



Issue No. 299



Weekend Box Office Results... 10/6 – 10/8

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Exorcist: Believer (Universal)	1	3,663	27,200,000	-	7,426	27,200,000
2	Paw Patrol: The Mighty Movie (Paramount)	2	4,027	11,750,000	-48	2,918	38,866,988
3	Saw X (Lionsgate)	2	3,262	8,150,000	-55	2,498	32,554,793
4	The Creator (20 th Century)	2	3,680	6,099,000	-57	1,657	24,929,037
5	The Blind (Fathom Events)	2	1,314	3,126,536	-28	2,379	10,486,997
6	A Haunting in Venice (20 th Century)	4	2,425	2,732,000	-25	1,127	35,653,726
7	The Nun II (Warner Bros.)	5	2,492	2,575,000	-46	1,033	81,059,802
8	Dumb Money (Sony)	4	2,837	2,150,000	-35	758	10,635,065
9	The Equalizer 3 (Sony)	6	1,526	1,835,000	-32	1,202	88,837,275
10	Hocus Pocus – Rerelease (Disney)	1	1,430	1,542,000	-	1,078	1,542,000

THE EXORCIST: BELIEVER LURES HORROR FANS TO THEATRES

Friday was the first day of the Fourth Quarter and as is typical, horror movies have taken center stage in the lead up to Halloween. For more details on the entire slate of upcoming movies, check out our [Fourth Quarter 2023 Preview](#), published today.



Blumhouse and Universal's THE EXORCIST: BELIEVER took first place with an opening weekend gross of \$27.2M. Together with THE NUN 2 which arrived on 9/8, these two horror films have led the box office in four out of last five weekends.

All movies this weekend earned \$72.8M, compared with \$61.6M in the first weekend of October last year when SMILE lead the pack by earning \$18.5M in its second weekend, a decline of only 18% from its opening weekend.

THE EXORCIST: BELIEVER is the sixth MOVIE in a franchise that began 50 years ago with the release of THE EXORCIST on 12/26/1973, playing initially in only 24 theatres. The movie was based on a best-selling novel by William Peter Blatty, telling the story of a 12-year-old girl who is possessed by demons, and her mother's desperate attempt to save her by enlisting two Catholic priests to perform an exorcism. The original movie became a cultural phenomenon, with media reports describing long ticket lines at virtually every theatre where it played. Of course, this was long before moviegoers could purchase tickets.

online, or even in advance, and reports of people waiting outside in the December cold to buy tickets sparked even more interest in the movie.

Word began to spread that some of those who got in to see the movie were so shocked by graphic scenes that they suffered adverse physical reactions, including fainting and vomiting. Some thought the movie should have received an X rating instead of the R it wound up with, accusing the ratings board of the MPAA for colluding with Warner Bros. to obtain the softer rating. As distribution expanded, several U.S. cities attempted to ban the picture outright, unsuccessfully.

THE EXORCIST went on to gross \$232.6M at U.S. and Canadian theatres, including results from re-releases in 2000, 2010, 2021 and 2023. After adjusting for inflation, THE EXORCIST is the top grossing R-rated film of all time, and the ninth highest of any film. This success encouraged studios to make a number of movies with similar themes, including THE OMEN, THE SENTINEL, BURNT OFFERINGS and THE AMITYVILLE HORROR. THE EXORCIST was nominated for six Academy Awards including Best Picture and Best Director, and won for Best Screenplay by William Peter Blatty. Afficionados of the genre consider THE EXORCIST to be one of the best horror movies ever.

There are many cases of movies which achieve great success in their original form but struggle to find the magic again in subsequent sequels and spin offs. Before this year, THE EXORCIST has spawned two sequels EXORCIST II: THE HERETIC (1977) and THE EXORCIST III (1990) and two prequels EXORCIST: THE BEGINNING

(2004) and DOMINION: PREQUEL TO THE EXORCIST (2005). EXORCIST: THE BEGINNING was the highest grossing movie among these followers, but its \$41.8M domestic gross was only 18% of that earned by the original. DOMINION: PREQUEL TO THE EXORCIST earned a pathetic \$251K, making it clear that the franchise needed to go away, at least for a while.

In June of 2020, Blumhouse Productions acquired rights to the intellectual property and set about to create a trilogy of new movies, beginning with THE EXORCIST: BELIEVER. In a nod to the original, Ellen Burstyn and Linda Blair have returned to play Chris and Regan MacNeil. The plot follows a photographer who comes face to face with evil when his daughter and her best friend are possessed. The production budget was a very economical \$30M, which is only slightly higher than the box office it has taken in over its first three days. That's the good news. The bad news is that most critics dislike the movie, giving it a damning score of 23% on Rotten Tomatoes. Perhaps even more troubling is that moviegoers are displeased with it as well, offering a dismal 54% audience score. The second film of the trilogy is already in development, THE EXORCIST: DECEIVER which is scheduled to open on 4/12/2025.



Paramount's PAW PATROL: THE MIGHTY MOVIE continued to enjoy a successful run in theatres by earning

\$11.8M, a drop of only by 48% from last weekend's debut. A positive word-of-mouth is having its effect, with audiences giving a 95% score on Rotten Tomatoes. The pups have already grossed \$38.9M in ten days, compared with its 2021 predecessor PAW PATROL: THE MOVIE which earned \$24.2M in its first ten days. The earlier film played particularly well in international markets, where it earned 72% of its worldwide gross. If the current movie reproduces this same success abroad, THE MIGHTY MOVIE could become a global hit, and highly profitable considering its modest production budget of \$30M. It will have the young family market all to itself for the next six weeks until TROLLS: BAND TOGETHER arrives on 11/17.

Lionsgate's SAW X finished in third place in its second week in theatres, earning \$8.2M and dropping 55% from last weekend. A steep decline was expected, as THE EXORCIST:

BELIEVER stepped in to attract the same demographic. After ten days, SAW X has grossed \$32.6M, which compares to the original SAW movie that earned \$35.4M after ten days and went on to a total of \$55.2M domestic and \$103.1M worldwide. Lionsgate is to be commended for producing a movie on a shoestring budget that has been well-received by audiences, spending only \$13M to make the film and scoring 87% on Rotten Tomatoes with audiences.



20th Century's THE CREATOR fell to fourth place with a gross of \$6.1M, and a significant drop of 57%. This original Sci-Fi film has grossed \$24.9M domestic in ten days, which must be somewhat alarming to its

studio considering that \$80M was spent to make the movie. By our calculation, THE CREATOR will only break even if it earns \$200M, which is in doubt since starting next week audiences will be transfixed by TAYLOR SWIFT: THE ERAS TOUR.

Finishing in fifth place for the second weekend in a row is the Fathom Events film THE BLIND, which earned \$3.1M, and dropped by only 28%. A fifth-place finish is a remarkable achievement, given that this movie is in its second weekend and is playing at 23% fewer locations, down to 1,317 compared with last week's 1,715. Who would have imagined that Phil Robertson would draw audiences to theatres in 2023 after his highest profile role in Duck Dynasty ended in 2017 when that series went off the air? We congratulate Fathom for bringing out this new release and theatre owners for giving him a shot.

Where Are We as of 10/5

After 39 weeks, the 2023 year-to-date totals are 126% of the amount earned at this point in 2022, and 85% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 39 WEEKS – 2023: \$7,100,340,000 2022: \$5,627,423,000 126%	YEAR TO DATE – 39 WEEKS – 2023: \$7,100,340,000 2019: \$8,358,506,000 85%



THE EXORCIST: BELIEVER

- The film is estimated to pull in approximately 1.9 M patrons over the three days.
- Not including Preview night, the title has represented approximately 34% of all foot traffic so far. PAW PATROL in its second weekend had 17%, and SAW X in its second had 11%... that means 45% of the audience saw either EXORCIST or SAW X... an R rated Horror.
 - Including NUN II (3%), DUMB MONEY (3%), EQUALIZER 3 (2.5%) EXPEND4BLES (1.5%) ... 55% of all moviegoers saw an R rated film this weekend.
- Average General Admission Price across all formats for THE EXORCIST was \$13.32.
- The film had strong evening performance.
 - Daypart Traffic Analysis on Saturday

Pre 1PM	6%
1PM to 5PM	22%
5PM to 8PM	36%
8PM +	36%

Notable Industry News & Commentary

SAG-AFTRA & Studios Negotiations to Continue; Talks Proceeding “Calmly”

Deadline

Negotiations between Hollywood’s actors’ union and studio alliance continued with an all-day meeting this week on Friday and plans to continue Monday.

Despite production being largely shut down at all the major studios, industry insiders are optimistic that the current talks will produce an agreement rather quickly. The topic of residuals, which was tricky to resolve in the WGA’s negotiations with the AMPTP, is also a major sticking point for the SAG-AFTRA.

Actors are asking for additional compensation when a streaming series takes off, to the tune of 2% of overall profits for the series. While AMPTP negotiators are claiming that this is a non-starter, the studios did eventually agree to pay writers additional amounts on successful streaming series, making it likely that actors will wind up securing a similar package.



The actors are also said to be asking for wage increases and protections from the studios using AI to replace actors. Once the actors and studios can agree to terms, it will be a relief to everyone when the industry returns to business as usual.

Netflix Plans to Raise Prices After Actors Strike Ends

Wall Street Journal

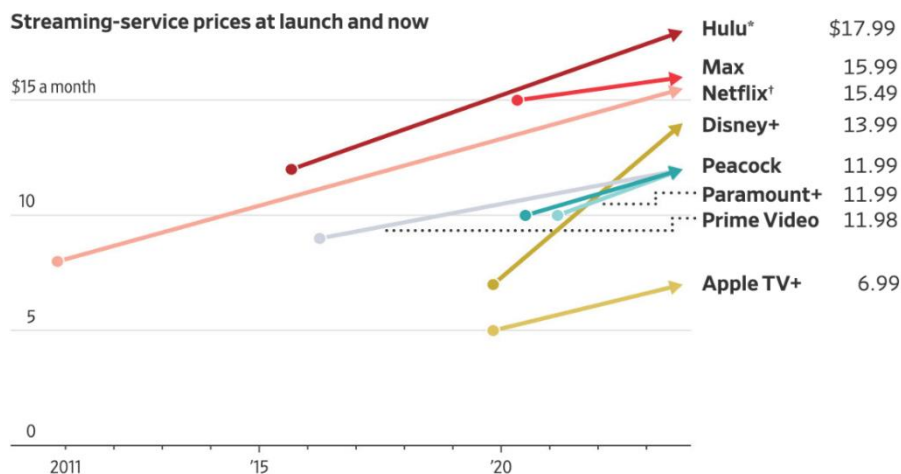
In an exclusive report, the Wall Street Journal announced that Netflix is planning to raise its subscription prices as soon as the actors' strike is resolved. According to sources, the streamer will increase prices on its ad-free package within a few months. The Journal was not able to nail down the exact amount of the increase or the markets it would impact.

This is latest drumbeat in a chorus of price increases over the past year, with monthly costs increasing by an average of 25% over that time. Prices for ad-free tiers have seen the highest rise, whereas ad-supported tiers have stayed relatively constant. Streamers are trying to grow the audience for ad-supported streaming, so they can

make that opportunity more appealing to advertisers.

Disney CEO Bob Iger said in August, "We're obviously trying with our pricing strategy to migrate more subs

to the advertiser-supported tier." Streamers are trying to replicate a "cable model" in which advertising revenue becomes a major contributor towards revenue and profitability.



Beyoncé Joins Taylor Swift in Bringing Blockbuster Concerts to the Movie Theater

Wall Street Journal

Beyoncé is following in the footsteps of Taylor Swift by releasing her own concert film, recorded during last summer's

'Renaissance' tour. The film will be released by AMC Theatres in partnership with Variance Films, the same distribution company that is handling the Taylor Swift concert movie.

While 'Eras' has not yet arrived in theatres, is already a success based on advance ticket sales adding up to over \$100 million, and an opening weekend box office expected to hit \$125 million. Beyoncé's 'Renaissance' concert film is scheduled to release on November 30th, and could produce similar numbers, representing a critical lifeline for exhibitors who were expecting a release schedule for the fall that was relatively light on marquee titles.



See Also: [Taylor Swift's 'Eras Tour' Concert Film Surpasses \\$100 Million in Ticket Sales](#) (CNBC)

September Fall: Lowest Grossing Month of 2023 Closes Best Quarter of the Decade at the Global Box Office

Summer doesn't last forever, not even at the movies. July and August were the two highest grossing months at the global box office since December 2019; two consecutive months that performed on or above pre-pandemic levels. As expected, September couldn't live up to that. September is historically the weakest performing month of the year. However, even relative to that, the \$1.95 billion generated in September 2023 globally was -19% short of the average of the last three pre-pandemic years (2017-2019). That is the biggest deficit against the pre-pandemic average since March this year (-36%).

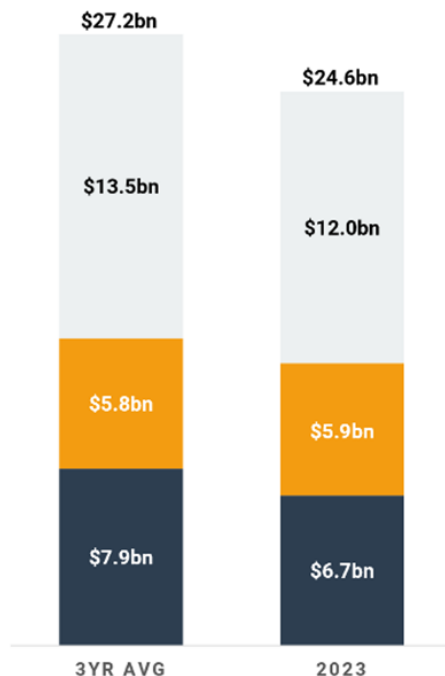
Still, the recovery is continuing. This September was an improvement to the same period in the past three years (2020: +94%, 2021: +38%, 2022: +43%). This is encouraging given the strikes in Hollywood haven't helped promotion of theatrical distribution in September. Despite its limitations September can be a prosperous box office period, with capacity that is too rarely fully exploited. It shouldn't stay a self-fulfilling prophecy that it's the lowest grossing month of any year.

September brought Q3 to a close. Due to the strength of July and August the final month's performance was enough to lift the whole Quarter

+3% above pre-pandemic box office levels for the first time. The past three quarters are the three highest grossing of the decade. Growing each time, topped by the \$10.1 billion global result in Q3 (+29% vs. Q1, +18% vs. Q2)!

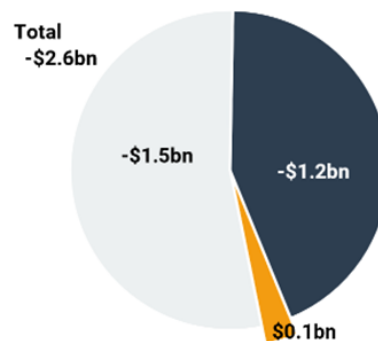
As a result of that the total global box office for 2023 has already overtaken the full-year result of each of the three prior years after just nine months. At the end of September, the total global box office is estimated to have reached \$26.5 billion. The gap to the three-year average has narrowed to -10% from -17% at the end of June!

GLOBAL GBO* CUME

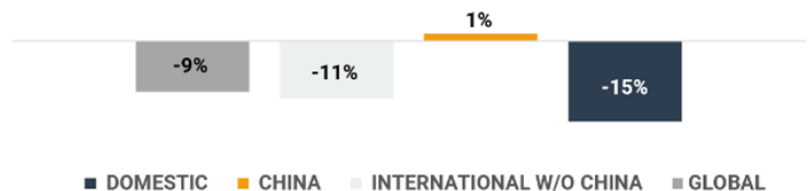


*Based on 30th of June 2023 USD exchange rates

GLOBAL TOTAL GBO* LOSS



GLOBAL % GBO* LOSS



by GOWER STREET ANALYTICS

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.

In the month that could easily been called Sequeltember, the box office was dominated by newest entries of multiple franchises.

Globally THE NUN 2 achieved the highest box office in September with \$226 million. The current cume suggests it will end as the highest grossing entry of the CONJURING Universe since the first NUN (\$366m) in 2018, already above THE CONJURING: THE DEVIL MADE ME DO IT (\$206 million) and soon crossing ANNABELLE COMES HOME (\$231m). The first instalment of THE NUN, which also marks the highest grossing entry in the Universe, is out of reach and will most likely be missed by around -28%.

THE EQUALIZER 3 was the second highest global grossing title in September with \$157 million. As consistent as a franchise can be, part three stayed in the ballpark of the prior instalments so far. THE EQUALIZER 1 did \$194 million, part 2 did \$190 million. While domestic might fall marginally short, the international market may even end slightly above the first two. THE EQUALIZER 3 is still set to be released in Latin America and Japan throughout October.

The third highest grossing global new release in September was A HAUNTING IN VENICE, generating \$87 million. Kenneth Branagh's third Hercule Poirot case couldn't turn the

direction after the disappointing pandemic hit DEATH ON THE NILE, which ended at \$138 million globally. The third part looks to end even around -15% behind that. A far cry away from MURDER ON THE ORIENT EXPRESS, which surprised in 2017 grossing \$353 million.

In the third month of release BARBIE and OPPENHEIMER had more to give. OPPENHEIMER added approximately \$123 million in September. A bit less than half of that was coming from China with \$50 million. Christopher Nolan's epic now stands at a \$934 million cume, overturning BOHEMIAN RHAPSODY (\$911m) during this month to become the highest grossing biography of all time.

BARBIE added approximately \$73 million for a total of \$1.434 billion. It now ranks as the #14 movie of all-time globally, ahead of AVENGERS: AGE OF ULTRON (\$1.41bn) and marginally behind FROZEN 2 (\$1.454bn).

Geographically the biggest part of the global box office in September was generated across the International market (excluding China) recording a worldwide box office share of 55%. And a bit over half of it (51%) is coming from EMEA.

Despite this, September was the lowest grossing month for EMEA since September last year, just marginally behind June this year (-1%). The month was trailing the three-year average by -17%, the biggest gap since March this year (-28%).

That couldn't prevent the third Quarter becoming the highest grossing Quarter of the decade, pushing Q4 of 2021 from that place (+15%), and performing an impressive +6% above the pre-pandemic average – the best quarter for the region so far and leading clearly all sub-regions on that metric this past quarter.

Italy was essential to this success. The country struggled for a long time since the start of the pandemic, being behind most other markets in the recovery process. This year Italy made a huge step forward, catalysed by multiple industry initiatives. Especially in the traditionally weak Italian summer period when the trend accelerated, cutting the gap against the three-year average for the running year in half from -28% at the end of June to just -14% at the end of September! Although September itself was the first month in Italy since April that was below pre-pandemic levels, it was just -9% behind. OPPENHEIMER was the #1 title with \$13.8 million, benefiting from a later release date on Aug. 23. Italy is currently ranked #6 globally for Nolan's hit. THE NUN 2 (\$6.9m) and HAUNTING IN VENICE (\$6.5m) followed on rank 2 and 3 in the market's month. Two franchises with a strong track record in Italy, the market has currently recorded the sixth highest market result for THE NUN 2, while for HAUNTING IN VENICE it is third (The setting definitely helped in that context).

THE NUN 2 was also a major driver to get Latin America to have the lowest gap of all sub-regions against the three-year average in September with just -6%. Mexico is a strong #2 market globally with the title generating \$20.3 million so far. Brazil follows just behind on #3 with \$9.6 million and Argentina is at #11 with \$4.7 million.

For the whole Quarter Latin America was nearly on par with pre-pandemic levels (-1%). This is a small step back from the tremendous Q2 this year, that was +9% above this benchmark. The total box office for the quarter was also -17% below that record quarter. Q3 is nonetheless the clear 2nd best quarter of the decade for Latin America.

For the Asia Pacific region (exc. China) the third quarter also had a bigger gap to the three-year average with -16% compared to Q2 with -9%. In terms of total box office Q3 was able to be a glimpse ahead of Q1 (+1%) and record the best Quarter of the decade.

In September the Asia Pacific region had the biggest shortfall against the pre-pandemic levels of all sub-regions (-21%). The month even stayed -2% behind the same period last year. The major driver of that short coming was the struggling South Korean market, having a gap of -36%! Only Hong Kong was worse (-42%).

The Asia Pacific region was not able to narrow the distance to the three-year average over the third Quarter for the running year. It remains down -17% at the end of September, the same as at the end of June. Latin America improved marginally from very good -4% to -3% in that period. Only EMEA made significant progress in Q3, jumping from -17% to -10%.

China saw a big jump from -10% to +1% over the third quarter. At the end of September, it was the only major market besides Germany (+4%) and the Netherlands (+8%) to be out-pacing pre-pandemic levels for the running year. September was not the major driver for this, coming in -9%

behind the pre-pandemic average. It was a calm month grossing \$389 million, the lowest monthly total since March this year. The #1 film was local thriller DUST TO DUST with a modest \$60 million, followed by OPPENHEIMER with \$49.5 million. The \$60 million cume of Christopher Nolan's epic is an encouraging example for a non-Chinese release in the market.

This past weekend the Chinese box office surged again due to the start of the Golden Week holidays, one of the most lucrative periods at Chinese box office. Multiple local blockbusters opened and on the final three days of the month the market generated over a third of its full month result – a satisfying closure to the best quarter of the decade in China beating Q1 2021 by +7%. The three-month period performed an incredible +21% better than the pre-pandemic average grossing \$2.66 billion this year.

The Domestic market came in just slightly higher with a total of \$2.70 billion, on par with Q2 this year. Compared to the pre-pandemic average it was in the same ballpark, ending only -1% below. September was far below that level being -29% behind. The biggest gap since March (-35%). The \$485 million monthly gross was even the lowest total since October last year. No title crossed

\$100m within the month for the first time since September last year.

The Global third quarter was a testament to the strength of the global box office, accelerating the recovery process up to a box office above pre-pandemic levels. As expected, September was a small step back compared to the prior months. Number and frequency of attractive global new releases out of the US started to decrease a bit again. Most likely that will continue for the final quarter of 2023. While this final Quarter is projected to end above Q4 2022, it's unlikely it will get as close to pre-pandemic levels as the past two quarters.

A pleasant surprise were the short-term additions of two blockbuster concert films with TAYLOR SWIFT – THE ERAS TOUR on October 13 and RENAISSANCE: A FILM BY BEYONCÉ on December 1. Both artists already lifted the Domestic economy with their tours in Q2. A spill-over to the cinema is a welcome addition to the theatrical offering. Given that the number of theatrical movie releases is still significantly below pre-pandemic times and the two strikes this year – of which one has thankfully now ended – will prevent that changing in the short term, this is highlighting untapped potential in the market.

Studio Release Calendar (10/13 – 11/9)

10/13/23 (Week 41)

Prior Year Results

2022 Week 41 Box Office: \$78,316,286

Taylor Swift | The Eras Tour (AMC Distribution/Variance Films)
Current presales exceed \$100M

NR | Rock Concert

165

Digital, Scope,
5.1/7.1 IMAX (Select
Locations), Atmos

10/13-15 Wide
(4,000) Domestic
(4,500) Intl
\$100M-\$150M Open
N.A.
(Current) Trend: Up

Foe (Amazon Studios)	R Sci-Fi Thriller	110	Digital, Flat, 5.1	Expansion
Anatomy of a Fall (NEON)	Crime Drama	152	Digital, Flat, 5.1	NY/LA
Inspector Sun and the Curse of the Black Widow (Viva)	PG Animation	88	1.77:1	Limited
Dear David (Lionsgate Premiere)	R Supernatural Horror	94	Digital, Flat, 5.1	Limited
Divinity (Utopia)	Sci-Fi Thriller	88	Digital, Flat, 5.1	Limited
The Mission (Picturehouse)	PG-13 Documentary	109	Digital, Flat, 5.1	NY/LA
The Delinquents (MUBI)	NR Drama	180	Digital, Flat, 5.1	10/18 NY 10/27 LA
Video City: Be Kind, Please Rewind (VivaFilms)	NR Romance	104	Digital, Flat, 5.1	Limited
The Road Dance (Music Box Films)	NR Drama	116	Digital, Flat, 5.1	Limited
Fantastic Machine (Strand)	NR Documentary	85	Digital, Flat, 5.1	Limited
In The Fire (Eammon Films)	R Thriller	80	Digital, Flat, 5.1	Limited
Silver Dollar Road (Amazon Films)	PG Documentary	100	Digital, Flat, 5.1	Academy Run
How Is That for A Monday? (Ind)	NR Crime Satire	92	Digital, Flat, 5.1	Limited
15 Cameras (Gravitas)	NR Horror	89	Digital, Flat, 5.1	Limited
In the Fire (Saban Films)	R Suspense	87	Digital, Flat, 5.1	Limited
The Road Dance (Music Box Films)	NR Drama	117	Digital, Scope, 5.1	Limited
Old Dads (Netflix)	R Comedy	104	Digital, Flat, 5.1	Select
Leo (Phars Film)	NR Action	159	Digital, Scope, 5.1/7.1 IMAX, PLF	10/19 Limited
Onyx The Fortuitous and the Talisman of Souls (Fathom)	NR Horror	90	Digital, Flat, 5.1	10/19 Event
Dragon Ball Z: Battle of Gods (Fathom)	NR Toei Animation	105	Digital, Flat, 5.1	10/17-18 Event
Still Playin' Possum (Fathom)	NR Music Concert	105	Digital, Flat, 5.1	10/17 Event
What Is Love? (Fathom)	NR Inspirational	97	Digital, Flat, 5.1	10/16 Event
The Hunger Games (Fathom/Lionsgate)	PG-13 Fantasy	160	Digital, Scope, 5.1	10/15 Event
KSI vs Fury & Paul vs Danis (Joe Hand Productions)	NR Boxing	N/A	Digital, Flat, 5.1	10/14 Event
Dear David (Lionsgate Premiere)	R Horror	94	Digital, Flat, 5.1	Limited

10/20/23 (Week 42)

Prior Year Results

2022 Week 42 Box Office: \$115,761,737

Killers of the Flower Moon (Paramount/Apple)	R Drama	207	Digital, Scope, IMAX, Dolby Vision, Atmos	Wide (3,000) \$22M-\$28M Open (Current) Trend: Up
Taylor Swift The Eras Tour (Variance Films)	NR Concert	160	Digital, Scope, 5.1/7.1 Atmos	10/19-22 Event
Soul Mates (Faith Media)	NR Suspense	95	Digital, Flat, 5.1	Limited to Moderate
Butcher's Crossing (Emick)	NR Western Drama	105	Digital, Flat, 5.1	Moderate
The Canterville Ghost (Blue Fox)	PG Animation Comedy	89	Digital, Flat, 5.1	Moderate
Malibu Horror Story (Iconic Releasing)	NR Horror Thriller	88	Digital, Flat, 5.1	Limited
The Persian Version (Sony Pictures Classics)	R Romance Drama	106	Digital, Scope, 5.1	NY/LA/DC
Young Soul Rebels (Strand)	R Drama	105	Digital, Flat, SR	NY (reissue)
Sick Girl (Lionsgate Premiere)	R Comedy	N/A	Digital, Flat, 5.1	Limited/Stream
Hayride To Hell (Impulse FX)	NR Horror	91	Digital, Scope, 5.1	Select
Happy Halloween (Talking Dog Pictures)	NR Horror	N/A	Digital, Flat, 5.1	Select
Robert Irwin: A Desert of Pure Feeling (Greenwich)	NR Documentary	93	Digital, Flat, 5.1	Limited

Mutiny In Heaven: The Birthday Party (Cargo Film and Releasing)	NR Documentary	98	Digital, Flat, 5.1	Limited
Tripped Up (Decal)	NR Comedy	96	Digital, Flat, 5.1	Limited
Moon Ghost (Crazy Ants Media)	NR Sci Fi Horror	86	Digital, Flat, 5.1	Limited
In the Heart of the Machine (Yet Another Distribution Company)	NR Drama	115	Digital, Flat, 5.1	Limited
Another Body (Utopia)	NR Documentary	80	Digital, Flat, 5.1	Limited
Crossroads Global Fan Event (Trafalgar/Paramount) <i>Britney Spears</i>	PG-13* Concert	100 A	Digital, Flat, 5.1	10/23, 10/25 Event
The Other Zoey (Dada/Brainstorm)	PG-13 Romance	86	Digital, Flat, 5.1	Moderate
Beyond Utopia (Fathom)	NR Documentary	120	Digital, Flat, 5.1	10/23-24 Event
MET Opera: Dead Man Walking (Fathom)	NR Opera	195	Digital, Flat, 5.1	10/21 Event
The Nightmare Before Christmas (Disney)	PG Animation	76	Digital, Flat, 5.1, 3D	Limited (reissue)
The Domino Revival (Fathom)	NR Horror	125	Digital, Flat, 5.1	10/24 Event
Back to the Future (Fathom)	PG Comedy	126	Digital, Flat, 5.1	10/23 Event
TCM: The Birds 60th Anniversary (Fathom)	NR Classics	129	Digital, Flat, 5.1	10/22-23 Event
The Devil Comes to Kansas City (Scatena & Rosner Films/Honeycomb Films)	NR Crime Drama	160	Digital, Flat, 5.1	10/21 Select
Once Upon a Time (Oscilloscope)	NR Fantasy	52	Digital, Flat, 5.1	NY
Deep Sky (IMAX)	NR Documentary	40	Digital, IMAX, 5.1/7.1	Museum Locations
NYAD (Netflix)	NR Drama	121	Digital, Flat, 5.1	Limited 11/3 Netflix
Pain Hustlers (Netflix)	R Crime Drama	122	Digital, Flat, 5.1	Limited 10/27 Netflix

10/27/23 (Week 43)

Prior Year Results

2022 Week 43 Box Office: \$69,917,965

Five Nights at Freddy's (Universal)	PG-13 Horror	109	Digital, Flat 2.1, 5.1/7.1, 4K, Atmos, TheatreEars	Wide (3,000) \$25M-\$30M Open Stream: Peacock Trend: Up
Freelance (Emick/Relativity Media)	R Action Comedy	108	Digital, Scope, 5.1 Surround, Atmos	Wide (2,000) \$7M-\$9M Open Trend: Down
Taylor Swift The Eras Tour (Variance Films)	NR Rock Concert	160	Digital, Scope, 5.1/7.1 Atmos	10/26-29 Event
After Death (Angel Studios)	PG-13 Documentary	103	Digital, Flat, 5.1	Wide \$3M-\$5M Open
The Holdovers (Focus Features)	R Comedy, Drama	133	Digital, Flat 1.66, 5.1	NY/LA
The Killer (Netflix)	R Action Thriller	119	Digital, Flat, 5.1	Limited 11/10 Netflix
Klimpt and the Kiss (Seventh Art)	NR Documentary	90	Digital, Flat, 5.1	Select
Simne Barbes or Virtue (MK2 Diffusion)	NR Documentary	107	Digital, Flat, 5.1	NYC
Sick Girl (Lionsgate Premiere)	R Comedy, Drama	79	Digital, Flat, 5.1	Limited
Fingernails (Apple)	R Sci-Fi Romance	113	Digital, Flat, 5.1	NY/LA
June Zero (Cohen Media Group)	NR Documentary	1-6	Digital, Flat, 5.1	Limited
Inspector Sun and the Curse of the Black Widow (Viva Pictures)	PG Animation Comedy	88	Digital, Flat, 5.1	Limited
Everybody Wants to be Loved (MUBI)	NR Comedy Drama	84	Digital, Flat, 5.1	Limited
Mom And Dad's Nipple Factory (Independent)	NR Documentary	76	Digital, Flat, 5.1	Limited
Ukrainian Mothers and the Children of War (Independent)	NR Documentary	90	Digital, Flat, 5.1	Limited
Finding Her Beat (Emergence Pictures)	NR Documentary	89	Digital, Flat, 5.1	Limited

Subject (Greenwich)	NR Documentary	97	Digital, Flat, 5.1	Limited
Miracle In East Texas (Fathom)	PG Comedy	125	Digital, Flat, 5.1	10/29-30 Event
Spirited Away (Fathom/Studio Ghibli)	PG Anime	135	Digital, Flat, 5.1	10/28-31 Event
11/3/23 (Week 44)				
Prior Year Results				
2022 Week 44 Box Office: \$61,147,932				
Priscilla (A24)	R Drama	110	Digital, Flat, 5.1	Wide (1,500) \$7M-\$9M Open (Trend: Steady)
American Fiction (MGM)	Comedy Drama	117	Digital, Flat, 5.1	Limited
What Happens Later (Bleecker Street)	R Romance Comedy	N/A	Digital, Flat, 5.1	Moderate
The Holdovers (Focus Features)	R Comedy, Drama	133	Digital, Flat 1.66, 5.1	Limited (75)
The Marsh King's Daughter (Lionsgate/Roadside/ STX)	R Drama Thriller	108	Digital, Scope, 5.1	Moderate (800)
Radical (Emick/Pantelion) <i>Spanish with English subtitles. Won the Favorite Award at Sundance.</i>	PG-13 Drama	125	Digital, Scope, 5.1/7.1 Atmos	Moderate (300+)
Death on the Border (W Productions)	NR Crime Thriller	95	Digital, Scope, 5.1	Limited
The Tunnel to Summer: The Exit of Goodbyes (IFC)	NR Animation	83	Digital, Flat, 5.1	Limited
Lonesome Soldier (Military Movies)	R Mystery	109	Digital, Flat, 5.1	Limited
Four Daughters (Kino Lorber) <i>(Les filles d'Olfa) Language: Arabic with English subtitles</i>	NR Documentary	110	Digital, Flat, 5.1	Limited
Some Other Woman (Falling Forward Films)	NR Suspense	85	Digital, Flat, 5.1	Limited
At the Gates (Picturehouse)	NR Drama	98	Digital, Flat, 5.1	NY/LA
AXCN: Ghost in the Shell (Iconic)	NR Animation	84	Digital, Flat, 5.1	11/8-11 Moderate
The Stones and Brian Jones (Magnolia)	NR Documentary	93	Digital, Flat, 5.1	11/7 Event
Terrifier 2 (Iconic) <i>*RT w/bonus material, treat as R</i>	R* Horror	141	Digital, Flat, 5.1	11/1-2 Event
God of Heaven and Earth (Iconic)	G* Religion/Faith	107	Digital, Flat, 5.1	11/5 Event
K-LOVE Live at Red Rocks (Fathom)	NR Inspirational	115	Digital, Flat, 5.1	11/5-6 Event
Titanic: The Musical (Fathom)	NR Musical	150	Digital, Flat, 5.1	11/4 Event

The Screening Room



NOTABLE TRAILERS



RENAISSANCE: A Film by Beyonce
AMC/Variance Films
12/1/23 Event



Priscilla
A24/Stage 6
11/3/23 Wide

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Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Marketing & Studio Relations
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[Silent Night](#)
Lionsgate
11/3/23 Wide



[Thanksgiving](#)
Sony
11/14/23 Wide



[The Beekeeper](#)
MGM/Amazon
1/12/24 Wide



[Monster](#)
Well Go USA
11/22/23 Limited



[The Taste of Things](#)
IFC Films
2/9/24 Limited



[Wish](#)
Disney
11/22/23



[Horizon: An American Saga](#)
Warner Bros./New Line
Chapter 1 – 6/28/24



[Night Swim](#)
Universal
1/5/24 Wide

Movie Reviews

THE FILM
VERDICT



THE EXORCIST: BELIEVER

VERDICT: It takes a village to perform an exorcism, and it takes the power of Ann Dowd and Ellen Burstyn to make this familiar material compelling.

Alonso Duralde, October 4, 2023

Demonic-possession chillers are not usually considered to be faith-based movies, but what else can we call them?

Get past the gore and the profanity, and Satan is the villain, while the good guys — clergy or not — rely upon faith, prayer, crucifixes, holy water, and other sanctified artifacts to beat him back to Hell. Unbelievers and agnostics, meanwhile, learn the hard way about how very wrong they were.

[Full Review](#)

Movie reviews published in partnership with [The Film Verdict](#)

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