



Issue No. 257



Weekend Box Office Results... 2/17 – 2/19

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Ant-Man and the Wasp: Quantumania (Disney)	1	4,345	104,000,000	-	23,936	104,000,000
2	Avatar: The Way of Water (20 th Century)	10	2,675	6,118,000	-15	2,287	657,075,991
3	Magic Mike's Last Dance (Warner Bros.)	2	3,034	5,525,000	-33	1,821	18,115,454
4	Puss in Boots: The Last Wish (Universal)	9	3,012	5,260,000	-6	1,746	166,076,100
5	Knock at the Cabin (Universal)	3	2,601	3,900,000	-2	1,499	30,372,270
6	80 for Brady (Paramount)	3	3,119	3,600,000	-38	1,154	32,248,000
7	Titanic 25 Year Anniversary (Paramount)	2	2,132	2,290,000	-66	1,074	12,413,000
8	Marlowe (Open Road/Briarcliff)	1	2,281	1,910,000	-	837	2,670,000
9	Missing (Sony)	5	1,516	1,725,000	-32	1,138	29,667,645
10	A Man Called Otto (Sony)	8	1,725	1,600,000	-39	928	60,622,204

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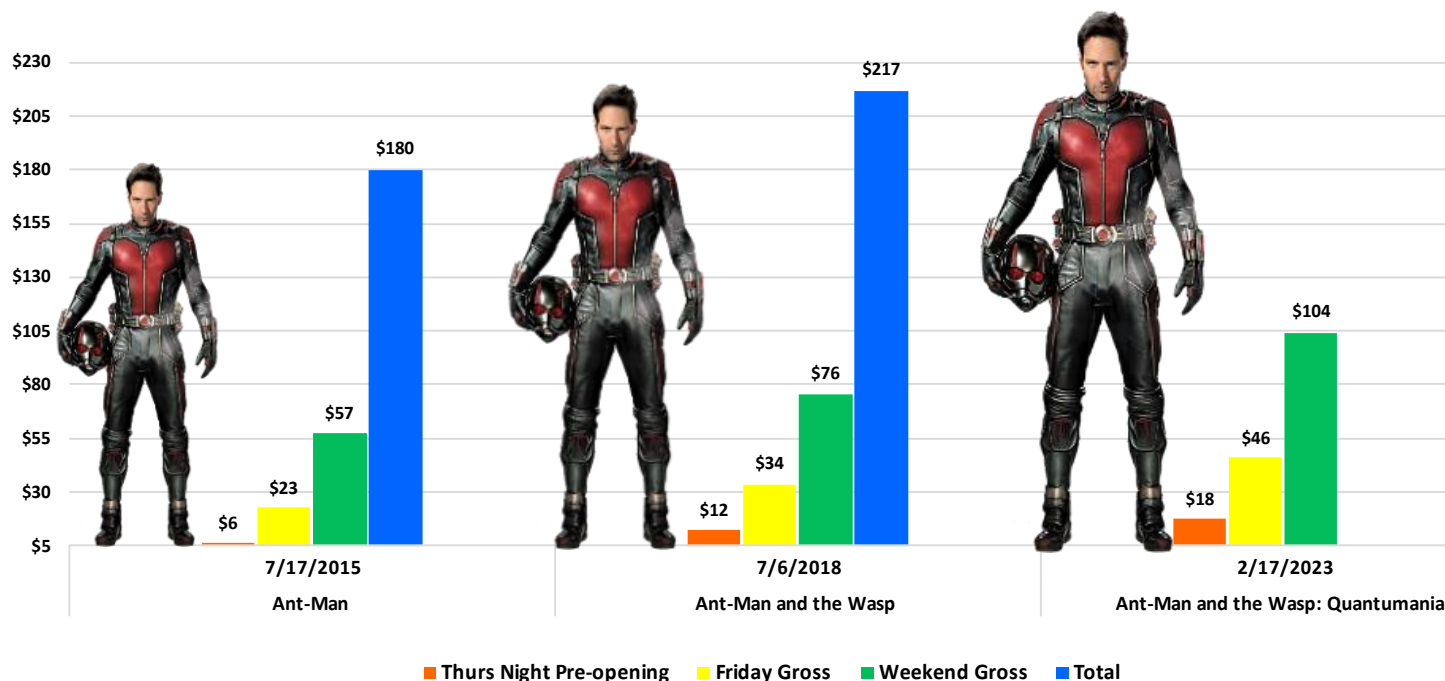
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations

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

Weekend Review for 2/17 – 2/19

ANT-MAN AND THE WASP: QUANTUMANIA exceeded expectations with its opening weekend box office of \$104M. It was a welcome performance for the third chapter of the Disney/Marvel franchise, with all three movies having been directed by Peyton Reid and starred Paul Rudd, Evangeline Lilly, Michael Douglas and Michele Pfeifer. Stability in the creative team may be one reason for each movie in the series topping the results of the prior releases. This chart illustrates ANT-MAN's growing strength over time.

ANT-MAN KEEPS GROWING
Domestic Gross (\$M)



QUANTUMANIA is the first movie from "Phase 5" of the Marvel Cinematic Universe (MCU), which itself is the middle phase of the "Multiverse" saga. It is also the movie debut of Jonathan Majors as Kang The Conqueror, the next overarching villain for the franchise.

The impressive results are warming the hearts and filling the cash coffers of exhibitors and Disney and Marvel studio execs. Critics have treated the film harshly with a 48% Tomatometer score on Rotten Tomatoes, but audiences are showing their loyalty by giving a positive 84% score. This should bode well for performance in future weeks. It is quite possible that ANT-MAN 3 will blow past \$200M in ticket sales in the U.S. and Canada over its first ten days, which is equal to the amount Disney spent on its production. After adding international grosses to this total, QUANTUMANIA is sure to be a hit for Marvel, which is encouraging after a series of MCU releases that produced lower grosses compared with their prior editions.

AVATAR: THE WAY OF WATER finished in second place with \$6.1M, a drop of only 15% from last weekend's results. This slight decline is yet another indication that AVATAR 2 is completely outside the norm for most films. With ANT-MAN opening better than expected and taking over virtually all Premium Large Format screens, James Cameron's sequel should have suffered a steep drop this weekend, which did not materialize. We expect that it will survive and sell tickets for several more weeks, before it writes final numbers into the record books.

MAGIC MIKE'S LAST DANCE finished in third place with \$5.5M, a decline of 33% from last weekend despite the fact that it expanded to play in more than twice as many locations as it had during its opening week. As with ANT-MAN QUANTUMANIA, this is the third movie in the MAGIC MIKE series, but this one has not headed in the right direction. The

original MAGIC MIKE in 2012 grossed \$114M Domestically, followed by the sequel MAGIC MIKE XXL in 2015 which earned \$66M. After this weekend's underwhelming numbers, we project MAGIC MIKE'S LAST DANCE will wind up with only \$25M, on a production budget of \$45M. We expect that its studio backers will pull the plug on any future editions, putting an end to this franchise.

Finishing in fourth place was PUSS IN BOOTS: THE LAST WISH that added yet another \$5.3M to its total and dropped only 6% from last weekend. The running total now for the DreamWorks animated film is \$166M. Rounding out the top five is KNOCK AT THE CABIN that scared up another \$3.9M and dropping 28% bring its total after 17 days in release to \$30.3M

The other wide-opening title this weekend was the 2/15 opening on Wednesday for Open Road's noir crime thriller MARLOWE starring Liam Neeson in the role of the famous private detective Philip Marlowe. It was only able to generate \$1.9M, which landed it in eighth place on the box office charts. The movie has a solid pedigree, directed by Neil Jordan and also starring Jessica Lange, Diane Kruger and Alan Cumming. The critics were scathing by rating it only 25% fresh on Rotten Tomatoes, and audiences were almost equally disappointed, with a 42% rating. We expect this one to last in theatres for an "industry-standard" two week run and then quickly fade to black. Fun fact: MARLOWE is Liam Neeson's 100th film credit.



The total weekend box office came in at \$139.9M, which exceeds the \$93.4M earned during the same weekend last year when Sony's actioner UNCHARTED starring Mark Wahlberg and Tom Holland opened with \$43M and UA Releasing's comedy DOG starring Channing Tatum opened with \$15M. After producing lower results last weekend than the same weekend one year before, 2023 is back on top again this weekend, as it had been for all five weeks to kick off the new year.

Where Are We as of 2/16

2023 continues to post solid results in comparison to 2022, having earned 154% compared with last year after six weeks. On the other hand, the first six weeks of 2023 are only 70% of the high-water mark of 2019.

2023 VS. 2022	2023 VS. 2019
1st QUARTER – 6 WEEKS – 2023: \$689,199,000 2022: \$447,995,000 154%	1st QUARTER – 6 WEEKS – 2023: \$689,199,000 2019: \$984,450,000 70%



Title Insights

- **The film is estimated to pull in over 7M patrons this weekend** – more than doubling UNCHARTED attendance numbers from last year's President's Day weekend.
- Nationally, over **54% of all programmed seats** are dedicated to the film.
- Not including Preview night, the title has represented approximately **70% of all foot traffic** so far this weekend.
- 28% of patrons saw the film in a premium format paying an average of \$4.29 more per ticket.

Ticket Price Breakdown

Average Admission price made available to the public (all formats) –

- General - \$13.98 (BLACK PANTHER: WAKANDA FOREVER was \$13.61)
- Child - \$11.69
- Senior - \$12.12

Top Attended Markets (in order)

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

Daypart Traffic Analysis

Like other MCU movies, dayparts were *consistent throughout the day*. Saturday steady foot traffic as follows:

- Pre 1PM 20%
- 1PM to 5PM 32%
- 5PM to 8PM 24%
- 8PM + 24%

Demographics

Passive Observation of **over 100,000 moviegoers** (from more than 330 theaters across 34 circuits in 1,850 auditoriums) – approximately 1.5% of all patrons nationwide.

- Male 58% / Female 42%
- Non-Family 70% / Family Groups 20% / Teen Groups 10%
- White 57% / Black 16% / Hispanic or Latino (Spanish Origin) 14% / Asian 7% / Other 5%
- 7% (Under 13) / 10% (13-17) / 19% (18-25) / 26% (26-35) / 21% (36-45) / 11% (46-55) / 6% (55+)

By Comparison, THOR: LOVE AND THUNDER had the following representation on opening weekend (from a comparable sized observed pool)

- Male 57% / Female 43%
- Non-Family 65% / Family Groups 25% / Teen Groups 10%
- White 60% / Black 16% / Hispanic or Latino (Spanish Origin) 14% / Asian 6% / Other 4%

ABOUT: EntTelligence is a cutting-edge data analytics and measurement firm that utilizes proprietary technology, machine learning and movie-goer analytics partnering with motion picture groups, streaming services, and all constituents of the entertainment content eco-system.

[Paramount Global's Content Costs Overwhelm Q4 Streaming Gains](#) (Variety)

Paramount's fourth quarter results point to the continuation of well-established trends, with the company adding a substantial number of new subscribers to its streaming services but struggling to contain costs for producing new content and stem the continued decline in revenues from its traditional TV businesses.

During an earnings call with investors, Paramount Global President and CEO Bob Bakish celebrated adding 9.9 million new subscribers to Paramount+ as well as a 30% increase in ad revenue from Pluto, the company's free streaming service. These positive developments were tainted by a \$500M revenue drop in the company's cable and linear TV networks, which remain the single largest revenue source for the company. Bakish concluded that its continued investments in growing Paramount+ is justified to make up for the decline in revenues from its traditional businesses.

Paramount also laid out more details on its plan to fold the Showtime channel into Paramount+. CFO Naveen

Chopra projected that merging the two networks will cost an eye-popping \$1.3B - \$1.5B. After the combination, the new-and-improved service will [increase prices for its subscribers](#), with the monthly cost for the top tier of service rising to \$11.99 from \$9.99, and the budget, ad-supported tier moving to \$5.99 from \$4.99.



See also: [Paramount+ To Boost Prices After Showtime Merge, Paramount Global Will Take Up To \\$1.5 Billion Q1 Content Charge](#) (Deadline)

[Cineworld Shares Jump on Reports of Takeover Offer from Vue](#) (The Guardian)



The industry perked up its ears when news leaked that Vue International, Europe's largest cinema chain, is in talks with Cineworld to acquire the global exhibition giant.

Cineworld is currently working its way through bankruptcy, with the dual goals of reducing its debts and

maximizing the value of its assets. Cineworld's massive \$4B debt was built during an aggressive acquisition spree from 2017-2019, followed by catastrophic disruptions of the COVID pandemic. As a result, Cineworld, the parent company of Regal Cinemas in the U.S., found itself in a worse financial position by comparison with the other large U.S. exhibitors AMC Theatres and Cinemark.

Many analysts believe the most likely outcome will for a rival exhibitor will acquire Cineworld and take over at most of its 751 global locations. An earlier offer from AMC was rebuffed because it did not include all Cineworld locations.

For Vue, which currently operates 227 theatres across nine countries, a Cineworld acquisition is an opportunity jump into the U.S. market with a splash, by taking over more than 500 locations. In addition, it would further cement Vue's position in Europe where it would add 128 new sites. In response to these reports, Vue issued a statement that any conclusions about its ongoing negotiations with Cineworld were "premature" at this point.

The New (Old) Rules of Hollywood (Bloomberg)

Bloomberg columnist Lucas Shaw offers a theory on the fundamental shift taking place in regard to how studios are planning to distribute their movies and other content in 2023. After following an “all-in” approach targeted at streaming during 2020 and 2021, studios were shocked to see their stock valuations fall by one third or more as investors began to shift their focus to profitability over subscriber gains.

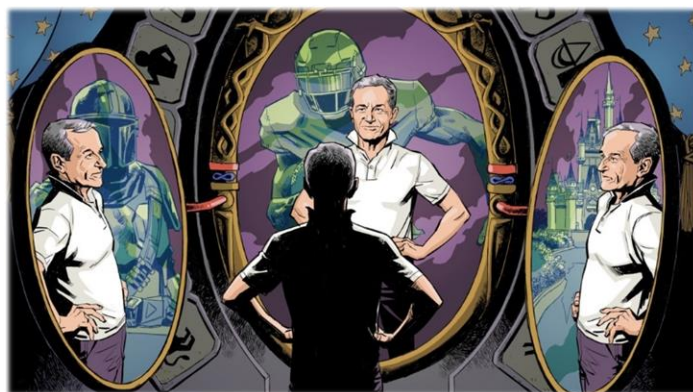
Shaw points to the studios shifting their strategies in three different areas. First, they are putting their movies back in theatres after holding back throughout the pandemic. The success of hits such as TOP GUN: MAVERICK and ELVIS in 2022 was measured in both box office returns and subsequent sales through Premium Video on Demand and new subscribers to streaming platforms. For years, exhibitors have argued loudly that success at the box office creates downstream value for the studios. After 2+ years of experimentation with streaming, studios led by Paramount, Warner Bros. and Disney are buying back into cinema, by releasing all their high-profile 2023 titles in theatres.

Second, after several years of walling off in-house content so that it could play only on a studio’s own streaming platform, distribution execs are once again opening up distribution to third-party streaming platforms. Disney is a prime example. Former CEO Bob Chapek had reserved all Disney content for Disney+, under the assumption that exclusivity would drive new signups. Unfortunately, this

approach also resulted in Disney forgoing significant revenues from licensing. Returning CEO Bob Iger has shifted the company’s priorities to a focus on profitability, through a balance of increased revenue along with cost reduction.

Hollywood’s third new move is to generate new revenue by partnering with advertisers. Nearly every top-tier streaming service is trying to capitalize by offering low-cost subscriptions that show ads or no cost channels – so-called “free ad-supported television” or FAST – such as Pluto from Paramount or Freevee from Amazon.

While these changes do not amount to a complete return to pre-pandemic distribution models, they do borrow lessons from the traditions of Hollywood in an attempt to find a way back to profitability.



Studio Release Calendar

2/24/23 (Week 8)

Prior Year Results

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

Cocaine Bear (Universal) Business looks similar to Violent Night (12/2/22: \$13.5M open, \$50M total) Interest trending higher closer to opening.	R Thriller/ Comedy	100 A	Digital, Scope, 5.1	Wide (3,000+) \$17M-\$22M Open \$50M-\$60M+ 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 1970.	PG-13 Faith Based Drama	120	Digital, Scope, 5.1	Wide (2,500) \$5M-\$6M Open \$15M-\$18M 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)
Who Are You People (Gravitas Ventures)	NR Drama	104	Digital, Flat, 5.1	Limited
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 Open
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
Blueback (Quiver)	PG Drama	102	Digital, Flat, 5.1	Limited
The Year of The Dog (Nova Vento)	PG-13 Drama	95	Digital, Flat, 5.1	Limited
The Quiet Girl (Super LTD/NEON)	PG-13 Drama	96	Digital, Flat, 5.1	NY/LA, Exp March
Film: The Living Record of Our Memory (Kino Lorber)	NR Documentary	119	Digital, Flat, 5.1	2/27 Special Event
Wattstax (Sony) 50th Anniversary	R Documentary	103	Digital, Flat, 5.1	Special Event
The Sorrow and The Pity (Kino Lorber) 1971 directed by Marcel Ophuls. In French with English Subtitles	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, Dolby Cinema	Wide (3,500) \$35M-\$40M+ Open \$95M-\$110M+ Total
Operation Fortune: Ruse De Guerre (Lionsgate) Original opening date moved due to Pandemic. Rescheduled again. Moderately successful outlook.	R Action Comedy	114	Digital, Scope, 5.1, 7.1,	Wide (2,500) \$7M-\$10M Open \$25M-\$30M Total
Demon Slayer: Kimetsu no Yaiba (Crunchyroll) Released as Demon Slayer to The Swordsmith Village. The film was a major hit in Japan. Depending on the anime crowd interest business should range \$10M-\$12M on the low end to \$25M-\$30M on the high end.	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 II 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
Thomas And Friends: The Mystery of Lookout Mountain (Fathom events)	NR Animation	75	Digital, Flat, 5.1	3/4 Moderate
Children of the Corn (RLJ Entertainment)	R Horror	93	Digital, Flat, 5.1	Moderate/Stream 3/1
The Year Between (Gravitas Ventures)	NR Drama Comedy	95	Digital, Flat, 5.1	Limited (5)/Stream
The Donor Party (Vertical Entertainment)	NR Comedy	93	Digital, Scope, 5.1	Limited/Stream
The Forger (Kino Lorber)	NR Drama	116	Digital, Flat, 5.1	Limited
La Civil (Kino Lorber) Spanish w/English Sub	NR Drama	145	Digital, Flat, 5.1	Limited
Transfusion (Saban Films)	R Suspense Thriller	105	Digital, Flat, 5.1	Limited
American Bolshevik (Lemon Martini Productions)	NR Documentary	84	Digital, Flat, 5.1	3/1 Limited
Hunt Her, Kill Her (Welcome Villain)	NR Horror	89	Digital, Flat, 5.1	Limited

Untitled Crunchyroll Film 6	NA	NA	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 A	Digital, Scope, 5.1, 3D	Wide (3,500) \$35M+ Open \$75M-\$85M+ Total
65 (Sony) Similar to Ad Astra (\$19M open, \$50M Total. Effective marketing.	Drama Sci-Fi Thriller	93	Digital, Scope, 5.1	Wide (3,000) \$12M-\$15M Open \$35M-\$40M Total
Champions (Focus Features) A playable moderately commercial film for all markets.	PG-13 Comedy Sports	123	Digital, Scope 2.39, 5.1	Wide (3,000) \$15M-\$20M Total
Southern Gospel (Iconic Events)	PG-13 Music Biography	109	Digital, Scope 2.39, 5.1	Moderate
Come Out in Jesus Name (Fathom Events)	PG-13 Faith Based	125	Digital, Flat, 5.1	Moderate
Confession (Vertical Entertainment)	NR Thriller	86	Digital, Flat, 5.1	Limited
Cassett: Painting the Modern Woman (Seventh Art)	NR Documentary	93	Digital, Flat, 5.1	3/8 Limited/Stream
The Magic Flute (Shout Factory)	NR Adventure	120	Digital, Flat, 5.1	Limited
Punch (Dark Star)	NR Drama	98	Digital, Flat, 5.1	Limited
Rewind And Play (Grasshopper Film)	NR Documentary	65	Digital, Flat, 5.1	Limited
Righteous Thieves (Gravitas Ventures)	NR Thriller	90	Digital, Flat, 5.1	Limited (5)/Stream
Unwelcome (Well Go USA)	R Horror	101	Digital, Flat, 5.1	Limited
Unicorn Wars (Gkids)	NR Fantasy Comedy Animation	92	Digital, Flat, 5.1	Limited
3/17/23 (Week 11) Prior Year Results 2022 Week 11 Box Office: \$84,285,146				
Shazam: Fury of the Gods (Warner Bros.) Similar to Shazam 4/3/19: 4217 locations, \$54M Open, \$140M Total)	Action Adventure Fantasy	130	Digital, Scope, IMAX	Wide (4,000) \$40M-\$50M Open \$135M-\$140M Total
Moving On (Roadside Attractions) Well regarded star driven should draw older female audience for moderate box office results.	NYR Comedy	85	Digital, Flat, 5.1	Wide (750-1,000) \$5M-\$7M Total
A Snowy Day in Oakland (PoC Studios)	PG-13 Comedy Drama	92	Digital, Flat, 5.1	Wide (800-1,000)
Lohengrin (Fathom Events)	NR Opera	295	Digital, Flat, 5.1	Live Event
Inside (Focus Features)	R Psycho Thriller	105	Digital, Scope 2.39, 5.1	Limited
UFC 286: Edwards vs Usman 3 (Iconic Events)	NR Live Boxing	180	Digital, Flat, SRD	3/18 Live Event
All The World Is Sleeping (Gravitas Ventures)	NR Live Boxing	111	Digital, Flat, 5.1	Limited (20)/Stream
Pinball: The Man Who Saved the Game (Vertical Ent.)	NR Comedy	95	Digital, Scope, 5.1	Limited
The Ghost Within (Vertical Entertainment)	NR Horror	103	Digital, Scope, 5.1	Limited
Double Threat (VMI Releasing)	Action Thriller	92	Digital, Flat, 5.1	Limited

Release Changes

MPA Ratings Updates

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The Screening Room



Scream VI
Paramount
3/10/23 - Wide
Poster, Trailer



Shazam: Fury of the Gods
Warner Bros.
3/17/23 - Wide
Poster, Trailer #2



**Dungeons and Dragons:
Honor Among Thieves**
Paramount
3/31/23 - Wide
Poster, Trailer



Renfield
Universal
4/14/23 - Wide
Poster, First Trailer



Evil Dead Rise
Warner Bros.
4/21/23 - Wide
New Poster, 1st Trailer



Big George Foreman
Sony
4/28/23
New Poster, Trailer



James Cameron Wins The Box Office Super Bowl Pool!

In episode 13 of the Ticket to Ride podcast, co-hosts Paul Dergarabedian and Mike Polydoros move the discussion downfield and kickoff the episode with a shout out to the enormity of James Cameron's unprecedented achievement of having two \$2 billion films released nearly 30 years apart sharing the weekend spotlight. Also, things are about to get MARVELOUS as "Ant-Man and The Wasp: Quantumania" is set to make its debut this week and the duo discuss the importance of managing opening weekend expectations and focusing on the long game when it comes to the box office.

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Each week, The Quorum polls the general public to find out what people think of the latest movie posters. Each respondent is asked to grade each poster from A+ ("Makes me want to see the movie") to F ("Doesn't make me want to see the movie"). Here are the grades for this week's posters.



[Moving On](#)

Roadside Attractions
3/17/23



[Shazam! Fury of the Gods](#)

Warner Bros.
3/17/23



[John Wick: Chapter 4](#)

Lionsgate
3/24/23



[Paint](#)

IFC Films
4/7/23



[Are You There God? It's Me, Margaret.](#)

Lionsgate
4/28/23



[Guardians of the Galaxy Vol. 3](#)

Disney
5/5/23



[Love Again](#)

Sony
5/12/23



[Fast X](#)

Universal
5/19/23