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## Top grossing movies of 2017

January 2, 2018 8:38 am(Updated October 9, 2020 10:06 am)2017 was a strong year for film, with impressive dramas, blockbusters and comedies to savour.But what did British audiences actually turn out to see at the cinema?Here’s a rundown of the highest-grossing films in the UK last year (and some thoughts on what the list tells us).Disney’s live-action remake of Beauty and the Beast dominated cinemas on both sides of the Atlantic (Photo: Disney)The ten biggest movies worldwide in 2017 were as follows: Beauty and the Beast – £934 million The Fate of the Furious – £913 million Star Wars: The Last Jedi – £771 million Despicable Me 3 – £764 million Spider-Man: Homecoming – £650 million Wolf Warrior 2 – £643 million Guardians of the Galaxy 2 – £639 million Thor: Ragnarok – £626 million Wonder Woman – £607 million Pirates of the Caribbean 5 – £588 million What this tells us…In the UK, as elsewhere, Disney still reigns supreme.Half of the ten biggest cinemas releases here hailed from the house of mouse (who also own Marvel Studios and Star Wars), with Beauty and the Beast topping the annual chart. That said, British tolerance for Pirates of the Caribbean movies has clearly lessened, compared to audiences abroad.In general, superheroes remain popular here. But there are some interesting things to note. Wonder Woman didn’t even trouble the Top 10 in the UK relative to the world at large; while British audiences seem far less keen on DC relative to Marvel.Paddington is also more popular with audiences here than Thor and Spider-Man. A fact which would surely please the plucky marmalade-loving bear.Paddington beat both Thor and Spider-Man at the UK box office this year (Photo: StudioCanal)Dunkirk’s high ranking shows how a blockbuster with a British connection can soar on these shores. Globally, it was 16th – relative to second place in the UK.Horror movie ‘It’ was an even bigger success here than in the US and elsewhere, suggesting nostalgia for Stephen King’s iconic tale and its original mini-series may have been even higher among British audiences.On a sobering note, it is also clear that original stories no longer carry much weight with cinema-goers here.Of the Top 10 biggest films in the UK in 2017, all but one was a sequel, an adaptation or a remake. There were no original films in the international Top 10 either.All figures courtesy of Box Office Mojo The 25 best films of 2017 The best 2017 films you can watch on Netflix 25 of the most anticipated films of 2018 With 2017 soon to be in the books, Playback Daily takes a look back on the year’s biggest box-office performers, both on the Canadian and international fronts. Data reflects box office numbers from Jan. 1, 2017 to Dec. 14, 2017 and is courtesy of MPTAC and Zoom Services. French-language sequels were the big story of the year, with De père en flic 2 (#1, pictured) and Bon Cop Bad Cop 2 (#2), both Les Films Séville releases, breaking the \$7-million barrier at the domestic box office in 2017. On the English-language side, Canada/Ireland coproduction Maudie (Mongrel) took the #3 spot with a domestic haul of \$2.84 million and the Goon sequel, Last of the Enforcers (eOne), landing at #5. Racing into the #4 spot was Quebec release Junior Majeur (Les Films Séville), which netted more than \$1.65 million since it was released in late November. Rounding out the top 10 was Votex Bougon (Entract Films), which was released in late 2016 and hence only took a portion of its total box office in 2017, Pieds nus dans l’aube (Les Films Séville). C’est le cœur qui meurt en dernier (Les Films Séville), Les Rois mongols (Téléfiction) and The Man Who Invented Christmas (Elevation). VIEW PDF HERE As with last year, all five of the top-grossing international films in Canada took more than \$30 million at the box office. Beauty and the Beast proved too strong for the competition, reeling in more than \$46 million. The next best was Guardians of the Galaxy Vol. 2, with a total of \$38.6 million, while Wonder Woman, Spider-Man: Homecoming and Thor: Ragnarok rounded out the top five. VIEW PDF HERE Happy New Year! While we all gear up for the twin delights, Oscar Snub Season and Shitty January Horror Movie Season, there is some good news to look back on: The three highest-grossing, most successful movies of the year were all led by women. One of them was even directed by a woman.As it stands, The Last Jedi, starring Daisy Ridley takes the #1 spot, after just three weeks of existence. Bringing up the rear are Beauty and the Beast with Emma Watson in 2nd, and Wonder Woman, fronted flawlessly by Gal Gadot in third.It’s been a dark, exhausting year for entertainment in many ways, but such a historic milestone should be appreciated. Even now, there are grumblings about the “marketability” of female-led movies—the Marvel Cinematic Universe, entering its eleventh year, is still yet to release one—but, hell yeah, the tide is slowly turning. Basic Account Get to know the platformSingle AccountThe ideal entry-level account for individual users\$59 \$39 / Month \* in the first 12 months Corporate Account Full access \* Prices do not include sales tax. Further related statisticsLearn more about how Statista can support your business. 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(May 4, 2018). Box office revenue of the highest grossing movies worldwide in 2017 (in million U.S. dollars) [Graph]. In Statista. Retrieved July 21, 2021, from Office Mojo. "Box office revenue of the highest grossing movies worldwide in 2017 (in million U.S. dollars)." Statista, Statista Inc., 4 May 2018, Office Mojo, Box office revenue of the highest grossing movies worldwide in 2017 (in million U.S. dollars). Statista. Statista Inc.. Accessed: July 21, 2021. Office Mojo. "Box Office Revenue of The Highest Grossing Movies Worldwide in 2017 (in Million U.S. Dollars)." Statista, Statista Inc., 4 May 2018, Office Mojo, Box office revenue of the highest grossing movies worldwide in 2017 (in million U.S. dollars) Statista, (last visited July 21, 2021) It could be seen as a fitting response to a year in which Hollywood has been rocked by sexual harassment accusations against powerful men – the three most popular movies of 2017 in North America all featured female actors in their lead roles. Star Wars: The Last Jedi – the latest instalment of the long-running space saga – overtook Disney’s live-action Beauty and the Beast on New Year’s Eve to become the top grossing film of the year in the US and Canada, according to studio estimates. Wonder Woman, the first world world war-set superhero tale that has so far been DC Comics’ only critical hit, came in at No 3. The last time the top three films were fronted by women was in 1938, when South Pacific, Auntie Mame, and Cat on a Hot Tin Roof were the most popular American movies, according to box-office tracking websites.The news comes as 300 female Hollywood actors, agents, writers, directors, producers and entertainment executives – including Natalie Portman, Emma Stone and Reese Witherspoon – kick off the new year with a coordinated effort to counter systemic sexual harassment in the entertainment business and workplaces nationwide, called Time’s Up.The Last Jedi, which took in \$533.1m, has an ensemble cast, but it has been praised for its strong and varied roles for women, including Daisy Ridley as trainee Jedi Rey and the late Carrie Fisher in her final performance as the character who made her a superstar: Princess – now General – Leia. “Female heroes are traditionally presented in cinematic isolation,” documentary film-maker Annalise Ophelian told the Guardian. “This film gives us women working side by side, women in technical positions, and of course women learning the ways of the Force.”Beauty and the Beast – a remake of the 1991 cartoon – is arguably less successful on that front. The new film, which made \$504m, starred Emma Watson as the demure French beauty who falls for a monster who was once a handsome prince. “[Belle] is absolutely a Disney princess, but she’s not a passive character – she’s in charge of her own destiny.” Watson told Vanity Fair, adding that the character had won the approval of feminist icon Gloria Steinem. But the Observer’s Wendy Ide noted that Belle “might be a feminist but she’s also kind of a dick”. Wonder Woman – which made \$412.6m – was the subject of similar debate. Patty Jenkins’ film – the highest-grossing live-action movie ever directed by a woman – was celebrated for Gal Gadot’s portrayal of the kick-ass superheroine who becomes a role model and moral example to the men pointlessly destroying each other in the trenches of Europe, and for its early scenes showing the all-female Amazons training their tough young daughters. But Terminator director James Cameron caused a furore when he suggested to the Guardian that “all of the self-congratulatory back-patting Hollywood’s been doing over Wonder Woman has been so misguided. She’s an objectified icon, and it’s just male Hollywood doing the same old thing.” Nevertheless, as the US film industry was shaken by sexual harassment accusations against Harvey Weinstein, Jeffrey Tambor and many others, “women were the real power brokers at the cinema in 2017,” Paul Dergarabedian of comScore, which compiles the estimated movie earnings, told the Guardian. The Shape of Water, The Post, Three Billboards Outside Ebbing, Missouri and I, Tonya were other notable examples of female-fronted movies that made waves in 2017 and, while not necessarily enormous money-makers, may now go on to win at the Academy Awards. It’s a really interesting phenomenon,” Dergarabedian said. “I don’t know if it’s something in the zeitgeist that’s manifesting itself in these powerful portrayals of female characters in these really big hit movies as well as smaller indie movies. “It is just a renaissance going on in 2017 and now moving into 2018 where female-led movies and movies with female characters at the centre of the story have moved front and centre in terms of the box office and in terms of critical acclaim.”The media analyst said “the creative side of the business is often informed by world events ... if you look at movies from the Vietnam era they have a different vibe – they are movies that reflect the culture ... there’s something brewing out there and I think it’s a good thing.”Meanwhile the top comedy of the year was Girls Trip, starring Jada Pinkett Smith and Queen Latifah, and the top film with a limited release was Greta Gerwig’s widely praised California coming-of-age story Lady Bird, starring Saoirse Ronan.Asked if Hollywood could look at the 2017 figures in the post-Weinstein era and be confident that films made by and for women could be huge box-office successes, Dergarabedian said: “Absolutely. I think if 2017 has taught us anything it’s that women wield enormous clout at the box office and also a lot behind the camera. Hopefully one day this will not have to be something that is revelatory.”By contrast a film closely associated with the so-called Weinstein effect – Ridley Scott’s All the Money in the World – netted a domestic total in its first week of release of only \$14.7m against its \$50m budget. Scott deleted all scenes featuring Kevin Spacey at an estimated cost of \$10m, after the House of Cards star was accused of numerous incidents of sexual misconduct, and reshot them with Christopher Plummer in the role Overall, cinema ticket sales in North America were due to surpass \$11bn in 2017, according to comScore’s projections, down 2.3 percentage points on last year’s record-breaking figure of \$11.4bn. But worldwide they set a new record of \$39.92bn.Top five films in North America for 2017 Star Wars: The Last Jedi: \$533.1m Beauty and the Beast: \$504m Wonder Woman: \$412.6m Guardians of the Galaxy Vol. 2: \$389.8m Spider-Man: Homecoming: \$334.2m Gal Gadot’s “Wonder Woman” is set to earn over \$650 million in box office sales by the end of this weekend, and is positioned to become the highest-earning live-action film of all time by a female director. The superhero movie, directed by Patty Jenkins, is on track to finish the weekend with as much as \$655 million and to possibly become one of the top-grossing film of 2017. “Guardians of the Galaxy Vol. 2” will likely remain up top with over \$846 million. Other expected top earners include “Transformers: The Last Knight,” “Despicable Me 3” and “Pirates of the Caribbean: Dead Men Tell No Tales.” By Wednesday, “Wonder Woman” had raked in \$601.6 million, including \$289.2 million domestically and \$312.4 million internationally, and it is set to surpass the \$665.7 million garnered by 2011’s animated sequel “Kung Fu Panda 2” by female director Jennifer Yuh Nelson. The super-heroine movie’s phenomenal showing and good reviews have topped all expectations. Get The Times of Israel’s Daily Edition by email and never miss our top stories By signing up, you agree to the terms Times of Israel Film Review: ‘Wonder Woman’ showcases Israel’s best export since Waze. Starring Israeli Gadot as the Amazonian warrior princess, “Wonder Woman” is the rare female-led film in an overwhelmingly male superhero landscape. It is proving a huge hit with moviegoers, earning a CinemaScore of A and a Rotten Tomatoes score of 92 percent. While skewing somewhat female, it drew a fairly evenly split audience. Warner Bros. said 52% of the audience was female and 48% male. “It shows that superhero movies aren’t just about men. They’re about women as well,” said Jeff Goldstein, distribution chief for Warner Bros. “All the noise about Patty Jenkins breaking the glass ceiling for directors, I think that added to it as well.” Reviewers were overwhelmingly positive about the film, with many gushing over Gadot as “electric” and an “inspired choice” for the role. Actress Gal Gadot attends the premiere of Warner Bros. Pictures’ “Wonder Woman” at the Pantages Theatre on May 25, 2017 in Hollywood, California. (Alberto E. Rodriguez/Getty Images/AFP) Gadot, 32, a former Miss Israel, was born in Rosh Ha’ayin, the daughter of a teacher and an engineer; her mother’s parents were Holocaust survivors. A former model, she is married with two daughters. The film centers on the backstory of Amazon warrior Diana Prince, born on the all-female island of Themyscira, and her mission to help save the world during World War I. The film has been banned in Lebanon because of its Israeli star. Jenkins, who previously directed 2003’s “Monster” starring Charlize Theron, now holds the record for biggest domestic opening for a female director. The previous mark was Sam Taylor-Johnson’s “Fifty Shades of Grey,” with \$85.1 million in 2015. “Wonder Woman” also represents a turning point for Warner Bros. and DC Comics, which have together struggled in recent years to match the Marvel-Disney juggernaut. In the US, Wonder Woman is headed toward an earning range of \$350 million, making it the “biggest DCU release in North America, topping the North American totals of ‘Man of Steel’ (\$291 million), ‘Batman v Superman’ (330 million), and ‘Suicide Squad’ (\$325 million),” according to Forbes. Is our work important to you? 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