

SCREENDOLLARS

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Weekend Box Office Results... 11/3 – 11/5

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Five Nights at Freddy's (Universal)	2	3,789	19,400,000	-76	5,120	113,604,360
2	Taylor Swift: The Eras Tour (Variance)	4	3,604	13,500,000	-13	3,746	165,926,668
3	Killers of the Flower Moon (Paramount)	3	3,786	7,000,000	-25	1,849	52,332,522
4	Priscilla (A24)	2	1,359	5,084,573	999	3,741	5,310,093
5	Radical (Emick/Pantelion)	1	419	2,730,326	-	6,516	2,730,326
6	The Exorcist: Believer (Universal)	5	2,429	2,150,000	-34	885	63,154,670
7	After Death (Angel Studios)	2	2,730	2,000,256	-60	733	9,022,025
8	Paw Patrol: The Mighty Movie (Paramount)	6	2,404	1,975,000	-15	822	62,038,849
9	What Happens Later (Bleecker Street)	1	1,492	1,564,026	-	1,048	1,564,026
10	Freelance (Relativity)	2	2,057	1,248,685	-40	607	4,203,981

FIVE NIGHTS AT FREDDY'S CLINGS TO FIRST PLACE DESPITE HUGE SECOND WEEK DROP

This is the first weekend that one can verifiably say was negatively impacted by Hollywood's labor strikes. In August, Warner Bros. cited the impact of the actors' strike as its reason for pushing back the release date of DUNE 2 from 11/2/2023 to 3/15/24. Eventually, A24 stepped into the void to release its biopic PRISCILLA. Even the most enthusiastic Elvis fans would not claim that PRISCILLA had anywhere near the box office potential of DUNE 2, which was projected to earn \$60M-\$70M in its opening. And despite Taylor Swift going a longways towards propping up theatres through October, she was unable to save the weekend, which will go down as one of the worst of the year. All films grossed \$63.4M, compared with the first weekend of November last year which also flagged with a paltry \$61.1M.



FIVE NIGHTS AT FREDDY'S came in first again, for the second consecutive weekend, by earning \$19.4M. The fact that a horror film dropped after Halloween is not surprising but FREDDY'S historic drop of 76% from its strong opening weekend is almost historic. In fact, it's the biggest week two drop of any wide release film this year, eclipsing even THE FLASH which dropped by 72% in its second frame. FREDDY'S box office may have been further impacted by its availability on Peacock, which viewers may have seen as the easiest way to check out the demonic animatronics. The good news for Universal and Blumhouse is that a low cost of production (\$20M) and sizeable opening weekend (\$78M domestic) have already guaranteed a

profit, now with a ten-day total of \$113.6M domestic and \$217.1M worldwide.



TAYLOR SWIFT: THE ERAS TOUR finished in second place this weekend, earning an additional \$13.5M and a decline of only 13% from last weekend. This is the last weekend of the four-week commitment that exhibitors agreed to in order to show the film, which has now grossed \$165.9M domestic and \$231.1M worldwide. Many will choose to continue playing the concert film, since it is still the second highest grossing movie in theatres and is showing at 3,604 locations across the U.S. and Canada. As Thanksgiving approaches, holiday releases will take center stage but many cineplexes will find at least one screen to play THE ERAS TOUR for the rest of the month.

KILLERS OF THE FLOWER MOON took third in its third weekend with a gross of \$7M, a modest 25% drop after suffering a 60% decline last weekend. Scorsese's 3 ½ hour epic has only managed \$52.3M domestic in its first 17 days and seems likely to fade away from this point as eight new titles arrive over the next 2 ½ weeks. FLOWER MOON didn't open as well as expected or hold as well hoped, and is now struggling to stay relevant after only rising to third place in one of the worst weekends of the year. While FLOWER MOON is considered to be a strong contender for awards consideration, it is way behind its most direct competitor OPPENHEIMER in terms of box office results. By this point in OPPENHEIMER's run,



Christopher Nolan's WWII epic had grossed \$229M and after a second weekend drop of only 43% and third weekend drop of 38%.

A24's PRISCILLA took fourth place with \$5.1M in its opening weekend. The Priscilla Presley biopic was written, directed, and produced by Sophia Coppola, the daughter of Francis Ford Coppola. Despite having to live in her father's long shadow, Sophia has forged a formidable career of her own with PRISCILLA as her eleventh feature. She won an Academy Award for Best Original Screenplay for the 2003 romantic comedy LOST IN TRANSLATION, which also received nominations for Best Picture and Best Director. In 2017, she received the Best Director award at the Cannes Film Festival for THE BEGUILED, making her the first American woman and second woman overall to win the award. Here again with PRISCILLA, Coppola seems most comfortable when she takes the key roles of writer, director and producer, which she has done in eight of her eleven films.

PRISCILLA is based on Priscilla Presley's 1985 memoir "Elvis and Me", and stars Cailee Spaeny in the title role and Jacob Elordi as Elvis, with the real-life Priscilla Presley serving as an executive producer. The movie follows her life and relationship with Elvis. Some will compare it to the Baz Luhrmann's ELVIS that was released two summers ago. In fact, the two movies are radically different, considering that ELVIS was a big budget (\$85M) production from a major studio (Warner Bros.) and featured well-

known stars (Austin Butler and Tom Hanks).

The soundtrack is another notable difference between the two films, with ELVIS featuring several Presley tunes performed on grand stages in Las Vegas and PRISCILLA containing none of The King’s music. Coppola’s husband Thomas Mars and his band ‘Phoenix’ acting as musical supervisors to the film, with the band ‘Sons of Raphael’ writing its original music.

Critics have given it an 84% score on Rotten Tomatoes.

On low grossing weekends, a movie in limited release can sometimes nudge itself up the charts to rival major releases. This weekend, the comedy RADICAL from Pantelion Films took fifth place despite playing in only 419 theatres and grossing \$2.7M. Its story takes place in Matamoros, Mexico and focused on a sixth-grade class whose academic performance is among the

worst in the entire country. A new teacher is brought in to improve things, but at a loss on how best to improve their situation he instead focuses on building strong personal connections with the students. This uplifting film has done extremely well in Hispanic communities, and received glowing reviews on Rotten Tomatoes with a 94% critics’ score and 99% audience score.

Where Are We as of 11/2

After 43 weeks, year-to-date box office stands at 126% compared with this same point in 2022, and 84% of the total from 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 43 WEEKS – 2023: \$7,645,730,000 2022: \$6,065,560,000 126%	YEAR TO DATE – 43 WEEKS – 2023: \$7,645,730,000 2019: \$9,116,467,000 84%

Notable Industry News & Commentary

SAG-AFTRA “Reviewing” Studios’ “Last, Best, and Final Offer” after Expanded CEO Meeting

Deadline

Negotiations between Hollywood’s actors and studios continued throughout the week, with an eye on resolving the remaining issues and putting an end to the 115-day strike.

As the week wore on, it was reported that the tone of negotiations “shift[ed] towards pessimism.” The AMPTP negotiators waited until the end of the day Friday to respond to a proposal made by SAG-AFTRA on Tuesday. On a positive note, it appears that the tricky issue of calculating residual payments for actors has been resolved. The principal remaining issue appears to be the actors’ request to limit the studios’ ability to use AI to generate on-screen content that uses an “actor’s likeness.”

The most recent counteroffer from the AMPTP includes “strong” measures to limit the use of AI, a point that was emphasized during an hour-long Zoom meeting on Saturday held between the studio heads and SAG-AFTRA negotiators.



“We didn’t just come toward you, we came all the way to you” Netflix CEO Ted Sarandos said on the issue of AI protections. The studios characterized their Friday counter proposal as being their “last, best, and final offer.”

Both sides are expressing urgency to resolve the impasse, as the 2024 release calendar hangs in the balance. This year’s labor strikes have already had a large impact on the industry, with 45,000 jobs lost since the strikes began in May and an estimated \$1.5 billion of box office shifted out of 2024 after release dates for ELIO, MISSION: IMPOSSIBLE – DEAD RECKONING PART TWO and SNOW WHITE were pushed back into 2025. Costs are continuing to rise while the actors and studios remain deadlocked.

Disney to Pay Comcast's NBCUniversal at Least \$8.61 Billion for Its Stake in Hulu

Wall Street

Disney announced that its financial partner JP Morgan Chase has determined that the current market value of Comcast's one third share of Hulu is \$8.61 billion. Valuing Comcast's shares is an important step in the process by which Disney will likely acquire Comcast's shares to become sole owner of the streaming platform.

Hulu was founded in 2007 as a joint venture between Disney, Comcast and Twentieth Century Fox, with each company holding equal shares in the company. After purchasing Twentieth Century Fox in 2019, Disney's ownership grew to two-thirds of the company.

At that time, Comcast decided not to sell its shares in Hulu because it believed that the value of the company would rise over time. Instead, the two companies agreed that Disney would have the right to purchase Comcast's shares effective January 1st, 2024. In early September, the companies agreed to begin the process by valuing Comcast's shares in the current market.

Disney's valuation sets the "floor" of the amount Comcast will receive. Comcast will now work with Morgan Stanley to determine its own valuation of Hulu. If the two values



fall within 10% of each other, the purchase price will be set at the average of the two amounts. If the difference in valuations is greater than 10%, then a third valuation from an independent appraiser will be sought.

While Disney is said to have the financial wherewithal to complete this acquisition, the timing is awkward for the House of Mouse. Disney is suffering massive losses from its streaming, television and theatrical businesses, and the multi-billion-dollar price tag for Comcast's Hulu shares will represent another financial strain. But the price may be worth it, since Disney CEO Bob Iger considers Hulu to be a key asset in his company's streaming future. It has developed popular series such as *THE BEAR* and *ONLY MURDERS IN THE BUILDING*, which appeal to an adult audience in a way that content on Disney+ does not.

'Barbenheimer' Lifts Cinemark to \$875 Million in Q3 Revenue

The Wrap



This week, Cinemark joined a parade of U.S. exhibitors in reporting strong Q3 earnings. Quarterly revenues for the Texas-based circuit came in at \$874.8 million, 35% higher than the same quarter in 2022. Wall Street forecasters had expected Cinemark to earn \$839 million.

Much of the windfall came in a "record breaking" month of July, the richest

month for domestic box office in the company's 39-year history. July releases with impact began on with the release of *SOUND OF FREEDOM* on July 4th and continued with the much-ballyhooed openings of *BARBIE* and *OPPENHEIMER* on July 21st.

Other noteworthy details include \$443.8 million of quarterly revenue coming from box office admissions while \$339.6 million came from concession sales. Cinemark's net income rose to \$90.2 million, whereas last year's third quarter produced a net loss of \$24.5 million.

Of the three largest U.S. exhibitors, Cinemark has been most disciplined in their financial management. By taking

a relatively selective approach in theatre acquisitions before to the pandemic, the company was not burdened with a large amount of debt when theatres were forced to shut down, unlike its competitors AMC and Regal.

Cinemark CEO Sean Gamble concluded the company's third quarter earnings call on an upbeat note, saying that "record-setting results quarter after quarter, across all genres of films for more than two years... demonstrate[s] consumer enthusiasm for shared, larger-than-life cinematic experiences remains strong and vibrant."

October Disappoints With Modest \$2.2 Billion Global Box Office But Domestic Shows Swift-er Business



It didn't come as a surprise that October was a challenging month at the box office, but it was still disappointing. It is becoming clear that the high speed recovery of the summer demonstrated an achievable potential more than a new normal.

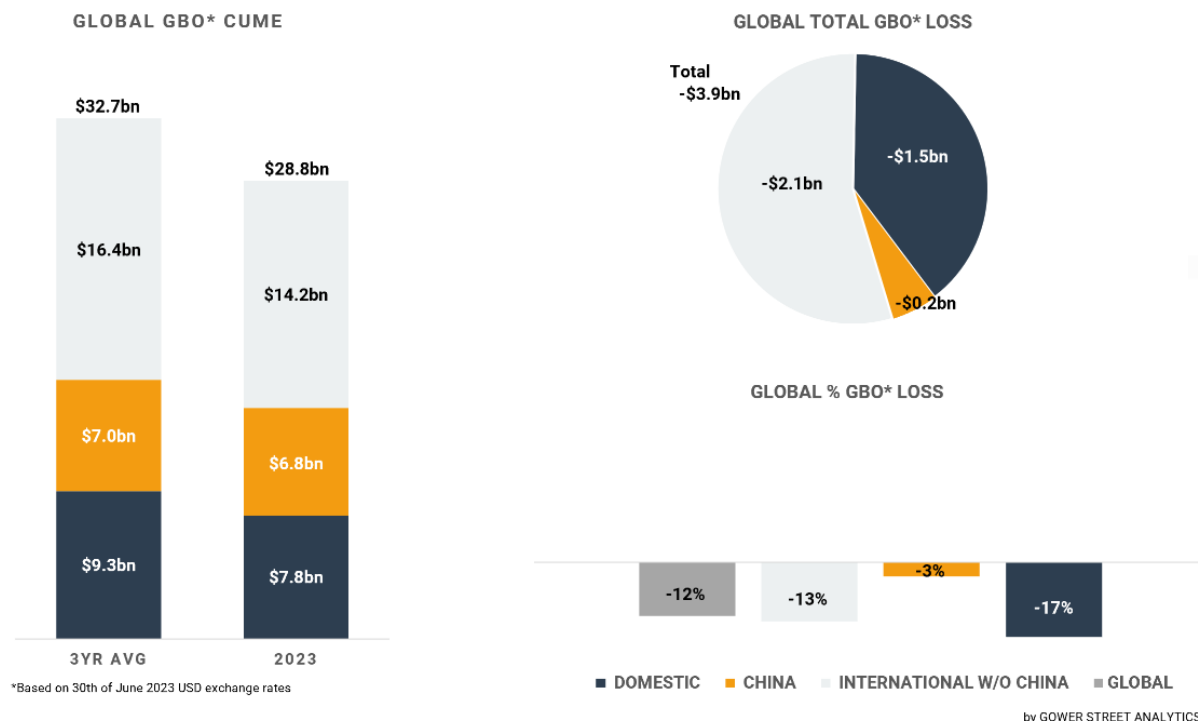
Global box office achieved \$2.23 billion in October. That makes it the fourth lowest grossing month of the year so far, marginally ahead of February (+0.3%, \$2.22bn), March (+7%, \$2.08bn) and September (+15%, \$1.95bn) but well below the next highest month May (-20%, \$2.78bn).

In terms of the gap against the monthly average of the last three pre-pandemic years (2017-2019) it showed the third biggest deficit of the year with -28%. This is only ahead of February (-39%) and March (-36%),

and a bit behind September (-19%). It was a far cry from the three months this year that performed above the pre-pandemic benchmark (July +17%, January +6%, August +1%).

Compared to October last year the month still showed +18% growth, but that was significantly less than prior months. There has also been a better October result since the start of the pandemic: October 2021 which grossed \$2.9 billion, +30% more than this year. At that time a strong roster of major global releases including NO TIME TO DIE (\$774m), VENOM: LET THERE BE CARNAGE (\$507m) and DUNE (\$402m), plus a phenomenal Golden Week holiday in China, pushed the global recovery forward to what is still the sixth best month since February 2020.

Back in 2021 the closure of multiple major markets plus numerous restrictions around the world were holding off releases in the first half of the year and pushed many titles to the second part of it. This and last year the number of attractive global movies ready to be released from September onwards was lower than needed to sustain the levels of recovery achieved earlier in both years. Consequently, the gap to the three-year average has widened again within the past month from -10% to -12% for the running year. At the end of October, the total global box office is estimated to have reached \$28.8 billion. That is already above the full-year result of each of the three prior 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.

October had numerous global releases that achieved solid box office levels. One title crossing \$200 million, three above \$100 million and one near to \$100 million. However, no movie was able to break out significantly. Further an already soft release schedule in September limited holdover returns. The last movie crossing \$300 million globally was MEG 2: THE TRENCH with \$395 million, released at the beginning of August, nearly three months ago.

The highest grossing global release in October was the concert film TAYLOR SWIFT – THE ERAS TOUR with approximately \$203 million. That is

already more than double the lifetime of JUSTIN BIEBER: NEVER SAY NEVER (\$99m) from 2011 and just a bit behind 2009 music documentary MICHAEL JACKSON'S THIS IS IT (\$261m). TAYLOR SWIFT – THE ERAS TOUR was nevertheless quite a Domestic-skewed success, grossing 74% of its October cume in North America.

The third highest grossing global movie of the month - PAW PATROL: THE MIGHTY MOVIE - was far more Internationally focused, achieving 64% of its \$169 million cume outside of the Domestic market. The roll out started at the end of September and added \$137 million of its current cume in October. The second PAW PATROL instalment has already overtaken the pandemic-hit first film in the franchise (+16%, \$144m).

Unsurprisingly three of the highest grossing releases of the Halloween month were horror titles. Opening on the final weekend of October FIVE NIGHT'S AT FREDDY'S grossed an impressive \$150 million globally as #2 of the month. It broke horror and Blumhouse related opening records in

multiple markets and has a good chance of getting above THE NUN 2 (\$266m) to become the highest grossing horror release of the year. The result of the fan-driven video game adaption is even more remarkable given it has been released simultaneously on streamer Peacock domestically. It was another Domestic skewed title, with a 59% global share, although also scored big in Latin America further proving the strength of the genre in that region.

THE EXORCIST: BELIEVER - another Universal Blumhouse Horror - followed as the #4 global release in October with \$122 million within the period. This reboot by David Gordon Green, who also directed the recent HALLOWEEN reboot franchise, will most likely end in the ballpark of HALLOWEEN KILLS (\$133m) and last year's SCREAM (\$138m). It has already beaten HALLOWEEN ENDS (+17%, \$104m), but will just get to around half of 2018's HALLOWEEN (\$260m).

Completing the horror triple was another Domestic-skewed title, SAW X, adding approximately \$72 million

in the month globally for a cume of \$94 million (54% coming from Domestic). That is already more than double the result of the pandemic-hit prior instalment SPIRAL from 2021 (+135%, \$40m). It will also overtake JIGSAW (\$103m) from 2017 at the beginning of November, but will likely fall a bit short of 2010's SAW 3D (\$136m) and end as #5 in the long-running franchise.

Another special release in October was KILLERS OF THE FLOWER MOON. The first high-profile theatrical opening from Apple, in this case distributed via Paramount, the 3.5-hour film collected \$94 million within the month. It was best performing in the EMEA region. It will most likely end around the lifetime of HOUSE OF GUCCI (\$153m), a bit below HATEFUL EIGHT (\$161m). That would be the lowest global grossing Scorsese and DiCaprio collaboration, far below their peak in 2014 with WOLF OF WALL STREET (\$407m).

Driven by the Domestic-skewing performance of TAYLOR SWIFT – THE ERAS TOUR (\$151m) and FIVE NIGHT'S AT FREDDY'S (\$89m) the market had a better month than most of the world. It was just -20% behind the pre-pandemic average for the month, which was ahead of the global gap (-28%) and within the top group of territories. It ranks in the middle of the current year (#5) for that metric. The total box office of \$571 million is just the 3rd lowest at the same time, which is not unusual for that period of the year. The Domestic cume for the year is \$7.75 million at the end of October, which is now also higher than last year's final gross of \$7.5 million.

China had a more muted month. October has often been one of the best months of the year in China, but ended #6 for 2023 so far with a total of \$501 million. In terms of gap against the three-year average the -34% deficit put it 7th among the

months of this year. October starts in China with the Golden Week holiday, usually the second most lucrative box office period in the Chinese calendar (after Chinese New Year). While October this year was up on the disastrous one last year (+70%, \$294m) it was far away from the \$1 billion in 2021 (-52%) and \$871 million in 2020 (-43%).

Regionally, Latin America had the lowest gap against the pre-pandemic average for the month, just -12% behind. After a very strong year for the sub-region so far this relatively strong number is only the 7th best of the year. It holds the same rank in terms of box office. As does Europe, Middle East, and Africa (EMEA), despite generating 58% of the International (excl. China) box office within the month. The EMEA region couldn't benefit as usual from October being an especially strong period. Historically the fourth highest grossing month of the year, being supported by school holidays, public holidays, and a temperature change in many major markets. Compared to the three-year average the sub-region recorded the second worst month of the year so far with -28%. The sub-region of Asia Pacific had an even weaker month with October its lowest grossing month of the year so far and the one with the largest gap against the three-year average (-38%). That is disappointing even considering that October is usually a calm period in the region, historically the fourth lowest grossing month of the year.

These modest results led to a slight regression of the deficit against the pre-pandemic three-year average for the running year around the world. The gap had been closing against the pre-pandemic three-year average since April. The impact of a weaker release calendar since September has obviously been slowing down recovery. At the end of October, the Domestic market was -17% below the

three-year average for the running year. That comes after cutting the deficit to -15% in August, down from -36% at the start of April. The International (exc. China) market now stands at -13%, following the reduction from -23% to -11% in the April to August period. Although far less dependent on the global release calendar China is also following this trend. At the end of October, China was tracking below the pre-pandemic average at -3%. In the period from June to August it had overcome the deficit from -13% to +1%.

For a long time it has been expected that the number and frequency of attractive global new releases out of the US would decrease a bit in the final four months of 2023. The ongoing strike dispute in Hollywood made it even more severe. Besides the marketing challenges the strike creates, it's having an impact on the release calendar. First the upcoming GHOSTBUSTERS sequel, KRAVEN THE HUNTER and DUNE: PART TWO were pushed to 2024. Now the issue extends to next year. Multiple tentpoles like the next MISSION IMPOSSIBLE, Pixar's ELIO and Disney's SNOW WHITE were just pushed back a year to 2025. As a result of that, 2024 will continue to suffer gaps in the release calendar and a slowdown of the global box office growth.

Nevertheless, this October showed that a lack of product can also help to create new successful approaches. TAYLOR SWIFT – THE ERAS TOUR, the highest grossing movie of the month only announced its release slightly over a month prior to opening. It had a unique release pattern of playing 4 days per week and was distributed via an exhibitor. THE ERAS TOUR proved a huge help in preventing the box office slump of October being even more severe. The release may inspire further new ways to draw audiences into cinemas. It was always a need, but now more than ever.

Studio Release Calendar (11/10– 12/7)

11/10/23 (Week 45)

Prior Year Results

2022 Week 45 Box Office: \$210,779,884

The Marvels (Disney)	PG-13 Action Adventure	105	Digital, TBA, 2.39, IMAX 2D, 3D SDR, Atmos, Dolby Vision, 4K, Motion, ScreenX, TheatreEars, ICE	Wide (4,000) \$70M-\$80M Open (Trend: down)
Journey to Bethlehem (Sony/Affirm)	PG Musical Adventure	98	Digital, Scope, 5.1	Wide (1,800) \$4M-\$6M (Trend: Flat)
The Holdovers (Focus Features)	R Comedy, Drama	133	Digital, Flat 1.66, 3.0 sound	Wide Expansion (1,000-1,200)
Tiger 3 (Yash Raj)	NR Spy Action Thriller	150	Digital, Scope, SR	11/11 Moderate
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	Platform
UFC 295: Jones vs Miocic (Iconic)	NR Live Boxing	180	Digital, Flat, 5.1	NYC Event 10pm ET
This Much We Know (Oscilloscope)	NR Documentary	110	Digital, Flat, 5.1	NY
It's a Wonderful Knife (IFC)	NR Horror Comedy	87	Digital, Flat, 5.1	Limited
Your Lucky Day (Well Go USA)	R Horror Thriller	89	Digital, Flat, 5.1	Limited 11/14 VOD
The Strangler (Altered Innocence) 1970	NR Drama	93	Digital, Flat, 5.1	11/15 Limited
The Great Turkey Town Miracle (Lama Entertainment)	PG Family Faith Based	TBD	Digital, Flat, 5.1	Limited
Stamped From The Beginning (Netflix)	NR Documentary	92	Digital, Flat, 5.1	Limited
Share? (HBO)	NR Sci-Fi Thriller	89	Digital, Flat, 5.1	Limited
Beyond Utopia (Roadside Attraction)	PG-13 Documentary	125	Digital, Flat, 5.1	Limited
A Light Never Goes Out (Edko Films) AKA: Dang fo laan saan. Hong Kong.	NR Drama	103	Digital, Flat, 5.1	Limited
Walden (Uncork'd Entertainment)	NR Thriller	104	Digital, Flat, 5.1	Limited
Perfect Days (NEON) Wim Wenders-D	NR Drama	123	Digital, Flat, 5.1	Academy Run
Orlando, My Political Biography (Janus Films)	NR Documentary	98	Digital, Flat, 5.1	NY, 11/17 LA
Medicine Man: The Stan Brock Story (Fathom)	NR Documentary	115	Digital, Flat, 5.1	11/14 Event
All Star Salute to Lee Greenwood (Fathom)	NR Musical	100	Digital, Flat, 5.1	11/12 Event
Scarface (Fathom/TCM) 40th Anniversary	R Classics	210	Digital, Scope, Stereo	11/12, 11/15 Event

11/17/23 (Week 46)

Prior Year Results

2022 Week 46 Box Office: \$102,512,532

The Hunger Games: The Ballad of Songbirds and Snakes (Lionsgate)	PG-13 Action Adventure Drama	157	Digital, Scope 2.39, 5.1/7.1, IMAX, Dolby Vision, Atmos, 4DX, MX4D CGS, ICE, 4K	Wide (4,000) \$40M-\$49M Open (Trend: Flat)
Trolls Band Together (Universal/Dreamworks)	PG Animation Adventure	91	2D/3D, Scope, 5.1/7.1, Atmos, DTSX, Dolby Vision, D-Box, 4DXm MX4D, TheatreEars	Wide (3,500) \$34M-\$39M Open (Trend: Down)
Thanksgiving (Sony/TriStar)	R Horror	106	Digital, Scope, 5.1	Wide (2,500) \$8M-\$11M Open (Trend: Down)

Next Goal Wins (Searchlight)	PG-13 Sport Drama	104	Digital, 2.00.1, 5.1/7.1, TheatreEars	Wide (1,200) \$1M-\$3M Open (Trend: Flat)
Saltburn (MGM)	Comedy Drama	127	Digital, Flat 1.33:1, 5.1	Limited
May December (Netflix)	R Drama	113	Digital, Flat, 5.1	Limited 12/1 Netflix
Leo (Netflix)	PG Action Animation	106	Digital, Flat, 5.1	Limited 11/21 Netflix
Beyond the Aggressives : 25 Years Later (Showtime)	NR Documentary	75	Digital, Flat, 5.1	NY/LA
Karaoke (Greenwich Ent.)	R Drama	100	Digital, Flat, 5.1	12/16 Limited
Monster (Well Go USA) <i>Japanese</i>	PG-13 Drama	126	Digital, Flat, 5.1	Limited
Thin Skin (Mutiny Pictures)	NR Drama	90	Digital, Flat, 5.1	12/16 Limited
The Stones and Brian Jones (Magnolia)	NR Documentary	93	Digital, Flat, 5.1	Limited Expansion
Casting Crowns: Home by Sunday (Trafalgar)	NR Documentary	N/A	N/A	Event
Met Opera: X: The Life and times of Malcolm X (Fathom)	NR Opera	205	Digital, Flat, 5.1	11/18, 11/29 Event
Saving Private Ryan 25th Anniversary (Fathom)	R WWII Drama	169	Digital, Flat, 5.1	11/19, 11/20 Event
The Domino Revival - ENCORE (Fathom)	NR Drama	125	Digital, Flat, 5.1	11/13 Event
Billy Idol: State Line Live at Hoover Dam (Kaleidoscope Film Distribution)	NR Concert	92	Digital, Flat, 5.1. PLF	11/15 Event
AEW Full Gear 2023 (Joe Hand Productions)	NR Wrestling	Live	Digital, Flat, 5.1	11/18 Event
Fallen Leaves (MUBI)	NR Comedy Drama	81	Digital, Flat, 5.1	NY
The Boy and the Heron (GKids)	PG-13 Anime	124	Digital, Flat, 5.1	Academy Run

11/24/23 (Week 47)

Prior Year Results

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

Wish (Disney)	PG Animation	95	Digital, Scope 2.39, 5.1/7.1, 3D SDR, PLF, D-Box, Dolby Vision	11/22 Wide \$36M-\$41M Open (Trend: Up)
Napoleon (Sony/Columbia/Apple TV+)	R Historical Drama	157	Digital, Scope, IMAX, PLF, 70MM, Screen X, DTSX, 4DX, D-Box, ICE	11/22 Wide \$9M-\$11M Open (Trend: Flat)
Saltburn (MGM/Amazon Studios)	Dark Comedy	127	Digital, Flat 1.33:1, 5.1	11/22 Expansion
Maestro (Netflix)	R Music Drama	129	Digital, Flat, 5.1	11/22 NY/LA 12/20 Netflix
Casting Crowns: Home by Sunday (Trafalgar)	PG-13* Documentary	91	Digital, Flat, 5.1	11/30 Event
Monster (Well Go USA) <i>Language: Japanese</i>	PG-13 Drama	122	Digital, Scope, 5.1	Limited
Fallen Leaves (MUBI)	NR Comedy Drama	81	Digital, Flat, 5.1	11/22 LA
Smoke Sauna Sisterhood (Greenwich)	NR Documentary	89	Digital, Flat, 5.1	11/22 Limited
Menus Plaisirs -Les Troisgros (Zipporah Films) <i>France/U.S. French with English</i>	NR Documentary	240	Digital, Flat, 5.1	11/22 NYC
Run Nixon (AMC Theaters)	NR Drama	113	Digital, Flat, 5.1	Limited
Leave The World Behind (Netflix)	R Psychological Thriller	141	Digital, Flat, 5.1	11/22 Limited 12/8/23 Netflix
American Symphony (Netflix)	NR Documentary	100	Digital, Flat, 5.1	Limited
Spirited (Apple) <i>Reissue</i>	PG-13 Family Comedy	127	Digital, Flat, 5.1	11/22 Limited
They Shot the Piano Player (SPC)	PG-13 Animation Drama	103	Digital, Scope, 5.1	Academy Run
The Boy and the Heron (GKIDS)	PG-13 Animation	124	Digital, Flat, 5.1	Academy Run

12/1/23 (Week 48)

Prior Year Results

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

RENAISSANCE: A Film by Byonce (AMC Film Distribution/Variance Films)	NR Concert	160	Digital, Flat, 5.1	Wide (4,000+) \$25M-\$27M Open
Silent Night (Lionsgate)	R Action Thriller	104	Digital, Flat, 5.1	Wide (2,500+) \$8M-\$10M Open (Trend: Flat)
The Shift (Angel Studios)	NYR Faith Based Sci-Fi Thriller	115	Digital, Flat, 5.1	Wide (2,500) \$3M-\$5M Open
Godzilla Minus One (EmickMedia/Toho)	PG-13 Fantasy	125	Digital, Scope, 5.1/7.1, Atmos,	Wide (2,500+) \$1M-\$2M Open
The Boy and the Heron (GKIDS)	PG-13 Animation	124	Digital, Flat, 5.1	Wide (2,000+) \$2M-\$4M Open
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	Wide Expansion
Teddy's Christmas (Blue Fox) Norway	G Family Adventure	80	Digital, Flat, 5.1	Moderate
God of Heaven and Earth (Iconic Releasing)	Documentary	107	Digital, Flat, 5.1	12/3 Special Event
Waitress: The Musical (Bleecker Street/Fathom)	NR Musical	165	Digital, Flat, 5.1	12/2 Event (5 days only)
Dream Scenario (A24)	R Comedy Horror	101	Digital, Flat, 5.1	Limited Expansion
Saltburn (MGM/Amazon Studios)	Dark Comedy	127	Digital, Flat 1.33:1, 5.1	Limited
Eileen (NEON)	R Drama Thriller	98	Digital, Flat 1:66:1, 4.1	Limited
La Syndicaliste: The Sitting Duck (Kino Lorber)	NR Drama	122	Digital, Flat, 5.1	NY 12/8 Limited
Met Opera: The Magic Flute (Fathom)	NR Met Opera	110	Digital, Flat, 5.1	12/2 Event
Show Her the Money (Yellow Wing Productions)	NR Documentary	90	Digital, Flat, 5.1	Limited
Holiday Twist (ETM Distribution)	NR Family Romance Comedy	95	Digital, Flat, 5.1	Limited
Planoforte (Greenwich)	NR Documentary	91	Digital, Flat, 5.1	Limited
Animal (AA Films)	NR Action Crime	156	Digital, Flat, 5.1	Limited
The Sweet East (Utopia)	NR Drama	104	Digital, Flat, 5.1	NYC
NCT NATION: To the World in Cinemas (Trafalgar)	NR Concert	103	Digital, Flat, 5.1 Screen X, 4DX,	12/6 & 10 Event
Monty Python and the Holy Grail (Iconic)	PG Comedy	91	Digital, Flat, 5.1	12/3 & 6 Event
Dr. Seuss' How the Grinch Stole Christmas (Fathom)	PG Family Fantasy	115	Digital, Flat, 5.1	12/3, 12/6 Event
Max Lucado's Because of Bethlehem (Fathom)	NR Family	105	Digital, Flat, 5.1	12/5-7 Event

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NOTABLE TRAILERS



[The Fall Guy](#)
Universal
3/1/24 Wide



[Four Daughters](#)
Kino Lorber
11/12/23 Limited



[Kingdom of the Planet of the Apes](#)
20th Century
5/24/24 Wide



[Godzilla Minus One](#)
Emick/Toho
12/1/23 Wide



[The Boy and the Heron](#)
Gkids
12/8/23 Wide



[Dolly Parton Rock Star: The Global First Listen Event](#)
Trafalgar
11/15/23 Wide