



Issue No. 246



Weekend Box Office Results... 11/11 – 11/13

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Black Panther: Wakanda Forever (Disney)	1	4,396	180,000,000	-	40,946	180,000,000
2	Black Adam (Warner Bros.)	4	3,603	8,600,000	-53	2,387	151,123,090
3	Ticket to Paradise (Universal)	4	3,633	6,100,000	-29	1,679	56,512,445
4	Lyle, Lyle, Crocodile (Sony)	6	2,486	3,200,000	-5	1,287	40,839,609
5	Smile (Paramount)	7	2,271	2,330,000	-42	1,026	102,776,517
6	Prey for the Devil (Lionsgate)	3	2,164	2,010,000	-48	929	16,961,244
7	The Banshees of Inisherin (Searchlight)	4	960	1,700,000	-17	1,771	5,784,663
8	One Piece Film: Red (Crunchyroll)	2	2,300	1,447,807	-84	629	12,768,073
9	Till (UA Releasing)	5	1,358	618,254	-67	455	8,038,426
10	Yashoda (CineGalaxy)	1	200	380,000	-	1,900	445,684

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TITLE INSIGHTS – BLACK PANTHER: WAKANDA FOREVER

- **The film is estimated to pull in 12.7M patrons this weekend.** Only one film in 2022 has pulled in more: DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS with approximately 13.7M moviegoers on opening weekend.
- This weekend BLACK PANTHER: WAKANDA FOREVER represents **94% of all foot traffic** nationwide.... Near 100% in Premium Format.
- **Ticket Price Breakdown –**
Nationally - \$13.71
Standard Only - \$12.63
Premium Format - \$17.24
- **Top Attended Markets** (in order):
 1. Los Angeles
 2. New York
 3. Dallas
 4. San Francisco
 5. Chicago
 6. Atlanta
 7. Washington DC
 8. Philadelphia... (Go Eagles)
 9. Houston
 10. Phoenix

- **MASS SCALE Audience Demographics** - Passive Live Audience Observation of **over 250,000 moviegoers** (from over 250 theaters across 32 circuits in 2300 auditoriums) – approximately 2% of all patrons nationwide.

Note – this mass collection is significantly higher than traditional intercept survey sample sizes of 300 to 1,000.

- Male 53% / Female 47%
 - Non-Family 64% / Family Groups 26% / Teen Groups 10%
 - Caucasian 42% / African American 36% / Hispanic 13% / Asian 5% / Other 4%
- 12% (Under 13) / 13% (13-17) / 15% (18-25) / 17% (26-35) / 17% (36-45) / 15% (46-55) / 11% (55+)

By Comparison, THOR: LOVE AND THUNDER had the following representation on opening weekend (from a comparable sized observed pool):

- Male 57% / Female 43%
- Non-Family 65% / Family Groups 25% / Teen Groups 10%
- Caucasian 60% / African American 16% / Hispanic 14% / Asian 6% / Other 4%

- **Daypart Traffic Analysis –**

Dayparts were *consistent throughout the day* indicating a steady flow of foot traffic.

Pre 1PM – 18%
1PM to 5PM – 29%
5PM to 8PM – 30%
8PM + - 23%

ABOUT:

EntTelligence is a Market Intelligence firm that uses proprietary technology, machine learning and movie-goer analytics which includes on-site ticket price verification to create its metrics and insights.

Weekend Review for 11/11 – 11/13

Disney took full advantage of the Friday Veterans Day holiday to launch Marvel's BLACK PANTHER: WAKANDA FOREVER, which earned a massive \$84M on its opening day. This surpassed the \$75.7M in ticket sales for the original BLACK PANTHER on its opening Friday on 2/16/2018. Results from the rest of the weekend came somewhat back to earth, winding up with \$180M for the opening three days, 89% of the \$202M the original BLACK PANTHER earned in its opening weekend.

BLACK PANTHER 2 could not have arrived at a more critical time for the industry. Both Disney and AMC announced disappointing earnings last week, causing some to question the long-term viability of moviegoing. It was a welcome counterpoint to see this level of interest in the sequel to the sixth highest Domestic grossing film of all time.

Ranking Marvel movie opening weekends, WAKANDA FOREVER slots in between CAPTAIN AMERICA at \$179M and DR STRANGE IN THE MULTIVERSE OF MADNESS at \$187M. Those movies went on to a Domestic total of \$408M and \$411M respectively. With a reported production budget of \$250M, BLACK PANTHER 2 still has a long way to go to reach profitability, but it has many strengths that will boost its earnings potential. First, everyone seems to like the movie, with critics giving it 84% and audiences 95% on Rotten Tomatoes. In addition, the lackluster upcoming release schedule should help WAKANDA FOREVER stay at the top of the box office charts for the next five weeks until AVATAR: THE WAY OF WATER opens on 12/16. Finally, it will stand unopposed during the historically lucrative Thanksgiving weekend.

BLACK ADAM finished in second place with \$8.6M. It was a pleasant surprise to see a drop of only 53% in its fourth weekend. One might have thought that DC's BLACK ADAM would have an even steeper decline when going up against BLACK PANTHER: WAKANDA FOREVER, a Marvel movie that appeals to the same audience. Perhaps WAKANDA

FOREVER created a buzz for the super hero genre in general, and with many BLACK PANTHER showtimes sold out moviegoers turned to BLACK ADAM as a "nearly as good" second choice. Regardless, it's a positive for BLACK ADAM since it has somewhat under-performed since it opened on 10/21.

TICKET TO PARADISE took third place with \$6.1M, followed by LYLE, LYLE, CROCODILE with \$3.2M and SMILE with \$2.3M. All three films represent unique genres among the movies currently in theatres, with PARADISE for fans of romcoms, LYLE for families and SMILE for horror seekers. All have also been successful throughout their overall run in theatres, with PARADISE earning \$56.5M, LYLE with \$40.8M and SMILE with a whopping \$102.8M. Last week's #2 movie ONE PIECE FILM: RED suffered the week two crash that is typical for anime films in the U.S. market, coming in 8th place with only \$1.4M, a drop of 84% from last week's debut.

Our watch on limited releases this week does not involve an independent picture from a specialty distributor. In a strategically targeted move, Universal released Steven Spielberg's THE FABELMANS in four theatres in N.Y. and L.A. The director's deeply personal storyline depicts a young man coming of age while exploring the movies and film making. It's ironic that Spielberg's studio partner Universal is following a slow-build, platform release strategy for this autobiographical story of one of the most commercially successful directors in movie history. The four theatres grossed \$160K, which divides out to a very strong \$40K per theatre average.

THE FABELMANS' next expansion is set for Wednesday 11/23, when it will open at 600 additional theatres for Thanksgiving weekend. After receiving rave reviews on Rotten Tomatoes from both critics (95%) and audiences (90%), Universal may choose to accelerate its rollout to open at more theatres earlier than planned.

Where Are We as of 11/10

After 44 weeks, the 2022 box office stands at 66% compared with the same period from 2019. Box office from the first five weeks of the fourth quarter 2022 is 80% of the amount earned during those same weeks in 2021. This week's very strong opening of BLACK PANTHER: WAKANDA FOREVER will go a long way towards lifting this year's fourth quarter to a level that is closer to last year's result.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 44 WEEKS – 2022: \$6,121,564,000 2019: \$9,272,657,000 66%	4th QUARTER – 5 WEEKS – 2022: \$520,879,000 2021: \$655,099,000 80%

GOLDENEYE Premieres in N.Y. on 11/13/1995

When GOLDENEYE, the 17th James Bond film, premiered at New York's Radio City Music Hall Nov. 13, 1995, it introduced Pierce Brosnan as the fifth actor to play 007, following Sean Connery, George Lazenby, Roger Moore & Timothy Dalton.

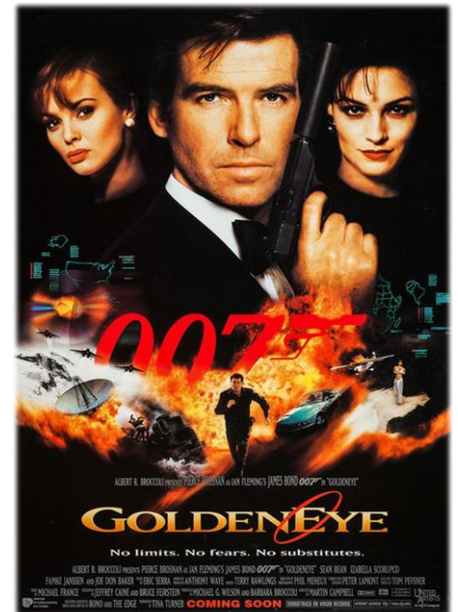
While the screenplay was being written, the producers expected Dalton to be returning as Bond for the third time, so the writing's tone matched Dalton's darker more realistic approach to the character. However, quite unexpectedly, Dalton announced while shooting his 1994 mini-series SCARLETT that he was quitting as 007.

Dalton had signed to do three Bonds and already had two behind him -- 1987's THE LIVING DAYLIGHTS & 1989's LICENCE TO KILL -- when rights to the franchise became tied up in litigation that delayed for about five years production of what would have been Dalton's third Bond episode. Dalton was okay with doing one more Bond film, but Bond's founding co-producer Albert R. (Cubby) Broccoli told him that after that lengthy production gap he'd need to keep playing the role for a while. Dalton refused, saying he didn't want to play Bond for the rest of his life.

Dalton got the part when Roger Moore left after his seventh Bond outing in 1985's A VIEW TO A KILL. When the producers first approached Dalton, he was busy doing theatre. They went to Brosnan, but he couldn't get out of his TV deal for REMINGTON STEELE. So they tried Dalton again and this time he said he'd fit it in his tight schedule.

Before Brosnan was cast, reports said Hugh Grant, Liam Neeson, Sam Neill & others were under consideration. Brosnan was the last 007 that Broccoli cast in his Eon Productions franchise. GOLDENEYE was the first Bond movie not produced by Cubby as he'd stepped down and made his daughter, Barbara Broccoli, and stepson, Michael G. Wilson, the series' new producers, which they still are today. Cubby consulted to Eon during production of GOLDENEYE, his final project before his death in 1996.

When Brosnan was presented in London to the media June 8, 1994, he didn't look anything like Bond -- with a full beard he'd grown for ROBINSON CRUSOE, which was starting production the next day.



Pierce Brosnan debuted as James Bond in GOLDENEYE, the 17th movie in the famous spy series. Tina Turner sang the [groovy opening theme song](#), written by U2's Bono and The Edge.



[Click to watch](#) Bond's tank chase through the streets of St. Petersburg, which had been renamed only 4 years earlier from the Soviet-era's Leningrad. The memorable action sequence was originally written as a much more mundane motorcycle chase.

GOLDENEYE also was the first Bond movie with Judi Dench playing MI6 chief "M." It reportedly was Lois Maxwell, the iconic Miss Moneypenny in the Bonds from 1962-85, who'd suggested back in '85 that "M" should be played by a woman. But what Maxwell had in mind was that she'd become the new "M" after getting a big promotion at MI6.

During production, Roger Moore turned up on set to visit his son, Christian Moore, who was GOLDENEYE's uncredited third assistant director. The proud father joked as the crew greeted him that the producers had brought him back after looking at the first footage of Brosnan as Bond!

Natalya Simonova: Do you destroy every vehicle you get into?

James Bond: Standard operating procedure. Boys with toys. "I don't care..."

[Disney Shares Slide as Streaming Losses Balloon](#) (Wall Street Journal)

Disney's stock tumbled after the entertainment giant reported a \$1.5 billion loss from its Disney+ streaming unit in its fiscal fourth quarter, more than twice the deficit reported from streaming during the same period in 2021. The magnitude of the loss sparked a steep and immediate decline in Disney's share price, tumbling to its lowest close since March 2020.

CEO Bob Chapek accentuated the positive, by pointing out that the company's streaming services added 14.5 million new subscribers during the quarter. "The rapid growth of Disney+ in just three years since launch is a direct result of our strategic decision to invest heavily in creating incredible content and rolling out the service internationally." However, Wall Street has increasingly turned its attention to profitability over market share, with virtually all major media companies taking steps to cut costs in order to improve the bottom line.

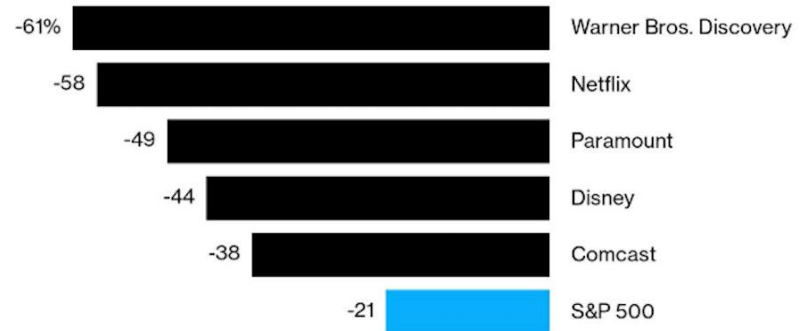
Chapek expects Disney's streaming businesses to turn a profit by 2024, by continuing to increase its subscriber count, raising the monthly price for subscriptions, and generating new revenues from a new ad-supported tier of service for Disney+.

Many investors are unconvinced, with CNBC's investment guru Jim Cramer calling for Chapek's firing. "There is just no doubt that he has to go. The way he handled it, he made it sound like it was a four-star quarter. Delusional." Certainly, all major studios and entertainment companies are feeling the pressure to turn the corner on profitability, after years of emphasizing expansion into streaming and other new-media ventures.

See also: [Disney Plans Layoffs, "Rigorous Review" Of Spending & Hiring Freeze; "Tough & Uncomfortable Decisions" Coming, CEO Bob Chapek Tells Staff](#) (Deadline)

Melting Media

Entertainment stocks have retreated far more than the broad market



Source: Bloomberg data

Bloomberg



[AMC Entertainment CEO Says Theaters Have One Problem And It's Not Covid, Streamers Or Windows: "We Need More Movies"](#) (Deadline)

AMC reported third quarter earnings of \$968 million, within the range of Wall Street's expectations. Both revenues and costs increased year-over-year, resulting in a similar loss to last year's third quarter.

CEO Adam Aron pointed to Hollywood's meager slate of new releases in August and September as holding back the exhibitor from being able to increase revenues further. He did say that concession sales per patron have risen by 30% from levels before the pandemic. The increase in concessions and food purchases is an industry-wide trend, pointing to an opportunity to make further investments in offering dine-in options theatres.

Aron sees promise in the company's AMC Stubs loyalty program, which numbers 600K–700K active subscribers after falling to “zero” when in March 2020 when the pandemic hit. AMC plans to promote subscriptions “very aggressively,” since its members consistently become its highest spending customers.

While managing AMC's heavy debt load is a concern, Aron is optimistic that exhibitors will finish 2022 on a high note, benefiting from crowd-pleasing titles, and that 2023 looks bright as well, with expectations for the box office to return to 90% of 2019 levels.

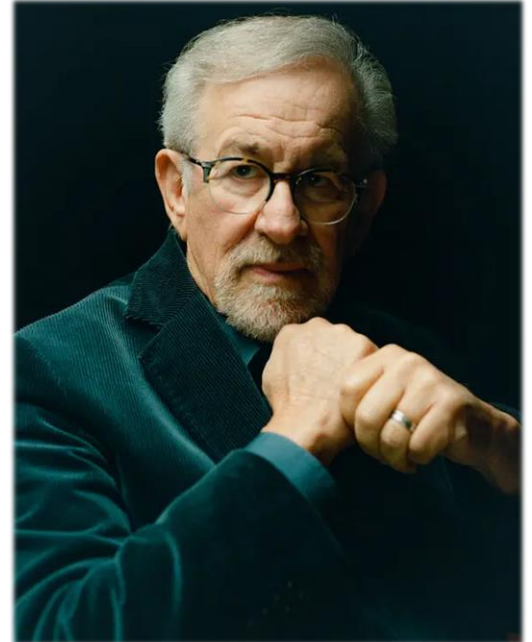
[Steven Spielberg Gets Personal](#) (New York Times)

Steven Spielberg's new movie *THE FABELMANS* opened this weekend, with screenings in select locations in New York and Los Angeles. It is a largely auto-biographical story of growing up while discovering a passion for movies and film making. The movie is certain to be an awards contender, and would most likely have been a box office success prior to the pandemic. But the appetite among moviegoers for story-driven plots appears to be less certain. In fact, Spielberg's 2021 remake of *WEST SIDE STORY* was praised by critics but flopped at the box office, leading some to question Spielberg's ability to deliver the huge commercial hits he was famous for throughout his career.

In an extended interview with the New York Times' film critic A.O. Scott, Spielberg speaks frankly about these dynamics. He is convinced that audiences will eventually return to cinemas to see smaller, high-quality films, but blames studios for releasing many of these titles on streaming in their attempt to boost subscribers. Spielberg

calls on established filmmakers to require studios to release their movies in theatres. However, it is still unknown whether small-scale dramas, even from iconic directors such as Spielberg, can draw a significant audience in theatres.

In the NY Times interview, Spielberg reflected on his 2017 movie *THE POST*, starring Meryl Streep and Tom Hanks. It was a classic Spielberg drama that grossed more than \$180M in theatres worldwide. However, Spielberg wondered if nowadays it might reach a larger audience through Apple TV+ or Netflix. This is a fascinating, open reflection by a legendary filmmaker grappling with the tectonic shifts in the media landscape.



MARTIN GROVE'S Hollywood Report

Exhibs Need More Movies

Disney/Marvel's *BLACK PANTHER: WAKANDA FOREVER* (pictured) is lifting exhibitor spirits this weekend, but no one film can erase a three month product drought.

AMC CEO Adam Aron addressed the studios' pipeline product pinch on AMC's Q3 investor call. Exhibition's biggest challenge today, he told analysts, isn't streaming competition, Covid fears or devising new release windows. The big problem, per Aron, is "above all else... movie theater operators need more movies."

No one really knows why studio releases dried up from July through mid-fall. The most commonly reported reason was that post production houses were slowed down by a logjam of special effects movies after pandemic production delays.



Other observers note that distributors have saved a lot of money by not having to market as many titles as before the pandemic. Marketing costs vary from studio to studio and by genre & by what time of year films open, but there could be \$40-60M in savings for a big but not supersized movie. That cost range reflects not just buying media to advertise a film, but also creative expenses to produce one or more trailers per title as well as tv spots, other video & print materials -- plus paying for publicity & promotion campaigns.

Multiply those savings by even a few films and they add up to big numbers.

Kimmel Hosting is Good First Move by Academy

Bringing Jimmy Kimmel on board to host the 95th Annual Oscars is a good first move by the Academy that signals a more traditional show.

In the past, well liked hosts like Johnny Carson & Billy Crystal provided audiences at home & attending the show with some good laughs that poked fun gently at that year's big movie targets and a good time was had by all.

The 94th Oscars, of course, made history thanks to a bad taste Chris Rock joke & its face-smacking reply by Will Smith, who minutes later was back onstage happily accepting his best actor Oscar. Had somebody else hit Rock, they'd have been tossed out of the theatre straight away. The Academy's management at the time just didn't get it. They've since been succeeded by a much smarter team.

Kimmel's hosted two previous Oscars -- the 89th in 2017 & the 90th in 2018. He's already seen chaos erupt onstage -- in '18 when Warren Beatty & Faye Dunaway announced LA LA LAND as best picture, but the winner was really MOONLIGHT. The wrong envelope wound up getting the blame.

Hopefully, Kimmel doesn't tell any jokes on ABC's Oscar telecast 3/12 that provoke new onstage assaults. At least, Smith's banned and can't be there. But clearly Kimmel gets the idea. He's told his viewers, "I've already started making a list of whose names I should keep out of my f-ing mouth. You know, you can't be too careful."



[Click to play](#) this week's episode of the Screendollars Boxoffice Autopsy podcast featuring CNN/Hollywood Reporter veteran Martin Grove focuses on the opening of BLACK PANTHER: WAKANDA FOREVER...and discussing in our OSCAR OUTLOOK feature what the Academy hiring Jimmy Kimmel as host signals for the 95th Oscars.



Studio Release Calendar (11/18 – 12/15)

11/18/22 (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) Current interest and awareness is rising. Movies of this nature generally gross in the \$35M range. THE FRIGHTENERS directed by Peter Jackson (1996) opened to \$11M and totaled \$34M (adjusted for inflation). Similar business is expected.	UPDATE	R Dark Comedy Horror	107	Digital, Scope, 5.1, Theatre Ears, Atmos	Wide (2,800) \$11M-\$12M FSS \$33M-\$36M Total
She Said (Universal) Comp: BOMBSHELL (1,721 locations, \$31.8M total. 2.0 multiple); THE ASSISTANT (167 locations, \$1.1M total). There is a wide range of results of similar films. Current interest and awareness is slowly rising. Appeal is mainly young female.	UPDATE	R Drama	129	Digital, Flat, 5.1, 7.1 4K	Wide (2,000) \$6M-\$8M FSS \$15M-\$20M Total
Pinocchio (Netflix)		PG Drama	114	Digital, Flat, 5.1	Moderate (200)
Bones and All (UA Releasing)		R Drama Horror Romance	130	Digital, Flat, 5.1/7.1 4K	Limited
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
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+
Lamborghini: The Man Behind the Legend (LGP)		R Biography Drama	97	Digital, Flat, 5.1	Limited/Streaming
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
Missing (Dark Star)		NR Suspense Thriller	124	Digital, Scope, 5.1	Limited
Drishyam 2 (Yash Raj) (Translation: "Visual 2")		NR Drama	145	Digital, Scope, 5.1	Limited
Bad Axe (IFC Films)		NR Documentary	102	Digital, Flat, 5.1	Limited/Streaming
Lamya's Poem (Freestyle)		NR Digital Animation	89	Digital, Flat, 5.1	Limited
EO (Janus Films)		NR Drama	86	Digital, Flat, 5.1	Limited
Only in Theaters (The Film Collaborative)		NR Documentary	94	Digital, Flat, 5.1	11/23 NY/LA

11/25/22 (Week 47)

Prior Year Results

2021 Week 47 - Box Office: \$83,861,485; Openings: Ghostbusters: Afterlife (\$44M FSS; \$129.4M Total), King Richard (\$5.4M FSS; \$15.1M Total)

Strange World (Disney Animation)

UPDATE

The computer-animated science-fi action adventure is produced by Walt Disney Animation Studios and is the 61st animated film produced by the studio. It has similar appeal to ENCANTO (11/26/21, 3,980 locations, \$27M FSS \$96M Total).

PG | Animated Action Adventure

95

Digital, Scope (2.39), 5.1/7.1, 3D SDR, Dolby Vision 2D/3D, Atmos, TheatreEars

11/23 Wide (3,500)
\$20M-\$22M FSS
\$30M-\$33M (5 day)
\$70M-\$75M Total

Devotion (Sony)

UPDATE

Glen Powell was great in TGM and Jonathan Majors is a fan favorite. Two rising stars in a war film coming out around Thanksgiving is a major draw for males. Look for moderate business. Early reactions are positive.

PG-13 | Action Drama War

139

Digital, Flat, 5.1, Atmos, D-Box, 4K, DTS:X

11/23 Wide (3,500)
\$18M-\$20M FSS
\$27M-\$30M (5 day)
\$65M-\$70M Total

Bones and All (UA Releasing)

UPDATE

Under 25 females show the most interest in this intriguing though disturbing road trip movie directed by Luca Guadagnino (SUSPIRIA, CALL ME BY YOUR NAME, I AM LOVE). Business looks fair with major markets best.

R | Drama Horror Romance

130

Digital, Flat, 5.1/7.1 4K

11/23 Wide Expansion (2,500)

The Fabelmans (Universal)

UPDATE

Steven Spielberg is a front runner for Best Film and Best Director. At this point, the film looks to total \$35M-\$40M and certainly more with awards mentions, continuing positive reviews and WOM. Appeal and interest is best with older moviegoers.

PG-13 | Drama

150

Digital, Flat, 5.1/7.1 4K

11/23 Expansion (600)

Glass Onion: A Knives Out Mystery (Netflix)

UPDATE

AMC, Cinemark and Regal one week only. Holdovers TBA. KNIVES OUT: \$41.4M (5-day); \$165.3M total.

PG-13 | Mystery

139

Digital, Flat, 5.1/7.1
Dolby Atmos

11/23-29 Moderate (600)
12/23 Streaming

Nanny (Amazon Studios)

R | Horror Thriller

97

Digital, Flat, 5.1

11/22 Limited
12/6 Amazon Prime

All the Beauty and the Bloodshed (NEON)

NR | Documentary

117

Digital, Flat, 5.1

New York
12/2 SF, LA
12/9 Expand

The Son (Sony Pictures Classics)

R | Drama

123

Digital, Scope, 5.1

NY/LA

Good Night Oppy (Amazon Studios)

PG I Drama

105

Digital, Flat, 5.1

Limited/ Streaming

Evangelion: 3.0+1.0 Thrice Upon a Time (GKIDS) Original title: Shin Evangelion Gekijōban

NR I Digital Animation

154

Digital, Flat, 5.1
TV-MA Certificate

IMAX engagements

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) When a group of mercenaries attack the estate of a wealthy family on Christmas Eve, Santa Claus must step in to save the day. Similar in nature to BAD SANTA and KRAMPUS (\$16M FSS, \$42M Total), the film does have IMAX and PLF screens to boost the box office. However, the film has two weeks of playtime before AVATAR: THE WAY OF WATER opens. UPDATE	R Action Comedy Horror	112	Digital, Scope/IMAX/4K select locations, Atmos, Dolby Vision, DBox, MX4D, 5.1/7.1	Wide (3,500+) \$8M-\$10M FSS \$20M-\$25M Total
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+
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 5.1, 4K	Limited
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
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
Johnny Cash: The Redemption of an American Icon (Fathom Events)	NR Documentary	115	Digital	Event Cinema
Four Samosas (IFC Films)	NR Comedy	80	Digital, Flat, 5.1	Limited
Christmas With The Campbells (RLJE)	NR Romance Comedy	88	Digital, Flat, 5.1	Limited/AMC+
When Men Were Men (Indican Pictures)	NR Drama, LGBTQ	96	Digital, 1:78 HD, Dolby Surround	Limited

12/9/22 (Week 49)

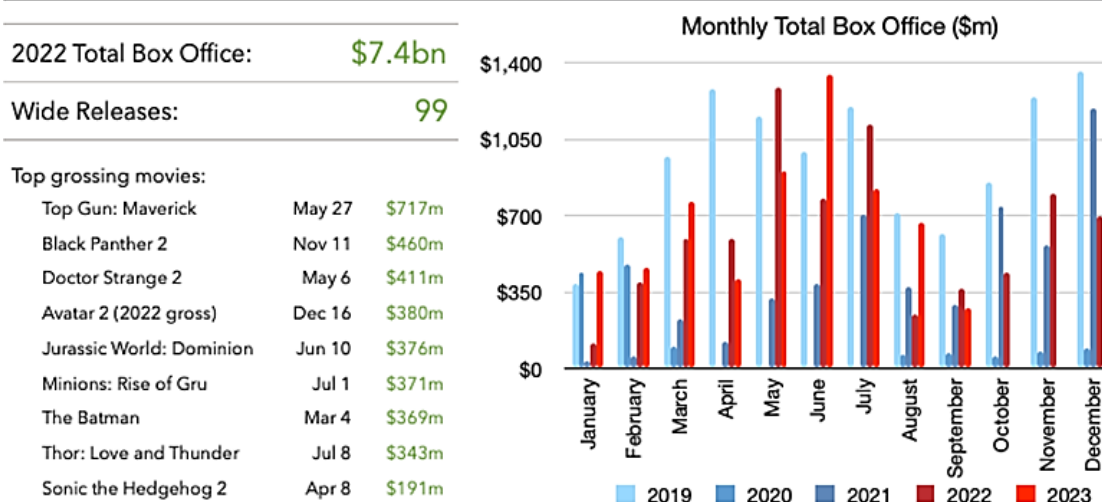
Prior Year Results

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

Spoiler Alert (Focus Features)	PG-13 Romantic Drama	112	Digital, Flat, 5.1	Expansion (500)
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. UPDATE	PG-13 Faith Based Drama	124	Digital, Flat, 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 9/4/22. It received generally positive reviews with praise for the performance of Brendan Fraser. UPDATE	R Drama	117	Digital, Flat (1.85/1.33), 5.1	NY/LA 12/21 Moderate January - Wide (1,500)

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. UPDATE	R Drama Romance	115	Digital, 5.1/7.1, Scope (2.39) Atmos, Theatre Ears	Limited
UFC 282: Prochazka vs. Teixeira 2 (Iconic Events)	Special Engagement	180	Digital, Flat, 5.1	Event Cinema
To the End (Roadside Attractions)	NR Documentary	103	Digital, Flat, 5.1	Limited
Saint Omer (NEON/Super) SUPER is Neon's boutique label. Alice Diop's "Saint Omer" won the Silver Lion Grand Jury prize in Venice along with the Luigi De Laurentiis Lion of the Future award. UPDATE	NR Drama	122	Digital, Flat, 5.1	Limited
Detective Knight: Redemption (Lionsgate)	R Action Thriller	93	Digital, Flat, 5.1	Limited/VOD
Pinocchio (Netflix)	PG Drama	114	Digital, Flat, 5.1	Streaming

2022/23 Domestic Theatrical Market Prediction (Nov 8)



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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)

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)

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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

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)
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.)

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)
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

Check out our [POPCORN PREVIEWS](#)
[BOXOFFICE BUZZ](#) look at Disney/Marvel's
BLACK PANTHER: WAKANDA FOREVER,
 which brought moviegoers back to
 theatres...opening to a dazzling \$180
 million.



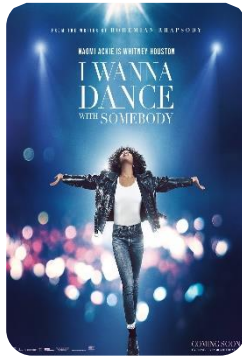
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[Chevalier](#)

Searchlight
4/7/23 - TBA release
Official Poster, Trailer



[I Wanna Dance with Somebody](#)

Sony
12/21/22 - Wide
Poster, New Trailer



[The Almond and the Seahorse](#)

IFC Films
12/16/22 - Limited/VOD
Poster, Official Trailer



[The Whale](#)

A24
12/9/24 - Limited
Poster, Official Trailer



[Glass Onion: A Knives Out Mystery](#)

Netflix
11/23/22 - Stream
Poster, New Trailer



[Guillermo del Toro's Pinocchio](#)

Netflix
11/18/22 - Moderate
12/9/22 - Stream
Poster, New Trailer



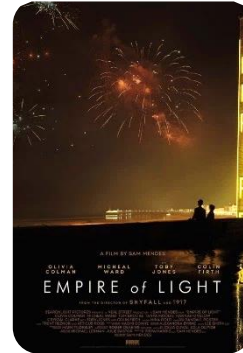
[Second Chance](#)

Bleecker Street
12/2/22 - Limited
Poster, Trailer



[John Wick: Chapter 4](#)

Lionsgate
3/24/23 -Wide
New Trailer, Poster



[Empire of Light](#)

Searchlight
12/9/22 -Limited
Official Teaser, Poster



[Devotion](#)

Sony
11/23/22 - Wide
Final Trailer, poster