SCREEN DOLLARS NEWSLETTER

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Weekend Box Office Results… 9/2– 9/4

Courtesy of Comscore

Rank	Title	Week	Theatres	Wknd $	% Change	$ Avg/ Theatre	Total $
1	Spider-Man: No Way Home (Sony)	38	3,935	6,000,000	-	1,525	810,793,000
2	Top Gun: Maverick (Paramount)	15	3,113	5,500,000	16	1,767	698,829,744
3	DC League of Super-Pets (Warner Bros.)	6	3,115	5,450,000	32	1,750	80,806,058
4	Bullet Train (Sony)	5	3,117	5,400,000	-4	1,732	85,932,558
5	The Invitation (Sony)	2	3,114	4,705,000	-31	1,511	13,749,963
6	Beast (Universal)	3	3,217	3,640,000	-25	1,131	25,419,575
7	Minions: The Rise of Gru (Universal)	10	2,457	3,130,000	15	1,274	358,867,065
8	Thor: Love and Thunder (Disney)	9	2,090	2,446,000	-8	1,170	339,962,296
9	Dragon Ball Super – Super Hero (Crunhchyroll)	3	2,468	2,411,000	-48	977	34,863,492
10	Jaws reissue (Universal)	2464	1,246	2,300,000	-	1,846	266,224,000

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EntTelligence Estimates

- National Cinema Day turned in just over 8M patrons
- The night before? Friday September 2nd - Just under 1M

Total attendance over the two days: 9M
This is in-line with PreSales activity. Before the weekend started, there was 6 times the traffic for Saturday than for Friday.

- National Cinema Day dayparts were broken down as follows:
  - Pre 2PM – 27%
  - 2PM to 5PM – 29%
  - 5PM to 8PM – 30%
  - Post 8PM – 14%

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

DICK WALSH'S Industry Update

Weekend Review for 9/2 – 9/4

As we have chronicled over the last few weeks, moviegoing has slowed down dramatically. This is laid at the feet of Hollywood studios, which have not delivered any new releases with wide commercial appeal since Sony's 8/5 opening of BULLET TRAIN. The August box office is down dramatically from July and theatre attendance has hit lows not seen since the height of the pandemic. Labor Day weekend is traditionally a low point in the film calendar, and this year was particularly bleak, with very little to offer in terms of new product.

Therefore, it was not surprising when last Sunday (8/28) NATO announced that studios and exhibitors had teamed up to offer moviegoers the first-ever "National Cinema Day" at the movies. For all shows on Saturday, September 3rd moviegoers could enjoy $3 movie tickets for any seat at any screening in any format, including IMAX, Dolby Atmos, 3D, etc.… On Wednesday (8/31), most Canadian exhibitors announced that they too would join in on the promotion.

Knowing that the average movie ticket price was $9.16 when it was last measured in 2019, and that a ticket to an IMAX screening in New York could sell for as much as $25, National Cinema Day was a substantial price cut for consumers. We will highlight the dramatic effect this promotion had on the box office in our weekend review.

National Cinema Day:

In fact, movie lovers flocked to cinemas for the one-day event on Saturday. Assuming the round number of $9 per ticket without any discount, approximately 1.4 million tickets were sold on Friday. Using $3 per ticket sold on Saturday's National Cinema Day, the number of moviegoers swelled to approximately 8.2 million. This represented a 585% increase from Friday to Saturday, whereas a typical increase from Friday to Saturday would be in the range of 30%-40%. While it is likely that some consumers opted to postpone their Friday moviegoing until Saturday in order to benefit from the promotion, the Saturday swell was so dramatic that the box office total for the three days came in higher than if exhibitors had left ticket prices unchanged.

It appears that the two animated family films MINIONS: THE RISE OF GRU and DC LEAGUE OF SUPER-PETS benefited most from the discount day, with MINIONS seeing its Saturday gross rise by 52% compared with the prior Saturday and SUPER-PETS Saturday sales rising 42% from last week. In fact, many locations sold out their available seats for these two films, with exhibitors having placed them in smaller auditoriums since both were in the last weeks of their expected theatrical runs. Many parents concluded that a $3 investment to entertain each of their kids for 2+ hours at the movies was a deal not to be ignored. Saturday also saw the box office for TOP GUN: MAVERICK increase by 27% and BULLET TRAIN by 3%.

Early Conclusion:

Attendance drives profitability for exhibitors, with add on revenue from concessions, gaming and advertising all making their contributions. Based on this year's success, exhibitors will certainly look forward to a National Cinema Day redux next year and beyond. Studio income is based the average ticket price, and even with the discount, the overall box office increased this weekend from what it would otherwise have been. If National Cinema Day becomes an annual event, it will have an impact on how studios choose to release their films in the weeks before and after the day. Because of the unusually weak film line up this year, it was particularly appropriate to feature this promotion.

Top 5 Films for the Weekend:

The re-issue of SPIDER-MAN: NO WAY HOME eked out a win at the box office with $6M, holding off stiff competition from popular titles that have played in theatres throughout much of the summer. Aided by the National Cinema Day promotion, TOP GUN: MAVERICK climbed back up to second place with $5.5M in new ticket sales, which was 16% higher than last weekend's take. Now in its fifteenth week, MAVERICK has now tallied $699M in Domestic ticket sales and will break the $700M sound barrier on Monday. DC LEAGUE OF SUPER-PETS was re-animated in its sixth weekend, earning $5.45M which was 32% higher than last weekend. BULLET TRAIN came in fourth place with $5.4M on its fifth weekend, dropping by only 4% from last weekend. Last weekend's #1 film THE INVITATION came in fifth place, with $4.7M which was down 31% from last week's opening.

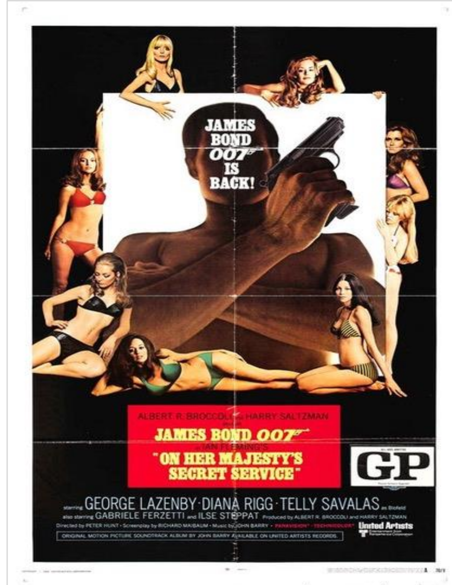
The promo-fueled weekend was intended to stimulate grosses over Labor Day, one of the slowest weekends of the year. However, last year Disney opened SHANG CHI AND THE LEGEND OF THE TEN RINGS with $75M over the same holiday weekend, powering the three-day take for all pictures to $111M. As a result, despite the positive impact of the promotion, this year's Labor Day weekend was only 41% compared to the same weekend in 2021. That being said, one can only shudder to think how bad this weekend would have been without National Cinema Day.

Where Are We as of 9/1

After 34 weeks, the year-to-date box office for 2022 is 69% of the number from the same period in 2019. The first eight weeks of Q3 came in at 148% of those same weeks in 2021, which is down six percentage points from where this comparison stood last week. These numbers will go down next week, with no significant new releases to measure up compared with last year's opening of SHANG CHI AND THE LEGEND OF THE TEN RINGS.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE **– 34 WEEKS –** **2022: $5,198,265,000** **2019: $7,583,040,000** **69%**	**3rd QUARTER** **– 8 WEEKS –** **2022: $1,324,137,000** **2019: $893,263,000** **148%**

George (007) Lazenby Born on 9/5/1939



ON HER MAJESTY'S SECRET SERVICE (1969) featured a one-and-done performance by George Lazenby as James Bond 007

Sean Connery was succeeded twice as James Bond. Roger Moore is best remembered for doing so in 1973's LIVE AND LET DIE -- but George Lazenby did it five years earlier after Connery quit for the first time.

Lazenby, who was born Sept. 5, 1939 in Australia, had no acting experience aside from commercials when Bond producers Harry Saltzman & Albert Broccoli hired him for ON HER MAJESTY'S SECRET SERVICE. While he was eager to play 007 then, he's famous now for having walked away from the role despite having a seven picture Bond deal.

Lazenby's strategy to become Bond brought him to Connery's London barber and tailor so he'd have a Connery type look when he first met the producers. As luck had it, Broccoli also used Connery's barber and saw Lazenby there -- and reportedly thought he had a Bond look. Lazenby spent some of his last Pounds at the time buying a bespoke suit that had been cut for Connery, but hadn't been picked up.

Thus armed, Lazenby met with Saltzman, Broccoli & Peter Hunt, who was directing SERVICE after having edited early Bonds like DR. NO, FROM RUSSIA WITH LOVE & GOLDFINGER. After bluffing about his acting credits, Lazenby got a screen test, during which he told Hunt he'd made everything up and really wasn't an actor. Hunt, however, laughed, "You just strolled in here and managed to fool two of the most ruthless bastards in the business. You're an actor!"

When Connery exited after 1967's YOU ONLY LIVE TWICE, Saltzman & Broccoli were going to say Bond needed plastic surgery because he'd become too recognizable to work undercover. They didn't do that, but did include an inside joke in the pre-credits scene where Bond saves a mysterious woman from drowning, but she then speeds away in her convertible -- leaving Lazenby to protest into the camera, "This never happened to the other fellow!"

Lazenby quit just before SERVICE had its Royal Premiere in London. He'd come to believe that youth appeal films like THE GRADUATE & EASY RIDER would be the most popular type of movies in the '70s. Lazenby confided to his agent his doubts about playing Bond and when that got back to the producers they were, understandably, quite unhappy. Despite Lazenby's seven Bond film offer and a signed letter of intent for DIAMONDS ARE FOREVER, it all ended.

Click to watch Lazenby explain how he bluffed his way into the part despite being a first-time actor.

The producers' first choice for the next Bond was Burt Reynolds, who wasn't unavailable. Adam West passed because he felt Bond should be British. So they signed John Gavin, who'd recently played a French spy in a European thriller. Then Connery unexpectedly agreed to be handsomely over-paid to return as Bond. Of course, they now also had to pay Gavin in full to not play Bond.

"For someone who had never done a movie before, he was quite good." – Diana Rigg, Lazenby's Co-Star

Netflix Seeking Top Dollar for Brands to Advertise on Its Service (Wall Street Journal)

Some advertising executives who have been briefed by Netflix on the company's plans to introduce an advertising-supported tier of service are questioning whether the streamer has realistic expectations for the ad revenue it can expect to generate.

It is rumored that Netflix may launch the new service on 11/1, less than two months away. The company has begun making the rounds with ad buyers to pitch the placement opportunity, and is said to be quoting rates as high as $65 CPM, the cost for an advertiser to have an ad shown to 1,000 viewers. This rate is *expensive*, comparable to advertising during the Super Bowl, and has taken many experienced ad execs by surprise. For its part, Netflix is denying an imminent launch of this service, and is sticking by its originally-reported launch date of July 2023, and the company has not yet publicly announced its advertising rates.

Reacting to these ad rate rumors, some are claiming that Netflix is out of touch with the advertising market while others see it as an opening position in a negotiation, which will eventually come down to a reasonable CPM.

Success with an ad-supported service is crucial to future success at Netflix, as the ever-increasing costs of operating a global streaming empire are significantly more income than it can earn from monthly subscription fees.

U.S. Theaters Will Sell $3 Tickets for National Cinema Day Event, Set for Sept. 3 (Variety)

While a drop in ticket prices also lowers revenues, increased attendance at theatres makes up for that with additional income from concessions sales. Enter National Cinema Day, a one-day event that took place on Saturday, September 3rd, offering moviegoers any movie ticket for only $3, including screenings in IMAX and other premium large format auditoriums. The special event was heavily promoted by the movie industry and general press, including major news outlets such as NBC's Today Show, NPR and CNBC.

While the drop in ticket prices would also lower ticket revenues, increased traffic at theatres would more than make up for it through profit from concessions sales. Despite the stale slate of movies now showing at theatres, the one-day event appears to have worked well as a savvy and successful marketing campaign. Over 3,000 theatres in the U.S. participated in the event, which was organized by The Cinema Foundation, a non-profit established recently with the mission of "advancing the moviegoing experience."

Based on this year's success, it seems likely that the event will return again next Labor Day when only one significant new studio release has been scheduled -- Sony's THE EQUALIZER 3, starring Denzel Washington.

See also: Why movie tickets will be $3 across America this Saturday (Vox)

Inside the most expensive TV show ever: Amazon boss talks big 'Rings of Power' gamble (LA Times)

Amazon has flown somewhat under the radar in the streaming wars, having many fewer high-profile series and feature films than other high flyers such as Netflix, Disney, Warner Bros, and even Apple.

In addition, Amazon has not previously had access to any of Hollywood's largest movie and entertainment libraries, though it is hopeful it can use the extensive MGM library after the company's $8.5B acquisition of the studio is finalized.

This week, a shiny new jewel was unveiled in Amazon's entertainment crown when "The Lord of the Rings: The Rings of Power" debuted on Amazon Prime Video. It has been widely reported that company founder Jeff Bezos was personally involved, going back to 2014, in obtaining the rights to the "Lord of the Rings" franchise after observing HBO's success with "Game of Thrones."

Amazon spent more than $700M on this series alone, including rights to air it on Prime Video for the first season. This eye-popping sum sets a new benchmark, and highlights the enormous costs required to break through in streaming.

Amazon stands alone in being able to absorb hundreds of millions of dollars in losses to create a splash, since it can leverage huge profits from other businesses in its consumer empire. However, all other studios and streamers will strain to justify investments of a similar magnitude.

See also: Amazon's 'Lord of the Rings: The Rings of Power' Draws More Than 25 Million Viewers (Wall Street Journal)

GOWER STREET'S Box Office Outlook

After the Peak: Recovery Slows in August With a Global Box Office of $2.4 billion

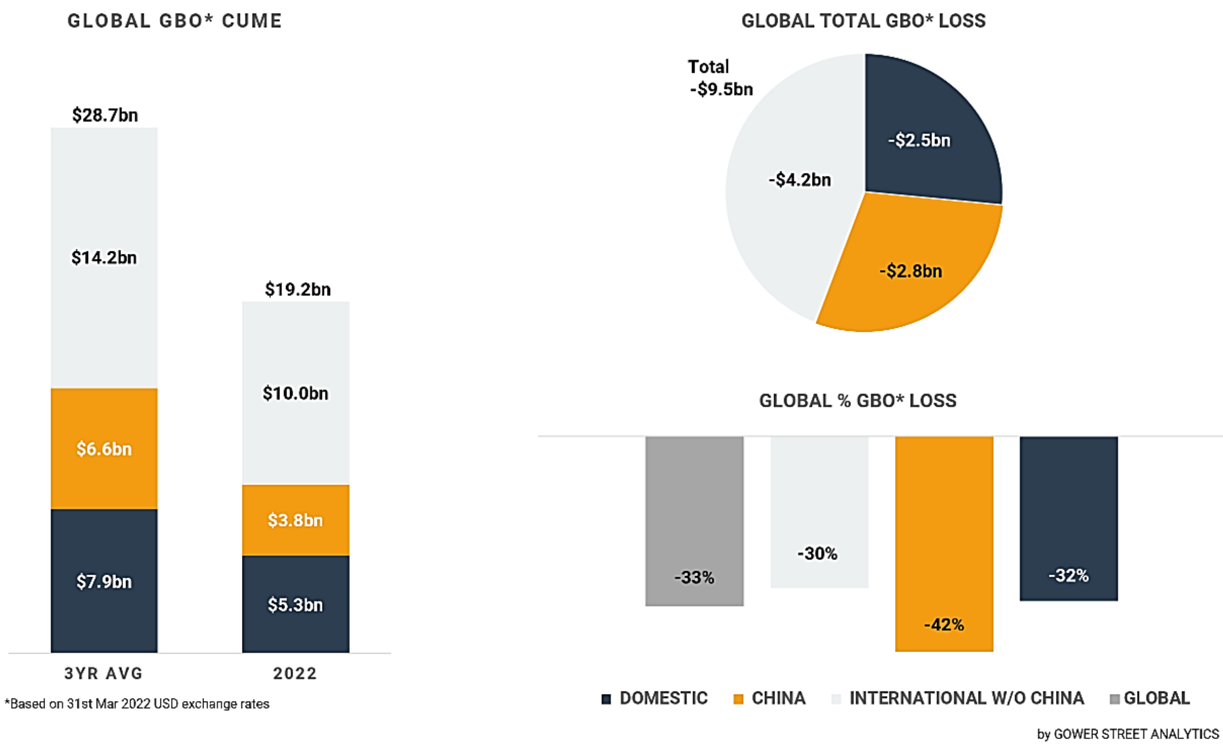
The accelerating trend of recovery over the few last month's ground to a halt in August. After reaching a pandemic-era peak with $3.37 billion in July, August achieved a global total of $2.37 billion. The month ranked in the middle of the current year so far both in terms of the total box office result (#4 out of 8) and its percentage deficit compared against the pre-pandemic three-year average (2017-2019) with -38% (#5 out of 8).

As expected, August marks the start of a more challenging phase. The impact of a weaker release calendar in August (and heading into September and early October) has started to become evident. Having been closing the deficit against the pre-pandemic three-year average through May, June and July the 2022 box office in both the Domestic and International (exc. China) markets witnessed a slight regression month-on-month. At the end of August, the domestic market was -32% below the three-year average for the running year. That comes after cutting the deficit to -31% in July, down from -47% at the start of May. The International (exc. China) market stands at -30% now, following the reduction from -42% to -29% in the May to July period.

Despite slowing down, the global box office in August was still a third higher than in the same month last year ($1.8bn). However, five of the 30 territories tracked in our global State of The Market report were down on August 2021. All of them are in Europe: UK/Ireland (-3%), France (-6%), Germany (-7%), the Netherlands (-26%) and Russia (-66%). The last one of course still lacks new blockbuster product due to the aggression-caused US studio boycott in place since March this year. In 2021, the majority of European markets were forced to keep their cinemas closed for most of the first half that year.

With two thirds of 2022 now gone, 23 of our 30 tracked territories have already exceeded their 2021 full year total and 28 their 2020 total. Only Russia (-59%), China (-48%), Hong Kong (-45%), Taiwan (-16%), UAE (-11%), Japan (-8%), and Singapore (-6%) are still trailing behind their 2021 totals, while Russia (-27%) and Italy (-4%) also trail 2020.

At the end of August global box office stood at an estimated $19.2 billion. This is over $7 billion ahead of the same stage in 2021, but approximately $9.5 billion (-33%) behind the average of the last three pre-pandemic years.



On this month's GBOT (above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three pre-pandemic years (2017-2019) and where those losses are currently coming from. The bar graph on the bottom right displays the percentage drops globally.

China grossed $582 million in August. For the first time since February, and just the fourth time in the last 12 months, it was the highest grossing market globally. August also marked only the second month in 2022 where China's box office results exceeded those of the equivalent month in 2021 (+82%).

The month was dominated by local sci-fi comedy MOON MAN, which released on July 29. It contributed nearly half of the August box office with $280m. Its current total of $428.5 million puts it already at #2 of the running year in China. Further local sci-fi comedy WARRIORS OF THE FUTURE generated $92 million and NEW GODS: YANG JIAN - the third film in Ji Zhao's animated NEW GODS series, did $49 million in August.

While being China's second highest grossing month of the year so far, it's just #4 of the year in comparison to the pre-pandemic three-year monthly average (-48%). This is due to August historically being the second most lucrative month in China after February.

The opposite has to be said about the Domestic market. August is historically its third lowest grossing month of the year. With its $479 million, August ranks #6 in the running year. As in China it also ranks #4 in the year in terms comparison against the pre-pandemic three-year average (-39%). Taking that metric, the Domestic market was slightly closer to performing as in pre-pandemic times than China in August. The month's box office was +13% above that in the same period last year.

In the Domestic market, no title grossed a $100 million or more within the month of August. Only BULLET TRAIN ($80m) and DC LEAGUE OF SUPERPETS ($52m) grossed over $50 million. The majority of box office, besides those two, was generated by holdover titles.

The lack of attractive tentpoles in August also put a break on the performance of the International (exc. China) market, especially in the markets of the world that are most dependent on US product, with a low ratio of local films. The International (exc. China) market delivered an estimated $1.3 billion in July 2022, which is -32% against the three-year average for August. Both metrics rank #4 within 2022 until now. The monthly box office was +26% above that of August 2021.

Regionally, Europe, Middle East, and Africa (EMEA) was hit worse among all sub-regions, bringing in just $551 million. That is the lowest single-month result of the year so far for EMEA. It even came in -6% behind the same month last year! Compared to the pre-pandemic average this August was -36% below.

Latin America struggled as well. Its $124 million, was the second lowest single-month result of the year. Still, that was +57% above the same period in 2021. It was -38% behind the pre-pandemic average for the month.

The sub-region with the best result in August was Asia Pacific (exc. China), which brought in approximately $631 million. This was its third best monthly total of the year and +68% above the same period last year. That was -27% against the three-year average.

Japan was the major driver of APAC's August performance. It recorded the best single-month box office of the pandemic so far. ONE PIECE FILM: RED was the main reason for that, delivering nearly half of the month's total. This instalment is the 15th theatrical film in the ONE PIECE franchise, which began in 2000. Opening August 6 it scored the second biggest 2-day opening of all-time, second only to 2020's record-breaking DEMON SLAYER: MUGEN TRAIN. At the end of August its already the 11th highest grossing local title of all-time in Japan, with a running total of just under $85 million, and the #1 release of 2022.

Of all major global markets Japan is currently the best in tracking against the average of the last three pre-pandemic years for the running year. It's just -14% behind! However, that number hasn't changed over the last month. August was, beside of its pandemic-record nature, still -18% behind the three-year average. This was due to the month being historically by far the most lucrative month of the year in Japan.

Despite exceptions like Japan, globally the recovery process definitely slowed down again in August. This will continue for a short period given the reduced frequency of strong US blockbuster product up until October. September is expected to mark rock bottom. Historically being the lowest grossing month of the year anyway, 2022 is unlikely be an exception. As a result, that gap against the pre-pandemic numbers won't shrink substantially until at least the middle of October. Thankfully this is a temporary issue; not a sign of a decreasing demand, but instead a supply-chain problem caused by pandemic-related delays. Offering numerous blockbusters, the final two and a half months are expected to once again lift the recovery process significantly!

MARTIN GROVE'S Hollywood Report

Academy Should Make Rock Offer He Won't Refuse

It looks like the Academy's between a Rock and a hard place.

They had the right idea asking Chris Rock to host the 2023 Oscars, but they didn't get him to say Yes. In Hollywood, that usually means they didn't offer enough money. But since Hollywood Rule One is to never take the first No, they should make him a new offer he won't refuse.

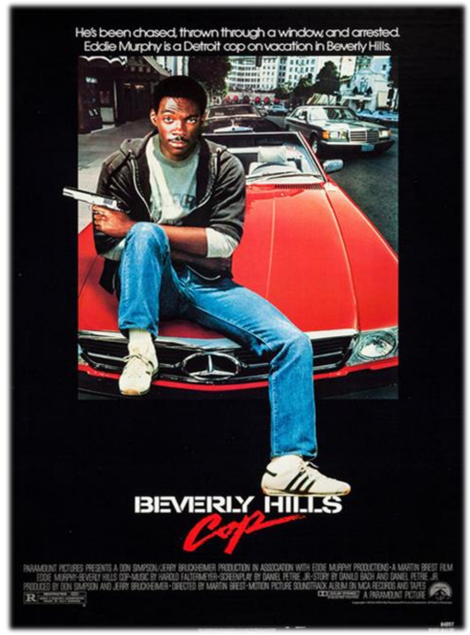
Rock confirmed he said no and made a tasteless joke that it was like asking Nicole Simpson to return to the restaurant that inadvertently led to her murder. It's a mistake for Rock to skip the Oscar limelight that would bring him lots of Hollywood goodwill for coming back.

Rock hosting would be a ratings boost the Academy won't find elsewhere. His return after being smacked onstage by Oscar winner Will Smith (pictured) would be the best way to attract viewers to a bloated awards show about movies they likely haven't seen.

ABC's warning last year that the Oscar telecast can't run over three hours fell on deaf Academy ears as it came in at 3 hours 40 minutes. That fourth hour lowers the night's average rating, which doesn't help ABC sell commercials with prime-plus pricing.

It should help that since 3/27's Oscar debacle the Academy now has much better leadership. Hopefully, they'll be able to sign Rock and make the 95th Oscars the success it should be.

BH COP 4 May Not Help Exhibs



If Eddie Murphy follows in Tom Cruise's golden footsteps with BEVERLY HILLS COP 4, it may not help exhibitors.

Unlike Cruise's TOP GUN: MAVERICK, which grossed over $1.4B worldwide, Murphy's BHC: AXEL FOLEY won't be a Paramount theatrical release. The original BHC (1984) and its 1987 & 1994 sequels were Paramount films. Netflix acquired the rights to what's now AXEL from Paramount in November 2019 to be the first of several movies made by the studio for the streamer.

Paramount began developing the sequel way back in 2013. No one knows, at this point, if AXEL will get a theatrical release -- but Netflix isn't known for doing that. AXEL, from first time feature director Mark Malloy, stars Murphy (also a producer), Taylour Paige & Joseph Gordon-Levitt.

Like MAVERICK, one of its producers is the legendary Jerry Bruckheimer, who also was a producer (with the late Don Simpson) of Paramount's first two BHC episodes. BHC 3 was produced by Mace Neufeld & Robert Rehme.

Like Cruise, Murphy's an '80s icon who still has a huge following & a high profile sequel to drive him to new heights. Malloy, a rising talent, is a lucky guy, having replaced directors Adil El Arbi & Bilall Fallah, who directed 2020's BAD BOYS FOR LIFE, on which Bruckheimer was a producer. They left AXEL to make BATGIRL for WB -- a $90M project that was to have been an HBO Max original. Instead, it just got scrapped by Warner Discovery CEO David Zazlav.

This week's episode of the [BOXOFFICE AUTOPSY] podcast looks at the opening of SPIDER-MAN: NO WAY HOME - THE MORE FUN STUFF...plus Screendollars host Martin Grove puts our OSCAR OUTLOOK spotlight on Chris Rock turning down the Academy's offer to host the 2023 Oscars.

Studio Release Calendar (9/9 – 10/6)

9/9/22 (Week 36) **Prior Year Results** 2021 Week 36 - Box Office: $139,020,441; Openings: Shang-Chi and the Legend of the Ten Rings ($75M.4M FSS; $224.5M Total)				
Barbarian (20th Century) Low budget spooks and acting, and a well-crafted production makes for an unsettling two week programmer everywhere.	R | Horror Thriller	103	Digital, Flat, 5.1, PLF, TheatreEars	Wide (2,200) $8M-$10M FSS $25M-$30M Total
Medieval (The Avenue Entertainment) Inspired by the true story of Jan Žižka, one of the greatest warriors in history. After the death of its reigning emperor, the Holy Roman Empire is plummeting into chaos while feuding brothers King Wenceslas of Czech and King Sigismund of Hungary battled for control of the empty throne.	R | Action History	126	Digital, Flat, 5.1	Wide (1,600+) $500K -$1M FSS $2M-$4M Total
Brahmastra Part One: Shiva (Fox Star) Produced on an estimated budget of ₹300 crore ($38M) ₹500 crore ($63M). PART ONE – SHIVA is one of the most expensive Indian films to date. It is the first film produced under the Star Studios name following the acquisition of 21st Century Fox by Disney.	Action Adventure Fantasy	165	Digital, Scope, 5.1 IMAX, Atmos, 3D	Moderate (800) $500K-$750K FSS $5M-$7M TOTAL
Clerks III (Lionsgate) The reboot of the Clerks franchise could reach $8-$9M in domestic box office. For a small film, this would be a good return.	R | Comedy	115	Digital, Flat, 5.1	9/13 Wide Expansion 9/13 Fathom Events
Unfavorable Odds (Atlas Distribution)	PG-13 | Drama	80	Digital, Flat, 5.1	Moderate (500)
AX Cinema Nights: The House of the Lost on the Cape (Iconic Events)	NR | Anime	108	Digital, Flat, 5.1	9/7 NY/LA 9/16 Expansion
UFC 279 Chimaev vs Diaz (Iconic Events)	NR | Boxing Card	N/A	Digital, Flat, 5.1	9/10 Special Event
Dark Harvest (UA Releasing)	R | Horror Thriller	90	Digital, Flat, 5.1	Limited
About Fate (UA Releasing)	R | Romance	100	Digital, Flat, 5.1	Limited
House of Darkness (Saban Films)	R | Horror Comedy	89	Digital, Flat, 5.1	Limited
Hold Me Tight (Kino Lorber)	NR | Drama	97	Digital, Flat, 5.1	Limited
Speak No Evil (IFC/Shudder)	NR | Western	98	Digital, Flat, 5.1	Limited 9/15 VOD
After Ever Happy (Netflix)	R | Drama	119	Digital, Flat, 5.1	Limited
Hockeyland (Greenwich Ent.)	Documentary	109	Digital, Flat, 5.1	Limited
The Story of Film: A New Generation (Music Box)	Documentary	167	Digital, Flat, 5.1	Limited
Corsicana (Rose Dove Entertainment)	R | Drama	102	Digital, Flat, 5.1	Limited
True Things (Samuel Goldwyn)	NR | Drama	102	Digital, Flat, 5.1	Limited/VOD
9/16/22 (Week 37) **Prior Year Results** 2021 Week 37 - Box Office: $60,737,436; Openings: Malignant ($5.4M FSS; $13.4M Total)				
The Woman King (Sony/Tri-Star) A historical epic film about the Agojie, the all-female warrior unit who protected the African kingdom of Dahomey in the 19th century.	PG-13 |Action Drama History	126	Digital, Scope, 5.1 IMAX	Wide (3,000) $15M-$20M FSS $45M-$50M Total

Pearl (A24) Set during World War I in 1918 and explores the origins of Pearl, the villainous character from X ($11.7M) The events take place prior to the previous film, and explore how the cabin, where the "massacre of X" takes place, was once used as a boarding house during the war.	R | Horror	102	Digital, Flat, 5.1	Wide (2,500) $5M-$7M FSS $10M-$12M Total
See How They Run (Searchlight) The film is set on the West End of 1950s London, where plans for a movie version of a smash-hit play come to an abrupt halt after a pivotal member of the crew is murdered. The murder mystery comedy was a Sundance hit.	PG-13 | Comedy Mystery	98	Digital, Flat, 5.1 TheatreEars	Wide (2,100) $15M-$20M Total
Running The Bases (Film Affinity)	PG | Drama	127	Digital, Flat, 5.1	Wide (1,000-1,200)
God's Country (IFC Films)	R | Western Thriller	103	Digital, Flat, 5.1	Moderate (500-1,000)
The Silent Twins (Focus Features)	R | Drama	113	Digital, Flat 1.66, 5.1	Moderate (250-300)
Moonage Daydream (NEON)	PG-13 | Music Documentary	134	Digital, Flat, IMAX, 5.1	IMAX only 9/23 Expansion
The Retaliators (CineLife Entertainment)	NR | Horror	97	Digital, Flat, 5.1	9/14 (Weds)
Cities That Sing (IMAX Live)	Documentary	85	IMAX , 1.43:1 or 1.90:1 screen formats	9/18 Select 9/21 Encore Shows
Confess, Fletch (Paramount)	R | Crime Drama Comedy	98	Digital, Flat, 5.1	Limited/ Paramount+
Canelo vs GGGIII (Fathom Event)	WBA Boxing Title	N/A	Digital, Flat, Live	9/17 Sports Event
Land of Dreams (Vertical Entertainment)	NR | Drama	113	Digital, Scope, 5.1	Limited
Goodbye, Don Glees! (GKIDS) Language: English, Japanese	PG | Adventure Animation	94	Digital, Flat, 5.1	9/14, 9/18, 9/20 Special Engagement
Riotsville, USA (Magnolia Pictures)	NR | Documentary	91	Digital, Flat, 5.1	Limited
The American Dream and Other Fairy Tales (Fork Films)	Documentary	87	Digital, Flat, 5.1	Limited/VOD
The Modern Way (Indican)	Drama	88	Digital, Flat, 5.1	Limited
Casablanca Beats (Kino Lorber)	NR | Drama Musical	101	16.9, Dolby SR	New York

9/23/22 (Week 38)

Prior Year Results

2021 Week 38 - Box Office: $47,829,570; Openings: Cry Macho (4.4M FSS; $10.3M Total); Copshop ($2.3M FSS; $5.2M Total)

Don't Worry, Darling (Warner Bros.) The film stars Florence Pugh and Harry Styles as an idyllic couple living in an experimental community that is hiding sinister plots. It has been trending upward over the past two weeks especially with young females. Recent negative publicity about the film's principals won't slow rising interest. Director Olivia Wilde looks to have her most commercial film in this controversial psychological thriller about a 1950s housewife whose reality begins to crack, revealing a disturbing realization that she is being suppressed. Olivia Wilde directed the well regarded BOOKSMART ($22.7M).	R | Mystery Thriller	122	Digital, Flat, 5.1 d	Wide (3,000) $15M-$20M FSS $40M-$50M Total
Railway Children (Blue Fox Entertainment) World War II adventure has a Masterpiece Theatre quality for this engaging family entertainment. Very limited commercial.	PG | Family Adventure	98	Digital, Scope, 5.1	Wide (1,500+) $250K-$500K FSS $1M-$1.5M Total

Avatar Re-release (Disney) A theatrical rerelease of James Cameron's Academy Award®-winning 2009 epic adventure, the most successful film of all time, with 4K remastered picture and HDR sound. Moviegoers will once again have the opportunity to travel in 3D across the universe to the distant planet of Pandora in the year 2154.	PG-13 | Fantasy	170	Digital, Scope (2.39 : 1), 4K, 5.1 /7.1, IMAX 3D, Atmos, Motion, ScreenX, TheatreEars	Wide (1,700) Special Engagement
Cuando Sea Joven *English: Miss Granny* (Pantelion)	Comedy Fantasy	120	Digital, Flat, 5.1	Moderate (300)
Catherine Called Birdy (Amazon Studios)	PG-13 | Adventure	108	Digital, Flat, 5.1	Moderate (100) 10/17 VOD
Moonage Daydream (NEON)	PG-13 | Documentary	134	Digital, Flat, IMAX, 5.1	Expansion
Control (Saban Films)	R | Thriller	99	Digital, Flat, 5.1	Limited/VOD
Bandit (Quiver)	R | Crime	126	Digital, Flat, 5.1	Limited/VOD
Sidney (Apple)	PG-13 | Documentary	106	Digital, Flat 16.9, 5.1	Exclusive d/d Apple TV+
9/30/22 (Week 39) **Prior Year Results** 2021 Week 39 - Box Office: $38,087,579; Openings: Dear Evan Hansen ($7.4M FSS; $15M Total)				
Smile (Paramount) Paramount continues to have profitable films and SMILE is the next to find an early above average female audience. Screenings have been well received with the film's masterful cinematography, splendid acting and screenplay. The film has the look of potentially the most commercial in the September-October period.	R | Horror	115	Digital, Flat, 5.1, Atmos, Dolby Vision, D-Box	Wide (3,000) $15M-$20M Total $40M-$50M Total
Bros (Universal)	R | Comedy Romance		Scope (2.35: 1)	Wide (3,000)
Vesper (IFC)	Adventure Sci-Fi	112	Digital, Scope, 5.1	Limited/VOD
The Good House (Roadside Attractions)	Comedy Drama	103	Digital, Flat, 5.1	Limited
DIO: Dreamers Never Die (Trafalgar Releasing)	R | Concert Event	135	Digital, Scope, 5.1	Moderate
Blonde (Netflix)	NC-17 | Biography Drama	166	Digital, Flat, 5.1	Select 9/28 PVOD

Release Changes **MPA Ratings Updates**

Screening Room

***Click to play* our POPCORN PREVIEWS BOXOFFICE BUZZ look at Sony/Marvel's SPIDER-MAN: NO WAY HOME -- back in theatres starting Labor Day weekend in THE MORE FUN STUFF edition with even more Spidey action!**

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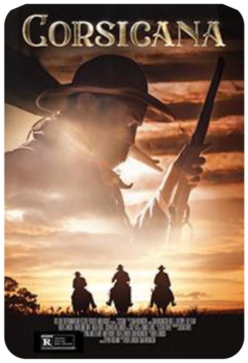
[Barbarian](#)
Walt Disney Studios
9/9/22
Trailer, Poster

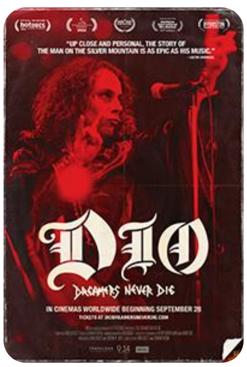


[Corsicana](#)
Rose Dove Ent.
9/9/22
Trailer, Poster

[Clerks III](#)
Lionsgate
9/13/22
Trailer, Poster

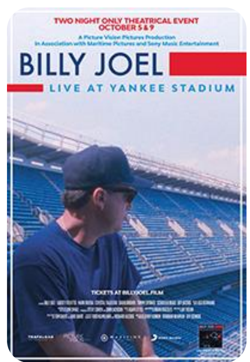
[See How They Run](#)
Searchlight
9/16/22
Trailer, Poster

[Catherine, Called Birdy](#)
Amazon Studios
9/23/22
Trailer, Poster



[DIO Dreamers Never Die](#)
Trafalgar
9/28/22
Trailers, Poster

[Smile](#)
Paramount
9/30/22
Trailer, Poster



[Billy Joel: Live at Yankee Stadium](#)
Trafalgar
10/5/22
Trailer, Poster

[TÁR](#)
Focus Features
10/7/22
Trailer, Poster

[The Son](#)
Sony Pictures Classics
11/11/22
Trailer, Poster