

# 2024 WW Box Office Predictions

<b>NIGHT SWIM</b> JAN 5	<b>ARGYLLE</b> FEB 12	<b>MADELINE WEB</b> FEB 14	<b>UN</b> MAR 1	<b>KUNG FU KIDS 4</b> MAR 29
 MAR 29	<b>GODZILLA X KONG: THE NEW EMPIRE</b> APR 12	<b>IF</b> MAY 17	<b>FURIOSA: A MAD MAX SAGA</b> MAY 24	<b>KINGDOM OF THE PLANET APES</b> MAY 24
<b>BALLERINA: A JOHN WICK SPIN-OFF</b> JUN 7	<b>BAD BOYS IV</b> JUN 14	<b>INSIDE OUT 2</b> JUN 14	<b>@moviefacts</b> ^ QUIET PLACE DAY ONE JUN 28	<b>DESPICABLE ME 4</b> JUL 3
<b>TWISTERS</b> JUL 19	<b>DEADPOOL</b> JUL 26	<b>BORDERLANDS</b> AUG 9	<b>ALIEN: ROMULUS</b> AUG 16	<b>KRAVEN: THE HUNTER</b> AUG 30
<b>BEETLEJUICE 2</b> SEP 6	<b>TRANSFORMERS: ONE</b> SEP 13	<b>JOKER: FOLIE À DEUX</b> OCT 4	<b>VENOM 3</b> NOV 8	<b>GLADIATOR II</b> NOV 22
<b>THE WAR OF THE ROHIRRIM</b> DEC 13	<b>The Karate Kid</b> DEC 13	<b>SONIC 3</b> DEC 20	<b>MUFASA: THE LION KING</b> DEC 20	<b>MOVIE FACTS</b> 

- \$0 - \$300M
- \$300M - \$500M
- \$500M - \$800M
- \$800M +

## Box Office Best

**ML Yell**

## Box Office Best:

[Focus On: 100 Most Popular Drama Films Based on Actual Events](#) Wikipedia contributors, **Movie Roadshows** Kim R. Holston, 2013-01-01 This work examines a film distribution system paralleling the rise of early features and persisting until 1972 when *Man of La Mancha* was the final roadshow to require reserved seating. Synonymous with Hollywood's star studded premieres roadshows were longer and cost more than regular features making the experience similar to attending the legitimate theater. Roadshows often epic in subject matter played selected usually only one theaters in major urban centers until demand decreased. De rigueur by the 1960s were musical overtures, intermissions, entre acte and exit music and souvenir programs for sale in the lobby. Throughout the text are recollections by people who attended roadshows including actor John Kerr and actresses Barbara Eden and Ingrid Pitt. The focus is on roadshows released in the United States but an appendix identifies international roadshows and films forecast but not released as roadshows. Included are plots, contemporary critical reaction, premiere dates, production background and methods of promotion i.e. the ballyhoo.

## Focus

**On: 100 Most Popular 2010s Adventure Films** Wikipedia contributors, **Focus On: 100 Most Popular Nonlinear Narrative Films** Wikipedia contributors, *In Theaters Everywhere* Brian Hannan, 2019-01-09 Conflicts among Hollywood studios and exhibitors have been going on for years. At their heart are questions about how films should be released where, when and at what speed. Both sides of this disagreement are losers with exhibitors using the law via various Consent Decrees and studios retaliating by tightly controlling output. In the Silent Era movies were not released nearly as widely as they are now. This book tells the story of how the few became the many. It explores the contraction of the release cycle, the maximization of the marketing dollar and the democratization of consumer access. It also offers a comprehensive list of wide releases and rebuts much of what previous scholars have found.

**Box Office**, 1958    **Tid-bits**, 1884    [Financial and Facilities Management](#) Charles Jones, 1979    **Cincinnati Magazine**, 1979-08 Cincinnati Magazine taps into the DNA of the city exploring shopping, dining, living and culture and giving readers a ringside seat on the issues shaping the region.

*The Film Weekly*, 1962    **The academy**, 1882    **The Cinema**, 1950    **Joe Leblang's Cut-rate Ticket Empire and the Broadway Theatre, 1894-1931** Jerry D. Eisenhour, 2003 This is a study of a ticket agent, his business methods and his contributions to the Broadway theatre. It contains elements of biography, economic history of the American stage and insights into the relationship between Broadway producers and the people who sold the tickets to their attractions. The book recounts a number of then famous battles between powerful producers and the ticket agencies. It sets the scene for readers not familiar with the period by giving ample background and then traces the growth and development of Joe Leblang's agency. This agency exerted so potent a force on the Broadway theatre that the period would not have been the same had his agency not existed.

**The Strad**, 1893    *World Almanac and Encyclopedia*, 1897    **Motion Picture Herald**, 1966    **The Saturday Review of Politics, Literature, Science and Art**, 1896    **Forbes** Bertie Charles Forbes, 1948 This business magazine covers

domestic and international business topics Special issues include Annual Report on American Industry Forbes 500 Stock Bargains and Special Report on Multinationals     **The Year's Best Science Fiction** ,2003     **The Film Daily Twentieth Anniversary Edition** ,1938

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