



Issue No. 251



Weekend Box Office Results... 12/16 – 12/18

Courtesy of [Comscore](#)

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Avatar: The Way of Water (20 th Century)	1	4,202	134,000,000	-	31,890	134,000,000
2	Black Panther: Wakanda Forever (Disney)	6	3,380	5,400,000	-52%	1,598	418,991,185
3	Violent Night (Universal)	3	3,528	5,000,000	-43%	1,417	34,962,085
4	Strange World (Disney)	4	2,870	2,200,000	-42%	767	33,778,060
5	The Menu (Searchlight)	5	1,875	1,700,000	-39%	907	32,122,499
6	Devotion (Sony)	4	2,211	825,000	-59%	373	18,660,954
7	The Fabelmans (Universal)	6	955	750,000	-36%	785	8,665,926
8	Black Adam (Warner Bros)	9	1,304	500,000	-62%	383	167,722,380
9	I Heard the Bells (Fathom)	3	426	308,893	-59%	725	4,993,048
10	Empire of Light (Searchlight)	2	436	235,000	44%	539	471,821

TITLE INSIGHTS – AVATAR: THE WAY OF WATER

- **The film is estimated to pull in 8.7M patrons this weekend** (2.3M in Premium / 6.4 in Standard).
- The performance is on par/slightly edging the original with a rough, rough estimate of near 8M patrons (calculated via pricing adjustment tools/logic).
- 55% of patrons have seen the film in 3D so far.
- On Friday & Saturday, the film represented **85% of all foot traffic** nationwide.... Near 100% in Premium Format.
- **Appointment booking is strong with PreSales dominating post weekend**... notably in Premium Formats.
- **Ticket Price Breakdown** - Many nuances with ticket prices for this title –

	General	Child	Senior
National	\$14.53	\$12.47	\$12.86
NY	\$17.97	\$15.67	\$16.27
LA	\$16.04	\$13.94	\$14.28
3D	\$16.55	\$14.33	\$14.78
2D	\$12.62	\$10.71	\$11.05
National Premium	\$18.31	\$15.91	\$16.41
3D Premium	\$19.04	\$16.53	\$17.06
2D Premium	\$15.64	\$13.67	\$14.05
National Standard	\$13.80	\$11.81	\$12.18
3D Standard	\$15.68	\$13.56	\$13.98
2D Standard	\$12.40	\$10.50	\$10.84

All Films - December 9-11, 2022

	General	Child	Senior
	\$12.04	\$10.12	\$10.46

- **Top Attended Markets** (in order):
 1. Los Angeles
 2. New York
 3. Dallas
 4. San Francisco
 5. Toronto
 6. Chicago
 7. Houston
 8. Phoenix
 9. Atlanta
 10. Denver
- **MASS SCALE Audience Demographics** - Passive Live Audience Observation of **approximately 100,000 moviegoers** (from over 300 theaters representing 1000 auditoriums in 2D and 1000 in 3D).... That's over 1% of all patrons nationwide. Note – this mass collection/approach is significantly higher than traditional intercept survey sample sizes of 300 to 1,000 patrons in total.
 - Male 52% / Female 48%
 - Non-Family 71% / Family Groups 20% / Teen Groups 9%
 - White 55% / Black 16% / Hispanic or Latino (Spanish Origin) 15% / Asian 8% / Other 6%
 - 7% (Under 13) / 8% (13-17) / 18% (18-25) / 25% (26-35) / 21% (36-45) / 13% (46-55) / 8% (55+)
- **Daypart Traffic Analysis –**
 Dayparts were *consistent throughout the day* indicating a steady flow of foot traffic. On Saturday:
 - Pre 1PM – 15.5%
 - 1PM to 5PM – 35.8%
 - 5PM to 8PM – 30.7%
 - 8PM
 - + - 23.5%

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 12/16 – 12/18

After waiting thirteen years for a sequel to one of the most successful movies of all time, James Cameron's AVATAR: THE WAY OF WATER finally arrived in theatres this weekend. With a three-day opening gross of \$134M, THE WAY OF WATER easily surpassed the \$77M debut of the original AVATAR in 2019 from 12/18 - 12/20. For almost any other picture, this weekend's opening would be hailed as a massive success. However, the hype surrounding THE WAY OF WATER was so intense that experts were expecting a three-day haul of \$150M - \$175M. It seemed reasonable, considering that SPIDER-MAN: NO WAY HOME opened with a gross of \$260M on the same pre-Christmas weekend last year.

Disney has made a massive investment in the film, with an estimated \$350M - \$400M in production and an equally ambitious spend for marketing. As a result, it can only reach profitability if it is able to become one of the highest grossing pictures of all time. James Cameron set a very high bar when he pronounced that his movie could only break even if it grossed \$2B worldwide.

When making comparisons to the original AVATAR, it's helpful to recall that over its initial six weeks the box office from North American theatres dropped only slightly (+7%, -34%, -28%, -5%, -28%, -12%) and that it played in theatres for an astounding 48 consecutive weeks while racking up a total Domestic gross of \$771M. Its longevity has not been equaled since that time, and many believe that it never will again. By comparison, this year's #1 picture TOP GUN: MAVERICK dropped -33% in its second week and -43% from week two to week three.

Here is a comparison of THE WAY OF WATER with other top-grossing films from 2022:

Title	Opening Weekend \$	Total \$
#1: DR. STRANGE IN THE MULTIVERSE OF MADNESS	\$187M	\$411M
#2: BLACK PANTHER: WAKANDA FOREVER	\$181M	\$413M
#3: JURASSIC WORLD: DOMINION	\$145M	\$376M
#4: THOR: LOVE AND THUNDER	\$144M	\$343M
#5: THE BATMAN	\$134M	\$369M
#5: AVATAR: THE WAY OF WATER	\$134M	TBD
#7: TOP GUN: MAVERICK	\$127M	\$717M

AVATAR: THE WAY OF WATER's \$134M opening weekend ties it with THE BATMAN as the fifth biggest movie opening of the year. In order to reach anything close to the success of the original AVATAR, the sequel must maintain a strong appeal for many, many weeks. This year, only TOP GUN: MAVERICK has been able to stay relevant for months on end, and we're keep our fingers crossed that James Cameron's 3D masterpiece will dazzle audiences well into 2023.

It has generated a positive response from moviegoers, who have given a 94% audience score on Rotten Tomatoes. Critics have also been supportive, with an 80% Tomatometer score. While its opening numbers are somewhat lower than hoped for, it is much too early to project a final tally for its theatrical run. The holiday period has only just begun, and THE WAY OF WATER will dominate ticket sales for many weeks ahead.

All other movies playing in theatres currently could only manage skimpy ticket sales. BLACK PANTHER: WAKANDA FOREVER finished in second place with \$5.4M and a drop of 52% from last weekend. Third place went to VIOLENT NIGHT which sold \$5M and dropped 43% from last weekend. STRANGE WORLD came in fourth place with \$2.2M and a drop of 42%. THE MENU cooked up an additional \$1.7M to take fifth place. All titles for the weekend grossed \$152M versus \$278M during the same weekend one year ago.

Last week, our spotlight on independent movies highlighted the limited debut of THE WHALE, which appeared in six select theatres. A24's psychological drama starring Brendon Fraser continued for a second week at those same six theatres, earning \$168K which represents a decline of 49% from last weekend's opening. Next week, THE WHALE will expand nationwide to more than 1000 locations. It will be joined by PUSS IN BOOTS, I WANNA DANCE WITH SOMEBODY and BABYLON as new wide releases for exhibitors to add to their holiday menu.

Where Are We as of 12/15

After 49 weeks, the 2022 box office adds up to 66% of totals from the same period in 2019. The first ten weeks of Q4 have come in at 102% of the same ten weeks from 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 49 WEEKS – 2022: \$6,778,209,000 2019: \$10,280,933,000 66%	4th QUARTER – 10 WEEKS – 2022: \$1,177,524,000 2021: \$1,155,178,000 102%

FILM FLASHBACK

THE POSEIDON ADVENTURE Premieres in L.A. 12/15/1972

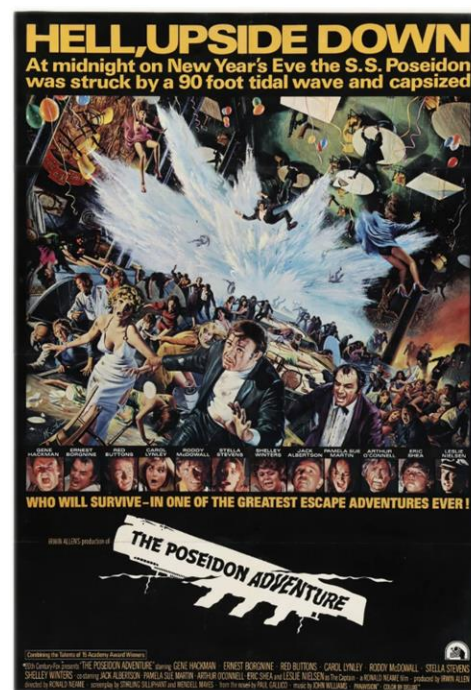
THE POSEIDON ADVENTURE was a key film in establishing the disaster movie genre that was Hollywood's boxoffice equivalent in the 1970's of today's superhero movies.

POSEIDON, which premiered in L.A. Dec. 15, 1972, was directed by Ronald Neame (THE PRIME OF MISS JEAN BRODIE) & produced by Irwin Allen, who was nicknamed the Master of Disaster. Allen, who'd spent many years writing, producing & directing movies and TV series, was the kind of hands-on producer who maintained total control of his projects. Allen's biggest movie hits were POSEIDON and 1974's disaster epic THE TOWERING INFERNO. He also struck gold producing such 1960s sci-fi TV series as VOYAGE TO THE BOTTOM OF THE SEA, LOST IN SPACE, THE TIME TUNNEL & LAND OF THE GIANTS.

POSEIDON's origins were in a 1969 novel by Paul Gallico, who'd taken a 1937 vacation voyage on the Queen Mary. While at breakfast in the dining room, the huge ocean liner was suddenly struck by a tremendous wave that threw people and furniture across the room, nearly capsizing the vessel. Gallico's novel was acquired by the indie studio Avco Embassy Pictures, with whom Allen made a three picture deal, starting with POSEIDON. As often happens in Hollywood, Embassy later dropped the project.

It wound up moving to 20th Century-Fox, but if it weren't for Allen, Fox wouldn't have made it. The studio was swimming in red ink at the time from TV division losses and from a string of musical boxoffice bombs like DOCTOR DOLITTLE, STAR! & HELLO, DOLLY! that failed to follow in the footsteps of Fox's 1965 musical blockbuster THE SOUND OF MUSIC. When Fox soured on making POSEIDON, Allen kept the project alive by promising to raise half of its sizable (for the time) \$5M budget.

He did so simply by going across the street from Fox's studio on Pico Blvd. in West L.A. to the posh Hillcrest Country Club, where some of his Hollywood pals were playing a high stakes card game. Allen quickly talked them into putting up money for POSEIDON, which went on to gross about \$85M domestic.



Irwin Allen's THE POSEIDON ADVENTURE cemented his status as the 'Master of Disaster', a staple genre in Hollywood during the 1970's

Allen & his investors also profited nicely from ABC paying \$1M for the TV rights. That was, at the time, more money than a network had ever spent to broadcast a film. When it aired Oct. 27, 1974, it got a 39 Nielsen rating & a 62% audience share, making it network TV's sixth highest rated movie ever.



[Click to watch](#) the S.S. Poseidon capsize after being slammed by a tidal wave during a New Year's Eve celebration. Enjoy the 70's décor and wardrobe... with rotating camera shots!

Allen followed POSEIDON's success with 1974's THE TOWERING INFERNO, which cost \$14M and grossed \$116M domestic. He'd wanted to film Richard Martin Stern's novel "The Tower" about a deadly skyscraper fire, but Warner Bros. already owned the movie rights. Then Allen found a similar novel by Thomas Scortia & Frank Robinson called "The Glass Inferno."

Instead of making two competing movies, Fox & WB decided to co-produce one film with elements of both stories. It was the first time two major studios had ever teamed up to make a movie.

Notable Industry News & Commentary

[Avatar: The Way of Water Puts Most Modern Blockbusters to Shame](#) (The Atlantic)

[Avatar Sequel Helps Imax Bulls Make the Case That Cinema's Not Dead](#) (Bloomberg)

The weekend was defined by the much-anticipated opening of AVATAR: THE WAY OF WATER, as cinemas pinned their holiday hopes on the 2022 reboot of the AVATAR franchise.

Thankfully, early reviews from both critics and audiences point to success, with critics rating it 80% "Fresh" on Rotten Tomatoes and moviegoers showing even more enthusiasm with a 95% audience score. David Sims, film critics for The Atlantic, praised the film's ability to dazzle with its use of 3D, going well beyond what he thought possible with current technology. These reports of a "wow effect" were exactly what Disney had hoped for, drawing people to theatres to experience the 3h 12m Sci-Fi epic.



This weekend's clear winner was IMAX, whose screens made up roughly 15% of AVATAR's grosses, one of the largest shares ever for a major release. IMAX has established a reputation as providing the biggest of big screen experiences, while Hollywood is increasingly focused on creating blockbusters with copious special effects. In 2022, IMAX locations have all overperformed the industry average for blockbusters such as TOP GUN: MAVERICK, JURASSIC WORLD: DOMINION, DR. STRANGE IN THE MULTIVERSE OF MADNESS and THOR: LOVE AND THUNDER. What's more, the declining number of new movies is not as significant a problem for IMAX theatres as it is for traditional multiplexes, since most IMAX locations have only one or two screens to fill.

[AMC Theatres Hopes Its Next Gold Mine Is a Credit Card](#) (Hollywood Reporter)

This week, AMC announced a partnership with VISA to issue movie-loving consumers an AMC-branded VISA credit card. Purchases made using the card will earn the cardholder points in the AMC Stubs loyalty program.



AMC CEO Adam Aron touted the new venture as a first-of-its-kind partnership between an exhibitor and a consumer financial company. "Until now, the theatrical exhibition industry is one of the few untapped major retail sectors that hasn't offered consumers the opportunity to amplify their purchase power, accelerate their rewards, and demonstrate their loyalty through the use of a co-branded

credit card. With a built-in customer base of tens of millions of existing AMC Stubs members, we know there are avid moviegoers who will benefit greatly from using their AMC Entertainment Visa Card at the movies and for their everyday purchases."

AMC is hoping the new offering will rekindle some of the buzz that swirled around the company early in 2021, when retail investors rallied under the banner #SaveAMC to buy up shares in the ailing exhibitor at the height of its pandemic struggles. This time around, many financial analysts are skeptical that peripheral efforts such as a branded VISA card will have a long-term impact on the business. AMC is saddled with enormous debts as a result of aggressive expansion in the 2017-2019 period followed and the sudden shock of the pandemic and drop off in moviegoing.

In a recent Bloomberg poll of investors, 80% of respondents rated IMAX stock as a "buy", 50% saw Cinemark as a buy, but 0% thought AMC stock was worthy of investment at the current price of \$5.31 per share. Evidently, the financial community sees AMC as up against a unique set of challenges within its sector.

[Inside Warner Bros. Discovery's Latest Cost-Cutting Spree at HBO Max](#) (Vulture)

In the eight months since AT&T completed its spinoff of Warner Media and merger with Discovery, the media giant has fundamentally altered its spending practices to create new movies and streaming programs.

AT&T CEO John Stankey and WarnerMedia head Jason Kilar were united in their commitment to invest heavily to create a stream of new content to showcase on the company's HBO Max streaming service. This commitment included a controversial decision to release Warner Bros.' entire lineup of new movies in 2021 simultaneously to theatres and on HBO Max.

On the one hand, their "streaming-first" strategy did entice millions of pandemic-bound consumers to sign up for HBO Max, which has a current install base of 73.8 million subscribers. On the other hand, this achievement has come at a steep price, with the company incurring massive losses and debts from the investment and upsetting key talent and production partners who were invested emotionally and financially in the theatrical success of their work.

WBD found itself in open conflict with some of its most important, long-time partners including production houses Village Roadshow and Legendary Entertainment and the renowned filmmaker Christopher Nolan.

Since the new company was formed, CEO David Zaslav has taken a "cost-conscious" approach, laying off staff and canceling multiple projects in its streaming divisions. In August, the company shocked the industry by cancelling the release of the BATGIRL movie, despite it being virtually complete and ready for its scheduled premiere on HBO Max. More recently, the company also announced the cancellation of the WESTWORLD and MINX original series, after several successful seasons of each on HBO Max.



One reason for the burst of cancellations is that it allows the company to write off the costs of these projects from the current financial period. Zaslav may also be hedging against a possible downturn in advertising revenues from the company's news and streaming divisions, due to a cut back in marketing spend from consumer brands.

Zaslav has also [reinforced his commitment](#) to release more Warner Bros. movies to theatres, in order to build the awareness and appeal of certain key movie franchises and characters.

GOWER STREET'S Box Office Outlook

Gower Street Analytics Estimates 2023 Global Box Office Will Reach \$29 Billion

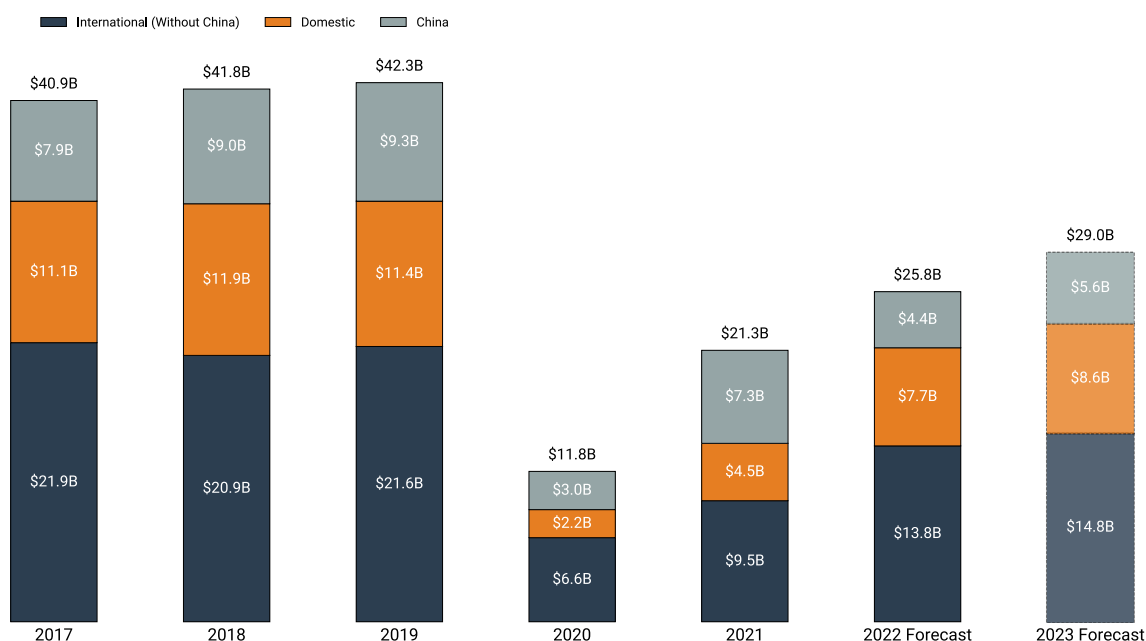
With 2022 just a couple of weeks short of the finishing line, Gower Street is once again taking a look ahead to what's on the horizon for next year.

The past year brought further recovery but also challenges for the global box office: A depressed Chinese box office (ending nearly \$3bn behind 2021); the Russian invasion of Ukraine and resultant US studio boycott of Russia; an exchange rates rollercoaster ultimately reducing the US\$ figure coming from international markets by \$1bn+; and a release calendar with large gaps exacerbated by a host of titles moving out of 2022 (removing \$1bn+ from our

Domestic estimate alone). Can we expect better things in 2023?

Gower Street's first Global Box Office prediction for 2023 suggests further improvement. The \$29 billion projection would represent a 12% gain over the current year if 2022 remains on course for an approximate \$25.8 billion global box office (Gower Street measures it stood at \$23.6 billion as of December 10). The year-on-year gain will be smaller than that seen this year (est. +21% in US\$ terms), though this is to be expected as global box office continues its recovery.

Global Box Office



[Source: MPA Theme Report/Gower Street]

This projection, calculated utilizing data from Gower Street's flagship FORECAST service and analyst assessment, is based on the current release calendar. It should be noted that this is a very early prediction and Gower Street would expect to see further changes to the release calendar result in some fluctuation. It can also not account for unexpected global events.

If the projection holds it would suggest the industry will need to wait until at least 2024 to see a full return to pre-pandemic global box office levels. Our 2023 forecast is still 27% behind the average of the last three pre-pandemic years (2017-2019) at current exchange rates (this would rise to 30% compared to historic rates).

The Domestic market is projected to deliver a 12% increase in 2023 (\$8.6bn) over 2022 (\$7.65bn) but come in 25% behind an average of the last three pre-pandemic years. The Asia Pacific (exc. China) and Latin America regions are both expected to gain 11-12% in 2022 and come in approximately 20% down on the pre-pandemic average. The Europe, Middle East and Africa region is expected to increase approximately 7% on 2022 and finish 30% behind the pre-pandemic average (the key impact here is Russia). With a lesser known advance release calendar and continued uncertainty around access for import titles and changing covid policy China remains the market that is hardest to predict. We are currently projecting \$5.55 billion for China, a rise in 2022 but well short of its 2021 figure.

Please note: Figures shown in the stacked bar graph show US\$ figures at historical exchange rates for years prior to 2022 and at current exchange rates for Forecast years (2022-2023). Percentage comparisons for 2023 against pre-pandemic years in the text are based on like-for-like local currency numbers converted at current exchange rates for greater accuracy.

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About Gower Street Analytics Ltd.

Gower Street Analytics is a leading global film tech company founded in 2015. Partnered with Comscore, Gower Street enables the film industry to best utilize global theatrical market data to maximize business potential through its proprietary Forecast system. Gower Street officially launched its latest Forecast Global service, simulating 95% of the global box office, at CinemaCon in April 2022.

MARTIN GROVE'S Hollywood Report

Top HFPA Noms Lack Diversity

The new diversity sensitive HFPA's Golden Globe noms look suspiciously like those that could have come from the old no diversity HFPA.

The best picture noms for Drama & for Musical or Comedy and for Director show virtually no diversity. And there's only one drama nom with a female centric storyline -- TÁR, the musical bio-drama starring Cate Blanchett (a Globes actress-drama nominee).

The HFPA's other drama noms don't reflect diversity: AVATAR: THE WAY OF WATER, ELVIS, THE FABELMANS & TOP GUN: MAVERICK.

Among the films with diversity that aren't up for best picture: BLACK PANTHER: WAKANDA FOREVER, TILL (with no best actress-drama nod for Danielle Deadwyler despite her Oscar buzz) & THE WOMAN KING.

As for Musical or Comedy noms, only one nominee has some diversity -- the action adventure comedy EVERYTHING EVERYWHERE ALL AT ONCE, starring Michelle Yeoh (a Globes actress-Musical or Comedy nominee).

The other Musical or Comedy noms lack diversity: BABYLON, THE BANSHEES OF INISHERIN, GLASS ONION: A KNIVES OUT MYSTERY & TRIANGLE OF SADNESS.

The HFPA's directing noms are not big on diversity: James Cameron (AVATAR: THE WAY OF WATER), Baz Luhrmann (ELVIS), Martin McDonagh (THE BANSHEES OF INISHERIN), Daniel Kwan & Daniel Scheinert (EVERYTHING EVERYWHERE ALL AT ONCE) & Steven Spielberg (THE FABELMANS).



Among the missing female directors: Chinonye Chukwu (TILL), Sarah Polley (WOMEN TALKING), Gina Prince-Bythewood (THE WOMAN KING) & Maria Schrader (SHE SAID).

CCA Diversity Looks Good vs HFPA

Not much diversity was reflected in the Critics Choice Awards noms, but compared to the Golden Globes' list, the critics deserve some applause.

Of the 11 CCA best picture noms, three have diversity: EVERYTHING EVERYWHERE ALL AT ONCE, RRR & WOMEN TALKING.

Eight other contenders aren't on the diversity list: AVATAR: THE WAY OF WATER, BABYLON, THE BANSHEES OF INISHERIN, ELVIS, THE FABELMANS, GLASS ONION: A KNIVES OUT MYSTERY, TÁR & TOP GUN: MAVERICK.

Of 10 directing nominees, three reflect diversity: Sarah Polley (WOMEN TALKING), Gina Prince-Bythewood (THE WOMAN KING) & the male Indian filmmaker S.S. Rajamouli (RRR).

CCA's seven other directing nods went to: James Cameron (AVATAR 2), Damien Chazelle (BABYLON), Todd Field (TÁR), Baz Luhrmann (ELVIS), Daniel Kwan & Daniel Scheinert (EVERYTHING), Martin McDonagh (INISHERIN) & Steven Spielberg (FABELMANS).



While neither CCA nor HFPA deserve great diversity grades, they both should get credit for putting three mainstream movies on their best picture lists -- AVATAR 2, GLASS ONION & MAVERICK. Both groups are sending Oscar voters a valuable signal that it's time to start recognizing Hollywood's best broad audience appeal movies.

Viewers will root for these big films as they watch 2023's awards telecasts and that should boost their ratings. Smaller films -- however awards worthy they are -- that viewers haven't seen, aren't going to help keep awards shows on network TV.

Click to play this week's episode (#69) of the Screendollars' [BOXOFFICE AUTOPSY](#) podcast featuring CNN/Hollywood Reporter veteran Martin Grove. This week, we highlight the big opening of AVATAR: THE WAY OF WATER and provide analysis of what the Golden Globes noms may mean for the Oscars.





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Studio Release Calendar (12/16 – 1/13)

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)
\$30M-\$35M FSS
\$100M-\$115M 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 three hour plus production. NOTE: Atlas Scope (anamorphic) (source format); Digital Intermediate (4K) (Master Format)

R | Drama Comedy

188

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

Wide (3,200)
\$12M-\$15M FSS
\$45M-\$50M Total

Whitney Houston: 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 biographical films have a history of mixed results. Expect the Whitney Houston film to reach a larger audience and rank among the best of the genre.

PG13 | Biography
Drama Music

144

Digital, Scope, 5.1/7.1

12/23 Wide (3,500)
\$10M-\$12M FSS
\$40M-\$45M Total

Empire of Light (Searchlight)

If The Christmas expansion has positive WOM and reviews, the film will have legs into January. "It's not saying anything new but it's a heartwarming reminder of the joy, comfort and necessity of the big screen experience." - Luke Hearfield (London Evening Standard). Overall, early reviews have been mixed though high praise given to Olivia Colman's award worthy performance.

R | Drama Romance

115

Digital, 5.1/7.1, Scope
(2.39) Atmos, Theatre
Ears

Expansion (700)
\$500K-\$750K FSS
\$6M-\$8M Total
(Theatrical Run)

The Whale (A24), a/k/a 더 웨일

A good opening weekend in limited release expands this week more into the mainstream upscale cinemas. Director Darren Aronofsky makes interesting character driven films though critics have been mixed on most of his films. The Whale appears to have similar appeal to Mother! (\$17.8M) and Jackie (\$13.9M). Current metrics indicate a total domestic box office between \$12M-\$15M after a final January wide release.

R | Drama

117

Digital, Flat (1.85/1.33),
5.1

12/21 Moderate
(350-400)
January (1,500)

Women Talking (UA Releasing)

PG-13 | Drama

104

Digital, Scope (2.76),
5.1 4D

12/23 Limited
1/6/23 Expansion

La Usurpadora (Pantelion)

NR | Musical Drama

N/A

Digital, Flat, 5.1

Moderate

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)	NRI 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 1/6/23 Streaming
Corsage (IFC Select)	NR Period Drama	115	Digital, Flat, 5.1	NY/LA
Living (Sony Pictures Classics)	PG-13 Drama	102	Digital, Flat, 5.1	NY/LA

12/30/22 (Week 52)

Prior Year Results

2021 Week 52 - Box Office: \$143,799,628; Openings: Sing 2 (\$22.3M FSS; \$162.8M Total), The Matrix Resurrections (\$10.7M FSS; \$37.7M Total), The King's Man (\$5.9M FSS; \$37.2M Total), American Underdog (\$5.9M FSS; \$26.5M Total), A Journal for Jordan (\$2.2M FSS; \$6.5M Total)

A Man Called Otto (Sony)	PG13 Comedy Drama	126	Digital, Flat, 5.1, Dolby Digital	NY/LA Academy Award Qualifying Run
Alice, Darling (Lionsgate Premiere)	R Psychological Thriller	89	Digital, Flat, 5.1, Dolby Digital	LA exclusive
Turn Every Page - The Adventures of Robert Caro and Robert Gottlieb (Sony Pictures Classics)	PG Documentary	112	Digital, Flat, 5.1	NY/LA
White Noise (Netflix)	RI Documentary	94	Digital, Flat, 5.1	Theatrical Streaming

1/6/23 (Week 1)

Prior Year Results

2022 Week 1 Box Office: \$62,816,612; Openings: The 355 (\$4.6M FSS; 14.6M Total)

M3gan (Universal) Horror films have performed well the first week of January. Awareness/interest levels similar to The Black Phone and Smile, the domestic box office suggests good business in nearly all markets. As expected, young females are the primary audience. 2022 Horror Boxoffice: Nope (\$123.2M), Smile (\$105.8M), Black Phone (\$90M), Scream (\$82M), Halloween Ends (\$64M), Barbarian (\$40M).	PG-13 Horror Sci-Fi Thriller	82A	Digital, Scope (2.39), 5.1, Dolby Atmos	Wide (3,500) \$20M-\$25M FSS \$60M-\$70M+ Total (Current Forecast)
Corsage (IFC Select)	NR Period Drama	115	Digital, Flat, 5.1	Moderate
A Man Called Otto (Sony)	Comedy Drama	126	Digital, Flat, 5.1, Dolby Digital	Limited
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 5.1, 4D	1/3 Expansion
The Subtle Art of Not Giving F*ck! (Universal)	R Documentary	97	Digital, Flat, 5.1	1/4 Limited
The Conformist (Kino Lorber) 4K Restoration	R Drama	111	Digital, Flat, 5.1	Limited
Alcarras (MUBI) Spain/Italy Catalan and Spanish with English subtitles. Spain's Oscar Entry.	NR Drama	120	Digital, Flat, 5.1	Lincoln Center/NYC
Candyland (Quiver)	NR Horror	93	Digital, Flat, 5.1	Limited/Streaming
The Sixth Secret (Gravitas Ventures)	NR Comedy	92	Digital, Flat, 5.1	1/10 Limited
The Old Way (Saban Films)	R Western	95	Digital, Flat, 5.1	1/6 Limited 1/13 streaming

Release Changes

MPA Ratings Updates

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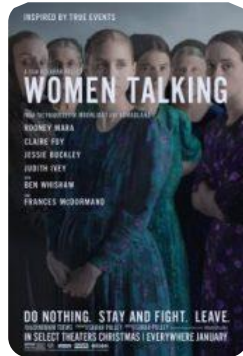
Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations · Nicolas Bouchard, Film Distribution
Dick Walsh, Box Office · Martin Grove, Hollywood Insider

Check out our **POPCORN PREVIEWS**
BOXOFFICE BUZZ look at Disney, 20th
 Century & Lightstorm Entertainment's
AVATAR: THE WAY OF WATER, which
 opened to a sizeable \$134 million.



Barbie

Warner Bros.
 7/21/23 - Wide
 Teaser Poster & Trailer



Women Talking

UAR
 12/23/22 - Limited
 1/6/23 - Expansion
 Poster, New Trailer



A Good Person

UAR/MGM
 3/4/23 - Limited
 Poster, Trailer #1



65

Sony/Columbia
 3/10/23 - Wide
 Poster, Trailer #1



The Whale

A24
 12/23/22 - Expansion
 Poster, New Trailer



The Amazing Maurice

Viva Pictures
 2/3/23 - Limited
 Poster, Trailer



Spinning Gold

Variance Films
 3/31/23 - Wide
 Poster, Trailer #1



That Time I Got Reincarnated as Slime the Movie Scarlett Bond

Crunchyroll
 1/20/23 - TBA
 Poster, Trailer



Scream 6

Paramount
 3/10/23 - Wide
 Poster, Teaser Trailer