SCREEN DOLLARS NEWSLETTER

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Issue No. 255

Weekend Box Office Results… 1/13 – 1/15

Courtesy of Comscore

Rank	Title	Week	Theatres	Wknd $	% Change	$ Avg/ Theatre	Total $
1	Avatar: The Way of Water (20th Century)	5	4,045	31,118,000	-32%	7,693	562,919,348
2	M3GAN (Universal)	2	3,605	17,920,000	-41%	4,971	56,453,510
3	Puss In Boots: The Last Wish (Universal)	4	3,687	13,400,000	-1%	3,634	106,369,975
4	Man Called Otto, A (Sony)	3	3,802	12,650,000	201%	3,327	18,873,126
5	Plane (Lionsgate)	1	3,023	10,004,000	-	3,309	10,004,000
6	House Party (Warner Bros.)	1	1,400	3,900,000	-	2,786	3,900,000
7	Black Panther: Wakanda Forever (Disney)	10	1,910	2,184,000	-38%	1,143	449,096,372
8	Whale, The (A24)	6	1,500	1,450,125	-4%	967	10,743,065
9	Whitney Houston: I Wanna Dance with Somebody (Sony)	4	2,205	1,175,000	-51%	533	21,903,718
10	Waltair Veerayya (Independent Indian)	1	350	905,000	-	2,586	905,000

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Industry Observations and Title Insights

As the end of 2022's box office receipts roll in, the theatrical recovery conversation is sure to pick up. To get a true sense of a moviegoer rebound, we're looking past 2019's $11.2B box office as a benchmark.

By translating annual amounts over the past 15 years into today's dollars and using EntTelligence's calculated 2022 general admission price, the industry has annually averaged 1.156B tickets sold during the 2005 to 2019 pre-pandemic period.

Year	Box Office	% (+/-)	Today's Dollar	Estimated Tix Sold	% (+/-)	U.S./Canada Population	Per Cap
2022	$7,461,570,691	65.27%	$7,461,570,691	626,496,280	50.42%	376,744,184	1.66
2021	$4,514,807,559	127.27%	$4,960,356,767	416,486,714	117.07%	375,152,636	1.11
2020	$1,986,571,369	-82.35%	$2,285,158,470	191,868,889	-82.57%	373,830,708	0.51
2019	$11,256,293,172	-5.77%	$13,107,883,987	1,100,578,001	-7.48%	371,842,255	2.96
2018	$11,945,895,805	8.66%	$14,166,946,572	1,189,500,132	6.10%	369,175,291	3.22
2017	$10,993,991,460	-2.42%	$13,352,774,933	1,121,139,793	-4.46%	366,345,579	3.06
2016	$11,267,115,924	1.00%	$13,976,027,153	1,173,469,954	-0.25%	363,323,730	3.23
2015	$11,155,143,861	8.60%	$14,011,691,288	1,176,464,424	8.47%	360,339,902	3.26
2014	$10,271,492,042	-5.66%	$12,917,072,888	1,084,556,918	-7.16%	357,438,572	3.03
2013	$10,887,446,341	-0.95%	$13,913,780,387	1,168,243,525	-2.38%	354,438,857	3.30
2012	$10,992,202,636	8.05%	$14,253,419,684	1,196,760,679	5.86%	351,343,199	3.41
2011	$10,173,521,698	-2.95%	$13,464,847,440	1,130,549,743	-5.92%	348,200,139	3.25
2010	$10,482,254,025	-1.48%	$14,311,380,233	1,201,627,224	-3.07%	345,146,257	3.48
2009	$10,639,257,284	9.11%	$14,763,998,403	1,239,630,428	9.50%	342,105,952	3.62
2008	$9,750,794,626	-0.20%	$13,482,946,447	1,132,069,391	-3.89%	338,913,451	3.34
2007	$9,770,087,224	6.64%	$14,028,332,116	1,177,861,639	3.69%	335,605,858	3.51
2006	$9,161,738,221	4.10%	$13,529,515,117	1,135,979,439	0.85%	332,284,965	3.42
2005	$8,800,805,718	n/a	$13,415,753,564	1,126,427,671	n/a	329,058,586	3.42
2005 to 2019 Avg			$13,779,758,014	1,156,990,597			3.30
Recovery Targets	$13,779,758,014	45.85%		1,156,990,597		378,777,854	3.05

Assumptions/Sources:

Estimated Tix Sold utilizing EntTelligence's 2022 Estimated Ticket Price based-off of proprietary calculations – $11.91
Box Office source The Numbers, Nash Information Services
2023 combined U.S./Canada population – 378,777,854

To surpass 2019's attendance and be on par with the industry's mean, collectively all theaters will need to sell 1.157B tickets – that's roughly 3.05 activations per citizen across the U.S and Canada.

Why measure by attendance?

- Having a common metric to compare year over year performance is necessary as costs have increased – e.g., Rent, Labor, Production, etc.
- Theaters offer a controlled environment for uninterrupted advertising – a valuable destination for savvy advertisers who look to measure their out of home consumer reach. As indicated, there has historically been over 1.1B impression opportunities per year.
- Movie performance doesn't end with movie theaters. Attendance impacts ancillary businesses such as restaurants and retail.

What to watch for in 2023?

- Watch out for false positives with the increase of ticket prices or dynamic ticket pricing experimentation.
- Watch out for occupancy rates in Premium Formats (which command higher prices).
- Watch for *attendance* by market.
- Be mindful of the differential in General Admission pricing (which the above is based on) VS Child pricing VS Senior… especially as those segments have not yet fully engaged in moviegoing… OR (arguably) their tastes have shifted.

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- PreSales will remain a strong indicator in consumer confidence.
- "Precision" PreSales will indicate the enthusiasm for the content – in other words, knowing "when" consumers are committing to see a title – whether in lieu of opening day OR at dayparts that are not during typical Prime-Time hours.

Lots of great movies for 2023… 2022 had 57% of moviegoing activity to that of 2019 and there are certainly more than 3.05 titles in 2023 worthy of the theatrical experience!

DICK WALSH'S Industry Update

FOURTH QUARTER 2022 REVIEW
Theatres Needed an Uptick but Instead They Actually Fell Behind

Q4

The fourth quarter of 2022 began on Friday 10/7/22 and ended on Thursday 1/5/23. The 13-week frame included film weeks 39-52, including the all-important moviegoing period before and after the Thanksgiving and Christmas holidays. At its outset, the industry was coming off a slowdown when comparing results from 2022 to those from 2021. The first and second quarters of 2022 saw meteoric gains in box office results when compared to 2021, with increases of 479% in Q1 and 296% Q2. However, Q3 sputtered to reach only 122% compared with Q3 in 2021. While July started strong, the industry suffered through August and September with a drought in new releases that had broad commercial appeal. This left Q3 2022 weak by comparison with the same period from the prior year.

As its outset, most analysts were expecting the Q4 box office to be equal to or greater to the year before, based on a promising slate of new releases, both in terms of quantity and quality. Exhibitors were eager to welcome crowds for BLACK ADAM (10/21), BLACK PANTHER: WAKANDA FOREVER (11/11) and AVATAR: THE WAY OF WATER (12/16). Alas, it didn't quite play out as expected, with Q4 2022 generating only 90% of the amount earned in Q4 2021. Therefore, this review will include our analysis of what went wrong.

Let's start with a comparison of the Top 10 box office performers in each year's Q4.

Top 10 Movies in Q4 of 2022 and 2021

2022		
Title	**Release Date**	**Actual Q4 ($M)**
1. Avatar: The Way of Water	12/16/22	472
2. Black Panther: Wakanda Forever	11/11/22	442
3. Black Adam	10/21/22	168
4. Puss In Boots: The Last Wish	12/21/22	74
5. Smile	9/30/22	74
6. Ticket To Paradise	10/21/22	68
7. Halloween Ends	10/14/22	64
8. Violent Night	12/2/22	49
9. Lyle, Lyle, Crocodile	10/7/22	47
10. Strange World	11/23/22	37
		1,495
		92%

2021		
Title	**Release Date**	**Actual Q4 ($M)**
1. Spider-man: No Way Home	12/17/21	636
2. Eternals	11/5/21	165
3. No Time to Die	10/8/21	161
4. Ghostbusters: Afterlife	11/19/21	124
5. Dune	10/22/21	107
6. Venom: Let There Be Carnage	10/1/21	103
7. Sing 2	12/22/21	97
8. Halloween Kills	10/15/21	92
9. Encanto	11/24/21	92
10. House of Gucci	11/24/22	49
		1,626

Source: Comscore

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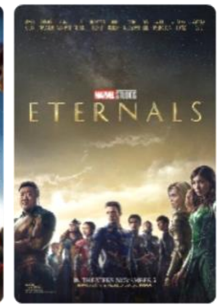
The Top 10 for Q4 2022 earned only 92% of the amount earned by the Top 10 for Q4 2021, and the total box office for all films in Q4 2022 came in at 90% of all films in Q4 2021. On the bright side, this year's top three Q4 performers beat out the top three movies in last year's Q4.

Top Three Movies in Q4 of 2022 and 2021



2022

Title	Release Date	Actual Q4 ($M)
1. Avatar: The Way of Water	12/16/22	472
2. Black Panther: Wakanda Forever	11/11/22	442
3. Black Adam	10/21/22	168
		1,082
		112%

2021

Title	Release Date	Actual Q4 ($M)
1. Spider-man: No Way Home	12/17/21	636
2. Eternals	11/5/21	165
3. No Time to Die	10/8/21	161
		962

Source: Comscore

Despite a slight underperformance for BLACK ADAM, which most analysts expected to earn $200M or more, the total for the top three Q4 movies this year earned 112% compared with last year's top three. However, when we continue down the list to look at titles 4-10, we quickly see the problem with this year's results.

Movies 4-10 in Q4 of 2022 and 2021

2022

Title	Release Date	Actual Q4 ($M)
4. Puss In Boots: The Last Wish	12/21/22	74
5. Smile	9/30/22	74
6. Ticket To Paradise	10/21/22	68
7. Halloween Ends	10/14/22	64
8. Violent Night	12/2/22	49
9. Lyle, Lyle, Crocodile	10/7/22	47
10. Strange World	11/23/22	37
		413
		62%

2021

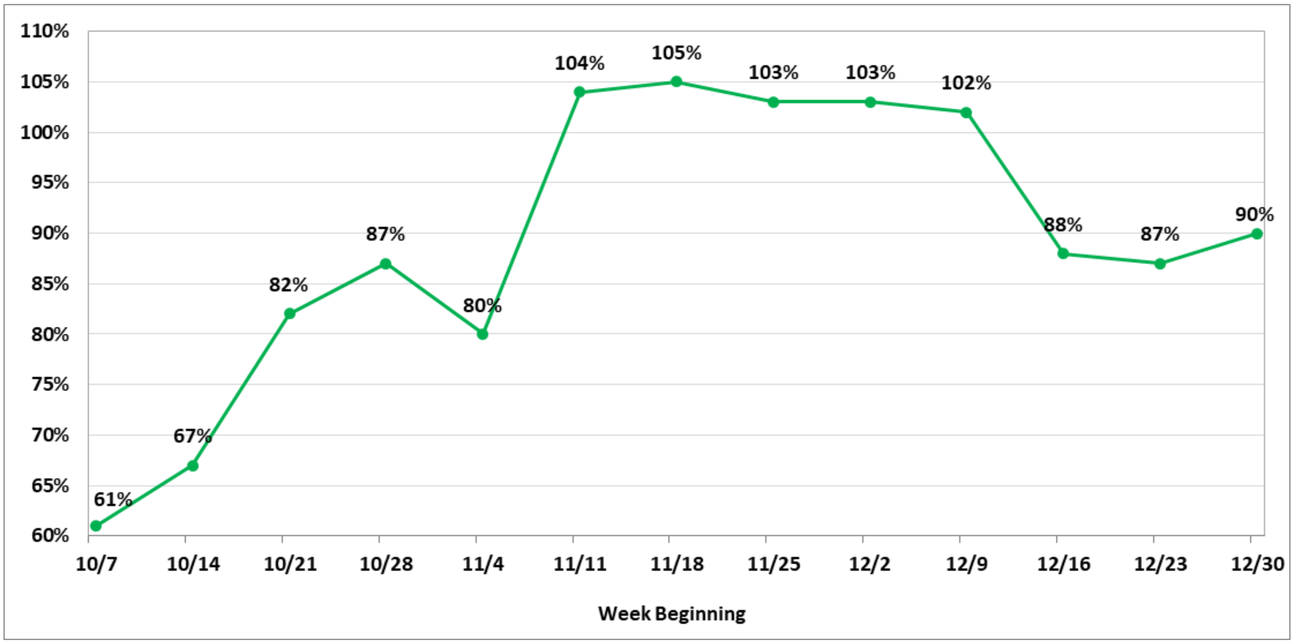
Title	Release Date	Actual Q4 ($M)
4. Ghostbusters: Afterlife	11/19/21	124
5. Dune	10/22/21	107
6. Venom: Let There Be Carnage	10/1/21	103
7. Sing 2	12/22/21	97
8. Halloween Kills	10/15/21	92
9. Encanto	11/24/21	92
10. House of Gucci	11/24/22	49
		664

Source: Comscore

Movies 4-10 on this year's box office charts generated only 62% compared with last year's movies with those same rankings. In fact, last year's movies number four, five and six on the box office charts all earned more than $100M, whereas none of this year's titles after the top three were able to accomplish that feat. In fact, this highlights the lack of depth from new movies in Q4 2022.

Another useful comparison is to track the cumulative quarterly grosses between the two years.

Cumulative Quarterly Grosses, Q4 2022 Compared with Q4 2021



With three weeks left to go, the Q4 box office stood at 102% compared with that same period from Q4 2021. By year's end, that comparison had hit a brick wall dropped down to 90%. When we compare results from that three-week period around the Christmas holiday, we see the magnitude of the shortfall.

2022 Christmas Holiday Period Compared to 2021

2022		2021	
3-Week Period	**Gross for All Films ($M)**	**3-Week Period**	**Gross for All Films ($M)**
12/16/22 - 1/5/23	665	12/17/21-1/6/22	915
	73%		

Source: Comscore

These three weeks surrounding Christmas 2022 only generated 73% of the box office from those same weeks in the prior year. Unfortunately, this period is typically one of the highest-grossing stretches of the year. By comparing the wide release movies that opened during that period, the root cause of this year's shortfall becomes clear.

Wide Releases during the Christmas Period 2022 and 2021

2022

Title	Release Date	Gross ($M)
Avatar: The Way of Water	12/16	472
Puss In Boots: The Last Wish	12/21	74
Whitney Houston: I Wanna Dance…	12/23	17
Babylon	12/23	12
		575
		72%

Source: Comscore

2021

Title	Release Date	Gross ($M)
Spiderman: No Way Home	12/17	636
Sing 2	12/22	97
Matrix: Resurrections	12/22	32
The King's Man	12/22	22
American Underdog	12/25	16
		803

Alas, this year's wide releases only generated 72% of the amount earned by last year's crop. AVATAR: THE WAY OF WATER was not able to match the phenomenal success of last's year's SPIDER-MAN: NO WAY HOME, PUSS IN BOOTS: THE LAST WISH did not equal last year's SING 2, and WHITNEY HOUSTON: I WANNA DANCE WITH SOMEBODY and BABYLON were unmitigated disasters at the box office. Moreover, exhibitors had originally expected Q4 releases for SHAZAM: FURY OF THE GODS and A MAN CALLED OTTO, but Warner Bros. and Sony later decided to delay their releases because of concern that their prospects would be limited by having to compete with James Cameron's AVATAR 2. In the end, Q4 2022 came in at 90% compared with Q4 2021 and the full year 2022 generated only 66% of the annual box office from 2019, the last full year prior to the pandemic.

2022 VS. 2021	2022 VS. 2019
4th QUARTER **– 13 WEEKS –** **2022: $1,823,061,000** **2021: $2,029,201,000** **90%**	**YEAR TO DATE** **– 52 WEEKS –** **2022: $7,423,746,000** **2019: $11,294,844,000** **66%**

Weekend Review for 1/13 – 1/15

AVATAR: THE WAY OF WATER was the #1 movie at the box office for the fifth weekend in a row, with a three-day gross of $31M and. AVATAR 2 is holding very well with this weekend dropping by only 32% from last weekend, which itself was only 33% lower than two weeks ago. These week-to-week declines are much lower than those suffered by typical wide releases.

James Cameron's Sci-Fi sequel has grossed $563M in the 31 days since it opened, and we now feel comfortable predicting that it will wind up with around $650M Domestic by the time it completes its run, making it the tenth highest grossing film of all time. That being said, it will fall well short of the original AVATAR, which earned $771M in its exceptionally long initial run of 34 weeks, and $785M to-date after subsequent re-releases.

The total worldwide figure for AVATAR 2 will be approximately $2.1B, making it the fourth highest grossing movie of all time, ironically coming in just behind TITANIC. James Cameron will wind up with top honors in the box office derby, with his films finishing #1 (AVATAR), #3 (TITANIC) and #4 (AVATAR: THE WAY OF WATER). I'd say that the kid deserves an encore, and that Disney/20th Century should greenlight AVATAR 3, 4 and 5.

Universal's M3GAN took second place with $17.9M in its second weekend, a drop of 41%. The latest offering from James Wan and Blumhouse Productions has connected with horror fans and is well on its way to a successful run in theatres. M3GAN has earned $56M in only ten days and is likely to wind up with a total of $100M by the time it finishes. This would make it the first "hit" movie of 2023, and very profitable considering it was produced on a budget of only $12M.

PUSS IN BOOTS: THE LAST WISH finished third place with a gross of $13.4M, a remarkable drop of only 1% from last weekend. The animated sequel now is on track to earn at least $130M in North American theatres, having grossed $106M already since it opened on 12/21.

Sony's A MAN CALLED OTTO finished #4 in its first weekend in wide release. While exhibitors had hoped to see it in theatres sooner… Sony originally announce a 12/25 wide release… the studio chose instead to begin on 12/25 with a very limited 2-week run at four select locations, followed on 1/6 with a moderate expansion to 637 theatres, and then finally go wide this weekend to 3,802 locations. This platform release may have been the best approach for OTTO, since its story focuses on the trials and tribulations of a "bitter widower" played by Tom Hanks and therefore appeals mostly to older audiences.

40+ moviegoers may have more time to get out to a theatre to see the picture, after the family demands of the holiday season have passed. Even though OTTO only scored 69% fresh with critics on Rotten Tomatoes, it has been extremely well received by audiences, who gave a 97% score. This positive word of mouth may allow OTTO to do well in the weeks ahead. With a production budget of $50M, the movie should wind up as a profitable venture for Sony.

Lionsgate's PLANE finished in fifth place in its opening weekend with $10M. The movie tells the story of a pilot played by Gerard Butler whose heroic actions saves the passengers on his plane by landing it on a desolate island. Unfortunately, it winds up being an island controlled by a military faction that is unfriendly to the survivors. With help from a convict who was being transported on the plane, Butler's character takes on whatever comes their way. PLANE scored a 74% fresh rating from critics on Rotten Tomatoes, but has scored very well with moviegoers, who gave it a 95%

audience score. Much like A MAN CALLED OTTO, this high audience rating should result in a positive word of mouth about PLANE and sustain ticket sales for several weeks to come. Having a production budget of $20M-$25M, PLANE will wind up as a profitable movie for Lionsgate.

The box office for all movies playing in theatres this weekend was $100M, which compares to $71M from the same weekend last year when SCREAM knocked SPIDERMAN: NO WAY HOME off the first-place perch it had held.

Where Are We as of 1/12

The first week of 2023 is in the books and it compared very favorably with a gross that was 175% of the amount from the same week in the prior year. We will continue to keep an eye on 2019 as a benchmark for business prior to the pandemic. With that in mind, the first film week of 2023 came in at only 74% of that week from 2019.

2023 VS. 2022	2023 VS. 2019
1st QUARTER – 1 WEEK – 2023: $142,143,000 2022: $81,100,000 175%	**1st QUARTER – 1 WEEK – 2023: $142,143,000 2019: $190,955,000 74%**

Notable Industry News & Commentary

[Superheroes Are Finally Losing Their Grasp on Moviegoers – and That's Good for the Box Office] (The Wrap)

One clear take away from the 2022 box office is a decline in the share of revenue generated by the once-dominant superhero genre. In fact, 2022 was the first year since 2017 when none of the year's top three grossing films was related to a superhero franchise. Ever since 2019 when AVENGERS: ENDGAME broke records with its $2.79B global box office, most superhero movies have become less accessible, and interesting to general audiences. Since that time, the only MCU movie to earn more than $1B in global box office was SPIDER-MAN: NO WAY HOME, which earned $1.91B in 2021 and early 2022. Prior to 2019, it was routine for MCU titles to earn over $1B.

Box office expert Scott Mendelson offers a theory for this superhero slide, arguing that the plotlines for recent MCU and DC sequels and spin-offs have become so intricate and self-referential that they are difficult for anyone other than a super-fan to follow.

In 2023, the box office will be led by franchise films outside of the superhero genre, such as the latest editions of MISSION IMPOSSIBLE, INDIANA JONES, FAST AND FURIOUS and SUPER MARIO BROS. While several high-profile MCU and DC titles will arrive, they are not expected to lead the pack of new releases in 2023. These include GUARDIANS OF THE GALAXY VOL. 3, SPIDER-MAN: ACROSS THE SPIDER-VERSE and AQUAMAN AND THE LOST KINGDOM.

This diversification is a good thing, since industry insiders and moviegoers alike have complained for years that Hollywood has become over-reliant on superhero blockbusters. The industry could become stronger by posting solid earnings from a wide variety of studios and movie genres.

MoviePass Completes Seed Financing Round Led by Animoca Brands (Variety)

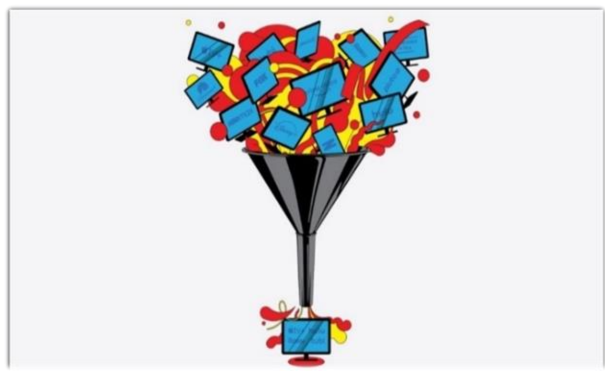
This week, MoviePass announced that it had completed a new seed round of investment, led by Animoca Brands, a Hong Kong-based company with a background in video game software, blockchain and venture capital. After its spectacular crash in 2019 and bankruptcy in 2020, a new version of the movie subscription company was reborn earlier this year, with its original founder Stacey Spikes brought back in the role of CEO and chief spokesman for the new company. A "beta" version of the new service is now available in ten U.S. cities, with a nationwide rollout planned for later in the year or early next year. The new offering allows subscribers to earn "movie credits" for a monthly fee of $10, $20 or $30, which can then be redeemed for movie tickets at most cinemas in those cities.

The new funding will allow the company to operate while it validates its new business model and waits for the full recovery of the theatrical market. "The markets are crazy, and we didn't want to go out there and get crushed," says Spikes. "We got what we needed. I would rather do a big raise in the 2023 window after a much better slate of content."

It is worth noting many exhibitors have stepped in with their own subscription service since MoviePass flamed out in 2019. For example, AMC, Regal, Cinemark, and Alamo Drafthouse now offer monthly subscription plans for a flat monthly charge.

See also: **I pay $30 a month for a 'season pass' to a dine-in theater chain that is strict about not talking and texting, because I can't stand the experience at normal theaters anymore** (Business Insider)

Hollywood's Next Reckoning: Studios Get Real About Runaway Spending on Streaming (Variety)



Most financial analysts who cover the media and entertainment sectors predict that major studios and streamers will struggle in 2023 to control the costs of operating their streaming services, while maintaining or growing market share. Meanwhile traditional networks will continue to experience declines in audience and revenues from traditional TV and Cable channels.

Only a few years ago, most media giants were buzzing at the opportunity to build direct customer relationships by offering exciting… and expensive streaming services. The middlemen in entertainment distribution would be cut out, including motion picture exhibitors for movies and TV and Cable networks for programs and series.

However, it now seems that the cost for "going direct" was grossly underestimated. JB Perrette, CEO and President of Global Streaming at Warner Bros. Discovery, explains that studios forgot about the potential to monetize their content across multiple release widows and platforms. "The streaming business got into the content-warehousing business. For the economics of content, warehousing is not a good strategy." WBD is now pursuing a strategy of releasing their new movies to theatres first, followed by a broader release on streaming platforms. Movies such as HOUSE PARTY and MAGIC MIKE LAST DANCE that were once targeted for streaming-only or day and date releases are now opening in theatres first. Exhibitors as thrilled to have the first crack at offering these titles to eager moviegoers.

Another adjustment by studios is to offer consumers the option to watch premium content on Free Ad-Support Television (FAST) channels, which will generate new revenue from advertising without consumers having to pony up for another streaming subscription. At the same time, streamliners are increasing the price of their premium subscriptions, which will still allow consumers to watch content with advertising interruptions. Warner Bros. Discovery plans to increase the monthly rate for HBO Max subscribers from $14.99 to $15.99, Apple TV+'s monthly rate increased last fall by 40%, the ad-free version of Disney+ has jumped from $8 to $11 and Netflix now offers three-tiers of pricing, including a low-cost, ad-supported option.

See also: **HBO Max Increases Monthly Price To $15.99; First Uptick Since Launch Vaults It Ahead Of Netflix In Streaming Price Ranks (Deadline)**

2023 Wide Releases

Release Date	Title
1/6	M3GAN (Universal)
1/13	A Man Called Otto (Columbia)
1/13	Plane (Lionsgate)
1/13	House Party (Warner Bros.)
1/20	Missing (Sony)
1/27	Fear (Hidden Empire)
2/3	80 for Brady (Paramount)
2/3	Knock at the Cabin (Universal)
2/10	Titanic 25th Anniversary (Paramount)
2/10	Magic Mike’s Last Dance (Warner Bros.)
2/15	Marlowe (Open Road)
2/17	Ant-Man and the Wasp: Quantumania (Disney)
2/24	Cocaine Bear (Universal)
2/24	Jesus Revolution (Lionsgate)
2/24	Mummies (Warner Bros.)
3/3	Creed III (UA Releasing)
3/10	Scream 6 (Paramount)
3/17	65 (Sony)
3/17	Shazam! Fury of the Gods (Warner Bros.)
3/24	Champions (Focus Features)
3/24	John Wick: Chapter 4 (Lionsgate)
3/24	The Lost King (IFC)
3/31	A Good Person (UA Releasing)
3/31	Dungeons & Dragons: Honor Among Thieves (Paramount)
4/5	On a Wing and a Prayer (UA Releasing)
4/7	Chevalier (Disney)
4/7	The Pope's Exorcist (Sony)
4/7	The Super Mario Bros. Movie (Universal)
4/14	Renfield (Universal)
4/28	Are You There God? It's Me, Margaret (Lionsgate)
4/28	Heart of a Lion (Sony)
5/5	Guardians of the Galaxy Vol. 3 (Disney)
5/12	Book Club: The Next Chapter (Focus Features)
5/12	Love Again (Sony)
5/19	Fast X (Universal)
5/26	About My Father (Lionsgate)
5/26	The Little Mermaid (Disney)
5/26	The Machine (Sony/Legendary)
6/2	Spider-Man: Across the Spider-Verse (Columbia)
6/9	Strays (Universal)
6/9	Transformers: Rise of the Beasts (Paramount)
6/16	Elemental (Disney)
6/16	The Blackening (Lionsgate)
6/16	The Flash (Warner Bros.)

Release Date	Title
6/23	No Hard Feelings (Sony)
6/30	Harold and the Purple Crayon (Sony)
6/30	Indiana Jones and the Dial of Destiny (Disney)
7/7	Insidious 5 (Sony)
7/14	Mission: Impossible - Dead Reckoning - Pt. One (Paramount)
7/21	Barbie (Warner Bros.)
7/21	Oppenheimer (Universal)
7/28	The Marvels (Disney)
8/4	Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)
8/4	The Meg 2: The Trench (Warner Bros.)
8/11	Challengers (UA Releasing)
8/11	Gran Turismo (Sony)
8/11	Haunted Mansion (Disney)
8/11	The Last Voyage of the Demeter (Sony)
8/18	Blue Beetle *(DC Universe film)* (Warner Bros.)
8/18	The Hill (Briarcliff)
8/18	Untitled Please Don't Destroy Buddy Comedy (Universal)
8/25	They Listen (Sony)
9/1	The Equalizer 3 (Sony)
9/8	The Nun 2 (Warner Bros.)
9/15	A Haunting in Venice (20th Century)
9/22	Next Goal Wins (Searchlight)
9/22	The Expendables 4 (Lionsgate)
9/22	Untitled DC Event Film 4 (Warner Bros.)
9/29	Untitled Universal Film (Universal)
10/6	Kraven The Hunter (Sony)
10/6	True Love (20th Century)
10/6	Untitled WB/Event Film (Warner Bros.)
10/6	Untitled Focus Film (Focus Features)
10/13	Paw Patrol: The Mighty Movie (Warner Bros.)
10/13	Untitled Exorcist Film (Universal)
10/20	Underdogs (MGM/UAR)
10/27	Untitled Saw Film (Lionsgate)
11/3	Dune: Part Two (Warner Bros.)
11/10	Untitled Focus Film #2 (Focus Features)
11/17	Hunger Games: The Ballad of Songbirds… (Lionsgate)
11/17	Trolls Band Together (Universal)
11/22	Wish (Disney)
12/15	Wonka (Warner Bros.)
12/20	Ghostbusters Afterlife Sequel (Sony)
12/22	Aquaman and the Lost Kingdom (Warner Bros.)
12/22	The Color Purple *(Musical)* (Warner Bros.)
12/22	Migration (Universal)

Studio Release Calendar (1/20 – 2/9)

1/20/23 (Week 3) — National Popcorn Day – January 19

Prior Year Results

2022 Week 3 Box Office: $46,041,894; Openings: Redeeming Love ($3.5M FSS; $9.2M Total)

Missing (Sony/Screen Gems) Sequel to Searching (2009 locations, $6M FSS (Wide expansion), $26M Total. Entertaining thriller, Creative, moderate BO.	PG-13 | Mystery Suspense	111	Digital, Flat, 5.1	Wide (2,800) $5M-$7M FSS $12M-$14M Total
That Time I Got Reincarnated as a Slime the Movie Scarlett Bond (Crunchyroll) (劇場版 転生したらスライムだった件) *Japanese with English subtitles and English dubbed*	PG-13 | Anime	110	Digital, Flat, 5.1	Wide 1,500
The Son (Sony Pictures Classics) Follow-up to Oscar-winning "The Father" has not gotten as much traction on the festival circuit; mixed reviews	PG-13 | Drama	123	Digital, Scope, 5.1	NY/LA & Expansion
New Gods: Yang Jian (Gkids) Sequel to the 2021 fantasy epic following Yang Jian, a God who is commissioned with hunting down his own nephew.	NR | Digital Animation	127	Digital, Flat, 5.1	Moderate
TCM: Roman 70th Anniversary Holiday (Fathom)	NR | Classic Cinema	128	Digital, Flat, 5.1	Moderate
When You Finish Saving the World (A24)	R | Comedy	88	Digital, Flat, 5.1	Limited
The Wondering Earth 2 (Well Go USA) *Liú Làng Dì Qiú 2 (流浪地球2)*	NR | Action	199	Digital, Scope 2.78:1, 5.1	Limited
Alice, Darling (Lionsgate Premiere)	R | Psychological Thriller	89	Digital, Flat, 5.1	Limited
Detective Knight: Independence (Lionsgate Premiere)	R | Action Thriller	80-	Digital, Flat, 5.1	Limited
Kids Vs. Aliens (RLJE)	NR | Horror	75	Digital, Flat, 5.1	Limited/Streaming
Out of Exile (Saban Films)	R | Thriller Suspense	107	Digital, Flat, 5.1	Limited/Streaming
Blaze (Gravitas Ventures)	NR | Drama	101	Digital, Flat, 5.1	Limited
In From the Side (Strand)	NR | Sports Drama	134	Digital, Flat, 5.1	Limited
Alone at Night (Vertical Entertainment)	NR | Horror	96	Digital, Flat, 5.1	Limited
Brotherhood of the Wolf (Rialto)	NR | Action	142	Digital, Flat, 5.1	Re-Release
The Protector (YN Films) *Canadian production*	NR | Thriller Drama	92	Digital, Flat, 5.1	Limited

1/27/23 (Week 4)

Prior Year Results

2022 Week 4 Box Office: $34,885,705; No wide openings.

Infinity Pool (NEON) 2nd Gen filmmaker Brandon Cronenberg's third feature premieres at this year's Sundance Film Festival ahead of its theatrical release.	R | Psychological Horror	118	Digital, Flat, 5.1	Wide (1,500) $4M-$6M total
Fear (Hidden Empire Releasing) Rescheduled many times due to the pandemic independent horror film	R | Horror	85	Digital, Scope, 5.1	Wide (1,000) $1M-$3M Total
Maybe I Do (Vertical Entertainment) Emma Roberts, Luke Bracey ("Elvis"), Diane Keaton, Richard Gere, Susan Sarandon and William H. Macy.	PG-13 | Romance Comedy	95	Digital, Flat, 5.1	Moderate (300-350) 2/1 Streaming
Women Talking (UA Releasing)	PG-13 | Drama	104	Digital, Scope, 5.1 4D	Expansion
Left Behind: The Rise of the Antichrist (Fathom)	PG-13 & R versions | Apocalyptic thriller	120	Digital, Flat, 5.1	1/26-29 Special Engagement

Pinkfong Sing Along Movie 2: Wonderstar Concert (Fathom)	NR | Family Animation	75	Digital, Flat, 5.1	1/28 Special Engagement
Pathaan (Yash Raj Films) *IMAX*	NR | Drama Mystery	160	Digital, Scope, 5.1	1/25 Moderate
Billie Eilish Live at The O2 (Trafalgar) *Extended Cut*	R | Concert	105	Digital, Scope, 4K Dolby Atmos	1/27 Special Engagement
Close (A24) *Belgium's Oscar selection*	PG-13 | Drama	105	Digital, Flat, 5.1	Limited
Blood (Vertical Entertainment)	NR | Horror	108	Digital, Flat, 5.1	Limited
Life Upside Down (IFC Films)	NR | Drama	104	Digital, Flat, 5.1	Limited
Worlds Apart (IFC Films)	NR | Romance Comedy Drama	88	Digital, Flat, 5.1	Limited
One Fine Morning (Sony Classics)	R | Romantic Drama	112	Digital, Flat, 5.1	NY/LA
The Man in the Basement (Greenwich)	NR | Thriller Drama	114	Digital, Flat, 5.1	Limited
Filmmakers for the Prosecution (Kino Lorber)	Documentary	52	Digital, Flat, 5.1	1/24 Limited
Cairo Conspiracy (Samuel Goldwyn)	NR | Political Thriller	120	Digital, Flat, 5.1	NYC
2/3/23 (Week 5) **Prior Year Results** 2022 Week 5 Box Office: $59,574,437; Openings: Jackass Forever ($23.1M FSS; $57.7M Total), Moonfall ($9.9M FSS, $19.0M Total)				
Knock at the Cabin (Universal) Based on the 2018 horror novel The Cabin at the End of the World by Paul G. Tremblay. Dave Bautista, Jonathon Groff, Ben Aldridge. M. Night Shyamalan-W/P/D.	R | Horror Mystery Thriller	99A	Digital, Scope, 5.1/7.1 Atmos, Dolby Vision	Wide (3,500) $45M-$50M Total (Current)
80 For Brady (Paramount) Four old female friends travel to Houston to watch their hero Tom Brady and the New England Patriots play in Super Bowl LI.	PG-13 | Comedy Drama	98	Digital, Flat, 5.1	Wide (3,500) $20M-$25M Total (Current)
The Amazing Maurice (Viva Pictures)	PG | Family Animation	93	Digital, Flat, 5.1	Wide (1,000)
Sword Art Online the Movie: Progressive - Scherzo of Deep Night (Crunchyroll) *Japanese with English subtitles/ English dubbed*	Sci-Fi Action	100	Digital, Flat, 5.1	Wide (950+)
Let It Be Morning (Cohen Media Group)	NR | Drama	101	Digital, Scope, 5.1	NY/LA
Unexpected (Blue Fox)	R | Comedy Drama	90	Digital, Flat, 5.1	2/1 Limited
Baby Ruby (Magnet Releasing)	NR | Suspense Thriller	93	Digital, Flat, 5.1	Limited/Streaming
2/10/23 (Week 6) **Prior Year Results** 2022 Week 6 Box Office: $54,073,002; Openings: Death on the Nile ($12.9M FSS; $45.6M Total), Marry Me ($7.9M FSS; $22.4M Total), Blacklight ($3.5M FSS; $9.6M Total)				
Magic Mike's Last Dance (Warner Bros.)	R | Sequel			Wide
Titanic 25th Anniversary (Paramount)	PG-13 | Drama Romance	194	Digital, Scope, 5.1	Wide
Of an Age (Focus Features)	Drama	99		Limited
Consecration (IFC Midnight)	R | Horror	90	Digital, Flat, SRD	Limited
Sharper (A24/Apple TV+)	R | Comedy Thriller	116	Digital, Flat, SRD	Limited 2/17 Apple TV+
UFC 284: Makhachevc vs. Volkanovski	Special Engagement	180	Digital, Flat, SRD	2/11 Live Event
Cinema Sabaya (Kino Lorber) ***(Hebrew: סינמה סבאיא)***	NR | Drama	92	Digital, Flat, SRD	Limited
Daughter (Dark Star)	NR | Suspense Thriller	95	Digital, Flat, SRD	Limited
Seriously Red (Gravitas Ventures)	NR | musical Drama	94	Digital, Flat, SRD	Limited

Release Changes **MPA Ratings Updates**

Screening Room

[Marlowe]
Briarcliff Ent.
2/15/23 - Wide
Poster, Trailer

[Ant-Man & The Wasp Quantumania]
Disney
2/17/23 - Wide
New poster, trailer

[Are You There, God? It's Me Margaret]
Lionsgate
4/28/23 -Wide
Poster, Trailer