



Issue No. 239

**Weekend Box Office Results... 9/23 – 9/25**Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Don't Worry Darling (Warner Bros.)	1	4,113	19,200,000	-	4,668	19,200,000
2	The Woman King (Sony)	2	3,765	11,145,000	-42	2,960	36,298,724
3	Avatar Re-release (20 th Century)	1	1,860	10,000,000	-	5,376	770,507,625
4	Barbarian (20 th Century)	3	2,890	4,800,000	-26	1,661	28,430,261
5	Pearl (A24)	2	2,982	1,918,555	-39	643	6,651,255
6	See How They Run (Searchlight)	2	2,502	1,900,000	-37	759	6,105,039
7	Bullet Train (Sony)	8	1,907	1,815,000	-29	952	99,247,954
8	DC League of Super-Pets (Warner Bros.)	9	2,351	1,765,000	-19	751	90,041,911
9	Top Gun: Maverick (Paramount)	18	2,025	1,560,000	-30	770	711,568,153
10	Minions: The Rise of Gru (Universal)	13	1,642	1,040,000	-25	633	365,547,230

TITLE INSIGHTS

Title	Distributor	Average General Admission Cost*	Estimated 3 Day Admissions
Don't Worry Darling	Warner Bros	\$11.67	1.4M
The Woman King	Sony	\$11.13	900k +
Avatar (Re-Release 2022)	Disney	\$15.51	600k +

* Average Cost of a General Admission Ticket throughout the weekend – NOT the actual purchase price

AUDIENCE COMPOSITION – Observed Insight from over 200 theaters

DON'T WORRY DARLING – Opening Day

- Male 39% / Female 61%
- Non-Family 94% / Family Groups 2% / Teen Groups 4%
- Caucasian 75% / Black 8% / Hispanic 10% / Asian 4% / Other 3%
- 1% (Under 13) / 4% (13-17) / 16% (18-25) / 23% (26-35) / 23% (36-45) / 19% (46-55) / 14% (55+)

AVATAR – Opening Day

- Male 51% / Female 49%
- Non-Family 82% / Family Groups 13% / Teen Groups 5%
- Caucasian 70% / Black 11% / Hispanic 4% / Asian 11% / Other 4%

ABOUT:

EntTelligence is a Market Intelligence firm that uses proprietary technology, machine learning and movie-goer analytics which includes on-site ticket price verification to create its metrics and insights.

DICK WALSH'S Industry Update

Weekend Review for 9/23 – 9/25

After weeks of controversy surrounding its director and stars, DON'T WORRY DARLING opened with \$19.2M to take first place on the box office charts. Ticket sales for Thursday night's preview screenings started strong with \$3.1M, followed by a solid \$6.5M on Friday. This was the highest opening day gross since BULLET TRAIN earned \$12.8M on its August 5th debut. The psychological thriller from Warner Bros. was directed by Olivia Wilde, who also stars in the film with Florence Pugh and Harry Styles. Unfortunately, the film has not been well-received by critics, who delivered a very disappointing 38% fresh rating on Rotten Tomatoes. The public was more positive, giving it a relatively strong 83% audience score.

DARLING's Saturday results dropped 39% from Friday, which is an ominous sign for the long-range prospects for any film. Several weeks ago, Warner Bros. announced that they had only two more theatrical releases to market in 2022, DON'T WORRY DARLING and BLACK ADAM. With a production budget of \$35M, DON'T WORRY DARLING will need to survive in its second weekend with no more than a 50% drop in ticket sales in order to achieve overall profitability. The steep drop in its opening weekend Friday to Saturday ticket sales coupled with poor critical reviews seem to point to a struggle ahead.

Last week's first place winner THE WOMAN KING took second place with \$11.1M, a decline of only 42%. After a 10-day gross of \$36.3M and stellar ratings - 94% from critics and 99% from audiences - THE WOMAN KING is on track to earn \$60M in its North American theatrical run.

20th Century Studios' re-release of James Cameron's 2009 fantasy classic AVATAR took third with \$10M. The re-release of the original is part of a multi-prong campaign to get audiences ready for the December 16th opening of AVATAR: THE WAY OF WATER. There has been concern that the 13-year gap between the two releases could dampen interest in the sequel, with some moviegoers having lost touch with why the original James Cameron blockbuster was so appealing. Another concern is that Cameron's continued focus on 3D might no longer be a draw, since the 3D format has fallen out

of favor with mass audiences over the past decade. Grosses for the AVATAR re-release this weekend leave both of these key questions unanswered while we wait for the main event to arrive in mid-December.

Rounding out the top five, BARBARIAN finished in fourth place with \$4.8M and dropped only 26%, followed by PEARL in fifth with \$1.9M.

Last week's indie standout MOONAGE DAYDREAM struggled in its week two expansion. The David Bowie music documentary from Neon failed to top \$1M this weekend at 733 locations, despite earning \$1.2M last weekend while playing at only 170 locations. Several theatres where the movie played for both weeks dropped more than 85% in the second week. This highlights the degree of difficulty smaller pictures have to break through in theatres during this age of streaming. This year's one shining success for an indie title playing in theatres is A24's EVERYTHING EVERYWHERE ALL AT ONCE, which has a total box office just shy of \$70M after an amazing 27-week run in North America.

Where Are We as of 9/22

After 37 weeks, year-to-date box office for 2022 stands at 67% of the grosses from the same period in 2019. The first eleven weeks of this year's third quarter stand at 129% compared with grosses from the first eleven weeks from Q3 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 37 WEEKS – 2022: \$5,419,527,000 2019: \$8,055,819,000 67%	3 rd QUARTER – 11 WEEKS – 2022: \$1,615,399,000 2021: \$1,253,434,000 129%

FILM FLASHBACK

SHOWGIRLS Opens 9/25/1995

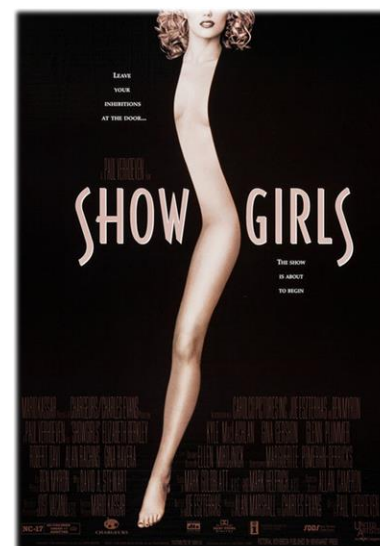
In a world where online porn is available 24/7, it's hard to believe that erotic movies like SHOWGIRLS once drew audiences to theatres.

Years earlier, X rated films like 1972's DEEP THROAT were made on shoestring budgets and did well theatrically because that was the only way to see such movies. By the time SHOWGIRLS opened Sept. 22, 1995 from United Artists & Carolco Pictures, the goal was to take NC-17 rated sex to new artistic levels.

Director Paul Verhoeven & screenwriter Joe Eszterhas had scored big with their 1992 erotic thriller BASIC INSTINCT. Made for about \$49M, BASIC did \$117.7M domestic & \$352.9M worldwide. They hoped box office lightning would strike again with SHOWGIRLS, which cost about \$45M. It opened, however, to \$8.1M at just 1,388 theatres and wound up with \$20.4M. A key problem was not being able to book enough theatres since multiplexes in shopping malls had leasing contracts that prohibited them from showing X, NC-17 or even unrated movies.

Eszterhas came up with the idea for SHOWGIRLS while vacationing at his home in Maui. In classic Hollywood style, he scribbled it on a napkin. He had no trouble getting a \$2M advance to write the screenplay and got another \$1.7M when the project was green lighted.

Verhoeven had passed on SHOWGIRLS because he didn't like Eszterhas's script and wanted to do an action adventure about the Crusades, starring Arnold Schwarzenegger.



Paul Verhoeven's SHOWGIRLS (1995) was rated NC-17 when it debuted, which limited its box office opportunity in theatres but rocketed its appeal as a VHS title.

That project was scrapped because Carolco couldn't afford to finance both CRUSADE & the action adventure CUTTHROAT ISLAND, from director Renny Harlin (CLIFFHANGER). Carolco had already put \$10 million into developing CRUSADE & Eszterhas had been given nearly \$4M for SHOWGIRLS. Verhoeven knew Carolco, with whom he'd made BASIC INSTINCT, was now facing bankruptcy. By agreeing to direct SHOWGIRLS, he saved the day.

Verhoeven's deal let him deliver a movie that would start out as an NC-17. That rating had previously only resulted after screenings for the MPAA made it unavoidable. In exchange for creative control, Verhoeven gave up 70% of his \$6M fee and would only get his remaining 30% if the film succeeded.



After its release, SHOWGIRLS emerged as a 90's cult classic. Click to watch HBO Max's ["Why Showgirls is Actually the Best Movie Ever"](#)

Fortunately for Verhoeven, despite tanking theatrically, SHOWGIRLS became a huge hit thanks to home video, where NC-17 was a big selling point. It did over \$100M in VHS rentals, making it one of MGM/UA Home Entertainment's all-time video best-sellers. Ironically, that wouldn't have happened if Warner Home Video, then the distributor for MGM/UA's tapes, hadn't passed on the controversial SHOWGIRLS. That left video distribution - and later DVD & Blu-ray - with MGM/UA, which happily raked in all those unexpected riches.

"People love seeing violence and horrible things. The human being is bad and can't stand more than five minutes of happiness. Put him in a dark theater and ask him to look at two hours of happiness, and he'd walk out or fall asleep."

— Paul Verhoeven

Notable Industry News & Commentary

[What a Paramount+/Showtime Merger Could Mean for Niche Streamers](#) (Variety)

Consolidation among streaming providers is expected to continue as more entertainment companies adjust to a crowded and competitive market with a high cost of operations. The pace of growth in streaming overall has slowed, with consumers demonstrating a limit to their spending on at-home entertainment channels. Currently, the average household subscribes to three or four services.

Many analysts predict that a handful of mega-streaming providers will come out on top by offering consumers bigger bundles of programming. As a result of the Warner Bros. Discovery merger, HBO Max and Discovery+ are being combined to create a single service that will be launched by the end of the year. Paramount Global has also begun a process to merge Paramount+ and Showtime+, offering a combined service sometime in 2023.



Paramount Global CEO Bob Bakish

With consolidation at the high end, some wonder how much room will remain for smaller streaming providers. As one example, even though AMC+ is very well-regarded for offering critically acclaimed series such as THE WALKING DEAD and BETTER CALL SAUL, it remains a niche service with only 12 million subscribers. All streaming services are under intense pressure to invest in producing eye-catching new content, even while the growth in streaming is slowing. In the end, smaller streaming providers may be forced to find a safe harbor inside the industry giants.

See also: [From zombies to vampires, can AMC Networks still go it alone?](#) (LA Times)

[As Regal Owner Cineworld Goes Chapter 11, Studios Gauge Hollywood Fallout](#) (Hollywood Reporter)



Many are conflating the current troubles at Cineworld with a general crisis impacting all exhibitors. However, many factors that are squeezing Cineworld are unique to its circumstances, and are less relevant to other exhibitors.

On the one hand, theatres are struggling with a downturn in revenues as a result of a drought in major Hollywood releases which began in the late-summer period. On the other hand, help is on the way with a regular flow of big-budget commercial titles arriving in October, and continuing through the Holiday Season and the first half of 2023.

UK-based Cineworld is overburdened with mountains of debt, after going on an acquisition spree during the years just prior to the pandemic. This bad timing left the company in a vulnerable state, which it is now “correcting” through its current bankruptcy process.

In contrast, other major exhibitors are reporting sunnier financials, including circuits such as AMC, Cinemark and Marcus. Many are investing in new technologies and amenities at their theatres, in order to increase their appeal to customers. In fact, many locations which Regal is exiting as part of its current restructuring are being evaluated as expansion opportunities by competing exhibitors.

Cineworld’s aggressive spending left it at the gates of bankruptcy, not a fatal flaw in the business model for motion picture exhibition. “Cinema operators are distributors with weak profit margins and high fixed costs,” says Moody’s analyst Fiona Knox. “Typically, businesses with such characteristics are not able to sustain high debt levels.”

[Cinemark And CJ 4DPlex Set ScreenX Pact, Planning To Equip Six Auditoriums With Immersive Theater Technology By Year-End](#) (Deadline)

Deadline reported on an agreement between Cinemark and CJ 4DPLEX to install the ScreenX premium exhibition format at six Cinemark theatres in California and Texas. These new installs will be up and running by the end of 2022, with additional locations being considered for 2023 and beyond.

The ScreenX system is already widely available at theatres in South Korea, the home market of CJ Group, the parent company of CJ 4DPLEX. ScreenX technology uses multiple projectors to produce a wider screen, delivering images with a 270-degree field of view.



Many large U.S.-based exhibitors are investing to offer premium moviegoing experiences that customers feel are worthy of paying premium prices to enjoy. This is especially important since the annual number of new Hollywood titles released to theatres is trending down. When customers do come out to the cinema, theatres want to provide a big screen experience that cannot be duplicated at home.

Regal has invested in its own take on premium moviegoing, offering the Regal 4DX Movie Experience at premium locations. Unlike Cinemark’s ScreenX which is focused on projection, Regal’s 4DX delivers a multi-sensory experience that is akin to a theme park ride. 4DX auditoriums use lurching seats, wind turbines and misting technology at key points in the movie. Customer feedback on 4DX has been mixed, with many reporting the physical sensations are thrilling while others say that the wind and rain can be uncomfortable.

Globes Coming Back, but Back to Life?



NBC's bringing the Golden Globes back, but not necessarily back to life.

The network's decision to telecast the 80th Globes next 1/10 is great news for the HFPA & its new management, but it also raises questions because NBC hasn't said what happens after 2023. It's also unclear if NBC's paying the same \$60M fee for the '23 Globes that it reportedly did in the past.

What NBC doesn't control is whether the 100+ publicity firms that originally knocked the HFPA for a loop with complaints about poor diversification, bad behavior by members & allegations of past financial improprieties will now play ball. Some reports say there are firms willing to cooperate because they can get bonus payments from clients they help win Globes.

We don't know yet how many PR shops will return or how much star power they represent. The HFPA needs robust support from publicists & studios to get enough bold face names to fill a red-hot carpet & to make the Beverly Hilton's ballroom glitter. Without those familiar faces, it's just the Golden Ghosts!

The show needs an A-List host willing to work for the HFPA and reportedly may be close to announcing one. The timetable for nominations is really tight. The deadline is 11/7 for motion picture & TV submissions. Noms will be announced 12/12 -- perfect timing for studios to market holiday films as Globes nominees.

TIFF Gives Spielberg Oscar Boost

Winning TIFF's People's Choice Award has boosted Steven Spielberg's best picture & directing Oscar prospects for **THE FABELMANS**.

The Universal/Amblin drama will also be in the media spotlight 11/6

as the Closing Night selection for the 36th AFI Fest. **FABELMANS** opens exclusive 11/11 in NY & LA & widens 11/23 for Thanksgiving.

Toronto audiences have been voting online since 1978 for PCA, which is now an Oscar bellwether after best picture winners like **12 YEARS A SLAVE**, **GREEN BOOK**, **THE KING'S SPEECH**, **NOMADLAND** & **SLUMDOG MILLIONAIRE**.

Some PCA winners that got best picture nods, but didn't win, include: last year's **BELFAST**, **LA LA LAND**, **ROOM & THREE BILLBOARDS OUTSIDE EBBING, MISSOURI**.

It's good news for **FABELMANS** that NBC will telecast the 80th Golden Globes. With its TIFF victory & media coverage at AFI, **FABELMANS** will definitely get Globes attention.

Clearly, Spielberg's got a few HFPA fans. His Globes track record, just going back to 1999, includes wins for **WEST SIDE STORY** (2022's best musical or comedy + a directing nod), 2008's Cecil B. DeMille Award & **SAVING PRIVATE RYAN** (1999's best drama & director). Also, directing noms for **A.I. ARTIFICIAL INTELLIGENCE**, **LINCOLN** (+ a best drama nom), **MUNICH** & **THE POST** (+ a best drama nom).



[Click to play](#) our **BOXOFFICE AUTOPSY** podcast covering the **DON'T WORRY DARLING & AVATAR** reissue openings... plus **Screendollars** host **Martin Grove** discusses in our **OSCAR OUTLOOK** feature how **THE FABELMANS** winning at **TIFF** makes it a likely **Oscar best picture nominee**.



Studio Release Calendar (9/30 – 10/27)

9/30/22 (Week 39)

Prior Year Results

2021 Week 39 - Box Office: \$38,087,579; Openings: Dear Evan Hansen (\$7.4M FSS; \$15M Total)

Smile (Paramount) One week out, the well regarded horror film is trending upward.	R Horror	115	Digital, Flat, 5.1, Atmos, Dolby Vision, D-Box	Wide (3,400) \$18M-\$20M FSS \$40M-\$45M Total
Bros (Universal) Positive reviews, intended audience in mostly coastal major cities play best. Small towns are not likely to draw well. Produced by Judd Apatow.	R Comedy Romance	115	Digital, Scope 5.1	Wide (3,200) \$8M-\$10M FSS \$20M-\$25M Total
The Good House (Roadside Attractions)	R Comedy Drama	103	Digital, Flat, 5.1	Wide (1,000)
Vesper (IFC)	NR Adventure Sci-Fi	112	Digital, Scope 5.1	Limited/ Streaming
Mona Lisa and the Blood Moon (Paramount)	R Suspense	106	Digital, Scope 5.1	Limited/ Paramount+
The Greatest Beer Run Ever (Apple Original Films)	Comedy	126	Digital, Flat, 5.1	Limited/Apple TV+
God's Creatures (A24)	R Mystery	100	Digital, Flat, 5.1	Limited/ Streaming
The Devil's Workshop (Lionsgate Premiere)	R Psychological Thriller	86	Digital, Flat, 5.1	Limited/ Streaming
Blonde (Netflix)	NC17 Biographical Drama	166	Digital, Flat, 5.1	Select Theatrical 9/28 Streaming
Wolf Pack (Well Go USA)	Action Drama War	90	Digital, Flat, 5.1	Limited
DIO: Dreamers Never Die (Trafalgar)	NR Documentary	135	Digital, Flat, 5.1	9/28, 10/2 Special Event
Masking Threshold (Drafthouse Films)	NR Horror	90	Digital, Flat, 5.1	Limited
My Imaginary Country (Icarus Films)	NR Drama		N/A	NYC
Sirens (Oscilloscope)	R Music Drama	102	N/A	NYC
Argentina, 1985 (Amazon Studios)	R Drama	140	Digital, Flat, 5.1	NY/LA 10/21 Streaming

10/7/22 (Week 40)

Prior Year Results

22021 Week 40 - Box Office: \$128,593,635; Openings: Venom: Let There Be Carnage (\$90M FSS; \$213.6M Total); The Many Saints of Newark (\$4.7M FSS; \$8.2M Total)

Screendollars · contactus@screendollars.com · (978) 494-4150

Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising · Dick Walsh, Box Office

Lyle, Lyle Crocodile (Sony)	PG Animation/Live Action Musical Comedy	102	Digital, Scope, 5.1	Wide (3,500) \$15M-\$20M FSS \$55M-\$60M Total
Amsterdam (20th Century)	R Period Comedy Mystery	134	Digital, Scope (2.39 : 1), IMAX, 5.1/7.1, Atmos, 4K, Theatre Ears	Wide (2,500) \$15M-\$18M FSS \$40M-\$45M Total
Billy Joel Live at Yankee Stadium (Trafalgar)	Live Concert	90	Digital, Flat, 5.1	Moderate
The Storied Life of A.J. Fikry (Vertical Ent.)	PG-13 Comedy Drama	105	Digital, Flat, 5.1	Moderate
The Inhabitant (Gravitas Ventures)	R Horror	N/A	N/A	Moderate/VOD
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	NY/LA
Triangle of Sadness (NEON)	NR Drama	149	Digital, Flat, 5.1	Limited
Pretty Problems (IFC Films)	Romance Comedy	106	Digital, Flat, 5.1	Limited
Signs of Love (Blue Fox Entertainment)	NR Crime	98	Digital, Flat, 5.1	Limited
Dark Glasses (IFC Midnight)	NR Horror	90	Digital, Flat, 5.1	Limited
Project Wolf Hunting (Well Go USA)	NR Action	122	Digital, Flat, 5.1	Limited
Life & Life (Indican)	NR Documentary	81	Digital, Flat, 5.1	Limited
The Swimmer (Strand) <i>Original language: Hebrew</i>	NR LGBTQ2+ Drama	85	Digital, Flat, 5.1	Limited
Possession (Samuel Goldwyn)	NR Horror	104	Digital, Flat, 5.1	Limited/VOD
Terrifier 2 (Iconic Events) Slasher sequel that Bloody Disgusting and Cinedigm are bringing to theaters in October.	Slasher Horror	138	Digital, Flat, 5.1	10/6-8 Special Engagement
Ask Me to Dance (Trick Candle)	PG-13 Romance	93	Digital, Flat, 5.1	Limited
10/14/22 (Week 41)				
<u>Prior Year Results</u> 2021 Week 41 - Box Office: \$108,493,613; Openings: No Time to Die (\$55.2M FSS; \$160.9M Total)				
Halloween Ends (Universal) Current data indicates a lower theatrical. The forecast will likely skew upward closer to opening. Halloween Kills d/d Peacock: 49.4 FSS, 91.8 Total on a 1.86 multiple.	R Horror Thriller	111	Digital, Scope, IMAX, 5.1	Wide (3,500) \$35M-\$40M FSS \$65M-\$70M Total d/d Peacock
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	Expansion
Clerks III (Lionsgate)	R Comedy	100	N/A	Expansion
Till (UAR)	PG-13 History Drama	130	Digital, Flat, 5.1	Limited
The Stars At Noon (A24)	R Suspense	135	Digital, Flat, 5.1	Limited
AX Cinema Nights: A Silent Voice 5th Anniversary (Iconic Events)	Anime	135	Digital, Flat, 5.1	10/12 Moderate
Raymond And Ray (Apple TV+)	R Comedy	106	Digital, Flat, 5.1	Limited
Decision to Leave (MUBI)	NR Drama	138	Digital, Scope, 5.1	Limited
The Same Storm (Juno Films)	Drama	99	Digital, Flat, 5.1	Limited
10/21/22 (Week 42)				
<u>Prior Year Results</u> 2021 Week 42 - Box Office: \$109,333,455; Openings: Halloween Kills (\$49.4M FSS; \$92M Total), The Last Duel (\$4.8M FSS; \$10.9M Total)				
Black Adam (Warner Bros.)	PG-13 Action Fantasy	124	IMAX	Wide (4,000) \$50M-\$60M FSS \$185M-\$200M Total

Ticket to Paradise (Universal)	PG-13 Comedy Romance	104	Scope	Wide (3,000) \$10M-\$12M FSS \$35M-\$40M Total
My Policeman (Amazon)	R Romance Drama	113	N/A	Moderate (500) 11/4 Prime Video
Detective Knight: Rogue (Lionsgate)	Action	118	N/A	Limited/VOD
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	Expansion
Banshees of Inisherin (Searchlight)	Comedy/Drama	114	Digital, Scope (2.39), 5.1	Limited
Where Are You (Gravitas Ventures)	Thriller	N/A	N/A	Limited/VOD
Brainwashed: Sex-Camera-Power (Kino Lorber)	NR Documentary	107	16.9; Dolby SR Sound	New York
The Return of Tanya Tucker (SPC)	R Documentary	107	Digital, Scope, 5.1 Sound	NY/LA

Release Changes

MPA Ratings Updates

Screening Room

[Click to play](#) our *Our Popcorn Previews* Boxoffice Buzz video look at Warner Bros. and New Line's *DON'T WORRY DARLING* where a housewife living in a 1950s utopian village worries that her husband's company is hiding troubling secrets.



[Strange World](#)
Disney
Wide 11/23/22



[Knock at the Cabin](#)
Universal
Wide - 2/3/23



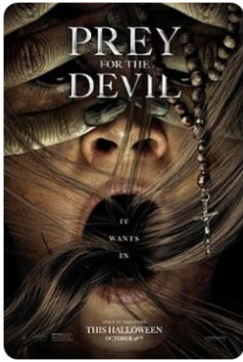
[My Imaginary Country](#)
Icarus Films
NYC - 9/30/22



[Avatar: The Way of Water](#)
Disney
Wide - 12/16/22

Screendollars · contactus@screendollars.com · (978) 494-4150

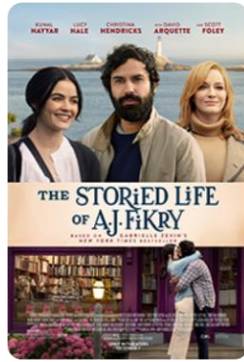
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations · Nicolas Bouchard, Film Distribution
Martin Grove, Hollywood Insider · Robin Klamfoth, Advertising · Dick Walsh, Box Office



Prey for the Devil

Lionsgate

Wide - 10/28/22



The Storied Life of A.J. Fikry

Vertical Entertainment

Moderate - 10/7/22



Ticket to Paradise

Universal

Wide - 10/21/22



Bardo

Netflix

Limited/VOD - 11/18/22