



Issue No. 243



Weekend Box Office Results... 10/21 – 10/23

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Black Adam (Warner Bros.)	1	4,402	67,000,000	-	15,220	67,000,000
2	Ticket to Paradise (Universal)	1	3,543	16,340,000	-	4,612	16,340,000
3	Smile (Paramount)	4	3,296	8,350,000	-34	2,533	84,309,761
4	Halloween Ends (Universal)	2	3,901	8,000,000	-80	2,051	54,177,440
5	Lyle, Lyle, Crocodile (Sony)	3	3,536	4,200,000	-43	1,188	28,712,851
6	The Woman King (Sony)	6	1,858	1,900,000	-49	1,023	62,856,088
7	Terrifier 2 (Iconic Releasing)	3	755	1,895,500	84	2,511	5,256,000
8	Don't Worry Darling (Warner Bros.)	5	1,306	880,000	-61	674	44,272,622
9	Amsterdam (20 th Century)	3	1,750	818,000	-70	467	13,923,565
10	Triangle of Sadness (NEON)	3	280	600,000	80	2,143	1,419,875

Weekend Review for 10/21 – 10/23

BLACK ADAM finished #1 at the box office with a strong opening weekend of \$67M. We can now say confidently that the late summer drought in new movies with broad appeal has ended. Despite a poor reception from critics - 43% on Rotten Tomatoes - Dwayne Johnson delivered his highest grossing movie opening in a starring role other than the FAST & FURIOUS series. His previous best had been JUMANJI: THE NEXT LEVEL, which opened with \$59.3M on 12/13/19 - 12/15/19. With BLACK ADAM, Johnson is continuing his extended run as one of the most bankable stars in Hollywood.

Warner Bros. expected great things from its latest DC universe release, after investing \$195M in production. The take from international markets is expected to be equal to or perhaps even higher than the \$67M take from North America, placing BLACK ADAM on a track to earn \$200M worldwide in its opening week. In comparison with other DC Extended Universe openings, BLACK ADAM is well ahead of SHAZAM! which grossed \$53.5M in its opening weekend from 4/5/2019 – 4/7/2019, but slightly behind AQUAMAN which opened with \$67.9M from 12/21/2018 – 12/23/2018.

Johnson's popularity prompted audiences to give BLACK ADAM a very solid 88% rating on Rotten Tomatoes. One could argue that Johnson had a unique to deliver these results. Aside from Tom Cruise, no one works harder to promote his work and motivate a large fan following to buy tickets.

With the next two weeks devoid of any serious competition, BLACK ADAM will continue its reign and add to its box office totals. Even after the expected tsunami created by BLACK PANTHER: WAKANDA FOREVER on 11/11, BLACK ADAM will play on at least 2,000 screens throughout November, including the lucrative Thanksgiving weekend.

Where Are We as of 10/20

After 41 weeks, the 2022 box office stands at 66% compared to the same period from 2019. The box office for the first two weeks of this year's Q4 is 67% of the grosses from the first two weeks of Q4 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 41 WEEKS – 2022: \$5,955,245,000 2019: \$8,963,045,000 66%	4th QUARTER – 2 WEEKS – 2022: \$188,560,000 2021: \$283,377,000 67%

TICKET TO PARADISE finished in second place in its opening weekend, with \$16.3M in ticket sales. This was a slightly better result than box office analysts had predicted prior to its release. The widely promoted romcom received a lukewarm 56% score from critics on Rotten Tomatoes but the name recognition and likability of its headliners George Clooney and Julia Roberts led audiences to give it a positive 85% rating on Rotten Tomatoes.

It is curious that Universal chose to release PARADISE on the same weekend as BLACK ADAM, after two months of Hollywood offering nothing of consequence from 8/12 to 10/10. While the two new titles appeal to different audiences, it does not seem to make much sense to open a new film directly in harm's way, against a blockbuster super hero movie, having to struggle to get attention from film editors and on social media.

TICKET TO PARADISE had already grossed \$72.6M internationally, by opening in mid-September dates well ahead of BLACK ADAM. One is left wondering what results PARADISE would have had with an earlier debut, most likely leading to several weeks of first place box office finishes.

In an upset, Paramount's never-say-die SMILE outdueled HALLOWEEN ENDS for the horror audience, grossing \$8.35M and dropping only 34% in its fourth weekend. Last week's #1 movie HALLOWEEN ENDS dropped to fourth place, grossing \$8M with a steep drop of 80% from last weekend. The Friday vs. Friday drop was a disastrous 88%, one of the steepest declines we have ever seen. This rebuke from moviegoers can be laid at the feet of the Universal's decision to launch HALLOWEEN ENDS simultaneously in theatres and streaming on Peacock.

THE MANCHURIAN CANDIDATE Opens 10/24/1962

Today's thrillers are horror films, but 60 years ago they were an entirely different genre driven by dark storylines that kept moviegoers on the edge of their seats with plot twists no one saw coming.

THE MANCHURIAN CANDIDATE defined the thriller genre when it opened Oct. 24, 1962 at the height of U.S. - Soviet hostilities during the Cuban Missile Crisis. The psychological political thriller from United Artists, starring Frank Sinatra, Laurence Harvey & Angela Lansbury, was directed by John Frankenheimer, whose next movie was the political thriller SEVEN DAYS IN MAY.

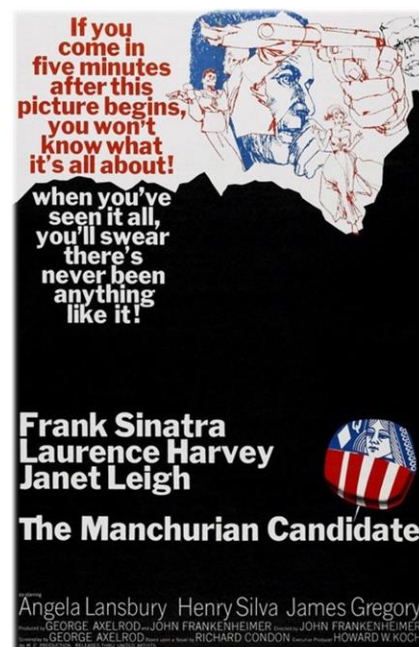
MANCHURIAN's screenplay by George Axelrod, based on Richard Condon's 1959 novel, centers on Korean War veteran Raymond Shaw (Harvey), who's from a prominent political family and was brainwashed after Korean troops captured his Army platoon. Returning now to civilian life, he becomes an unwitting assassin in an international communist conspiracy to kill an American presidential nominee in a plot to overthrow the U.S. government.

This was an incendiary storyline at the time and UA chairman Arthur Krim, who also was Finance Chairman of the Democratic Party, felt it would be irresponsible to film it. Sinatra went directly to his friend President Kennedy, for whose 1960 campaign he'd raised \$2M. When Kennedy said he loved the book and had no objections to it being filmed, Krim gave the project a green light.

Kennedy asked who was going to play the key role of Shaw's mother, but no decision had been made yet. Sinatra wanted Lucille Ball, but Frankenheimer preferred Lansbury, with whom he'd just made ALL FALL DOWN. Fortunately, Frankenheimer prevailed. Lansbury was perfect casting with a supporting actress Oscar nomination in her future. Obituaries for Lansbury, who died earlier this month, cited MANCHURIAN as one of the films for which she's best remembered. They also noted that at the time she was only three years older than Harvey, who was playing her son. Some obits also recalled that Ball wound up starring in 1974's MAME in the title role that Lansbury had originated on Broadway in 1966.



"Now then Raymond, take this scarf... and strangle Ed Mavole... to death...." - [Click to Watch](#)



THE MANCHURIAN CANDIDATE
epitomized the cold war suspense thriller, released during the Cuban Missile Crisis at the height of U.S.-Soviet hostility

MANCHURIAN was produced for \$2.2M, but \$1M was Sinatra's salary and \$200,000 went to Harvey – leaving only \$1M for everything else. Frankenheimer managed to shoot it in a fast 39 days. Because Sinatra felt his best acting was always in take one, most of Sinatra's scenes are first takes. His limited availability meant that all his scenes had to be shot in just 15 days.

Sinatra insisted on seeing all his footage before he left the set – including the film's [multi-perspective brainwashing sequence](#). To accommodate him, film editor Ferris Webster went through the shooting script to establish all the cuts needed for that elaborate scene. Webster, who later was Oscar nominated, assembled the footage for Sinatra to see – and it went into the final cut unchanged.

[Movie theaters want more from Netflix, but the streaming giant isn't ready to budge on its release model](#) (CNBC)

[Ted Sarandos Downplays 'Knives Out 2' Theatrical Deal, Says Netflix Is About "Entertaining Members With Netflix Movies On Netflix"](#) (Deadline)

Exhibitors remain frustrated with Netflix and the limits it has placed on its upcoming theatrical release of GLASS ONION: A KNIVES OUT MYSTERY. While large, national exhibitors have signed on to host "sneak peek" screenings at 600 North American theatres, most small chains and independent theatres have been left off the list. Obviously, a brief run at select theatres limits the earnings impact of the movie for exhibitors. "We are happy they are experimenting and giving us an exclusive time window," said Brock Bagby, Chief Content and Development Officer at B&B Theatres, "But we wish it was a longer run and we wish it was wider."



Some distribution execs within Netflix are said to agree with this point of view and are lobbying Chief Content Officer and co-CEO Ted Sarandos to do more with exhibitors. However, Sarandos remains unconvinced, explaining his position in his comments during the company's third quarter earnings call with investors. "There are all kinds of debates all the time, back and forth. But there is no question internally that we make our movies for our members and we really want them to watch them on Netflix. And, of course, with one week of release in theaters, most people will see them on Netflix. Just like they see all movies. Most people watch most movies at home."

It is worth noting that until recently Netflix's decision makers were equally adamant that subscribers would never see advertisements on the platform, and that threshold will be crossed next month when Netflix introduces a new, ad-supported tier of service to serve cost-conscious consumers. At some point, the combination of intense pressure from competitors and investors will likely lead the company to take another look at theatrical releasing in order to reach new customers and tap into new revenue streams.

[Disney vs France: Disney warns that future films could bypass French cinemas altogether](#) (Euronews)



Tensions between Disney and the French movie industry have come to a head over the country's unusual requirement that studios provide exhibitors with an extended, exclusive theatrical window for new releases.

The French government mandates that distributors support the financial well-being of their partners in exhibition by agreeing not to offer new releases on streaming for as long as 36 months after their debut in theatres. This requirement is referred to as *l'exception culturelle* (cultural exception), with

the rationale being that theatres are an artistic institution that should be protected for the benefit of society.

Of course, studios take a different position and are generally opposed to the government stepping in to distort the free-market. Disney has warned that it may be forced to skip theatres entirely so that it can launch its new releases on

Disney+ instead. While it has agreed to release BLACK PANTHER: WAKANDA FOREVER in theatres, the fate of the animated title STRANGE WORLD and the entire slate of new titles in 2023 is still in doubt.

Disney is well-known for using hardball tactics when negotiating distribution terms, and the current tensions may be Disney's attempt to exact concessions from French exhibitors. Streamers Netflix and Amazon have tried to smooth out ruffled feathers by making contributions to a French cultural fund that supports exhibitors and Disney may do the same. The French government and studios have scheduled a new round of negotiations over distribution practices beginning next January.

[Xi Jinping's Extended Rule Casts Shadow Over China's Film Market](#) (Hollywood Reporter)

In 2021 at the height of the pandemic, the Chinese box office surged to overtake the U.S. as the largest global market for movie ticket sales. While theatres in the U.S. were struggling with shut downs and low attendance, China's zero-COVID policy was more successful in holding down infection rates and keeping theatres open for business. The locally-produced blockbuster THE BATTLE OF LAKE CHANGJIN became the largest box office hit in Chinese history.



One year later, the positions of the two global box office leaders have reversed.

China has been struggling to hold down the spread of hyper-infectious Omicron variants, leading to periodic lockdowns of the population and closure of venues of public gathering, including movie theatres. Locally produced vaccines have been less effective than Western-developed vaccines and as a result they have been less widely accepted by the population.

In addition, the availability of new movies to attract audiences is increasingly controlled by government censors, who forbid distribution of many new titles based on what it determines to be unacceptable content. These decisions impact many Hollywood titles as well as certain local productions. Meanwhile, the U.S. movie business continues to make steady progress on its road to a box office recovery.

Taking all of this into account, last year's talk of China overtaking the U.S. as the largest global box office market seems now to have been just that – talk.

MARTIN GROVE'S Hollywood Report

Netflix Not Making Much Best Picture Noise

Wall Street's starting to like Netflix again and probably won't care that it's not making much noise in Oscar's early best picture conversation.

In recent years, Netflix was a prime picture contender with Alfonso Cuarón's ROMA (2018), Martin Scorsese's THE IRISHMAN (2019) & David Fincher's MANK (2020).

ROMA had 10 noms, including picture, and won for directing, cinematography & foreign language film. IRISHMAN also had 10 noms, including picture & directing, but no wins. MANK also had 10 noms, including picture & directing, and won for cinematography & production design.

Clearly, Netflix's awards marketing team has been a high achiever with noms, but no one can make Academy members vote wins for films they don't absolutely love.

Netflix's best shot at a 2023 picture nod looked like Noah Baumbach's *WHITE NOISE*, but its quiet reception at Venice was damaging. Venice also threw cold water on Andrew Dominik's *NC-17 BLONDE*.

Some awards handicappers are buzzing about Netflix's crime dramedy *GLASS ONION: A KNIVES OUT MYSTERY* from *KNIVES OUT*'s Rian Johnson with Daniel Craig (pictured) back as detective Benoit Blanc. It's a likely audience pleaser, but historically the kind of mainstream movie Oscar voters don't regard as a best picture. But if they want to do it this year, they've got Tom Cruise's *TOP GUN: MAVERICK*.

Having Cruise as a nominee would boost ratings for a show that desperately needs to deliver more viewers to ABC.



Time Flying By for Globes

It's still early in the Oscar season, but time is flying by on the Golden Globes front.

With the Globes announcing noms 12/12 & handing out statuettes 1/10, what we should be seeing – but aren't – is a steady stream of HFPA news conferences, photo ops, catered screening events & industry media ads trying to influence HFPA voters. News conferences were a key issue with publicists, who said their clients were insulted with rude questions, but had to participate to get Globes consideration. The HFPA made a smart move by announcing Friday night that they've scrapped news conferences for all eligible films.



Actually, all films released in 2022 are eligible. That solved the potential problem of some publicists not submitting their high profile films & talent for HFPA consideration. Earlier, the HFPA had set 11/7 as the deadline for all submissions.

It's also been quite quiet as to who will host NBC's telecast. An announcement could hit at any time, but at this writing it's still unknown and it's getting late. The best buzz has been that the HFPA should try to get Will Smith to host & chat about his last Oscar appearance. Now that's something that could have A-Listers lining up for Globes tickets!

[Click to play](#) our **BOXOFFICE AUTOPSY** podcast covering the openings of **BLACK ADAM & TICKET TO PARADISE...plus** **Screendollars** host **Martin Grove** in our **OSCAR OUTLOOK** feature looks at Oscar's early best picture conversation and says **Netflix isn't making as much noise this year.**



Studio Release Calendar (10/28 – 11/24)

10/28/22 (Week 43)

Prior Year Results

2021 Week 43 - Box Office: \$95,943,101; Openings: Dune (\$41M FSS; \$108.3M Total), Ron's Gone Wrong (\$7.3M FSS; \$23M Total), The French Dispatch (\$1.3M FSS; \$16.1M Total)

Prey for the Devil (Lionsgate) Formerly "The Devil's Light", previously scheduled to be theatrically released 1/8/21, then moved to 2/11/22 by Lionsgate. All in all, this exorcism feature has good shock value. Predictable with a positive resolution, moderate business is expected.	PG-13 Horror Thriller	93	Digital, Scope, 5.1	Wide (2,800) \$5M-\$7M FSS \$18M-\$21M Total
Till (UA Releasing)	PG-13 History Drama	130	Digital, Flat, 5.1	Wide Expansion (500-800)
Call Jane (Roadside Attractions)	R Drama History	121	Digital, Flat, 5.1	Wide (1,000)
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	Expansion (500-800)
The Banshees of Inisherin (Searchlight)	R Comedy/Drama	114	Digital, Scope (2.39), 5.1, 4K	Expansion
Armageddon Time (Focus Features)	Drama	114	Digital, Scope, 5.1, 4K	Limited
Coldplay: Music of the Spheres Live Broadcast from Buenos Aires (Trafalgar Releasing)	NR Event Cinema	150	Digital, NA, 5.1	10/28-29 Special Engagement
Astro - Stargazer: Astroscope (Trafalgar Releasing)	NR Event Cinema	119	Digital, Flat, 5.1	10/27 & 10/30 Special Engagement
The Good Nurse (Netflix)	R Drama	123	Digital, Scope, 5.1	10/26 Streaming
A Chance Encounter (Samuel Goldwyn)	NR Drama	91	Digital, Flat, 5.1	Limited/VOD
Ten Cent Daisy (Gravitas Ventures)	NR Drama	90	Digital, Flat, 5.1	Limited/VOD
A Savannah Haunting (Vertical Entertainment)	BR Horror	105	Digital, Scope, 5.1	Limited
Holy Spider (Utopia) (عنكبوت مقدس)	NR Crime Drama	115	Digital, Flat, 5.1	Limited
Let There Be Drums (Greenwich Entertainment)	NR Documentary	94	Digital, Flat, 5.1	Limited/VOD
Tales From The Gimli Hospital (Redux) (Zeitgeist)	NR Drama	63	Digital, Flat, Stereo	Limited Expansion
The Novelist's Film (Cinema Guild)	NR Drama	92	Digital, Flat, 5.1	Limited

11/4/2022 (Week 44)

Prior Year Results

2021 Week 44 - Box Office: \$64,723,482; Openings: My Hero Academia: World Heroe's Mission (\$6.3M FSS; \$12.3M Total), Antlers (\$4.3M FSS; \$10.6M Total), Last Night in Soho (\$4.2M FSS; \$12.8M Total)

One Piece Film Red (Crunchyroll/Sony) UPDATE Japanese with English subtitles/English dubbed. ONE PIECE FILM RED anime held #1 for a ninth straight weekend at the Japanese box office. It earned 341,583,160 yen (about US \$2.36M) from Friday to Sunday, and sold 273,000 tickets on Saturday-Sunday. It has sold a total of 11.69M tickets, and has earned a cume total of 16,247,220,400 yen (about US \$112.2M).	PG-13 Digital Animation	115	Digital, Flat, 5.1, IMAX, PLF, DBox (dub & sub), 4DX, MX4D	Wide (2,200) \$20M-\$22M FSS \$40M- \$50M Total
Armageddon Time (Focus)	R Drama	115	Digital, Scope, 5.1, 4K	Wide (500-800)
The Doors: Live at The Bowl '68 Special Edition	Special Engagement	135	Atmos, 5.1	11/4 only
The Banshees of Inisherin (Searchlight)	R Comedy/Drama	114	Digital, Scope (2.39), 5.1, 4K	Expansion

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Salvatore: Shoemaker of Dreams (Sony Pictures Classics)	PG Documentary	109	Digital, Flat, 5.1	NY/LA
Utama (Kino Lorber) Spanish, Quechua, with English subtitles	NR Environmental Drama	87	Scope, Scope (2.39), Dolby SR	New York & Select Markets
Something in the Dirt (XYZ Films)	R Fantasy/Sci-Fi	116	Digital, Flat, 5.1	Limited
Next Exit (Magnet Releasing)	NR Sci-Fi Comedy Drama	103	Digital, Flat, 5.1	Limited
Causeway (A24)	R Drama	92	Digital, Flat, 5.1	11/4 Limited/ Apple TV+
Soft And Quiet (Momentum Pictures)	R Thriller	91	Digital, Flat, 5.1	11/4 Limited/ Streaming
The Wonder (Netflix)	R Psychological Thriller	103	Dolby Digital, Flat, 5.1	11/2 Limited 11/16 Streaming
Good Night Oppy (Amazon)	PG Documentary	95	Digital, Flat, 5.1	11/4 Limited 11/23 Amazon Prime

11/11/2022 (Week 45)

Prior Year Results

2021 Week 45 - Box Office: \$111,325,849; Openings: Eternals (\$71.3M FSS; \$164.9M Total), Spencer (\$2.1M FSS; \$7M Total)

Black Panther: Wakanda Forever (Disney) UPDATE DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS opened in 4,534 locations to \$187.4M with a 2.20 multiple and \$411.4M inflation adjusted domestic total. BLACK PANTHER opened well above expectations in February 2018, earning \$202M over the Fri-Sun portion of a \$242M Fri-Mon President's Day weekend. It, too, was tracking at around \$175M before release. The film was boosted from rave reviews, free (and mostly positive) media coverage and incredibly positive buzz, including an A+ from CinemaScore.	PG-13 Action Adventure Drama	161	Digital, Scope (2.39) 5.1/7.1, IMAX (certified cameras), 3D, Motion, ScreenX, TheatreEars, ICE, Atmos, Dolby Vision	Wide (4,500) \$175M-\$200M FSS \$525M-\$550M Total
The Fabelmans (Universal)	PG-13 Drama	150	Digital, Flat, 5.1/7.1 4K	NY/LA
The Son (Sony Pictures Classics)	R Drama	123	Digital, Scope, 5.1	NY/LA
Bar Fight! (IFC Films)	NR Comedy	105	Digital, Flat, 5.1	Limited
The Accursed (Screen Media Films)	NR Horror	84	Digital, Flat, 5.1	Limited
Spirited (Apple TV+)	PG-13 Musical Comedy	127	Digital, Flat, 5.1	Limited 11/18 Apple TV+
Dylan And Zoey (Gravitas Ventures)	NR Drama	82	Digital, Flat, 5.1	Limited/VOD
Manifest West (Samuel Goldwyn)	NR Drama Thriller	91	Digital, Flat, 5.1	Limited/VOD
Sam And Kate (Vertical Entertainment)	R Comedy Drama	N/A	Digital, Flat, 5.1	Limited 11/18 VOD

11/18/2022 (Week 46)

Prior Year Results

2021 Week 46 - Box Office: \$71,445,185; Openings: Clifford the Big Red Dog (\$16.6MFSS; \$48.9M Total), Belfast (\$1.8M FSS; \$9.3M Total)

The Menu (Searchlight) UPDATE Premiered at the Toronto International Film Festival 9/10/22. The movie is deliciously twisted as it takes jabs at the restaurant industry and foodie culture. Ralph Fiennes is intense yet hilarious as the deranged chef. It made its US premiere at Fantastic Fest. Generally favorable reviews.	R Dark Comedy Horror	107	Digital, Scope, 5.1, Theatre Ears, Atmos	Wide (2,500-3,000) \$8M-\$10M FSS \$25M-\$30M Total
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She Said (Universal) Comps: BOMBSHELL (1721 locations, \$31.8M total. 2.0 multiple); THE ASSISTANT (167 locations, \$1.1M total). Generally positive reviews bring this story of sexual abuse to the forefront of society in this important needed to be told story. Excellent lead performances are award worthy.	UPDATE	R Drama	129	Digital, Flat, 5.1, 7.1 4K	Wide (2,500-3,000) \$5M-\$7M FSS \$15M-\$20M Total
The Inspection (A24)		R Drama/LGBTQ2+	95	Digital, Flat, 5.1	Limited
Memories of My Father (Cohen Media Group)		NR Drama	136	Digital, Scope, 5.1	Limited
Bad Axe (IFC Films)		Documentary	100	Digital, Flat, 5.1	Limited
Poker Face (Screen Media)		NR Action Thriller	95	Digital, Flat, 5.1	11/16 Limited 11/22 VOD
The Last Manhunt (Saban Films/Paramount)		R Western Drama	N/A	Digital, Flat, 5.1	Select/ Paramount+
There There (Magnolia Pictures)		NR Romantic Comedy	93	Digital, Flat, 5.1	Limited/ Streaming
200 Meters (Film Movement)		NR Drama Adventure	96	Digital, Flat, 5.1	11/18 Limited 12/6 VOD
The Man Who Invented Christmas (Bleecker Street)		PG Drama Fantasy	104	Digital, Flat, 5.1	11/8 thru Christmas bookings
Only in Theaters (The Film Collaborative)		NR Documentary	94	Digital, Flat, 5.1	11/23 NY & LA

2023 Wide Releases

Release Date	Title
1/6	M3GAN (Universal)
1/6	True Haunting (Sony)
1/13	A Man Called Otto (Sony) <i>Wide expansion</i>
1/13	House Party (Warner Bros.)
1/20	A Snowy Day in Oakland (PoC Studios)
1/27	Plane (Lionsgate)
1/27	Distant (Universal)
1/27	Untitled Neon Film
2/3	Knock at the Cabin (Universal)
2/3	80 For Brady (Paramount)
2/10	Magic Mike's Last Dance (Warner Bros.)
2/10	It's All Coming Back to Me (Sony)
2/10	Titanic 25th Anniversary (Paramount)
2/17	Ant Man and the Wasp: Quantumania (Disney)
2/24	Jesus Revolution (Lionsgate)
2/24	Missing (Sony)
2/24	Cocaine Bear (Universal)
3/3	Dungeons & Dragons: Honor Among Thieves (Paramount)
3/3	Creed III (UAR)
3/10	65 (Sony)
3/17	Shazam: Fury of the Gods (Warner Bros.)
3/24	John Wick: Chapter 4 (Lionsgate)
3/24	Champions (Focus Features)
3/24	The Lost King (IFC)

Release Date	Title
4/21	Next Goal Wins (Searchlight)
4/28	Are You There God? It's Me, Margaret (Lionsgate)
5/5	Guardians of the Galaxy, Vol. 3 (Disney/Marvel)
5/12	Book Club 2: the Next Chapter (Focus Features)
5/19	Fast X (Universal)
5/26	The Little Mermaid (Disney)
5/26	About My Father (Lionsgate)
6/2	Spider-Man: Across the Universe (Sony)
6/9	Transformers: Rise of the Beasts (Paramount)
6/9	Strays (Universal)
6/16	Elemental (Disney)
6/16	No Hard Feelings (Sony)
6/23	The Flash (Warner Bros.)
6/23	Untitled Adele Lim Comedy (Lionsgate)
6/30	Indiana Jones 5 (Disney)
6/30	Untitled Dreamworks Animation (Universal)
6/30	Harold and the Purple Crayon (Sony)
7/7	Insidious 6 (Sony)
7/14	Mission: Impossible - Dead Reckoning (Paramount)
7/21	Barbie (Warner Brothers)
7/21	Oppenheimer (Universal)
7/28	The Marvels (Disney)
8/4	The Meg 2 (Warner Bros.)
8/4	Teenage Mutant Ninja Turtles (Paramount)

3/31	A Good Person (UAR) <i>Wide Expansion</i>
3/31	Scream Sequel #6 (Paramount)
3/31	Heart of a Lion (Sony)
4/5	On a Wing and a Prayer (UAR)
4/7	Super Mario Brothers (Universal)
4/7	The Pope's Exorcist (Sony)
4/7	Chevalier (Searchlight)
4/14	Renfield (Universal)
4/14	Sweetwater (Briarcliff)
4/21	Evil Dead Rise (Warner Bros.)

8/11	Haunted Mansion (Disney)
8/11	Gran Turismo (Sony)
8/11	The Last Voyage of the Demeter (Sony)
8/11	Challengers (UAR)
8/18	Blue Beetle (Warner Bros.)
8/18	Untitled Buddy Comedy (Universal)
9/1	The Equalizer 3 (Sony)
9/8	The Nun 2 (Warner Bros.)
9/15	A Haunting in Venice (20th Century)
9/22	The Expendables 4 (Lionsgate)

Release Changes

MPA Ratings Updates

Screening Room

WB and DC's BLACK ADAM, starring Dwayne Johnson, gave the box office a much needed boost... opening to a superhero-sized \$67 million.

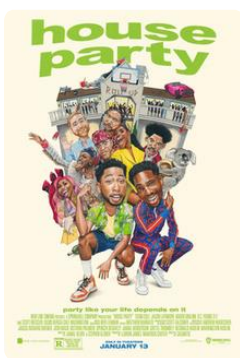
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Creed III
MGM/UAR
3/3/23 Wide



Something in the Dirt
XYZ Films
11/4/22 Limited



House Party
Warner Bros.
1/13/23 Wide



There There
Magnolia Pictures
11/18/22 Limited/VOD



A Savannah Haunting
Vertical Entertainment
10/28/22 Limited

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Dick Walsh, Box Office · Martin Grove, Hollywood Insider



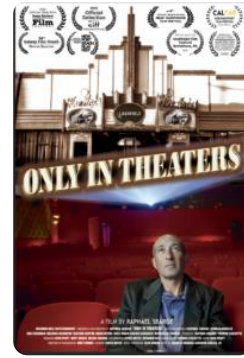
Memories of My Father
Cohen Media Group
11/18/22 Limited



A Man Called Otto
Sony
1/13/22 Wide



Jesus Revolution
Lionsgate
2/24/23 Wide



Only in Theaters
The Film Collaborative
11/18/22 LA
1/23 NY



Tales from the Gimli Hospital
Zeitgeist
10/21 Expansion