



Issue No. 410



Weekend Box Office 12/12-12/14

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	Zootopia 2 (Disney)	3	3,835	\$26,300,000	-39	\$6,858	\$258,970,004
2	Five Nights at Freddy's 2 (Universal)	2	3,579	\$19,500,000	-70	\$5,448	\$95,481,000
3	Wicked: For Good (Universal)	4	3,480	\$8,550,000	-51	\$2,457	\$312,145,000
4	Dhurandhar (Moviegoers)	2	377	\$3,450,370	54	\$9,152	\$7,886,767
5	Now You See Me: Now You Don't (Lionsgate)	5	2,411	\$2,380,000	-32	\$987	\$59,340,000
6	Jujutsu Kaisen: Execution (GKids)	2	1,935	\$2,102,000	-79	\$1,086	\$14,500,000
7	Ella McCay (20th Century)	1	2,500	\$2,100,000	-	\$840	\$2,100,000
8	Dr. Seuss' How the Grinch Stole Christmas 25th Anniversary (Universal)	1	2,250	\$1,850,000	-	\$822	\$1,850,000
9	Eternity (A24)	3	2,067	\$1,774,328	-35	\$858	\$12,998,615
10	Hamnet (Focus)	3	749	\$1,500,000	-35	\$2,003	\$7,015,000
Total				\$69,506,698			

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Thaddeus Bouchard, President • Tami Morris, Marketing & Studio Relations • Nicolas Bouchard, Exhibitor Relations
Dick Walsh, Box Office Expert • Sonny Gourley, Film & Studio Relations

ZOOTOPIA 2, FREDDY'S 2 and WICKED 2 Float to the Top

Holdover films led the way over this slow mid-December weekend halfway between Thanksgiving and Christmas. ZOOTOPIA 2 earned \$26.3M to move back into first place after falling to second last weekend. In fact, all of the top five films this weekend had already opened in previous weeks, the first time that this has happened all year. All films together generated a total domestic box office of \$75.1M, which is 20% lower than last year on this same weekend when \$94.2M were tallied, led by the third weekend of MOANA 2.

This weekend should be seen as the “quiet before the storm,” since the last two weeks of 2025 will be barn-burners. On Friday 12/19, the long-awaited AVATAR: FIRE AND ASH from Disney and 20th Century will finally arrive, together with Lionsgate’s THE HOUSEMAID, Paramount’s THE SPONGEBOB MOVIE: SEARCH FOR SQUAREPANTS and DAVID from Angel Studios. On Christmas Day 12/25, Sony’s ANACONDA, A24’s MARTY SUPREME and Focus Features’ SONG SUNG BLUE will add to the choices available for end-of-year moviegoing. This final barrage is expected to produce an encouraging Christmas box office and carry over into a solid start to 2026. With all this on top, we expect this weekend to be the lowest-grossing 3-day frame for the foreseeable future. Here is a rundown of the weekend’s top five films.

FIRST PLACE

Disney’s ZOOTOPIA 2’s weekend total of \$26.3M was a drop of 39% from last weekend. In its first 19 days, ZOOTOPIA 2’s domestic total stands at \$259M but its global box office is a staggering \$1.136B. Its worldwide box office places the film as the highest-grossing U.S.-produced movie of the year, having passed another Disney title LILO & STITCH, which finished with just over \$1 billion worldwide. ZOOTOPIA 2’s international grosses are making the film special, accounting for 77% of its global box office. In the domestic market, the animated sequel is only the 9th highest-grossing movie of the year, which is not bad but also not particularly special.

The story of ZOOTOPIA 2 has been described as a “Universal Allegory” rather than a culturally American tale. All its animated characters are animals, which any audience can relate to without evoking national or racial stereotypes. Sony’s 2023 animated SPIDER-MAN: ACROSS THE SPIDER-VERSE was also a very successful movie, with a worldwide gross of \$690.8M. However, only 45% of that amount or \$309.2M came from foreign markets, in part because Spider-Man is seen as an American hero, based in New York City. While ZOOTOPIA 2 will wind up earning less than Spidey’s \$381.6M domestically, it will be far ahead in global sales.

Here are the statistics for ZOOTOPIA 2 and the original ZOOTOPIA after 19 days.

ZOOTOPIA 2 vs. ZOOTOPIA after 19 Days

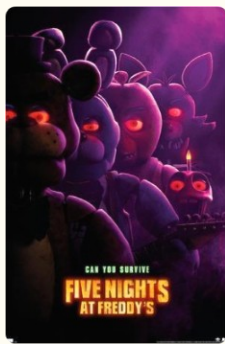
		
	ZOOTOPIA 2	ZOOTOPIA
Release Date	11/26/2025	3/4/2016
Domestic Locations	4,000	3,887
Domestic Opening Weekend	\$96.8M	\$75.1M
Domestic 2 nd Weekend	\$43.0M (-57%)	\$51.3M (-32%)
Domestic 3 rd Weekend	\$26.3M (-39%)	\$37.2 (-28%)
Domestic Total after 19Days	\$258.9M	\$209.3M
Domestic Total	TBD	\$341.3M
Worldwide Total	TBD	\$1.0B
Production Budget	\$150M	\$150M
RT Critics	 91%	 98%
RT Audience	 96%	 92%

SECOND PLACE

Universal's FIVE NIGHTS AT FREDDY'S 2 dropped into second place with \$19.5M in new sales, a disappointing drop of 70% from its opening last weekend. This brings its 10-day totals to \$95.5M domestically and \$173.2M worldwide. The crash was not unexpected, as the box office for original FREDDY'S fell by 76% in its second weekend. In fact, FREDDY'S 2 did better in its opening than most had expected, so its ticket sales over the past three days is more in line with what should have been expected in its second weekend. Its 16% rating from the critics on Rotten Tomatoes is also not helping. On the other hand, FREDDY'S 2 will be the only major horror title in theatres over the Christmas period, and this will help it stay on screens throughout the rest of the year.

Most Blumhouse-produced movies are made on a budget of \$20M or less, which is the amount spent to make the original FREDDY'S. The budget for FREDDY'S 2 ballooned to \$51M, the highest of any Blumhouse movie so far. However, the FREDDY'S 2 will still make a profit by the end of its run, and we expect that a FREDDY'S is already being planned. This is how the two FREDDY'S movies compare after 10 days.

FIVE NIGHTS AT FREDDY'S 2 vs. FIVE NIGHTS AT FREDDY'S after 10 Days

		
	FIVE NIGHTS AT FREDDY'S 2	FIVE NIGHTS AT FREDDY'S
Release Date	12/5/2025	10/27/2023
Domestic Locations	3,412	3,675
Domestic Opening Weekend	\$64.0M	\$80.0M
Domestic 2 nd Weekend	\$19.5M	\$19.0M (-76%)
Domestic 10 Days Total	\$95.5M	\$113.2M
Domestic Total	TBD	\$137.3M
Worldwide Total	TBD	\$291.5M
Production Budget	\$51M	\$20M
RT Critics	🌿 16%	🌿 33%
RT Audience	🍿 86%	🍿 86%

THIRD PLACE

After dropping by 73% last weekend, Universal's WICKED: FOR GOOD stabilized this weekend by earning \$8.6M, a much more modest drop of 51%. This brings its 24-day totals to \$312.1M domestically and \$497.1M worldwide and we project its final totals will come in at \$350M domestically and \$540M globally.

Reflecting on the total impact of the WICKED series, the two films combined will gross approximately \$1.3B worldwide, after \$300M was spent to make both films. That translates to a 4.3 to 1 ratio of production cost to worldwide box office, making these movies a very profitable endeavor. Rehearsals began in August 2022, tying up the director John Chu and key cast members Ariana Grande and Cynthia Erivo for most of that time. Looking ahead, Jon Chu has not yet announced his next project, but is considering several options including a return to the world of CRAZY RICH ASIANS, his successful movie from 2018. Ariana Grande will costar in a MEET THE PARENTS sequel entitled FOCKER IN-LAW, which is expected to be released late next year. Cynthia Erivo will star in a stage adaptation of *Dracula* in London's West End, scheduled to open in early 2026. In this one-woman show, Erivo will play 23 different roles, as if WICKED wasn't demanding enough. Here is our comparison of the numbers for WICKED and WICKED: FOR GOOD after 24 days.

WICKED: FOR GOOD vs. WICKED after 24 Days



	WICKED: FOR GOOD	WICKED
Release Date	11/21/2025	11/22/2024
Domestic Locations	4,115	3,888
Domestic Opening Weekend	\$147.0M	\$112.5M
Domestic 2 nd Weekend	\$62.8M (-57%)	\$81.2M (-28%)
Domestic 3 rd Weekend	\$16.8M (-73%)	\$36.4M (-55%)
Domestic 4 th Weekend	\$8.6M (-51%)	\$22.6M (-38%)
Domestic 24 Day Total	\$312.1M	\$359.2M
Domestic Total	TBD	\$474.6M
Worldwide Total	TBD	\$758.9M
Production Budget	\$150M	\$150M
RT Critics	68%	88%
RT Audience	93%	95%

FOURTH PLACE

The Hindi action film DHURANDAR finished in fourth place this weekend with \$3.5M. This movie is playing in its second weekend in North American theatres, having built up a 10-day total of \$7.9M domestically. It's quite an accomplishment to have earned a top five place, considering the fact that it played in only 377 theatres. The per complex average of \$9,152 is the highest by far of any movie in the top ten for the weekend. Released domestically by Moviegoers, the Bollywood film took a very targeted approach to its distribution, playing it in theatres where there are large populations of Indian immigrants. Just as with anime, a well-made Indian movie has an enthusiastic fan base which turns out to see the movie on the big screen when they have the chance to do so.

DHURANDAR is directed by Aditya Dhar, also the director of URI: SURGICAL STRIKE (2019) that generated \$4.2M in North America and \$39.3M globally. Ranveer Singh plays the lead role, known as one of the top male movie stars in Hindi cinema today. He has established a reputation for intense performances and making amazing physical transformations to play his action roles. In DHURANDAR Singh plays an intelligence officer, anchoring the film's spy-thriller narrative. The role is serious, grounded, and physically demanding, a tonal shift from some of his more flamboyant characters. The movie is a high-stakes spy thriller, centered on a covert operative who is drawn into a dangerous geopolitical conspiracy threatening national security. As shadowy

DHURANDAR vs. URI: THE SURGICAL STRIKE



	DHURANDAR	URI: THE SURGICAL STRIKE
Release Date	12/5/2025	1/11/2019
Domestic Locations	377	132
Domestic Opening Weekend	\$1.9M	\$631K
Domestic 2 nd Weekend	\$3.5M (+54%)	\$841K (+33%)
Domestic Total 10 Days	\$7.9M	\$1.8M
Domestic Total	TBD	\$4.2M
Worldwide Total	TBD	\$39.3M
Production Budget	\$20M	\$5M
RT Critics	50%	57%
RT Audience	95%	92%

power brokers, rival agencies, and political manipulators collide, the mission explores tension of being a patriot at the expense of a large, personal cost. Operating across international locations, the protagonist must uncover hidden agendas, survive betrayals from within, and make morally fraught decisions under extreme pressure. The story emphasizes realism, intelligence tradecraft, and psychological tension rather than spectacle.

Critics are lukewarm in their reception, offering a 50% rating on Rotten Tomatoes. However, the loyal fans of the genre are thrilled, giving it a 95% user score. The film was made for \$20M and is going to have to continue to add to its gross to get to the \$50M required for profitability. For a comparison picture we look to director Aditya Dhar first film released in North America in 2019, URI: THE SURGICAL STRIKE. The chart on the previous page compares the two after their first 10 days.

FIFTH PLACE

Lionsgate’s magic mystery NOW YOU SEE ME: NOW YOU DON’T won’t go away, finishing in fifth place with \$2.4M in its fifth weekend, a decline of 32%. This brings its 31-day totals to \$59.3M in North American theatres. While it will not come close to earning the \$275M it needs in worldwide ticket sales to be profitable, it has probably done well enough to merit a NOW YOU SEE ME 4. Here is a comparison of the three features in the NOW YOU SEE ME series.

NOW YOU SEE ME Franchise Movies after 31 Days

			
	NOW YOU SEE ME: NOW YOU DON'T	NOW YOU SEE ME 2	NOW YOU SEE ME
Release Date	11/14/2025	6/10/2016	5/31/2013
Domestic Locations	3,403	3,232	2,925
Domestic Opening	\$21.0M	\$22.4M	\$29.4M
Domestic 2 nd Weekend	\$9.1M (-57%)	\$9.4M (-58%)	\$19.0M (-35%)
Domestic 3 rd Weekend	\$7.1M (-22%)	\$5.6M (-40%)	\$11.0M (-42%)
Domestic 4 th Weekend	\$3.5M (-49%)	\$3.0M (-47%)	\$7.9M (-29%)
Domestic 5 th Weekend	\$2.4M (-32%)	\$1.3M (-55%)	\$5.6M (-29%)
Domestic Total 31 Days	\$59.3M	\$62.1M	\$104.8M
Domestic Total	TBD	\$65.1M	\$117.7M
Worldwide Total	TBD	\$334.9M	\$351.7M
Production Budget	\$110M	\$90M	\$75M
RT Critics	 61%	 34%	 51%
RT Audience	 81%	 53%	 70%

Where Are We as of 12/11/2025

After 49 weeks, the 2025 domestic box office stands even at 100% compared to the same point in 2024 and 76% compared to 2019.

2025 vs. 2024	2025 vs. 2019
YEAR TO DATE – 49 Weeks – 2025: \$7,803,530,000 2024: \$7,805,773,000 100%	YEAR TO DATE – 49 Weeks – 2025: \$7,803,530,000 2019: \$10,265,717,000 76%

Paramount Launches Hostile Takeover Bid for Warner Bros. Discovery Valued at \$108 Billion, Seeking to Derail Netflix's Deal

Variety

Paramount started off the week by firing a full salvo in response to Netflix's announcement that it had reached an agreement to acquire Warner Bros. Discovery. Paramount announced that it would pursue a hostile takeover of the entire company, including its legacy TV and cable assets. The Netflix offer envisioned acquiring only the studio and streaming assets of WBD, after the TV and cable businesses had been spun off into a separate company.

Paramount addressed their offer directly to the shareholders of Warner Bros. Discovery, bypassing its Board of Directors, which Paramount claims is not acting in the best interest of its shareholders. Paramount's new bid is to pay \$30 per share in cash, amounting to a total acquisition cost of \$108 billion. One week earlier on Friday December 5th, Netflix announced its "successful" bid at \$27.50 per share or \$82.7 billion, paid out in a combination of Netflix stock and cash. Paramount's counter offer injects more uncertainty in the ultimate fate of WBD.

Shortly after Paramount's takeover bid was announced, [its Chairman and CEO David Ellison went on CNBC](#) to make the case for why his company's offer was superior to Netflix's. The argument boils down to two points. First, the regulators should be concerned about Netflix's ascent to a monopoly position in streaming. Ellison attempted to expose holes in Netflix's argument that the addition of WBD would allow it to compete with against its real rival, YouTube. Ellison suggested that Netflix buying HBO Max would "be like Coke buying Pepsi to compete with water." [Disney CEO Bob Iger](#) made similar points in his public statements. Even [President Trump](#) noted



that the dominant market share in streaming that Netflix would attain through the acquisition would be "a problem."

Ellison's second point is that Paramount's offer is better for shareholders, taking on the entire company in an all-cash transaction for an amount that is \$108.4 billion, or 31% higher than Netflix's offer of \$82.7 billion. Of course, the Netflix offer would also leave current WBD with some additional value in the shares of the spin-off company created to manage WBD's cable assets. The value of this asset is [a key question](#) in assessing which of the two bids is superior for the shareholders. In Paramount's offer, the cable asset is valued at \$1 per share, whereas Netflix has argued that the actual value is two to three times higher. Ultimately, it will be up to the majority of Warner Bros. Discovery shareholders to decide which offer is more attractive. At that point, the regulators will weigh in with their review, ensuring that the fate of Warner Bros. Discovery will not be resolved until well into 2026, if then.

How Can Movie Theaters Fill More Seats Again? A Bain Report Shares Suggestions

The Hollywood Reporter



A new report from the consulting firm Bain & Co. analyzes consumer attitudes and preferences related to going to the movies. In their report titled "[Reimagining Cinema: How Movie Theaters Can Fill Seats Again](#)," the authors were candid about the challenges facing theatrical exhibition, weakened by the emergence of streaming and a shift in "consumer habits" brought about by COVID pandemic. However, the report also concludes that "audiences haven't abandoned theaters; they need a more compelling reason to go."

The report identifies three key areas for theatres to distinguish themselves in the "Flooded Era" of content: immersion, spectacle, and shared experiences. Bain's analysts encourage theatres to upgrade their facilities to provide a "premium" experience that is unrivalled by home

viewing. This is [already underway](#) in circuits nationwide, with billions of dollars being spent to add amenities such as reclining seats, laser projection and premium food and beverage service. Theatres should also strive to offer their audiences “shared” experiences, such as Q&A with filmmakers, actors and subject matter experts, live sporting

events and concerts. To increase the connection with the community, theatres must also make effective use of social media, highlighting the movies and the experience of going to the theatre.

Can Music Box CEO Brody Sheldon, a Second-Generation Movie Buff, Build a Mini-Empire of Historic Theaters?

Chicago Sun Times

In moment where the conversation around theatrical exhibition is one of doom and gloom, it’s important to look past the negativity to see that there are plenty of theatres which are succeeding and even expanding. A prime example is the [Music Box Theatre](#), a classic art house located in the Lakeview neighborhood of Chicago. Originally opened in 1929, The Music Box has found success through the ups and downs of the movie business, up to and including today. It is privately owned and operated and has returned to profitability after the COVID-era shutdowns lifted. Its Chicago location offers 700 seats and three screens, with nearly 300,000 admissions annually. The owners have recently expanded to a second location by acquiring [The Heights Theatre](#) in Columbia Heights suburb north of Minneapolis. The Chicago Sun-Times profiled the Music Box Theatre and its Co-Owner and CEO Brody Sheldon, who has spearheaded its “remarkable” growth by utilizing a “365-day film festival” model.



Music Box Co-Owner and CEO Brody

STUDIO RELEASE CALENDAR (12/19-1/15)

Click on any title to view more information.

12/19/25 (Week 51) Prior Year Results: \$173,663,448		12/25 Christmas	
Avatar: Fire and Ash AVATAR: THE WAY OF WATER (12/14/22) \$134.1M open, \$688.5M total.	20th Century	PG-13 3h 15m Action, Adventure	Wide (4,000) IMAX 3D \$110M-\$120M Open \$375M-\$425M Total
The SpongeBob Movie: Search for Squarepants SPONGE OUT OF WATER (2/6/2015) \$55.4M open; \$163M total).	Paramount	PG 1h 36m Animation	Wide (3,500) \$35M-\$45M Open \$100M-\$120M Total
The Housemaid Good screening reactions. Entertaining and follows closely to the book.	Lionsgate	R 2h 11m Thriller	Wide (3,000) \$20M-\$25M Open \$65M-\$75M Total
David	Angel	PG 1h 55m Adventure, Animation, Family	Wide (1,500) \$18M-\$22M Open \$45M-\$55M Total
Is This Thing On?	Searchlight	R 2h 4m Comedy, Drama	Moderate

The Voice of Hind Rajab	Willa	1h 29m Drama (Arabic)	NY/LA
Christina Aguilera: Christmas in Paris	Fathom	1h 25m Concert	12/14 & 12/21 Event
12/26/25 (Week 52)		1/1 New Year's Day	
Prior Year Results: \$199,296,201			
Anaconda	Sony	PG-13 1h 40m Action Adventure	12/25 Wide (3,000) \$25M-\$30M Open \$70M-\$80M Total
Song Sung Blue Solid reviews.	Focus Features	PG-13 2h 13m Drama, Music	12/25 Wide (2,000) \$10M-\$15M Open \$30M-\$40M Total
Marty Supreme Great performance from Timothee Chalamet	A24	R 2h 30m Comedy, Drama	12/25 Wide (2,500) \$15M-\$20M Open \$50M-\$60M Total
The Plague	IFC Films	R 1h 35m Horror, Drama	12/24 Limited
The Testament of Ann Lee	Searchlight	R 2h 17m Biography, History	12/25 Limited
The Choral	Sony Pictures Classics	R 1h 48m Drama, History	12/25 NY/LA
1/2/26 (Week 1)			
Prior Year Results: \$104,352,867			
We Bury the Dead	Vertical	1h 35m Horror, Mystery, Thriller	Wide \$1M-\$2M Open \$3M-\$5M Total
The Plague	IFC Films	R 1h 35m Horror, Drama	Wide Exp.
Stranger Things 5: Finale	Netflix	2h 5m Drama, Fantasy, Sci-Fi	Limited
KIDZ BOP LIVE: The Concert Movie	Fathom	Concert Family	1/2-5 Event
1/9/26 (Week 2)			
Prior Year Results: \$85,954,804			
SOULM8TE	Universal	R Sci-Fi	Wide \$15M-\$25M Open \$40M-\$50M Total
Greenland: Migration	Lionsgate	PG-13 Action, Thriller	Wide \$10M-\$20M Open \$30M-\$40M Total
Primate	Paramount	Horror	Wide \$10M-\$15M Open \$25M-\$30M Total
I Was a Stranger	Angel	PG-13 1h 43m Drama	Wide \$3M-\$5M Open \$8M-\$14M Total
Is This Thing On?	Searchlight	R 2h 4m Comedy, Drama	Wide Exp.
MET Opera: I Puritani	Fathom	NR 3h 47m Opera	1/10 Event
Dead Man's Wire	Row K	1h 45m Crime, Drama	Limited
Labyrinth 40th Anniversary	Fathom	PG 1h 41m Fantasy, Musical	1/8-11 Limited
Gundam Premiere Night	Fathom	Event	1/12 Limited
The Metropolitan Opera: I Puritani	Fathom	Musical Event	1/10 & 1/14 Event

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

NOTABLE TRAILERS



The Testament of Ann Lee (Searchlight)
12/25 Limited



Still Hope (Fathom)
2/5 Limited



Michael (Lionsgate)
4/24 Wide



Toy Story 5 (Disney)
6/19 Wide

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