



Issue No. 278



Weekend Box Office Results... 7/21 – 7/23

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Barbie (Warner Bros.)	1	4,243	155,000,000	-	36,531	155,000,000
2	Oppenheimer (Universal)	1	3,610	80,500,000	-	22,299	80,500,000
3	Sound of Freedom (Angel Studios)	3	3,285	20,140,647	-26	6,131	124,748,584
4	Mission: Impossible – Dead Reckoning Part One (Paramount)	2	4,321	19,500,000	-64	4,513	118,753,469
5	Indiana Jones and the Dial of Destiny (Disney)	4	2,885	6,700,000	-45	2,322	159,018,862
6	Insidious: The Red Door (Sony)	3	2,554	6,500,000	-50	2,545	71,001,673
7	Elemental (Disney)	6	2,720	5,800,000	-36	2,132	137,233,827
8	Spider-Man: Across the Spider-Verse (Sony/Columbia)	8	1,669	2,815,000	-53	1,687	375,209,269
9	Transformers: Rise of the Beasts (Paramount)	7	834	1,120,000	-67	1,343	155,642,604
10	No Hard Feelings (Sony)	5	1,017	1,075,000	-67	1,057	49,210,693

WEEKEND REVIEW 7/21 – 7/23

As with a key matchup in the National Football League, both experts and fans months ahead of time had circled this weekend on the studio release calendar. Many have speculated about the reasons why two high-profile titles wound up going head-to-head, which one would come out on top and whether they would be successful enough to be profitable after a series of this year's biggest budget movies had failed to do so.

This weekend's total box office of \$302.0M has proven that the media buzz around "Barbenheimer" was much more than hype. The last three days will go down as the biggest box office weekend of this year, and the highest since April 26-28, 2019 when AVENGERS: ENDGAME set the record for an opening weekend with \$357.1M, pushing the number for all films that weekend up to \$402.1M.



Ironically, one of the last weekends when Hollywood delivered a comparable one-two punch of new movies also involved a Christopher Nolan-directed film. From July 18-20, 2008, Nolan's THE DARK KNIGHT from Warner Bros. opened with \$158.4M alongside Universal's MAMA MIA which came in second place with \$27.8M. This weekend's duo handily beat that combo.

Warner Bros. and Mattel deserve much praise for the spectacular launch of BARBIE, which earned \$155M from Friday-Sunday. This is the best movie debut this year and the biggest since BLACK PANTHER: WAKANDA FOREVER earned \$181M

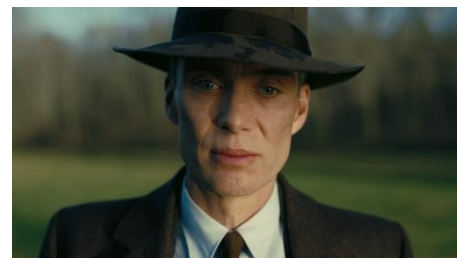
from November 11-13 2022.

Directed by Greta Gerwig and starring Margot Robbie as Barbie alongside Ryan Gosling as Ken, it the highest profile big screen appearance for the timeless American doll.

The response has been overwhelmingly positive, with an incredibly high 90% score from both critics and audiences on Rotten Tomatoes. Barbara Millicent Roberts - a.k.a. "Barbie" - is the #1 selling toy of all-time, with more than 1 billion dolls sold since she first appeared in 1959. This works out to three dolls sold every one second for the past 64 years! And she's still going strong with sales of \$1.5 billion in Barbie and Barbie-related merchandise recorded in 2022.

Gerwig's BARBIE is the first live-action movie after [numerous animated editions over the years](#) that were mostly low budget productions and released directly on DVD or streaming. While it now appears to be a slam-dunk decision by Warner Bros. to make the film, the project took many years to come to fruition. Universal was the first to announce a live-action BARBIE movie back in September 2009. Sony acquired rights to the project in April 2014 and began development with a plan to cast Amy Schumer or Anne Hathaway. In October 2018, rights transferred to Warner Bros., which later announced that Margot Robbie would play the lead role. In 2021, Greta Gerwig was brought on to direct the project. After three studios and 14 years, the end result was well worth the wait. The creation of the Barbie Cinematic Universe now seems assured, with a bevy of sequels and offshoots in the works and robust toy and merchandise sales as far as the eye can see.

In a bracing point of counter-programming, Barbie's dream house went up against the apocalyptic vision of OPPENHEIMER, which delivered an incredibly strong second place finish with \$80.5M. This is the highest R-rated opening since JOKER's \$96.2M from October 2-4, 2019. While we'll have to spend a few hours pouring over the records books to verify it, we suspect that OPPENHEIMER's \$80.5M opening is the highest in Hollywood's 110-year history for any movie that finished in second place.



Christopher Nolan directs this epic story of the "Manhattan Project," the code name for the project that developed the first atomic bomb, which helped end WWII and while changing geopolitical landscape forever. The cast is led by Cillian Murphy as J. Robert Oppenheimer, with award-caliber support from Matt Damon, Emily Blunt, Robert Downey Jr., Kenneth Branagh, Florence Pugh, Gary Oldman and Rami Malek. Critics and audiences love this film, with both giving it a 94% score on Rotten Tomatoes.

While BARBIE's pink-clad crowds overwhelmed OPPENHEIMER's during the shared opening weekend, many predict that the epic will hold up better over the weeks ahead, as word spreads about the awesome cinematic experience that Nolan has created. OPPENHEIMER will certainly attract the spotlight as the summer winds down as the industry turns its attention to the upcoming awards season.

Universal and Nolan made the film for a mere \$100M, modest by comparison with the expanding budgets of many recent blockbusters that have left little impact on their audiences. Can you say... \$340M to make FAST X?

When Warner Bros. announced that it would open BARBIE on the same day as OPPENHEIMER, some saw it as a parting shot against Nolan, who left the studio in a huff after their 20-year partnership. Nolan was upset by the studio's pandemic-era policy to open all its feature films on streaming, with only certain titles going to theatres and those arriving on the same day when they also became available on streaming.

Ironically, the opening weekend gross for OPPENHEIMER may have been enhanced by its competition with BARBIE, because the unusual juxtaposition of the two films created massive media coverage for both. "Barbenheimer" will be the box office story of the summer, to the delight of everyone involved in both pictures.



The other big story this summer is the continued success of Angel Studios' SOUND OF FREEDOM. After a third

place finish this weekend with \$20.1M, this picture has shot well past the \$100M marker with a gross of \$124.7M and counting. SOUND OF FREEDOM's 26% drop was smaller than that for any other film in wide release this weekend. Its studio did not even set its July 4th release date until May. Since then, it has transformed from an "unheard of" status to competing with the blockbusters. On its July 4th opening day, SOUND OF FREEDOM had a higher gross than INDIANA JONES AND THE DIAL OF DESTINY, which was still in its opening week. Last Thursday, SOUND OF FREEDOM won the box office day with a higher gross than MISSION: IMPOSSIBLE - DEAD RECKONING - PART ONE. That continued this weekend when it also sold more tickets than DEAD RECKONING. Its fan following will result in steady sales in the domestic market over the weeks ahead, and in international markets once it begins its global run.

After three years of angst over the dwindling future for small independent films, Angel Studios has established itself in a profitable niche. SOUND OF FREEDOM's success will almost certainly lead backers to make additional films of the same genre, perhaps even as sequels or prequels with the same characters.

Even Tom Cruise could not withstand the withering blast of this weekend's competition, dropping down to

fourth place with MISSION: IMPOSSIBLE - DEAD RECKONING - PART ONE earning \$19.5M in its second weekend. This was an uncharacteristic drop of 64% from last week's opening numbers. Ticket sales for the MI7 sequel were expected to drop on Friday when OPPENHEIMER arrived to take of all IMAX screens and most other Premium Large Format auditoriums. However, the bigger impact came from having to face off against two blockbuster competitors, after only nine days of being top dog at the box office. DEAD RECKONING - PART ONE has grossed \$300M worldwide in its first twelve days, slightly more than the estimated \$290M Paramount invested in its production.



INDIANA JONES AND THE DIAL OF DESTINY hung on for fifth place by grossing \$6.7M, bringing its domestic take to \$159M, which is looking increasingly weak in relation to its production budget of \$275M.

All movies playing in theatres this weekend earned \$302M domestic, compared with \$127M last year when NOPE opened with \$44.4M.

Where Are We as of 7/21

The first 28 weeks of 2023 have produced 112% of the box office earned at this same point in 2022, but only 81% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 28 WEEKS – 2023: \$4,969,432,000 2022: \$4,443,286,000 112%	YEAR TO DATE – 28 WEEKS – 2023: \$4,969,432,000 2019: \$6,193,046,000 81%

“Barbenheimer” is going to pull in approximately 18.5M patrons this weekend... Other than SPIDER-MAN: NO WAY HOME in 2021 (20M patrons), this is the MOST foot traffic EntTelligence has monitored, for a three-day new opening film or combination of films, since our formation during the dark period of the pandemic.

- BARBIE – 12.8M patrons (Since EntTelligence began monitoring – this is the highest non-MCU/fresh IP film to open... Only DOCTOR STRANGE 2 and SPIDER-MAN: NO WAY HOME were ahead of it)
- OPPENHEIMER 5.8M (Another record breaker since our launch/during the pandemic era... this is the most amount of attendees for an R rated opening.... previously held by JOHN WICK 4 with 5.2M).

HEAD TO HEAD:

	BARBIE	OPPENHEIMER
Gen Admission Ticket Price	\$12.57	\$13.65
% of Showtimes	68%	32%
% of Available Seats	67%	33%
Premium Ticket Price	\$16.74	\$16.87
% of Premium Showtimes	35%	65%
% of Premium Seats	31%	69%
Start Time	3PM	5PM
Run Time	1 hr 54 min	3 hrs
Rating	PG-13	R

AUDIENCE COMPOSITION: Take aways - Note the Teen Groups attending BARBIE and 15% of the audience qualified for child ticket pricing... while OPPENHEIMER had 15% of its audience qualifying for senior ticket pricing.

OPPENHEIMER

Male at 58% / Female 42%

Non-Family 90% / Family Groups 6% / Teen Groups 4%

1% (Under 13) / 4% (13-17) / 15% (18-25) / 22% (26-35) / 23% (36-45) / 20% (46-60) / 15% (60+)

BARBIE

Male at 29% / Female 71%

Non-Family 47% / Family Groups 36% / Teen Groups 17%

15% (Under 13) / 16% (13-17) / 21% (18-25) / 20% (26-35) / 16% (36-45) / 8% (46-60) / 4% (60+)

DAYPARTS played near identical. On Saturday:

	BARBIE	OPPENHEIMER
Pre 1PM	- 19%	21%
1PM to 5PM	- 31%	30%
5PM to 8PM	- 27%	28%
Post 8PM	- 23%	21%

FOOT TRAFFIC: Near 4 out of 5 moviegoers went to see BARBIE or OPPENHEIMER this weekend. Over Friday and Saturday:

TITLE	FOOT TRAFFIC
Barbie	51.88%
Oppenheimer	27.04%
Mission: Impossible - Dead Reckoning Part One	6.47%
Sound of Freedom	5.58%

The 5 Biggest Takeaways from Netflix's Earnings Report

CNN Business

Industry analysts had been eagerly awaiting Q2 earnings report from Netflix, as it would give the first indication of the impact of Netflix's password crackdown on the key metrics of subscriber count, revenue, and average revenue per user (APRU).

When it arrived this week, the report showed that the company's initiative has been a solid success so far, albeit with a few mixed results. Netflix added 5.9 million new subscribers during the past three months, most of whom signed up for their own account after having previously used the password of a family member or other named subscriber. After this increase, Netflix now has 75.5 million subscribers in the U.S. and Canada and 238M worldwide, by far the largest number of any streaming platform.

While the subscriber count was higher, the company registered slightly lower profits than analysts had expected. It's likely that a disproportionate number of these new subscribers were opting for Netflix's cheaper, ad-supported tier of service, priced at only \$6.99 a month. While this resulted in lower profits per subscriber in the short term, a



build-up in the audience that sees ads will help Netflix attract more brand advertisers over time. It's also worth noting that Netflix is the only major streaming platform that is generating a profit, with all others hemorrhaging hundreds of millions of dollars each quarter.

Netflix eliminated its cheapest ad-free plan which charged subscribers \$9.99 per month. Over time, the result should be to drive up the company's Average Revenue Per User, as customers are diverted into either the more expensive ad-free plans, Standard at \$15.49/month and Premium at \$19.99/month, or the less expensive ad-supported plan at \$6.99/month which will bring additional income from advertisers.

Disney Could Soon Sell its TV Assets as Iger Says Business 'May Not Be Core' to the Company

CNBC



In an interview with CNBC last week, Disney CEO Bob Iger offered a sobering and frank analysis on the state of the company and the industry overall.

Iger admitted to fundamental mistakes Disney has made in how handling the creative properties of its major studios, particularly Marvel and Pixar. In its effort to produce a

sufficient volume of new content to showcase on Disney+, the company "diluted focus and attention" from important franchises such as Marvel, which resulted in lower quality output. When CNBC's David Farber asked Iger if there would be fewer new Marvel titles going forward, the CEO confirmed that he was focused on improving the quality of Marvel releases, while at the same time meeting the goal of \$5.5 billion in "cost containment" across the company.

Iger attributed the underperformance of recent Pixar releases to the combination of Disney's COVID policy of releasing Pixar films exclusively on Disney+ and the "creative failures" of *LIGHTYEAR* and *ELEMENTAL*, suggesting that Pixar has been struggling through a valley but hopes it can return to a "peak" in the near future.

Iger also suggested that Disney's linear TV properties FX, National Geographic and ABC may all wind up being sold as non-core assets to the company. The sports network ESPN, however, was not currently being considered for sale. He also suggested that Hollywood writers were "unrealistic" in their contract demands.

Iger's far ranging comments sent shockwaves, showing the unrivaled influence that Iger holds across the entertainment industry. The most far-reaching and impactful commentary was his opinion that linear TV is operating with a "doomed business model," going far towards sealing the fate of cable TV.

See also: [Disney pulling back on making Marvel, Star Wars content, Iger says](#) (CNBC)

AMC Abandons Plan to Charge More for Best Cinema Seats

Bloomberg

AMC is scrapping its controversial plan to sell tickets at differential prices based on their “sightline” to the screen. The exhibitor announced the new plan last February and has piloted it since that time at a handful of locations.

Under the plan, seats located in the center of the auditorium would cost more than those located along the edges or close up front to the screen. CEO Adam Aron compared AMC’s “Sightline” model to how live theatres and sporting venues set prices for their tickets. The five-month pilot at select locations showed that a large percentage of the audience shied away from buying the more expensive

center seats as well as the cheaper front row seats. Going forward, AMC will make investments to improve the experience of sitting in the front row, adding recliners even in auditoriums which do not feature recliners overall.

Most are unsurprised that the “Sightline” pilot failed, as the comparison to live theater and sporting events did not apply to the public perception of an “ideal” seat for watching a movie. Some moviegoers already choose to sit further back near the exit rows. And while most agree that a front row seat to a movie is not ideal, the discount to sit in front was not large enough to entice most consumers to

choose to sit there. Even while many of the fundamental assumptions of exhibition are being reconsidered, it appears that the uniform price of a ticket within an auditorium will remain unchanged.



Hallelujah! Faith Series ‘The Chosen’ Granted SAG Waiver To Continue Filming & Becomes First Known Series To Get Exemption During Strike

Deadline

Last week’s beginning of the strike by screen actors resulted in the immediate shutdown of all on-set filming organized by major Hollywood studios. However, because it is categorized as an independent studio, the specialists in faith-based content Angel Studios was allowed by the actors union to continue its work. Actors on the set of the series THE CHOSEN confirmed they had received a waiver to resume shooting their fourth season.



This comes as a bit of respite for theatre owners who are nervous about the potential impact of a prolonged strike if it lasts into the fall. Theatrical releases of faith-based titles JESUS REVOLUTION, SOUND OF FREEDOM and THE CHOSEN have

drawn engaged audience to cinemas, and the waiver to continue work on the fourth season of THE CHOSEN will allow its creators to proceed with a planned theatrical release of certain episodes in 2024.

Studio Release Calendar (7/28 – 8/24)

7/28/23 (Week 30)

Prior Year Results

2022 Week 30 Box Office: \$99,698,374

Haunted Mansion (Disney) <i>Disney hopes to capitalize on one of its most popular theme park rides 20 years after "Haunted Mansion" movie starring Eddie Murphy. Despite the second week of the Barbie/Oppenheimer openings, a great comedic cast could produce well above average success.</i>	PG-13 Comedy Drama Family	123	Digital, Scope 2.39, 5.1/7.1, Dolby Vision, Motion, Atmos, TheaterEars	Wide (3,700+) \$41M-\$46M Open \$145M-\$150M Total (Current)
Talk to Me (A24) <i>Danny and Michael Philippou make their directorial debut with this horrifying film that played well at Sundance. Similar to HEREDITARY, opening weekend could be in the \$8M-\$10M area with hope for solid word-of-mouth.</i>	R Horror	94	Digital, Scope, 5.1	Wide (2,800+) \$4M-\$6M Open \$12M-\$18M Total (Current)
The Baker (Falling Forward Films)	Thriller	90	Digital, Flat, 5.1	Moderate (500+)
The First Slam Dunk (GKids)	PG-13 Family	124	Digital, Flat 1.78:1, 5.1	Moderate (600+)
Theater Camp (Searchlight)	PG-13 Comedy	94	Digital, Flat, 5.1	Expansion (700+)
UFC 291: Poirier vs Gaethje 2 (Iconic Events)	NR Boxing	180	Digital, Flat, 5.1	7/29 Live Event
The Essential Church (Atlas Distribution)	PG-13 Christian Documentary	126	Digital, Flat, 5.1	Limited
Kokomo City (Magnolia)	NR Documentary	90	Digital, Flat, 5.1	Limited
Sympathy for the Devil (RLJE/IFC)	NR Horror	90	Digital, Flat, 5.1	Limited
The Beasts (Greenwich)	NR Documentary	137	Digital, Flat, 5.1	Limited
War Pony (Momentum Pictures)	R Drama	115	Digital, Flat, 5.1	Limited
UFC 291: Poirier vs Gaethje 2 (Iconic Events)	NR Live Boxing	180	Digital, Flat, 5.1	Live Event
Susie Searches (Vertical Ent.)	NR Comedy Suspense	105	Digital, Flat, 5.1	Limited
Met Summer Encore: Akhnaten (Fathom)	The Met: Live in HD	162	Digital, Flat, 5.1	7/26 Encore
Sons of Summer (Lionsgate Premiere)	R Crime Thriller	94	Digital, Flat, 5.1	Limited
Heathers (Fathom Events) 35th Anniversary	R Comedy Drama	103	Digital, Flat, 5.1	7/30
Warrior King (Cinedigm)	PG-13 Animation	135	Digital, Flat, 5.1	Limited
The Crusades (VMI Worldwide)	NR Comedy Drama	102	Digital, Flat, 5.1	Limited
Bobi Wine: The People's President (Nat'l Geographic) Language: English and Uganda	PG-13 Documentary	114	Digital, Flat, 5.1	Limited
The Mistress (Blue Fox/Paris Films)	NR Horror	106	Digital, Flat, 5.1	Limited Stream
Dead Man's Hand (Lionsgate Premiere)	R Western Drama	96	Digital, Flat, 5.1	Limited
Reinventing Elvis: The '68 Comeback Concert - 50th Anniversary (Rodan Productions)	NR Documentary	50	Digital, Flat, 5.1	7/30 Encore
Surongo (Kanon Films) (Bengali: সুরঙ্গ, translation: Tunnel)	NR Drama Thriller	150	Digital, Scope, 5.1	Limited
Never Say Never (China Lion) AKA: 八角笼中	NR Drama		Digital, Scope, 5.1	Limited
Always, Lola (Graham House Productions)	NR Drama	87	Digital, Scope, 5.1	8/1 Limited
The Unknown Country (Music Box)	NR Drama	86	Digital, Flat, 5.1	Limited

8/4/23 (Week 31)

Prior Year Results

2022 Week 31 Box Office: \$93,462,477

Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)	PG Animation Action Adventure	99	Digital, Scope, 5.1, 2D/3D, Dolby Vision, Atmos, 4DX, D-Box, MX4D, Lumma	8/2 Wide (4,000) \$38M-\$43M Open \$95M-\$107M (Current)
Meg 2: The Trench (Warner Bros.) <i>Jason Statham returns for the sequel. The original opened to \$45M and \$145M (\$166M adjusted for inflation). Mr. Statham is a favorite actor in international markets assuring the sequel to bring major profits to WB.</i>	PG-13 Sequel	116	Digital, Scope, 5.1/7.1, 4K, 4DX, MX4D, Atmos, DTS-X	Wide (3,500+) \$26M-\$29M Open \$65M-\$74M Total (Current)
Shortcomings (Sony Classics)	Comedy Drama Romance	92	Digital, Flat, 5.1	Moderate
Dreamin' Wild (Roadside)	PG Music Biography	110	Digital, Flat, 5.1	Moderate (400+)
Brother (Vertical Entertainment)	NR Drama	120	Digital, Scope, 5.1	limited
A Compassionate Spy (Magnolia)	NR Documentary	101	Digital, Flat, 5.1	Limited
What Comes Around (IFC Films)	NR Suspense Thriller	85	Digital, Flat, 5.1	Limited
Our Body (Cinema Guild)	NR Documentary	168	Digital, Flat, 5.1	Limited
Till Death Do Us Part (Cinedigm/DaDa Films) <i>From the creator of FINAL DESTINATION</i>	NR Horror Thriller	109	Digital, Flat, 5.1	Limited
Il Trovatore (Fathom)	NR The Met: Live in HD	163	Digital, Flat, 5.1	8/2 Encore Live
The Hiding Place (Trafalgar)	NR War Drama	253	Digital, Flat, 5.1	8/3 Special Event
Princess Mononoke (Fathom Events)	PG-13 Anime	134	Digital, Flat, 5.1	8/5-9 Special Event
Tokyo Pop (Kino Lorber) <i>4K Restoration</i>	NR Musical	99	Digital, Flat, 5.1	8/4 Limited 10/3 DVD & TVOD
Bobcat Moretti (Stonecutter Media)	NR Drama	96	Digital, Flat, 5.1	Limited/Stream
Klondike (Samuel Goldwyn) <i>Original title: Klondike</i>	NR Drama	100	Digital, Flat, 5.1	Limited
Mob Land (Eammon Films)	NR Crime Action	111	Digital, Flat, 5.1	Limited
Ransomed (Well Go USA) <i>South Korea, in English</i>	NR Action	132	Digital, Flat, 5.1	Limited
Corner Office (Lionsgate Premiere)	PG-13 Dark Comedy	101	Digital, Flat, 5.1	Limited
Underdog (First Run Features)	NR Documentary	92	Digital, Flat, 5.1	Limited
Passages (MUBI) <i>France</i>	NR Drama	91	Digital, Flat, 5.1	NY/LA

8/11/23 (Week 32)

Prior Year Results

2022 Week 32 Box Office: \$67,401,990

Last Voyage of the Demeter (Universal)	R Horror Fantasy	118	Digital, Scope, 5.1/7.1 Atmos	Wide (3,500) \$6M-\$9M Open (Current)
Gran Turismo: Based on a True Story (Sony) <i>Updated title change</i>	PG-13 Action Adventure Drama	135	Digital, Flat, 5.1/7.1, IMAX, PLF	Wide (3,500) \$6M-\$9M Open (Current)
Jules (Bleecker Street)	PG-13 Sci-Fi Comedy	90	Digital, Flat, 5.1	Moderate
Mamamoo: My Con The Movie (Trafalgar) <i>(Korean: 마마무: 마이콘 더 무)</i>	NR Concert Documentary	124	Digital, Flat, 5.1	8/9-12 Special Event
Il Barbiere Di Siviglia (Fathom Events)	NR Met Opera	173	Digital, Flat, 5.1	8/9 Special Event
The Eternal Memory (MTV Documentary Films) <i>Original title: La memoria infinita</i>	NR Documentary	85	Digital, Flat, 5.1	Limited
Between Two Worlds (Cohen Media Group)	NR Drama	106	Digital, Flat, 5.1	Limited

The Pod Generation (Vertical Ent.) <i>France</i>	PG-13 Sci-Fi Romance Comedy	109	Digital, Scope, 5.1	Limited
Senior Year: Love Never Fails (Atlas Distribution)	NR Faith Based	N/A	Digital, Flat, 5.1	Limited
One And Only (CMC Films)				Limited
Operation Napoleon (Magnolia)	NR Mystery	102	Digital, Flat, 5.1	Limited
King on Screen (Dark Star Films)	NR Documentary	75	Digital, Flat, 5.1	Limited
Aporia (Well Go USA)	R Sci-Fi Drama	104	Digital, Flat, 5.1	Limited
Medusa Deluxe (A24/Mubi)	R Comedy Drama	101	Digital, Flat, 5.1	Limited
Go West (Purdie)	NR Western	90	Digital, Flat, 5.1	Limited
Cat Video Fest 2023 (Oscilloscope)	NR Documentary	73	Digital, Flat, 5.1	Limited
Coraline (Fathom)	NR Classics	115	Digital, Flat, 5.1	8/14-15 Event
Enter the Dragon (Fathom Events)	R Martial Arts	112	Digital, Scope, 5.1	8/13, 8/16 Special Event
8/18/23 (Week 33)				
<u>Prior Year Results</u>				
2022 Week 33 Box Office: \$80,630,147				
Strays (Universal)	R Animation Adventure Comedy	93	Digital, Flat, 5.1 TheatreEars	Wide (3,500) \$14M-\$17M Open (Current)
Blue Beetle (WB/DC Comics)	PG-13 Action Adventure Sci-Fi		Digital, Scope, 5.1 IMAX	Wide (3,500) \$12M-\$15M Open (Current)
Back on the Strip (GVN Releasing)	R Comedy	107	Digital, Flat, 5.1	Moderate (500+)
Landscape with Invisible Hand (MGM)	R Sci-Fi	94	Digital, Flat, 5.1	Moderate
Outlaw Johnny Beck (Samuel Goldwyn)				Moderate
Dark Windows (Brainstorm Media/DaDa Films)	NR horror	80	Digital, Flat, 5.1	Limited
Birth/Rebirth (IFC Films)	NR Horror	99	Digital, Flat, 5.1	Limited
The Engineer (Lionsgate Premiere)	R Drama	120	Digital, Flat, 5.1	Limited
Old Boy (NEON) <i>Remastered 20th Anniversary re-release of Park Chan-Wook's 2003 masterpiece.</i>	R Drama	120	Digital, Scope, 5.1	8/16 Limited
UFC 292 (Iconic Events)	NR Boxing	180	Live Event	Special Engagement
Mutt (Strand Releasing)	NR Drama	87	Digital, Flat, 5.1	Limited
The Adults (Variance Films)	NR Comedy Drama	91	Digital, Flat, 5.1	Limited
Dead Shot (Amor Media) <i>British production</i>	NR Action Thriller	92	Digital, Flat, 5.1	Limited
The Moon (Well Go USA)	NR Adventure Drama Sci-Fi	N/A	N/A	Limited

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NOTABLE TRAILERS



[The Holdovers](#)

Focus Features
10/27 - Limited
11/10 - Wide



[The Creator](#)

20th Century
9/29/23 - Wide



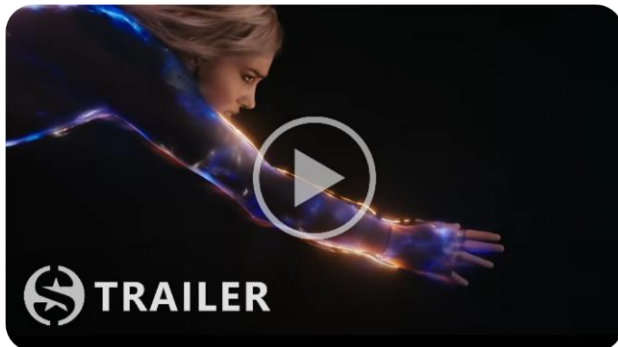
[Gran Turismo: Based on a True Story](#)

Sony
8/11/23 - Wide



[A Haunting In Venice](#)

20th Century
9/15/23 - Wide



[The Marvels](#)

Disney
11/10/23 - Wide



[Mamamoo: My Con the Movie](#)

Trafalgar Releasing
8/9, 8/12 Special Event



Migration

Universal
12/22/23 - Wide



Haunted Mansion

Disney
7/28/23 - Wide

Movie Poster Grades

TheQuorum

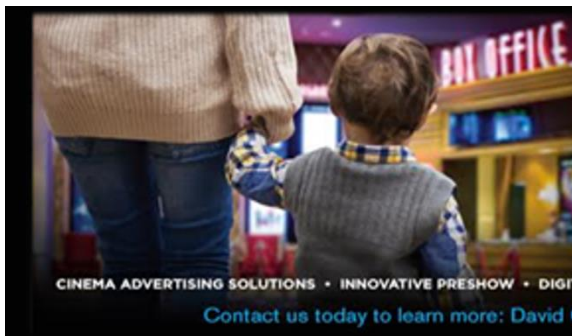
Each week, The Quorum polls the general public to find out what people think of the latest movie posters. Each respondent is asked to grade each poster from A+ ("Makes me want to see the movie") to F (Doesn't make me want to see the movie").



My Big Fat Greek Wedding 3

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BARBIE

VERDICT: Greta Gerwig and Noah Baumbach bring an overflowing toybox of ideas to a funny, provocative, meaningful movie that defies its product-placement roots.

Alonso Duralde, July 18, 2023

Barbie is a doctor and a surfer and a president and a sanitation worker and a Nobel Prize–winner and an astronaut. So it only makes sense that Barbie is a political satire, a musical, a product-placement movie that both celebrates and critiques its product, a story about mothers and daughters, an examination of gender and its performance, and a road trip movie about the search for identity and purpose.

Audiences thinking that Barbie would exist merely as a by-the-numbers cash grab designed to sell toys will find themselves instead watching the latest collaboration between director Greta Gerwig and her co-writer Noah Baumbach, a film that is by turns self-aware, sardonic, and surprisingly moving. This valley of the dolls has real depth.

As the ubiquitously pink marketing campaign has let everyone know, the film begins in the world of Barbie (Margot Robbie), whose friends Barbie (Issa Rae), Barbie (Ana Cruz Kayne), Barbie (Emma Mackey), Barbie (Hari Nef), Barbie (Alexandra Shipp), Barbie (Sharon Rooney), Barbie (Nicola Coughlan), Barbie (Ritu Arya), et al. run the show in Barbie Land. [Full Review](#)



OPPENHEIMER

VERDICT: Raucous Asian-American road-trip comedy serves up bawdy laughs and star-making performances.

Alonso Duralde, July 7, 2023

Fittingly, for a film about a man who called the first nuclear-bomb test “Trinity,” *Oppenheimer* is essentially three intertwined movies:

One concerns the academic career and love life of young J. Robert Oppenheimer (Cillian Murphy), another recounts Oppenheimer leading the Manhattan Project as it invented the atomic bomb, and a third examines Cold War–era attempts to discredit Oppenheimer when he began warning American society about the risks of escalating nuclear brinksmanship against the Soviet Union.

Of the three, only the bomb-crafting segment of *Oppenheimer* truly achieves greatness. Perhaps that’s because writer-director Christopher Nolan is more interested in process than he is in human beings. Or maybe it’s because that sequence plays into his gifts as a craftsman of cerebral popcorn movies; while the rest of the film involves scientists writing on chalkboards or bureaucrats holding hearings, the Los Alamos material crackles like a heist film. [Full Review](#)

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