
WEETAMOO
BASED ON THE 1682 MEMOIR OF MARY ROWLANDSON
A FILM BY ROBYN LEE VAN VECHTEN & JAMES LEE

WEETAMOO

A HISTORICAL DRAMA FEATURE FILM

The privileged wife of a puritan minister must confront her own prejudices as she is thrust into a radically different culture, where she is both captive and student to a powerful Native American chieftain.





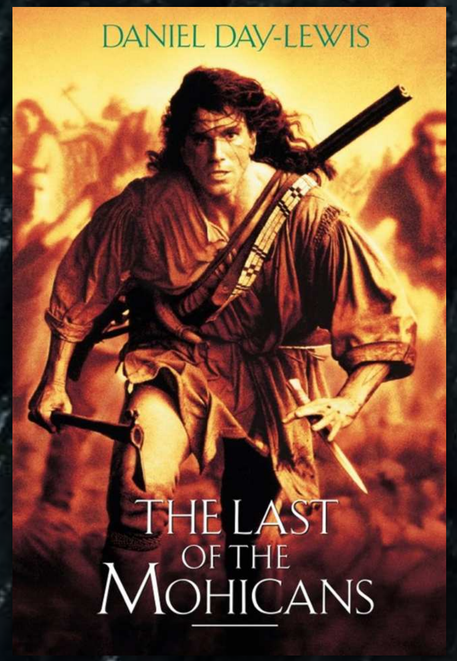
SYNOPSIS

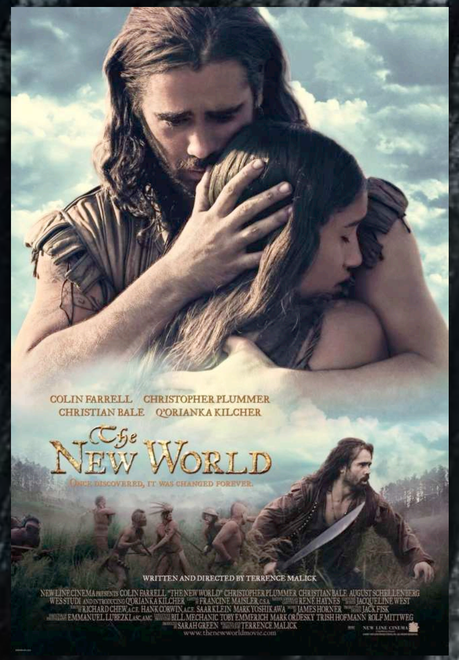
WEETAMOO is a gripping, historical, two-hander epic, that tells the untold story of two extraordinary women whose lives are forever changed by war. Set during the tumultuous era of the late 1600's and the start of King Philip's War, the film centers on the unlikely relationship between Weetamoo, Chief of the Pocasset Wampanoag, and Mary Rowlandson, the wife of a Puritan minister. Brought together by fate, they are enemies bound by circumstance— each a symbol of their respective peoples' values and beliefs.

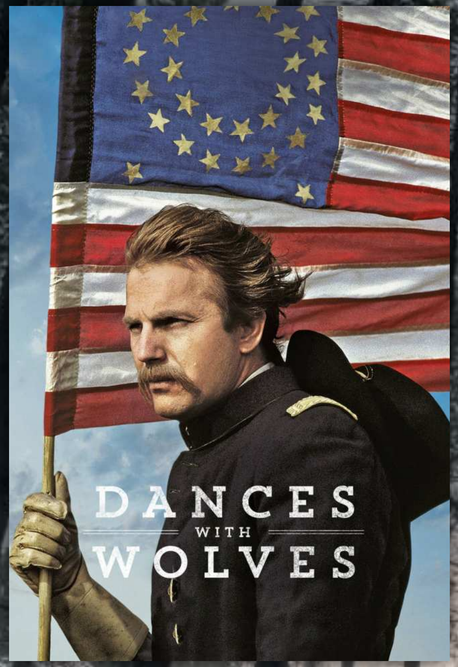
As the war rages, Weetamoo, a proud and formidable leader, struggles not only for the survival of her tribe but also to protect their culture and heritage from the encroaching English colonists. Her fierce sense of duty to her people contrasts sharply with Mary's deeply rooted belief in the Puritan faith, seeing all Native Americans as savages. Over the course of the film, Weetamoo grapples with love and loyalty, while caught in the crossfires of war and betrayal. Through it all, it is Weetamoo's guidance and strength that challenge Mary's prejudices, forcing her to confront her own fears and misconceptions.

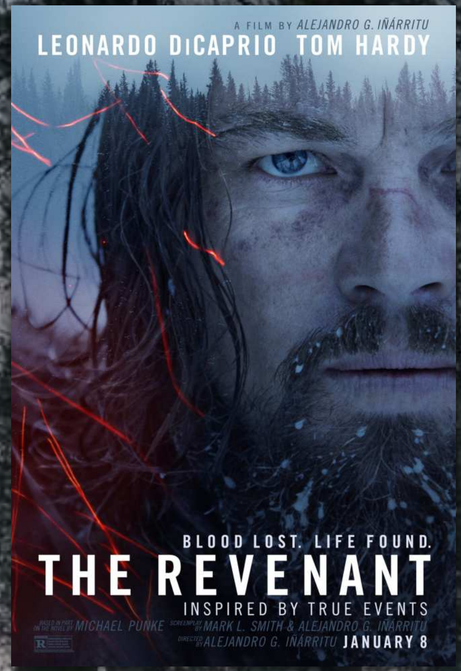
Through battle, captivity, and moments of personal reckoning, both women endure immense hardships. As Mary witnesses Weetamoo's unwavering resilience, her own views begin to shift— from contempt to a reluctant respect, culminating in a powerful transformation. Weetamoo's decisions reverberate throughout the war, impacting not only her family and tribe but the broader Native resistance, as she navigates the complex politics and personal sacrifices of leadership.

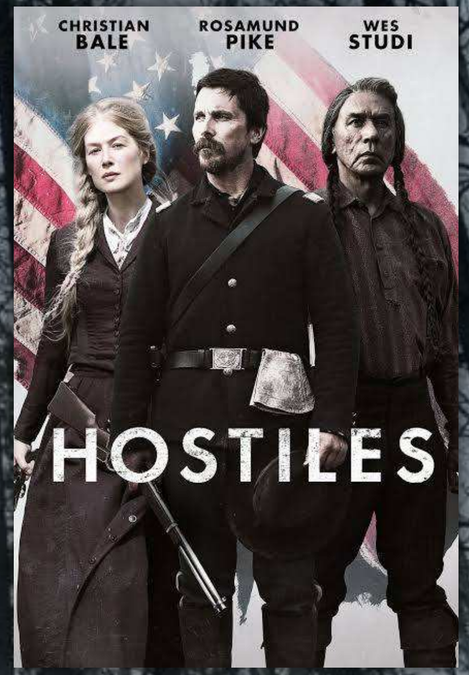
Part historical war drama, with influences of a modern political thriller, WEETAMOO weaves together action, diplomacy, and a deeply emotional personal journey. The film captures the raw intensity of warfare, while exploring themes of identity, motherhood, survival, and the human cost of colonization. Visually immersive and emotionally charged, it offers a visceral portrait of two women from opposing worlds, brought together in a time of crisis, and honors the legacy of a Native leader largely erased from history.


DANIEL DAY-LEWIS
THE LAST OF THE MOHICANS


COLIN FARRELL CHRISTOPHER PLUMMER
CHRISTIAN BALE Q'ORIANKA KILCHER
The NEW WORLD
WRITTEN AND DIRECTED BY TERRENCE MALICK


DANCES WITH WOLVES


A FILM BY ALEJANDRO G. IÑÁRRITU
LEONARDO DiCAPRIO TOM HARDY
BLOOD LOST. LIFE FOUND.
THE REVENANT
INSPIRED BY TRUE EVENTS
JANUARY 8


CHRISTIAN BALE
ROSAMUND PIKE
WES STUDI
HOSTILES

COMPS

THE *new* WORLD



THE WORLD OF WEETAMOO RIP TRAILER

The film takes place in 1670s New England during King Philip's War, a brutal conflict between Native tribes and English settlers.

The world is one of tension and upheaval, where Puritan colonists push westward, forcibly taking land from the Indigenous peoples. The Native tribes, including the Wampanoag and Pocasset, are fragmented by colonial expansion and betrayal, with alliances strained between survival and resistance.

Historically, this period marked the collapse of Native sovereignty in the region, as European settlements grew. The story reflects the desperation, loss, and defiance of indigenous leaders fighting to protect their land and people against overwhelming odds.

Picture a harsh landscape, where the colonial settlements feature simple wooden structures, framed by the dense forests of the new world. In these English homes, some natives are servants to the settlers who extend control over the land and their people— simmering hostilities erupting into open warfare. Brutal skirmishes explode into chaos, the air thick with smoke from muskets and the pounding of hooves as Native warriors charge, releasing a barrage of arrows and return gunfire.

Away from the battlefield, tribal lands are quieter, immersed in the serene sounds of nature: birdsong, the flowing river, women preparing food and crafting in round wigwams. Yet, even here, the tension is felt. Mary, a captive of the Narragansett tribe, sees the world differently—snow covers the forest, creating a disorienting, whitewashed landscape with no clear path to safety. Refugees and captives, wrapped in hand-sewn blankets, file through the woods leaving behind the carnage of the attacks. The war feels both immediate and distant, echoing the sense of loss, desperation, and defiance.















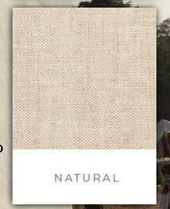

















PRODUCTION DESIGN


CHARACTERS
&
STORYLINES

WEETAMOO

(38) The fierce Squaw-Sachem of the Pocasset tribe. Balancing war and diplomacy, Weetamoo seeks alliances amidst escalating conflict. Traveling south to the Narragansetts, hoping to secure their aid, she faces hostility and betrayal, suggesting she be turned over to the English, when an elder offers her protection and proposes marriage to Quinnapin, their Sachem and tribe's strongest warrior.

Duty to her people propels her to marry, but the peace is short-lived. The English, learning of this union, prepare for a large-scale attack. When the brutal assault reaches the Narragansett fort, Weetamoo displays her unyielding leadership, guiding their people to safety while witnessing the horror of the fort burning and those left behind perishing in the flames.

Weetamoo's journey deepens when she purchases Mary Rowlandson, a Puritan woman captured during the war, seeing her initially as a "lazy Pukwudgie woman" but taking her in nonetheless. Their relationship evolves when Mary protects Weetamoo's children during an assassination attempt. Further, the loss of Weetamoo's infant child to scarlet fever, mirroring Mary's own grief over the death of her daughter, cements a shared connection in their mutual suffering as mothers.

Despite relentless losses, including the capture of her sister and son, and surrounded by English forces, Weetamoo refuses to surrender. Wounded and heartbroken, she makes a final attempt to flee across the Taunton River, where she is fatally shot. Her body, washed ashore, is desecrated by the English, who behead her and mount her head on a pike as a symbol of victory. Her people suffer brutal retaliation— executed or sold into slavery— but Weetamoo's legacy endures.

Though her life ends in tragedy, Weetamoo's story is one of resilience and defiance, emblematic of the untold stories of Native American resistance. Her courage in the face of oppression, her victories, and her sacrifices make her deserving of her place in history alongside the great warriors of King Philip's War— a legacy long overshadowed by the men whose names dominate the history books. This film finally tells *her* story.



MARY ROWLANDSON

(30s) A Puritan woman, devoted to her faith and her status as the wife of a minister. Mary neglects to see the local tribes as people, referring to them as savages, even with her native servant, Hanina. Dismissing her husband's advice to treat Hanina with kindness, she teaches her children about the prophet Jonah, comparing Natives to Ninevah's people, needing conversion. When war strikes her home of Lancaster, however— it is Monoco, the Nipmuk leader of the attack, who spares her life— taking her and her daughter captive.

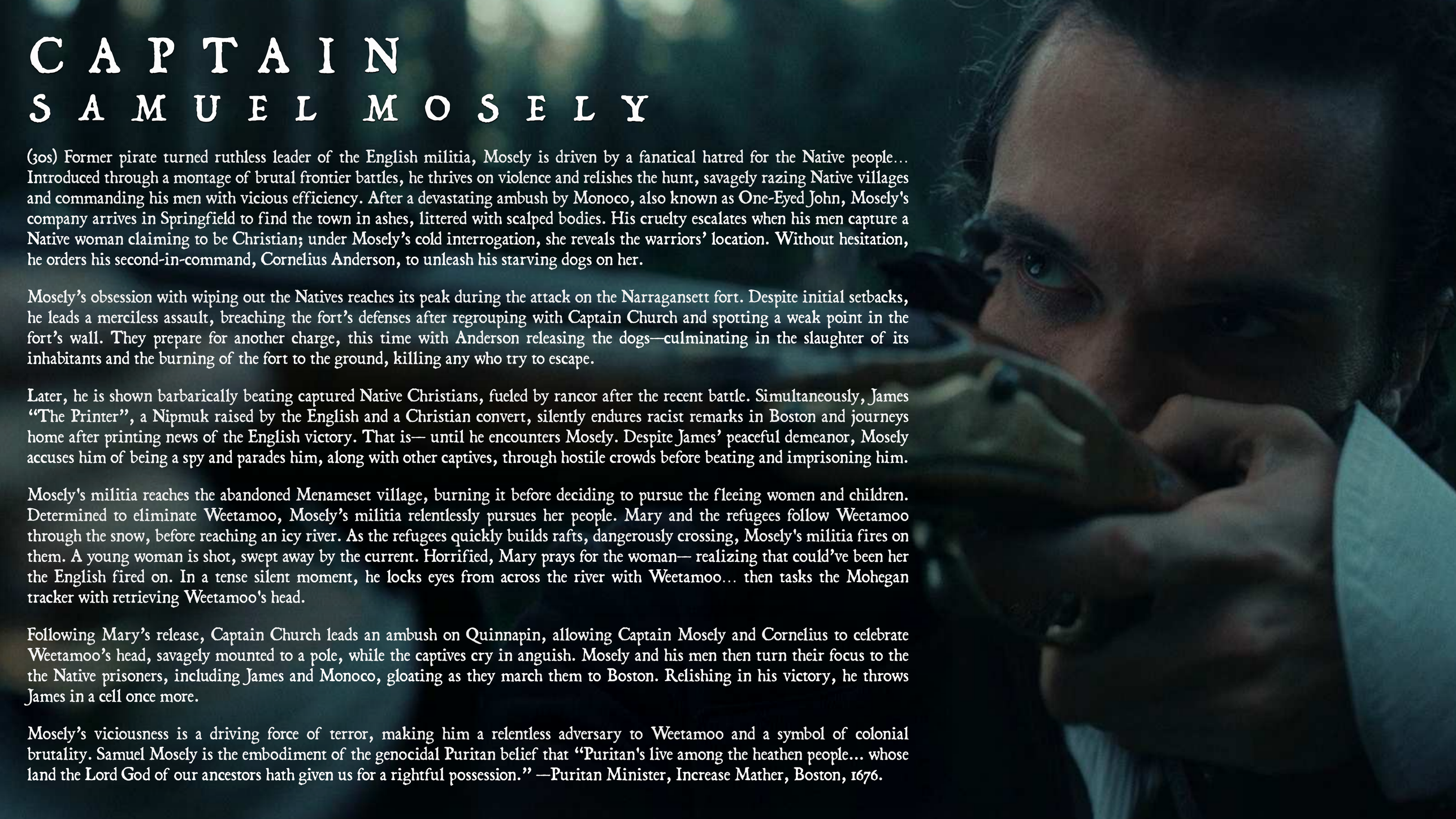
Shot during the chaos, Mary struggles through the snow with her wounded daughter, Sarah. The next morning, Mary awakens to find Sarah dead. Refusing to give up her daughter's body, Monoco and his men forcibly take Sarah to bury, leaving Mary shattered. At Menameset, Mary faces fear and hostility until she is traded to Weetamoo. In the weeks to come, Mary is tasked with heavy manual labor and the gruesome cleaning of animal hide, all while being reprimanded by her prior servant, Hanina. A fair awakening. Seeing Mary's misery and physical pain, Quinnapin takes pity on her, offering a Bible he retrieved from a raid. In return, he asks her to make a shirt for his and Weetamoo's young son— and thus a branch is extended.

As Mary grasps to find differences between her and the Natives, she is met with more connection. When Weetamoo's son Mukki dies, Mary prays Psalm 23, but it cannot save him. Her journey is one of transformation, where survival compels her to confront her deeply ingrained biases, slowly foraging a reluctant bond with Weetamoo. Over time, she sheds her self-righteous elitism and evolves into a more compassionate, empathetic human being, recognizing herself in the tribeswomen who endure the same grief and loss that she does. In an enlightening moment, they reflect on the personal and collective tragedies of war and she finally understands the depth of suffering on both sides.

In a springtime montage, a newly transformed Mary is shown hopeful and empowered traveling with the refugees to council, as the English Governor Winslow is sending an emissary to negotiate Mary's release. In a rare moment of lightness, she playfully throws a snowball at Matchetehew, Hanina's son, who once took pleasure in ridiculing her. As the day fades to night after negotiations for Mary's return, tensions arise. A drunken Metacom, angry about unequal ransoms, confronts Mary and demands more payment. His wife, Weetamoo's sister, distracts him long enough for Mary to escape the outrage. Weetamoo wakes Mary at dawn, urging her to leave before Metacom wakes. She leads Mary to Redemption Rock to meet Gookin, the trusted emissary. With a silent, bittersweet farewell, Mary departs, leaving behind the woman who had come to mean so much to her.

As the violence of the war continues for Weetamoo and the tribes surrounding New England, back in Boston, Mary is reunited with her husband and children in an emotional embrace. Yet, as she sits down to a quiet dinner, her thoughts return to Weetamoo, the powerful woman who not only saved her life, but also left her forever changed.

CAPTAIN
SAMUEL MOSELY



(30s) Former pirate turned ruthless leader of the English militia, Mosely is driven by a fanatical hatred for the Native people… Introduced through a montage of brutal frontier battles, he thrives on violence and relishes the hunt, savagely razing Native villages and commanding his men with vicious efficiency. After a devastating ambush by Monoco, also known as One-Eyed John, Mosely's company arrives in Springfield to find the town in ashes, littered with scalped bodies. His cruelty escalates when his men capture a Native woman claiming to be Christian; under Mosely's cold interrogation, she reveals the warriors' location. Without hesitation, he orders his second-in-command, Cornelius Anderson, to unleash his starving dogs on her.

Mosely's obsession with wiping out the Natives reaches its peak during the attack on the Narragansett fort. Despite initial setbacks, he leads a merciless assault, breaching the fort's defenses after regrouping with Captain Church and spotting a weak point in the fort's wall. They prepare for another charge, this time with Anderson releasing the dogs—culminating in the slaughter of its inhabitants and the burning of the fort to the ground, killing any who try to escape.

Later, he is shown barbarically beating captured Native Christians, fueled by rancor after the recent battle. Simultaneously, James "The Printer", a Nipmuk raised by the English and a Christian convert, silently endures racist remarks in Boston and journeys home after printing news of the English victory. That is— until he encounters Mosely. Despite James' peaceful demeanor, Mosely accuses him of being a spy and parades him, along with other captives, through hostile crowds before beating and imprisoning him.

Mosely's militia reaches the abandoned Menameset village, burning it before deciding to pursue the fleeing women and children. Determined to eliminate Weetamoo, Mosely's militia relentlessly pursues her people. Mary and the refugees follow Weetamoo through the snow, before reaching an icy river. As the refugees quickly builds rafts, dangerously crossing, Mosely's militia fires on them. A young woman is shot, swept away by the current. Horrified, Mary prays for the woman— realizing that could've been her the English fired on. In a tense silent moment, he locks eyes from across the river with Weetamoo… then tasks the Mohegan tracker with retrieving Weetamoo's head.

Following Mary's release, Captain Church leads an ambush on Quinnapin, allowing Captain Mosely and Cornelius to celebrate Weetamoo's head, savagely mounted to a pole, while the captives cry in anguish. Mosely and his men then turn their focus to the the Native prisoners, including James and Monoco, gloating as they march them to Boston. Relishing in his victory, he throws James in a cell once more.

Mosely's viciousness is a driving force of terror, making him a relentless adversary to Weetamoo and a symbol of colonial brutality. Samuel Mosely is the embodiment of the genocidal Puritan belief that "Puritan's live among the heathen people… whose land the Lord God of our ancestors hath given us for a rightful possession." —Puritan Minister, Increase Mather, Boston, 1676.



CAPTAIN
BENJAMIN CHURCH

(30s) English militia Major who is driven by a desire to quell Native resistance, but unlike Mosely, Church operates with a sense of honor and a degree of respect for Weetamoo and the other Native leaders he faces. He sees the conflict not as an opportunity for cruelty, but as a necessary military endeavor to secure the future of the colonies. His arc does not involve personal growth, but reflects the broader, unstoppable force of colonization, with Church caught between duty and the moral consequences of the war.

In Plymouth, Church is ordered by Governor Winslow to rendezvous with Mosely, despite his distaste for the man's brutality. After the destruction of the Narragansett stronghold, Church distances himself from Mosely, troubled by the carnage.

Later, Captain Benjamin Church and fellow wounded survivors from the Great Swamp Fight are unloaded from a ship. Still recovering from wounds, Church learns that Mosely is preparing to attack Menameset. Monoco is shown ambushing English militia in Sudbury, while another militia massacres a defenseless Native village at Peskeompskut. Though his pregnant wife, Alice, pleads with him to stay, Church feels bound to continue the fight, even as the death toll mounts. He wrestles with the emotional toll of the conflict, knowing that his child's future depends on the colony's survival.

With Mary's return, signaling hope in sight, Weetamoo and her sister forage hidden seed corn as gunfire erupts nearby. Her husband, Quinnapin is ambushed and captured by Benjamin Church's forces. Weetamoo, hearing the gunfire, rushes back to find her people, finding her sister and son, captured. She confronts Church, exchanges fire— wounded, she escapes to the Taunton River, where she meets her end. Meanwhile, Metacom (the famed King Philip himself) is ambushed and killed by a Native warrior under Church's command, marking the collapse of King Philip's resistance.

As the Wampanoag cry in desperation over the loss of their beloved, Weetamoo and Metacom, they are bound for exile and slavery. Benjamin Church walks off into solitude, needing space from the internal turmoil he feels as a contributor to this bloody war. Sitting by a campfire, he has a reflective moment conversing with an old Native warrior named Conscience, acknowledging the moral toll of the war. Mary, back home, simultaneously finds solace in faith, contemplating the fragility of security and the inevitability of hardship.

JAMES *and* HIS PRINTING PRESS

James' storyline is riddled with internal conflict. As a printer in an English printing shop in Boston, it's his duty to print the news through one perception only. But is it right? Even if that perception is completely distorted? Constantly at battle with himself over his new faith, his adopted culture, and his birth heritage— James adds layers of emotional depth to this film, taking a look into the disorienting assimilation process and the heavy burden it creates for those who are colonized.

After his capture by Mosely, he is brought before Governor Leverett, narrowly escaping execution thanks to the intervention of Daniel Gookin, a sympathetic Puritan missionary. As Mary's husband, Joseph Rowlandson demands answers about his family and the crowd angers, Gookin points out that James was carrying Bibles, persuading the court the court of his innocence. However, his reprieve is bittersweet— sent to Deer Island, where he and the other Praying Indians face a slow death. Gookin secures his release, but James finds no solace in his "freedom." Back in Boston, he's confronted with open racism and forced to print propaganda labeling Natives as "Children of the Devil." Frustrated and disillusioned, he is unaware a Mohegan tracker, under Cornelius Anderson's orders, is following him.

After James travels to Menameset, Weetamoo angrily throws Mary's Bible when she refuses to work on the Sabbath. Outside, James returns the Bible to her while the Mohegan tracker watches, now aware of Weetamoo's whereabouts. When the assassin sneaks in to attack, James witnesses Mary's growth as she risks her life to help protect Weetamoo's children. Supporting Gookin's hopeful peace talks as bridge between the tribes and colonies, James reads a letter from the English government. Metacom agrees to release Mary for a ransom, but remains undecided about further peace.

When Church's final ambush leads to the fall of the Native forces, James is imprisoned with Monoco, Quinnapin, and Matchetehew. James dismisses Gookin's wishes to help him, viewing English freedom with scorn. Meanwhile in Plymouth, Weetamoo's people are bound and forced onto the "Seaflower," a slaver ship. After encouragement from Monoco and Quinnapin, James leaves, vowing to tell their story. Monoco, Quinnapin, and Matchetehew are hanged, while James walks away "free" and "Seaflower", the monstrous ship with her cargo of slaves, sails into the distance.

Six years later, James is working at a printing press, printing *'The Sovereignty and Goodness of God: A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson'* by Mary Rowlandson. Disgusted, but bound.

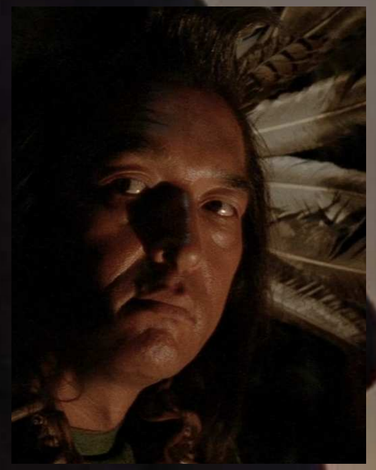
SUPPORTING CHARACTERS

THE NATIVES



QUINNAPIN

(30s) A Sachem of the Narragansetts who is caught between loyalty to his people and his affection for Weetamoo. Committed to safeguarding his tribe, he must carefully navigate the volatile politics of war. Over time, he evolves from a fierce warrior to a thoughtful leader, shifting his focus from combat to strategy. Beneath his tough exterior, Quinnapin has heart. His small acts of kindness reveal a softer side to his character, highlighting his humanity and understanding even in the midst of conflict.



METACOM
"KING PHILIP"

(38) the leader of the Wampanoag tribe and a pivotal figure in the resistance movement against the colonists. His decision to break his father's peace agreement with the English marks the beginning of an era of conflict, as he rallies his people to fight for their land and sovereignty. Ultimately, Metacom represents the strength and resilience of tribal unity in the face of overwhelming adversity. Impulsiveness is his tragic flaw & contributes to his downfall, making him a sympathetic figure who embodies the struggles faced by Native American leaders during the colonial era.



WOOTONE-KANUSKE

(28) Weetamoo's sister and Metacom's wife, is a quiet yet vital force in the narrative. Her deep concern for the safety of her family underscores the emotional toll of the conflict. Wootonekanuske's relationship with Weetamoo provides a poignant exploration of grief and hardship, as she supports her sister through the challenges they face. Initially, her concerns about the war prove to be prophetic. In the end, she and her son are sold into slavery, while her husband and sister both meet tragic ends. Her personal tragedy serves as a stark reminder of the human cost of war.



JAMES
"THE PRINTER"

(35) A Nipmuck Native raised among the English who works as a printer in Boston. Torn between his heritage and his adopted culture, he seeks survival in a world where he belongs to neither side. With the help of his mentor, Daniel Gookin, who sees the importance of Native converts like James, he manages to carefully maneuver the complexities of both worlds that are increasingly at odds. There were tribes coming together to stop colonization, and there were tribes allying with the English to fight against their own people.



MONOCO
"ONE-EYED JOHN"

(30's-40's) A fierce Nipmuk leader known as One-Eyed John due to his eyepatch. Leading the attack on Lancaster, he captures Mary, trading her to Weetamoo. His leadership extends beyond this single event, as he guides his warriors into numerous battles, defending Menameset and his people with unwavering courage. With a forceful presence and fearlessness, Monoco's character is a chaotic/good alignment, suggesting that while he is driven by a desire to protect his people, his actions can be unpredictable.



MATCHE-TEHEW

(17) Young Nipmuk Warrior, and Hanina's son. Kind of a punk. Despite his youth, Matchetehew possesses a rebellious and proud spirit, leading him to join the Native rebellion against the colonists.When the tables are turned, and Mary is in the care of the tribe, he enjoys seeing Mary suffer. Mary eventually stands up to him proving her character growth.

SUPPORTING CHARACTERS

THE ENGLISH



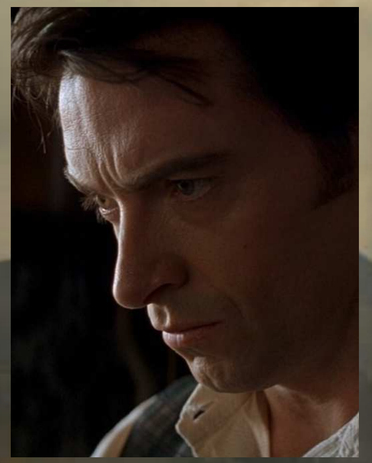
DANIEL GOOKIN

(63) Irish Puritan missionary and a mentor to James the Printer, one of the few Native converts to Christianity. Unlike many of his contemporaries, Gookin is sympathetic to the plight of the Native people, believing in their potential for conversion and coexistence rather than eradication. Acting as an intermediary, he plays a crucial role in the negotiations for Mary Rowlandson's release from captivity, navigating the tense political and cultural divide with a rare sense of empathy.



SAMUEL GREEN

(65) A prominent figure in early colonial Boston, as the owner of the printing shop where James worked as an apprentice and later as a typesetter. Green's disposition, similar to that of Gookin, fostered a welcoming environment for Native Christians in the town, providing them with an opportunity to learn from one of the first printers in the American colonies. From a long line of printers, Green possessed a deep-rooted passion for the craft. His shop played a crucial role in disseminating information and shaping public opinion. The content he printed reflected the prevailing English perspective, promoting triumphs of the English and Puritan beliefs.



JOSEPH ROWLANDSON

(40) A kind-hearted Puritan minister and Mary's devoted husband. Though firm in his faith, Joseph encourages Mary to see the humanity in the local indigenous. He must leave for Boston to secure vital supplies for the town, but when news of Lancaster's destruction reaches him, Joseph is overwhelmed with shock and guilt. He rushes home, confronted with a haunting emptiness— his wife is no longer there, captured in the chaos he had hoped to protect her from.



SARAH ROWLANDSON

(6) Mary Rowlandson's young daughter, caught in the crossfire of the brutal attack on Lancaster. She is gravely wounded by the same musket ball that strikes her mother, and despite Mary's desperate attempts to save her, Sarah dies a few days later. Her tragic death sends Mary into a deep spiral of grief, symbolizing the countless innocents lost— both Native and English— in the violent chaos of war.



CORNELIUS ANDERSON

(30s) Second-in-command to Captain Mosely, an English soldier who takes a perverse pleasure in violence. He doesn't just follow orders— he revels in the bloodshed, killing *savages* for sport. Cruel and sadistic, Anderson is notorious for his cold-blooded brutality, unleashing his dogs on defenseless women and children with chilling indifference. A living embodiment of colonial dehumanization, Cornelius represents the darkest extremes of unchecked power and the moral decay of conquest.



GOVERNOR WILSON

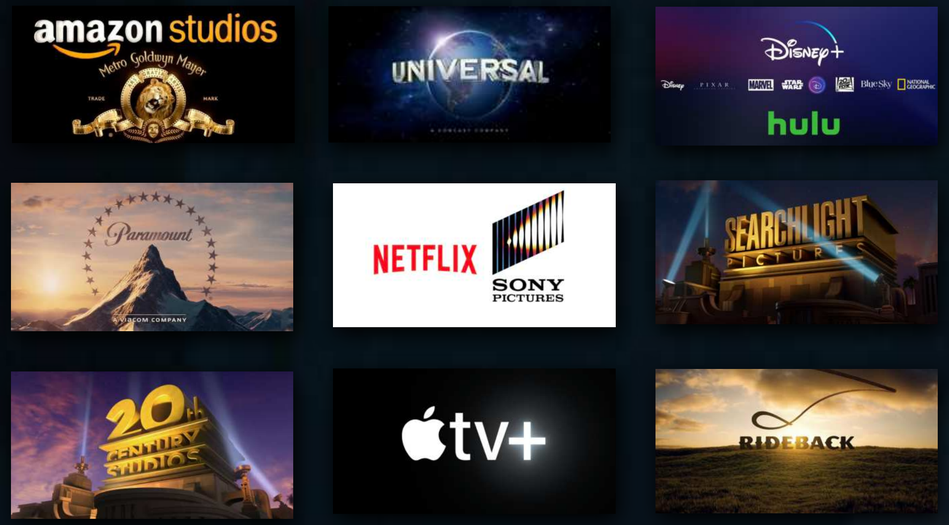
(50) Governor Winslow was a prominent figure in colonial New England, serving as the governor of the Plymouth Colony, leading matters of the court, politics and war— thanks to his military background which served useful during Kind Philip's War. A staunch Puritan, Winslow was known for his unwavering commitment to religious principles and his dedication to the colony's survival.

TARGETS & WHY NOW?

WEETAMOO is a bold, untold story of our nation's tragic past. Part female empowerment, part hero's journey, the film straddles several genres arguably— drama, political thriller, even romance, but is without a doubt a compelling exploration of truth, resilience and the transformative power of human connection.

At its core, WEETAMOO is a poignant narrative of two opposite women, examining the fragile line between cultural differences. One native to the land, one newcomer with a Puritan belief of their divine right to the land. Furthermore, considering how belief morphs into delusion, especially when used to justify heinous acts? This elevated, thought-provoking narrative will have your heart breaking and your jaw on the floor.

TARGETS



THE ANSWERS ARE IN THE MANDATES:

-**APPLE** is seeking female forward films, wide open on genre in the $15M-$50M range that highlight the strength of human connection and humanity in the face of adversity.

-**AMAZON & MGM** have a unified slate of 8-10 theatrical films, 16-18 streaming, specifically looking for IP, true-stories and star driven narratives in the action-adventure space.

-**UNIVERSAL PICTURES** have a massive emphasis on originality. They would like do things different, telling four-quadrant classic stories, but with reflective POV's. They do not have as much IP or true-stories as others, thus the need here. Cultural specific stories are a plus.

-**WALDEN** is always open to inspirational stories that they are traditionally known for, like their success with FINCH and MANHUNT. Untold pieces of history, shedding light on heroes who were not given their due in the past, or historical events from a POV we haven't seen before. Specifically moving the world with stories of courage and heart.

-**RIDEBACK** is invested in heroes journey films– something inspirational with a message about the world. Buckets include their very own: SHERLOCK HOLMES, AVATAR: THE LAST AIRBENDER for Netflix, and GODZILLA VS. KONG.

-**DISNEY+ & HULU** have a unified slate, that includes pictures from WALT DISNEY STUDIOS, WALT DISNEY ANIMATION, LUCASFILM, MARVEL STUDIOS, **20th CENTURY STUDIOS** & **SEARCHLIGHT PICTURES**. They are focused on important IP that feels BIG (ie. What IP can we reinvent and what characters can they focus in on from classic stories) Big worlds, big talent and auspices. They want their content to be imaginative, optimistic, thrilling, and evocative. Propulsive storytelling, Mystery & heart. Content that should make you feel & think.

THEATRICAL MARKET COMPS:

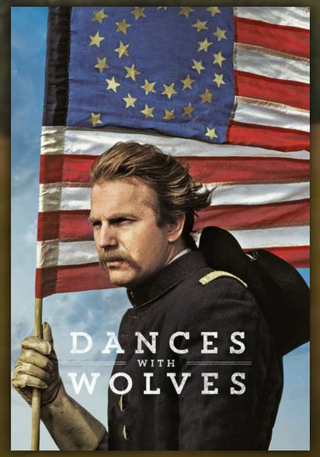


THE REVENANT

WHERE TO WATCH: HBO max

NOTABLE COMPS: HISTORICAL DRAMA, NATIVE AMERICAN STORY, SURVIVAL, WAR

BOX OFFICE: $952 M
BUDGET: $533 M
RECOGNITION: ACADEMY AWARD,



DANCES WITH WOLVES

WHERE TO WATCH: prime video

NOTABLE COMPS: HISTORICAL DRAMA, NATIVE AMERICAN STORY, SURVIVAL, WAR

BOX OFFICE: $424.2 M
BUDGET: $22 M
RECOGNITION: 7X OSCAR WINNER/ 12X OSCAR NOM, 3X GOLDEN GLOBE WINNER/ 6X NOM



THE LAST OF THE MOHICANS

WHERE TO WATCH: tv

NOTABLE COMPS: HISTORICAL DRAMA, NATIVE AMERICAN STORY, SURVIVAL, WAR

BOX OFFICE: $75.5 M
BUDGET: $40M
RECOGNITION:



THE NEW WORLD

WHERE TO WATCH: HBO max

NOTABLE COMPS: HISTORICAL DRAMA, NATIVE AMERICAN STORY, SURVIVAL, WAR

BOX OFFICE: $30 M
BUDGET: $49.3 M
RECOGNITION:

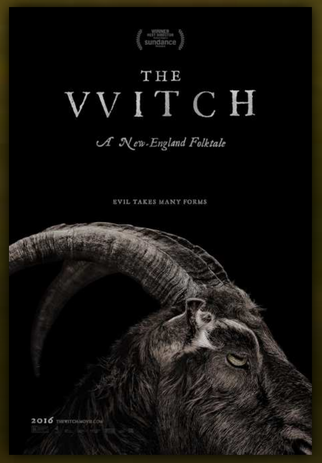


KILLERS OF THE FLOWER MOON

WHERE TO WATCH: tv

THEATRICAL OPENING WAS $44M/ $102.1M IN 4 WEEKS (3RD BEST OPENING OF SCORCESE'S CAREER)

*AT A GLANCE THIS WAS DUBBED A FLOP, HOWEVER, APPLETV+ WASN'T CONCERNED WITH BOX-OFFICE $. IT WAS THE TOP STREAMING FILM ON VOD IN 2024, REMAINING AT NO. 1 *ACROSS ALL PLATFORMS* FOR THE ENTIRE MONTH OF JAN. ***(WHICH IS WHAT APPLETV+ WAS TRULY TARGETING, HAVING SEVERAL MILLION VIEWERS LESS THAN ITS COMPETITORS, NETFLIX & AMAZON.)*** THE WIDER THEATRICAL RELEASE WAS A MEANS TO PAY FOR MARKETING, WHILE ALSO EARNING IT 10 OSCAR NOMS.



THE WITCH

WHERE TO WATCH: prime video

NOTABLE COMPS: HISTORICAL DRAMA, NEW ENGLAND PURITAN TALE, COLONIALISM, THE WORLD

BOX OFFICE: $40 M
BUDGET: $4 M
RECOGNITION: CRITICALLY ACCLAIMED AS ONE OF THE BEST HORROR FILMS– WHICH IS SURPRISING THAT A PERIOD DRAMA WOULD PREFORM, EVEN IN HORROR GENRE.



WEETAMOO

BASED ON THE 1682 MEMOIR OF MARY ROWLANDSON

King Philip's war devastated southern New England and still holds the grim record of having the highest per capita casualty rate in American history. The war was even worse for the People of the First Light. Those not killed were driven out of their lands or sold into slavery to work on sugar plantations in the Caribbean.

Their descendants remain there today.

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