



Issue No. 253



Weekend Box Office Results... 12/30 – 1/1

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Avatar: The Way of Water (20 th Century)	3	4,202	63,444,000	0	15,099	421,561,914
2	Puss in Boots: The Last Wish (Universal)	2	4,121	16,310,000	31	3,958	60,717,330
3	Black Panther: Wakanda Forever (Disney)	8	2,310	4,830,000	38	2,091	437,975,653
4	Whitney Houston: I Wanna Dance with Somebody (Sony)	2	3,625	4,250,000	-11	1,172	14,870,000
5	Babylon (Paramount)	2	3,351	2,730,000	-24	815	10,139,502
6	Violent Night (Universal)	5	2,563	2,130,000	-39	831	47,520,295
7	The Whale (A24)	4	623	1,330,685	28	2,136	5,777,882
8	The Fabelmans (Universal)	8	1,149	1,140,000	53	992	12,215,220
9	The Menu (Searchlight)	7	860	1,070,000	58	1,244	36,128,899
10	Strange World (Disney)	6	1,240	538,000	30	434	37,029,290

Weekend Review for 12/30 – 1/1

The industry is re-learning that it's never a good idea to count out James Cameron, whose latest creation AVATAR: THE WAY OF WATER is defying industry norms by holding steady as the weeks go on. The sequel to Cameron's original AVATAR grossed \$63.4M in its third weekend, registering NO decline from last weekend when moviegoing was held down by widespread winter storms and the Christmas Eve holiday falling on a Saturday. Before this weekend, some "experts" had suggested that AVATAR 2 was becoming a box office bust, without considering that Cameron's previous blockbusters TITANIC (1998) and AVATAR (2009) also debuted with lower-than-expected grosses, but continued to generate substantial results for many weeks afterwards. In fact, AVATAR continued for a 34 week run in North American theatres and finished with \$771M, making it the highest grossing movie in the U.S. and Canada of all time.

Here are some key facts about the box office for AVATAR 2:

- 1) In its first week in North American theatres, AVATAR 2 produced 144% of the amount earned by AVATAR in its first week in 2009 (\$197.7M vs. \$137.1M).
- 2) In its second week, AVATAR 2 earned 110% of the amount earned by AVATAR in its second week (\$160M vs. \$146M).
- 3) After two full weeks, AVATAR 2 stood at 126% of AVATAR's 2009 results (\$358M vs \$284M).
- 4) After 17 days, AVATAR 2 has earned 120% of AVATAR's earnings at the same point (\$422M vs \$352M).

These results do not suggest that AVATAR 2 is coming up short, even though it still needs to earn a lot of money for a long time to make back the [estimated \\$400M](#) it cost to

make the film and hundreds of millions of dollars in addition spent on promoting it.

PUSS IN BOOTS: THE LAST WISH came in second place by grossing \$16.3M, an increase of 31% from last weekend. After a slow start, the animated feature has rebounded nicely and has reeled in \$60.7M to-date. PUSS 2 appears well on its way to surpassing \$100M before its run is complete. The weekend's third-place finisher was BLACK PANTHER: WAKANDA FOREVER which earned \$4.8M, an increase of 38% from last weekend's results. WAKANDA's rebound to #3 was somewhat of a pleasant surprise, after eight weeks in theatres.

WHITNEY HOUSTON: I WANNA DANCE WITH SOMEBODY finished fourth with \$4.3M. Following its weak opening last weekend, the musical biopic dropped another 11% in week two and we do not expect that Sony and TriStar will earn back enough to break even on the film, after having invested \$45M to make it. It is on a \$35M path to its final gross. Fifth place went to BABYLON with a gross of \$2.8M and drop of 24%. The film has now officially entered the realm of a full and genuine bust, since it will wind up grossing less than \$30M and cost \$80M to make.

Sony's A MAN CALLED OTTO debuted in four select theatres in N.Y. and L.A., as it begins a 14 day ramp up to a wide release. The comedy drama stars Tom Hanks as a grumpy widower who is lifted out of his sour mood by boisterous and positive neighbors. OTTO earned a weak \$60K at the four theatres, making for a per location average of \$15K which was somewhat lower than its backers had hoped for. Sony will add more runs next week, and play in 2,500 theatres by January 13th, the Friday of Martin Luther King Jr. weekend.

Where Are We as of 12/29

The 12 weeks of the fourth quarter have come in at 87% compared with the same weeks from last year, which is one percentage point lower than where this comparison stood last week. The year-to-date numbers for 2022 after 51 weeks are 66% of the same 51-week period from 2019.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 51 WEEKS – 2022: \$7,251,573,000 2019: \$10,919,675,000 66%	4th QUARTER – 12 WEEKS – 2022: \$1,650,888,000 2021: \$1,892,762,000 87%

Notable Industry News & Commentary

[The Streaming Climate Changed from Blue Skies To Storm Clouds In 2022 — So What's The 2023 Forecast?](#) (Deadline)

For the leading companies in entertainment and media, 2022 began with enthusiasm about establishing a direct-to-consumer relationship through in-house streaming services. 100% of the consumer spend would flow to the corporate bottom line, without having to share revenues with intermediaries such as TV networks and movie theatre chains. Investments in streaming were also viewed as a hedge against being left behind after next wave of digital transformation within the entertainment industry.

The issue was that studios were plowing billions into creating streaming platforms, acquiring a wide range of content, and promoting it in a highly competitive market. These investments were massive and far outpaced revenues, produced eye-popping losses in the short term with no guarantee of eventual success.

As 2022 rolled on and the outlook on the overall economy became less certain, investors pulled back from speculation to increase their focus on the bottom line. In 2023, we expect to see more of the same, with streamers accelerating cuts to staff and new projects and second tier players disappearing either by merging with other providers or outright shut downs. Deadline provides a rundown of last year's highlights and lowlights for the eight largest streaming services: Apple TV+, Disney+, HBO Max, Hulu, Netflix, Paramount+, Peacock and Amazon Prime Video.



[Hollywood Stocks Fall Sharply in 2022 Amid Ad Challenges, Focus on Streaming Profits](#) (Hollywood Reporter)

Virtually all major players in the entertainment sector had a difficult year on Wall Street in 2022, with growth stalled amid recessionary fears. For studios and streamers, this retrenchment came after a two-year run up during the pandemic, when at-home entertainment was booming and content providers were investing heavily into their in-house streaming services.

Initially, investors overlooked short term losses as the necessary cost to build a strong business for the future. This year, the pendulum has swung back to a focus on profits, with a speculative "growth strategy" falling out of favor. All the big streaming providers – Netflix, Disney, Amazon, and Warner Bros.-Discovery – saw their stock price plummet over concerns about the huge investments being made with an uncertain future return.



Exhibitor stocks also suffered as the hoped-for recovery in moviegoing stalled due to an inconsistent flow of new studio releases. In September, Cineworld declared bankruptcy in an effort to shed some of its debts and other liabilities that the world's second largest exhibitor had accrued during the prior five years. On the bright side, IMAX stock drifted up during the year due to investors showing optimism that the event titles IMAX features on its screens had emerged as the hottest segment in the industry. However, IMAX's large exposure in China meant that the "zero COVID" precautions enforced by the Chinese government were limiting revenue from this important market. AMC had a brutal year in the markets, showing the steepest decline among exhibitors with its share price falling by more

than 85%. AMC had been a big winner in 2021, on the back of an army of retail investors buying up shares under the banner #SaveAMC. Their brief enthusiasm was bright back down to earth this year, recognizing that AMC is saddled with extensive debts and an uncertain future that depends on factors outside the company's control, namely studio releases and shifting consumer attitudes on where and how to watch new movies.

See also: [AMC shares hit 52-week low as recent moves and gimmicks fail to win over investors](#) (CNBC)

Domestic Box Office to Hit \$9 Billion Fueled By 33 Tentpoles, But How Does Hollywood Prevent Original Adult Pics From Falling Into Further Jeopardy? (Deadline)

In 2023, the box office is expected to continue to build back on its road to recovery after the pandemic disruptions of 2020 and 2021. Most analysts are predicting a Domestic box office of \$8.5B to \$9B for the year, buoyed by 100 wide releases of which 33 will be market-making “tentpole” movies. While this is still well short of the 143 wide releases and \$11.9B box office in 2019, it’s a solid 22% increase in the box office compared with \$7.4B in 2022 and a 72% increase compared with \$4.3B in 2021. The current consensus is that it may take until 2025 for the Domestic box office to recover to pre-pandemic levels.

Studios have cleared out their production backlog from the pandemic, and are making decisions on new movies based on their interpretation of the current market dynamics. There is still much uncertainty over adult-oriented, mid-budget films, whether to release them theatrically or direct them straight to streaming. It all depends on whether crowds of 50+ year old movie lovers can be lured back to theatres. Studios and exhibitors will have to produce the movies that appeal to broad sections of this older audience and invest a sizeable investment in marketing. While some films have done well this year, such as A24’s Oscar-contending *EVERYTHING, EVERYWHERE, ALL AT ONCE*, others have bombed, such as Paramount’s *BABYLON* and Sony/TriStar’s *WHITENEY HOUSTON: I WANNA DANCE WITH SOMEBODY*. But the success of these films was always difficult to predict, even before the pandemic when many more of these movies were playing at theatres.



Here are 33 movies in 2023 with the potential to gross more than \$100M at the Domestic box office:

- | | |
|---|---|
| 02/17 - Ant-Man and the Wasp: Quantumania (Dis) | 07/28 - The Marvels (Dis) |
| 03/03 - Creed III (UAR) | 08/04 - Teenage Mutant Ninja Turtles: Mutant Mayhem (Par) |
| 03/17 - Shazam! Fury of the Gods (NL) | 08/04 - The Meg 2 (WB) |
| 03/24 - John Wick: Chapter 4 (LG) | 08/11 - Haunted Mansion (Dis) |
| 03/31 - Dungeons & Dragons: Honor Among Thieves (Par) | 08/18 - Blue Beetle (WB) |
| 04/07 - Super Mario Bros. (Uni) | 09/08 - The Nun 2 (NL) |
| 05/05 - Guardians of the Galaxy Vol. 3 (Dis) | 10/06 - Kraven the Hunter (Sony) |
| 05/19 - Fast X (Uni) | 11/03 - Dune: Part Two (WB) |
| 05/26 - The Little Mermaid (Dis) | 11/17 - Trolls 3 (Uni) |
| 06/02 - Spider-Man: Across the Spider-verse – Part 1 (Sony) | 11/17 - The Hunger Games: The Ballad of Songbirds & Snakes (LG) |
| 06/09 - Transformers: Rise of the Beasts (Par) | 11/24 - Wish (Dis) |
| 06/16 - Elemental (Dis) | 12/15 - Wonka (WB) |
| 06/16 - The Flash (WB) | 12/20 - The Color Purple (WB) |
| 06/30 - Indiana Jones and the Dial of Destiny (Dis) | 12/20 - Untitled Ghostbusters Sequel (Sony) |
| 07/14 - Mission: Impossible – Dead Reckoning Part 1 (Par) | 12/22 - Migration (Uni) |
| 07/21 - Oppenheimer (Uni) | 12/25 - Aquaman and the Lost Kingdom (WB/DC) |
| 07/21 - Barbie (WB) | |

Studio Release Calendar (1/6 – 1/26)

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) As expected, young females are the primary audience. 2022 Horror Box office: NOPE (\$123.2M), SMILE (\$105.8M), THE BLACK PHONE (\$90M), SCREAM (\$82M), HALLOWEEN ENDS (\$64M), BARBARIAN (\$40M). Interest trending up one week out.	PG-13 Horror Sci-Fi Thriller	102	Digital, Scope (2.39), 4K, 5.1/7.1, Atmos, D-Box, MX4D, TheaterEars	Wide (3,400) \$25M-\$30M FSS \$55M-\$60M+ Total
A Man Called Otto (Sony)	Comedy Drama	126	Digital, Flat, 5.1, Dolby Atmos, DTS-X	Limited Expansion
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 5.1 4D	1/3 Expansion
Corsage (IFC Select)	NR Period Drama	115	Digital, Flat, 5.1	Moderate
The Old Way (Saban Films)	R Western	95	Digital, Flat, 5.1	1/6 Moderate 1/13 streaming
The Subtle Art of Not Giving F#%I (Universal)	R Documentary	97	Digital, Flat, 5.1	1/4 Limited 1/10 streaming
The Conformist (Kino Lorber) <i>4K Restoration</i>	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
Candy Land (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
Imani (Faith Media)	NR Action	117	Digital, Flat, 5.1	Limited
Last Resort (Well Go USA)	R Action	115	Digital, Flat, 5.1	1/6 Limited 1/10 Streaming
Landlocked (Dark Sky Films)	NR Horror	75	Digital, Flat, 5.1	Limited

1/13/23 (Week 2)

Prior Year Results

2022 Week 2 Box Office: \$85,271,673; Openings: Scram (\$33.9M FSS; \$81.6M Total), Belle (\$4.0M FSS; \$60.6M Total)

Plane (Lionsgate) Directed by Jean-François Richet ("Assault on Precinct 13") with Gerard Butler.	R Action Thriller	107	Digital, Scope, 5.1	Wide (2,500+) \$10M-\$11M FSS \$25M-\$30M Total
A Man Called Otto (Sony/Columbia) Generally mixed reviews were more positive than negative.	Comedy Drama	126	Digital, Flat, 5.1 Dolby Digital	Wide Expansion \$25M-\$30M Total
The Devil Conspiracy (Third Day Productions) Satanists plan to clone Jesus. Similar to PREY FOR THE DEVIL (2,980 locations, \$7M FSS, \$20M Final)	R Horror	111	Digital, Scope, 5.1	Wide (1,200+) \$2M-\$3M FSS \$4M-\$6M Total
House Party (Warner Bros.) Remake of 1990 HOUSE PARTY (3/8/90, \$4.6M FSS, \$26.4M Total; \$60.4M adjusted for inflation). Originally planned as an HBO movie.	R Comedy	100	Digital, Flat, 5.1 Dolby Digital	Moderate to Wide* \$5M-\$10M FSS \$20M-\$25M

Skinamarink (IFC Midnight) Positive reviews with some of the most unsettling imagery in recent memory. Similar appeal to TERRIFIER 2 (886 locations, \$85K FSS, \$10.6M total)	NR Horror	100	Digital, Scope, 5.1	Moderate (500-600) 2/1 Streaming
The Seven Faces of Jane (Gravitas Ventures)	NR Drama	91	Digital, Flat, 5.1	Limited
Chess Story (Film Movement)	NR Drama	112	Digital, Flat, 5.1	Limited
Come Find Me (DeskPop Entertainment)	NR Drama	107	Digital, Flat, 5.1	Limited/Streaming
The Headmistress (Indican Pictures)	NR Horror	89	Digital, Flat, 5.1	Limited
Saint Omer (NEON/Super LTD) French with English subtitles. France's Oscar Entry	NR Drama	118	Digital, Flat, 5.1	Lincoln Center/NYC
The Offering (Decal Releasing)	R Horror	93	Digital, Flat, 5.1	Limited
Night of the Bastard (Dark Sky Films)	NR Horror	82	Digital, Flat, 5.1	Limited
The Kitchen Brigade (Samuel Goldwyn) <i>La brigade</i> (2022)	NR Comedy	97	Digital, Flat, 5.1	Limited
Mars One (Array Releasing) <i>Marte Um</i> (Brazil)	NR Drama	115	Digital, Flat, 5.1	Limited/Streaming
My Father Muhammad Ali: The Untold Story (VMI Worldwide)	NR Documentary	85	Digital, Flat, 5.1	Limited/Streaming
The Price We Pay (Lionsgate Premiere)	Action Thriller	85	Digital, Flat, 5.1	Limited/Streaming
Roman Holiday (Fathom) 70th Anniversary	NR Classics	118	Digital, Flat, 5.1	1/22, 1/25 Event
Shin Ultraman (Fathom Events) (シン・ウルトラマン Shin Urutoraman)	PG, PG-13, R Anime	112	Digital, Flat, 5.1	1/11, 1/12 Special Engagement
The Met Live In HD, Fedora (Fathom Events)	NR Performing Arts	165	Digital, Flat, 5.1	1/4, 1/18 Special Engagement

1/20/23 (Week 3)

Prior Year Results

2022 Week 3 Box Office: \$46,041,894; Openings: Redeeming Love (\$3.5M FSS; \$9.2M Total), The King's Daughter (\$.7M FSS; \$1.8M Total)

Missing (Sony/Screen Gems) Sequel to SEARCHING (2,009 locations, \$6M FSS (Wide expansion), \$26M Total.	PG-13 Mystery Suspense	111	Digital, Flat, 5.1	Wide (2,500) \$5M-\$7M FSS \$10M-\$12M Total
The Son (Sony Pictures Classics) Follow-up to Oscar-winning "The Father" has not gotten as much traction on the festival circuit. Mixed reviews.	PG-13 Drama	123	Digital, Scope, 5.1	NY/LA & Expansion
New Gods: Yang Jian (Gkids) Sequel to the 2021 fantasy epic following Yang Jian, a God who is commissioned with hunting down his own nephew.	NR Digital Animation	127	Digital, Flat, 5.1	Moderate
Alice, Darling (Lionsgate Premiere)	R Psychological Thriller	89	Digital, Flat, 5.1	Expansion
When You Finish Saving the World (A24)	R Comedy	88	Digital, Flat, 5.1	Limited
That Time I Got Reincarnated as A Slime the Movie Scarlett Bond (Crunchyroll)	Anime (Subbed & Dubbed)	110 A	NA	Limited
Fear (Hidden Empire Film Group)	R Horror	85A	Digital, NA, 5.1	Limited

Detective Knight: Independence (Lionsgate Premiere)	R Action Drama	80-	Digital, Flat, 5.1	Limited
Kids Vs. Aliens (RLJE)	NR Horror	75	Digital, Flat, 5.1	Limited/Streaming
Out of Exile (Saban Films)	R Thriller Suspense	107	Digital, Flat, 5.1	Limited/Streaming
Blaze (Gravitas Ventures)	NR Drama	101	Digital, Flat, 5.1	Limited
In From the Side (Strand)	NR Sports Drama	134	Digital, Flat, 5.1	Limited
Alone At Night (Vertical Entertainment)	NR Horror	104	Digital, Flat, 5.1	Limited/Streaming
Brotherhood of the Wolf (Rialto)	NR Action	142	Digital, Flat, 5.1	Re-Release
The Protector (YN Films) <i>Canadian production</i>	NR Thriller Drama	92	Digital, Flat, 5.1	Limited

Release Changes

MPA Ratings Updates

Screening Room



[The Devil Conspiracy](#)

Third Day Productions
1/13/23 - Wide
Poster, Trailer



[Skinamarink](#)

IFC Midnight
1/13/23 - Wide
Poster, Trailer



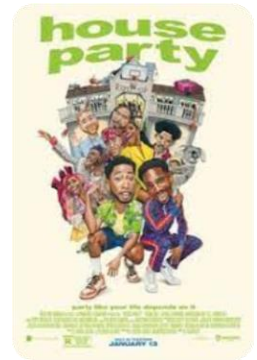
[Knock at the Cabin](#)

Universal
2/3/23 - Wide
New Poster, Trailer



[Infinity Pool](#)

NEON
1/27/23 - Wide
Poster, Trailer



[House Party](#)

WB/New Line
1/13/23 - Moderate to
Wide
Poster, Trailer

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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