



Issue No. 250



Weekend Box Office Results... 12/9 – 12/11

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Black panther: Wakanda Forever (Disney/Marvel)	5	3,725	11,100,000	-37	2,980	409,810,778
2	Violent Night (Universal)	2	3,723	8,700,000	-37	2,337	26,694,315
3	Strange World (Disney)	3	3,560	3,600,000	-29	1,011	30,453,692
4	The Menu (Searchlight)	4	2,710	2,700,000	-22	996	29,027,758
5	Devotion (Sony)	3	3,458	2,000,000	-27	578	16,972,419
6	Black Adam (Warner Bros.)	8	2,143	1,340,000	-14	625	166,873,377
7	The Fabelmans (Universal)	5	973	1,180,000	-7	1,213	7,329,966
8	MET Opera: The Hours (2022)	1	826	791,374	-	958	791,374
9	I Heard the Bells (Fathom Events)	2	973	750,713	-62	772	4,072,954
10	Spoiler Alert (Focus)	2	783	700,000	744	894	802,593

Weekend Review for 12/9 – 12/11

With a weekend gross of \$11.1M, BLACK PANTHER: WAKANDA FOREVER has finished in the top spot on the box office charts for all five weeks since it opened. In fact, it is the only movie to have accomplished this feat in 2022. Ironically, the original BLACK PANTHER was the last movie outside of the pandemic period to achieve box office dominance for five consecutive weeks, on top from 2/16/2018 through 3/18/2018.

WAKANDA FOREVER now stands at \$410M, which is 69% of BLACK PANTHER's gross of \$595M over its first 31 days. Even though it has topped the charts during this period and will likely wind up with a total of \$435M for its theatrical run, both Disney and exhibitors wish that it could have done more. Its five-week winning streak will end next weekend with the highly-anticipated opening of James Cameron's AVATAR: THE WAY OF WATER.

Universal's dark comedy VIOLENT NIGHT finished in second place with \$8.7M, a drop of only 35% from last week's opening numbers. With a modest production budget of \$20M, VIOLENT NIGHT will be a very profitable movie and provide a helpful holiday boost to exhibitors. It will continue to draw audiences through the end of the year and reach a total domestic gross of \$40M - \$50M. Disney's STRANGE WORLD finished in third place, with a weekend gross of \$3.6M, which was 29% lower than last weekend's gross. THE MENU finished in fourth place, with \$2.7M and a drop of 22% while DEVOTION landed in fifth place, with \$2M in new ticket sales and a drop of 27%.

The only new title that opened this weekend at a significant number of locations was Focus Features'

SPOILER ALERT which played at 783 theatres. The dramedy tells the story of a same-sex couple in a long-term relationship and the challenges they manage when one of them falls ill. SPOILER ALERT brought in \$700K for an average per location of only \$894 and a tenth place finish.

Our spotlight on limited run, independent films turns to A24's THE WHALE, directed by Darren Aronofsky and starring Brendan Fraser. THE WHALE tells the story of a reclusive and severely obese English teacher who attempts to reconnect with his stranded teenage daughter. It generated an impressive \$60K average per theatre by grossing \$360K at only six locations. Even though Rotten Tomatoes shows a lukewarm 69% Tomatometer score from critics, many reviewers have praised Fraser's performance as Oscar-worthy. THE WHALE will expand to reach many more locations in the weeks ahead, and could emerge to become an important factor for exhibitors through Christmas, New Year's and into the new year.

The total for all movies this weekend was only \$37M, making it the lowest gross since 1/28/2022 - 1/30/2022, when all titles earned \$35.8M led by SPIDER-MAN: NO WAY HOME which earned \$11M in its seventh week.

The real action will arrive next weekend when AVATAR: THE WAY OF WATER opens, with hopes for a renaissance in moviegoing, perhaps to the blockbuster levels that James Cameron has delivered in the past with TITANIC and AVATAR.

Where Are We as of 12/8

After 48 weeks, the box office from 2022 has produced 66% of the gross earned during the same weeks in 2019. The first nine 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 – 48 WEEKS – 2022: \$6,722,858,000 2019: \$10,155,141,000 66%	4th QUARTER – 9 WEEKS – 2022: \$1,122,173,000 2021: \$ 1,092,093,000 103%

SUPERMAN Premieres in NYC 12/11/1978

Superman was flying on movie screens for decades when SUPERMAN, starring Christopher Reeve, premiered in New York City Dec. 11, 1978.

The comic book superhero first landed in theatres in a 1941 series of animated shorts and then went live in a 1948 movie serial. The 1951 feature SUPERMAN AND THE MOLE MEN, starring George Reeves, helped promote Reeves' now classic TV series THE ADVENTURES OF SUPERMAN, which aired from 1952-58.

It was Warner Bros.' 1978 SUPERMAN, from executive producers Alexander & Ilya Salkind and director Richard Donner, who directed THE OMEN (1976), that sent Superman into another movie universe. It cost \$55 million to make and did \$300.5M worldwide, sparking a new genre of mega-grossing superhero epics based on comic book stars like BATMAN, SPIDER-MAN & THE AVENGERS.

What now seems the ideal combination of director & casting could easily have gone in many other directions. Steven Spielberg was asked to direct, but wanted too much money so the Salkinds waited to see how moviegoers responded to Spielberg's new film JAWS. When it went into the record books as Hollywood's first summer blockbuster, Spielberg moved ahead with his own projects.

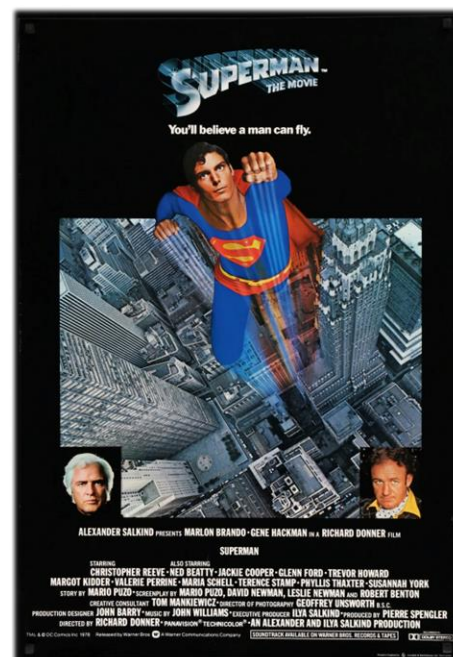
Guy Hamilton, who directed 007 classics like GOLDFINGER & LIVE & LET DIE, was hired to direct when SUPERMAN was supposed to shoot in Italy. Then finance issues moved filming to England and Hamilton left since as a tax exile he could only spend 30 days annually in the U.K.

Francis Ford Coppola, William Friedkin & Sam Peckinpah were among those approached to direct, but they all had prior commitments or didn't feel it was their kind of movie. Donner, who was going to direct DAMIEN: OMEN II, agreed to direct SUPERMAN for \$1M. He then hired Tom Mankiewicz, who wrote LIVE AND LET DIE, to write a new screenplay.

The Salkinds intended to shoot SUPERMAN & SUPERMAN II simultaneously to save money. But as shooting took longer and budget issues multiplied, Donner and the Salkinds were increasingly at odds. Richard Lester, who directed 1964's A HARD DAY'S NIGHT, agreed to be a mediator, reportedly because the Salkinds still owed him money for directing THE THREE MUSKETEERS (1973) and THE FOUR MUSKETEERS: MILADY'S REVENGE (1974). By the time the Salkinds fired Donner, he'd shot nearly 75% of SUPERMAN II. Lester took over, but wiped out any savings by reshooting most of what Donner had filmed in order for Lester to be credited as the sequel's director.



Superman impresses Lois Lane by taking her on private tour over the city of Metropolis - [Click to Play](#)



Richard Donner's SUPERMAN: THE MOVIE (1978) is considered by many Hollywood insiders as one of the [most important superhero movies](#) of all time.

New York doubled for Metropolis and the Daily News Building doubled for the Daily Planet's offices. SUPERMAN was shooting there the night of the city's 1977 blackout. Since Donner had generators for filming, he let the Daily News use them to publish that night. Later Donner recalled with a laugh that cinematographer Geoffrey Unsworth thought he'd caused the blackout by using too much energy.

"I don't see Superman as the way he's being treated today, which is in a very dark fashion. He was a fantasy that really believed in 'Truth, Justice, and the American Way.' He believed it, and it gave him an aura." – Richard Donner on the legacy of Superman

[Movie Theaters Brace for Holiday Box Office Dominated by 'Avatar 2' ... and Little Else](#) (Variety)

While another quiet weekend was passing at the box office, exhibitors turned their attention to next weekend's much-anticipated opening of AVATAR: THE WAY OF WATER. The film is expected to generate \$150M - \$175M in its opening weekend in North America, which will be a much-needed windfall for exhibitors. But even with that boost, theatre owners are anxious about the relative lack of other supporting movies that will appear this Christmas and in the early months of 2023.

On the bright side, both PUSS IN BOOTS: THE LAST WISH from DreamWorks Animation and I WANNA DANCE WITH SOMEBODY from TriStar Pictures will open on December 23rd and are tracking well with prospective moviegoers. This season's other major release will be Damien Chazelle's BABYLON starring Brad Pitt and Margot Robbie, which has not fared as well on the tracking.

"Usually at Christmas, we have a limited number of screens, and we have to pick and choose which movie to go with," says Jeff Logan, owner of South Dakota-based Logan Luxury Theatres. "This year, we weren't faced with that problem."

This year, another complicating factor is the profound lack of interest moviegoers have shown in shelling out to see awards-focused films. TAR, THE FABELMANS, BONES AND ALL and now EMPIRE OF LIGHT have all fallen flat at the box office, sounding alarms for exhibitors and distributors alike. New York Times film journalist Brooks Barnes contacted execs at ten independent distributors to get their input on why these titles have not drawn more interest. They reported various theories, including the World Cup, a continued chill on moviegoing from COVID and competition from streaming. But the most important factor may lie with the content itself. Dour dramas such as TAR and BONES AND ALL were box office duds, whereas films with a more upbeat tone such as THE WOMAN KING and ELVIS did much better. Perhaps the trauma of the past two and half years have dampened interest in spending two hours to watch "serious" (depressing) stories.



See also: [Highbrow Films Aimed at Winning Oscars Are Losing Audiences](#) (New York Times)

[Can Movie Theaters and Netflix Coexist? Rian Johnson Makes His Case](#) (New York Times)

The brightest star in the movies over the Thanksgiving holiday was the performance of Netflix's GLASS ONION: A KNIVES OUT MYSTERY, which grossed an estimated \$15M in a one-week "sneak peek" run at just under 700 locations. This placed the KNIVES OUT sequel in second spot, only trailing Marvel's BLACK PANTHER: WAKANDA FOREVER in ticket sales even though it played at roughly 1/5th the number of screens. GLASS ONION had a per-screen average of over \$13,000, the leader by far of all movies playing during Thanksgiving week. Had Netflix chosen to give GLASS ONION a standard, wide release in theatres, it would have propelled the box office from



GLASS ONION Director Rian Johnson

Thanksgiving and early December to significantly higher levels, making up for the underperformance of DEVOTION and, especially, STRANGE WORLD.

In an interview with New York Times columnist Kyle Buchanan, GLASS ONION's director Rain Johnson explained that he had encouraged Netflix to give his film the widest possible theatrical release. Still, he was encouraged by the "unprecedented" results it did achieve in its one-week run, especially in that it was the first Netflix movie to play at theatres from the country's three largest exhibitors, AMC, Regal and Cinemark.

He also indicated that the third KNIVES OUT movie that is in the works will have a larger theatrical run when it releases. "I hope everyone knows I'm working as hard as I can to push, push, push for theatrical releases," because he believes that success in theatres increases a film's visibility and therefore its audience on streaming. Even with this push from the filmmaker, it's unclear whether Netflix will follow his advice, given the much-publicized stance from co-CEOs Ted Sarandos and Reed Hastings that Netflix is not very interested in building a theatrical business.

[Dwayne Johnson DC Pic 'Black Adam' To Profit: Here's How \(Deadline\)](#)

On December 16th, BLACK ADAM will debut on HBO Max and conclude its "fair to middling" run in theatres which began on October 21st. After Warner Bros. invested nearly \$200M in its production, many have claimed that its worldwide gross of \$400M amounts to a break-even proposition for the film.

However, multiple stories this week disputed this calculation, pointing to additional revenue streams from PVD rentals and merchandising sales. Deadline's Anthony D'Alessandro stepped through a thorough review of the movie's financials, and concluded that BLACK ADAM made a profit in the vicinity of \$50M. While this modest sum is not the hoped-for result for a big budget superhero film, it is also not the bomb that cynics have made it out to be. After all, Marvel's original CAPTAIN AMERICA movie made less than BLACK ADAM, and wound up becoming a very profitable franchise. In fact, Warner Bros.' notoriously cost-conscious studio execs have already announced that BLACK ADAM is set to return in an upcoming sequel, which probably indicates that D'Alessandro's financial analysis is correct.

'BLACK ADAM'S P&L

U.S. DOLLARS (IN MILLIONS)	
Global Box Office	
Domestic	\$165
International	\$225
China	N/A
Global	\$390
Theatrical revenue	
Domestic Rentals	\$83
International Rentals	\$101
Home Entertainment & TV Revenue	
Domestic Home Entertainment & Streaming	\$86
International Home Entertainment	\$27
Domestic Free TV	\$17
Domestic Pay TV	\$36
International TV	\$40
TOTAL REVENUES	\$390
COSTS	
Production Costs	\$195
Global P&A	\$100
Participations/Residuals/Global Home Ent. Costs	\$43
TOTAL COSTS	\$338M
NET PROFIT	\$52M

Source: Deadline sources



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NBR Boosts "Maverick" for Oscars

The National Board of Review may not be Hollywood's best Oscar bellwether, but it's a good indicator of which way the wind's blowing early in the race.

As NBR's best picture winner for 2022, TOP GUN: MAVERICK & Tom Cruise (pictured) will get a big boost from some well-timed media coverage now as well as at NBR's reception 1/8 at NYC's Cipriani 42nd Street – just days before voting begins 1/12 for Oscar noms.

NBR, which got started in 1909, began handing out awards in 1929. Now, under its media savvy president,



Annie Schulhof, it's become a prime awards event by announcing its winners early and by holding a high profile gala in early January.

NBR's best picture award is exactly what Paramount/Skydance Media's MAVERICK needed to get on track to be taken seriously by Oscar voters. Mainstream commercial hits like MAVERICK are typically ignored as best picture contenders by Academy voters. NBR's valuable media coverage coming early in the Oscar race influences perceptions throughout Hollywood, including from Academy members.

MAVERICK's grossed \$1.5B globally, helped keep exhibition alive in 2022 & is 96% certified fresh with Rotten Tomatoes critics. Its NBR win should keep MAVERICK flying high in the awards skies as the Oscar race heats up.

It also helps that AFI put MAVERICK on its Top 10 list & that the Producers Guild of America is giving Cruise, a producer of MAVERICK, its David O. Selznick achievement award. Besides MAVERICK's best picture prospects, Cruise is a likely best actor Oscar contender.

NBR Cranks Up Spielberg Oscar Heat

NBR naming Steven Spielberg best director cranks up the already potent Oscar prospects for Universal/Amblin's THE FABELMANS.

FABELMANS is already many awards pundits' top prediction for best picture & directing Oscars. Having NBR put FABELMANS (pictured) in the media spotlight now – and again 1/8 right before Oscar noms voting starts – can only help. It's also good news that it made AFI's Top 10 list.

Last year NBR's best picture was the small romantic dramedy LICORICE PIZZA & LP's Paul Thomas Anderson won best director. Driven by NBR & other wins, LP went on to nab Oscar nods for picture, directing & original screenplay (Anderson).

This time around, NBR's top winners are mainstream and should have a better shot at Oscar gold. Here's a look at some other key wins:

BEST ACTOR: Colin Farrell was already a top contender for Searchlight's THE BANSHEES OF INISHERIN. Winning NBR will keep his momentum going.

BEST ACTRESS: The Oscar buzz says it's either Michelle Yeoh for A24's EVERYTHING EVERYWHERE ALL AT ONCE

or Cate Blanchett for Focus Features' TÁR. So winning NBR is a big boost for Yeoh.

BEST SUPPORTING ACTOR: Brendan Gleeson winning NBR for Searchlight's BANSHEES is a major help since the buzz is it's either him or EVERYTHING's Ke Huy Quan.

BEST SUPPORTING ACTRESS: Janelle Monáe, who won for Netflix's GLASS ONION: A KNIVES OUT MYSTERY, isn't a big buzz Oscar contender right now. But supporting actress looks like a wide open race, so winning NBR could help. What doesn't help is that GLASS didn't make AFI's Top 10.



This week's episode of the Screendollars [Boxoffice Autopsy](#) podcast featuring CNN/Hollywood Reporter veteran Martin Grove looks ahead to the opening of AVATAR: THE WAY OF WATER...and focusing in our OSCAR OUTLOOK feature on how the NBR awards may impact on the Oscar race.



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

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 to reach \$625M-\$650M total by trades and analyst sites. The movie will be a remarkable cinematic achievement as evident by comments from early private screenings. Awareness is currently at the 70% level above BLACK PANTHER: WAKANDA at the same time prior to opening while interest is nearly the same. Theatrical preferred over home.

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)
\$175M-\$200M FSS
\$625M-\$650M Total

Spoiler Alert (Focus Features)

PG-13 | Romance
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

Saving Grace (Vertical Entertainment)

NR | Thriller

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. Expect that and more in this wild and flamboyant 3-hour plus production. NOTE: Atlas Scope (anamorphic) (source format), Digital Intermediate (4K) (Master Format)	R Drama Comedy	188	Digital, Scope (2.39), 5.1/7.1, Dolby Digital, Atmos	Wide (3,500) \$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.	PG13 Biography Drama Music	144	Digital, Scope, 5.1/7.1	12/23 Wide (3,500) \$15M-\$20M FSS \$50M-\$55M 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) \$500K-\$750K FSS \$6M-\$8M Total (Theatrical Run)
The Whale (A24) Also known as 더 웨일 A good opening weekend in limited release expands this week more into the mainstream upscale cinemas. Director Darren Aronofsky makes interesting character driven films though critics have been mixed on most of his films. The Whale appears to have similar appeal to Mother! (\$17.8M) and Jackie (\$13.9M). Current metrics indicate a total domestic box office between \$12M-\$15M after a final January wide release.	R Drama	117	Digital, Flat (1.85/1.33), 5.1	12/21 Moderate (350-400) January (1,500)
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 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 Streaming
Corsage (IFC Select)	NR Period Drama	115	Digital, Flat, 5.1	NY/LA
Living (Sony Pictures Classics)	PG-13 Drama	102	Digital, Flat, 5.1	NY/LA

12/30/22 (Week 52)

Prior Year Results

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

A Man Called Otto (Sony)	PG13 Comedy Drama	126	Digital, Flat, 5.1, Dolby Digital	NY/LA
Turn Every Page - The Adventures of Robert Caro and Robert Gottlieb (Sony Pictures Classics)	PG Documentary	112	Digital, Flat, 5.1	NY/LA
Alice, Darling (Lionsgate)	R Psychological Thriller	89	Digital, Flat, 5.1, Dolby Digital	LA exclusive
White Noise (Netflix)	RI Documentary	94	Digital, Flat, 5.1	Theatrical Streaming
1/7/23 (Week 1)				
<u>Prior Year Results</u>				
2022 Week 1 Box Office: \$62,816,612				
M3gan (Universal) Horror films have performed well the first week of January. Awareness/interest levels similar to The Black Phone and Smile, the domestic box office suggests good business in nearly all markets. As expected, young females are the primary audience. 2022 Horror Boxoffice: Nope (\$123.2M), Smile (\$105.8M), Black Phone (\$90M), Scream (\$82M), Halloween Ends (\$64M), Barbarian (\$40M).	PG-13 Horror Sci-Fi Thriller	82A	Digital, Scope (2.39), 5.1, Dolby Atmos	Wide (3,500) \$20M-\$25M FSS \$60M-\$70M+ Total (Current Forecast)
Corsage (IFC Select)	NR Period Drama	115	Digital, Flat, 5.1	Moderate
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 5.1 4D	1/3 Expansion
A Man Called Otto (Sony)	Comedy Drama	126	Digital, Flat, 5.1, Dolby Digital	Limited
The Subtle Art Of Not Giving F#%l (Universal)	R Documentary	97	Digital, Flat, 5.1	1/4 Limited
The Conformist (Kino Lorber) 4K Restoration	R Drama	111	Digital, Flat, 5.1	Limited
Alcarras (MUBI) Spain/Italy Catalan and Spanish with English subtitles. Spain's Oscar Entry.	NR Drama	120	Digital, Flat, 5.1	Lincoln Center/NYC
The Old Way (Saban Films)	R Western	95	Digital, Flat, 5.1	Limited 1/13 Streaming

Release Changes

MPA Ratings Updates

Screening Room

Check out our **POPCORN PREVIEWS** [BOXOFFICE BUZZ](#) look at Searchlight's **EMPIRE OF LIGHT**, from Oscar winning director Sam Mendes, which shows the power of human connection between two co-workers at an English coastal town cinema in the early 1980s.



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M3GAN
Universal
1/6/23 - Wide
Poster, Trailer #2



Alice, Darling
Lionsgate
12/30/22 - LA Multiple
1/20/23 Expansion
Poster, Trailer #1



The Pale Blue Eye
Netflix
12/23/22 - Limited
1/6/23 - Streaming
Poster, Trailer



Champions
Focus Features
3/24/23 - Wide
Poster, Trailer



**Dungeons and Dragons:
Honor Among Thieves**
Paramount
3/31/23 - Wide
New Poster, trailer



**Spider-Man: Across the
Spider-Verse**
Sony/Marvel
6/2/23 - Wide
Teaser Poster, Trailer