



Issue No. 406



## Weekend Box Office 11/7-11/9

Courtesy of [Comscore](#)

| Rank  | Title                                                                           | Wk | Theatres | Weekend             | % Change | Average/Theatre | Total        |
|-------|---------------------------------------------------------------------------------|----|----------|---------------------|----------|-----------------|--------------|
| 1     | <a href="#">Predator: Badlands</a> (20 <sup>th</sup> Century)                   | 1  | 3,725    | \$40,000,000        | -        | \$10,738        | \$40,000,000 |
| 2     | <a href="#">Regretting You</a> (Paramount)                                      | 3  | 3,196    | \$7,125,000         | -9       | \$2,229         | \$38,596,000 |
| 3     | <a href="#">Black Phone 2</a> (Universal)                                       | 4  | 2,943    | \$5,300,000         | -36      | \$1,801         | \$70,109,000 |
| 4     | <a href="#">Sarah's Oil</a> (Amazon MGM)                                        | 1  | 2,410    | \$4,459,000         | -        | \$1,850         | \$4,459,000  |
| 5     | <a href="#">Nuremberg</a> (Sony Pictures Classics)                              | 1  | 1,802    | \$4,147,411         | -        | \$2,302         | \$4,147,411  |
| 6     | <a href="#">Chainsaw Man – The Movie: Reze Arc</a> (Sony/Crunchyroll)           | 3  | 2,285    | \$3,600,000         | -42      | \$1,575         | \$38,031,000 |
| 7     | <a href="#">Bugonia</a> (Focus)                                                 | 3  | 2,043    | \$3,500,000         | -30      | \$1,713         | \$12,310,000 |
| 8     | <a href="#">Die My Love</a> (MUBI)                                              | 1  | 1,983    | \$2,830,924         | -        | \$1,428         | \$2,830,924  |
| 9     | <a href="#">Springsteen: Deliver Me from Nowhere</a> (20 <sup>th</sup> Century) | 3  | 2,200    | \$2,200,000         | -42      | \$1,000         | \$20,396,000 |
| 10    | <a href="#">Tron: Ares</a> (Disney)                                             | 5  | 1,970    | \$1,800,000         | -41      | \$914           | \$71,260,727 |
| Total |                                                                                 |    |          | <b>\$74,962,335</b> |          |                 |              |

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## PREDATOR: BADLANDS Ushers in a Bountiful November

Disney and 20<sup>th</sup> Century's sci-fi actioner PREDATOR: BADLANDS plugged exhibitors into a much-needed recharge this weekend by grossing \$40.0M in its debut, significantly higher than expected going into the weekend. All films earned \$83.1M, which compares very favorably to the same early-November frame in 2024, when the total box office was \$68.8M, led by Sony's VENOM: THE LAST DANCE with \$15.9M in its third weekend.

Business should continue to build throughout the month, culminating in an eagerly-anticipated Thanksgiving weekend from November 28-30. A similar pattern played out last year, with the box office expanding each week throughout the month until a record-setting Thanksgiving weekend which netted \$276.8M from November 29-December 1. Paramount's THE RUNNING MAN and Lionsgate's NOW YOU SEE ME: NOW YOU DON'T should open strong next weekend, followed by Universal's WICKED: FOR GOOD on November 21. Five days later, on the Wednesday before Thanksgiving, Disney's ZOOTOPIA 2 will open on 11/26 to set the table for Thanksgiving weekend.

All of these films will have to perform at or above expectation to make up for a disappointing September and October. Even if this year's November does not quite match last year's record-setting pace, it could combine with an equally strong December to allow the annual domestic box office total to reach \$9.0B. We'll keep you updated on the progress each week.

### FIRST PLACE

PREDATOR: BADLANDS from Disney's 20<sup>th</sup> Century Studios opened to \$40M in North America, and matched that number in global markets to make for an opening weekend of \$80M worldwide. The film is the fifth theatrical release in the history of the PREDATOR franchise. It began in 1987 when Arnold Schwarzenegger starred in the original PREDATOR movie, which became a blockbuster financial success with \$98.3M in worldwide sales on a production budget of only \$15M. That movie laid the foundation for a 38-year journey that has included five theatrical releases. One film, PREY from 2022, went directly to Hulu, the Disney-owned streaming service, and there have been two crossover films combining the Alien and Predator characters. The total worldwide box office generated by PREDATOR films is \$750M, including the two ALIEN VS. PREDATOR movies in 2004 and 2007. Even though PREY was a straight-to-streaming movie in 2022, it played a key role in Disney's decision to greenlight this weekend's PREDATOR: BADLANDS. PREY wound up becoming the biggest movie in Hulu's history, with strong interest across all of Disney's global streaming platforms. It demonstrated to Disney that the sci-fi franchise still had plenty of life left in it.

PREDATOR: BADLANDS is directed and co-written by Dan Trachtenberg, who also directed PREY. The director made it clear that he wanted to treat the Predator not as a monster but as the *hero* of the story. He said, "We wanted to go to emotional places that have never happened in previous films." The filmmaker also stated, "Practical effects are a hill I'll die on and be buried under" when describing his choice to put his actors into real creature suits and prosthetics and use camera rigs rather than relying on CGI after the filming. An example of this approach is with the character of Thia, played by Elle Fanning. Thia is a damaged synthetic/android from the Weyland-Yutani corporation (tying into the Alien franchise), and she spent much of the film legless. She was rigged into a harness and had blue "leggings" covering her legs during filming to simulate the missing lower body. What might have been easier to film using CGI became an FX challenge for both actor and director. Filming took place in New Zealand, beginning on August 27, 2024, under the working title *Backpack*. Production wrapped in late October 2024. At Comic-Con 2025 in San Diego the team showed 15 minutes of exclusive footage that created a buzz about the PREDATOR franchise coming back in a big way. A key decision from the filmmakers was that, despite the fact that all previous PREDATOR films carried an R rating, BADLANDS would be released as a PG-13 film, in an effort to expand its reach.

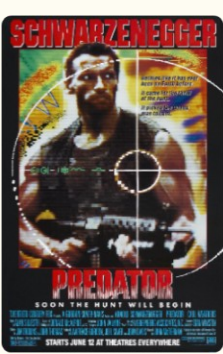
While in the past critics have been lukewarm to PREDATOR movies, this time they've shown much more interest by giving it an 85% score on Rotten Tomatoes, which is quite impressive for a mainstream sci-fi sequel. Audiences are even more impressed, giving it an extraordinary 95% score. Here are some examples of comments from the critics. The *San Francisco Chronicle* describes the film as "remarkably engaging" and one of the most innovative entries in the franchise, combining action with emotional storytelling. They note that despite the PG-13 rating, the film still delivers visceral violence. The *Wall Street Journal* says, "A date-night movie posing as a sci-fi killing jamboree... a lesson in cooperation." The *Associated Press* calls it a "chaotic mix of operatic brutality and bizarre humor," while saying Elle Fanning's bifurcated android "steals the show." *Fangoria* describes it as, "A valiant and violent addition... the unlikely return of the buddy-action flick."

Disney placed a huge bet that the franchise has a bright future when it spent \$105M to produce the film, setting the bar to reach profitability at \$263M in global ticket sales. It's worth noting that the highest-grossing Predator movie to date is THE PREDATOR from 2018, which earned only \$160.5M worldwide, and the very successful ALIEN VS. PREDATOR in 2004 earned \$177.4M (\$305.0M after adjusting for 21 years of inflation). After opening weekend sales of \$40M domestica and



\$80 worldwide, the PREDATOR: BADLANDS has a long ways to go. However, there are a number of factors that could sustain it in the weeks ahead, including its excellent Rotten Tomatoes scores, having a PG-13 rating which expands its potential audience, and still maintaining enough mayhem and violence to satisfy the franchise’s core fan base. We have chosen to compare it with the three highest-grossing PREDATOR films to date.

PREDATOR: BADLANDS vs. Highest-Grossing PREDATOR Films To-Date

|                    |                                                                                        |                                                                                        |                                                                                          |                                                                                          |
|--------------------|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
|                    |       |       |       |       |
|                    | PREDATOR:<br>BADLANDS                                                                  | THE PREDATOR                                                                           | PREDATORS                                                                                | PREDATOR                                                                                 |
| Release Date       | 11/7/2025                                                                              | 9/14/2018                                                                              | 7/9/2010                                                                                 | 6/12/1987                                                                                |
| Domestic Locations | 3,725                                                                                  | 4,037                                                                                  | 2,669                                                                                    | 1,623                                                                                    |
| Domestic Opening   | \$40M                                                                                  | \$24.6M                                                                                | \$24.7M   \$36.7M*                                                                       | \$12.0M   \$34.3M*                                                                       |
| Domestic Total     | TBD                                                                                    | \$51.0M                                                                                | \$52.0M   \$77.5M*                                                                       | \$59.7M   \$170.7M*                                                                      |
| Worldwide Total    | TBD                                                                                    | \$160.5M                                                                               | \$127.3   \$189.6M*                                                                      | \$98.3M   \$281.1M*                                                                      |
| Production Budget  | \$105M                                                                                 | \$88M                                                                                  | \$40M   \$59.6M*                                                                         | \$15M   \$42.9M*                                                                         |
| RT Critics         |  85%  |  34%  |  65%  |  64%  |
| RT Audience        |  95% |  32% |  52% |  87% |

\*Adjusted for inflation

SECOND PLACE

Sony’s romance drama REGRETTING YOU grossed \$7.1M to take second place, a drop of only 9% from last weekend. This brings the movie’s 17-day total to \$38.6M domestically and \$71.0M worldwide. After what was widely considered to be a disappointing opening of only \$13.7M, the film has held up well in its second and third weekends and now has a shot at being profitable from its box office earnings. Its small 9% drop this weekend is encouraging, and will likely justify its place on screen for at least a few more weekends. Despite terrible reviews from the professionals, audiences are satisfied with an 86% score on Rotten Tomatoes. Fans of Collen Hoover, the novelist who wrote the book that the movie is based on, are showing their support, even if it has taken some a few weeks to get there. Here is a look at how the new film compares with IT ENDS WITH US, another successful movie based on a Hoover novel.

REGRETTING YOU vs. IT ENDS WITH US after 17 Days

|                          |                                                                                           |                                                                                           |
|--------------------------|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
|                          |      |      |
|                          | REGRETTING YOU                                                                            | IT ENDS WITH US                                                                           |
| Release Date             | 10/24/2025                                                                                | 8/9/2024                                                                                  |
| Domestic Locations       | 3,393                                                                                     | 3,611                                                                                     |
| Domestic Opening Weekend | \$13.7M                                                                                   | \$50.0M                                                                                   |
| Domestic 2nd Weekend     | \$8.1M (-41%)                                                                             | \$23.8M (-52%)                                                                            |
| Domestic 3rd Weekend     | \$7.1M (-9%)                                                                              | \$11.6M (-51%)                                                                            |
| Domestic 17 Day Total    | \$38.6M                                                                                   | \$120.6M                                                                                  |
| Domestic Total           | TBD                                                                                       | \$148.5 M                                                                                 |
| Worldwide Total          | TBD                                                                                       | \$351.4M                                                                                  |
| Production Budget        | \$30M                                                                                     | \$25M                                                                                     |
| RT Critics               |  29% |  54% |
| RT Audience              |  86% |  88% |

## THIRD PLACE

BLACK PHONE 2, the horror sequel from Universal and Blumhouse Productions, finished in third place in its fourth weekend with \$5.3M, a drop of 36%. Its 24-day totals are now \$70.1M domestically and \$120.4M globally. We consider this movie to be the only success to emerge from the dull days of October. The film is adding to its profitability each week, now with a 6 to 1 ratio of worldwide gross to production cost. The original THE BLACK PHONE produced a healthy 9 to 1 ratio, and BLACK PHONE 2 should come close to that meeting that number. We still believe that BLACK PHONE 2 would have done better if it had had a summer release date, similar to the original. Here is how the two movies compare after four weekends.

### BLACK PHONE 2 vs. THE BLACK PHONE after 24 Days

|                          |        |        |
|--------------------------|-----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
|                          | BLACK PHONE 2                                                                           | THE BLACK PHONE                                                                           |
| Release Date             | 10/17/2025                                                                              | 6/24/2022                                                                                 |
| Domestic Locations       | 3,411                                                                                   | 3,150                                                                                     |
| Domestic Opening Weekend | \$26.5M                                                                                 | \$23.6M                                                                                   |
| Domestic 2nd Weekend     | \$12.9M (-52%)                                                                          | \$12.2M (-48%)                                                                            |
| Domestic 3rd Weekend     | \$8.0 (32%)                                                                             | \$7.8M (-37%)                                                                             |
| Domestic 4th Weekend     | \$5.3M (-36%)                                                                           | \$5.4M (-31%)                                                                             |
| Domestic 24-Day Total    | \$120.4M                                                                                | \$72.1M                                                                                   |
| Domestic Total           | TBD                                                                                     | \$90.1M                                                                                   |
| Worldwide Total          | TBD                                                                                     | \$161.4M                                                                                  |
| Production Budget        | \$20M                                                                                   | \$18M                                                                                     |
| RT Critics               |  72% |  81% |
| RT Audience              |  83% |  88% |

## FOURTH PLACE

SARAH'S OIL from Amazon MGM Studios opened in fourth place by taking in \$4.5M. The studio made this film in partnership with the faith-focused production teams at Kingdom Story Company and Wonder Project. It tells the true story of Sarah Rector, an 11-year-old African American girl living in Oklahoma in the early 1900's. Sarah was allotted 160 acres of Indian Territory land that most assumed was worthless, but which turned out to have a fortune in underground oil deposits. The story told in the movie comes out of a 2014 book, "Searching for Sarah Rector: The Richest Black Girl in America" by Tonya Bolden. The filmmakers were motivated by their feeling that Sarah's unlikely story had been forgotten, the "lost history" of a Black/Native American girl millionaire at age 11. One dramatic element of the film is that it shows that many other children who also received allotments of oil-rich land were murdered by greedy evil-doers. Even though Sarah profited from her land, she still faced the harsh realities of the widespread racial discrimination in the period. The film takes up those systemic issues, drawing from actual historic events. In real life, Sarah was born in the Indian Territory (now Oklahoma) in 1902, descended from the Creek Nation (Freedmen) and African American heritage, which adds layers of cultural/tribal identity to her story. The film is directed and co-written by Cyrus Nowrasteh (THE YOUNG MESSIAH from 2016) and stars first-time actress Naya Desir-Johnson as Sarah and Zachary Levi (SHAZAM: FURY OF THE GODS from 2023) as Bert, whom Sarah hires to get the oil out of the ground. Its realistic feel is enhanced by having been filmed in Okmulgee, Oklahoma.

While not enough critics have reviewed the movie to give it a grade on Rotten Tomatoes, audiences who have seen it are raving with a 97% score. We did find two individual reviews. *Variety's* review calls the film a "Family-Friendly Drama

Persuasively Depicts a Battle for Oil-Rich Land” and says that “Naya Desir-Johnson offers a star-making performance as a precocious Black youngster determined to strike it rich in 1913 Oklahoma.” The *New York Times* describes the film as “a David and Goliath story with big feelings, edifying speeches and a swelling score.” The film was produced on a budget of only \$18M, which multiplies out to a target box office of \$45M to reach profitability. For a comparison film, we have chosen HARRIET from 2019, a historical drama about Harriet Tubman. Both films delve into the life of a powerful heroine overcoming huge odds.

SARAH’S OIL vs. HARRIET

|                          |       |       |
|--------------------------|----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
|                          | SARAH'S OIL                                                                            | HARRIET                                                                                  |
| Release Date             | 11/7/2025                                                                              | 11/1/2019                                                                                |
| Domestic Locations       | 2,410                                                                                  | 2,059                                                                                    |
| Domestic Opening Weekend | \$4.5M                                                                                 | \$11.7M                                                                                  |
| Domestic Total           | TBD                                                                                    | \$43.1M                                                                                  |
| Worldwide Total          | TBD                                                                                    | \$43.3M                                                                                  |
| Production Budget        | \$18M                                                                                  | \$17M                                                                                    |
| RT Critics               | N/A                                                                                    |  74%  |
| RT Audience              |  97% |  97% |

FIFTH PLACE

NUREMBERG, a WWII historical drama from Sony Pictures Classics, grossed \$4.1M in its opening weekend. The film is based on the 2013 non-fiction book “The Nazi and the Psychiatrist” by Jack El-Hai, which tells the true story of U.S. Army psychiatrist Douglas Kelley evaluating Nazi war-criminals in the immediate aftermath of the war. For film buffs, it recalls Stanley Kramer’s classic 1961 movie JUDGEMENT AT NUREMBERG starring Spencer Tracy, Burt Lancaster, Maximilian Schell and Marlene Dietrich. It received 11 Academy Award nominations including Best Picture and went on to win two with Schell taking home Best Actor and its screenwriter Abby Mann winning for Best Adapted Screenplay. Made on a production budget of \$3M (\$32.6M in today’s dollars) it was considered a gamble for United Artists, since it was a courtroom drama that depended on heavy dialogue, was based on a very serious topic had a running time of 2 hours and 59 minutes. It was also released only 16 years after the end of WWII at a time when many were still weary from the human toll of the war, and caught up in the global Cold War. With that background, we also must remember that the average ticket price for movie going in the U.S. in 1961 was only seventy cents. The film proved to be a financial success when it did \$10M in the U.S. and \$12M worldwide, with Germany as one of its strongest foreign markets. More than six decades later, it remains a towering cinematic exploration of law, morality, and complicity.

In this year’s NUREMBERG, the psychiatrist Kelley is played by Rami Malek, tasked with determining whether top Nazi officials are mentally fit to stand trial at the post-war Nuremberg Trials. The character of the charismatic Nazi leader Hermann Göring is portrayed by Russell Crowe. The film concentrates on the psychological duel between the Kelly and Göring. Rather than focusing on the courtroom drama, the storyline of this film plays out in interrogation rooms and prison cells, focusing on the mind games between Kelley and Göring. Its director James Vanderbilt is better known for his writing, such as the screenplay for ZODIAC. This is among Vanderbilt’s more limited attempts at directing, using his interest in subjects with historical or legal content. While many of the Nazi high command’s crimes are depicted via implications and flashbacks rather than with large-scale battle scenes, the film places strong emphasis on the psychological aftermath of war. Russell Crowe has publicly referred to his role as Göring as one of the most challenging of his career, acknowledging the moral complexity in portraying someone so charismatic yet monstrously evil. Critics have been somewhat favorable

about the film giving it a 68% rating on Rotten Tomatoes. Audiences have been extremely positive however, with an 95% score. Here are some critics thoughts. *The Hollywood Reporter* has a positive take, saying “Potent performances by Russell Crowe and Rami Malek ignite a bracingly relevant historical drama.” *Variety* weighs in with, “What Kelley [the psychiatrist protagonist] seeks to explore — and what the audience wants him to explore — is the nature of evil ... and on that score, neither he nor the movie get very far.” The *LA Times* review called the film a “mixed bag,” acknowledging that the subject matter is important and the performances (especially by Russell Crowe and Michael Shannon) are “towering,” but criticizing the film’s tone and execution. The film is estimated to have cost \$50M, whichy would mean that it will need to earn \$125M to be profitable. Based on an opening weekend domestic box office of \$4.1M, it will certainly need to stick around a while to get there. The comparison film must be JUDGEMENT AT NUREMBERG with a heavy reliance on our calculation to adjust 1961 box office numbers for inflation.

NUREMBERG vs. JUDGEMENT AT NUREMBERG

|                          |                                                                                         |                                                                                           |
|--------------------------|-----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
|                          |        |        |
|                          | NUREMBERG                                                                               | JUDGMENT AT NUREMBERG                                                                     |
| Release Date             | 11/4/2025                                                                               | 12/19/1961                                                                                |
| Domestic Locations       | 1,802                                                                                   | N/A                                                                                       |
| Domestic Opening Weekend | \$4.1M                                                                                  | N/A                                                                                       |
| Domestic Total           | TBD                                                                                     | \$10M*                                                                                    |
| Worldwide Total          | TBD                                                                                     | \$12M*                                                                                    |
| Production Budget        | \$50M                                                                                   | \$3M*                                                                                     |
| RT Critics               |  68% |  93% |
| RT Audience              |  95% |  93% |

\*Adjusted for inflation.

Where Are We as of 11/6/2025

After 44 weeks, the 2025 domestic box office stands at 103% compared to the same point in 2024 and 74% compared to 2019.

|                                                                                        |                                                                                       |
|----------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| 2025 vs. 2024                                                                          | 2025 vs. 2019                                                                         |
| YEAR TO DATE<br>– 44 Weeks –<br>2025: \$6,881,242,000<br>2024: \$6,693,921,000<br>103% | YEAR TO DATE<br>– 44 Weeks –<br>2025: \$6,881,242,000<br>2019: \$9,254,244,000<br>74% |



## Belgian Cinema Chain Buying Emagine Theaters across the U.S. for \$105 Million

*Michigan Live*

A major development in the landscape of theatrical exhibition occurred this week with European exhibitor Kinepolis announcing a deal to acquire 14 theatres of Michigan-based [Emagine Entertainment](#) for \$105 million. Emagine is the tenth largest U.S. exhibitor, having a total of 28 theatres across Colorado, Illinois, Indiana, Michigan, Minnesota and Wisconsin. The deal is expected to close by the end of the year, with the possibility of the price tag to increase to as much as \$120 million based on box office performance over the next two months.

This acquisition expands Kinepolis' presence in North America, as they already own the Michigan theatre chain [MJR Theatres](#) and [Landmark Cinemas](#) in Canada. At this point, Belgium-based Kinepolis is only acquiring the 14 Emagine locations that are directly owned by the Michigan-based exhibitor, with its other 14 locations owned by third parties with a license from Emagine to operate under their

brand. Kinepolis will need to strike separate deals with those third parties to take over those locations. Kinepolis CEO Eddy Duquenne said that the acquisition of Emagine is part of the circuit's "expansion strategy." Emagine Chairman & CEO Paul Glanz announced that he was "very happy" with the arrangement, citing Kinepolis' successful track record in managing theatres across Europe and the North America.



## AMC Theatres Posts Steep \$298 Million Loss, Lower Revenues

*Hollywood Reporter*

AMC released its third quarter earnings report this week, putting numbers to the struggles that exhibitors experienced over the summer season. The world's largest exhibitor reported an operating loss of almost \$300 million during the quarter, compared with a much more narrow \$20.7 million loss in Q3 2024. The poor performance stemmed from both a decline in summer attendance compared with last year and increased interest payments on AMC's debts as a result of refinancing it executed in July.

AMC CEO Adam Aron was in damage control during last week's Q3 earnings call, trying to lift the spirits off its stakeholders after the [lowest grossing October since 1998](#). Aron predicted that the last two months of 2025 and all of next year should produce strong results, with a slate of attractive new movie releases. Aron claimed that, "AMC is better poised than anyone else to reap the benefits." He also spoke about the state of talks between AMC and Netflix, which described as "in their infancy" and that he is



not yet clear on the "ultimate size there can be" for a possible relationship between the companies. Aron also commented on [Skydance's potential acquisition of Warner Bros.](#), saying that he was "beyond thrilled" by David Ellison's commitment to increase the number and movies that Paramount will release to theatres.

## Cinemark Q3 Revenue Dips but Stock Pops as Chain Boosts Dividend, CEO Sees Strong Finish to 2025

*Deadline*

Cinemark released its third quarter earnings this week. On the one hand, results echoed some of the same downward trends that AMC reported in its quarterly earnings, such as a decline in admissions, concessions sales and overall revenue compared with the third quarter last year. Unlike with AMC, Cinemark's [investors responded positively](#) to the report, seeing positive trends in how the country's third

largest exhibitor is managing its debt and increasing its market share.

Cinemark could not outrun of [the summer box office downturn](#), with overall revenue falling by 7% to \$857.5 million compared to \$921.8 million in last year's Q3. Ticket sales and concessions revenue were equally impacted.

However, Cinemark outperformed the industry overall, which was 11% off from last year's third quarter, and topline results were higher than most analysts had expected.

Cinemark also announced that it has successfully paid off all its COVID-related debt, and increased its box office market share by ¼ of a percent. [Cinemark CEO Sean Gamble projected confidence](#), saying that his company is taking a growth mindset to the current market, with “an appetite for M&A.” Gamble also highlighted a “loaded slate” of upcoming films as a reason for 2025 to finish up on a strong note.



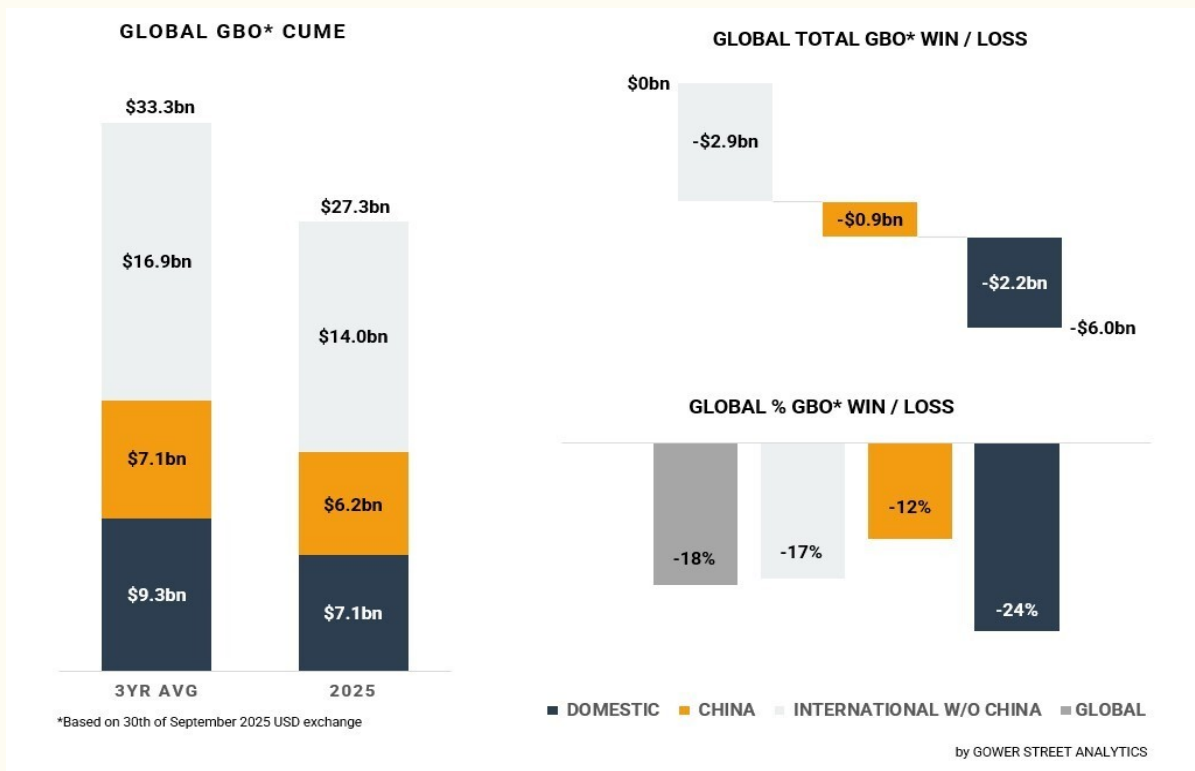
## GOWER STREET'S Box Office Outlook



### October Stumbles to \$2.1 Billion at the Global Box Office

A disappointing Golden Week in China, missing global blockbusters, and no break-out mid-size entry could have caused a very poor October at the global box office. Thankfully, multiple local hits in individual major territories were at least able to prevent the worst and lift the aggregated global number to a soft \$2.1 billion in October.

It's the second lowest grossing month of 2025. Just ahead of March (+15%) and -10% below the next best, the prior month September. This October is only the fourth best this decade. Behind the past two years (2025: -5%; 2024: -10%) and record year 2021 (-31%). Just ahead of the month in 2022 (+6%) and 2020 (+26%). Clearly -36% below the three-year average (2017-2019), the second widest gap in the past twelve months.



After ten months in 2025 the total Global box office is estimated to have reached \$27.3 billion. That continues to be right in-between the past two years at that point, +6% above the same period last year and -7% below the one in 2023. The Global cume is -18% (or \$6.0 billion) behind the pre-pandemic three-year average.



### **International box office (excluding China)**

As in September the international skew of the major global releases in the market supported an overperformance of the International box office (excluding China) in October. The region contributed 59% of the worldwide box office in the month with \$1.2 billion. This is the second highest share of the year so far, ahead of September's 57% and just behind the 61% in March. It was the second highest grossing October of the decade. Slightly ahead of the past three years (2025: +4%; 2024: +3%; 2023: +7%) and -6% below 2021. Within the past twelve months the gap to the pre-pandemic average for the month was still the third widest with -27%, only besting February (-28%) and March (-36%).

### **Domestic**

The Domestic market showed a -37% gap to the pre-pandemic average by achieving \$465 million. This is the fourth widest gap of the past 12 months. The month itself is the second lowest grossing in the same period, which is not unusual given its historical low track record. Nevertheless, this October was below the ones in the past four years, even in double digits below October 2023 (-21%) and 2021 (-26%). Trailing last year's October by -5% marks the fifth month in row, which grossed less than the same month last year.

This October was lacking a slate that attracted a wide audience. No title was able to cross \$100 million at the Domestic box office in October. That is the first month since March this year and the second October in row which failed that threshold. Only two titles were even able to cross \$50 million: TRON: ARES (\$66m) and BLACK PHONE 2 (\$56m). October had the lowest number of titles exceeding \$40 million within the month since February this year (2). Thanks to Taylor Swift, the box office was not as bad as it might have been. After saving the box office in October 2023 with THE ERAS TOUR screenings, which grossed phenomenal \$181 million in North America over multiple weekends, this year the three-day screening of her THE OFFICIAL PARTY OF A SHOWGIRL added \$34 million to the monthly Domestic gross. This lifted the number of releases crossing \$30 million within the month to 4, one more than last month, making it only the second lowest since April this year.

At the end of October, the Domestic cume for the running year is at \$7.1 billion. That is +3% above last year at the same time and -9% below the period in 2023. The gap to the three-year average is at -24%. The Domestic market continues to only rank #14 of the tracked Top 20 major markets compared to the pre-pandemic average. It's

performing a bit better referring the year-on-year growth of the tracked Top 20 major markets after ten months on rank #10.

### **China**

After the three highest grossing months of the year since the outstanding first two of the year, China had a disappointing October, only grossing \$367 million and ranking #6 this year so far. In terms of gap against the three-year average the -53% deficit put it as fourth widest of the past 12 months. This hits especially hard as 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). This October was the second worst of the decade. While October this year was still up on the disastrous one in 2022 (+22%), it was below the mediocre past two years in double digits (2024: -27%; 2023: -28%) and far away from the \$1.1 billion in 2021 (-65%) and \$886 million in 2020 (-59%).

No title was able to cross \$100 million within October. Still the four highest grossing movies combined contributed two thirds of the month's total, led by war movie THE VOLUNTEERS: PEACE AT LAST, grossing \$81 million within the month.

At the end of October, the Chinese cume for 2025 stands at \$6.2 billion, which is the second best of the decade. Clearly +16% on last year, the third-highest growth of the tracked Top 20 major markets. Just -9% below 2023 at the same point in time. As a consequence of the soft October, China widened its year-to-date gap to the three-year average from -7% at the end of September to -12% now. Harshly down from the peak of +72% at the end of February.

### **Outlook**

This year's October was never expected to be record breaking, especially not after MICHAEL and MORTAL KOMBAT 2 moved out of the month over the past half year. The final results were nevertheless at the low of expectations, exacerbated by the poor Chinese Golden Week. Multiple territories used the gap in the global distribution pipeline and succeeded with local tentpoles, illustrating as often in challenging periods at the global box office in recent years: if attractive movies release and the audience is aware, they will come.

The next two months we will see more of that on the global scale. Three of the major movies of 2025 are about to release in the final two months of the year: WICKED: FOR GOOD, ZOOTOPIA 2 and AVATAR: FIRE AND ASH! These should secure a prosperous finale to 2025.

# STUDIO RELEASE CALENDAR (11/14-12/11)

Click on any title to view more information.

| 11/14/25 (Week 46)                                                                                                                                              |                                |                                                  |                                                                                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|--------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|
| Prior Year Results: \$73,235,779                                                                                                                                |                                |                                                  |                                                                                                                                        |
| <a href="#">The Running Man</a><br>RUNNING MAN (1987) \$8.1M open; \$27M total (\$23.1M/\$77M adj. for inflation).                                              | Paramount                      | 2h 13m   Action, Adventure, Sci-Fi, Thriller     | Wide (3,500) <b>IMAX</b><br>\$25M-\$30M Open<br>\$75M-\$90M Total                                                                      |
| <a href="#">Now You See Me: Now You Don't</a><br>NOW YOU SEE ME (2013) \$29.4M opening; \$117.7M total; NOW YOU SEE ME 2 (2016) \$22.4M opening, \$65.1M total. | Lionsgate                      | PG-13   1h 52m   Crime, Thriller                 | Wide (3,500)<br>\$18M-\$22M Open<br>\$60M-\$70M Total                                                                                  |
| <a href="#">Keeper</a>                                                                                                                                          | NEON                           | R   1h 39m   Horror                              | Wide (1,800)<br>\$3M-\$5M Open<br>\$8M-\$10M Total                                                                                     |
| <a href="#">Trap House</a>                                                                                                                                      | Aura                           | R   Action                                       | Moderate                                                                                                                               |
| <a href="#">Trifole</a>                                                                                                                                         | Cohen Media Group              | NR   1h 40m   Adventure, Drama                   | Limited                                                                                                                                |
| <a href="#">Put Your Soul on Your Hand and Walk Rebuilding</a>                                                                                                  | Kino Lorber<br>Bleecker Street | NR   1h 53m   Documentary<br>PG   1h 35m   Drama | 11/12 Limited Exp.<br>NY Limited                                                                                                       |
| <a href="#">The Boy and The Heron</a> (Studio Ghibli)                                                                                                           | Fathom                         | PG-13   2h 9m   Animation                        | 11/15 Event                                                                                                                            |
| <a href="#">UFC 322: Della Maddalena vs. Makhachev</a>                                                                                                          | Iconic Events                  | NR   3h   Sport                                  | 11/15 Event                                                                                                                            |
| 11/21/25 (Week 47)                                                                                                                                              |                                |                                                  |                                                                                                                                        |
| Prior Year Results: \$204,807,722                                                                                                                               |                                | 11/27 Thanksgiving                               |                                                                                                                                        |
| <a href="#">Wicked: For Good</a>                                                                                                                                | Universal                      | PG   2h 18m   Adventure, Musical                 | Wide (4,000)<br><b>IMAX 3D</b><br>\$125M-\$135M Open<br>\$415M-\$425M Total                                                            |
| <a href="#">Rental Family</a><br>Brendan Fraser stars; good family film. Screened well.                                                                         | Searchlight                    | PG-13   1h 43m   Comedy, Drama                   | Wide (2,000)<br>\$4M-\$6M Open<br>\$9M-\$11M Total                                                                                     |
| <a href="#">Sisu: Road to Revenge</a><br>SISU (2022) \$3.3M open; \$7.3M total.                                                                                 | Sony/Screen Gems               | 1h 28m   Action                                  | Wide (2,500)<br>\$3M-\$5M Open<br>\$8M-\$10M Total                                                                                     |
| <a href="#">Altered</a>                                                                                                                                         | Well Go USA                    | PG-13   1h 27m   Action, Sci-Fi                  | Limited                                                                                                                                |
| <a href="#">Rebuilding</a>                                                                                                                                      | Bleecker Street                | PG   1h 35m   Drama                              | Limited Expansion                                                                                                                      |
| <a href="#">Cactus Pears</a>                                                                                                                                    | Strand                         | NR   1h 42m   Drama                              | Limited (NY)                                                                                                                           |
| 11/28/25 (Week 48)                                                                                                                                              |                                |                                                  |                                                                                                                                        |
| Prior Year Results: \$277,517,168                                                                                                                               |                                |                                                  |                                                                                                                                        |
| <a href="#">Zootopia 2</a><br>ZOOTOPIA opened at \$75M; total \$341.2M total.                                                                                   | Disney                         | 1h 47m   Animation, Adventure                    | 11/26 Wide (4,000)<br><b>IMAX 3D</b> (select)<br>\$40M-\$45M (WT)<br>\$80M-\$85M (FSS)<br>\$120M-\$125M (5-day)<br>\$360M-\$375M Total |
| <a href="#">Eternity</a>                                                                                                                                        | A24                            | PG-13   1h 53m   Comedy, Drama, Fantasy, Romance | 11/26 Wide (2,500)<br>\$2M-\$3M (WT)<br>\$6M-\$7M (FSS)<br>\$8M-\$10M (5-day)<br>\$20M-\$25M Total                                     |
| <a href="#">The Thing with Feathers</a>                                                                                                                         | Briarcliff                     | 1h 38m   Drama                                   | Moderate                                                                                                                               |
| <a href="#">Hamnet</a>                                                                                                                                          | Focus Features                 | 2h 5m   Biography, Drama                         | 11/27 Limited                                                                                                                          |
| <a href="#">Seventeen World Tour in Japan: Live Viewing</a>                                                                                                     | Trafalgar                      | NR   3h 45m   Live Concert                       | 11/29 Event                                                                                                                            |
| 12/5/25 (Week 49)                                                                                                                                               |                                |                                                  |                                                                                                                                        |
| Prior Year Results: \$134,281,856                                                                                                                               |                                |                                                  |                                                                                                                                        |

|                                                                                                           |                        |                                           |                                                   |
|-----------------------------------------------------------------------------------------------------------|------------------------|-------------------------------------------|---------------------------------------------------|
| <a href="#">Five Nights at Freddy's 2</a><br>FIVE NIGHTS AT FREDDY'S (\$80M Open, \$137M Total)           | Universal              | PG-13   1h 44m   Horror                   | Wide<br>\$55M-\$65M Open<br>\$140M-\$150M Total   |
| <a href="#">Kill Bill: The Whole Bloody Affair</a>                                                        | Lionsgate              | NR   Action, Crime, Thriller              | Wide<br>\$3M-\$5M Open<br>\$6M-\$10M Total        |
| <a href="#">Fackham Hall</a>                                                                              | Bleecker Street        | 1h 37m   Comedy                           | Wide (1,800)<br>\$2M-\$5M Open<br>\$5M-\$8M Total |
| <a href="#">Hamnet</a>                                                                                    | Focus Features         | PG-13   2h 5m   Biography, Drama, History | Wide                                              |
| <a href="#">100 Nights of Hero</a>                                                                        | IFC Films              | PG-13   1h 30m   Fantasy, Romance         | Moderate                                          |
| <a href="#">JUJUTSU KAISEN: Execution</a><br>JUJUTSU KAISEN: HIDDEN INVENTORY (\$1.4M Open, \$3.3M Total) | GKids                  | NR   1h 30m   Action, Animation           | Moderate                                          |
| <a href="#">Merrily We Roll Along</a>                                                                     | Sony Pictures Classics | PG-13   2h 30m   Musical, Comedy          | Moderate                                          |
| <a href="#">Dust Bunny</a>                                                                                | Roadside               | 1h 46m   Horror                           | Moderate                                          |
| <a href="#">Frontier Crucible</a>                                                                         | Well Go USA            | R   2h 4m   Western, Thriller, Drama      | Limited                                           |
| <a href="#">Come Closer</a>                                                                               | Greenwich              | NR   1h 48m   Comedy, Drama, Romance      | New York                                          |
| <a href="#">Little Trouble Girls</a>                                                                      | Kino Lorber            | NR   1h 30m   Drama                       | New York                                          |
| <a href="#">Rosemead</a>                                                                                  | Vertical               | 1h 37m   Drama                            | New York                                          |
| <a href="#">Monsta X: Connect X in Cinemas</a>                                                            | Trafalgar              | NR   1h 58m   Concert Event               | 12/3 Event                                        |
| <a href="#">The Doors: When You're Strange</a>                                                            | Trafalgar              | R   1h 36m   Documentary                  | 12/4 Event                                        |

[RELEASE CALENDAR](#)
[RELEASE CHANGES](#)

## THE SCREENING ROOM



## NOTABLE TRAILERS



[The Carpenter's Son](#) (Magnolia)  
11/14 Limited



[Hamnet](#) (Focus)  
12/5 Wide

[SEE MORE](#)



### DON'T KILL THE MESSENGER

#### Bob Levin (Veteran Marketing Executive) on Audience Insights, Campaign Strategy, and the Business of Movie Appeal

Season 2025 | Episode 78 | Nov 5, 2025

In this engaging episode of Don't Kill the Messenger, host Kevin Goetz interviews his business associate, Bob Levin, about his remarkable journey from Sears catalog copywriter to President of Worldwide Marketing at Disney, Sony Pictures, and MGM, before joining Kevin at Screen Engine in the role of President and COO. Listen in as these two industry veterans share marketing insights and discuss their upcoming book, *How to Score in Hollywood* (Simon & Schuster, November 11th), which reveals the hidden formula behind a movie's profitability — showing how audience understanding drives smarter decisions from greenlight to release.

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## MOVIE REVIEW

THE FILM  
**VERDICT**

### PREDATOR: BADLANDS



**VERDICT:** Sometimes silly but always propulsive, this franchise entry dares to give us an empathy-generating Predator, even if Elle Fanning's robot steals the show.

*Alonso Duralde, November 4, 2025*

Between the wise-cracking sidekick, the adorable non-verbal pet, and the protagonist who undergoes personal growth and forms a surrogate family, *Predator: Badlands* often resembles the pilot of a vintage Saturday-morning cartoon — but that's not necessarily a bad thing. With film after film portraying the Yautja (the alien race of the Predators) as stoic, ruthless hunter-killers, director Dan Trachtenberg switches up the game by focusing on an underdog.

Trachtenberg previously flipped the script with one of the series' best entries, *Prey*, so he's already established himself as a genre filmmaker who subverts expectations. But anyone thinking that a kinder, gentler Predator (to say nothing of a dreaded PG-13 rating) means that *Badlands* can't be thrilling or entertaining may find themselves pleasantly surprised.

[FULL REVIEW](#)