



Issue No. 261



Weekend Box Office Results... 3/17 – 3/19

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Shazam! Fury of the Gods (Warner Bros.)	1	4,071	30,500,000	-	7,492	30,500,000
2	Scream VI (Paramount)	2	3,676	17,500,000	-61	4,761	76,029,000
3	Creed III (Amazon/MGM)	3	3,477	15,372,838	-44	4,421	127,699,974
4	65 (Sony)	2	3,405	5,800,000	-53	1,703	22,427,395
5	Ant-Man and the Wasp: Quantumania (Disney/Marvel)	5	2,650	4,071,000	-43	1,536	205,833,350
6	Cocaine Bear (Universal)	4	2,687	3,870,000	-38	1,440	58,489,070
7	Jesus Revolution (Lionsgate)	4	2,354	3,500,000	-32	1,487	45,539,700
8	Champions (Focus Features)	2	3,039	3,030,000	-41	997	10,589,905
9	Avatar: The Way of Water (Disney/20 th Century)	14	1,190	1,928,000	-27	1,620	678,114,154
10	Puss in Boots: The Last Wish (Universal/Dreamworks)	13	1,735	1,510,000	-14	870	182,594,180

Weekend Review for 3/17 – 3/19

The first quarter of 2023 has been carried by sequels. ANT-MAN AND THE WASP: QUANTUMANIA, CREED III and SCREAM VI have all had record-breaking openings within their respective franchises and will likely become the top box office earners of their series. Alas, this winning trend for sequels was broken by SHAZAM! FURY OF THE GODS which only earned \$30.5M in its debut weekend.



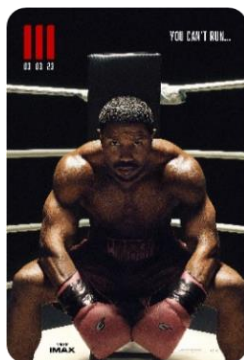
Four years ago, the industry welcomed Zach Levi's entrance into the DC Extended Universe with SHAZAM!'s opening on 4/5/2019 – 4/7/2019. After a three-day gross of \$53.9M, there was optimism that Marvel's newest feature star would go on to power a long-running and profitable franchise. The original went on to earn an impressive \$140M domestic and \$366M worldwide, on a production budget of *only* \$100M.

The storyline for FURY OF THE GODS introduces the goddesses Hespera, Kalypso and Athena played by Helen Mirren, Lucy Lui and Rachel Zegler, with the goal of expanding the film's appeal beyond the core superhero-fan demographic of young males. Unfortunately, warning

lights are flashing after an opening that yielded only 57% of the original's take, on a higher production budget of \$125M. Adding to the uncertainty is a chorus of bad reviews, with critics rating it at 54% on Rotten Tomatoes. Thankfully, moviegoers have been more receptive by giving an 85% audience score. Next weekend, FURY OF THE GODS will need to hold on to at least 50% of its opening results to have any chance at profitability. That would be a tall order under any circumstances but even more so next weekend when it will be up against the opening of JOHN WICK IV, which is sparking interest from a large portion of the moviegoing public.

Last weekend's top movie SCREAM VI came in second place this weekend with \$17.5M, a drop of 61% from its opening frame. With \$76M domestic and \$100M worldwide after ten days, SCREAM VI is on track to become the highest grossing movie of the storied horror series. CREED III finished in third with \$15.4M, a decline of 44% from last weekend. CREED III has already amassed \$127.7M and surpassed the \$116M total domestic gross of CREED II, the previous top earner in the CREED series. It also surpassed ROCKY IV's total domestic gross of \$125.4M, which makes it the all-time box office champion among the nine ROCKY/CREED movies.

Sony's 65 finished fourth with \$5.8M, a decline of 53%. The domestic run for this Sci-Fi thriller is fading fast, after earning only \$22.4M in its first ten days. It has no reasonable chance of matching its \$45M production budget. ANT-MAN AND THE WASP: QUANTUMANIA finished in fifth place in its fifth weekend, with an additional \$4.7M and a week to week drop of 43%.



The total box office for all films this weekend came to \$92.2M, compared to \$84.6M from the same weekend last year when THE BATMAN earned with \$36M to hold onto its first-place position for the third consecutive weekend and Crunchyroll's anime JUJUTSU KAISEN O opened in second place with \$18M.

Where Are We as of 3/16

After ten weeks, the 2023 box office stands at 130% compared to those same ten weeks from 2022. The first ten weeks of 2023 have risen to 76% compared to the same period from 2019.

2023 VS. 2022	2023 VS. 2019
1st QUARTER – 10 WEEKS – 2023: \$1,333,981,000 2022: \$1,022,359,000 130%	1st QUARTER – 10 WEEKS – 2023: \$1,333,981,000 2019: \$1,766,185,000 76%

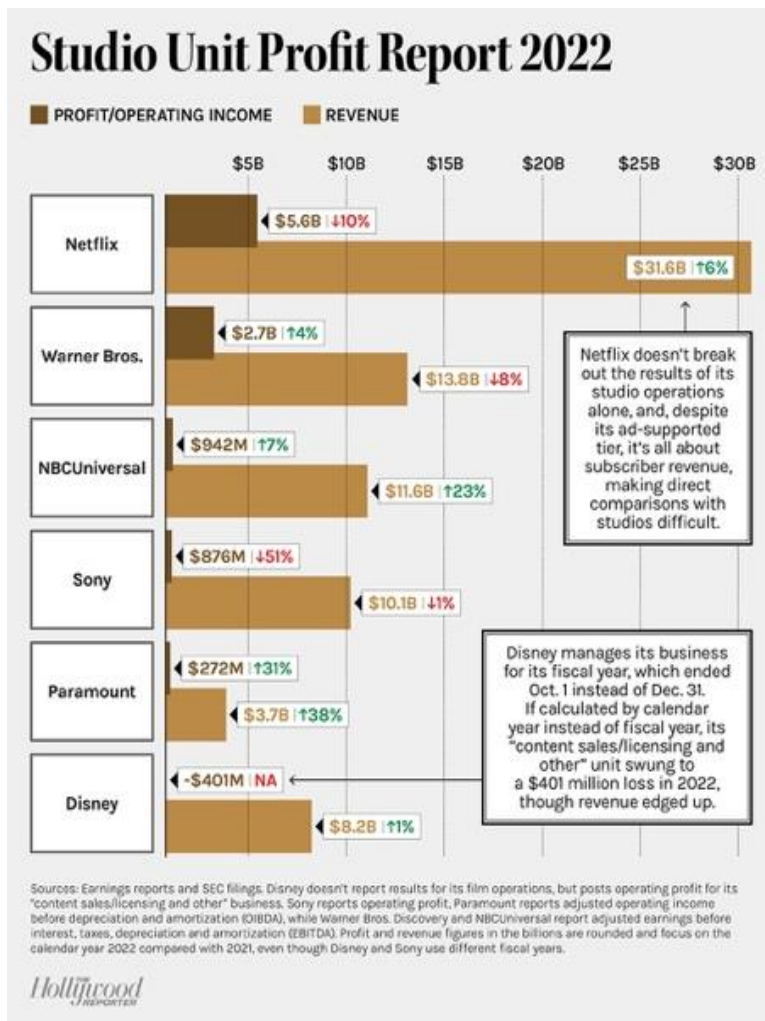
Notable Industry News & Commentary

Studio Unit Profit Report: Paramount Jets Ahead In Year-to-Year Gains (Hollywood Reporter)

The Hollywood Reporter published its annual 2022 “profit report”, covering results from all the major Hollywood studios. Many of the results were intuitive, with Paramount enjoying the largest year-over-year gains, fueled by the phenomenal success of TOP GUN: MAVERICK (\$719M domestic, \$1.49B worldwide), with additional support from the animated sequel SONIC THE HEDGEHOG 2 (\$191M domestic, \$405M worldwide) and the surprise horror hit SMILE (\$106M domestic, \$217M worldwide).

Universal and Warner Bros. also had improved earnings in 2022, though each for its own reason. Universal significantly increased its number of theatrical releases with notable hits including JURASSIC WORLD DOMINION, MINIONS: THE RISE OF GRU and PUSS IN BOOTS: THE LAST WISH. But this increase in output came with a corresponding 25% increase in costs for production and marketing, which held its gain in profits to only 7%. The scenario at Warner Bros. was exactly the opposite, having only six new films released theatrically but holding down costs significantly which helped increase profits in 2022 by 14% despite a decline in its overall revenue.

On the other hand, both Sony and Disney saw a decline in their profits during 2022. Sony’s drop could be attributed to having a tough act to follow, with the record breaking success of SPIDER-MAN: NO WAY HOME when it opened in 2021. While Sony had solid results with UNCHARTED, WHERE THE CRAWDADS SING and BULLET TRAIN, none of these mid-level successes could hold a candle to SPIDER-MAN’s \$1.9B gross.



While Disney did not disclose the details of its 2022 box office performance, it's clear that they had a rough time of it in 2022. Almost all their theatrical releases – DR. STRANGE IN THE MULTIVERSE OF MADNESS, THOR: LOVE AND THUNDER, LIGHTYEAR and BLACK PANTHER: WAKANDA FOREVER – came in either at or below expectations. STRANGE WORLD stands out as an acute

disappointment, with its loss likely running into the hundreds of millions. Disney did see gold at the end of the year with the smashing success of AVATAR: THE WAY OF WATER, however a large portion of its box office came after the end of the year, limiting its full impact on the studio's 2022 results.

AMC Shareholders Approve Key Measures To Raise Fresh Cash, Convert APE Units (Deadline)

On Monday, AMC's shareholders approved two measures that CEO Adam Aron had lobbied for as crucial for shoring up AMC's financial foundation. They choreographed maneuver consisted of an expansion in the number of tradable shares to 550 million followed by a 10-for-1 reverse stock split. The two measures taken together had the effect of raising the trading price of AMC shares.



The company also took steps to transition a special class of "APE" shares into AMC common stock. APE units were created in 2021 to facilitate investments from retail investors, without requiring the approval of the AMC's existing shareholders. These new APE shares have traded at a significantly lower price than the company's common stock. On April 7th, a U.S. Federal Court in Delaware is scheduled to review AMC's proposal to eliminate APE shares, which is being opposed by many current investors.

These moves are just the latest in a long line of financial gymnastics intended to keep the exhibitor afloat, struggling for years with compromised revenues and massive debt. In the end, the most significant factor in AMC's future financial standing will be its ability to increase revenues on the strength of an expanding film slate in 2023 and beyond.

See also: [Rise of the APes, Coming to a Theater Chain Near You](#) (Wall Street Journal)

Oscars 2023: A24 cements indie powerhouse status with 'Everything Everywhere All at Once' win (LA Times)

Indie film distributor A24 had a "very good night" at last Sunday's Academy Awards ceremony, having smashing success with its film EVERYTHING, EVERYWHERE, ALL AT ONCE. The hard-to-describe movie labelled a "[swirl of genre anarchy](#)" by the New York Times, took home seven Oscars, including Best Picture, Best Actress, Best Supporting Actor and Best Supporting Actress. In addition, Brendan Fraser won Best Actor for his performance in THE WHALE, in another A24 release. It's the first time in the 95 history of The Academy that all five of major awards were won by films from a single studio.

A24 has emerged as the industry's leading independent distributor, best known for its feature films but also with some success in streaming with its series RAMY and EUPHORIA. Since it was founded in 2012, the NYC-based company has delivered a consistent stream of theatrical hits including SPRING BREAKERS, LADY BIRD, UNCUT GEMS and the Best Picture winner MOONLIGHT.

Last year, in addition to EVERYTHING, EVERYWHERE, ALL AT ONCE and THE WHALE, A24 also put out X, PEARL, MEN, AFTERSON, MARCEL THE SHELL WITH SHOES ON, BODIES BODIES and a number of smaller titles. While not all of these were successful at the box office, A24's commitment



to theatrical releasing may have engendered a positive sentiment among Academy voters, and explain its relative success in comparison to studios focused on streaming releases such as Netflix, Apple and Amazon.

See also: [Will A24's Record Oscar Haul Help It Conquer More Of The Media Multiverse?](#) and [A24 Dates Three For Summer: 'You Hurt My Feelings', 'Past Lives' & 'Talk To Me'](#) (Deadline)

Studio Release Calendar

3/24/23 (Week 12)

Prior Year Results

2022 Week 11 Box Office: \$84,285,146

John Wick: Chapter 4 (Lionsgate) Tracks close to Parabellum (\$57M open, \$171 total, 3.0 multiple). Mind numbing violence, extraordinary action scenes. One of the best action films of all time. Superlative reviews. Sensational SXSW screening.	R Action Crime Thriller	169	Digital, Scope, IMAX, Dolby Vision, 5.1/7.1 Atmos, Motion, Box, MX4D, 4DX	Wide (4,000) \$70M-\$80M Open \$180M-\$200M Total
A Good Person (UA Releasing) <i>Exceptional Florence Pugh performance</i>	R Drama	128	Digital, Scope, 5.1, 2D 4K	Limited
Bheed (Reliance Entertainment)	NR Drama	112	Digital, Scope, 5.1	Moderate
Louis Tomlinson: All Those Voices (Trafalgar)	NR Music Documentary	104	Digital, Flat, 5.1	3/22 Special Event
The Lost King (IFC)	PG-13 Comedy	109	Digital, Flat, 5.1	Moderate (500)
Godzilla: Tokyo SOS (Fathom Events)	NR Screen Classic	87	Digital, Flat, 5.1	3/22 Special Event
What the Hell Happened to Blood, Sweat and Tears (Abramorama)	NR Music Documentary	112	Digital, Scope, 5.1	Limited
Stalker (Gravitas Ventures)	NR Thriller	95	Digital, Flat, 5.1	Limited (5)/Stream
Last Sentinel (Vertical Entertainment)	NR Sci-Fi	117	Digital, Scope, 5.1	Limited/Stream
The Tutor (Vertical Entertainment)	R Thriller	92	Digital, Scope, 5.1	Limited
The School of Magical Animals (Blue Fox) <i>Original title: Die Schule der magischen Tiere</i>	NR Family Adventure	93	Digital, Flat, 5.1	Limited
My Neighbor Totoro 35th Anniversary (Fathom)	NR Anime	126	Studio Ghibli	3/26-29 Special Event
The Worst Ones (Kino Lorber) <i>Les pires (2022)</i>	NR Drama (France)	99	Digital, Flat, 5.1	Limited
Santiago: The Camino Within (Fathom Events)	NR Faith Based	105	Digital, Flat, 5.1	3/28 Special Event
Helen I Believe (Fathom Events)	NR Faith Based	98	Digital, Flat, 5.1	3/30 Special Event
Stonewalling (Kim-Stim)	NR Drama (China)	147	Digital, Flat, 5.1	Limited
Perfect Addiction (Fathom Events)	NR Premiere of novel by Claudia Tan	107	Digital, Flat, 5.1	3/27-29 Special Event

3/31/23 (Week 13)

Prior Year Results

2022 Week 11 Box Office: \$84,285,146

Dungeons & Dragons: Honor Among Thieves (Paramount) Good Action, entertaining, and engaging humor. Very positive reviews (100% Rotten Tomatoes)	PG-13 Action Adventure Fantasy	134	Digital, Scope (2.39), IMAX, Dolby Digital, Atmos, ScreenX, 4DX, D-Box, MX4D, Lumma	Wide (4,000) \$30M-\$35M Open \$100M-\$110M Total (Current Estimate)
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Spinning Gold (Variance) Good for nostalgia fans of the great period music.	R Biography Drama Musical	137	Digital, Scope, 5.1	Moderate to Wide (1,300+)
A Thousand and One (Focus Features)	R Drama Mystery	117	Digital, Flat, 5.1, 4K	Moderate (800)
A Good Person (UA Releasing)	R Drama	128	Digital, Scope, 5.1, 2D 4K	Expansion
The Journey: A Music Special from Andrea Bocelli (Fathom Events)	Inspirational Music & Concerts	90	Digital, Flat, 5.1	4/2-6 Moderate
His Only Son (Angel Studios/Magnolia)	PG-13 Faith Based	101	Digital, Scope, 5.1, 4K	Moderate
The Met Live In HD: Falstaff (Fathom Events)	Metropolitan Opera	180	Digital, Flat, 5.1	4/1 Event Cinema
Assassin (Saban Films)	R Action Thriller	88	Digital, Flat, 5.1	Limited/Stream
Rye Lane (Searchlight)	R Drama	80	Digital, Scope, 5.1	Streaming
In Vaiggio: The Travels Of Pope Francis (Magnolia)	Documentary	80	Digital, Flat, 5.1	3/27 Special Event 3/31 Theatrical
Enys Men (NEON)	NR Folk Horror	91	Digital, Flat, 5.1	Limited
Acidman (DaDa Films/Brainstorm Media)	NR Drama	87	Digital, Flat, 5.1	Limited
Space Oddity (Samuel Goldwyn)	PG Sci-Fi Romance Comedy	92	Digital, Flat, 5.1	Limited
Smoking Causes Coughing (Magnet Releasing)	NR Action Comedy	80	Digital, Flat, 5.1	Limited/Stream
Summoning Sylvia (The Horror Collective)	R Horror	74	Digital, Flat, 5.1	Limited 4/7 Stream
Malum (Outsider Pictures/Welcome Villain Films)	NR Horror Thriller	92	Digital, Flat, 5.1	Limited
4/7/23 (Week 14)				
Prior Year Results				
2022 Week 14 Box Office: \$119,933,114				
Super Mario Brothers Movie (Universal) Highly anticipated, interests and awareness continues to trend higher. PLF, IMAX and 3D screenings lead the way to a huge success for exhibition and Universal.	PG Animation	92	Digital, 2D/3D, Scope, 5.1/7.1, Atmos, DTSX, IMAX 2D, Dolby Vision, DBox, 4DX, Theatre Ears	4/5 Wide (4,000) \$85M-\$95M Open \$225M-\$250M Total
AIR (MGM/Amazon Studios) As expected from Ben Affleck and Matt Damon, the film portrays a good recreation of an era. Very entertaining with very good performances, screenplay and direction, this is a fine American story. Primarily an older audience will best enjoy this very deserving film.	R Biographical Drama	111	Digital, Flat, 5.1	4/5 Wide (3,500) \$10M-\$12M Open \$25M-\$30M Total
La Usurpadora (Pantelion)	Musical	115	Digital, Scope, 5.1	Moderate (300+)
Paint (IFC)	PG-13 Comedy Drama	96	Digital, Flat, 5.1	Moderate
How to Blow Up a Pipeline (NEON)	R Drama Mystery	103	Digital, Flat, 5.1	Limited
Showing Up (A24)	R Comedy Drama	108	Digital, Flat, 5.1	Limited
UFC287: Pereira vs Adesanya 2 (Iconic Events)	Boxing	180	Digital, Flat, 5.1	Live Event
One Day As A Lion (Grindstone Entertainment)	R Crime Thriller	88	Digital, Flat, 5.1	4/4 Limited
Joyland (Oscilloscope)	NR LGBTQ+ Drama	126	Digital, Flat, 5.1	Limited
One True Loves (The Avenue Entertainment)	PG-13 Romance	100	Digital, Flat, 5.1	Limited
Beautiful Disaster (Fathom Events)	Premiere	100	Digital, Flat, 5.1	4/12-13 Special Event

Fist Of The Condor (Well Go USA) In Spanish	NR Action (Chile)	85	Digital, Flat, 5.1	Limited
On a Wing and a Prayer (Amazon Prime Video) Formerly UA Releasing	PG Mystery	102	Stream, 16.9 TV ratio	4/5 Limited
4/14/23 (Week 15) Prior Year Results 2022 Week 15 Box Office: \$108,199,550				
Renfield (Universal) R-rated comedies tend to draw young males who currently show the most interest. Overall box office looks similar to Violent Night (\$450M).	R Comedy Horror	93	Digital, Scope, 5.1/7.1, Atmos, TheatreEars	Wide (3,500)
Mafia Mamma (Bleecker Street)	R Comedy	101	Digital, Flat, 5.1	Wide (2,000)
Suzume (Sony/Crunchyroll) Very popular with anime fans. This is the movie Makoto. Shinkai has been preparing to make for the past eight years <i>Rafael Motamayor, Inverse</i>). Excellent reviews. World wide box office: \$114,941,843	Adventure Anime	122	Digital, Scope 2.39, IMAX-6 track, Atmos	Wide (2,000)
Sweetwater (Briarcliff)	PG-13 Biography Drama	TBA	Digital, Scope, 5.1	Wide (2,000)
The Pope's Exorcist (Sony/Screen Gems)	R Horror	TBA	Digital, Scope	Wide (2,000)
Nefarious (Soli Deo Gloria Releasing)	NR Thriller Suspense	99	Digital, Flat, 5.1	Wide (1,200+)
The Lost Weekend: A Love Story (Iconic Events) Includes bonus material.	NR Documentary	104	Digital, Flat, 5.1 SRD	Moderate
Rare Objects (IFC Films)	R Drama	123	Digital, Flat, 5.1	Limited/Stream
Tommy Guns (Kino Lorber)	NR Horror	112	Digital, Flat, 5.1	Limited
Mirando al Cielo (Fathom Events) subtitled	NR Drama	120	Digital, Flat, 5.1	4/18 Special Event
De Humani Corporis Fabrica (Grasshopper Films) In French with English subtitles	NR Drama	118	Digital, Flat, 5.1	IFC Center NYC
Little Richard: I Am Everything (Magnolia)	NR Music Documentary	98	Digital, Flat, 5.1	Limited
Wild Life (National Geographic)	NR Documentary	93	Digital, Flat, 5.1	Limited
Hilma (Juno Films)	NR Drama	120	Digital, Flat, 5.1	Limited/Stream

Release Changes

MPA Ratings Updates

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The Screening Room



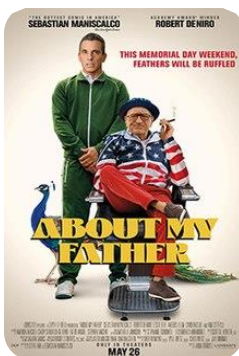
[The Little Mermaid](#)

Disney
5/26/23 - Wide



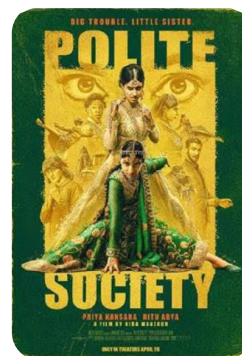
[Mission: Impossible: Dead Reckoning, Pt. 1](#)

Paramount
7/14/23 - Wide



[About My Father](#)

Lionsgate
5/26/23 - Wide



[Polite Society](#)

Focus Features
4/28/23 - Moderate



[Mafia Mamma](#)

Bleecker Street
4/14/23 - Wide



[BlackBerry](#)

IFC Films
5/12/23 - Limited



[The Blackening](#)

Lionsgate
6/16/23 - Wide



[Everything Went Fine](#)

Cohen Media Group
4/14/21 - Limited



[Ruby Gillman, Teenage Kraken](#)

Universal
6/30/23 - Wide



[Joy Ride](#)

Lionsgate
7/7/23 - Wide

Ticket to Ride | Episode 17



In episode 17 of the Ticket to Ride podcast, Paul & Mike discuss the still lingering (but misguided) sentiment by some outside of the industry that theatrical exhibition is a dying business despite all evidence to the contrary. Strong overperformances by the latest installments from venerable movie franchises and renewed excitement surrounding the Oscars® demonstrate that the public is more interested in going to the movies than ever before and 2023 is indeed shaping to be a great one for theaters.

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[The Little Mermaid](#)

Disney
5/26/23



[Fast X](#)

Universal
5/19/23



[Mission: Impossible – Dead Reckoning Part One](#)

Paramount
7/14/23

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").