



Issue No. 275



Weekend Box Office Results... 6/23 – 6/25

Courtesy of [Comscore](https://www.comscore.com)

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Spider-Man: Across the Spider-Verse (Sony/Columbia)	4	3,785	19,300,000	-29	5,099	317,050,646
2	Elemental (Disney)	2	4,035	18,463,000	-38	4,576	65,514,915
3	The Flash (Warner Bros.)	2	4,256	15,265,000	-72	3,587	87,643,503
4	No Hard Feelings (Sony)	1	3,208	15,100,000	-	4,707	15,100,000
5	Transformers: Rise of the Beasts (Paramount)	3	3,523	11,600,000	-44	3,293	122,947,711
6	Asteroid City (Focus Features)	2	1,675	9,000,000	955	5,373	10,214,714
7	The Little Mermaid (Disney)	5	3,275	8,674,000	-22	2,649	270,241,764
8	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	8	2,010	3,518,000	-33	1,750	351,122,883
9	The Blackening (Lionsgate)	2	1,775	3,025,000	-50	1,704	12,266,705
10	The Boogeyman (20 th Century)	4	1,640	2,541,000	-30	1,549	37,710,059

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DICK WALSH'S Weekend Review



In a surprising turn of events, SPIDER-MAN: ACROSS THE SPIDER-VERSE swung back into first place at the weekend box office by grossing \$19.3M, a decline of 29% from last weekend. While it was the top grossing picture, the number itself is quite low for a summer weekend. Every #1 film over the 13 weekends in May, June and July last year came in higher ACROSS THE SPIDER-VERSE did this weekend. In fact, had it been released this weekend last year it would have come in fifth place behind the \$23.6M opening of THE BLACK PHONE.

The animated Spider-Man sequel has followed an unusual path by winning its first two weekends (\$120.7M and \$55.5M), dropping to third in its third weekend (\$27.0M) and now, amazingly, returning to first place. This was made possible by disappointing openings for THE FLASH and ELEMENTAL last weekend, which dropped steeply in their second week. After 24 days, Sony's superhero has earned \$317M in the U.S. and Canada and we project it to finish up at approximately \$380M, making it the second biggest film of the year behind THE SUPER MARIO BROS. MOVIE (\$573M). Next week, Spidey will cede first place to INDIANA JONES AND THE DIAL OF DESTINY when it premieres.

ELEMENTAL finished in second place with a three-day total of \$18.5M and a decline of 38% from last week's \$29.6M

debut. Prior to its release, Disney was hoping that ELEMENTAL would mark a return to Pixar's success at the box office, especially after last year's LIGHTYEAR flop. ELEMENTAL opening was 58% of LIGHTYEAR's \$50.6M opening, which itself was viewed as disappointing. At this rate, we expect ELEMENTAL to end its domestic run with approximately \$110M, somewhat lower than LIGHTYEAR's \$118.3M. After ten days, ELEMENTAL stands at \$65.5M domestic compared to LIGHTYEAR's \$89.3M, despite ELEMENTAL's week two drop being only 38% compared to LIGHTYEAR'S 64% decline.



After spending \$200M to make the film and additional funds on its marketing, ELEMENTAL is guaranteed to be a financial bust. This places even more pressure on the fortunes of Pixar's next release, next year's sci-fi animated ELIO. In fact, the future of Pixar Studios may be riding on it.

Falling from first to third was DC's THE FLASH, which stumbled even further in its second week with a catastrophic drop of 72% and a three-day box office of \$15.3M. After a disappointing opening, Warner Bros. had lowered its sights for THE FLASH, still hoping that it might match the results of the original SHAZAM! from 2019. Here's how those two films match up after ten days.

THE FLASH (2023) vs. SHAZAM! (2019)

Title	THE FLASH (2023)	SHAZAM! (2019)
Opening Day	\$24.1M	\$20.4M
Opening Weekend	\$55.1M	\$53.5M
Second Weekend	\$15.3M (-72%)	\$24.5M (-46%)
10-Day	\$87.6M	10-Day: \$94.3M



While the match up seems close after the first ten days, a closer look shows how THE FLASH is fading fast. In fact, THE FLASH should have had an advantage compared to SHAZAM! because the earlier film opened in April, when schools were still in session and moviegoing in general tends to be lower. After exceeding SHAZAM!'s opening day total by almost 20%, THE FLASH has dropped down to a lower second weekend. If this deceleration continues, which seems likely, THE FLASH's flame out will have dire consequences for DC Studios and Warner Bros.

SHAZAM! produced a final domestic gross of \$140.5M and a worldwide gross of \$367.8M, on a production budget of \$100M. This was considered justification enough to make the sequel SHAZAM! FURY OF THE GODS, even though this wound up being a dud with a total of \$57.6M domestic and \$133.8M worldwide. After spending \$125M on production, the end of the SHAZAM! franchise seems likely. THE FLASH is certainly headed for that fate, after DC spent \$200M to make the film. After a few more weeks in theatres, it will show up on streaming...in just a flash.

Sony's R-rated comedy NO HARD FEELINGS finished in fourth place with \$15.1M in its opening weekend. The film stars Academy Award winning actress Jennifer Lawrence as a 32-year-old woman on the verge of losing her childhood home. In order to rustle up some money, she agrees to date a wealthy couple's introverted and awkward 19-year-old son in the summer before he heads

off to college. According to Rotten Tomatoes, the movie has met with a mixed reaction with critics lukewarm at 67% but audiences more positive at 88%. Many are wondering what prompted Jennifer Lawrence to take on a coming-of-age rom-com. In addition to being friends with the film's director Gene Stupnitsky, Lawrence has a taste for eclectic scripts that send her in challenging directions, such NO HARD FEELINGS' role as a down on her luck Uber driver. While a raunchy teen comedy is not likely to earn J-Law an Oscar nomination, she must have felt that it would be a worthy challenge.



This year has been dominated by family-friendly titles such as THE SUPER MARIO BROS MOVIE and SPIDER-MAN: ACROSS THE SPIDER-VERSE. JOHN WICK 4 was the last R-rated movie to come out on top on its opening weekend earlier this year from March 24-26. The last R-Rated comedy to achieve this was way back in August 2019 when GOOD BOYS...also directed by Stupnitsky... opened with \$21.4M domestic on a budget of \$20M. Because of Jennifer Lawrence, the production budget for NO HARD FEELINGS was \$45M, more than two times that for GOOD BOYS, while it only produced 71% of the earlier film's opening weekend gross. Prospects in the weeks ahead are not very good, and perhaps Lawrence should be more selective with her projects if she wants to keep her spot at the top of A-list Hollywood actresses.



TRANSFORMERS: RISE OF THE BEASTS finished in fifth place with a gross of \$11.6M and a drop of 44% from last weekend. After last weekend's 67% decline in its second week, the largest in franchise history, this weekend dropped by only 44%, which may show that there is still some juice left in the sequel. After 17 days, BEASTS has taken in \$122.9M domestically and we expect it to end up with approximately \$160M domestic and \$385M worldwide. However, it was an expensive movie to make at \$200M, leaving its profitability in doubt. An upcoming animated version TRANSFORMERS ONE is scheduled to open on 9/13/24 and this may be just the ticket to renew interest in the franchise.

Wes Anderson's ASTEROID CITY from Focus Features expanded from six locations last week to 1675 this weekend, earning \$9M and landing in sixth place. Its all-star cast headlined by Tom Hanks and Scarlett Johansson was greeted with a 75% critics score on Rotten Tomatoes and 66% from audiences. With this box office coming in on the higher side for a Wes Anderson-directed film, we expect many more Anderson movies ahead, especially because he is a favorite director among actors.

All movies this weekend earned \$109.6M domestic, compared with \$135.8M last year when ELVIS led all films with \$31.2M in its opening weekend, followed by THE BLACK PHONE which also opened with \$23.6M.

Where Are We as of 6/22

The first 24 weeks of 2023 have generated 122% of the box office earned at the same point in 2022, but only 81% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 24 WEEKS – 2023: \$4,139,281,000 2022: \$3,390,001,000 122%	YEAR TO DATE – 24 WEEKS – 2023: \$4,139,281,000 2019: \$5,081,284,000 81%

Industry Observations and Title Insights



With so many close calls this weekend and with the consideration of numerous variables – ticket pricing, daypart attendance, Thursday preshows, runtime, and premium screen availability... below is a chart ranking foot traffic for Friday and Saturday.

Title	Distributor	Release Date	Rating	Runtime	Price/General	Price/Child	% of Foot Traffic
Elemental	Disney	6/16/23	PG	109	\$11.85	\$9.83	18.22%
Spider-Man: Across the Spider-Verse	Sony	6/2/23	PG	140	\$12.46	\$10.29	17.75%
The Flash	Warner Bros.	6/16/23	PG-13	144	\$13.49	\$11.29	12.89%
No Hard Feelings	Sony	6/23/23	R	103	\$11.34	\$9.32	12.80%
Transformers: Rise of the Beasts	Paramount	6/9/23	PG-13	127	\$11.90	\$9.73	10.64%
The Little Mermaid	Disney	5/26/23	PG	135	\$11.84	\$9.68	8.02%
Asteroid City	Focus	6/16/23	PG-13	104	\$12.07	\$9.91	7.61%

Notable Industry News & Commentary

Global Cinema Admissions Won't Rebound Even by 2027, Though Revenue Will, PwC Forecasts

Hollywood Reporter

This week, accounting firm PwC published its “Global Entertainment & Media Outlook” report forecasting future trends across many entertainment sectors, including exhibition. Using 2019 as a benchmark, PwC is forecasting that the global box office in 2025 will surpass the \$39.4B produced in 2019. However, the report also shows that



global admissions will continue to lag those of earlier years, with 2027 coming in at 7.2B admissions compared with 7.9B in 2019. The recovery of revenue is projected to outpace admissions due to the impact of inflation and increased percentage of higher-price tickets sold for Premium Large Format (PLF) screenings.

The PwC report makes a direct correlation between the increasing number of films that studios are releasing to theatres and the growth in attendance and box office. The

report also forecasts that China will once again overtake U.S. as the largest theatrical market, with a projected 2027 box office gross of \$13.2B in China compared with \$11.9B in the U.S.

This report confirms what many exhibitors have seen up close, that a complete recovery in revenues will come from selling more to each moviegoer, through an increase in ticket prices and selling more add-ons such as concessions, in-theatre dining and entertainment options.

Yes, HBO Shows Might Be Going to Netflix

Vulture



'Ballers' and 'Six Feet Under' are two HBO shows under discussion to stream on Netflix

In an interesting development in the world of streaming, Warner Bros. Discovery has begun talks with Netflix on re-distribution rights for several of its high-profile HBO series, including INSECURE, BALLERS, BAND OF BROTHERS and SIX FEET UNDER.

While these talks have not yet been finalized, the fact that they are taking place shows a breakdown in the "walled garden" strategy that had taken hold between streaming competitors. Over the past several years, it had become taboo for any studio with its own streaming platform to license rights to its content to any other distributor. Movies from Warner Bros. were only available on HBO Max, Disney titles

would only show on Disney+, and so on.

The rationale was that it made sense for a studio to leverage its own content to entice viewers to sign up for its own streaming platform. However, a renewed focus on profitability has caused studios to look for any and all revenue opportunities, including licensing deals. Subscriber count is no longer the primary metric for success.

WBD CEO David Zaslav was an early adopter in moving his studio's calculus away from a focus on subscriber count to profitability, so it only makes sense that he would be among the first studio heads to pursue licensing deals with its competitors.

See also: [Streaming Détente? As HBO Eyes Licensing Deal with Netflix, Industry Sees Opportunities \(Deadline\)](#)

Oscars' Best Picture Hopefuls Must Spend More Time in Theaters

New York Times

The Academy of Motion Picture Arts and Sciences has voted to expand its

minimum requirements for a theatrical release for movies to be considered for a Best Picture Oscar. Previously, candidate movies were required to have at least a one-week theatrical run in any one of six major U.S. cities - New York, Los Angeles, Chicago, Atlanta, San Francisco, or Miami. Henceforward, in addition to this, movies will also need to expand to include an additional week playing in at least ten of the top 50 U.S. markets.

These new requirements will force streaming-first studios such as Netflix to expand the distribution of their top movies to wider theatrical runs. It will also force smaller distributors to invest in broader U.S. releases, which may represent a financial challenge for some indies. However, these changes will be a boost for exhibitors by encouraging all distributors to bring their best films to theatres.



Studio Release Calendar (6/30 – 7/27)

6/30/23 (Week 26)

Prior Year Results

2022 Week 26 Box Office: \$190,531,097

Indiana Jones and the Dial of Destiny (Disney/Lucasfilm Ltd) <i>Harrison Ford takes his last ride as Indy and the older demo rides with him. the nearly non-stop action over the story8 are the main factors for theatrical success.</i>	PG 13 Action Adventure	154	Digital, Scope 2.39, 5.1/7.1, IMAX 5.0/12.0, 3D SDR, Atmos, Motion, Screen X, TheatreEars, ICE	Wide (4,000) \$60M-\$70M Open \$225M-\$255M Total (Current)
Ruby Gillman, Teenage Kraken (Universal) <i>Not the best animation from DreamWorks, but enough to draw the family audience for fair to moderate business.</i>	PG Animation Action Adventure	91	Digital, Flat, 5.1	Wide (3,500) \$4M-\$6M Open \$14M-\$20M Total (Current)
Past Lives (A24) <i>Highly reviewed film (97% RT, 86% audience). A likely Best Picture nominee. \$867,096 current box office.</i>	PG-13 Life Drama	106	Digital, Flat, 5.1 Dolby Digital	Wide Exp. (1,000+)
Sound of Freedom (Angel Studios) <i>356,133 advance sales out of 400,000 sales goal. Early shows 7/3.</i>	PG -13 Action Drama	128	Digital, Scope 2.39:1, 5.1, 4K	7/4 Moderate to Wide
Every Body (Focus Features)	Documentary	92	Digital, Flat 1.78, 5.1	Limited
A Southern Haunting (Vertical Ent.)	NR Suspense	94	Digital, Scope, 5.1	Limited
The Unseen (Gravitas Ventures)	NR Horror	76	Digital, Flat, 5.1	Limited
Susie Searches (Vertical Ent.)	NR Suspense	105	Digital, Flat, 5.1	6/28 Limited
Prisoner's Daughter (Vertical Ent.)	R Drama	101	Digital, Scope, 5.1	Limited
The Passengers of the Night (KimStim)	NR Drama	111	Digital, Flat, 5.1	NY 7/7 LA
Millie Lies Low (Film Movement)	NR Drama	100	Digital, Flat, 5.1	NYC (Quad Cinema)
The Childe (Well Go USA) <i>Hangul: 귀공자 Korean w/ English Subtitles</i>	NR Action Thriller	118	Digital, Scope, 5.1	Limited
Warhorse One (Well Go USA)	R Action	120	Digital, Scope, 5.1	Limited
The Embarrassment (Factory 25) <i>Full Title: "We Were Famous, You Don't Remember: The Embarrassment"</i>	NR Documentary	109	Digital, Flat, 5.1	Limited
In the Company of Rose (Greenwich)	NR Documentary	86	Digital, Flat, 5.1	Limited/Stream

7/7/23 (Week 27)

Prior Year Results

2022 Week 27 Box Office: \$239,155,664

Joy Ride (Lionsgate) <i>Screenwriter Adele Lim (CRAZY RICH ASIANS, RYA AND THE LAST DRAGON) directs her first film, JOY RIDE. "We're fully leaning into a side of Asian-ness the world doesn't usually get to see... the messy, R-rated, thirsty AF side". — Director Adele Lim.</i>	R Comedy	95	Digital, Scope, 5.1/7.1, 4K	Wide (3,000) \$5M-\$7M Open \$25M-\$32M Total
Insidious: The Red Door (Sony) <i>Blumhouse Productions wanted to explore possibilities to produce future films in the series, including a crossover with the Sinister series. INSIDIOUS 2 was the best opening in the series at \$40.2M.</i>	PG-13 Horror	107	Digital, Scope 2.40:1, 5.1, Atmos, DTS:X, 4K, 2D DCP/D-Box	Wide (3,500) \$22M-\$27M Open \$63M-\$75M Total
The Lesson (Bleecker Street) <i>AKA: The Tutor</i>	R Mystery Thriller	102	Digital, Flat, 5.1	Limited
Biosphere (IFC Films)	NR Suspense Thriller	107	Digital, Flat, 5.1	Limited
Earth Momma (A24)	R Drama	97	Digital, Flat, 5.1	Limited
Millie Lies Low (Film Movement)	NR Comedy	100	Digital, Flat, 5.1	NYC

UFC 290: Volkanovski vs Rodriguez (Iconic)	NR Boxing	109	Digital, Flat, 5.1	7/8 Live Event
Ziggy Stardust and the Spiders from Mars (Iconic Releasing)	PG Documentary	120 A	Digital, Flat, 5.1 SRD	7/9 Special Engagement 7/10 Encore
ODESZA: The Last Goodbye Cinematic Experience (Trafalgar)	NR Concert	109	Digital, Flat, 5.1	7/7 Special Event
The YouTube Effect (Drafthouse Films)	NR Documentary	99	Digital, Flat, 5.1	Limited
The Wicker Man - 50th Anniversary (Rialto)	R Horror	94	Digital, Flat, 5.1	Limited
Nausicaä of the Valley of the Wind (Fathom)	NR Anime	127	Digital, Flat, 5.1	7/9, 7/11 Special Event
Castle in the Sky (Fathom/GKids)	NR Anime	134	Digital, Flat, 5.1	7/10, 7/12 Special Event
Make Me Famous (Factory 29)	NR Documentary	93	Digital, Flat, 5.1	7/10 Limited
Ulam: Main Dish (Freestyle Digital Media)	NR Documentary	90	Digital, Flat, 5.1	Limited/Stream/DVD
Amanda (Oscilloscope) <i>Language: Italian</i>	NR Comedy	95	Digital, Flat, 5.1	NY/LA
7/14/23 (Week 28)				
Prior Year Results				
2022 Week 28 Box Office: \$133,432,85				
Mission: Impossible - Dead Reckoning, Part One (Paramount) <i>One of the best audience films of the year. Entertaining, action packed, thrilling from start to finish.</i>	PG-13 Action Adventure	163	Digital, Scope, 5.1/7.1, IMAX, PLF, Dolby Vision, Atmos, D-Box, 4DX, MX49	7/12 Wide (4,000) \$50M-\$60M (3 day) \$70M-\$75M (6 day) \$245M-\$260M Total (Current)
Terrifier (Iconic Events)	NR Horror	90	Digital, Flat, 5.1	7/19 Special Engagement
Psycho-Pass Providence (Sony/Crunchyroll) <i>10th Anniversary Re-Release. Early show 7/11, 7/13</i>	R Anime	120	Digital, Flat, 5.1	Limited
The Miracle Club (Sony Pictures Classics)	PG-13 Comedy	91	Digital, Scope, 5.1	Moderate
Theater Camp (Searchlight)	PG-13 Comedy	94	Digital, Flat, 5.1	Limited
The Modelizer (Vertical Ent.)	NR Romance Comedy	93	Digital, Scope, 5.1	Limited
The Flood (Saban Films)	NR Horror	93	Digital, Flat, 5.1	Limited
Lakota Nation vs United States (IFC Films)	NR Documentary	120	Digital, Flat, 5.1	Limited
Final Cut (Kino Lorber) <i>French w/ English sub.</i>	NR Horror Comedy	112	Digital, Flat, 5.1	Limited
20 Days in Mariupol (PBS Distribution)	NR Documentary	94	Digital, Flat, 5.1	Limited
Squaring the Circle (Utopia)	NR Documentary	101	Digital, Flat, 5.1	Limited
Two Tickets to Greece (Greenwich Ent.)	NR Comedy	111	Digital, Flat, 5.1	Limited
The Channel (DaDa Films/Brainstorm Media)	NR Action	95	Digital, Scope, 5.1	Limited/Stream
National Lampoon's Vacation 40th anniversary (Fathom Events) <i>\$61.4M total box office</i>	R Comedy	108	Digital, Flat, 5.1	7/16, 7/17 Special Event
Oklahoma Starring Hugh Jackman (Trafalgar)	NR Musical	192	Digital, Flat, 5.1	7/16 Special Event
Demon Slayer: Kimetsu no Yaiba (Fathom)	NR On Stage	234	Digital, Flat, 5.1	7/18 Special Event
Afire (Sideshow/Janus Films) <i>German w/ English sub.</i>	NR Drama	103	Digital, Flat, 5.1	NY/LA
Have You Got It, Yet? (Abramorama)	NR Documentary		Digital, Flat, 5.1	7/13 NY 7/21 LA
Black Ice (Roadside)	NR Documentary	97	Digital, Flat, 5.1	Limited
Shadows (IND) <i>Hong Kong production</i>	NR Thriller	95	Digital, Flat, 5.1	Limited
The League (Magnolia)	NR Documentary	103	Digital, Flat, 5.1	Limited

7/21/23 (Week 29)

Prior Year Results

2022 Week 29 Box Office: \$129,397,901

Oppenheimer (Universal) Shot in IMAX 70 mm (30 prints), standard 70mm (113 prints). This important historical drama began an arms race and bomb capability that remains with us today. Similar audience as DUNKIRK (7/21/17, \$5.5 PreShow, 3,720 locations, \$50.5 FSS, \$188M Total, run time 106m.	R Drama	180	Digital, Flat & Scope (2.20), 5.1, IMAX 70MM, 70MM/35MM, IMAX Digital, Dolby Vision, TheatreEars	Wide (3,500+) \$35M-\$40M Open \$125M-\$140M Total (Current)
Barbie (Warner Brothers) After being expelled from Barbieland for being a less-than-perfect doll, Barbie sets off to the real world to find true happiness.	PG-13 Comedy	114 A	Digital, Flat (2.00 : 1), 5.1 Dolby Digital, Atmos, D-Box, 4K	Wide (3,500+) \$50M-\$60M Open \$170M-\$180M Total (Current)
The Beanie Bubble (Apple)	R Comedy Drama	110	Digital, Flat, 5.1	Moderate 7/28 Apple TV+
Fear the Night (Quiver)	NR Action	90	Digital, Flat, 5.1	Limited
See You on Venus (Vertical Ent.)	NR Romance	94	Digital, Flat, 5.1	Limited
Natty Knocks (Vertical Ent.)	NR Horror	92	Digital, Scope, 5.1	Limited
Odd Hours, No Pay, Cool Hat (Independent)	NR Documentary	90	Digital, Flat, 5.1	Select Markets
Cobweb (Lionsgate Premiere)	NR Horror	88	Digital, Flat, 5.1	Limited
Return to Dust (Film Movement)	NR Romance	134	Digital, Flat, 5.1	Limited
Love Life (Oscilloscope)	NR Drama	122	Digital, Flat, 5.1	Limited
Stephen Curry: Underrated (A24)	NR Documentary	110	Digital, Flat, 5.1	Limited/Apple TV

The Screening Room



[Challengers](#)

(MGM)

9/15/23 – Wide
Official Trailer



[Kraven the Hunter](#)

(Sony)

10/6/23 – Wide
Official Trailer



[Sound of Freedom](#)

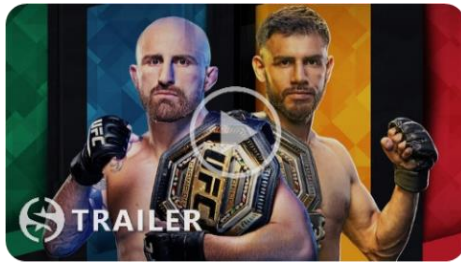
(Angel Studios)

7/4/23 Wide
Official Trailer

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UFC 290
(Iconic Events)
7/8/23 – Live Event
Official Trailer



Afire
(Sideshow/Janus Films)
7/14/23 – NY/LA
Official Trailer



Priscilla
(A24)
October
Teaser Trailer



Drive-Away Dolls
(Focus Features)
9/22/23 – Wide
Official Trailer



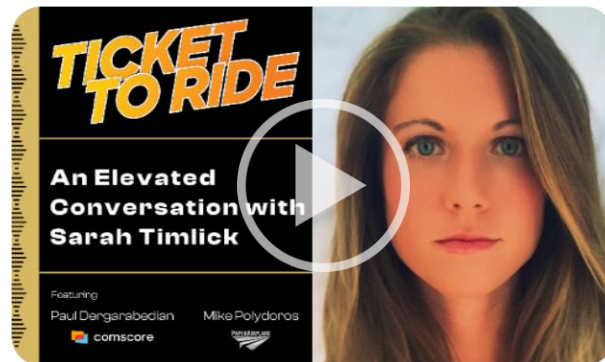
The Channel
(DaDa/Brainstorm Media)
7/14/23 – Limited/Streaming
Official Trailer



Cobweb
(Lionsgate)
7/21/23 - Limited
Official Trailer

TICKET TO RIDE | EP. 31

Paul and Mike are joined by Sarah Timlick, Director of Sales Distribution & Development at Elevation Pictures to join in on the box office recap fun and then as an interviewee to offer expert insights on the Canadian movie landscape, her love of pop culture and movies with a special nod to "The Godfather."



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[Cobweb](#)
(Lionsgate)
7/21/23



[Elio](#)
(Disney)
3/1/24

Each week, The Quorum polls the general public to find out what people think of the latest movie posters. Each respondent is asked to grade each poster from A+ ("Makes me want to see the movie") to F ("Doesn't make me want to see the movie").

Movie Reviews

THE FILM VERDICT



NO HARD FEELINGS

VERDICT: Brash comedy gives way to heartfelt sentiment, but Jennifer Lawrence, whose multifaceted talent gets showcased here, carries the story across the finish line.

Alonso Duralde, June 21, 2023

Bawdy of tongue but mushy of heart, No Hard Feelings stops delivering on R-rated outrageousness (the main selling point in the film's marketing campaign) about two-thirds of the way through. But by that point, writers Gene Stupnitsky (who also directed) and John Phillips and lead actors Jennifer Lawrence and Andrew Barth Feldman have made us care enough about the characters that the movie earns the right to spend time paying off its emotional investment.

None of this would work nearly as well without Lawrence, who proves in scene after scene that, Oscar or no, she's game for whatever the movie throws at her, including a hilarious and sure-to-be-talked-about sequence in which she gets into a late-night beach brawl. More details would constitute saying too much.

Lawrence stars as Maddie, who's in desperate straits; she's up to her neck in property-tax debt on the Montauk, Long Island, house her mother left her, and the garnishing of her car means she can't make up the difference working a side gig as an Uber driver. [Full Review](#)

Movie reviews published in partnership with [The Film Verdict](#)