



Issue No. 248



Weekend Box Office Results... 11/25 – 11/27

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Black panther: Wakanda Forever (Disney/Marvel)	3	4,258	45,900,000	-31	10,780	367,670,596
2	Strange World (Disney)	1	4,174	11,900,000	-	2,851	18,600,000
3	Devotion (Sony)	1	3,405	6,000,000	-	1,762	9,000,000
4	The Menu (Searchlight)	2	3,228	5,200,000	-42	1,611	18,670,443
5	Black Adam (Warner Bros.)	6	2,664	3,350,000	-27	1,258	162,973,000
6	The Fabelmans (Universal)	3	638	2,220,000	999	3,480	3,430,000
7	Bones and All (UA Releasing)	2	2,727	2,206,000	999	809	3,790,999
8	Ticket to Paradise (Universal)	6	2,238	1,850,000	-42	827	65,070,000
9	The Chosen Season 3: Episodes 1&2 (Fathom)	2	1,695	15,85,840	-82	936	13,450,394
10	She Said (Universal)	2	2,023	11,00,000	-50	544	4,302,000

Weekend Review for 11/25 – 11/27

As predicted, Thanksgiving weekend turned out to be less appetizing than many had wished. This year's results are doubly concerning, coming on the heels of last year's Thanksgiving which produced one of the lowest grosses in decades. One hopes that a "so-so" box office for Thanksgiving does not become the new normal, since the holiday has traditionally been one of the best five-day stretches of the year. This year's Thanksgiving weekend came in at only 86% of last year's anemic results. This figure does not include any contribution from Netflix's GLASS ONION: A KNIVES OUT MYSTERY, which opened Wednesday at 634 theatres across North America, and grossed an estimated \$10M for the weekend and \$15M including Wednesday and Thursday. Netflix insisted that exhibitors not report grosses for the blockbuster sequel to the 2019 hit KNIVES OUT. Even if this extra amount had been included, the Thanksgiving box office for 2022 would not have equaled last year's.

BLACK PANTHER: WAKANDA FOREVER was the #1 picture for the third consecutive weekend, earning an additional \$45.9M which is 31% down from last weekend. WAKANDA FOREVER has done better than last Thanksgiving's top movie ENCANTO, which sold \$26.3M for the three days of its opening weekend. However, the sequel has not equaled the results of the original, with WAKANDA FOREVER selling only 73% of BLACK PANTHER's breathtaking total.

This year's shortfall can be laid at the feet of the three Wednesday openers that all underperformed compared with the three new movies that opened before Thanksgiving one year ago.

Disney Animation's STRANGE WORLD may be one of the biggest bombs ever for the storied studio, earning \$11.9M

over the three-day weekend and \$18.6M for the five-day holiday period. This pales by comparison to last year's ENCANTO, which earned \$26.3M for the three days and \$39.2M for the five. It's not a coincidence that Disney chose this week to replace its embattled CEO Bob Chapek with his much-beloved predecessor Bob Iger. Disney was forced to make the move after the very expensive WAKANDA FOREVER underperformed expectations and STRANGE WORLD opened with shockingly bad results. Everyone is now hoping that Iger can bring back to Disney some of the magic that he was known for during his initial 15-year tenure.

The second year-over-year comparison is between two adult-oriented movies, with Sony's DEVOTION facing off against last year's HOUSE OF GUCCI. The story of the first African American aviator in the history of the U.S. Navy was only able to earn \$6M for three days and \$9M over five. This was significantly lower than last year's GUCCI which earned \$13.9M for three days and \$21.1M for five.

The third opening comparison is between horror titles, with MGM's BONES AND ALL earning \$2.2M for three days and \$3.7M for five compared to last year's RESIDENT EVIL: WELCOME TO RACON CITY with \$5.3M for three days and \$8.7M for five. A producer somewhere must have thought that the cannibalistic storyline of BONES AND ALL would be a perfect match for the #1 eating weekend of the year.

With this year's new openers falling short by comparison in all three cases, exhibitors were left to wonder why studios allowed such a valuable weekend to languish. We expect that studios will see the opportunity, and take steps next year to open more crowd-pleasing movies during the holiday week.

Where Are We as of 11/24

After 46 weeks, the 2022 box office stands at 68% compared with the same period from 2019. The box office for the first seven weeks of the fourth quarter is 105% of the gross from the same period at the beginning of the fourth quarter in 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 46 WEEKS – 2022: \$6,541,073,000 2019: \$9,592,950,000 68%	4th QUARTER – 7 WEEKS – 2022: \$940,388,000 2021: \$894,818,000 105%

THE MARK OF ZORRO Opens in New York City on 11/27/1920

We think of superhero films as a recent genre from Disney/Marvel & WB/DC, but they actually go back to Hollywood's silent days.

THE MARK OF ZORRO, which opened Nov. 27, 1920 in New York City, is really the starting point for superhero movies. Its masked action hero, a swashbuckling swordsman played by Douglas Fairbanks, protects peasants from the oppressive rulers of early 19th Century Spanish California. Villains' faces after meeting Zorro's sword are marked for life with his trademark Z. Like future superheroes, Zorro also has a mild-mannered alter-ego – Don Diego Vega, son of a wealthy ranchero.

Fairbanks was a top star in 1920, having already made 29 movies -- mostly boy-meets-girl romances and comedies that were popular in early Hollywood. Fairbanks wanted to find something altogether different to do next and he knew it when he saw it – a 1919 story "The Curse of Capistrano" in All-Story Weekly magazine, about a new and virtually unknown character called Zorro.

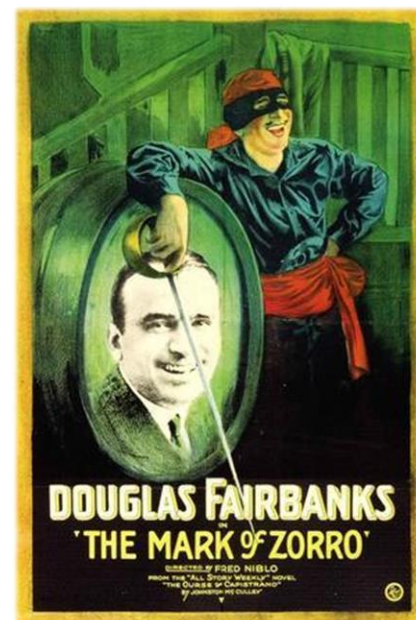
Fairbanks, using the pseudonym Elton Thomas -- his middle names -- adapted the story with Eugene Miller and produced it for his own Douglas Fairbanks Pictures. It became the first movie released by United Artists, which had been founded in 1919 by Hollywood's three biggest stars -- Fairbanks, Mary Pickford & Charlie Chaplin -- and pioneer director D. W. Griffith, whose THE BIRTH OF A NATION had done blockbuster business in 1915.

Not only did the success of ZORRO reboot Fairbanks's acting career, it also launched a brand new action genre driven by a masked human superhero – a prototype for later comic book stars like The Batman. In fact, ZORRO was the movie that Thomas & Martha Wayne took their young son Bruce to see the night in 1920 when they were murdered right in front of him in Gotham City – the tragedy that motivated Bruce Wayne to devote his life to fighting crime.

Fairbanks is remembered today for action roles in silent films like ZORRO, 1924's THE THIEF OF BAGDAD & 1922's ROBIN HOOD as well as for being a founding member of the Motion Picture Academy and hosting the first Academy Awards in 1929. Fairbanks's 1920 marriage to superstar Mary Pickford made them Hollywood's first power couple.



Douglas Fairbanks starred as the swashbuckling, masked vigilante in the 1920 silent film masterpiece THE MARK OF ZORRO. It was the first feature from the fledgling studio United Artists, Douglas had founded the year before with Mary Pickford, Charlie Chaplin and D.W. Griffith.



[Click to watch](#) the swordplay from the original trailer.

THE MARK OF ZORRO was remade twice – in 1940, during the Golden Age of comic books, with Tyrone Power and in 1974 with Frank Langella. There also were other episodes like 1998's THE MASK OF ZORRO with Antonio Banderas & THE LEGEND OF ZORRO in 2005, also starring Banderas.

After getting off to a strong start with ZORRO, UA managed to survive decades of Hollywood twists & turns and is still active today as a distributor. But when Fairbanks & his superstar pals formed UA, competing movie moguls insisted the lunatics had now taken over the asylum.

“Out of the mystery of the unknown — appeared a masked rider who rode up and down the great highway — punishing and protecting — who cunningly avoided apprehension by authorities. He became a hero to the oppressed, who — cunning as a fox — in the language of the Latinos, was called El Zorro.”

– Opening title text from THE MARK OF ZORRO

[Amazon Plans to Invest \\$1 Billion a Year in Movies for Theaters](#) (Bloomberg)



Even while box offices were relatively quiet this week, exhibitor stocks were surging on Wall Street. The trading prices for shares in AMC, Cinemark, IMAX, and Cineplex all rose significantly, in part buoyed by reports that Amazon is planning to spend more than \$1 billion on “12 to 15” theatrical releases. At that level, Amazon’s output would rival that of traditional studios such as Paramount and Warner Bros. It would also go a long way towards addressing the biggest issue afflicting exhibitors... a lack of films released to theatres.

While exhibition has rebounded significantly this year, based on the blockbuster success of TOP GUN: MAVERICK and support from a handful of solid performers including THE BATMAN, MINIONS: THE RISE OF GRU, and JURASSIC WORLD: DOMINION, the 2022 box office is still significantly lower than pre-pandemic levels. One reason

commonly given for the shortfall is the lack of new movies released to theatres, with Disney, Netflix, Apple and Amazon targeting a significant number of their new releases to their branded streaming platforms.

Exhibitors had hoped that Netflix might be warming up to the value of theatrical releasing when they announced that GLASS ONION: A KNIVES OUT MYSTERY would have a one-week run in theatres for the Thanksgiving holiday week before it debuted on Netflix for Christmas. However, Netflix co-CEO Ted Sarandos dispelled any hope for a change in direction from the streamer, stating clearly that his company’s mission is about [entertaining its members with Netflix movies on Netflix](#).

However, not all new-age studios are immune to the lure of the big screen, as many continue to lose billions as they plow huge sums into creating new content to compete for the at-home streaming audience. Warner Bros. Discovery CEO David Zaslav, for one, has announced that his studio will *increase* the number of new movies released in theatres during 2023. Paramount execs were rewarded by achieving a horror hit with SMILE by releasing it to theatres exclusively, rather than also offering it to its streaming customers on Paramount+.

Now comes Amazon’s big news that it will invest heavily in theatrical releases in the years ahead. This very big new kid on the block may bring new life to cinemas, and spark a renaissance in the U.S. box office... especially if its brethren Apple and Netflix see Amazon succeed and follow suit.

[Behind the stunning exit of Disney CEO Bob Chapek](#) (LA Times)

Disney’s shocking announcement last Sunday that it was replacing current CEO Bob Chapek with the former office holder Bob Iger rocked the entire entertainment industry. The Board of Directors’ decision to move on from the Chapek era was the culmination of long-simmering tensions. Many investors were upset by Chapek’s tone deaf reaction to a [disastrous fourth quarter earnings report](#) earlier this month. This was on top of political fallout after a confrontation between Chapek and Florida governor Ron DeSantis over the state’s recently enacted “Don’t Say Gay” legislation and a public legal battle with Scarlett Johansson over the company’s decision to release BLACK WIDOW simultaneously to play in theatres and stream on Disney+.



Disney’s Former and Current CEO, Bob Iger

[Bob Iger's return](#) has been welcomed as a giant step in the right direction for the company, with Iger having earned a reputation as a bold and effective leader over his 15-year tenure from 2005 - 2020.

Many exhibitors are reserving judgment on the abrupt change in leadership at the world's largest movie studio. While Chapek struck a particularly sour note with exhibitors, Iger has also been open about his opinion that theatres will play a diminishing role in the future of the

[Harry Potter and the Desperate Movie Studio](#) (Puck News)

Warner Bros. Discovery CEO David Zaslav is clear in his intention to have his studio focus on creating new, original content to drive movie revenues. Aside from the DC Extended Universe of superhero movies, WB's most successful film franchise has been J.K. Rowling's Harry Potter movies, which have generated more than \$9 billion in box office. In a recent CNBC interview, Zaslav lamented the fact that more than 15 years have passed since the last Harry Potter film opened in theatres. There now seems to be a new opening to reboot the Harry Potter franchise, with the success on stage of J.K. Rowling's HARRY POTTER AND THE CURSED CHILD in London, New York and other major markets.

The five-hour play is set 19 years after the conclusion of the last Harry Potter book, with an opportunity for the original cast to reprise their roles. While this brings obvious appeal to Warner Bros. studio execs, it's a bit more complicated for the story's creator J.K. Rowling and the original cast. Rowling is known for being a difficult negotiator, and may not agree to an adaptation of the play into a feature film. Rowling has also become

movie business. Both leaders have been "all-in" on Disney+, which was conceived, developed and launched during Iger's previous reign. Still, Iger has a reputation of collaborating successfully with the company's traditional business partners, including exhibitors.

See also: [The Streaming Death Spiral Must End](#) (The Atlantic)



J.K. Rowling, Author and Creator of the Harry Potter Universe

embroiled in controversy over her stance on transgender issues, which could limit the appeal of the project to stars Daniel Radcliffe and Emma Watson. If they decline to reprise their roles, the project overall would lose much of its appeal.

The demise of the FANTASTIC BEASTS spin-off movies has left fans hungry for the return of the original. As is often the case, money may do the talking and Warner Bros. may be eager enough to find the funds to make the reboot worth everyone's while.

An advertisement for Screenvision Media. The background image shows a child in a grey sweater and plaid shirt holding the hand of an adult, walking through a cinema lobby. Overlaid on the image is the text: 'We Believe Every Cinema Experience Should Feel Like Your First.' Below this is the Screenvision Media logo, which consists of a stylized 'SV' in blue and white, followed by the text 'SCREENVISION MEDIA'. Underneath the logo is the website 'screenvisionmedia.com'. At the bottom, there is a line of text: 'CINEMA ADVERTISING SOLUTIONS • INNOVATIVE PRESHOW • DIGITAL INSTALLATION FLEXIBILITY • LOBBY SCREENS • LOBBY PROMOTIONS • COMPLETE TURNKEY EXECUTION'. Below that is a contact line: 'Contact us today to learn more: David Ostrander | (212) 497-0490 | dostrander@screenvisionmedia.com'.

Awards Shows Losing TV Deals

After years of explaining away declining ratings, awards shows are now starting to suffer the consequences.

Last week's news that both the SAG & Independent Spirit awards are looking, apparently without success, for new TV homes came as a surprise, but wasn't surprising. Neither show was generating the kind of ratings that would win a renewal.

TNT was SAG's TV home for the last 24 years. This February, after having pre-taped during the worst of the pandemic, the high profile two hour program aired live with lots of famous faces that are SAG members.

SAG's best movie cast award, its equivalent of best picture, went to CODA, which later won the best picture Oscar. The telecast on TNT & TBS, however, averaged only 1.8M viewers. That was up from 2021's 957,000 viewers, but it didn't make Warner Bros. Discovery eager to keep airing the program. The SAG noms will be announced 1/11 and the awards bestowed 2/26.

The lower profile Spirits show aired on AMC Networks' IFC channel & streamed on AMC+. Apparently, viewership was sufficiently low to sink its 2023 telecast. The Spirits' film noms were announced 11/22 and winners will be revealed 3/4.

This makes the HFPA's embattled Golden Globes one of the few surviving awards telecasts -- airing Tuesday, 1/10 on NBC. As of now, there's no real buzz about the 80th Globes, which announces noms 12/12, but hasn't yet set a host. As for the Academy, it recently made a good move by hiring Jimmy Kimmel to host the 95th Oscars, which will air Sunday, 3/12 on ABC.



AVATAR 2 Tracking Through Roof!



After a Thanksgiving stuffed with films, but with much less boxoffice gravy than in past years, it's good Santa's on his way.

Christmas is exhibitors' last chance to recover from the studios' crippling product meltdown. James Cameron's AVATAR: THE WAY OF WATER, opening 12/16 from Disney/20th Century, may not make up for all the damage, but it should, at least, end 2022 on a festive note.

Some Hollywood handicappers are cautiously projecting \$150M+ while others are \$150-175M. A2's 190 minutes running time is a factor in holding down predictions since, typically, very long movies lose a showing daily. Playing on more multiplex screens makes up for some of that, but being overlong does hurt.

The original AVATAR, which only ran 162 minutes, reportedly cost \$237M to produce. It opened 12/18/09 to \$77M and (with reissues) did \$785.2M domestic + \$2.1B international = \$2.92B worldwide.

A2, which reportedly cost \$400M to produce, is tracking through the roof and could overperform with, perhaps, \$175-200M. First choice scores for older men are already 17 points over norm while younger men are 12 points over norm. Older women are 15 points over norm & younger women are 13 points over norm.

Sony/Marvel's SPIDER-MAN: NO WAY HOME kicked off 12/17/21 to \$260.1M, in darker pandemic days. It ran just 148 minutes and was fanboys driven, dropping 67.5% in weekend two. A2's adult appeal should give it longer legs and its tracking points to a stronger start than is now expected.

Click to play this week's episode of the *Screendollars* [Boxoffice Autopsy](#) podcast featuring CNN/Hollywood Reporter veteran Martin Grove looks at *STRANGE WORLD* & other Thanksgiving openings... and focusing in our *OSCAR OUTLOOK* feature on reports the next SAG Awards may not be telecast.



Studio Release Calendar (12/2 – 12/29)

12/2/22 (Week 48)

Prior Year Results

2021 Week 48 - Box Office: \$96,843,928; Openings: Encanto (\$27.2M FSS; \$96M Total), House of Gucci (\$14.4M FSS; \$53.8M Total), Resident Evil: Raccoon City (\$5.3M FSS; \$17M Total)

Violent Night (Universal)

Two good weeks of playtime before AVATAR opens. This isn't your usual Santa Claus because he's pushed to the edge to save a family on Christmas Eve and by all the ways you can think. This is Die Hard but literally with a full-on Christmas connection. It's also from the producers of Nobody, John Wick, Atomic Blonde, Deadpool 2, and Bullet Train. The streaming date is yet to be announced.

R | Action Dark Comedy

112

Digital, Scope, IMAX, 4K select locations, Atmos, Dolby Vision, DBox, MX4D, 5.1/7.1

Wide (3,500+)
\$10M-\$12M FSS
\$25M-\$30M Total
(Current Forecast)

Top Gun: Maverick (Paramount)

PG-13 | Action Drama

130

Digital, Scope 2.39, 5.1/7.1, IMAX, Auro 11.1, Sonics DDP

Special Event Reissue

Spoiler Alert (Focus Features)

PG-13 | Romantic Drama

112

Digital, Flat, 5.1

Limited

Emancipation (Apple Original Films)

R | Historical Drama

132

Digital, Scope, 5.1

Limited
12/9 Apple TV+

I Heard the Bells (Fathom Events)

NR | Inspirational

110

Digital, Flat, 5.1

12/1-8 Special Event

Neil Young: Harvest Time (Trafalgar)

R | Documentary

129

Digital, Flat, 5.1

12/1 Special Event

The Quintessential Quintuplets Movie (Crunchyroll)

NR | Anime

136

Digital, Flat (1,78), 5.1

12/2-4, 12/6-7 Special Event

The Eternal Daughter (A24)

PG-13 | Family Daughter

96

Digital, Flat, 5.1

Limited

2nd Chance (Bleecker Street)

Biography Documentary

89

Digital, Flat, 5.1

Limited

What Remains (Gravitas Ventures)

NR | Drama

80

Digital, Flat, 5.1

Limited

Four Samosas (IFC Films)

NR | Comedy

80

Digital, Flat, 5.1

Limited

Last Film Show (Samuel Goldwyn)

NR | Drama

111

Digital, Flat, 5.1

Limited

When Men Were Men (Indican Pictures)

NR | Drama, LGBTQ

96

Digital, 1:78 HD, Dolby Surround

Limited

Evangelion: 3.0+1.0 Thrice Upon A Time (GKIDS) Original title: Shin Evangelion Gekijōban	NR Digital Animation	154	Digital, Flat, 5.1	Special Engagement
Hunt (Magnet Releasing)	Action Thriller	131	Digital, Flat, 5.1	Limited/VOD
Utama (Kino Lorber)	NR Environmental Drama	87	Scope (2.39), Dolby SR Sound	Limited Expansion
Framing Agnes (Kino Lorber)	NR LGBTQ Documentary	75	16.9; Dolby SR Sound	New York
Return To Seoul (Sony Pictures Classics)	R Drama	118	Digital, Flat, 5.1 Dolby Digital	NY/LA (Academy Qualifying Run)
Johnny Cash: The Redemption of an American Icon (Fathom Events)	NR Documentary	115	Digital	Event Cinema
Christmas With the Campbells (RLJE)	NR Romance Comedy	88	Digital, Flat, 5.1	Limited/AMC+
Angry Neighbors (Lionsgate)	R Comedy	80	Digital, Flat, 5.1	Limited/VOD

12/9/22 (Week 49)

Prior Year Results

2021 Week 49 - Box Office: \$52,240,838; Openings: Christmas with the Chosen: The Messengers (\$4.2M FSS; \$13.7M Total)

Father Stu Reborn (Sony) Never a favorite with critics, audiences applauded the original R-rated film (2,705 locations, \$5.4M FSS, \$20.7M total). Based on a true story, Father Stu: Reborn is a PG-13 take on the honest, funny, and ultimately uplifting drama about a lost soul who finds his purpose in a most unexpected place.	PG-13 Faith Based Drama	124	Digital, Scope, 5.1	Reissue
The Whale (A24) Also known as 더 웨일 The Whale had its world premiere at the 79th Venice International Film Festival on September 4, 2022. The film received generally positive reviews with praise for the performance of Brendan Fraser.	R Drama	117	Digital, Flat (1.85/1.33), 5.1	NY/LA 12/21 Moderate (350-400) January (1,500)
Spoiler Alert (Focus Features)	PG-13 Romantic Drama	112	Digital, Flat, 5.1	Expansion (500)
Empire of Light (Searchlight) Director Sam Mendes (Skyfall, 1917) love letter to cinema. Set in an English seaside town in the early 1980s, EMPIRE OF LIGHT is a powerful and poignant story about human connection and the magic of cinema.	R Drama Romance	115	Digital, 5.1/7.1, Scope (2.39) Atmos, Theatre Ears	Limited
To The End (Roadside Attractions)	NR Documentary	103	Digital, Flat, 5.1	Limited
Saint Omer (NEON/Super)	NR Drama	122	Digital, Flat, 5.1	Limited
Confession (Vertical Entertainment)	NR Thriller	86	Digital, Flat, 5.1	Limited
One Fine Morning (Sony Pictures Classics) Un beau matin (2022)	R Drama	113	Digital, Flat, 5.1	NY/LA (Academy Qualifying Run)
UFC 282: Prochazka vs. Teixeira 2 (Iconic Events)	Special Engagement	180	Digital, Flat, 5.1	Event Cinema
Detective Knight: Redemption (Lionsgate Premiere))	R Action Thriller	93	Digital, Flat, 5.1	Limited/VOD
I Am DB Cooper (Gravitas Ventures)	NR Suspense Thriller	100	Digital, Flat, 5.1	Limited/VOD
Loudmouth (Greenwich Entertainment)	NR Documentary	123	Digital, Flat, 5.1	Limited/VOD
Guillermo del Toro's Pinocchio (Netflix)	PG Animation Drama Family	117	Digital, Flat, 5.1	Streaming

12/16/22 (Week 50)

Prior Year Results

2021 Week 50 - Box Office: \$44,251,570; Openings: West Side Story (\$10.6M FSS; \$38.5M Total)

Avatar: The Way of Water (20th Century)

Expectations are the film to reach \$625M-\$650M total by trades and analyst sites. The film will be a remarkable cinematic achievement as evident by comments early private screenings. Awareness is currently even with Black Panther: Wakanda Viewer while interest is nearly the same. Preference home or theatrical: THEATRICAL.

PG-13 | Action
Adventure Sci-Fi

183

Digital, Scope (2.39),
IMAX (5.0/12.0) 2D/3D,
5.1, 3D SDR, 4K, Dolby
Vision, Atmos, Motion,

Wide (4,500)
\$150M+ FSS
\$500M-\$525M Total
(Current Forecast)

The Apology (RLJE Entertainment)

NR | Thriller

91

Digital, Flat, 5.1

Limited/Streaming

Lullaby (Vertical Entertainment)

NR | Horror

89

Digital, Flat, 5.1

Limited/Streaming

The Almond and The Seahorse (IFC Films)

NR | Drama

96

Digital, Flat, 5.1

Limited/Streaming

The Super 8 Years (Kino Lorber)

NR | Documentary

61

Digital, Flat, 5.1

Limited/NYC

Nelly and Nadine (Wolfe Releasing)

NR | Documentary

93

Digital, Flat, 5.1

Limited

12/23/22 (Week 51)

Prior Year Results

2021 Week 51 - Box Office: \$281,807,751; Openings: Spider-Man: No Way Home (\$260.1M FSS; \$804.8M Total), Nightmare Alley (\$2.8M FSS; \$11.3M Total)

Puss in Boots: The Last Wish (Universal)

A good story, great animation and soundtrack add up to a hit for Universal. Excellent business potential. Puss In Boots (3,952 locations, \$34M FSS, \$173M Total).

PG | Animation
Adventure Family

102

Digital, 2D, 3D, Scope,
5.1/7.1, Atmos, DTSX,

12/21 Wide (4,000)
\$100M+ Total

Babylon (Paramount)

Damian Chazelle calls Babylon a "poison pen hate letter to Hollywood," but a "love letter to cinema." The eclectic director of Whiplash, La La Land, and First Man brings originality and style to his films. Expect that and more in this wild and flamboyant 3 hour plus production.

Comedy Drama
History

188

Digital, Scope (2.39),
5.1/7.1, Dolby Digital,
Atmos

Wide (3,500)
\$45M-\$50M Total

I Wanna Dance with Somebody (Sony)

This Whitney Houston biography is similar to the recent Aretha Franklin biography "Respect" (\$9M FSS, \$24.3M total.) Female singer bios have a history of mixed results. Expect this film to reach a larger audience and rank among the best of the genre.

Biography Drama
Music

142

Digital, Scope, 5.1/7.1

12/23 Wide (3,500)
\$40M-\$45M Total

Women Talking (UA Releasing)

PG-13 | Drama

104

Digital, Scope, 5.1 4D

12/23 Limited

Broker (NEON)

R | Drama

129

Digital, Flat, 5.1

12/26 Limited

Joyride (Magnolia Pictures)

Comedy Drama

94

Digital, Flat, 5.1

12/23 Limited

Rattled! (Vertical Entertainment)

NR | Dark Comedy
Thriller

81

Digital, Scope, 5.1

12/23 Limited

Wildcat (Amazon)

R | Documentary

106

Digital, Flat, 5.1

12/21 Limited
12/30 Amazon Prime

The Pale Blue Eye (Netflix)

R | Horror

128

Digital, Flat, 5.1

12/23 Limited
1/6 Streaming

Corsage (IFC Select)

NR | Period Drama

115

Digital, Flat, 5.1

NY/LA

A Man Called Otto (Sony)

Comedy Drama

N/A

N/A

NY/LA

Living (Sony Pictures Classics)

PG-13 | Drama

102

Digital, Flat, 5.1

NY/LA

Release Changes

MPA Ratings Updates

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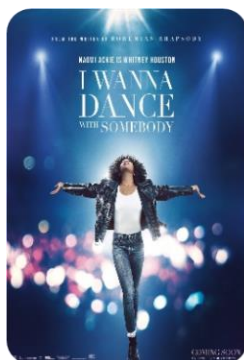
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations · Nicolas Bouchard, Film Distribution
Dick Walsh, Box Office · Martin Grove, Hollywood Insider

Check out our [POPCORN PREVIEWS](#) [BOXOFFICE BUZZ](#) look at Universal and Amblin's *THE FABELMANS*, from Steven Spielberg, based in part on his own childhood...as young Sammy Fabelman discovers how movies help us see the truth about ourselves.



[Puss in Boots: The Last Wish](#)

Universal
12/21 Wide
Poster, Trailer #3



[I Wanna Dance with Somebody](#)

Sony
12/21 Wide
Poster, New Trailer



[Babylon](#)

Paramount
12/23 Wide
Character Poster
Trailer #2



[Missing](#)

Sony
1/20/23 Wide
Poster, Trailer #1



[Left Behind: Rise of The Antichrist](#)

Fathom Events
1/27/23 Wide
Poster, Trailer #1



[Empire Of Light](#)

Searchlight
12/9 Limited
Official Trailer, Poster



[Avatar: The Way of Water](#)

20th Century
12/16 Wide
Trailer #3, Poster



[I Heard the Bells](#)

Fathom Events
12/1-8 Wide
Trailer, Poster