



Issue No. 245



Weekend Box Office Results... 11/4 – 11/6

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Black Adam (Warner Bros.)	3	3,985	18,520,000	-33	4,647	137,365,701
2	One Piece Film: Red (Crunchyroll)	1	2,367	9,475,251	-	4,003	9,475,251
3	Ticket to Paradise (Universal)	3	4,066	8,510,000	-14	2,093	46,734,120
4	Smile (Paramount)	6	3,046	4,000,000	-26	1,313	99,107,075
5	Prey for the Devil (Lionsgate)	2	2,980	3,875,000	-46	1,300	13,643,710
6	Lyle, Lyle, Crocodile (Sony)	5	3,005	3,360,000	23	1,118	36,566,868
7	The Banshees of Inisherin (Searchlight)	3	895	2,001,000	274	2,236	3,034,102
8	Till (UA Releasing)	4	2,136	1,875,581	-32	878	6,583,015
9	Halloween Ends (Universal)	4	2,929	1,400,000	-66	478	63,445,190
10	Terrifier 2 (Iconic Releasing)	5	1,245	1,220,075	-36	980	9,858,975

Weekend Review for 11/4 – 11/6

Warner Bros.' BLACK ADAM topped the box office once again by grossing \$18.5M, a drop of 33% from last weekend's results. With almost no competition, the DC release has held onto #1 since it opened on 10/21, and appears to be meeting the studio's expectations.

Last week, we pointed to a worrying comparison between BLACK ADAM and the April 2019 release of SHAZAM!, another DC comics feature that generated roughly similar box office results to BLACK ADAM, despite costing one half the amount to produce. SHAZAM!'s production budget was \$100M compared to BLACK ADAM's \$200M. After its opening weekend BLACK ADAM had outgrossed SHAZAM! by 25%. After its first ten days, BLACK ADAM's gross had dropped to 18% higher compared to SHAZAM! The gap has continued to close such that after 17 days, BLACK ADAM has grossed 14% more than SHAZAM! had produced in the Domestic market.

Next weekend, BLACK ADAM will face tough competition when BLACK PANTHER: WAKANDA FOREVER opens, leading to a significant drop in new grosses. One ray of light is that BLACK ADAM will almost certainly still be playing on 2,000 or more screens through Thanksgiving weekend, a lucrative period for exhibitors. Warner Bros. must not have expected that BLACK ADAM with the star power of Dwayne Johnson would struggle to keep pace with 2019's SHAZAM! headlined by the much lesser-known Zach Levy.

Crunchyroll's ONE PIECE FILM: RED took second spot with a weekend gross of \$9.5M. This was on the lower of expectations for a major anime film release, earnings less than half the \$21.1M gross of DRAGON BALL SUPER: SUPER HERO which opened only a few months ago on 8/19. These low earnings for ONE PIECE FILM: RED came as a

surprise, especially because the film has a 95% Rotten Tomatoes score with both critics and audiences and has done well in its run in Japanese theatres, where it has earned \$120M since its debut on 8/6.

One factor is that ONE PIECE FILM: RED is playing at 700 fewer North American theatres than DRAGON BALL SUPER: SUPER HERO did back in August. In the Domestic market, anime films tend to draw most of their audience during the first week or two, so we expect that ONE PIECE FILM: RED will struggle maintain momentum going forward.

Universal's TICKET TO PARADISE finished in third, with a gross of \$8.5M and drop of only 14% from last weekend. The George Clooney and Julia Roberts romcom continues to find its audience, and has taken in \$47M through 17 days in theatres. This amount is already more than pre-release expectations for its entire run, and it should continue to be a top ten performer through Thanksgiving.

Fourth place went to SMILE, which earned \$4M in its sixth weekend. The low budget horror film has been a pleasant surprise, with a total-to-date of \$99M. By opening it on 9/30, Paramount took full advantage of interest in horror movies during the month of October. SMILE is one of the few original movies released in 2022 that will merit a sequel. Rounding out the top five, PREY FOR THE DEVIL earned \$3.9M, falling back 46% from last week's opening.

Searchlight's THE BANSHEES OF INISHERIN came up short in its ambition to spark broad interest as it expanded to new theatres. By earning \$2M at 895 theatres, the per-theatre average for the comedy-drama dropped to a so-so \$2,236, making it seventh on the box office charts. These results will stop further expansion, and make it a challenge even to hold onto its current screens over the next several weeks.

Where Are We as of 11/3

After 43 weeks, the 2022 box office is 66% of the amount earned during the same period in 2019. Box office from the first four weeks of Q4 stand at 87% of the amount earned during the same four weeks in 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 43 WEEKS – 2022: \$6,038,882,000 2019: \$9,116,466,000 66%	4th QUARTER – 4 WEEKS – 2022: \$438,137,000 2021: \$502,849,000 87%

HOW TO MARRY A MILLIONAIRE Premieres in L.A. on 11/4/1953

HOW TO MARRY A MILLIONAIRE, which premiered in L.A. Nov. 4, 1953, was 20th Century-Fox's first CinemaScope feature, but the studio didn't release it until after it had opened THE ROBE.

ROBE, a biblical drama, started production before the romantic musical comedy MILLIONAIRE began shooting. Although MILLIONAIRE was ready first, Fox chose ROBE as its initial CinemaScope release on Sept. 16, 1953 because it seemed likely to attract a bigger audience to experience the new widescreen process.

CinemaScope led the way as Hollywood fought new competition in the early '50s from the fast-growing home entertainment medium television. Ticket sales plunged because of the small screen's sudden popularity and studios decided that making theatre screens look bigger was the best way to fight TV. Fox's CinemaScope was an anamorphic lens process that followed the more complicated Cinerama, which required three large curved screens and specially constructed theatres. CinemaScope's screen was an extended wide rectangle that only needed a lens adapter fitted to existing theatre projectors.

MILLIONAIRE teamed up two top Fox stars, Betty Grable & Lauren Bacall, with the studio's new blonde bombshell -- Marilyn Monroe. Grable got top billing in the credits because of her contract, but Fox knew it was Marilyn who really had moviegoers' attention and put her first in the film's trailers & posters.

Looking back at the CinemaScope technology, Bacall explained in her 1979 autobiography "By Myself" that it was challenging for actors because they couldn't be too close to one another due to the long narrow screen. On the other hand, the technical demands of setting up CinemaScope shots now had directors filming longer scenes. Bacall, with her theatrical background, liked that because it was more like working on stage.

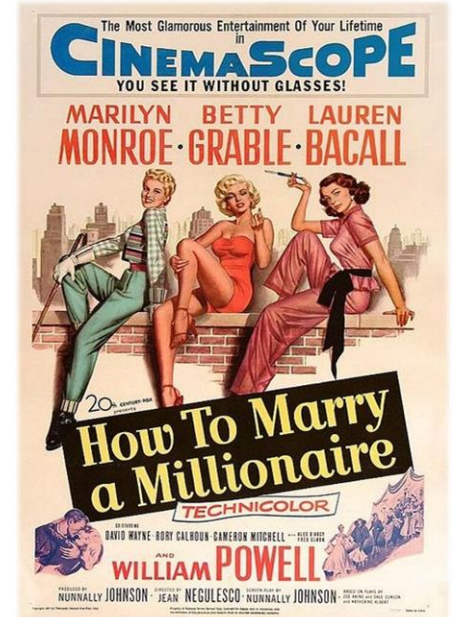
Bacall also noted Marilyn's insecurity and complete dependency on her personal acting coach rather than on MILLIONAIRE director Jean Negulesco, who went on to make such hits as THREE COINS IN THE FOUNTAIN (1954), WOMAN'S WORLD (1954) & DADDY LONG LEGS (1955). Marilyn, according to Bacall, would look at her acting coach for a nod of approval after every take -- which explains why some shots wound up needing 15 or more takes.

Despite the pain that caused Bacall & Grable, they chose not to go to war with Marilyn. Instead, they tried hard to make the process easier for their inexperienced & insecure co-star so that, as Bacall put it, she'd "feel she could trust us. I think she finally did."



Marilyn Monroe, Betty Grable and Lauren Bacall on a posh NY balcony discussing life's priorities... and strategies. Fox promoted its 1953 comedy as "The Most Glamorous Entertainment of Your Lifetime!"

– [Click to Watch](#)



HOW TO MARRY A MILLIONAIRE was the first feature filmed in CinemaScope. The wide-screen format was billed as revolutionary, delivering an in-theatre experience unmatched by its technological rival of the day, Television.

It all paid off at the box office. MILLIONAIRE, with a budget of \$1.9M, had domestic rentals of \$7.3M, big money then. It was 1953's fourth biggest film, per Wikipedia. The biggest -- Fox was right -- was THE ROBE. It cost \$5M to produce and was #1 with rentals of \$17.5M.

"Do you know who I'd like to marry?"

"Who?"

"Rockefeller"

"Which one?"

"I don't care..."

[Cinemark Narrows Q3 Loss Despite End-of-Summer Slowdown at Box Office](#) (The Wrap)

Texas-based exhibitor Cinemark [reported higher than expected revenues](#) for the third quarter, coming in at \$650M for the July to September period. This was \$96M lower than the \$744M it earned during the second quarter but \$215M higher than the \$435M it earned during the third quarter of 2021. Cinemark shares (NYSE: CNK) [rose sharply](#) on the news, since most analysts had expected lower grosses due to the underwhelming slate of new studio releases during the July to September period.

Cinemark CEO Sean Gamble expressed optimism about the exhibition sector, saying, "Compared to other out-of-home options consumers have to choose from, going to the movies remains a very affordable form of local entertainment." He further explained that on a film-by-film basis, box office grosses are comparable to movies

released prior to the pandemic, but that the availability of new releases is the "biggest near term challenge our industry continues to face." He expects some relief from this important problem to come as streamers make their high-profile new movies available to exhibitors for initial theatrical runs.



[Cineworld Sale, Restructuring Process Detailed in Bankruptcy Court Order](#) (Hollywood Reporter)

The details of Cineworld's bankruptcy process are being worked out in filings and negotiations with a U.S. Federal Bankruptcy court. The U.K.-based exhibitor operates more than 500 Regal Cinemas locations in the U.S. and approximately 750 theatres globally. In September, the company filed for bankruptcy protection in the U.S. in an

attempt to shed some of its debts, contracts and other financial obligations.

Cineworld's post-bankruptcy future is still unclear, whether it winds up emerging from bankruptcy as a stand-alone company with a more sustainable financial structure or instead it sells off some or all of its theatres to rival exhibitors. This week, a U.S. Bankruptcy Court in the Southern District of Texas issued an order allowing Cineworld to access bridge financing to continue operations, and a reduction in its lease payments to its many landlords across the country. It also ordered the exhibitor to begin a marketing process, "which shall seek to obtain interested parties ...that may wish to effectuate a value-maximizing transaction with respect to the debtors' assets." In other words, the "For Sale" sign has been posted and potential buyers are now lining up to inspect the property.



[Warner Bros. Discovery Increases Cost-Cutting Synergies Target to \\$3.5 Billion](#) (Variety)

Warner Bros. Discovery is still searching for "synergies" across its operations, six months after the two separate companies combined to form a new media and entertainment giant. CEO David Zaslav is targeting cost reductions of \$3.5B over the next three years by cancelling unprofitable ventures, combining duplicate teams across the organization, and cutting staff.

Beginning in the Spring of 2023, consumers will see the HBO Max and Discovery+ channels combined into a single subscription service. WBD projects that \$750M in cost reductions will already have been achieved by the end of 2022, only eight months after the company's mega-merger took effect.

On the bright side, Zaslav sees opportunity in focusing the company's movie business increasingly on mining big-ticket franchises such as Superman, Harry Potter and the DC Extended Universe. "We learned what doesn't work. And this is what doesn't work for us based on everything that we've seen: direct-to-streaming movies... The movies that we launch in theaters do significantly better, and launching a 2-hour, 40-minute movie direct to streaming has done nothing for HBO Max in terms of viewership, retention or love of the service."

See also: [Warner Bros Discovery Chief David Zaslav On Conglom's Content Strategy: "Real Focus On Franchises" Like 'Superman' & 'Harry Potter' \(Deadline\)](#)



Warner Bros. Discovery CEO David Zaslav

GOWER STREET'S Box Office Outlook

Far From Golden: Mixed October Brings Black Adam, Strong EMEA Result, but Dire Golden Week for China

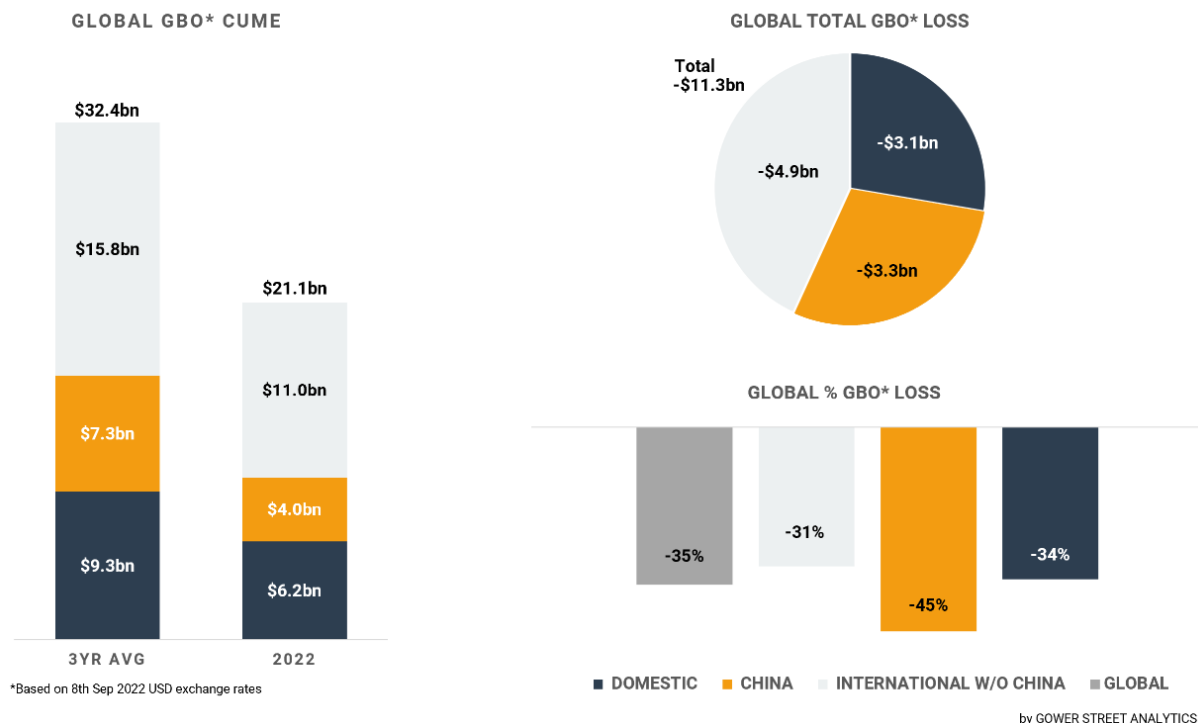
For the global box office, the only way was up after September hit rock bottom. October delivered over a third (+38%) more in box office than the previous month with a total of \$1.8 billion. Still, that only gets the global box office up to a modest level. It's only the 6th highest monthly performance so far this year.

It's also significantly behind last year's October result (-36%). At that time a strong roster of major global releases with NO TIME TO DIE (\$774m), VENOM: LET THERE BE CARNAGE (\$507m) and DUNE (\$402m) plus a phenomenal Golden Week holiday in China pushed the global recovery forward to what remains as the 2nd best month since February 2020.

In contrast this October was challenged by the lack of new major global blockbuster content that started in July. At least in the final third of the month a much needed boost came from the release of BLACK ADAM, which helped lift the monthly result. At the end of the month the DCEU movie had already generated \$113 million in the Domestic market and \$139 million internationally for a global total of \$252 million!

A welcome surprise for the theatrical world was the success of Paramount's horror hit SMILE. It opened in the final days of September and rolled up a global cume of \$188 million with \$94 million coming from Domestic and \$94 million from the international market.

At the end of October global box office stood at an estimated \$21.1 billion. This is over \$5.5 billion (+36%) ahead of the same stage in 2021, but approximately \$11.3 billion (-35%) behind the average of the last three pre-pandemic years. The current global cume is now at 99% of 2021 full-year result and will most likely overtake the \$21.3 billion (historical exchange rates) at the beginning of November.



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 International market (excluding China) contributed clearly over half (57%) of October's global result with \$1.04 billion. This brings the come up to \$11 billion. The EMEA region was the main driver of the October result. The monthly total of \$622K represents 60% of the International result.

It's the 2nd highest grossing month for the EMEA region this year, just behind July, and the 4th highest since the beginning of the pandemic. Nevertheless, the October total for EMEA is -23% down on the same month last year, which is the best performing one since February 2020. This October is also -29% below the three-year pre-pandemic average. October is an especially strong period in EMEA, historically the 4th highest grossing month of the year, being supported by school holidays, public holidays and a temperature change in many major markets.

Several major EMEA territories recorded their highest grossing month of the year so far in October, including Germany, France and Italy. The Netherlands had its 2nd

and Spain its 3rd best. It was local product that mainly made the difference. In Germany family comedy sequel THE SCHOOL OF MAGIC ANIMALS 2 (DIE SCHULE DER MAGISCHEN TIERE 2) was the clear #1 of the month with \$12.3 million. It's already the local title with the highest admissions of the pandemic era. In France local thriller NOVEMBER was leading the monthly charts, attracting 1.7 million admissions. At #3 the local biopic SIMONE VEIL got another million people in. In Italy local drama THE HUMMINGBIRD (IL COLIBRI) was #2 in the month's ranking with \$2.5 million. In Spain local thriller GOD'S CROOKED LINES (LOS RENGLONES TORCIDOS DE DIOS) had a strong #3 in the country's October charts with \$4.0 million. In the Netherlands local hit SOOF 3, which opened Sept. 15, had strong holdovers that put it at #4 in the month with an additional \$1.7 million, although a very strong performance from US romcom TICKET TO PARADISE, with \$3.5 million at #1, was also a key factor. The Netherlands will most likely end on an impressive rank of #4 internationally for the Julia Roberts-George Clooney title.

While EMEA was on high in October, the APAC region recorded its lowest performing month since March this year. However, October is usually a calm period in the region, historically the 4th lowest grossing month of the year. This October is -39% below the three-year pre-pandemic average. However, it's +15% up on the same period last year and -

19% below the one in 2020. In 2020 Japan and its record-breaking release of DEMON SLAYER THE MOVIE: MUGEN TRAIN (\$383m) inflated the region's number.

As a stand out South Korea struggles to maintain the impressive momentum it got after restrictions were lifted at the end of April this year. In October it recorded by far the worst month since April, both in total (\$44m) and percentage terms against the three-year average (-56%). At least it's better than the results in 2021 (+22%) and 2020 (+48%).

Taiwan was not even able to achieve this. It's down on both prior years (2020: -25%, 2021: -43%). It recorded the 2nd lowest grossing month of the year after September. Further October was down -65% against the three-year average for Taiwan, the lowest number of all 30 markets we monitor in our global State Of The Market report.

China was just marginally better with -61%. What should have been one of the best months of the year, ended just at #7 based on this metric and #5 in terms of total box office. October starts in China with the Golden Week holiday, usually the second most lucrative box office period in the Chinese calendar (after Chinese New Year). With a total of \$306 million, this year's October became the lowest grossing Golden Week holiday since 2013! A far cry from the \$1.1 billion in 2021 (-72%) and \$907 million in 2020 (-66%).

This year only one title was able to deliver a strong result with HOMECOMING grossing \$197 million in the month. The second title in the monthly ranking, ORDINARY HERO, grossed just \$27 million. This is no comparison to prior years' hits like THE BATTLE OF LAKE CHANGJIN (\$891m) and MY COUNTRY, MY PARENTS (\$228m) in 2021 and MY PEOPLE, MY HOMELAND (\$418m), JIANG ZI YA (LEGEND OF DEIFICATION) (\$232m) and SACRIFICE (\$167m) in 2020.

China's cinema industry still suffers due to the zero-covid strategy of the country. The number of cinemas open by market share fell gradually over the month from 83.5% at the beginning to just 66% at the end. This is the lowest level since the week of May 7. The challenging pandemic circumstances combined with the increased restrictive release policy of Hollywood titles in China and the slowed down pipeline of homegrown tentpoles turned the fastest recovering global market into one of the hardest struggling ones.

The Domestic market outgrossed the Chinese for the 10th time in the last 12 months with a monthly total of \$484 million. It's the best month since July. Based on the percentage difference against the three-year average October was the 4th best month of the year, being down -33%. The three highest grossing titles of the month delivered 54% of the month's box office with BLACK ADAM (\$113m), SMILE (\$86m) and HALLOWEEN KILLS (\$61m). BLACK ADAM was the first title since July to gross more than \$100 million within a month and is the highest grossing release since NOPE opened, three months ago on July 22.

The impact of a weaker release calendar since the end of July has obviously been slowing down the recovery. Having been closing the deficit against the pre-pandemic three-year average through May, June and July the 2022 box office in both the Domestic and International (exc. China) markets witnessed a slight regression since. At the end of October, the domestic market was -34% below the three-year average for the running year. That comes after cutting the deficit to -31% in July, down from -47% at the start of May. The International (exc. China) market stands at -31% now, following the reduction from -43% to -30% in the May to July period.

For the final two months of the year it's mainly in the hand of BLACK PANTHER: WAKANDA FOREVER and AVATAR 2: THE WAY OF WATER to speed the global recovery process up again. Both titles carrying vast hopes on their shoulders as 2nd instalments of franchises whose first parts took in an incredible combined global box office of \$4.3 billion, rank as #1 (AVATAR) and #14 (BLACK PANTHER) of the global and #4 (AVATAR) and #6 (BLACK PANTHER) of the domestic all-time records.

Exhibits Should Talk to Amazon Not Netflix

When exhibitors talk about trying to get streamers to release some of their big movies theatrically, they usually have Netflix in mind.

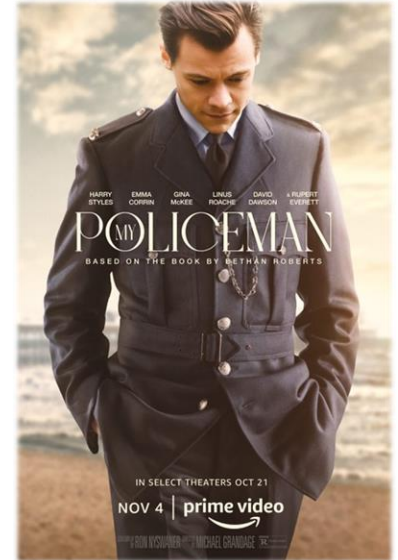
Netflix, however, has made it clear this isn't likely to happen. Although Netflix is giving GLASS ONION: A KNIVES OUT MYSTERY a limited Thanksgiving theatrical run, co-CEO Ted Sarandos has told investors it's not a first step towards more of the same.

The streamer exhibs should be approaching is Amazon, which is already giving some films limited theatrical releases. MY POLICEMAN (pictured), for instance, opened in theatres 10/21 & starts streaming this weekend on Prime Video. Amazon understands the added value its movies get by playing in cinemas.

A signal Amazon might be moving further in this direction came with last week's announcement by Amazon Studios head Jennifer Salke that former Warner Bros. marketing president Sue Kroll is the streamer's new marketing chief.

Kroll's years at WB (1994-2018) included a decade heading global marketing. Among the WB franchises she marketed were HARRY POTTER & THE DARK KNIGHT. More recently, Kroll consulted to Amazon on launching its wildly successful series THE RINGS OF POWER.

It would make sense for Amazon to put Kroll's legendary marketing expertise to work not only on streaming product, but also on theatrical releases. Exhibitors should stop obsessing about Netflix and start talking to Amazon.



5 Best Picture Contenders With Right Buzz

Oscar's best picture race typically takes many twists & turns as early frontrunners are overtaken by flavor of the moment newcomers, but these five top contenders should stay the course:

Steven Spielberg's THE FABELMANS, from Universal/Amblin, is still the film topping pundits' picture projections. Not only is it Spielberg, but it's based in part on his childhood & discovery of movies (a storyline that should play well to Academy voters). Adding to its strength as a best picture contender is its appeal in key races like directing, original screenplay (Tony Kushner & Spielberg) & lead actress (Michelle Williams - pictured).

There's still a lot of affection for A24's EVERYTHING EVERYWHERE ALL AT ONCE for picture as well as directing & original screenplay for Daniel Scheinert & Daniel Kwan. It also helps that there's a lead actress buzz for Michelle Yeoh.



There's growing enthusiasm for Searchlight's THE BANSHEES OF INISHERIN plus a good buzz for directing & original screenplay for Martin McDonagh & lead acting for Colin Farrell.

Paramount's BABYLON is a rising picture contender, helped by buzz for directing & original screenplay for Damien Chazelle & acting for Brad Pitt. Its late 1920's Hollywood setting as sound's arrival makes & breaks careers is the kind of storyline Academy members will likely like.

Tom Cruise's TOP GUN: MAVERICK, from Paramount/Skydance, continues to please pundits & has a strong shot at landing a picture nod despite being a mainstream commercial blockbuster. Cruise is also a very likely lead actor nominee.

There also are five other best picture noms to be filled and the accompanying hand-to-hand combat on the awards marketing front will be another lesson in survival of the fittest.

[Click to play](#) this week's episode of the *Screendollars Boxoffice Autopsy* podcast featuring CNN/Hollywood Reporter veteran Martin Grove, focusing on **ONE PIECE FILM: RED**'s opening... and looking in our **OSCAR OUTLOOK** feature at how Oscar's best picture race is shaping up as we head into November.



Studio Release Calendar (11/11 – 12/8)

11/11/22 (Week 45)

Prior Year Results

2021 Week 45 - Box Office: \$111,325,849; Openings: Eternals (\$71.3M FSS; \$164.9M Total), Spencer (\$2.1M FSS; \$7M Total)

Black Panther: Wakanda Forever (Disney)

DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS

UPDATE

opened in 4,534 locations to \$187.4M with a 2.20 multiple and \$411.4M inflation adjusted domestic total. BLACK PANTHER opened well above expectations in February 2018, earning \$202M over the Fri-Sun portion of a \$242M Fri-Mon President's Day weekend. It, too, was tracking at around \$175M before release. It was boosted from rave reviews, free (and mostly positive) media coverage and incredibly positive buzz, including an A+ from CinemaScore. Early reviews from the world premiere are overwhelmingly positive.

PG-13 | Action
Adventure Drama

161

Digital, Scope (2.39)
5.1/7.1, IMAX
(certified cameras),
3D, Motion, ScreenX,
TheatreEars, ICE,
Atmos, Dolby Vision

Wide (4,300)
\$175M-\$200M FSS
\$575M-\$600M Total

The Fabelmans (Universal)

PG-13 | Drama

150

Digital, Flat, 5.1/7.1 4K

NY/LA

The Son (Sony Pictures Classics)

R | Drama

123

Digital, Scope, 5.1

NY/LA

To the End (Roadside Attractions)

NR | Documentary

103

Digital, Flat, 5.1

Limited

Rosé All Day (Vertical Entertainment)

NR | Comedy

78

Digital, Flat, 5.1

Limited

Bar Fight! (IFC Films)

NR | Comedy

85

Digital, Flat, 5.1

Limited

The Accursed (Screen Media Films)

NR | Horror

97

Digital, Flat, 5.1

Limited

The Pay Day (Vertical Entertainment)

NR | Suspense
Thriller

93

Digital, Scope, 5.1

Limited

The Friendship Game (RLJE)

NR | Horror

87

Digital, Flat, 5.1

Limited/VOD

Christmas in Paradise (Lionsgate Premiere)

NR | Family

88

Multiple Formats

11/15 Limited

Spirited (Apple TV+)

PG-13 | Musical
Comedy

127

Digital, Flat, 5.1

Limited
11/18 Apple TV+

Dylan & Zoey (Gravitas Ventures)

NR | Drama

82

Digital, Flat, 5.1

Limited/VOD

Manifest West (Samuel Goldwyn)

NR | Drama Thriller

91

Digital, Flat, 5.1

Limited/VOD

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Sam and Kate (Vertical Entertainment)	R Comedy Drama	110	Digital, Flat, 5.1	Limited 11/18 VOD
11/18/22 (Week 46) Prior Year Results 2021 Week 46 - Box Office: \$71,445,185; Openings: Clifford the Big Red Dog (\$16.6MFSS; \$48.9M Total), Belfast (\$1.8M FSS; \$9.3M Total)				
The Menu (Searchlight) Current interest and awareness is rising.	R Dark Comedy Horror	107	Digital, Scope, 5.1, Theatre Ears, Atmos	Wide (2,500-3,000) \$8M-\$10M FSS \$20M-\$25M Total
She Said (Universal) Comp: BOMBSHELL (1,721 locations, \$31.8M total. 2.0 multiple); THE ASSISTANT (167 locations, \$1.1M total). There is a wide range of results of similar films. Current interest and awareness is slowly rising. Appeal is mainly female.	R Drama	129	Digital, Flat, 5.1, 7.1 4K	Wide (2,500-3,000) \$8M-\$10M FSS \$20M-\$25M Total
Bones and All (UA Releasing)	R Drama Horror Romance	130	Digital, Flat, 5.1/7.1 4K	Limited
The Inspection (A24)	R Drama LGBTQ2+	95	Digital, Flat, 5.1	Limited
Memories of My Father (Cohen Media Group)	NR Drama	136	Digital, Scope, 5.1	Limited
Bad Axe (IFC Films)	Documentary	100	Digital, Flat, 5.1	Limited
Behind the Card (Vertical Entertainment)	Documentary	96	Digital, Flat, 5.1	Limited
Poker Face (Screen Media)	NR Action Thriller	95	Digital, Flat, 5.1	11/16 Limited 11/22 VOD
The Last Manhunt (Saban Films/Paramount)	R Western Drama	N/A	Digital, Flat, 5.1	Select/ Paramount+
Lamborghini: The Man Behind the Legend (LGP)	R Biography Drama	97	Digital, Flat, 5.1	Limited/Streaming
There There (Magnolia Pictures)	NR Romantic Comedy	93	Digital, Flat, 5.1	Limited/ Streaming
200 Meters (Film Movement)	NR Drama Adventure	96	Digital, Flat, 5.1	11/18 Limited 12/6 VOD
The Man Who Invented Christmas (Bleecker Street)	PG Drama Fantasy	104	Digital, Flat, 5.1	11/8 thru Christmas bookings
Only in Theaters (The Film Collaborative)	NR Documentary	94	Digital, Flat, 5.1	11/23 NY/LA
11/25/22 (Week 47) Prior Year Results 2021 Week 47 - Box Office: \$83,861,485; Openings: Ghostbusters: Afterlife (\$44M FSS; \$129.4M Total), King Richard (\$5.4M FSS; \$15.1M Total)				
Strange World (Disney Animation) The 61 st animated film produced by Walt Disney Animation Studios. Similar appeal to ENCANTO (11/26/21, 3,980 locations; \$27M FSS/\$96M Total).	PG Animated Action Adventure	95	Digital, Scope (2.39), 5.1/7.1, 3D SDR, Dolby Vision 2D/3D, Atmos, TheatreEars	11/23 Wide (3,500) \$30M-\$35M FSS \$35M- \$40M (5 day) \$100M-\$110M Total

Devotion (Sony) Glen Powell was great in TGM and Jonathan Majors is a fan favorite. Two rising stars in a war film coming out around Thanksgiving is a major draw for males. Look for good business. UPDATE	PG-13 Action Drama War	139	Digital, Flat, 5.1	11/23 Wide (3,500) \$18M-\$20M FSS \$20M-\$23M (5 day) \$45M-\$50M Total
Bones and All (UA Releasing) Under 25 females show the most interest in this intriguing though disturbing road trip movie directed by Luca Guadagnino (Suspiria, Call Me by Your Name, I Am Love). Business looks fair to moderate. UPDATE	R Drama Horror Romance	130	Digital, Flat, 5.1/7.1 4K	11/23 Wide Expansion (2,500)
The Fabelmans (Universal) Steven Spielberg is a front runner for Best Film and Best Director. At this point, the film looks to total \$35M-\$40M and certainly more with awards mentions, continuing positive reviews and WOM. Appeal and interest is best with older moviegoers. UPDATE	PG-13 Drama	150	Digital, Flat, 5.1/7.1 4K	11/23 Expansion (600)
Glass Onion: A Knives Out Mystery (Netflix) AMC, Cinemark and Regal one week only. Holdovers TBA. KNIVES OUT: \$41.4M (5-day); \$165.3M total. UPDATE	PG-13 Mystery	139	Digital, Flat, 5.1/7.1 Dolby Atmos	11/23-29 Moderate (600) 12/23 Streaming
Nanny (Amazon Studios)	R Horror Thriller	97	Digital, Flat, 5.1	11/22 Limited 12/6 Amazon Prime
All the Beauty and the Bloodshed (NEON)	NR Documentary	117	Digital, Flat, 5.1	11/23 Limited
The Son (Sony Pictures Classics)	R Drama	123	Digital, Scope, 5.1	NY/LA
Good Night Oppy (Amazon Studios)	PG I	105	Digital, Flat, 5.1	Limited/ Streaming
12/2/22 (Week 48) Prior Year Results 2021 Week 48 - Box Office: \$96,843,928; Openings: Encanto (\$27.2M FSS; \$96M Total), House of Gucci (\$14.4M FSS; \$53.8M Total), Resident Evil: Raccoon City (\$5.3M FSS; \$17M Total)				
Violent Night (Universal)	R Action Comedy Horror	112	Digital, Scope/IMAX/4K select locations, Atmos, Dolby Vision, DBox, MX4D, 5.1/7.1	Wide (3,500+)
Marlowe (Open Road/Briarcliff)	R Thriller	110		Wide (2,500)
Spoiler Alert (Focus Features)	PG-13 Romantic Drama	112	Digital, Flat, 5.1	Limited
Women Talking (UA Releasing)	PG-13 Drama	104	N/A	Limited
The Eternal Daughter (A24)	PG-13 Family Daughter	96	N/A	Limited
2nd Chance (Bleecker Street)	Biography Documentary	89	Digital, Flat, 5.1	Limited
Hunt (Magnet Releasing)	Action Thriller	131	Digital, Flat, 5.1	Limited/VOD
Utama (Kino Lorber)	NR Environmental Drama	87	Scope (2.39), Dolby SR Sound	Limited Expansion
Framing Agnes (Kino Lorber)	NR LGBTQ Documentary	75	16.9; Dolby SR Sound	New York

Johnny Cash: The Redemption of an American Icon (Fathom Events)	NR Documentary	115	Digital	Event Cinema
When Men Were Men (Indican Pictures)	NR Drama, LGBTQ	96	Digital, 1:78 HD, Dolby Surround	Limited

2023 Wide Releases

Release Date	Title
1/6	M3GAN (Universal)
1/6	True Haunting (Sony)
1/13	A Man Called Otto (Sony) <i>Wide expansion</i>
1/13	House Party (Warner Bros.)
1/20	A Snowy Day in Oakland (PoC Studios)
1/27	Plane (Lionsgate)
1/27	Distant (Universal)
1/27	Untitled Neon Film
2/3	Knock at the Cabin (Universal)
2/3	80 For Brady (Paramount)
2/10	Magic Mike's Last Dance (Warner Bros.)
2/10	It's All Coming Back to Me (Sony)
2/10	Titanic 25th Anniversary (Paramount)
2/17	Ant Man and the Wasp: Quantumania (Disney)
2/24	Jesus Revolution (Lionsgate)
2/24	Missing (Sony)
2/24	Cocaine Bear (Universal)
3/3	Dungeons & Dragons: Honor Among Thieves (Paramount)
3/3	Creed III (UAR)
3/10	65 (Sony)
3/17	Shazam: Fury of the Gods (Warner Bros.)
3/24	John Wick: Chapter 4 (Lionsgate)
3/24	Champions (Focus Features)
3/24	The Lost King (IFC)
3/31	A Good Person (UAR) <i>Wide Expansion</i>
3/31	Scream Sequel #6 (Paramount)
3/31	Heart of a Lion (Sony)
4/5	On a Wing and a Prayer (UAR)
4/7	Super Mario Brothers (Universal)
4/7	The Pope's Exorcist (Sony)
4/7	Chevalier (Searchlight)
4/14	Renfield (Universal)
4/14	Sweetwater (Briarcliff)
4/21	Evil Dead Rise (Warner Bros.)

Release Date	Title
4/21	Next Goal Wins (Searchlight)
4/28	Are You There God? It's Me, Margaret (Lionsgate)
5/5	Guardians of the Galaxy, Vol. 3 (Disney/Marvel)
5/12	Book Club 2: the Next Chapter (Focus Features)
5/19	Fast X (Universal)
5/26	The Little Mermaid (Disney)
5/26	About My Father (Lionsgate)
6/2	Spider-Man: Across the Universe (Sony)
6/9	Transformers: Rise of the Beasts (Paramount)
6/9	Strays (Universal)
6/16	Elemental (Disney)
6/16	No Hard Feelings (Sony)
6/23	The Flash (Warner Bros.)
6/23	Untitled Adele Lim Comedy (Lionsgate)
6/30	Indiana Jones 5 (Disney)
6/30	Untitled Dreamworks Animation (Universal)
6/30	Harold and the Purple Crayon (Sony)
7/7	Insidious 6 (Sony)
7/14	Mission: Impossible - Dead Reckoning (Paramount)
7/21	Barbie (Warner Brothers)
7/21	Oppenheimer (Universal)
7/28	The Marvels (Disney)
8/4	The Meg 2 (Warner Bros.)
8/4	Teenage Mutant Ninja Turtles (Paramount)
8/11	Haunted Mansion (Disney)
8/11	Gran Turismo (Sony)
8/11	The Last Voyage of the Demeter (Sony)
8/11	Challengers (UAR)
8/18	Blue Beetle (Warner Bros.)
8/18	Untitled Buddy Comedy (Universal)
9/1	The Equalizer 3 (Sony)
9/8	The Nun 2 (Warner Bros.)
9/15	A Haunting in Venice (20th Century)
9/22	The Expendables 4 (Lionsgate)

Release Changes

MPA Ratings Updates

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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** – opening in theatres December 16th – as we return to Pandora where Jake Sully/Sam Worthington now faces a familiar threat.



[The Eternal Daughter](#)

A24
12/22 Limited



[Spirited](#)

Apple TV+
11/11/22 Limited
11/18/22 Streaming



[Avatar: The Way of Water](#)

20th Century
12/16/22 Wide



[Flaming Ears](#)

Kino Lorber
11/30/22 Limited



[Pathaan](#)

Yash Raj
1/25/23 Moderate
IMAX playdates



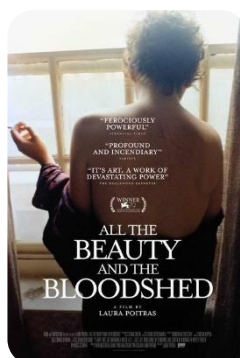
[Women Talking](#)

UA Releasing
12/2/22 Limited



[Devotion](#)

Sony/Columbia
11/23/22 Wide



[All the Beauty and the Bloodshed](#)

NEON
11/23/22 Limited



[Broker](#)

NEON
12/26/23 Limited