



Issue No. 254

**Weekend Box Office Results... 1/6 – 1/8**Courtesy of [Comscore](https://www.comscore.com)

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Avatar: The Way of Water (20 th Century)	4	4,340	45,000,000	-33	10,369	516,789,379
2	M3gan (Universal)	1	3,509	30,200,000	-	8,606	30,200,000
3	Puss in Boots: The Last Wish (Universal)	3	3,919	13,120,000	-22	3,348	87,705,835
4	A Man Called Otto (Sony)	2	637	4,200,000	999	6,593	4,285,480
5	Black Panther: Wakanda Forever (Disney)	9	2,255	3,398,000	-34	1,507	445,437,616
6	Whitney Houston: I Wanna Dance with Somebody (Sony)	3	3,184	2,400,000	-39	754	19,698,722
7	The Whale (A24)	5	835	1,541,201	9	1,846	8,582,731
8	Babylon (Paramount)	3	2,381	1,430,000	-45	601	13,523,894
9	Violent Night (Universal)	6	1,981	740,000	-65	374	49,420,735
10	The Menu (Searchlight)	8	800	713,000	-35	891	37,655,950

TITLE INSIGHTS – M3GAN

- *The film is estimated to pull in 2.5M patrons this weekend*
- The title represented 30% of all foot traffic nationwide on Friday & Saturday (Avatar maintains approximately 39%)
- **The average general admission ticket** being made available to the film (on Friday, Saturday & Sunday) is **\$11.54** vs this weekend's national average of \$12.62. (Avatar at \$14.60)
- **Indicating strong walk-up activity** - EntTelligence PreSales estimated only 5% of the title's opening weekend sales were committed the Wed before preview night... SCREAM (with established IP) had 14% complete.
- **Top Attended Markets** (in order) –
 1. Los Angeles
 2. New York
 3. Chicago
 4. Dallas
 5. San Francisco

• Daypart Traffic Analysis

Evening traffic was strong. On Saturday the attendance was:

Pre 3PM – 21%

3PM to 7PM – 34%

7PM+ – 45%

DICK WALSH'S Industry Update

FIRST QUARTER 2023 PREVIEW

The box office will be anchored by **AVATAR: THE WAY OF WATER**, **ANT-MAN AND THE WASP: QUANTUMANIA** and **SHAZAM! FURY OF THE GODS**, with additional support from a number of other sequels.



The first quarter of 2023 runs for thirteen weeks from Friday, January 6th through Thursday, April 6th. At the outset, most of the box office will come from the carryover of films that opened for Christmas. Last year, **SPIDERMAN: NO WAY HOME** enjoyed a very merry Christmas that continued throughout Q1 of 2022. Spidey pulled in \$167M in the first quarter, which was the second highest gross for all films in the period. This year, **AVATAR: THE WAY OF WATER** is in the best position to follow that same pattern. We estimate that **AVATAR 2** will earn an additional \$140M during the quarter, which leaves this year's Q1 at a slight disadvantage compared with last year's tally.

On a positive note, 20 new movies are scheduled for wide release during the quarter, compared with only 13 movies during the same period one year ago. Amazingly, last year there were no wide releases in four of the thirteen weeks of the first quarter. This year, we expect at least one new wide release will arrive in each of the thirteen weeks of the quarter. The "quantity over quality" may win the day this year, with moviegoers and theatre owners having new product to enjoy every week.

Here is a rundown of the significant new releases for the quarter, with our estimate of the total gross each will generate during the period.

JANUARY

Q1 began on Friday 1/6 with the release of **M3GAN (Universal/Blumhouse, \$55M)**, James Wan's tale of artificial intelligence gone horribly wrong. The following week starts with the Martin Luther King holiday weekend, which usually

produces a bountiful three days of moviegoing. Three new pictures open wide for the MLK holiday, beginning with the Gerald Butler actioner **PLANE (Lionsgate, \$30M)**, which tells the story of a mysterious fate that befalls the survivors of a plane crash. **A MAN CALLED OTTO (Sony, \$35M)** expands to wide release status on MLK weekend, after an introduction that began on 12/30 in very limited number of theaters. Tom Hanks stars as a bitter and reclusive widower whose life is changed by rambunctious new neighbors who move in next door. On 1/20, the movie with the longest title of the quarter appears, the Japanese anime import **THAT TIME I GOT REINCARNATED AS A SLIME THE MOVIE (Sony/Crunchyroll, \$25M)**. **MISSING (Sony, \$15M)** will also debut on MLK weekend, telling the story of a person who disappears while on vacation but with additional complications because it takes place in Columbia, South America. January concludes with the 1/27 premiere of **FEAR (Variance Films \$20M)**, a horror flick set in a remote hotel where friends gather for a getaway weekend.



FEBRUARY

Grosses pick up in February with the opening of the biggest pictures of the quarter. On 2/3, we get M. Night Shyamalan's **KNOCK AT THE CABIN (Universal, \$45M)**. Dave Bautista stars in this story of a hostage situation centered at a remote cabin. The comedy **80 FOR BRADY (Paramount \$25)** also opens that week, in which group of very mature women travel to the Super Bowl to meet their favorite player, Tom Brady. Super Bowl weekend itself arrives on 2/10, when a niche specialty distributor steps up with **CONSECRATION (IFC,\$20M)**, a suspenseful drama about murder and sacrilege in a convent in Scotland. **MAGIC MIKE: THE LAST DANCE (Warner Bros., \$50M)** begins as a limited release on 2/10, with a wide expansion to follow one week later. Filmmaker Steven Soderberg is back to direct the final film in the trilogy focused on a troupe of male strippers, starring Channing Tatum.

On Wednesday 2/15, **MARLOWE (Open Road, \$15M)** hits screens, with Liam Neeson starring as detective Phillip Marlowe from Raymond Chandler's classic crime novels. 2/17 brings **ANT-MAN AND THE WASP: QUANTUMANIA (Disney \$225M)**, which should wind up as the highest grossing movie of the quarter. Paul Rudd returns as Ant-Man, one of the favorite comic-book characters from the Marvel Cinematic Universe. February concludes with two new releases on 2/24. The first is **COCAINE BEAR (Universal \$35M)**, on a true story of a drug runner's plane crash in 1985, and the insane antics of a bear that wound up eating the contraband. **JESUS REVOLUTION (Lionsgate \$15M)** is the second new film to open that week, telling the story of a young man who falls in with a street preacher and struggling pastor who attempt to make religion relevant to the youth of the 1970's California counterculture.

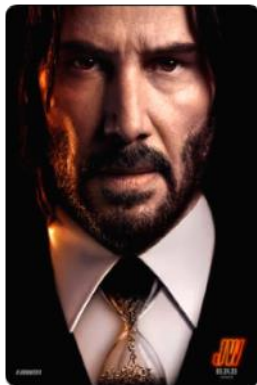


MARCH

More sequels arrive in March, some having high-gross potential. Threes are wild on 3/3 when **CREED III (United Artists, \$95M)** opens, the third movie in the series about Apollo Creed, who first appeared as Rocky Balboa's boxing nemesis in the original ROCKY from 1976. Michael B. Jordan stars once again as Creed, this time taking on a boyhood friend in the ring. 3/10 brings **SCREAM 6 (Paramount, \$60M)**, yet another chapter of the SCREAM horror franchise that stars Courtney Cox up against the notorious killer Ghostface.

The pictures that open late in the month will see a significant percentage of the overall grosses come in during the second quarter. To account for this, we indicate the dollars that they will earn during the first quarter as well as their overall tally. Another blockbuster sequel arrives on 3/17, **SHAZAM 2 (Warner Bros., \$115M Q1 / \$160M Total)**. It's the second movie outing for the DC Comics hero, once again played by Zach Levi. Saint Patrick's Day weekend also includes **65 (Sony, \$35M)**, starring Adam Driver in the Sci-Fi story of a space cruiser that crashes back home on Earth 65 million years after it left.

The run of sequels continues 3/24 when **JOHN WICK 4 (Warner Bros. \$100M Q1 / \$140M Total)** arrives. Keanu Reeves stars as John Wick, facing his most powerful adversaries to-date. The quarter ends with the 3/31 opening of the high-profile **DUNGEONS & DRAGONS: HONOR AMONG THIEVES (Paramount \$40M Q1 / \$80M Total)**, starring Chris Pine in the action-adventure based upon the legendary role playing game.



Here is a list of the estimated top ten movies from Q1 2023 compared with the actual top ten earners from Q1 2022.

TOP 10 COMPARISONS

2023			2022		
Title	Release Date	Actual Q1 (\$M)	Title	Release Date	Actual Q1 (\$M)
1. Ant-man: Quantumania (DIS)	2/17/23	225	1. The Batman (WB)	3/4/22	353
2. Avatar: The Way of Water (20 th)	12/16/23	140	2. Spider-man: No Way Home (DIS)	12/17/21	167
3. Shazam! Fury of the Gods (WB)	3/17/23	115	3. Uncharted (SON)	2/18/22	140
4. John Wick: Chapter 4 (LG)	3/24/23	100	4. Scream (PAR)	1/14/22	82
5. Creed III (UAR)	3/3/23	95	5. Sing 2 (UNI)	12/22/21	65
6. Scream 6 (PAR)	3/10/23	60	6. Dog (UAR)	2/18/22	61
7. M3gan (UNI)	1/6/23	55	7. The Lost City (PAR)	3/25/22	60
8. Magic Mike's Last Dance (WB)	2/10/23	50	8. Jackass Forever (PAR)	2/4/22	58
9. Knock at the Cabin (UNI)	2/3/23	45	9. Morbius (SON)	4/1/22	47
10. Dungeons & Dragons (PAR)	3/31/23	40	10. Death on the Nile (20 th)	2/11/22	46
		925			1,079

Source: Screendollars

Source: Comscore

CONCLUSION

We estimate that the top ten movies of Q1 2023 will produce 86% of the amount earned by the top ten during same period from last year. In Q1 2022, the success of THE BATMAN helped all films earn a total of \$1.2B, which was slightly less than the \$1.3B grossed by all films in Q1 2021. 2019 was the last banner year for the box office, when \$2.3B were sold in movie tickets in the Domestic market. Next week, we will publish our detailed review of results from Q4 of 2022.

1 st QUARTER 2023 VS. 2022	1 st QUARTER 2023 VS. 2019
2023: \$1,242,100,000 2022: \$1,323,322,000 94%	2023: \$1,242,100,000 2019: \$2,346,839,000 53%

Weekend Review for 1/6 – 1/8

AVATAR: THE WAY OF WATER was the #1 movie at the box office for the fourth weekend in a row, but began to show the first signs of waning interest. By grossing \$45M for the three days, it dropped 33% from last weekend which was its second steepest drop since it opened on 12/16. M3GAN generated more revenue on Friday, its opening day, than AVATAR 2 did but James Cameron's epic recovered on Saturday and Sunday to reclaim the top spot for the weekend.

When comparing AVATAR: THE WAY OF WATER with other pictures, you find that a drop of 33% in a picture's fourth weekend is actually a positive sign for its ability to hold on to its audience. It may not signal the beginning of the end for WATER's theatrical run, especially because next week includes the Martin Luther King four-day weekend which usually brings an uptick in admissions. As a result, we expect that next weekend AVATAR 2 will have a smaller percentage drop than it did this weekend. The Sci-Fi sequel has amassed an impressive North American box office of \$517M.

Universal's M3GAN took second place with \$30.2M on its opening weekend. This horror film tells the story of Artificial Intelligence gone horribly wrong. It has received praise from critics with a 94% fresh score on Rotten Tomatoes, though audiences were somewhat less enthusiastic with their 78% rating. These scores are the reverse of what the typical pattern for most horror titles, a genre whose movies are usually panned by critics but loved by moviegoers.

M3GAN was created by filmmaker James Wan, with an impressive resume of successful horror flicks including SAW, INSIDIOUS and THE CONJURING. It was produced by Blumhouse Productions, responsible for the 2018 HALLOWEEN remake and last year's very successful THE BLACK PHONE. We think that M3GAN has a chance to perform well for several weeks into the future and exceed the consensus industry estimates of \$55M-\$60M for its Domestic run. With a production budget estimated at only \$12M, everyone involved will celebrate a great start to 2023.

PUSS IN BOOTS: THE LAST WISH finished third with a weekend gross of \$13.1M, a drop of only 22% from last weekend. The animated sequel remains on track to earn \$110M or more in North America, having already earned \$88M. Sony's A MAN CALLED OTTO finished fourth by taking in \$4.2M. The drama/comedy starring Tom Hanks expanded to 637 locations this weekend, after playing at four exclusive locations in N.Y. and L.A. for the past two weeks. Next weekend, OTTO will expand further to 2,500 locations, in an attempt to benefit from increased moviegoing during the four-day MLK holiday weekend.

BLACK PANTHER: WAKANDA FOREVER finished fifth with another \$3.4M and a drop of 34% from last weekend. It's the movie that refuses to go away, having earned a total of \$445M after nine weeks in theatres.

The total for all movies this weekend was \$104.7M, which compares \$62.2M earned in the same weekend last year when SPIDER-MAN: NO WAY HOME still sat atop the box office.

Where Are We as of 1/5

The last film week of 2022 ended on Thursday, 1/5/23. Q4 2022 came in at 90% compared with Q4 from 2021. The 52 film weeks of 2022 produced 66% of the box office grosses from the same period in 2019.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 52 WEEKS – 2022: \$7,423,746,000 2019: \$11,294,844,000 66%	4th QUARTER – 13 WEEKS – 2022: \$1,823,061,000 2021: \$2,029,201,000 90%



[Cineworld Grapples with Box Office Slump as It Seeks a Sale in Bankruptcy](#) (Wall Street Journal)

Step right up to see the amazing contortions of the world's second largest exhibitor, Cineworld, as it makes its way through Chapter 11 restructuring before the U.S. Federal Bankruptcy Court in Houston, Texas.

This week, onlookers watched Cineworld's attorneys explain that box office revenues during the fourth quarter were "extremely disappointing", well below the estimates they had given at the outset of the quarter began. In fact, ticket sales for December alone came in 44% lower than earlier estimates from the Cineworld team.

The company is pointing to soft revenues as a key factor in the slow pace of its re-negotiations of lease terms with landlords for its many locations. When Cineworld declared bankruptcy in September, it operated more than 500 Regal Cinemas locations across 42 U.S. states. Since that time, the company has closed 23 theatres and renegotiated lease terms at approximately 25% of its remaining locations. Judge Marvin Isgur, who is presiding over the case, stated on Wednesday, "We are not going to stick around forever. The debtors need to be aggressive. I am not sitting here for a year, or for six months, to figure out what shops are closing. That is a process that is going to happen now."

Cineworld is also said to have had preliminary discussion with certain competitors on the potential to sell some or all of its U.S. locations. The potential suitors include AMC Theatres, the world's largest exhibitor, and Cineplex Theatres, the number one exhibitor in Canada. However, talks with AMC have cooled due to AMC's own financial struggles and plunging stock price.

See also: [Cineworld Bankruptcy Judge Tells Regal Parent To Fast-Track Theater Closings, Landlord Negotiations: "We Are Not Going To Stick Around Here Forever"](#) (Deadline)

[Box Office: As 2023 Begins, Worry and Fear Linger After a Topsy-Turvy Year for Moviegoing](#) (Hollywood Reporter)

When evaluating the performance of each film studio in 2022, it is worth digging a bit deeper than the topline box office figures. Based on that alone, the number one ranking would go to Disney/Twentieth Century Studios for grossing \$4.9 billion globally. This is largely attributable to their two major blockbuster franchises, Marvel Cinematic Universe (MCU) and Avatar. The four sequels to Dr. Strange, Thor, Black Panther, and Avatar made up the lion's share of their overall grosses.

Disney missed badly on their two primary animated releases, LIGHTYEAR and STRANGE WORLD, leaving many in doubt over the future of big-budget animated features in theatres.

In fact, Universal and Paramount were responsible for the top three animated movies of the year, with MINIONS: THE RISE OF GRU, SONIC THE HEDGEHOG 2 and THE BAD GUYS. This non-Disney trend appears likely to continue in 2023, with THE SUPER MARIO BROS. MOVIE from Universal and Illumination on tract to become the top grossing animated feature of 2023.



Most analysts agree that 2023 box office totals will exceed the \$7.5B from the year which just concluded. Most analysts project a range of \$8B - \$9B, with Disney most likely retaining the top earner among Hollywood studios due in large part to the strength of the Marvel and Pixar lineup.



Brian Andreotti, acquisitions head of Music Box Films, and Chris Johnson, head of regional chain Classic Cinemas

[Forecast for '23 moviegoing, at the Pickwick and beyond: Cloudy with a chance of optimism](#) (Chicago Tribune)

The beloved Pickwick Theatre in the Chicago suburb of Park Ridge is up for sale, which has generated interest from several potential buyers. Michael Phillips, the long-time film critic at the Chicago Tribune, poses this interesting question about the sale: if the theatre business is dying, why is anyone interested in buying The Pickwick?

Two local operators who have expressed interest are Chris Johnson from Classic Cinemas and Brian Andreotti from the Music Box Theatre. Classic Cinemas is a Midwest-based chain with 16 locations and the Music Box Theatre is another Chicago movie house which has operated continuously since it

was opened in 1929.

Both Johnson and Andreotti explain that the doom-and-gloom headlines about the difficulties of the theatre business are overblown. After two difficult years during the pandemic, 2022 was one of the best years ever for the Music Box Theatre. Andreotti attributes the rebound to intelligent programming, which included expanding the types of movies they screen. For example, they showed THE NORTHMAN last year, a film which they would not have shown before the pandemic because it was a wide release that also played in suburban cineplexes. However, Andreotti decided that THE NORTHMAN would be interesting to his audience because it was directed by the acclaimed filmmaker Robert Eggers. In fact, it became one of the highest grossing films of the year at the Music Box.

Classic Cinemas is developing a talent for rehabbing classic theatres, having recently completed a glorious renovation at the LaGrange Theatre in LaGrange, IL. The upgrade includes refreshing the classic design and adding modern amenities to provide moviegoers with a uniquely entertaining and enjoyable experience.

GOWER STREET'S Box Office Outlook

Rhapsody In Blue – AVATAR 2 Pushes December Global Box Office to \$2.5 Billion

It took AVATAR 13 years to have a sequel released. Hopefully, it won't take the global theatrical industry that long to return to pre-pandemic revenue levels. Heading into the third year since the first cinemas were forced to close due to the COVID-19 outbreak, the industry has taken significant steps forward. 2022 ended with a global box office of approximately \$25.9 billion, 22% higher than the prior year in US\$ terms (\$21.3B, MPA historical FX rate – although actually 27% higher in like-for-like terms at current exchange rates) and 119% more than in 2020 (\$11.8B). However, it's getting clearer every month, that the continuing recovery has slowed down for a while now.

December generated a global box office of \$2.5 billion, that makes it the 4th best month of 2022. However, it's still -35% below the three-year pre-pandemic average for

December. That is identical to the deficit for the whole year vs. the 2017-2019 average. It's also -13% below the \$2.8 billion achieved in December 2021, but nearly 2.5 times as much as in 2020 when many cinemas around the world were closed (+147%).

December closed a quarter that illustrated how challenging it is, and most likely will continued to be, to reach pre-pandemic heights any time soon. Around July 2021, the numbers of cinemas open by market share started to be constantly above 80% again. Comparing Q4 of 2022 against all quarters since then, its \$6.2 billion is just higher than the total box office collected in Q3 2021 (+19%). It's below all other quarters (Q4 '21: -18%; Q1 '22: -2%; Q2 '22: -7%; Q3 '22: -11%). Even taking out the recently struggling Chinese market, Q4 of 2022 (with \$5.5B) is only just above

the amounts gained in Q3 2021 (+34%) and Q1 2022 (+31%), but still slightly below the other three quarters (Q4 '21: -4%; Q2 '22: -10%; Q3 '22: -2%).

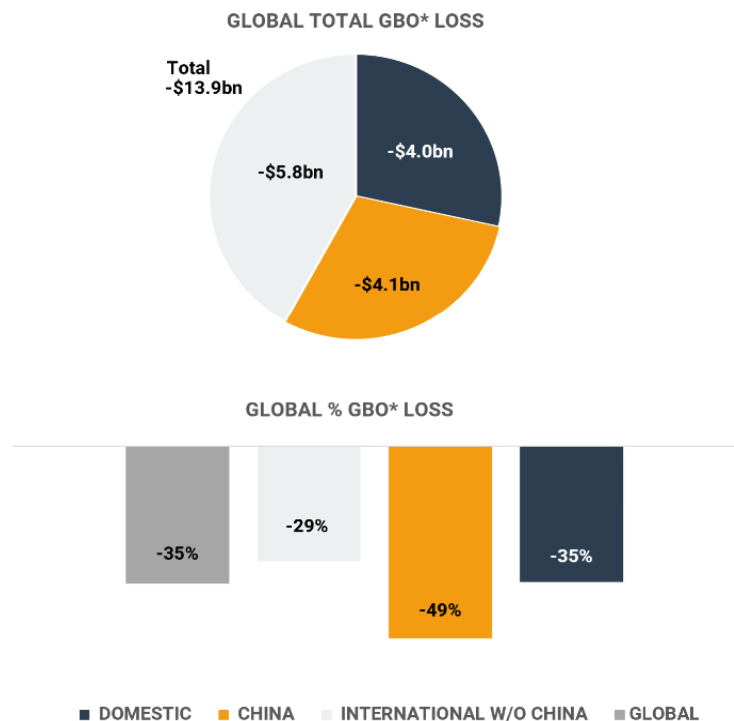
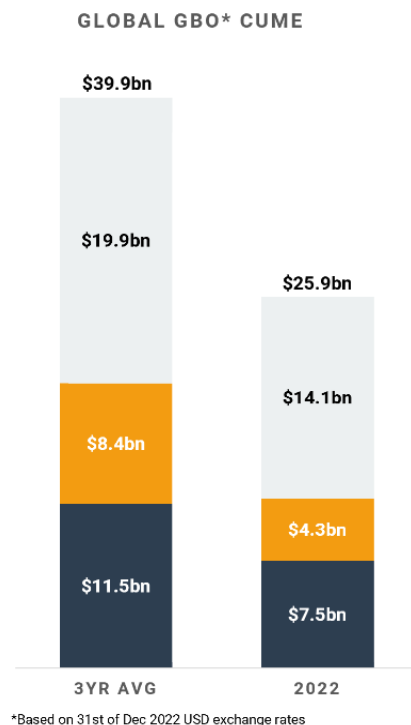
Nevertheless, there are also encouraging signs that substantial recovery and growth is still happening. In December the International market (excluding China) achieved the 2nd highest grossing month since January 2020 with \$1.55 billion. Just a glimpse behind July 2022 (-3%).

Additionally, the breadth of the worldwide recovery reached another peak in December. In each of the play-weeks from the 16th and 23rd of December, 26 of the 30 territories tracked in our global State of The Market report reached at least Stage 4 on Gower Street's 5-Stage Blueprint To Recovery, which marks the median level of the weekly business seen across the last two pre-pandemic years (2018-2019). The prior record for consecutive weeks

was in the play-weeks from 17th and 24th of December 2021 with 25 and 23 territories, respectively, reaching at least Stage 4. Getting to 26 market hitting Stage 4 in a single week is a record in itself. It shows the capability of the post-pandemic international markets when the right movies hit the screen.

The positive aspects of the December performance can mainly be attributed to the long-awaited release of AVATAR: THE WAY OF WATER. More than half (53%) of the month's global box office was delivered by just that one title, with \$1.3 billion in the period!

After only a bit over half a month playing it has already achieved the highest grossing global title since SPIDER-MAN: NO WAY HOME in 2021 (\$1.9 billion) with a total of \$1.5 billion (Domestic \$465m, Intl \$1.05B) prior to the current weekend. It is #9 in the global all-time ranking and constantly climbing.



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 biggest part of the global box office in December was delivered across the International market (excluding China) having a worldwide box office share of 63%, the

highest of the year! The month came in -20% below the average box office of the last three pre-pandemic years in the same period. It increased the 2022 total to \$14.1 billion and closed the gap to the pre-pandemic benchmark to -29%, the smallest of the year.

The highest grossing sub-region with over half (53%) the month's International (excluding China) total was again Europe, Middle East, and Africa (EMEA). It recorded the best month of 2022 and the 2nd best since February 2020, just -3% behind October 2021. The region was carried by strong performances in multiple major markets. Germany

saw their highest grossing monthly result and France their 2nd best of the decade, while Italy achieved the #1 month since January 2020 and Spain had their #2.

Despite having such a strong month on a monetary level, the December in EMEA was coming in -27% below the average of the last three pre-pandemic year. The lowest number of all three sub-regions that month. Historically December is clearly the strongest month of the year in EMEA, compared to just #3 in Asia Pacific (excluding China) and #7 in Latin America.

That helped Asia Pacific (excluding China) to have the lowest gap of the sub-regions against the three-year pre-pandemic average at only -11%. At the same time December was just its 4th highest grossing month of the year. The main drivers of that performance were Japan and South Korea.

South Korea recorded by far its best month since July, after struggling in the period since. The month ended -16% below the three-year average. South Korea is currently the #4 global market for AVATAR: THE WAY OF WATER, which dominated the month with a 57% market share. Moreover, multiple successful local productions followed especially holdover THE OWL (\$16m) at #2 and HERO (\$11m) at #3.

Japan had another tremendous month coming in 17% above the average of the last three pre-pandemic years! In contrast to most other territories AVATAR: THE WAY OF WATER didn't top the month's ranking here. With a disappointing performance, grappling also with technical projection issues, it ended at #3 with about \$16 million. Nearly three times as much was collected by local manga-based anime THE FIRST SLAM DUNK at #1 in December with \$47 million. It was followed by local holdover hit SUZUME which added \$28 million to its current \$78 million total.

Latin America was the only of the three sub-regions that was down on December 2021 (-32%). It was the extraordinary performance of SPIDER-MAN: NO WAY HOME in that timeframe that pushed the reference month up to be clearly the 2nd highest grossing of the decade. AVATAR was not able to do the same. However, against the three-year pre-pandemic average the sub-region scored the 2nd lowest gap of the year and 3rd lowest since February 2020 at only -13%.

The Domestic market ended the year with a more muted result than would be expected in the, historically, 2nd highest grossing month of the year. It came in at #4 for the year with \$691 million, which is -28% below the same period last year. AVATAR: THE WAY OF WATER contributed the majority (58%) of that amount with \$401 million. It was the first time since SPIDER-MAN: NO WAY

HOME that a single release crossed \$400 million within a month. On the flipside the number of titles the box office spread across that month was very limited. Only 7 titles had a monthly result of more than \$10 million, this is the lowest number since January 2022.

Looking at the Domestic December result from a seasonal perspective, it was -42% below the average of the last three pre-pandemic years in the same period. This is just #9 in 2022 and clearly below the percentage drop for the whole year of -35%. The lowest gap of the running year was reached in July with -31%.

As in the Domestic market, China also finished 2022 with a monthly result that was further away from the three-year pre-pandemic average than that of the whole year. December came in -64% below, while the whole year ended -49% below. The peak was reached early in February, when the market's total was on par with the three-year average. From March onwards Covid-19 and its tackling policies weighted the market down to different degrees. China generated a box office of \$225 million in December. That was significantly up from a desolate November (\$82m), the lowest grossing month since July 2020, but still left December ranking #7 in a very volatile year.

Despite the challenges, with a current total of \$170 million for AVATAR: THE WAY OF WATER, China is by far the strongest international market for that movie. The release is already the highest grossing non-Chinese release of 2022 and the 3rd highest since the beginning of 2020. However, given the first AVATAR did \$204 million in its initial release, when the market had a fraction of the screens it currently operates, and even a re-release of the first film in March 2021 achieved \$55 million, it's clear that the current impact of massive covid infections has limited the market's potential enormously.

China is calculated to have finished 2022 at approximately \$4.33 billion, putting it -36% behind 2021. It is one of only three markets Comscore and Gower Street track to show a year-on-year loss. The others being Hong Kong (-6%), which suffered a four-and-a-half-month closure at the start of the year and Russia (-43%) with its aggression-caused US studio boycott since March.

It's obvious the past year brought further recovery but also challenges for the global box office. The upcoming year is expected to follow that path. Numerous titles demonstrated how the theatrical market can be stretched. All-time records can be broken on territory, regional and global levels. It's now about consistency. A more evenly split out, diverse release schedule is key to have a chance to get back to and beyond pre-pandemic box office levels.

Studio Release Calendar (1/13 – 2/9)

1/13/23 (Week 2)

Prior Year Results

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

A Man Called Otto (Sony/Columbia) Generally mixed reviews more positive than negative.	Comedy Drama	126	Digital, Flat, 5.1, Dolby Digital	Wide Expansion (3,500+) \$25M-\$30M Total
Plane (Lionsgate) Directed by Jean-François Richet ("Assault on Precinct 13") with Gerard Butler.	R Action Thriller	107	Digital, Scope, 5.1	Wide (2,900+) \$10M-\$11M FSS \$20M-\$25M Total
House Party (Warner Bros.) Remake of 1990 House Party 3/8/90, \$4.6M FSS, \$26.4M Total (\$60.4M adjusted for inflation). Originally planned as an HBO movie.	R Comedy	100	Digital, Flat, 5.1 Dolby Digital	Wide (1,200+) \$6M-8M FSS \$20M-\$25M
The Devil Conspiracy (Third Day Productions) Satanists plan to clone Jesus. Similar to Prey for The Devil (2,980 locations, \$7M FSS, \$20M Final).	R Horror	111	Digital, Scope, 5.1	Wide (1,200+) \$2M-\$3M FSS \$4M-\$6M Total
Skinamarink (IFC Midnight) Positive reviews with some of the most unsettling imagery in recent memory. Similar appeal to Terrifier 2 (886 locations, \$85K FSS, \$10.6M total).	NR Horror	100	Digital, Scope, 5.1	Moderate (250-500) 2/1 Streaming \$1M-\$2M Total
The Seven Faces of Jane (Gravitas Ventures)	NR Drama	91	Digital, Flat, 5.1	Limited
Gunfight at Rio Bravo (Shout Factory)	NR Western	80	Digital, Flat, 5.1	Limited/Streaming
Chess Story (Film Movement)	NR Drama	112	Digital, Flat, 5.1	Limited
Come Find Me (DeskPop Entertainment)	NR Drama	107	Digital, Flat, 5.1	Limited/Streaming
The Headmistress (Indican Pictures)	NR Horror	89	Digital, Flat, 5.1	Limited
Saint Omer (NEON/Super LTD) French with English subtitles. France's Oscar Entry.	PG Drama	118	Digital, Flat, 5.1	Lincoln Center/NYC
Jethica (Cinedigm)	NR Comedy	82	Digital, Flat, 5.1	Limited 2/14 Streaming
The Offering (Decal Releasing)	R Horror	93	Digital, Flat, 5.1	Limited
The Tomorrow Job (Epic Pictures Group)	NR Action	105	Digital, Flat, 5.1	Limited 1/17 Streaming
Night of the Bastard (Dark Sky Films)	NR Horror	82	Digital, Flat, 5.1	Limited
Night Train (Saban Films)	PG-13 Action	96	Digital, Flat, 5.1	Limited 1/17 Streaming
The Kitchen Brigade (Samuel Goldwyn) <i>La brigade</i> (2022)	NR Comedy	97	Digital, Flat, 5.1	Limited
Mars One (Array Releasing) <i>Marte Um</i> (Brazil)	NR Drama	115	Digital, Flat, 5.1	Limited/Streaming
My Father Muhammad Ali: The Untold Story (VMI Worldwide)	NR Documentary	85	Digital, Flat, 5.1	Limited/Streaming
The Price We Pay (Lionsgate Premiere)	Action Thriller	85	Digital, Flat, 5.1	Limited/Streaming
Roman Holiday (Fathom) 70th Anniversary	NR Classics	118	Digital, Flat, 5.1	1/22, 1/25 Event
Shin Ultraman (Fathom Events) (シン・ウルトラマン Shin Urutoraman)	R Anime	112	Digital, Flat, 5.1	1/11, 1/12 Special Engagement
The Met Live In HD, Fedora (Fathom Events)	NR Performing Arts	165	Digital, Flat, 5.1	1/4, 1/18 Special Engagement

1/20/23 (Week 3)

Prior Year Results

2022 Week 3 Box Office: \$46,041,894; Openings: Redeeming Love (\$3.5M FSS; \$9.2M Total)

Missing (Sony/Screen Gems) Sequel to Searching (2009 locations, \$6M FSS (Wide expansion), \$26M Total.	PG-13 Mystery Suspense	111	Digital, Flat, 5.1	Wide (2,800) \$5M-\$7M FSS \$10M-\$12M Total
That Time I Got Reincarnated as a Slime the Movie Scarlett Bond (Crunchyroll)	Anime (Subbed & Dubbed)	110 A	NA	Moderate to Wide
The Son (Sony Pictures Classics) Follow-up to Oscar-winning "The Father" has not gotten as much traction on the festival circuit; mixed reviews.	PG-13 Drama	123	Digital, Scope, 5.1	NY/LA & Expansion
New Gods: Yang Jian (Gkids) Sequel to the 2021 fantasy epic following Yang Jian, a God who is commissioned with hunting down his own nephew.	NR Digital Animation	127	Digital, Flat, 5.1	Moderate
When You Finish Saving the World (A24)	R Comedy	88	Digital, Flat, 5.1	Limited
Alice, Darling (Lionsgate Premiere)	R Psychological Thriller	89	Digital, Flat, 5.1	Expansion
Detective Knight: Independence (Lionsgate Premiere)	R Action Drama	80-	Digital, Flat, 5.1	Limited
Kids Vs. Aliens (RLJE)	NR Horror	75	Digital, Flat, 5.1	Limited/Streaming
Out of Exile (Saban Films)	R Thriller Suspense	107	Digital, Flat, 5.1	Limited/Streaming
Blaze (Gravitas Ventures)	NR Drama	101	Digital, Flat, 5.1	Limited
In From the Side (Strand)	NR Sports Drama	134	Digital, Flat, 5.1	Limited
Alone at Night (Vertical Entertainment)	NR Horror	104	Digital, Flat, 5.1	Limited/Streaming
Brotherhood of the Wolf (Rialto)	NR Action	142	Digital, Flat, 5.1	Re-Release
The Protector (YN Films)	NR Thriller Drama	92	Digital, Flat, 5.1	Limited

1/27/23 (Week 4)

Prior Year Results

2022 Week 4 Box Office: \$34,885,705; No wide openings.

Infinity Pool (NEON) 2nd Gen filmmaker Brandon Cronenberg's third feature premieres at this year's Sundance Film Festival ahead of its theatrical release.	R Psychological Horror	118	Digital, Flat, 5.1	Wide (1,500) \$4M-\$6M total
Fear (Hidden Empire Releasing) Rescheduled many times due to the pandemic.	R Horror	85	Digital, Scope, 5.1	Wide (1,000) \$1M-\$3M Total
Maybe I Do (Vertical Entertainment)	PG-13 Romance Comedy	95	Digital, Flat, 5.1	Moderate (300-350) 2/1 Streaming
Women Talking (UA Releasing)	PG-13 Drama	104	Digital, Scope, 5.1 4D	Expansion
Left Behind: The Rise of the Antichrist (Fathom)	PG-13 & R versions Apocalyptic thriller	120	Digital, Flat, 5.1	1/26-29 Special Engagement
Pathaan (Yash Raj Films) IMAX	NR Drama Mystery	160	Digital, Scope, 5.1	1/25 Moderate
Close (A24) Belgium's Oscar selection	PG-13 Drama	105	Digital, Flat, 5.1	Limited
Life Upside Down (IFC Films)	NR Drama	104	Digital, Flat, 5.1	Limited
Worlds Apart (IFC Films)	NR Romance Comedy Drama	88	Digital, Flat, 5.1	Limited
One Fine Morning (Sony Classics)	R Romantic Drama	112	Digital, Flat, 5.1	NY/LA
The Man in the Basement (Greenwich)	NR Thriller Drama	114	Digital, Flat, 5.1	Limited

2/3/23 (Week 5)

Prior Year Results

2022 Week 5 Box Office: \$59,574,437; Openings: Jackass Forever (\$23.1M FSS; \$57.7M Total), Moonfall (\$9.9M FSS, \$19.0M Total)

Knock at the Cabin (Universal) Based on the 2018 horror novel The Cabin at the End of the World by Paul G. Tremblay. Dave Bautista, Jonathon Groff, Ben Aldridge. M. Night Shyamalan-W/P/D.	R Horror Mystery Thriller	99A	Digital, Scope, 5.1/7.1 Atmos, Dolby Vision	Wide (3,500) \$45M-\$50M Total (Current)
80 For Brady (Paramount)	PG-13 Comedy Drama	98	Digital, Flat, 5.1	Wide (3,500) \$20M-\$25M Total
The Amazing Maurice (Viva Pictures)	PG Animation	93	Digital, Flat, 5.1	Limited
Baby Ruby (Magnet)	NR Suspense Thriller	93	Digital, Flat, 5.1	Limited
Let It Be Morning (Cohen Media Group)	NR Drama	101	Digital, Scope, 5.1	NY/LA
Unexpected (Blue Fox)	NR Comedy	N/A	Digital, Flat, 5.1	2/1 Limited
Sword Art Online Progressive Scherzo of Deep Night (Crunchyroll)	Sci-Fi Action	101	Digital, Flat, 5.1	TBA

Release Changes

MPA Ratings Updates

2023 Wide Releases

Release Date	Title	Release Date	Title
1/6	M3GAN (Universal)	6/23	No Hard Feelings (Sony)
1/13	A Man Called Otto (Columbia)	6/30	Harold and the Purple Crayon (Sony)
1/13	Plane (Lionsgate)	6/30	Indiana Jones and the Dial of Destiny (Disney)
1/13	House Party (Warner Bros.)	7/7	Insidious 5 (Sony)
1/20	Missing (Sony)	7/14	Mission: Impossible - Dead Reckoning - Pt. One (Paramount)
1/27	Fear (Hidden Empire)	7/21	Barbie (Warner Bros.)
2/3	80 for Brady (Paramount)	7/21	Oppenheimer (Universal)
2/3	Knock at the Cabin (Universal)	7/28	The Marvels (Disney)
2/10	Titanic 25th Anniversary (Paramount)	8/4	Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)
2/15	Marlowe (Open Road)	8/4	The Meg 2: The Trench (Warner Bros.)
2/17	Ant-Man and the Wasp: Quantumania (Disney)	8/11	Challengers (UA Releasing)
2/24	Cocaine Bear (Universal)	8/11	Gran Turismo (Sony)
2/24	Jesus Revolution (Lionsgate)	8/11	Haunted Mansion (Disney)
2/24	Mummies (Warner Bros.)	8/11	The Last Voyage of the Demeter (Sony)
3/3	Creed III (UA Releasing)	8/18	Blue Beetle (DC Universe film) (Warner Bros.)
3/10	Scream 6 (Paramount)	8/18	The Hill (Briarcliff)
3/17	65 (Sony)	8/18	Untitled Please Don't Destroy Buddy Comedy (Universal)
3/17	Shazam! Fury of the Gods (Warner Bros.)	8/25	They Listen (Sony)
3/24	Champions (Focus Features)	9/1	The Equalizer 3 (Sony)
3/24	John Wick: Chapter 4 (Lionsgate)	9/8	The Nun 2 (Warner Bros.)
3/24	The Lost King (IFC)	9/15	A Haunting in Venice (20th Century)
3/31	A Good Person (UA Releasing)	9/22	Next Goal Wins (Searchlight)
3/31	Dungeons & Dragons: Honor Among Thieves (Paramount)	9/22	The Expendables 4 (Lionsgate)
4/5	On a Wing and a Prayer (UA Releasing)	9/22	Untitled DC Event Film 4 (Warner Bros.)
4/7	Chevalier (Disney)	9/29	Untitled Universal Film (Universal)
4/7	The Pope's Exorcist (Sony)	10/6	Kraven The Hunter (Sony)
4/7	The Super Mario Bros. Movie (Universal)	10/6	True Love (20th Century)
4/14	Renfield (Universal)	10/6	Untitled WB/Event Film (Warner Bros.)
4/28	Are You There God? It's Me, Margaret (Lionsgate)	10/6	Untitled Focus Film (Focus Features)

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4/28	Heart of a Lion (Sony)
5/5	Guardians of the Galaxy Vol. 3 (Disney)
5/12	Book Club: The Next Chapter (Focus Features)
5/12	Love Again (Sony)
5/19	Fast X (Universal)
5/26	About My Father (Lionsgate)
5/26	The Little Mermaid (Disney)
5/26	The Machine (Sony/Legendary)
6/2	Spider-Man: Across the Spider-Verse (Columbia)
6/9	Strays (Universal)
6/9	Transformers: Rise of the Beasts (Paramount)
6/16	Elemental (Disney)
6/16	The Blackening (Lionsgate)
6/16	The Flash (Warner Bros.)

10/13	Paw Patrol: The Mighty Movie (Warner Bros.)
10/13	Untitled Exorcist Film (Universal)
10/20	Underdogs (MGM/UAR)
10/27	Untitled Saw Film (Lionsgate)
11/3	Dune: Part Two (Warner Bros.)
11/10	Untitled Focus Film #2 (Focus Features)
11/17	Hunger Games: The Ballad of Songbirds... (Lionsgate)
11/17	Trolls Band Together (Universal)
11/22	Wish (Disney)
12/15	Wonka (Warner Bros.)
12/20	Ghostbusters Afterlife Sequel (Sony)
12/22	Aquaman and the Lost Kingdom (Warner Bros.)
12/22	The Color Purple (Musical) (Warner Bros.)
12/22	Migration (Universal)

Screening Room



[The Price We Pay](#)

Lionsgate Premiere
1/13/23 - Limited
Poster, Trailer



[Missing](#)

Sony
1/20/23 - Wide
Poster, Trailer



[Fear](#)

Hidden Empire
1/27/23 - Wide
Poster, Trailer



[Knock at the Cabin](#)

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



[Let It Be Morning](#)

Cohen Media Group
2/3/23 - Limited
Poster, Trailer



[Emily](#)

Bleecker Street
2/17/23 - Limited
Poster, Trailer



[Renfield](#)

Universal
4/14/23 - Wide
Poster, First Trailer



[Evil Dead Rise](#)

Paramount
4/21/23 - Wide
New Poster, 1st Trailer



[Gran Turismo](#)

Sony/IMAX
8/11/23 - Wide
Logo (Poster TBA),
Exclusive Sneak Peek

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