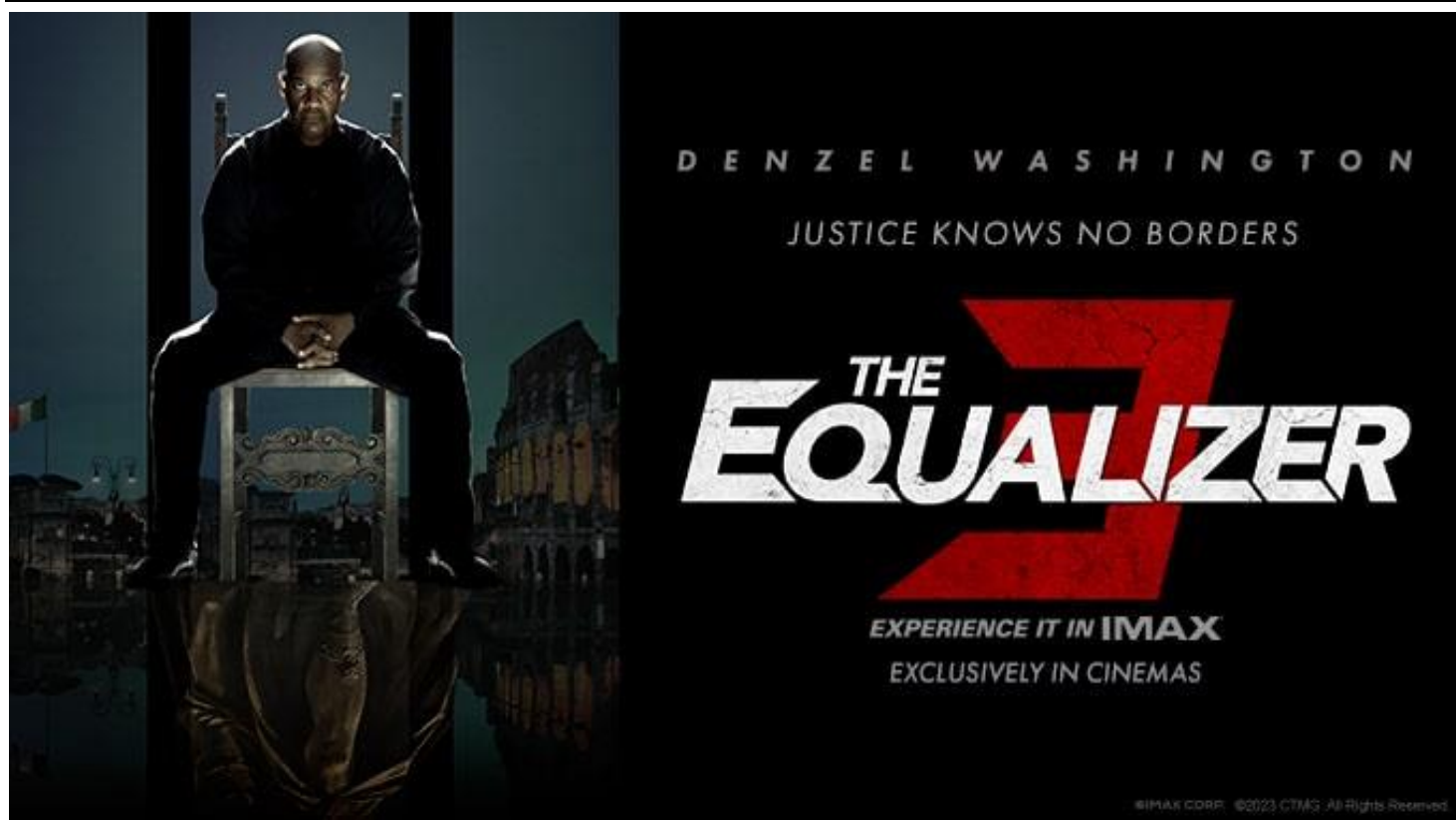




Issue No. 284



Weekend Box Office Results... 9/1– 9/3

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	The Equalizer 3 (Sony)	1	3,965	34,500,000	-	8,701	34,500,000
2	Barbie (Warner Bros.)	7	3,586	10,625,000	-30	2,963	609,509,254
3	Blue Beetle (Warner Bros.)	3	3,316	7,270,000	-40	2,192	56,574,052
4	Gran Turismo: Based on a True Story (Sony)	2	3,856	6,550,000	-62	1,699	28,660,546
5	Oppenheimer (Universal)	7	2,543	5,520,000	-33	2,171	308,551,000
6	Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)	5	2,955	4,775,000	-35	1,616	106,474,006
7	Bottoms (MGM)	2	715	3,007,000	552	4,206	3,731,706
8	Meg 2: The Trench (Warner Bros.)	5	2,371	2,940,000	-39	1,240	78,421,732
9	Strays (Universal)	3	2,486	2,520,000	-49	1,014	20,731,225
10	Talk to Me (A24)	6	1,075	1,763,699	-23	1,641	44,102,102

DENZEL FINISHES THE EQUALIZER TRILOGY IN FIRST PLACE

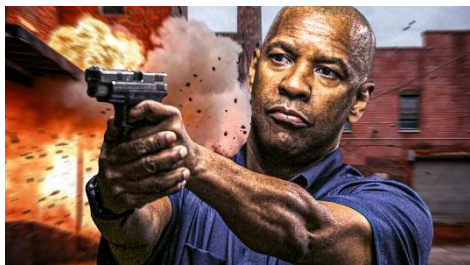
Labor Day weekend is traditionally seen as the summer’s last hurrah, bringing a last rush of moviegoers to the cineplex before the slow months of September and October.

This summer, the volume of moviegoing has faded slowly and steadily after the jolt provided by BARBIE and OPPENHEIMER with their spectacular July 21st opening. Sony’s THE EQUALIZER 3 was sole new wide release for the holiday weekend, starring Denzel Washington as retired government assassin Robert McCall. Washington has been one of the most prolific and high-profile stars over his 42-year career, starring in 48 movies which have generated \$4.1B in worldwide box office.

THE EQUALIZER 3 won the weekend with a gross of \$34.5M, which was on the lower end pre-release expectations. It’s quite possible that grosses would have been higher if Washington and his co-star Dakota Fanning had been able to get out on the road to promote their film as usual, but the actor’s strike has restricted those efforts.

The first two installments of THE EQUALIZER franchise produced similar box office results. This weekend’s opening is right in line with the two earlier chapters.

	THE EQUALIZER (9/26/2014)	THE EQUALIZER 2 (7/20/2018)	THE EQUALIZER 3 (9/1/2023)
Opening Weekend	\$34.1M	\$36.0M	\$34.5M
Total Domestic	\$101.5M	\$102.1M	TBD
Total Worldwide	\$192.3M	\$190.4M	TBD



The storyline for THE EQUALIZER 3 follows Robert McCall through his relocation to Italy, as he tries to settle into a more peaceful life. While enjoying his new routine, he discovers that the new friends he has made are being controlled by a local crime boss. As only he can, McCall feels compelled to deliver justice by protecting his friends from their mafia bosses. Filmmaker Antoine Fuqua is at the helm again, having directed Washington in both of the earlier EQUALIZER movies, THE MAGNIFICENT 7 and TRAINING DAY, which earned him a Best Picture Oscar in 2001. Fuqua has announced that this is the end of the road for THE EQUALIZER, leaving on a high note in terms of quality and box office.

While the Labor Day opening could have done more with stars promoting the film, it is worth noting that both critics and audiences have a favorable view of this picture, with Rotten Tomatoes scores of 75% and 92% respectively, the highest scores yet for the trilogy. With relatively soft competition in the weeks ahead, THE EQUALIZER 3 may produce better post-opening results than previous outings in the series. Monday’s holiday grosses will move THE EQUALIZER 3 slightly ahead of the opening 3-day results from the previous two chapters. With a production budget of \$70M, we expect Sony to see a profit on this project.



BARBIE finished in second place for the second weekend in a row by

selling \$10.6M in new tickets, a drop of only 30% from last weekend. In seven weeks, BARBIE has become Warner Bros.’ highest grossing movie of all time with \$609.5M domestic and \$1.38B worldwide. This makes it the top movie of 2023 and the 15th highest grossing film in Hollywood history.



BLUE BEETLE held onto third place for the second consecutive weekend by taking in \$7.3M and dropping 40%. This brings its total gross to \$56.6M domestic and will top \$100M worldwide by the end of the week. This picture marks the end of the DC Extended Universe, with the superhero genre struggling to stay relevant. Warner Bros. and DC are starting fresh under the leadership of James Gunn (director of the

GUARDIANS OF THE GALAXY trilogy) and Peter Safran (producer of AQUAMAN, THE SUICIDE SQUAD and THE CONJURING series). Earlier this year, Gunn and Safran presented a slate of ten upcoming DC projects that make up the next generation of the DC Universe. Their first project is SUPERMAN: LEGACY targeted to arrive in theatres on July 11, 2025, falling under the umbrella of “[Chapter One: Gods and Monsters](#).”



Sony’s GRAN TURISMO: BASED ON A TRUE STORY dropped from a first-place finish last weekend to fourth place this weekend with a gross of \$6.6M and steep drop off of 62%. This was inevitable, because opening weekend totals were boosted by including grosses from two weekends’ worth of “sneak preview” screenings. This extra shot amounted to \$3.6M in

additional ticket sales that did not actually take place on the movie’s opening weekend. Any lingering momentum that could have carried into this weekend was blunted by Sony’s opening of THE EQUALIZER 3 only one week after GRAN TURISMO’s. It is rare for a studio to open two of its movies in back-to-back weeks. We point to Hollywood’s labor strikes as the reason for this anomaly. Up until five weeks ago, GRAN TURISMO had been targeted to open on August 11th, three weeks before the Labor Day opening of THE EQUALIZER 3.

Alas, Sony’s best efforts to make the most of a difficult situation were not enough to rescue the film. With a remarkable 99% audience rating on Rotten Tomatoes, GRAN TURISMO might wind up as the best movie of 2023 that very few people saw. After earning \$28.7M domestic in 10 days, we project that its final earnings will be \$45M domestic and \$115M worldwide.

OPPENHEIMER continued its historic run in theatres, finishing fifth in its seventh weekend with an additional \$5.5M and dropping 33% from last

weekend. Christopher Nolan’s WWII historical drama is already the seventh highest grossing R-Rated movie of all time, and will forever be linked to the “Barbenheimer” phenomenon of the summer of 2023. It will also be a leading contender in the upcoming awards season, which will prompt exhibitors to bring it back in the weeks leading up to the major awards broadcasts.



All movies playing in U.S. and Canadian theatres earned \$90.2M this weekend, compared with \$55.9M last year when the first National Cinema Day was held on Saturday September 3rd, there were no new wide releases and the fan favorite movie of 2022 TOP GUN: MAVERICK earned \$6.0M to win first place.

Where Are We as of 8/31

After 34 weeks, the year-to-date totals of the current year are 125% of the box office at this same point last year, and 86% compared 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 34 WEEKS – 2023: \$6,551,946,000 2022: \$5,227,442,000 125%	YEAR TO DATE – 34 WEEKS – 2023: \$6,551,946,000 2019: \$7,583,031,000 86%

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

Title Insights – THE EQUALIZER 3

- The film is estimated to pull in approximately 2.6M patrons over the three days.
- Not including Preview night, the title has represented approximately 35% of all foot traffic so far this weekend.
- 38% of patrons saw the film in a premium format with an average general admission premium ticket price offered at \$16.37.
- Average General Admission Price across all formats - \$13.28
- Daypart Traffic Analysis:

On Saturday

Pre 1pm	12%
1pm-5pm	34%
5pm to 8pm	32%
8pm+	22%

AND.... With last week's news about Taylor Swift, we thought a comparison on how fans may be able to see her might be interesting...

So far as monitored by EntTelligence -



Taylor Swift - Fan Opportunity Comparison

CONCERTS	Locations	Total Shows	Capacity / Show *	Seating Capacity *	Occupancy Rate	Avg Price
Los Angeles	Sofi Stadium	6	70,000	420,000	100%	???
New York	MetLife	3	72,542	217,625	100%	???

*estimates

MOVIE THEATERS	# of Locations	Total Shows	Capacity / Show	Seating Capacity	Occupancy Rate	Avg Price
Los Angeles	110	4,200	206	865,000	???	\$20.88
New York	98	3,400	184	625,000	???	\$21.22

*** Opening Weekend

Notable Industry News & Commentary

Studio CEOs Set To Meet Today Amid Internal Tensions; No End In Sight To Strikes

Deadline

This week, negotiators from the studio and the guilds retreated to their corners to regroup after the fallout from their August 22nd meeting. Duncan Crabtree-Ireland, chief negotiator for SAG-AFTRA, issued a statement making it clear that he is "ready at a moment's notice" to ramp up talks with the studios. Thus far, the studios have chosen not to engage with SAG-AFTRA, as they are focusing on resolving their dispute with the writers first.



While talks are dormant, Crabtree-Ireland is encouraging striking actors to work on films from “truly independent” producers, outside of the major studios represented by the AMPTP. In a written statement, he addressed criticism from some members about the “interim agreement” which allows actors to work on independent films, explaining how moving forward with those projects “weakens the AMPTP.” He said that those who criticize the working actors are doing “the AMPTP’s work for them.”

Internal tensions among AMPTP members had escalated to the point that studios felt it necessary to convene an “execs only” meeting on Thursday. According to reports, Netflix CEO Ted Sarandos is markedly more receptive to accepting the WGA’s terms than management at other studios. In fact, there has been some discussion about

Netflix going off on its own to settle with the WGA. Other studios have expressed frustration with Disney CEO Bob Iger and Warner Bros. Discovery CEO David Zaslav having a condescending stance with WGA negotiators in the now infamous August 22nd meeting, after being miffed by negative press coverage. The AMPTP has hired the [crisis PR firm Levinson Group](#) to manage the divisions between rival execs and form a unified studio position in its negotiations. One insider pointed out that the challenge in doing so is that “they’re competitors, they’re always thinking about how to best each other. The strikes don’t change that.”

See also: [SAG-AFTRA “Remains Ready At A Moment’s Notice” To Resume Bargaining With AMPTP To End Its Strike \(Deadline\)](#)

Teen brawls broke out in California - and across the country - on \$4 movie day

(LA Times)



In many ways this year’s National Cinema Day was a big success, drawing millions of new customers to theatres based to take advantage of discounted \$4 movie tickets. However, some theatres had trouble

managing the rush, with several incidents of unsupervised, unruly teenagers getting into fights. So much so that a handful of arrests were reported in certain locations.

One example was the Del Amo Fashion Center in Torrance, California, where over one thousand teenagers gathered to watch a fight that broke out at the AMC Theatre inside the mall. In Boston, large fights erupted at two separate AMC locations that employees were unable to stop. The police were called to the scene, teenagers refused to leave, and began scuffling with the authorities. This resulted in dozens of arrests and customers leaving the scene amid the chaos.

There were other reports of teenagers at multiplexes roaming

between auditoriums after paying for a single \$4 admission, disrupting the good vibes of National Cinema Day. As Boston Police Commissioner Michael Cox put it, "I can't think of anything good that happens when you have that many young people that age with no supervision or guidance."

So, while National Cinema Day has undoubtedly boosted attendance during the traditionally slow period of late August and early September, in future years exhibitors will have to rise to the challenge of managing such disruptions.

See also: [13 teens arrested as Boston Police break up large fights at 2 theaters on \\$4 movie day \(CBS Boston\)](#)

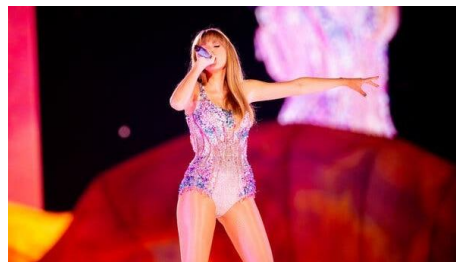
Taylor Swift Eras Tour Concert Film Coming to Movie Theaters

(NY Times)

First came “Barbenheimer” and now “Exorswift.” The recorded version of pop superstar Taylor Swift’s “Eras” tour will play in theatres nationwide beginning the weekend of October 13th. Swift’s Eras tour has been the musical event of the decade, and is

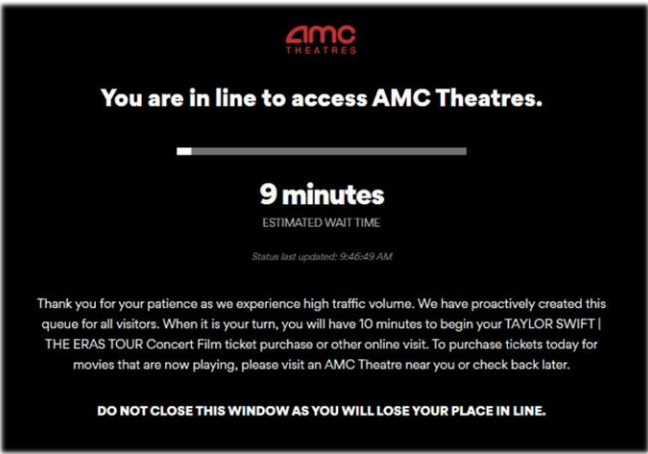
the first concert tour in history to gross over \$1 billion.

Universal had been planning to open EXORCIST: THE BELIEVER on that same Halloween weekend, but within a few hours of the announcement of TAYLOR SWIFT: THE ERAS TOUR, they



moved EXORCIST's release date forward by one week to October 6th. Some are still using the name "Exorswift" for the mid-October weekend, a tribute to the "Barbenheimer" moniker given to BARBIE and OPPENHEIMER when they opened simultaneously on July 21st.

TAYLOR SWIFT: ERAS is sure to dominate the box office when it arrives, and advanced ticket have already sold out in many locations for its opening weekend...in six weeks! AMC's Adam Aron reported that despite preparations to "handle traffic at more than 5 times the current record for the most ever tickets sold in an hour," online ticket buyers struggled through extended wait times while seats were still available.



In addition to AMC, top circuits including Regal, Cinemark, Marcus, B&B, Harkins, Malco, LOOK Cinemas and others will play the movie for evening shows on Friday-Saturday-Sunday in its opening weekend, and on Saturday in the three weekends that follow. Based on this unprecedented demand, some are

speculating that it could open with a gross of \$100 million, a welcome present as exhibitors are beginning to show concern over the impact of the ongoing writers and actors strikes.

AMC is handling booking at its own theatres with Variance Films serving as a sub-distributor for placement at other exhibitors. Contact info@variancefilms.com.

See also: [Forget Exorswift: Taylor Swift Eras Tour Concert Film Gets Release Date to itself as 'Exorcist' Moves](#) (CNBC)

Studio Release Calendar (9/8 – 10/5)

9/8/23 (Week 36)				
Prior Year Results				
2022 Week 36 Box Office: \$44,110,214				
The Nun II (New Line/Warner Bros.) <i>The NUN (2018), 3,870 locations, \$53M open, \$117M total. The current trend is 2-2.5 multiple and is trending up.</i>	R Horror Thriller	110	Digital, 4K Scope, 5.1/7.1, IMAX, PLF, Dolby Vision, 4DX, MX3D, DBox, Screen X	Wide (3,600) \$34M-\$39M Open \$68M-\$78M Total (Current)
My Big Fat Greek Wedding 3 (Focus Features) <i>Awareness and interest remain favorable with a steady projected opening.</i>	PG-13 Sequel	92	Digital, Scope, 5.1/7.1 4K	Wide (3,200) \$9M-\$11M Open \$22M-\$27M Total (Current)
Matthew Bourne's Swan Lake (Trafalgar)	NR Ballet	120	Digital, Flat, 5.1	9/13 Event
AXCN: Perfect Blue 25th Anniversary Satoshi Kon Fest (Iconic Events)	R Anime	82	Digital, Flat, 5.1	9/6 (Sub) 9/7 (Dub) 9/10 Encore Event
After Everything (Fathom Events/Voltage Pictures)	NR Drama	105	Digital, Flat, 5.1	9/13, 9/14 Event
Aristotle and Dante Discover the Universe (Blue Fox)	NR Drama	96	Digital, Flat, 5.1	Moderate (500)
Raid On The Lethal Zone (China Lion)	NR Action	108	Digital, Scope, 5.1	Limited
My Animal (Photon Films)	R Horror Romance	100	Digital, Flat, 5.1	Limited

Amerikatsi (Variance) <i>Language: Armenian, English, Russian (w/ English subtitles)</i>	NR Comedy	117	Digital, Scope, 5.1	NY/LA 9/15 Expand
Joyce Carol Oates: A Body in the Service of Mind (Greenwich)	NR Documentary	93	Digital, Flat, 5.1	Limited, Stream
UFC 293 ADESYANA VS. STRICKLAND (Iconic Releasing)	NR Live Martial Arts	180	Digital, Flat, 5.1	9/9 Event
Hunting for the Hag (Into the Night MP)	NR Horror	86	Digital, Flat, 5.1	9/10 Select
The Hitcher (Second Sight Films)	R Horror	97	Digital, Scope, 5.1	4K Restored Reissue
Christine (Fathom) <i>40th Anniversary, John Carpenter-D, Stephen King-Author, screenwriter</i>	R Horror Thriller	115	Digital, Scope, 5.1	9/10 Event

9/15/23 (Week 37)

Prior Year Results

2022 Week 37 Box Office: \$52,454,550

A Haunting in Venice (20th Century) <i>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. Awareness/Interest remains average.</i>	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 (3,000) \$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, Flat, 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+)
Renee Fleming Cities that Sing: Venice (IMAX/Fathom)	NR Documentary	80	Digital, IMAX, 5.1	9/16 Event
TCM: Rain Man (Fathom) <i>35th Anniversary</i>	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) <i>Wrestling star</i>	R Drama	99	Digital, Flat, 5.1	Limited
Freelance (Relativity Media)	R Action Comedy	109	Digital, Flat, 5.1	Limited
Outlaw Johnny Black (Samuel Goldwyn)	NR Comedy Western	135	Digital, Flat, 5.1	Limited
Dumb Money (Sony)	R Comedy Drama	105	Digital, Scope, 5.1	NY/LA
Ellis and Tom (Outsider Pictures) <i>Language: Portuguese and English</i>	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
Invisible Beauty (Magnolia)	NR Documentary	115	Digital, Flat, 5.1	Limited

9/22/23 (Week 38)

Prior Year Results

2022 Week 38 Box Office: \$63,020,574

Expend4bles (Lionsgate) <i>Interest/awareness remain high with the predominantly male audience. As a result, opening weekend projections have remained steady.</i>	R Action Crime Thriller	103 A	Digital, Scope, 5.1	Wide (2,800) \$22M-\$27M Open (Current)
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It Lives Inside (NEON) <i>Interest/awareness remains low in early tracking. Look for a higher opening similar to TALK TO ME (\$10M opening, \$42M to date)</i>	PG-13 Horror	100	Digital, Scope , 5.1	Wide (2,000+) \$2M-\$4M Open (Current)
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) <i>4K Restoration</i>	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
Dumb Money (Sony)	Biography Comedy Drama	105	Digital, Scope, 5.1	Limited
Flora and Son (Apple/Bleecker Street)	R Drama	97	Digital, Scope, 5.1	Limited 9/29 Expansion
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
Salaar: Part 1 - Ceasefire (Hombale Films)	NR Drama Thriller	170	Digital, IMAX, 2D	Select Locations
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
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) <i>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.</i>	R Horror Sequel	118	Digital, 2.00:1, 5.1	9/27 Wide (2,800) \$28M-\$33M (Current)
The Creator (20th Century) <i>AKA: True Love. High expectations for director Gareth Edwards (Godzilla, Rogue One: A Star Wars Story). It has the look and appeal of Gravity (104/13, 55.8 opening (adj to 72 for inflation)).</i>	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,	Wide (3,500) \$12M-\$15M Open (Current)
Paw Patrol: The Mighty Movie (Paramount) <i>Currently, creative marketing campaign shows average interest. The family audience is expected to boost the opening weekend.</i>	PG Family Comedy	95	Digital, Scope , 5.1	Wide (3,000) \$12M-\$15M Open (Current)

Stop Making Sense (A24) <i>4K Restoration</i>	PG Music Concert	88	Digital, Flat, Stereo	Expansion
Dumb Money (Sony)	R Comedy Drama	105	Digital, Scope, 5.1	Moderate \$10M-\$11M Open (Current)
Senior Year: Love Never Fails (Atlas Distribution)	PG-13 Family Drama	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 poss.) Drama	114	Digital, Flat, 5.1	9/27, 10/1 Special Event
Carlos (Sony Classics) <i>Carlos Santana</i>	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)	NR Concert	171	Digital, Flat, 5.1	9/28 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
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) <i>India</i>	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) <i>Formerly Cinedigm</i>	PG-13 Drama Thriller	N/A	Digital, Flat, 5.1	Limited

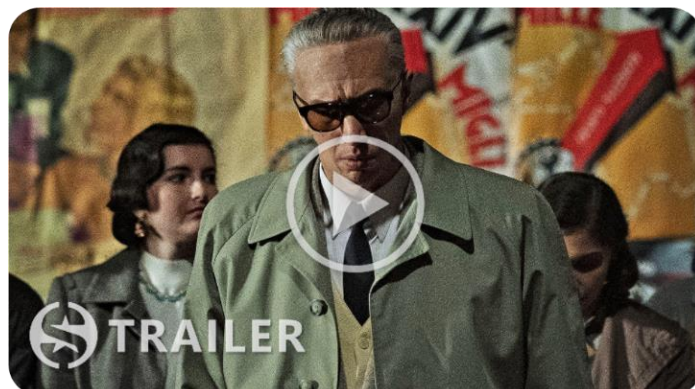
The Screening Room



NOTABLE TRAILERS



What Happens Later
Bleecker Street
10/13/23 - Moderate



Ferrari
NEON
12/25/23 - Wide

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



Dumb Money

Sony
10/6/23 - Wide Expansion



Taylor Swift | The Eras Tour

Variance Films
10/13/23 - Event



Poor Things

Searchlight
12/8/23 -Limited



The Book of Clarence

Sony/TriStar
1/12/24- Wide



Radical Wolfe

Kino Lorber
9/15/23 - Limited

TICKET TO RIDE | Ep. 35

In this episode Paul & Mike discuss National Cinema Day and the impact it had on the weekend. They look at what made Summer 2023 a \$4 Billion bonanza at the box office and how will the industry hold on to the momentum in light of release schedule challenges. They also have breaking news about a live podcast that is coming up!



Movie Reviews

THE FILM
VERDICT



THE EQUALIZER 3

VERDICT: The third film in Denzel Washington and Antoine Fuqua's ultraviolent thriller series is the best one yet. (If only that meant more than it does.)

William Bibbiani, August 26, 2023

And so we return to the world of The Equalizer, a franchise whose title fittingly means "That Which Makes Things Average."

There are now three films in Antoine Fuqua's cinematic update of the popular 1980s vigilante TV series, and after a mediocre first installment and a subpar sequel, The Equalizer 3 is here to even things out. It's a slick and acceptable thriller with exciting cinematography and a plot you'll probably only remember because it reminds you of Shane.

Denzel Washington returns as Robert McCall, a former DIA agent who helps people in trouble, usually from rich and violent a-holes. At the start of The Equalizer 3, McCall is in Sicily, murdering mobsters at a palatial villa in search of a mysterious something or other, when his plans are derailed after — like The Ringo Kid in Blazing Saddles — he lets a kid live, and the kid shoots him in the back.

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