



Issue No. 249



Weekend Box Office Results... 12/2 – 12/4

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Black panther: Wakanda Forever (Disney/Marvel)	4	3,855	17,593,000	-61	4,564	393,724,077
2	Violent Night (Universal)	1	3,682	13,300,000	-	3,612	13,300,000
3	Strange World (Disney)	2	4,174	4,921,000	-60	1,179	25,519,736
4	The Menu (Searchlight)	3	2,810	3,556,000	-35	1,265	24,724,732
5	Devotion (Sony)	2	3,405	2,800,000	-53	822	13,800,007
6	I Heard the Bells (Fathom)	1	974	1,817,446	-	1,866	2,584,458
7	Black Adam (Warner Bros.)	7	2,231	1,665,000	-49	746	165,171,640
8	The Fabelmans (Universal)	4	638	1,300,000	-43	2,038	5,565,446
9	Bones and All (UA Releasing)	3	2,727	1,191,431	-47	437	6,041,165
10	Ticket to Paradise (Universal)	7	1,715	850,000	-54	496	66,524,175

Weekend Review for 12/2 – 12/4

This week's box office surprise was not that BLACK PANTHER: WAKANDA FOREVER came in first place for the fourth consecutive weekend by grossing \$17.5M, but rather that it barely topped VIOLENT NIGHT which earned \$13.3M in its opening weekend. This is yet another indication that BLACK PANTHER: WAKANDA FOREVER has not lived up to the mega-blockbuster expectations Disney had for the sequel. Falling by 61%, the picture continues to drop faster than the original BLACK PANTHER's track when it opened in 2018. Here's a side-by-side comparison of results for the two films over their first three weeks in release.

Domestic Gross Thru	Black Panther (\$M)	Black Panther: Wakanda Forever (\$M)	BLACK PANTHER: WAKANDA FOREVER % of BLACK PANTHER
7 Days	292.0	220.7	76%
14 Days	435.4	321.8	74%
21 Days	518.9	376.0	72%
24 Days	559.7	393.7	70%

Source: Comscore

WAKANDA FOREVER's relatively steep week-over-week declines will drag down the box office for its overall theatrical run, which Disney had expected would still be going strong at end of the year. The upcoming opening of AVATAR: THE WAY OF WATER will snuff out any significant add-on ticket sales for WAKANDA FOREVER.

Universal's holiday-themed actioner VIOLENT NIGHT opened Friday, and became the #1 movie for the day. As the weekend continued it drifted down and wound up in second place for the three days with \$13.3M. The movie has earned a solid review from critics – a 70% Tomatometer score – and an even better response from moviegoers – an 89% audience score. The future looks promising for the well-timed release, which we expect to hold up nicely through Christmas and the last week of December. Disney's animated family film STRANGE WORLD continues to disappoint, grossing only \$4.9M this weekend, which is a drop of 60% from last weekend's tough opening weekend. STRANGE WORLD has had shockingly bad press since it opened, and Disney's distribution execs must be looking forward to seeing it fade away as a footnote to the high-profile replacement of its CEO, with Bob Iger taking up the reins once again from his one-time successor Bob Chapek.

Searchlight's resilient THE MENU finished in fourth place with \$3.6M in its third weekend, a decline of only 35% from last weekend. Based on these solid results, the horror hit is assured to maintain its place in theatres through the end of the year, with the potential to wind up with as much as \$40M for its total run.

Sony's DEVOTION finished in fifth place, with a gross of \$2.8M in its second week, a drop of 53% from its debut. This story of the first African American navy pilot will continue to play through the end of the year, racking up solid earnings.

All titles in release this weekend earned \$53.1M, the lowest gross for any weekend since September 16-18. There will be no new wide releases next weekend, as the industry awaits the 12/16 opening of AVATAR: THE WAY OF WATER. A lot is riding on James Cameron's AVATAR sequel, after the 2009 original shattered all box office records. THE WAY OF WATER will also have a hard time competing with last year's phenomenal success of SPIDERMAN: NO WAY HOME. The entire industry is hoping that AVATAR 2 opens with a big bang and continues to wow audiences well into the new year.

Where Are We as of 12/1

After 47 weeks, the 2022 box office stands at 66% compared to the same period from 2019. The first eight weeks of the fourth quarter have come in at 103% of the same period in 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 47 WEEKS – 2022: \$6,726,572,000 2019: \$10,155,141,000 66%	4th QUARTER – 8 WEEKS – 2022: \$1,045,887,000 2021: \$ 1,017,327,000 103%

BEVERLY HILLS COP Opens 12/5/1984

The origins of BEVERLY HILLS COP, which opened Dec. 5, 1984, were in a 1975 L.A. freeway stop for speeding.

The driver, Michael Eisner, soon became president of Paramount Pictures. But when a Beverly Hills police officer stopped him for speeding, he was driving a beat up station wagon he'd brought from NY. The cop's condescending attitude quickly taught Eisner that in L.A. you are what you drive. A day later he had a new Mercedes and was thinking there might be a good movie about a cop like that.

Two years later Paramount production executive Don Simpson had an idea about a cop from gritty East L.A. being transferred to swanky Beverly Hills. This led to a screenplay titled "Beverly Drive," by Danilo Bach, about a Pittsburgh cop called Elly Axel. By now it was 1981, but it wasn't yet a buddy cop action comedy and nobody was talking about casting Eddie Murphy. Rewrites followed and the hot idea cooled off. Then in 1983 Paramount had blockbuster success with FLASHDANCE, produced by Don Simpson & Jerry Bruckheimer, who then decided to do their cop project. Daniel Petrie, Jr. did a new rewrite, adding comedy and a lead character who was a Detroit cop named Axel Elly.

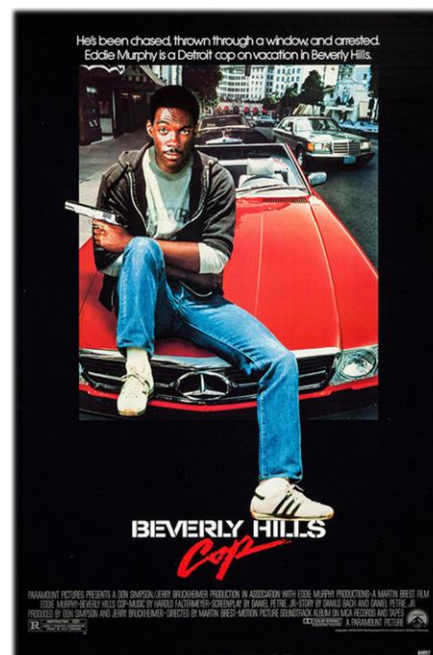
Paramount gave it a green light. Mickey Rourke was to play Axel, whose last name became Foley. But everything went too slowly and Rourke left to do THE POPE OF GREENWICH VILLAGE. Simpson & Bruckheimer also needed a director. Martin Scorsese, who directed 1980's RAGING BULL, passed because it reminded him of COOGAN'S BLUFF, a 1968 action crime comedy where an Arizona cop goes to New York to bring back a fugitive.

The producers went to Martin Brest, who'd been fired from his second movie, the 1983 action drama WAR GAMES. Simpson & Bruckheimer felt he was perfect for COP and kept after him. Brest kept saying no and even took his phone off the hook. Then Brest flipped a coin, which told him to do it. He later had that lucky quarter framed and hung in his office.

Sylvester Stallone was considered for Axel and did some rewriting that turned it into a straight action film about a character called Axel Cobretti. Paramount decided Stallone's script was too expensive to produce. Stallone wound up using much of what he'd come up with in his 1986 action thriller COBRA.



Eddie Murphy starred as Axel Foley, a Detroit cop who visits L.A. to solve the murder of his best friend. Although Murphy was only 24 when BEVERLY HILLS COP opened, he was already famous for his work as a standup comedian, a Saturday Night Live cast member and a lead actor in Hollywood hits including 48 HRS. and TRADING PLACES.



'The Heat Is On' was BEVERLY HILLS COP's catchy title song, sung by Glen Frey, former lead singer of THE EAGLES.

[Click to watch](#) the original music video with scenes from the movie and a classic 1980's Saxophone track.

Two days after Stallone left, Simpson & Bruckheimer landed Murphy, who had been planning to do GHOSTBUSTERS. COP'S budget of \$14M included \$4M for Murphy. Brest actually brought the picture in for just \$13M. It did over \$316M worldwide, spawning sequels with Murphy in 1987 & '94. In 2019 Paramount did a licensing deal with Netflix for a third sequel to star Murphy that's now in development.

Sequels were in the cards from the moment Paramount chairman Frank Mancuso first saw COP and told Simpson & Bruckheimer, "This movie will be bigger than GHOSTBUSTERS. Let's commit to working on a sequel right away."

[‘Glass Onion’ could have made \\$200 million, but Netflix only let it play in theaters for a week](#) (CNBC)

On Tuesday, GLASS ONION: A KNIVES OUT MYSTERY wrapped up a special one-week run at 683 North American theatres with an estimated \$15M in ticket sales over the seven-day period. Netflix opted for the novel strategy of introducing its expensive sequel to Lionsgate’s 2019 hit KNIVES OUT with a time-limited, “sneak preview” in theatres, in an attempt to spark interest in advance of its streaming debut on Netflix one month later on December 23rd.



This makes GLASS ONION the highest grossing Netflix theatrical release ever, and the first one of its movies to play at all three of the U.S.’s largest exhibitors AMC, Regal and Cinemark. With success, some are questioning why the streamer limited its theatrical scope to under 700 locations and one-week only. Even Netflix co-CEO Reed Hastings has acknowledged that his company left hundreds of millions of dollars on the table by not providing theatres with a traditional, wide release with a 30- or 45-day exclusive window.

In an interview at Andrew Ross Sorkin’s annual Dealbook investor event, Hastings explained that Netflix is not trying to “get in the theatrical business” and that the special release for GLASS ONION was used as a promotional tool for its eventual streaming release. Both Hastings and co-CEO Ted Sarandos appear united in this strategy, despite pleas from some within Netflix’s ranks that it should establish a broader partnership with exhibitors.

Wall Street is also questioning the company’s decision to turn down box office revenue, especially since the company is struggling to regain its growth profile and has limited options for new revenue outside of its core subscription business. After Amazon’s recent announcement that it intends to invest \$1 billion annually to create a slate of new movies for theatrical release, it may only be a matter of time until Netflix and other “streaming-first” studios arrive at a similar conclusion.

See also: [Netflix Not “Trying To Build A Theatrical Business”, Says Reed Hastings; Sanguine Co-CEO Agrees ‘Glass Onion’ Release Left A Lot Of Money On The Table](#) (Deadline)



[‘Fabelmans,’ ‘Banshees,’ ‘Bones and All’ Pull the Ripcord and Hit PVOD December 13](#) (IndieWire)

After disappointing ticket sales over Thanksgiving week for the trio of awards-contending films THE BANSHEES OF INISHERIN, BONES AND ALL, and THE FABELMANS, their distributors announced that they were moving up their availability on PVOD to December 13th.

This flies in the face of traditional distribution practices for Oscar candidates, which seek to build a buzz around films by showcasing them in theatres throughout the holiday moviegoing period. Alas, the grosses for all three films were not sufficient to justify a continued exclusive run in theatres, and perhaps a wider audience will now find them online.

Recently, a string of new releases with awards potential have fizzled at the box office, such as TAR, TILL, ARMAGEDDON TIME and TRIANGLE OF SADNESS. While critics have praised all these movies, none have managed to top \$10 million in their theatrical run. This could signal a fundamental shift in theatrical releasing, with older audiences who showed most interest in these titles still hesitant to return to the same level of moviegoing they enjoyed prior to the pandemic.

Ironically, just days before the early PVOD announcements for these movies, New York Times awards journalist Kyle Buchanan published an article pointing out that the top films under consideration for this year's awards are almost all movies that opened in theatres. While THE FABELMANS, EVERYTHING, EVERYWHERE, ALL AT ONCE, ELVIS and THE WOMAN KING seem to be high in the lists of most voters, films such as BARD0 and PINOCCHIO are counter-examples of worthy movies debuted on streaming and are not factoring in the conversation. It may be that this season's awards voters demonstrate a preference for theatrical.

See also: [Could Theatrical Movies Shut Out Streamers for the Top Oscars?](#) (New York Times)

[‘Avatar’ and the Mystery of the Vanishing Blockbuster](#) (New York Times)

As anticipation builds for the release of AVATAR: THE WAY OF WATER, the New York Times takes an entertaining look back at the *unique* nature of AVATAR as a blockbuster. Despite being the highest grossing movie of all time, Times journalist Jamie Lauren Keiles maintains that it has had a surprising “lack of cultural impact” on the public.

When asked about the film, audiences struggle to remember the basic elements of the its plot, such as the main character’s name (Jake Sully) or the lead actor who played him in the film (Sam Worthington). Filmmaker James Cameron focused on the technology used in the making of the film as its primary selling point, particularly the ground-breaking use of 3-D. When it opened in 2009, both critics and audiences were wowed by the special effects, driving many to come back to theatres to watch it again and again. But the reputation of 3-D was tarnished by sub-par releases that followed which were thrown together quickly to cash in on the 3-D buzz that AVATAR had created.

In fact, AVATAR was not originally developed with a sequel or franchise in mind, which would be unheard of for a major new release in today’s Hollywood. Marvel, DC, Star Wars, Toy Story, Harry Potter and Jurassic Park are prime examples of the Intellectual Property (“IP”) studios have developed over the years through a series of blockbuster movies, as well as TV series, video games, amusement park rides, toys and merchandise.

AVATAR never materialized into this, at least up to now. WAY OF WATER is planned as the first of four sequels, giving new life to what most viewers saw as a finished story. Exhibitors are hopeful that audiences will be drawn back again and again to experience AVATAR’s world, even if they can’t quite remember the name of the planet (Pandora).



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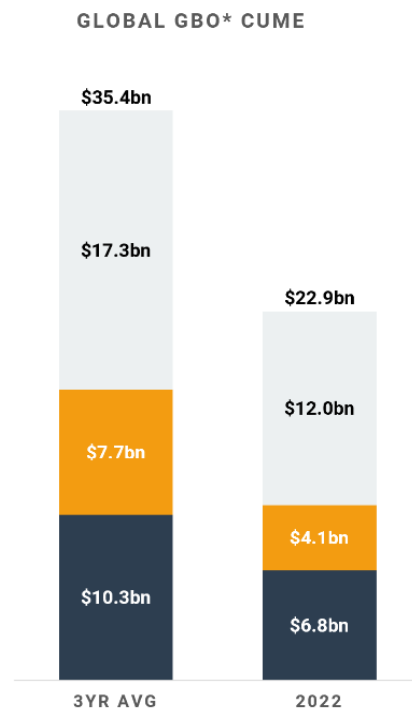
Single Signals: Modest November Shows Global Box Office Can't Rely on One Blockbuster a Month

Sadly, the exhaustively quoted "Recovery Is a Marathon, Not a Sprint," has never been so true as it has been over the past few months. In July, global box office scored \$3.2 billion, the biggest result since the start of the Covid-19 pandemic. A significantly weaker release calendar in the following months had obviously been slowing down the recovery. With a global total of \$1.7 billion, November stabilized the status quo more than it was able to speed the recovery up again on a global scale.

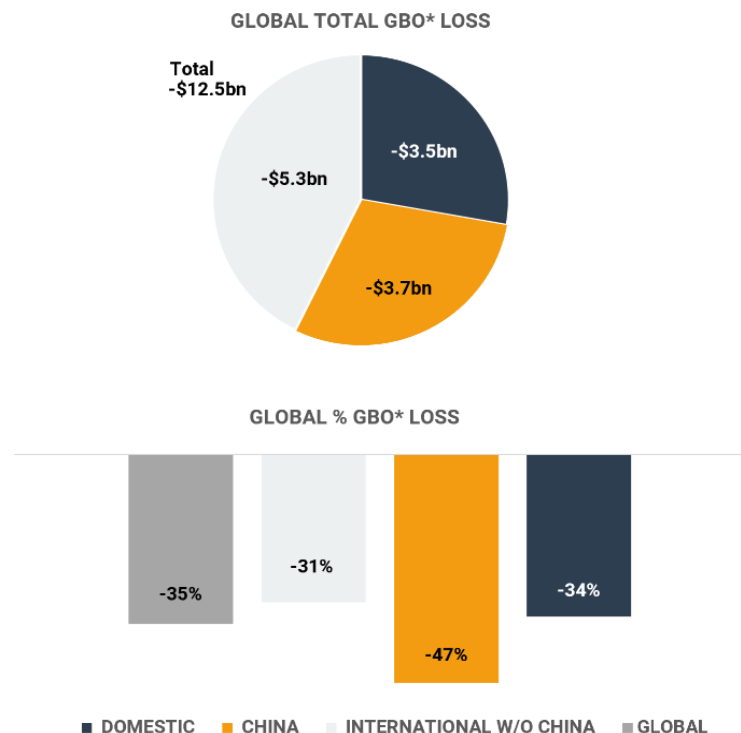
Huge hopes were put on the long-awaited release of BLACK PANTHER: WAKANDA FOREVER. Expectations that were too vast for one global blockbuster release after the multiple month-long void to drastically elevate the recovery. However, it did perform very well. At the end of November, it already collected nearly \$700 million worldwide, representing roughly 40% of the month's global box office. That currently puts it #7 in the 2022 ranking just after THOR: LOVE AND THUNDER (\$761

million) and THE BATMAN (\$771m), which it will overtake in the coming weeks. In the Domestic market it's already the #3 highest grossing title of the year and #4 since the beginning of the decade. Its \$381 million total put it a glimpse ahead JURASSIC WORLD: DOMINION (\$376m) at the beginning of December. Although still running strong, it'll clearly stay behind the first, record-breaking, BLACK PANTHER's global results being #14 of the global (\$1.38bn) and #6 (\$700m) of the domestic all-time records.

At the beginning of November, the global running year finally overtook the 2021 full-year result of \$21.3 billion (historical exchange rates). It finished the month at \$22.9 billion. While currently being 8% above the whole year of 2021 and 94% above 2020, it's still tracking -35% below the average of the last three pre-pandemic years at the same point in time; a box office deficit of approximately \$12.5 billion!



*Based on 8th Sep 2022 USD exchange rates



■ DOMESTIC ■ CHINA ■ INTERNATIONAL W/O CHINA ■ GLOBAL

by GOWER STREET ANALYTICS

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.

The Domestic market contributed 38% of the global box office in November with a monthly total of \$628 million. That is its biggest share of the year to date, on par with the one achieved in June. It's the 4th highest grossing month of the year

so far and the 6th highest since February 2020, up on the prior month by +29%. More important it's the first time in three months that the month is tracking ahead of the same month last year (\$542m, +16%). Against the month's average of the last three pre-pandemic years, it was however down -35%.

The aforementioned BLACK PANTHER: WAKANDA FOREVER naturally accumulated most of the domestic November box office with an impressive market share of 60%! It was the first title since July to gross more than \$300 million within a month. Holdover titles BLACK ADAM, with \$50 million (8%), and TICKET TO PARADISE, with \$31 million (5%), also added reasonable amounts.

At the beginning of December, the Domestic market's 2022 box office total stands at \$6.8 billion. This is already 51% above the whole year of 2021 (\$4.5bn) and 209% above 2020 (\$2.2bn). Nevertheless – almost mirroring the global status - it's still -34% below the average of the last three pre-pandemic years at the same time. A box office value of approximately \$3.5 billion!

While the road to recovery is continuing to generally point upwards for the Domestic market, the opposite must be said about China. After being the first major market to reach significant levels of recovery the market has lost track in 2022. With just one month to go, China has a cume of \$4.1 billion. That is \$2.3 billion (-36%) behind the total at the same point last year! It's further only slightly more than half of the box office that has been reached on average in the last three pre-pandemic years (-47%) in that period, around \$3.7 billion less!

November marked another dramatic point in the Chinese downward spiral. With a monthly gross of \$81 million it's the lowest grossing month since July 2020 (\$31m), when cinemas just started to re-open after six months of closure. Only April this year (\$82m) came in below the \$100 million mark since. It's just the 4th highest grossing territory globally in November. This month China's cinema industry suffered severely once again due to the country's zero-covid strategy. The number of cinemas open by market share fell from the modest 66% at the beginning of the month to just 54% at the end. This is the lowest level since the week of April 16.

Around half of the month's box office was delivered by two titles. Chinese local thriller THE TIPPING POINT contributed \$20 million. Japanese anime release, DETECTIVE CONAN: THE BRIDE OF HALLOWEEN added \$17 million. That lifted the film's lifetime global box office to \$105 million. It was already the highest-grossing film in the long-running franchise in Japan (\$77.2m) after being released there in April this year. It has played across Asia Pacific as well as in key European markets including Saudi Arabia, Germany, France, and Spain.

It was one of two Japanese movies this month that left a major mark outside its country of origin. Anime smash ONE PIECE FILM: RED added further \$25 million from new releases across multiple international markets. Over half of it was coming from the domestic market with \$13.4 million. This pushed the cume outside of Japan up to \$48 million! Illustrating once more the capability of Japanese movies to travel.

In its country of origin, the title added another \$6 million in its 4th month of release to its now \$137 million total there. But that wasn't the main November story in Japan. It was the dominating local anime release of SUZUME'S DOOR-LOCKING with around \$50 million box office, clearly refusing BLACK PANTHER: WAKANDA FOREVER the #1 rank in the month, that it got nearly everywhere else. SUZUME is the new movie by director Makoto Shinkai, whose prior two movies were also tremendously popular. WEATHERING WITH YOU is the 14th highest grossing movie in Japan of all-time. YOUR NAME is #5 and became the most successful Japanese film of all-time at the global box office with over \$358 million. SUZUME started to follow that path.

The ability to regularly create local phenomena like these helped Japan to become the leading global market referring recovering from the pandemic. It has by far the smallest gap to pre-pandemic results of all major markets for the running year, currently being just -12% below the average of the last three pre-pandemic years! In November it was +4% above the pre-pandemic average for the month.

Regionally, Asia Pacific (excluding China) is lifted by the performance of Japan. At the end of November its cume for 2022 – as the single month itself - was down -27% against the three-year average. That is the least among the three sub-regions. Two more markets that as well support the regions strength are Australia with -21% and New Zealand with -25% below the three-year average. The volatile performance of South Korea puts the market significantly below the sub-region's average with -39%.

The highest grossing sub-region, Europe, Middle East, and Africa (EMEA), is closer to the Domestic and global total levels at -33%. In November it was -36% below the average box office for the month. The region is of course pulled down by

Russia with its aggression-caused US studio boycott. It's currently -56% behind. Major markets like the Netherlands (-21%), France (-27%), UK/Ireland (-28%) and Germany (-29%) are performing better than the sub-region as a whole. At the same time two major markets are sitting at the other end with Spain (-39%) and especially Italy, which is just having half of the box office accumulated for 2022 at the end of November as they had on average in the same period in the last three pre-pandemic years!

Latin America, the lowest grossing sub-region is sitting between APAC and EMEA on the road to recovery: -31% down on the three-year average at the beginning of December. In November it was the best of the three at -26%. For the Latin American region, it was the 4th lowest number of the year so far driven by the strong performance of BLACK PANTHER: WAKANDA FOREVER. The three major markets of the region Mexico (-32%), Brazil (-32%) and Argentina (-28%) are all performing in the same ballpark as the sub-region as a whole.

Whether the gap to pre-pandemic performances can be further reduced this year is mainly up to the sequel to the global highest grossing movie of all time: AVATAR: THE WAY OF WATER. The first instalment collected \$2.9 billion over the last 13 years since its initial release. In December last year SPIDER-MAN: NO WAY HOME released, which showed the immense potential of the post-pandemic theatrical marketplace. Ending at \$1.9 billion and currently #6 of the highest grossing movies of all-time globally. All chances are there to end the year on a high again. Nevertheless, with the risk of falsely putting the future of the business on a single movie again, a more consistent, diverse and uninterrupted release calendar would be preferable to reduce the volatility of the theatrical market in the years to come.

MARTIN GROVE'S Hollywood Report

Best Drama Noms for HFPA

If anyone's campaigning for Golden Globes best picture noms, it's Hollywood's best kept secret.

Nonetheless, HFPA will announce noms 12/12. All English language films released in 2022 are automatically eligible. This was a smart change in plans by the HFPA since it was unclear if studios and publicists would actually submit any high profile movies for consideration.

Here's a quick look at five films the HFPA might like to see as Best Picture-Drama noms:

(1) THE FABELMANS: It's got the loudest best picture Oscar buzz. It would be a major coup to have Steven Spielberg (pictured) show up for the show Tue.,1/10.

(2) TOP GUN: MAVERICK: It's grossed \$1.5B globally, kept exhibition alive in 2022 & it's 96% certified fresh with Rotten Tomatoes critics. A nod might help repair HFPA's relationship with Tom Cruise, who returned his three earlier Globes wins.

(3) THE WOMAN KING: It's 94% certified fresh with critics on RT & did an okay \$67M at the domestic boxoffice. Viola Davis is a likely best actress-drama nominee. A nom would say HFPA is now paying attention to diversity.

(4) SHE SAID: A boxoffice fizzle about the investigative journalism that brought down Harvey Weinstein, but it's an okay 87% on RT. A nod would spotlight HFPA's appreciation for women filmmakers & female driven stories.

(5) WOMEN TALKING: Critics on RT are 90% on this drama about abused women in an isolated religious cult. Here, too, a nom would hammer home that HFPA cares about abused women.



Best Comedy/Musical Nods for HFPA



HFPA's best picture-comedy or musical noms doesn't usually influence Oscar's best picture vote as much as best picture-drama noms do, but it certainly does help to get into the race.

These five noms could highlight HFPA's new social concerns:

(1) **EVERYTHING, EVERYWHERE ALL AT ONCE**: It's got the best Oscar buzz going in its category, grossed \$70M domestic & RT critics are 95%. Michelle Yeoh has an excellent shot at a best actress-comedy or musical nom. Its storyline about a Chinese immigrant woman trying to save the world is diversity driven. A nod would show HFPA's new commitment to diversity.

(2) **THE BANSHEES OF INISHERIN**: It's not a boxoffice hit, but RT critics love it with 97%. It's on everybody's Oscar predictions lists, so ignoring it wouldn't look good for HFPA.

(3) **GLASS ONION: A KNIVES OUT MYSTERY**: It's the kind of big star (Daniel Craig) vehicle that rarely gets a best picture Oscar nom, but an HFPA nod might help mend fences with Netflix, which was highly critical of HFPA when the diversity crisis exploded.

(4) **BABYLON**: It's about the wild late 1920s in Hollywood when sound was coming in and destroying acting careers. The real coup for HFPA would be getting Brad Pitt (pictured) & Margo Robbie on hand 1/10 for NBC cameras to follow around Beverly Hilton ballroom.

(5) **BROS**: A gay rom-com that died at the boxoffice, but was a lively 88% with RT critics. A nod here would help HFPA emphasize its support for a wide range of diversity driven movies.

*Click to play this week's episode of the
Screendollars [Boxoffice Autopsy](#) podcast
featuring CNN/Hollywood Reporter
veteran Martin Grove looks at the
opening of **VIOLENT NIGHT**...and
focusing in our **OSCAR OUTLOOK** feature
on who the Golden Globes' best picture
nominees may be.*



Studio Release Calendar (12/9 – 12/29)

12/9/22 (Week 49)

Prior Year Results

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

Father Stu Reborn (Sony)

PG-13 | Faith Based
Drama

124

Digital, Scope, 5.1

Reissue (1,000+)

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Dick Walsh, Box Office · Martin Grove, Hollywood Insider

The Whale (A24) Also known as 더 웨일	R Drama	117	Digital, Flat (1.85/1.33), 5.1	NY/LA 12/21 Moderate (350-400) January (1,500)
Empire of Light (Searchlight)	R Drama Romance	115	Digital, 5.1/7.1, Scope (2.39) Atmos, Theatre Ears	Moderate (400) \$600K-\$700K opening
Christmas Bloody Christmas (Shudder/RLJE Films)	NR Horror	87	Digital, Scope, 5.1	Moderate/VOD
I Heard the Bells (Fathom Events)	NR Inspirational	110	Digital, Flat, 5.1	12/1-8 Special Event
To The End (Roadside Attractions)	NR Documentary	103	Digital, Flat, 5.1	Limited
Saint Omer (NEON/Super)	NR Drama	122	Digital, Flat, 5.1	Limited
One Fine Morning (Sony Pictures Classics) Un beau matin (2022)	R Drama	113	Digital, Flat, 5.1	NY/LA (Academy Qualifying Run)
UFC 282: Prochazka vs. Teixeira 2 (Iconic Events)	Special Engagement	180	Digital, Flat, SRD	12/10 Live Event
UFC 282: Blachowicz vs. Ankalaev (Iconic Events)	Special Engagement	180	Digital, Flat, SRD	12/10 Live Event
Moonage Daydream (NEON) This is the highest grossing documentary in theatrical release this year, earning more than \$12 million globally, including \$4.2 million in domestic runs. NEON calls the film "the greatest rock movie of the decade."	Special Engagement		IMAX	12/5 Chinese Th. 12/7-13 Limited
Detective Knight: Redemption (Lionsgate Premiere)	R Action Thriller	93	Digital, Flat, 5.1	Limited/VOD
I Am DB Cooper (Gravitas Ventures)	NR Suspense Thriller	100	Digital, Flat, 5.1	Limited/VOD
Loudmouth (Greenwich Entertainment)	NR Documentary	123	Digital, Flat, 5.1	Limited/VOD
Pinnocchio (Netflix)	PG Drama	114	Digital, Flat, 5.1	Streaming
12/16/22 (Week 50)				
Prior Year Results				
2021 Week 50 - Box Office: \$44,251,570; Openings: West Side Story (\$10.6M FSS; \$38.5M Total)				
Avatar: The Way of Water (20th Century) Expectations are the film to reach \$625M-\$650M total by trades and analyst sites. The film will be a remarkable cinematic achievement as evident by comments early private screenings. Awareness is currently even with Black Panther: Wakanda Viewer while interest is nearly the same. Preference home or theatrical: THEATRICAL.	PG-13 Action Adventure Sci-Fi	183	Digital, Scope (2.39), IMAX (5.0/12.0) 2D/3D, 5.1, 3D SDR, 4K, Dolby Vision, Atmos, Motion,	Wide (4,500) \$150M-\$160M FSS \$500M-\$515M Total (Current Forecast)
Spoiler Alert (Focus Features)	PG-13 Romantic Drama	112	Digital, Flat, 5.1	Expansion (500)
The Apology (RLJE Entertainment)	NR Suspense Thriller	91	Digital, Flat, 5.1	Limited/Streaming
Lullaby (Vertical Entertainment)	NR Horror	89	Digital, Flat, 5.1	Limited/Streaming
The Almond And The Seahorse (IFC Films)	NR Drama	96	Digital, Flat, 5.1	Limited/Streaming
As Good as Dead (Samuel Goldwyn)	NR Action	88	Digital, Flat, 5.1	Limited/Streaming
The Super 8 Years (Kino Lorber)	NR Documentary	61	Digital, Flat, 5.1	Limited/NYC
Nelly And Nadine (Wolfe Releasing)	NR Documentary	93	Digital, Flat, 5.1	Limited

12/23/22 (Week 51)

Prior Year Results

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

Puss in Boots: The Last Wish (Universal) A good story, great animation and soundtrack add up to a hit for Universal. Excellent business potential. Puss In Boots (3,952 locations, 34M FSS, 173M Total).	PG Animation Adventure Family	102	Digital, 2D, 3D, Scope, 5.1/7.1, Atmos, DTSX,	12/21 Wide (4,000) \$30M-\$35M FSS \$100M-\$115M Total (Current Forecast)
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)	Comedy Drama History	188	Digital, Scope (2.39), 5.1/7.1, Dolby Digital, Atmos	Wide (3,500) \$12M-\$15M FSS \$45M-\$50M Total (Current Forecast)
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.	PG-13 Biography Drama Music	146 A	Digital, Scope, 5.1/7.1	12/23 Wide (3,500) \$10M-\$12M FSS \$40M-\$45M Total (Current Forecast)
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) \$10M-\$12M Total (with legs)
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 5.1 4D	12/23 Limited 1/6/23 Expansion
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
A Man Called Otto (Sony)	Comedy Drama	N/A	N/A	NY/LA
Living (Sony Pictures Classics)	PG-13 Drama	102	Digital, Flat, 5.1	NY/LA

Release Changes

MPA Ratings Updates

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Check out our **POPCORN PREVIEWS**
[BOXOFFICE BUZZ](#) look at Universal's
VIOLENT NIGHT where mercenaries attack
 a wealthy family's home on Christmas
 Eve, taking everyone hostage -- but Santa
 steps in to save the day!



**Transformers: Rise of
The Beasts**

Paramount
 6/9/23 -Wide
 Poster, Trailer #1



**Christmas Bloody
Christmas**

Shudder/RLJE
 12/9/22 Moderate/VOD
 Poster, Trailer



**The Super Mario
Brothers Movie**

Universal
 4/7/23 - Wide
 Poster, Trailer #2



**Indiana Jones and the
Dial of Destiny**

Paramount
 6/30/23 -Wide
 Poster, Trailer #1



**When You Finish
Saving the World**

A24
 1/20/23 - Limited
 Temp Poster, Trailer



Return to Seoul

Sony Pictures Classics
 2/17/23 - NY/LA
 French Poster, Trailer



**Guardians of the
Galaxy, Vol. 3**

Disney/Marvel
 5/12/23 - Wide
 Poster, Trailer



Cocaine Bear

Universal
 2/24/23 - Wide
 New Poster, Trailer



A Man Called Otto

Sony
 1/13/23 -Wide
 Poster, New Trailer