



Issue No. 241



Weekend Box Office Results... 10/7 – 10/9

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Smile (Paramount)	2	3,659	17,600,000	-22	4,810	49,894,662
2	Lyle, Lyle, Crocodile (Sony)	1	4,350	11,500,000	-	2,644	11,500,000
3	Amsterdam (20 th Century)	1	3,005	6,500,000	-	2,163	6,500,000
4	The Woman King (Sony)	4	3,342	5,300,000	-22	1,586	54,129,639
5	Don't Worry Darling (Warner Bros.)	3	3,324	3,475,000	-49	1,045	38,450,735
6	Avatar Re-release (20 th Century)	3	2,040	2,560,000	-49	1,255	23,312,409
7	Barbarian (20 th Century)	5	2,160	2,180,000	-23	1,009	36,530,203
8	Bros (Universal)	2	3,356	2,150,000	-56	641	8,894,410
9	Ponniyin Selvan: Part One (Sarigama)	2	500	910,000	-78	1,820	5,715,691
10	Terrifier 2 (Iconic Releasing)	1	886	825,000	-	931	1,228,900

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TITLE INSIGHTS

Title	Distributor	Average General Admission Cost*	Estimated 3 Day Admissions
Smile	Paramount	\$11.68	1.4M
Lyle, Lyle, Crocodile	Sony	\$11.33	900K+
Amsterdam	Disney	\$12.62	450K

* Average Cost of a General Admission Ticket throughout the weekend – NOT the actual purchase price

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.

DICK WALSH'S Industry Update

DICK WALSH'S Industry Update 4th Quarter 2022 Preview

Momentum Returns as BLACK PANTHER: WAKANDA FOREVER, AVATAR: THE WAY OF WATER and BLACK ADAM Lead the Way



This year's fourth quarter began on Friday 10/7/22 and runs through Thursday 1/5/23, covering film weeks 40-52 of 2022. Much is expected from the quarter after a VERY SLUGGISH Q3 that sapped momentum from the industry's post-pandemic recovery. After walking away from August and September, studios have assembled a lineup with the potential to compete favorably with the fourth quarters of both 2019 and 2021. A box office resurgence over the next three months would be a critical step on the long road back from the pandemic. Here is our forecast for the most

important Q4 titles, with an estimated total gross for each film indicated in parenthesis.

OCTOBER: The quarter begins on October 7th with the release of Sony's LYLE, LYLE, CROCODILE (\$70M), which should draw family audiences in numbers back to theatres for the first time since mid-summer. 20th Century Studios' R-rated suspense drama AMSTERDAM (\$55M) will also open that same weekend, directed by David O. Russell and featuring an all-star cast led by Christian Bale, Margot Robbie and Robert DeNiro. AMSTERDAM should appeal to an older demographic and give the first week of the quarter a one-two punch.

October 14th brings HALLOWEEN ENDS (\$80M), the final installment of the 45-year-old horror franchise. Once again, Jamie Lee Curtis plays Laurie Strode and does battle with Michael Myers. While this film should appeal to audiences, exhibitors were disappointed when Universal made the decision to release it simultaneously to theatres and streaming on Peacock. BLACK ADAM (\$230M) arrives on October 21st. With Dwayne Johnson in the title role, the Warner Bros./ DC Comics action superhero movie has breakout potential, and should wind up with the third top-gross of the quarter. The romantic comedy TICKET TO PARADISE (\$50M) also opens on 10/21, with two headliners - George Clooney and Julia Roberts - trying to breathe new life into a genre that has languished for several years. Not much is expected from the two wide releases opening on 10/28, THE DEVILS LIGHT (\$24M) and TAR (\$13M). Both will suffer from the pattern of a low box office during Halloween weekend.



All in all, we expect October to set the table for an overall upturn in moviegoing to close out the year.

NOVEMBER: No wide releases are currently scheduled for 11/4, as studios make way for the following weekend's opening on 11/11 of Disney/Marvel's BLACK PANTHER: WAKANDA FOREVER (\$480M), which should be the top grossing picture of the quarter. Considering that the original BLACK PANTHER grossed \$700M in 2018, our projection for this year's sequel may prove to be conservative.



On November 18th, two movies open that will not contribute much to the quarterly totals. They are, SHE SAID (\$27M), the true story of two journalists who broke the Harvey Weinstein sexual misconduct allegations, and THE MENU (\$12M), a black comedy horror film that stars Ralph Fiennes as a world famous chef who creates unusual dining concepts. This gets us to 11/23, the Wednesday before Thanksgiving, when Disney will release STRANGE WORLD (\$140M). This box office projection is on the lower end of the results for Disney's past animated features. Since the production cost of a high-end animated movie now runs over \$150M+, it will require a worldwide enthusiasm for this movie to turn a profit. Also on

11/23, Steven Spielberg's THE FABLEMANS (\$45M) will expand wide after a very limited initial run begins on 11/11. This somewhat autobiographical film details a young man's exposure to the power and wonder of filmmaking. DEVOTION (\$39M) will round out the Thanksgiving lineup, telling the story of two Korean War wingmen, one black and one white, who achieve success by trusting in each other's instincts. It may sound like TOP GUN: KOREA, but it will not breakout.

DECEMBER: On 12/2, the low-budget suspense film VIOLENT NIGHT (\$16M) hits theatres, with Santa Claus playing the hero in a Christmas Eve home invasion story. 12/9 brings Darren Aronofsky's THE WHALE (\$18M), the story of a reclusive and obese English teacher who attempts to reconnect with his teenage daughter. Brendan Fraser is drawing early Oscar buzz for his performance in the lead role. EMPIRE OF LIGHT (\$14M) also opens on 12/9, a love story set in an English coastal cinema in the 1980s. HOUSE PARTY (\$14M) will also debut on 12/9, filling the obligatory slot of an urban comedy in the holiday season.

After seemingly endless promotional hype, AVATAR: THE WAY OF WATER (\$430M) will finally arrive in theatres on 12/16. James Cameron's AVATAR sequel should produce the second highest gross of any movie during the quarter. The original movie which arrived in 2009 is closing in on a total North American box office of \$800M, with \$20M of that contributed by last month's re-release. The original set the bar so high that this year's sequel may not be able to meet. The biggest open question is whether moviegoers are still as interested in seeing a 3D movie as they were 13 years ago. September's re-issue produced only so-so results, leaving the answer to this question still unclear. Regardless, the movie will open huge and carry theatres through the final weeks of the year. Universal will try to counter program with a 12/16 opening of A MAN CALLED OTTO (\$33M), starring Tom Hanks. The movie tells the story of a severely depressed widower who is saved from suicidal thoughts by new, noisy neighbors.



The last of the quarter's wide releases will arrive on 12/23, led by DreamWorks' PUSS IN BOOTS: THE LAST WISH (\$65M). The animated feature is a sequel to the original PUSS AND BOOTS that earned \$149M in 2011, and should have the younger, family audience all to itself. The Whitney Houston biopic I WANT TO DANCE (\$37M) also opens on 12/23, hoping to follow on the success of musical-themed biographies in recent years.

Here are comparisons of the box office for the Top 10 movies from Q4 2022 (projected), alongside the Top 10 movies from Q4 of 2021 and 2019 (actuals).

TOP 10 MOVIES – 2022, 2021 and 2019

2022			
Title	Release Date	Est. Q4	
1. Black Panther: Wakanda Forever (DIS)	11/11	480	
2. Avatar: The Way of Water (DIS)	12/16	430	
3. Black Adam (WB)	10/21	230	
4. Strange World (DIS)	11/23	140	
5. Halloween Ends (UNI)	10/14	80	
6. Lyle, Lyle, Crocodile (SON)	10/7	70	
7. Puss and Boots (DRE)	12/23	65	
8. Amsterdam (A24)	10/7	55	
9. Ticket To Paradise (UNI)	10/21	50	
10. The Fabelmans (UNI)	11/23	45	

1,645

Source: Screendollars

2021			
Title	Release Date	Actual Q4	
1. Spiderman No Way Home (SON)	12/17	573	
2. Venom: Let There Be Carnage (SON)	10/1	213	
3. Eternals (DIS)	11/5	165	
4. No Time to Die (MGM)	10/8	161	
5. Ghostbusters: Afterlife (SON)	11/19	122	
6. Dune (WB)	10/22	93	
7. Halloween Kills (UNI)	10/15	92	
8. Encanto (DIS)	11/24	91	
9. Sing 2 (UNI)	12/22	75	
10. The Addams Family 2 (UAR)	10/1	56	

1,641

Source: Box Office Mojo

2019			
	Title	Release Date	Actual Q4
1.	Frozen 2 (DIS)	11/22	430
2.	Star Wars: The Rise of Skywalker (DIS)	12/20	391
3.	Joker (WB)	10/4	334
4.	Jumanji: The Next Level (SON)	12/13	192
5.	Knives Out (LGF)	11/27	116
6.	Maleficent: Mistress of Evil (DIS)	10/18	113
7.	Ford V Ferrari (20th)	11/15	107
8.	The Addams Family (UAR)	10/11	97
9.	Zombieland: Double Tap (SON)	10/18	73
10.	Terminator: Dark Fate (PAR)	11/1	62

1,915

Source: Box Office Mojo

CONCLUSION

The Domestic box office for Q4 2022 should come in at just over \$2B, a similar performance to last year's Q4 which was led by (the amazing) SPIDER-MAN: NO WAY HOME. Still, 2022 Q4 will fall short of the good ol' days of Q4 2019, when North American theatres sold \$2.8B.

4 th QUARTER	
2022 VS. 2021	2022 VS. 2019
2022: \$2,057,000,000 2021: \$2,029,201,000 102%	2022: \$2,057,000,000 2019: \$2,836,333,000 73%

Weekend Review for 10/7 – 10/9

For the second consecutive weekend, SMILE finished #1 at North American box offices by grossing \$17.6M. Paramount's well-timed horror flick has taken full advantage of moviegoers' need for a pre-Halloween scare. SMILE has sold \$50M in tickets over its first 10 days, and is on track to earn \$80M for its total run. We predict continued success for the psychological thriller, even with direct competition arriving next weekend when Universal's HALLOWEEN ENDS will open in theatres and streaming on Peacock. SMILE was able to repeat as box office champion because it dropped only 22% from its opening weekend numbers and a weak performance from LYLE, LYLE, CROCODILE, its most significant box office competitor this weekend.

In fact, LYLE, LYLE, CROCODILE grossed only \$11.5M in its opening weekend, leaving exhibitors to fret over the state of family films in the current market. Critics on Rotten Tomatoes were lukewarm about LYLE, giving it a 68% Tomatometer score, while audiences were more generous with a 93% rating. Prior to the weekend, it seemed that a \$20M opening could be expected. LYLE is the first significant family film to open since last summer, when MINIONS: THE RISE OF GRU earned \$107M in its debut weekend beginning 7/1 and DC LEAGUE OF SUPER-PETS earned \$23M over its first three days beginning on 7/29. Weak results from this important genre are sapping energy from the recovery after two years of the pandemic blues. With an estimated production budget of \$50M, Sony may struggle to turn a profit from LYLE.

20th Century's AMSTERDAM finished third with a disastrous \$6.5M. This crime drama from writer/director David O. Russell features a star-studded cast including Christian Bale, Margot Robbie, Chris Rock, Mike Myers, Rami Malek, Taylor Swift and Robert De Niro. AMSTERDAM was seen as a Russell's opportunity to get back to his career high points with SILVER LININGS PLAYBOOK, which earned \$132M in 2012, and AMERICAN HUSTLE, which earned \$150M in 2013.

AMSTERDAM's production budget swelled to \$80M, in large part due to its A-List cast. With a 3-day box office total of only \$6.5M and Rotten Tomatoes reviews sitting at 33% from critics and 61% from audiences, there is no chance for this film to come anywhere near profitability.

Sony's THE WOMAN KING finished in fourth place, with a weekend gross of \$5.3M, down by only 22% from last weekend. The historical drama starring Viola Davis is the one movie that has managed to stay strong over the past four weeks, now with a total of \$54M. It has also drawn widespread acclaim from both critics and audiences. DON'T WORRY DARLING finished in fifth with \$3.5M.

This week's Indie Watch focuses on a limited opening for Neon's TRIANGLE OF SADNESS, which grossed \$210K at only ten theatres, a hefty \$21K average per location. This wickedly funny Palme d' Or winner tells the story of a tawdry relationship between power and beauty, played out on a luxury cruise helmed by an unhinged captain played by Woody Harrelson. Its stylish plot and humor could translate to breakout results through wide expansion in the weeks to come.

Where Are We as of 10/6

After 39 weeks, the 2022 box office stands at 67% compared with the amount earned from the same period in 2019. The box office for the first thirteen weeks of Q3 2022 are 122% of the amount earned during those same weeks of the third quarter last year.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 39 WEEKS – 2022: \$5,600,685,000 2019: \$8,358,515,000 67%	3 rd QUARTER – 13 WEEKS – 2022: \$1,726,557,000 2021: \$1,412,509,000 122%

FILM FLASHBACK

LAURA Premieres in New York 10/11/1944

Otto Preminger produced & directed the classic 1944 film noir LAURA, but if 20th Century-Fox chief Darryl Zanuck had had his way, Preminger would never have directed anything for the studio.

Zanuck and Preminger got into a shouting match six years earlier while filming the drama KIDNAPPED, after which Zanuck changed the locks on Preminger's office, moved his parking space to a distant corner of the Fox lot and fired him as the movie's director.

With LAURA, which premiered in NYC Oct. 11, 1944, Zanuck let Preminger produce, but assigned Rouben Mamoulian (THE MARK OF ZORRO) to direct. But Zanuck hated Mamoulian's early footage and reluctantly let Preminger take over, using a more subtle style to bring Vera Caspary's bestseller to life.

Preminger immediately got rid of the huge living room portrait of Laura that Mamoulian's wife had painted. It's seen throughout the film and is almost a character, itself. Preminger replaced it with an enlarged black & white photograph of Gene Tierney, who played NY advertising executive Laura Hunt. The photo looked like a painting after oil paint brush strokes were applied, creating a look of mystery.



While staring at the painting detective Mark McPherson (Dana Andrews) falls in love with the ghostly Laura, whose murder in her elegant apartment is why he's there late at night to investigate. As he drinks her Scotch and reads her love letters & diaries, we hear the unforgettable theme "Laura," composed in just one weekend by David Raksin. Preminger was going to use Duke Ellington's "Sophisticated Lady" as there was so little time left to do the music.

Raksin got the job because Fox's music director, Alfred Newman, who wrote the studio's opening drumroll theme, didn't have time to score LAURA, and Bernard Herrmann, who scored CITIZEN KANE, had said no. Raksin's theme had no words, but when moviegoers started asking for them Fox hired star lyricist Johnny Mercer to write some.

Among many casting twists & turns, Zanuck wanted John Hodiak or George Sanders as McPherson. Preminger chose Andrews, who made the role his own. Zanuck picked Laird Cregar as newspaper columnist Waldo Lydecker, but

Preminger insisted on Clifton Webb after seeing him in a NY touring production of "Blithe Spirit." He convinced Zanuck that because Cregar was well known for playing villains, casting him would send a signal to moviegoers.

Fox's first choice for Laura was Jennifer Jones, who turned it down. Rosalind Russell thought the part wasn't big enough. Tierney didn't want to do it either, but she had contract obligations to Fox that left her no choice.

Later on, Hedy Lamarr, who also had passed on playing Laura, explained why -- "They sent me the script, not the score."



Detective Mark McPherson (Dana Andrews) is enchanted by the watchful portrait of Laura Hunt (Gene Tierney) in the 1944 Film Noir classic LAURA - [Click to watch](#)

"You have rarely met a girl like Laura. Few women have been so beautiful, so exotic, so dangerous to know..."

– [From the original trailer](#) for LAURA

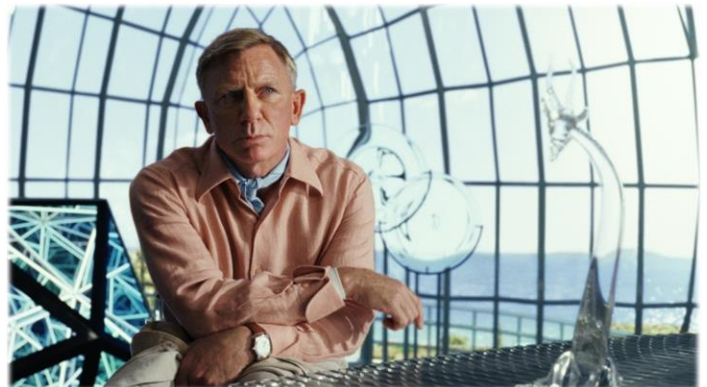
Notable Industry News & Commentary

[‘Glass Onion: A Knives Out Mystery’ To Hit Theaters at Thanksgiving Via AMC, Regal & Cinemark In Rare Deal With Netflix](#) (Deadline)

Netflix surprised the industry this week when it announced that it would open GLASS ONION: A KNIVES OUT MYSTERY in theatres on 11/23, a full 30 days before its debut on Netflix. Netflix reached agreement with mega-exhibitors AMC, Regal and Cinemark to screen GLASS ONION at 600 U.S. locations, but only for a limited 7-day run, after which it will be unavailable until 12/23 when it launches on Netflix. The streamer is not expected to release box office figures for GLASS ONION's limited theatrical run.

While some exhibitors are disappointed that they only will have access to the movie for one week, it's also true that the holiday week of 11/23-11/30 is one of the best moviegoing weeks of the year. Before last week's announcement, the slate of Thanksgiving-week titles in theatres was looking somewhat meager, comprised of a collection of mid-size titles and pre-Oscar season, awards contenders. These included Disney's animated family film

STRANGE WORLD, Sony's DEVOTION, Steven Spielberg's THE FABELMANS and the Luca Guadagnino film BONES AND ALL starring Timothée Chalamet. GLASS ONION's box office contribution should make an impact, both for Netflix and exhibitors. It may also represent a test case for Netflix using new strategies to release their big-budget films in partnership with theaters.



[In the Shadow of May 1968, French Film Industry Stands at Crossroads With Box Office in Crisis](#) (Variety)

Even though the largest global box office markets are North America and China, France may be the country where movies are most intertwined with the national cultural identity. France is Europe's largest film market, in part because of government programs to support France's domestic film industry. One such program requires all national TV broadcasters to set aside a percentage of their revenue to fund French-based film production. In addition, studios are obligated to reserve a *15-to-17-month exclusive window* for films to play in theatres before they can be streamed online. Despite this unmatched support, cinema attendance is down significantly – 28% – from the levels of 2019.

Many consider the current period as an existential crisis for France's film industry, with leaders coming together at a hastily organized conference last Thursday to discuss the problems and possible solutions. Participants dished out blame in all directions. Studios complained that the unreasonably long theatrical windows that exhibitors insist on limit the profit potential for new films and, therefore, have a chilling effect on production. Exhibitors pointed to content as the biggest challenge, with local



French studios producing a steady stream of “mediocre” films and Hollywood distributing fewer global blockbusters in the market. One recent example of this is Disney's recently announced decision to pull the release of *STRANGE WORLD* from theatres in France, in favor of an exclusive launch on Disney+. This shows the limited control French officials can exert in support of local exhibitors.

[‘Terrifier 2’ Opens In 850 Theaters Amid Recent Horror Movie Successes](#) (Forbes)

Other than major Hollywood blockbusters, no film genre has been more successful in recovering from the pandemic than horror. While mid-budget action, musical, and romantic comedies continue to struggle, horror films have consistently delivered for studios at the box office.

James Wan's *MALIGNANT* was the last major horror movie to underperform in theatres, earning \$13.3M in North America and \$35M total worldwide on a production

budget of \$40M. Many point to the reason for this being Warner Bros.' decision to release it to theatres and HBO Max simultaneously, since its 9/10/21 release was still within the period when WB had committed to day & date releasing for all new titles.

Ever since, horror has produced a string of hits including *HALLOWEEN KILLS*, *SCREAM*, *THE BLACK PHONE*, *X*, *BARBARIAN* and, most recently, *SMILE*. Even minor titles such as *THE INVITATION* have been profitable by maintaining very low production budgets (\$7M estimated).

Once looked down on as “trashy,” horror movies have emerged as reliable box office earners, with creative plots and storytelling. Specialty distributor Bloody Disgusting opened *TERRIFIER 2* this weekend at 886 locations, earning \$850K and cracking the top ten in ticket sales. This is despite being sandwiched between last week's box office winner *SMILE* and next week's projected number one movie *HALLOWEEN ENDS*. Studios are clearly convinced that moviegoers are resilient in their desire to go to the movies for a good scare.



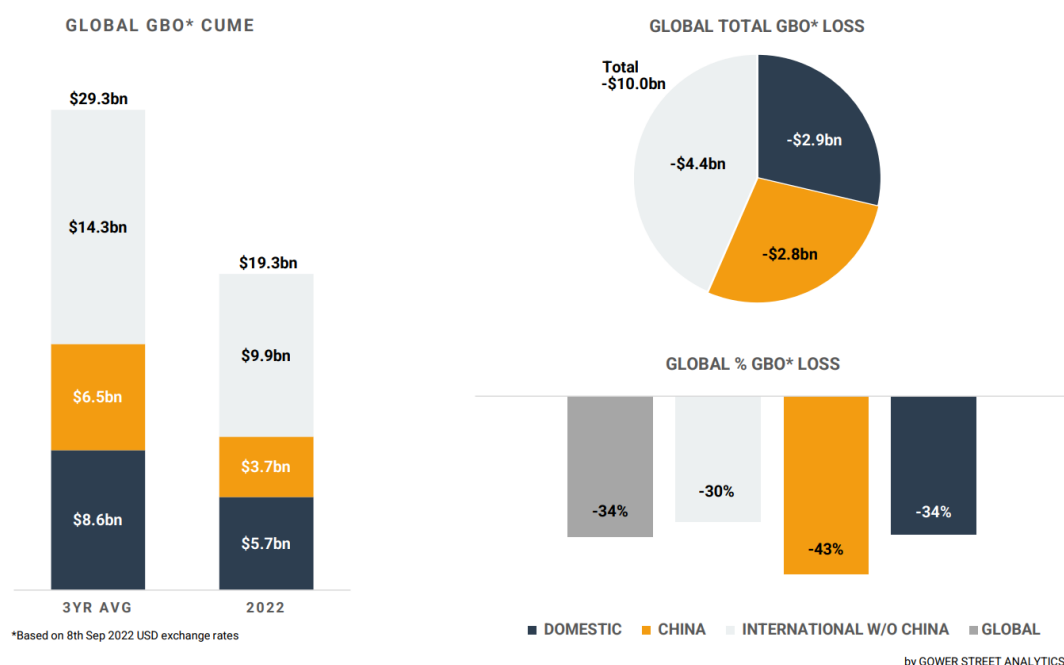
TERRIFIER 2 from Bloody Disgusting

Content Gap: September Delivers Worst Monthly Global Box Office of 2022

As anticipated a lack of new major blockbuster content on offer in September led to a significant regression in global box office fortunes. The month's \$1.34 billion result was the worst single-month Global box office result of 2022 so far, and the first time since April that global numbers failed to reach at least \$2 billion (July topped \$3bn).

The result also marked the worst month since April in comparison to the average of the last three pre-pandemic years (2017-2019). September's global figures fell -44% short of the three-year average (\$2.37bn).

September brought Q3 to a close and, despite the slimline release calendar during August and September, the quarter experienced an almost identical difference to the pre-pandemic average as seen in Q2. The July-September period delivered a global box office of approximately \$6.71 billion, -31.4% from the Q3 average for 2017-2019 (\$9.78bn). The Q2 total (\$6.44bn) had seen a -31.7% difference again the average.



On this month's GBOT (above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three pre-pandemic years (2017-2019) and where those losses are currently coming from. The bar graph on the bottom right displays the percentage drops globally.

It should be noted that, due to significant exchange rate fluctuations in recent months, we have recently revised all our exchange rates. The current strength of the US dollar has impacted US\$ totals, but all percentage changes shown and discussed are based on local currency comparisons for a true reflection of market changes.

The Domestic market was -52% behind the three-year average for September - the worst month-to-month comparison since February (-54%). China was an even more severe -59% behind, it's worst result since May (-82%).

The International market (exc. China) performed better: -34% compared to the three-year September average - only marginally worse than the August result (-32%). However, this still marked a notable regression from the -17%, -5%, and -14% results seen for May, June, and July. It was also the first time since March that the International market (exc. China) failed to deliver over \$1 billion, grossing an estimated \$820 million for September 2022.

International performance was aided by individual territory overperformers (such as DON'T WORRY DARLING in UK/Ireland) and late roll-out titles (such as DC LEAGUE OF SUPER PETS in Australia), but a key driver came from local content filling the gap left by the lack of global-release Hollywood titles - particularly in the Asia Pacific region. Asia

Pacific (exc. China) saw box office tracking just -20% behind the pre-pandemic in September, compared to -41% in Europe, Middle East and Africa (EMEA) and -44% in Latin America.

This is most evident in Japan which, once again, delivered the best result (in comparison to the pre-pandemic September average) of any major market: -4%. This follows a run of good performances in Japan from April through August (-14%, -16%, +12%, -19%, -11%) and is primarily thanks to the continuing success of anime ONE PIECE FILM: RED. The latest entry in the ONE PIECE franchise was released in early August and by September close had delivered \$120.4 million in Japan. Of that just over \$27 million came within September - more than twice the gross of the next biggest title, Sept. 16 release SILENT PARADE (\$12.2m). ONE PIECE FILM: RED was also the top earning title for September in Taiwan, grossing \$1.38 million of its \$5.63 million local total within the month.

In Malaysia, where the Sept. 22 release of ONE PIECE FILM: RED ranked #2 for the month (\$1.29m), local hit AIR FORCE THE MOVIE: SELAGI BERNYAWA topped the chart. The film, which, grossed more than half (\$3.63m) of its \$6.5 million total gross within September having released August 25.

In Hong Kong the September box office was actually ahead of the pre-pandemic September average by +4% - the first time the market has performed ahead of pre-pandemic numbers since re-opening in late-April. This was again fuelled by local success with comedy TABLE FOR SIX dominating charts since its opening on September 8 and grossing \$6.2 million by month-end. There was also strong support from August 25 opener local sci-fi thriller WARRIORS OF FUTURE (\$4.4m in September). Both films now rank in the all-time top 5 for Hong Kong productions with WARRIORS OF FUTURE selling nearly 915,000 tickets since release in the market and TABLE FOR SIX just shy of 781,000.

Other local titles leading their market's box office in September included China (GIVE ME FIRE - \$49.2m), South Korea (CONFIDENTIAL ASSIGNMENT 2: INTERNATIONAL - \$43.3m), France (KOMPROMAT - 456k adms), Spain (TAD THE LOST EXPLORER AND THE EMERALD TABLET - \$4.9m in September, having released Aug. 26), Denmark (BAMSE - \$3.17m of \$4.14m), Norway (OLSENBANDEN - SISTE SKRIK! - \$2.11m), the Netherlands (SOOF 3 - \$1.73m), Finland (THE GRUMP: IN SEARCH OF AN ESCORT - \$1.53m), and Turkey (TAY - \$473k). Meanwhile Maori drama MURU scored well with New Zealand audiences (\$623k), finishing second for the month behind TICKET TO PARADISE (\$678k).

TICKET TO PARADISE was the dominant title in more markets than any other, proving the star-draw of Julia Roberts and George Clooney was a winner with international audiences. As well as New Zealand, markets where it topped September business included: Germany (\$4.91m), Saudi Arabia (\$2.61m), UAE (\$1.56m), Austria (\$908k), Portugal (\$641k), South Africa (\$299k), and Panama (\$120k).

Other titles taking the lead in September included: ORPHAN: FIRST KILL (Mexico - \$5.18m, Brazil - \$4.31m, Peru - \$967k, Argentina - \$859k, Chile - \$615k); DC LEAGUE OF SUPER PETS (Australia - \$7.96m, Singapore - \$594k, and Colombia \$510k); THE WOMAN KING (Domestic - \$41.5m, West Africa - \$490k); DON'T WORRY DARLING (UK/Ireland - \$5.5m); MINIONS: THE RISE OF GRU (Italy - \$3.72m in September of \$14.4m total); THREE THOUSAND YEARS OF LONGING (Russia - \$2.63m); and WHERE THE CRAWDADS SING (Sweden - \$1.99m).

With BLACK ADAM arriving in October, followed by BLACK PANTHER: WAKANDA FOREVER in November, and AVATAR: THE WAY OF WATER in December, expectations are high for a strong Q4 finish to the global year after a couple of slow months. Following Gower Street's exchange rate adjustments, and a disappointing Golden Week result in China, the current end-of-year Global box office estimate is expected to be approximately \$26.5 billion.

MARTIN GROVE'S Hollywood Report

Apple Upsets Oscar Applecourt

The Academy has a new dilemma since APPLE TV+ upset the Oscar applecourt by putting Will Smith's slavery drama EMANCIPATION into the race.

Directed by Antoine Fuqua (TRAINING DAY), the Civil War period drama stars Smith as a horrifically abused runaway slave. It opens in theatres 12/2 to qualify & starts streaming 12/9. EMANCIPATION wasn't expected to surface until 2023 when Smith's slapping of Oscar host Chris Rock (pictured) last April would be less fresh in mind.



The Academy leadership at the time – not as smart as today's team – handled Smith's poor behavior poorly. He resigned from the Academy before they could throw him out. They banned him from attending the Oscars for the next 10 years. Unfortunately, they didn't specify what to do if he were nominated or won for a future film.

After the news that Smith is again a potential lead actor nominee, reporters found widespread distaste among Academy members for his candidacy, although they said they'd consider rewarding the film, itself. Actually, that's also a problem since Smith is one of its four producers.

To some extent, Apple was in a difficult spot because it paid about \$130M to acquire EMANCIPATION at Cannes in June 2020 & needs to release it. Putting it into next year's Oscar race wasn't a good option since Apple's launching Martin Scorsese's crime drama KILLERS OF THE FLOWER MOON, starring Leonardo DiCaprio & Robert De Niro, in 2023 & it's a best picture frontrunner from the get-go.

Will Smith Get Into SRO Oscar Races?

Oscar's best picture race is already standing room only, so EMANCIPATION's prospects aren't exactly bullish, especially with the baggage of a producer/lead actor who just knocked Oscar for a loop.

Here's a list (alphabetical) of 10 films with the best best picture buzz: BABYLON (Paramount), THE BANSHEES OF INISHERIN (Searchlight), EMPIRE OF LIGHT (Searchlight), EVERYTHING EVERYWHERE ALL AT ONCE (A24), THE FABELMANS (Universal/Amblin), SHE SAID (Universal/Annapurna/Plan B), TÁR (Focus), TOP GUN: MAVERICK (Paramount/Skydance), THE WOMAN KING (Sony/TriStar) & WOMEN TALKING (UAR/Orion/Plan B).

And here (alphabetically) are 10 leading hopefuls: ARMAGEDDON TIME (Focus), AVATAR: THE WAY OF WATER (Disney/20th Century), BLACK PANTHER: WAKANDA FOREVER (Disney/Marvel), BONES AND ALL (UAR/MGM), ELVIS (WB), EMPIRE OF LIGHT (Searchlight), THE SON (Sony Pictures Classics), THE WHALE (A24), TILL (UAR/MGM/ORION) & TRIANGLE OF SADNESS (Neon).

As for lead actor, Smith (pictured with his post-slap Oscar) faces hand-to-hand combat for the five available noms from (alphabetically) these 10 frontrunners: Austin Butler (ELVIS), Tom Cruise (TOP GUN: MAVERICK), Adam Driver (WHITE NOISE/Netflix), Colin Farrell (THE BANSHEES OF INISHERIN), Brendan Fraser (THE WHALE), Tom Hanks (A MAN CALLED OTTO/Sony/Playtone), Hugh Jackman (THE SON), Bill Nighy (LIVING/Sony Pictures Classics), Brad Pitt (BABYLON) & Sam Worthington (AVATAR: THE WAY OF WATER/Disney/20th Century).



[Click to play](#) our BOXOFFICE AUTOPSY podcast covering the openings of LYLE, LYLE, CROCODILE & AMSTERDAM...plus Screendollars host Martin Grove in our OSCAR OUTLOOK feature looks at the Academy's newest problem – Will Smith, banned for 10 years from attending the Oscars, is now a potential lead actor nominee for EMANCIPATION.



Studio Release Calendar (10/14 – 11/10)

10/14/22 (Week 41)

Prior Year Results

2021 Week 41 - Box Office: \$108,493,613; Openings: No Time to Die (\$55.2M FSS; \$160.9M Total)

Halloween Ends (Universal) Interest is leveling off closer to opening while awareness continues to rise. Universal's marketing campaign and Jamie Lee Curtis's appearances on behalf of the film are clearly working well. Halloween Kills d/d Peacock: \$49.4M FSS, \$91.8M Total on a 1.86 multiple. The X factor is home viewing vs. theatrical.	UPDATE	R Horror Thriller	111	Digital, Scope, IMAX, 5.1	Wide (3,800) \$40M-\$43M FSS \$70M-\$75M Total d/d Peacock
TAR (Focus Features)		R Music Drama	130	Digital, Scope, 5.1	Expansion (304)
Clerks III (Lionsgate)		R Comedy	100	Digital, Flat, 5.1	Expansion
AX Cinema Nights: A Silent Voice 5th Anniversary (Iconic Events)		Anime	135	Digital, Flat, 5.1	10/12 Moderate
Till (UA Releasing)		PG-13 History Drama	130	Digital, Flat, 5.1	Limited
The Stars at Noon (A24)		R Suspense	135	Digital, Flat, 5.1	Limited
Raymond and Ray (Apple TV+)		R Comedy	106	Digital, Flat, 5.1	Limited
Decision to Leave (MUBI)		NR Drama	138	Digital, Scope, 5.1	Limited
The Same Storm (Juno Films)		NR Drama	99	Digital, Flat, 5.1	Limited
Sell/Buy/Date (Cinedigm)		NR Documentary	97	Digital, Flat, 5.1	Limited/Streaming
Scrap (First Run Pictures)		NR Documentary	78	Digital, Flat, 5.1	Limited
Game of Love (Vertical Entertainment)		NR Drama Romance	91	Digital, Scope, 5.1	Limited
Sheltering Season (Vertical Entertainment)		NR Drama Thriller	80	Digital, Flat, 5.1	Limited

10/21/22 (Week 42)

Prior Year Results

2021 Week 42 - Box Office: \$109,333,455; Openings: Halloween Kills (\$49.4M FSS; \$92M Total), The Last Duel (\$4.8M FSS; \$10.9M Total)

Black Adam (Warner Bros.) Dwayne Johnson has a profitable film history plus they usually have box office staying power. IMAX runs will be solid as the box office at least until Black Panther: Wakanda opens.	UPDATE	PG-13 Action Fantasy	124	Digital, Scope, 5.1 7.1, IMAX 6-track, Dolby Digital, Atmos	Wide (4,000) \$55M-\$60M FSS \$190M-\$200M Total
Ticket to Paradise (Universal) The last collaboration between George Clooney and Julia Roberts was 2016's Money Monster (\$14.7M FSS, \$43.5M Total adjusted for inflation). A rom com that is funny throughout is enjoyable entertainment.	UPDATE	PG-13 Comedy Romance	104	Digital, Scope, 5.1	Wide (3,000) \$18M-\$20M FSS \$45M-\$50M Total
My Policeman (Amazon)		R Romance Drama	113	Digital, Flat, 5.1	Moderate (500) 11/4 Prime Video
Detective Knight: Rogue (Lionsgate)		R Action Thriller	105	N/A	Limited/VOD
TAR (Focus Features)		R Music Drama	130	Digital, Scope, 5.1	Expansion
Banshees of Inisherin (Searchlight)		Comedy/Drama	114	Digital, Scope (2.39), 5.1, 4K	Limited
Aftersun (A24/MUBI)		R Drama	96	Digital, Flat, 5.1	Limited
Where Are You (Gravitas Ventures)		NR Thriller	82	Digital, Flat, 5.1	Limited/VOD
Hopper: An American Love Story (Seventh Art)		NR Documentary	90	Digital, Flat, 5.1	10/18 Limited
The Pez Outlaw (Gravitas Ventures)		NR Comedy	85	Digital, Flat, 5.1	Limited/VOD
Brainwashed: Sex-Camera-Power (Kino Lorber)		NR Documentary	107	16.9; Dolby SR Sound	New York
The Return of Tanya Tucker (SPC)		R Documentary	107	Digital, Scope, 5.1	NY/LA

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The Good Nurse (Netflix)	R Drama	123	Digital, Scope, 5.1	10/19 Limited
10/28/22 (Week 43) Prior Year Results 2021 Week 43 - Box Office: \$95,943,101; Openings: Dune (\$41M FSS; \$108.3M Total), Ron's Gone Wrong (\$7.3M FSS; \$23M Total), The French Dispatch (\$1.3M FSS; \$16.1M Total)				
Prey for the Devil (Lionsgate) Formerly called The Devil's Light. It was previously scheduled to be theatrically released on 1/8/21, then moved to 2/11/22, by Lionsgate. By opening, the total domestic box office could be higher. The film does have a great one sheet and hopefully enough marketing to boost attendance.	PG-13 Horror Thriller	93	Digital, Flat, 5.1	Wide (2,500) \$3M-\$5M FSS \$6M-\$10M Total
Call Jane (Roadside Attractions)	R Drama History	121	Digital, Flat, 5.1	Wide (1,000)
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	Wide Expansion
Till (UA Releasing)	PG-13 History Drama	130	Digital, Flat, 5.1	Expansion
Armageddon Time (Focus)	Drama	114	Digital, Scope, 5.1, 4K	Limited
Coldplay: Music of the Spheres Live Broadcast from Buenos Aires (Trafalgar)	NR Event Cinema	150	Digital, NA, 5.1	Special Engagement
The Good Nurse (Netflix)	R Drama	123	Digital, Scope, 5.1	10/26 Streaming
A Chance Encounter (Samuel Goldwyn)	NR Drama	91	Digital, Flat, 5.1	Limited/VOD
Holy Spider (Utopia)	NR Crime Drama	115	Digital, Flat, 5.1	Limited
The Novelist's Film (Cinema Guild)	NR Drama	92	Digital, Flat, 5.1	Limited
11/4/2022 (Week 44) Prior Year Results 2021 Week 44 - Box Office: \$64,723,482; Openings: My Hero Academia: World Heroe's Mission (\$6.3M FSS; \$12.3M Total), Antlers (\$4.3M FSS; \$10.6M Total), Last Night in Soho (\$4.2M FSS; \$12.8M Total)				
One Piece Film Red (Crunchyroll/Sony) Japanese with English subtitles and English dubbed. Please note, the audience for this title skews more toward the subtitled version, so when scheduling, Crunchyroll recommend about 65% of your showtimes being subtitled. One Piece Film Red anime stayed at #1 for a ninth straight weekend at the Japanese box office. The film earned 341,583,160 yen (about US \$2.36M) from Friday to Sunday, and sold 273,000 tickets on Saturday-Sunday. The film has sold a total of 11.69M tickets, and has earned a cumulative total of 16,247,220,400 yen (about US \$112.2M).	Digital Animation	115	Digital, Flat, 5.1 IMAX, PLF, DBox (dub & sub), 4DX, MX4D	Wide (4,000) \$6M-\$8M FSS \$15M- \$20M Total
Armageddon Time (Focus)	Drama	115	Digital, Scope, 5.1, 4K	Wide Expansion
Salvatore: Shoemaker of Dreams (Sony Pictures Classics)	PG Documentary	109	Digital, Flat, 5.1	NY/LA
Utama (Kino Lorber)	NR Environmental Drama	87	Scope, Flat, Dolby SR	New York
Something In The Dirt (XYZ Films)	Fantasy/Sci-Fi	116	Digital, Flat, 5.1	Limited
Causeway (A24)	R Drama	92	Digital, Flat, 5.1	11/4 Limited and Apple TV+
The Wonder (Netflix)	R Psychological Thriller	103	Dolby Digital, Flat, 5.1	11/2 Limited 11/16 Streaming
Good Night Oppy (Amazon)	PG Documentary	95	Digital, Flat, 5.1	11/4 Limited 11/23 Amazon Prime

Release Changes

MPA Ratings Updates

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[Click to play](#) our Popcorn Previews Boxoffice Buzz video look at Sony's animated/live action comedy adventure *LYLE, LYLE, CROCODILE*, based on the children's book about a very friendly pet crocodile living in a house on New York City's Upper East Side.



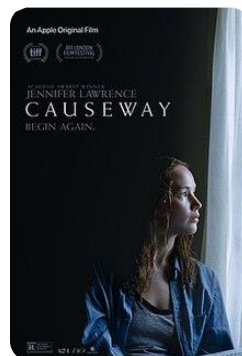
[Black Panther: Wakanda Forever](#)

Disney/Marvel
11/11/22 Wide
Official Trailer, Poster



[Emancipation](#)

Apple TV+
12/2/22 Limited
12/9 Streaming
Teaser Trailer, Poster



[Causeway](#)

A24
11/4 Limited/Apple TV+
Official Trailer, TIFF Still



[Violent Night](#)

Universal
12/2 Wide
Official Trailer, Poster



[Till](#)

UA Releasing
10/14/22 Limited
10/28 Wide Expansion
New Trailer, Poster



[The Wonder](#)

Netflix
11/2/22 Limited
11/16 Streaming
Official Trailer



[The Super Mario Brothers](#)

Universal
4/7/23 Wide
Teaser Trailer/Poster



[One Piece Red](#)

Crunchyroll
11/4/22 Wide
Official Poster, Trailer