

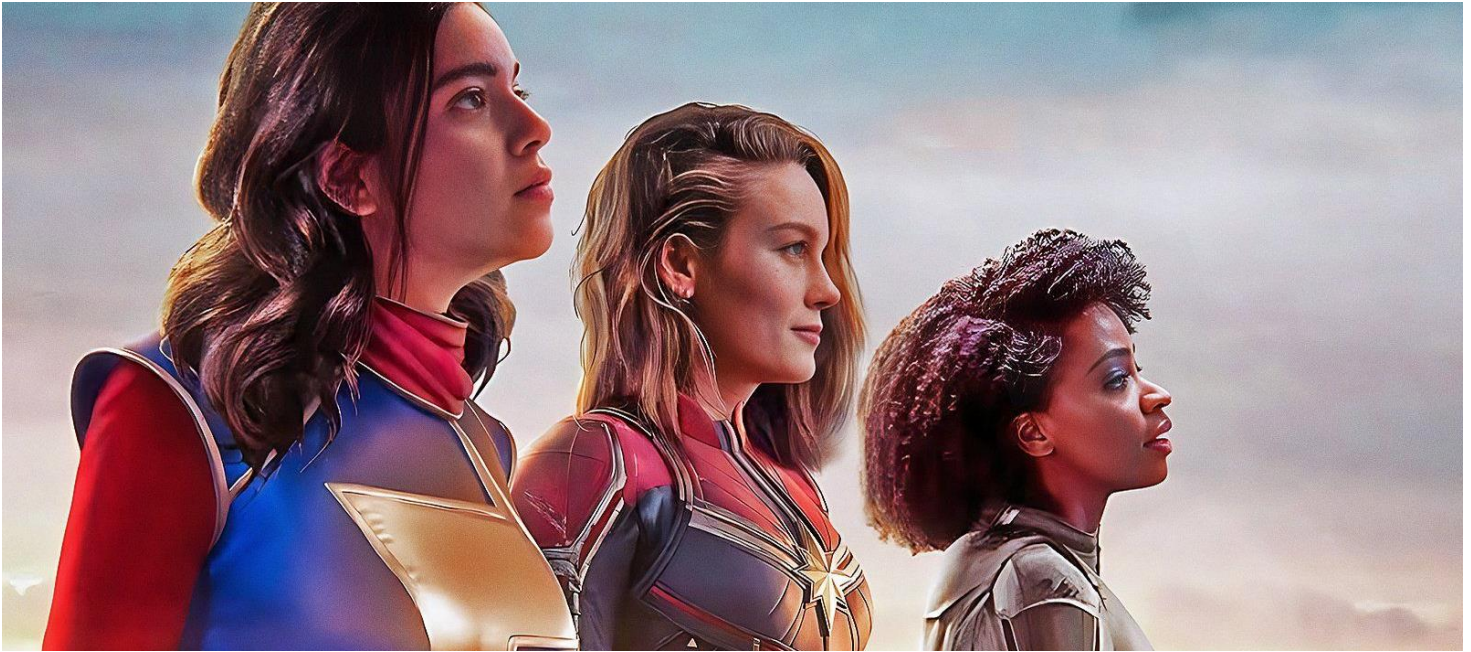
SCREENDOLLARS

NEWSLETTER



12
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Issue No. 304



Weekend Box Office Results... 11/10 – 11/12

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Marvels (Disney/Marvel)	1	4,030	47,000,000	-	11,663	47,000,000
2	Five Nights at Freddy's (Universal)	3	3,694	9,000,000	-53	2,436	127,205,300
3	Taylor Swift: The Eras Tour (Variance)	5	2,848	5,900,000	-57	2,072	172,526,901
4	Priscilla (A24)	3	2,361	4,792,678	-5	2,030	12,728,840
5	Killers of the Flower Moon (Paramount)	4	3,357	4,650,000	-32	1,385	59,937,384
6	The Holdovers (Focus Features)	3	778	3,200,000	463	4,113	4,274,260
7	Journey to Bethlehem (Sony)	1	2,002	2,425,000	-	1,211	2,425,000
8	Tiger 3 (Yash Raj Films)	1	750	2,250,000	-	3,000	2,250,000
9	Paw Patrol: The Mighty Movie (Paramount)	7	1,779	1,760,000	-13	989	64,564,318
10	Radical (EMICK)	2	534	1,752,000	-34	3,281	5,209,758

THE MARVELS UNDERWHELMS IN ITS DEBUT, BUT STILL WINS THE WEEKEND

Ding-Dong! The actors' strike is over and Hollywood can finally get back to work.

It was also the first weekend of the holiday moviegoing season and from here until the end of the year a series of important new releases will help the 2023 box office stay well ahead of 2022.

Let's start by comparing the current weekend to the same one last year. On 11/11/2022, Disney/ Marvel opened BLACK PANTHER: WAKANDA FOREVER with an impressive domestic gross of \$181.3M. That superhero sequel went on to a successful \$453.8M domestic and \$859.2M worldwide.



This year Disney/Marvel kicked off the holiday season with THE MARVELS, another MCU film which was not nearly as well received with only \$47M in domestic ticket sales. All films together sold \$88.6M this weekend, compared to \$210.8M on the same weekend last year. Despite this slow start, we remain upbeat and believe that the box office over the next eight weeks will come out ahead of 2022.

A \$47M debut for THE MARVELS left no one satisfied. Of the 33 movies in the MARVEL CINEMATIC UNIVERSE (MCU), this weekend's opening frame was the lowest in history. Previously, THE INCREDIBLE HULK had held that

honor with \$55.4M on the weekend of June 13-15, 2008. Just as concerning, THE MARVELS is a direct sequel to CAPTAIN MARVEL which earned a much higher total of \$153.4M domestic in its opening from March 8-10, 2019. CAPTAIN went on to produce \$426.8M domestic and \$1.1B worldwide.

After this dramatically fall, the potential for Carol Danvers (a.k.a. Captain Marvel) as the headliner in any future movie is very much in doubt. It also supports the widespread opinion that the era of the superhero movie has come and gone, especially after lackluster results earlier this year for Marvel's ANT-MAN AND THE WASP: QUANTUMANIA and DC's THE FLASH.

The 32 prior MCU titles have grossed \$11.7B domestic, which is more than twice the amount for the next closest movie franchise, STAR WARS, which has earned \$5.1B domestic.

If you add in \$2.7B earned by titles from the DC Extended Universe, the total for superhero movies from major studios comes up to \$15B in the U.S. and Canada. These films have always been high risk/high reward propositions because of their steep production costs. The now-concluded actors' and writers' strikes have forced studios to take every opportunity to reduce their costs. A *typical* superhero movie consumes \$200M in production costs, with a similar amount spent on marketing. As a rule of thumb, such films would need to generate \$500M in worldwide box office to break even. These budgets will have to be reined in at a time when interest in the genre seems to be fading.

Brie Larson and Samuel L. Jackson return as Carol Danvers (Captain Marvel) and Nick Fury. The plot centers on the unlikely trio of Danvers, Kamala Khan and Monica Rambeau joining forces to save the universe. The twist is that every time they tap into their superpowers they wind up trading places with each other. Critics are lukewarm with their 62% rating on Rotten Tomatoes, whereas moviegoers are more appreciative with an 86% score. Despite a disappointing opening weekend, results going forward may be lifted by a well-chosen release date that places it on screen over the busy Thanksgiving holiday.



Universal and Blumhouse's FIVE NIGHTS AT FREDDY'S took second place in its third weekend with a three-day gross of \$M. After riding high with an \$80M opening on the weekend before Halloween, followed by a massive 76% drop in its second weekend, FREDDY'S wild ride steadied with a third weekend gross of \$9.0M and respectable decline of 53%. The 17-day total for the horror flick stands at a robust \$127.2M. We project that it will wind up with \$150M domestic and \$273M worldwide, resulting in a nice profit since the movie only cost \$20M to produce.



TAYLOR SWIFT: THE ERAS TOUR played in 2,848 North American theatres this weekend, and grossed \$5.9M to take third place, a drop of 57% from last weekend. This encore on its fifth weekend is notable, since theatres only signed up to play Taylor's concert film for four weeks in order to secure the initial booking. We project that it will continue to play widely through Thanksgiving and only come off screen to make room for **RENAISSANCE: A FILM BY BEYONCE** when it opens on December 1st.

Sofia Coppola's **PRISCILLA** added 1,002 locations from last week's opening, and finished in fourth place with \$4.8M, a slim decline of only 5% from

it last week. The more interesting fact is its steady performance at the 1,300 locations that played it last week, where this weekend's box office declined by only 26%. The total gross so far for the Priscilla Pressley biopic is \$12.7M.

In its fourth weekend, **KILLERS OF THE FLOWER MOON** finished in fifth place by earning \$4.6M and dropping 32%. Scorsese's 3½ hour epic lost more than 400 locations this weekend and is at risk of disappearing from most theatres before Thanksgiving weekend. After 24 days, its total domestic gross is \$59.9M, which is significantly lower than most has projected.

The two other films that had hoped to get into the top five this weekend were **THE HOLDOVERS** from Focus/Universal and **JOURNEY TO BETHLEHEM** from Sony. Still in its rollout phase, the second weekend of **THE HOLDOVERS** finished in sixth place by bringing in \$3.2M from 778 locations. Its most encouraging

statistic is the average gross per location, which is an impressive \$4,113, second only to **THE MARVELS'** \$11,663. This comedy stars Paul Giamatti and was directed by Alexander Payne, the same actor-director team that produced **SIDEWAYS** (2004). It is in prime position to benefit from the holiday moviegoing season, based on excellent scores on Rotten Tomatoes of 96% from critics and 92% from audiences.

JOURNEY TO BETHLEHEM did not fare as well, with only \$2.4M at slightly more than 2,000 theatres in its opening weekend. This is a live-action Christmas musical that retells the story of Mary, Joseph and the birth of Jesus, set to a soundtrack with Christmas standards and original pop tunes. Its backers had hoped that its religious story would lure at least some of the audience that turned out for Angel Studios' faith-based titles earlier this year, but it was not meant to be.

Where Are We as of 11/2

After 45 weeks, the year-to-date box office stands at 123% of the amount earned at this same point in 2022, and 84% of the total from 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 45 WEEKS – 2023: \$7,889,735,000 2022: \$6,404,293,000 123%	YEAR TO DATE – 45 WEEKS – 2023: \$7,889,735,000 2019: \$9,445,501,000 84%

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

Title Insights – THE MARVELS

- The film is estimated to pull in approximately **3.3 M patrons** this weekend.
- Not including Preview night, the title has represented **50% of all foot traffic** so far. It's followed by FIVE NIGHTS AT FREDDY'S with 11%.



Ticket Pricing

- Average General Admission - \$14.45
- Average Child - \$11.97
- Average Senior \$12.47
- 37% of the audience experienced the film with a premium seat.

Dayparts

- The film had typical bell shape activity

Daypart Traffic Analysis on Saturday

Pre 1PM	16%
1PM to 5PM	37%
5PM to 8PM	33%
8PM +	14%

AUDIENCE OBSERVATIONS from over 1,000 auditoriums

- Male 56% / Female 44%
- Non-Family 73% / Family Groups 21% / Teen Groups 6%
- 8% (Under 13) / 8% (13-17) / 18% (18-25) / 26% (26-35) / 22% (36-45) / 12% (46-60) / 6% (60+)

Notable Industry News & Commentary

Hollywood Actors Strike Ends with a Deal That Will Impact AI and Streaming for Decades

Wired

The actor's strike is over! On Wednesday night, negotiators from the SAG-AFTRA and AMPTP agreed on terms allowing the actor's strike to end, after 118-days and billions of dollars lost to the industry.

An end to the actors' strike was expected follow soon after the writers concluded their agreement with the studios on September 27th. However, when the studios turned their

attention to the actors, it became clear that the earlier agreement between the writers and studios had not fully addressed certain key issues to the satisfaction of the actors. These were residual payments for content distributed on streaming platforms and protections from the use of Artificial Intelligence in creating content.



The SAG-AFTRA negotiators argued that actors should receive a percentage of the revenue streamers earned on their platforms, which was a step beyond what the studios had agreed to with the writers. This “levy” was flatly refused by AMPTP and eventually, the SAG-AFTRA backed off of this demand, accepting a residual payment that was similar to the final agreement with the WGA.

Regarding AI, the studios wanted the ability to use a “digital likeness” of deceased actors without needing to obtain the permission from the actor’s estate. That stipulation was part of the “best and final” offer the AMPTP made over the weekend, which was refused by SAG. In the end, the AMPTP adjusted their

language on the matter so that they would need the permission of a deceased actor’s estate to use their likeness. Apparently, this concession was an important, final adjustment to the terms that got the deal over the finish line.

News of the deal brought a huge sigh of relief from all corners of the entertainment industry. Production will resume quickly on major Hollywood movies including DEADPOOL 3, BEETLEJUICE 2 and VENOM 3, with the hope that currently scheduled release dates can hold.

Shortly after the deal was announced, Deadline published an extensive interview with SAG-AFTRA President Fran Drescher and head negotiator Duncan Crabtree-Ireland. Both

lamented the tactics used by the AMPTP to sit out negotiations for an extensive period, which they feel was a tactic to test the strength of union membership. In the end, they feel that this was a miscalculation that prolonged the strike and wound up producing deals that are favorable to the unions.

See also: [“This Was A Negotiation For The Future”: Fran Drescher & Duncan Crabtree-Ireland On SAG-AFTRA Deal, AI & Informed Consent + Importance Of CEOs and ‘Deadpool 3’, ‘Gladiator 2’, ‘Beetlejuice 2’, ‘Juror No. 2’ & ‘Venom 3’ Among Film Productions To Restart ASAP As Hollywood Gets Back To Work Post-Strike \(Deadline\)](#)

AMC Theatres CEO: There Will Be “Much Collateral Damage” from Hollywood Strikes

Hollywood Reporter



As has been the case with other exhibitors, AMC announced terrific earnings for third quarter in their earnings call last on Tuesday. Powered by record-breaking revenues from BARBIE, OPPENHEIMER, and SOUND OF FREEDOM, AMC reported net income of \$12.1 million for the quarter compared with a \$226.9 million loss in the third quarter of last

year. This was the first profitable quarter for the world’s largest exhibitor since the beginning of the pandemic. Revenue for the quarter came in at \$1.4 billion, a 45% increase year-over-year and \$140 million more than industry had expected from the company at the outset of the period. Attendance was up 38.4% from last year’s third quarter.

Despite all of the positivity, AMC CEO Adam Aron expressed concern about the impact of the lengthy strikes by Hollywood’s writers and actors. During the earnings call on Tuesday, the day before the announcement that actors’ strike had finally been resolved, Aron said, “There has been and will be much collateral damage from these lengthy work stoppages. For the benefit of all involved in the

movie ecosystem, AMC believes this months-long disharmony needs to come to an end now.”

AMC is saddled with a much larger debt burden than other large exhibitors and remains at risk of needing to declare bankruptcy to restructure its finances.

In an attempt to lessen their reliance on major studios, Aron confirmed that AMC will continue to work with top performers on theatrical releases of concerts, following the success they achieved this fall in their initiative with Taylor Swift. TAYLOR SWIFT: THE ERAS TOUR movie is now the highest grossing concert film of all time, with AMC making a “handsome” profit from the venture.

Disney Expands Cost-Cutting Plan by \$2 Billion, Posts Better-Than-Expected Profit

CNBC

This week, Disney reported its Q3 earnings with largely positive results in both streaming and theme parks. The company exceeded its forecast for new subscribers to Disney+ after adding over 7 million new signups during the quarter, and narrowed its losses in streaming year-over-year. CEO Bob Iger attributed the strong growth in subscribers to the availability of movies such as GUARDIANS OF THE GALAXY VOL. 3, ELEMENTAL and THE LITTLE MERMAID.



Disney's Parks, Experiences and Products division also reported strong earnings with a 13% uptick in revenue year-over-year. Much of this increase was attributable to Disney's theme parks, which accounts for two-thirds of the revenue from the division.

The combined impact of this positive earnings report and the end of the actors' strike lifted Disney's share price by as much as 7% by Thursday and finishing the week 3.7% higher than it began.

Iger spoke about "building blocks" for Disney going forward, which consist of solid businesses in the areas of

streaming, theme parks, cruises, movie studios and the ESPN sports network. Iger laid out bold objectives, with its streaming division becoming profitable by this time next year, ESPN becoming a streaming only entity by 2025, and identifying \$2 billion in additional cost reduction, raising that goal to a total of \$7.5 billion since he returned as Disney CEO last fall.

Despite the positive news, many doubts remain about Iger's ability to accomplish these lofty goals. Disney is mired in an epic slump with its studio business, underlined by this

weekend's disappointing results for THE MARVELS, ongoing search for a "strategic partner" for ESPN as it transitions away from cable channel and into streaming. Iger claims to have fully embraced these challenges, saying "A lot of time and effort was spent on fixing in the last year... We're all rolling up our sleeves, including myself, to do just that."

See also: [Iger Lays Out Vision for Disney's Future](#) (Wall Street Journal)

Warner Bros. Discovery Stock Sinks 19% as Ad Revenue Falls, Zaslav Warns of 'Generational Disruption'

CNBC



This week, Warner Bros. Discovery also reported Q3 earnings, but, unlike Disney, their results disappointed investors. The company reported a drop in the total number of its subscribers to the "Max" streaming service as well as lower advertising revenues.

Revenue from advertising on its television networks fell 12%

compared to last year, driven by a dramatic decrease in the cable audience for both its sports and news channels. During Wednesday's earnings call, the company predicted a challenging ad market going forward and increased costs from the new labor agreements with actors and writers. During the quarterly earnings call, CEO David Zaslav said, "This is a generational disruption we're going

through. Going through that with a streaming service that's losing billions of dollars, it's really difficult to go on offense." WBD shares traded down 12% for the week.

One positive note from the earnings report was the announcement that the company was able to retire \$2.4 billion from its outstanding \$45 billion in debt. Some of this was accomplished through a tax write-off

from cancelling upcoming productions. Last year, the company followed a similar approach when it cancelled the upcoming release of BATGIRL, which had actually been completed but was never released. This week, they took the same approach for the animated film COYOTE VS. ACME, which resulted in a \$30 million write off to the Q3 period. This was despite the movie testing well with family audiences, which is

an unfortunate break for exhibitors who are eager to see a flow of new movies after the end of the industry's labor strikes.

See also: [‘Coyote Vs. Acme’: Warner Bros Shelves Finished Live-Action/Animated Pic Completely As Studio Takes \\$30M Tax Write-off \(Deadline\)](#)

Studio Release Calendar (11/10– 12/7)

11/17/23 (Week 46)				
Prior Year Results				
2022 Week 46 Box Office: \$102,512,532				
The Hunger Games: The Ballad of Songbirds and Snakes (Lionsgate)	PG-13 Action Adventure Drama	157	Digital, Scope 2.39, 5.1/7.1, IMAX, Dolby Vision, Atmos, 4DX, MX4D CGS, ICE, 4K	Wide (4,000) \$40M-\$49M Open (Trend: Steady)
Trolls Band Together (Universal/Dreamworks)	PG Animation Adventure	91	2D/3D, Scope, 5.1/7.1, Atmos, DTSX, Dolby Vision, D-Box, 4DXm MX4D, TheatreEars	Wide (3,500) \$34M-\$39M Open (Trend: Up)
Thanksgiving (Sony/TriStar)	R Horror	106	Digital, Scope, 5.1	Wide (2,500) \$8M-\$11M Open (Trend: Down)
Next Goal Wins (Searchlight)	PG-13 Sport Drama	104	Digital, 2.00.1, 5.1/7.1, TheatreEars	Wide (1,200) \$1M-\$3M Open (Trend: Down)
Saltburn (MGM)	R Comedy Drama	130	Digital, Flat 1.33:1/Scope, 5.1, 4K, Atmos	Limited
May December (Netflix)	R Drama	113	Digital, Flat, 5.1	Limited 12/1 Netflix
Leo (Netflix)	PG Action Animation	106	Digital, Flat, 5.1	Limited 11/21 Netflix
Beyond the Aggressives: 25 Years Later (Showtime)	NR Documentary	75	Digital, Flat, 5.1	NY/LA
Karaoke (Greenwich Ent.)	R Drama	100	Digital, Flat, 5.1	11/16 Limited
Good Egg (Vertical Entertainment)	NR { Comedy	94	Digital, Flat, 5.1	Limited
Monster (Well Go USA) <i>Japanese</i>	PG-13 Drama	126	Digital, Flat, 5.1	Limited
The Disappearance Of Shere Hite (IFC)	NR Documentary	117	Digital, Flat, 5.1	Limited
Thin Skin (Mutiny Pictures)	NR Drama	90	Digital, Flat, 5.1	11/16 Limited
The Stones and Brian Jones (Magnolia)	NR Documentary	93	Digital, Flat, 5.1	Limited Expansion
Casting Crowns: Home by Sunday (Trafalgar)	NR Documentary	N/A	N/A	Event

Met Opera: X: The Life and times of Malcolm X (Fathom)	NR Opera	205	Digital, Flat, 5.1	11/18, 11/29 Event
Saving Private Ryan 25th Anniversary (Fathom)	R WWII Drama	169	Digital, Flat, 5.1	11/19, 11/20 Event
The Domino Revival - ENCORE (Fathom)	NR Drama	125	Digital, Flat, 5.1	11/13 Event
Billy Idol: State Line Live at Hoover Dam (Kaleidoscope Film Distribution)	NR Concert	92	Digital, Flat, 5.1. PLF	11/15 Event
AEW Full Gear 2023 (Joe Hand Productions)	NR Wrestling	Live	Digital, Flat, 5.1	11/18 Event
Fallen Leaves (MUBI)	NR Comedy Drama	81	Digital, Flat, 5.1	NY
Orlando, My political Biographer (Janus Film)	NR Documentary	99	Digital, Flat, 5.1	11/10 NY 11/17 LA
The Boy and the Heron (GKids)	PG-13 Anime	124	Digital, Flat, 5.1	Academy Run

11/24/23 (Week 47)

Prior Year Results

2022 Week 47 Box Office: \$85,835,347

Wish (Disney)	PG Animation	95	Digital, Scope 2.39, 5.1/7.1, 3D SDR, PLF, D-Box, Dolby Vision, Atmos	11/22 Wide \$36M-\$41M Open (Trend: Up)
Napoleon (Sony/Columbia/Apple TV+)	R Historical Drama	157	Digital, Scope, IMAX, PLF, 70MM, Screen X, DTSX, 4DX, D-Box, ICE	11/22 Wide \$15M-\$20M Open (Trend: Up)
Saltburn (MGM)	R Comedy Drama	130	Digital, Flat 1.33:1/Scope, 5.1, 4K, Atmos	11/22 (700-1,200) (Trend: Up)
Maestro (Netflix)	R Music Drama	129	Digital, Flat, 5.1	11/22 NY/LA 12/20 Netflix
Casting Crowns: Home by Sunday (Trafalgar)	PG-13* Documentary	91	Digital, Flat, 5.1	11/30 Event
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	Limited Expansion
Monster (Well Go USA) <i>Language: Japanese</i>	PG-13 Drama	122	Digital, Scope, 5.1	Limited
Fallen Leaves (MUBI)	NR Comedy Drama	81	Digital, Flat, 5.1	11/22 LA
Smoke Sauna Sisterhood (Greenwich)	NR Documentary	89	Digital, Flat, 5.1	11/22 Limited
Menus Plaisirs -Les Troisgros (Zipporah Films) <i>France/U.S. French W/ English Subtitles</i>	NR Documentary	240	Digital, Flat, 5.1	11/22 NYC
You're All Gonna Die (Indican Pictures)	NR Horror	89	Digital, Flat, 5.1	Limited
Run Nixon (AMC Theaters)	NR Drama	113	Digital, Flat, 5.1	Limited
Leave The World Behind (Netflix)	R Psychological Thriller	141	Digital, Flat, 5.1	11/22 Limited 12/8/23 Netflix
American Symphony (Netflix)	NR Documentary	100	Digital, Flat, 5.1	Limited
Spirited (Apple) <i>Reissue</i>	PG-13 Family Comedy	127	Digital, Flat, 5.1	11/22 Limited
Peeping Tom (Rialto) <i>4K Restoration</i>	NR Suspense	101	Digital, Flat, 5.1	NY
They Shot the Piano Player (SPC)	PG-13 Animation Drama	104	Digital, Scope, 5.1	Academy Run
The Boy and the Heron (GKIDS)	PG-13 Animation	124	Digital, Flat, 5.1	Academy Run

12/1/23 (Week 48)

Prior Year Results

2022 Week 48 Box Office: \$54,954,779

RENAISSANCE: A Film by Beyonce (AMC Film Distribution/Variance Films)	NR Concert	160	Digital, Flat, 5.1	Wide (4,000+) \$25M-\$27M Open (Trend: Up)
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Silent Night (Lionsgate)	R Action Thriller	104	Digital, Flat, 5.1	Wide (1,500+) \$8M-\$10M Open (Trend: Flat)
Godzilla Minus One (EmickMedia/Toho) <i>Japanese w/ English subtitles</i>	PG-13 Fantasy	125	Digital, Scope, 5.1/7.1, Atmos,	Wide (2,500+) \$6M-\$8M Open (Trend: Up)
The Shift (Angel Studios)	NYR Faith Based Sci-Fi Thriller	115	Digital, Flat, 5.1	Wide (2,500) \$5M-\$7M Open (Trend: Steady)
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	Wide Expansion
Animal (Moksha Movies and Nirvana Cinemas) India	NR Action Drama	182	Digital, Scope, 5.1 Dolby Digital	Moderate (800)
Teddy's Christmas (Blue Fox) Norway	G Family	80	Digital, Flat, 5.1	Moderate
God of Heaven and Earth (Iconic Releasing)	Documentary	107	Digital, Flat, 5.1	12/3 Special Event
Waitress: The Musical (Bleecker Street/Fathom)	NR Musical	165	Digital, Flat, 5.1	12/2 Event (5 days only)
Saltburn (MGM/Amazon Studios)	Dark Comedy	127	Digital, Flat 1.33:1, 5.1	Limited
Eileen (NEON)	R Drama Thriller	98	Digital, Flat 1:66:1, 4.1	Limited
La Syndicaliste: The Sitting Duck (Kino Lorber)	NR Drama	122	Digital, Flat, 5.1	NY 12/8 Limited
Met Opera: The Magic Flute (Fathom)	NR Met Opera	110	Digital, Flat, 5.1	12/2 Event
Show Her the Money (Yellow Wing Productions)	NR Documentary	90	Digital, Flat, 5.1	Limited
Holiday Twist (ETM Distribution)	NR Romance Comedy	95	Digital, Flat, 5.1	Limited
Planoforte (Greenwich)	NR Documentary	91	Digital, Flat, 5.1	Limited
Animal (AA Films)	NR Action Crime	156	Digital, Flat, 5.1	Limited
The Sweet East (Utopia)	NR Drama	104	Digital, Flat, 5.1	NYC
NCT NATION: To the World in Cinemas (Trafalgar)	NR Concert	103	Digital, Flat, 5.1 Screen X, 4DX,	12/6 & 10 Event
Monty Python and the Holy Grail (Iconic) <i>48 1/2 anniversary</i>	PG Comedy	91	Digital, Flat, 5.1	12/3 & 6 Event
Dr. Seuss' How the Grinch Stole Christmas (Fathom)	PG Family Fantasy	115	Digital, Flat, 5.1	12/3, 12/6 Event
Max Lucado's Because of Bethlehem (Fathom)	NR Family	105	Digital, Flat, 5.1	12/5-7 Event

12/8/23 (Week 49)

Prior Year Results

2022 Week 49 Box Office: \$38,409,190

The Boy and the Heron (GKIDS)	PG-13 Animation	124	Digital, Flat, 5.1	Wide (1,200-1,500) (\$2M-\$4M Open)
Saltburn (MGM/Amazon Studios)	Dark Comedy	127	Digital, Flat 1.33:1, 5.1	Wide Expansion
Love Actually (Universal)	R Romance Comedy	135	Digital, 2.39, 5.1, 4K Dolby Digital, SDDS	Reissue: 20th Anniversary
The Cello (Rozam Media) AKA: Cello	R Horror	120	Digital, Flat, 5.1	Limited/VOD
Poor Things (Searchlight)	R Drama	141	Digital, Flat 1.66:1, 5.1, Atmos	Limited
Eileen (NEON)	R Drama	98	Digital, Flat, 5.1	Moderate
AXCN Tokyo Godfathers - 20th Anniversary (Iconic Events)	PG-13 Animation Comedy	110	Digital, Flat, 5.1	12/11-13 Event
Waitress: The Musical (Bleecker Street)	NR Musical	144	Digital, Flat, 5.1	12/7 Event
Florencia en el Amazonas (Fathom Events)	NR Opera	155	Digital, Flat, 5.1	12/9, 12/13 Live Encore
A Christmas Story (Fathom Events) 40th Anniversary	PG Family Comedy	103	Digital, Flat, 5.1	12/10, 12/13 Event

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

Immediate Family (Magnolia)	NR Documentary	100	Digital, Flat, 5.1	12/12 Event
The End We Start From (Emick)	NR Drama Thriller	106	Digital, Flat, 5.1	Limited
Anselm (Sideshow/Janus Films)	NR Documentary	93	Digital, Flat, 5.1/7.1	NY 12/15 LA
Our (almost completely true) Story (Vision Films)	NR Romance Comedy	93	Digital, Flat HD-SD, 5.1	Limited/VOD
Origin(NEON)	PG-13 Drama	142	Digital, Flat, 5.1	Academy Run
Concrete Utopia (Lotte Entertainment) <i>South Korea</i>	NR Disaster Thriller	130	Digital, Flat, 5.1	Limited
Day by Day: The Dynasty (Utopia)	NR Documentary	112	Digital, Flat, 5.1	Limited
Lord of Misrule (Magnolia)	NR Horror	104	Digital, Flat, 5.1	Limited
The Oath (Freestyle)	PG-13 Action Adventure	114	Digital, Flat, 5.1	Limited

The Screening Room



NOTABLE TRAILERS



[The Shift](#)
Angel Studios
12/1/23 Wide



[Animal](#)
Moksha Movies and Nirvana Cinemas
12/1/23 Moderate



[Ghostbusters: Frozen Empire](#)
Sony/Columbia
3/29/24 Wide



[Mean Girls](#)
Paramount
1/12/24 Wide

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[They Shot the Piano Player](#)

Sony Pictures Classics
11/24/23 Academy Run



[Inside Out 2](#)

Disney/Pixar
6/14/24 Wide



[Teddy's Christmas](#)

Blue Fox Entertainment
12/1/23 Moderate

Movie Reviews

THE FILM VERDICT

THE MARVELS



VERDICT: This admirable attempt at subverting superhero-movie formula and tone should have soared beyond where MCU movies typically go.

Alonso Duralde, November 8, 2023

The heroes of *The Marvels* find themselves jerked from place to place across the cosmos, helpless against forces they don't initially understand — a sensation not unlike watching the film itself, as it lurches from the goofy to the deadly serious.

And while director and co-writer Nia DaCosta (2021's *Candyman*) deserves praise for shaking up business as usual in the MCU, the film ultimately lacks the commitment to fully embrace the smaller scale of human interaction, resulting in an awkward mashup with the typical tropes and beats of a Marvel movie.

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