



Issue No. 274



Weekend Box Office Results... 6/16 – 6/18

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Flash (Warner Bros.)	1	4,234	55,100,000	-	13,014	55,100,000
2	Elemental (Disney)	1	4,035	29,500,000	-	7,311	29,500,000
3	Spider-Man: Across the Spider-Verse (Sony/Columbia)	3	3,873	27,800,000	-50	7,178	280,382,979
4	Transformers: Rise of the Beasts (Paramount)	2	3,680	20,000,000	-67	5,435	100,622,183
5	The Little Mermaid (Disney)	4	3,480	11,600,000	-50	3,333	253,559,129
6	The Blackening (Lionsgate)	1	1,775	6,000,000	-	3,380	6,000,000
7	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	7	2,260	5,000,000	-31	2,212	344,360,355
8	The Boogeyman (20 th Century)	3	2,140	3,800,000	-47	1,776	32,767,747
9	Fast X (Universal)	5	1,550	2,020,000	-62	1,303	142,403,305
10	Adipurush (VIVE)	1	550	1,643,309	-	2,988	1,643,309

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DICK WALSH'S Weekend Review

The highly anticipated debut of Warner Bros. and DC Comics' THE FLASH opened this weekend, grossing \$55.1M and taking first place at the box office.



All superheroes have special powers that make them unique and The Flash's is "superspeed," giving him the ability to run, move, and think extremely fast almost to the point where he is not constrained by the laws of physics.

The Flash first appeared in January 1940 as a character in *Flash Comics* #1 published by All American Publications, one of three companies that would eventually combine to form DC Comics. The Flash's TV career began in 2014 with a series on CW that ran for nine years and concluded last month with its final episode airing on May 24th. Theatrically, The Flash has appeared strategically a supporting role in several DC films, including SUICIDE SQUAD in 2016, THE JUSTICE LEAGUE in 2017 and ZACK SYNDER'S JUSTICE LEAGUE in 2021.

For years, DC has been planning to elevate this intellectual property to star in his own theatrical franchise. Much has been made of the journey this movie has taken to reach the screen, struggling with numerous sidetracks and delays due to director changes, the pandemic and various post-production setbacks. Unfortunately, its star Ezra Miller has stumbled in his real-life with public relations and legal nightmares that began in February 2022. This has created a toxic environment for the film after Miller was the subject of troubling headlines and sometimes violent off-screen behavior including

multiple arrests. The cloud hanging over the face of the franchise has made it difficult for Warner Bros. and DC to navigate its all-important pre-opening public relations. There was even some discussion about cancelling the release entirely, following the path that Warner Bros. took last year with BATGIRL, despite that movie being nearly complete and having already invested \$90M in its production. When initial test screenings for THE FLASH were well received, the studio decided to carry on with its planned release.

Directed by Andy Muschietti (IT and IT CHAPTER 2), this movie's storyline is simple and straight forward, with Barry Allen, the real-life persona of The Flash, using his powers to go back in time to attempt to change events in order to alter the course of the future. As is common in many superhero movies, the film makes effective use of cameos by Michael Keaton (Batman) Ben Affleck (Bruce Wayne) and Michael Shannon (Zod).

On Rotten Tomatoes, critics have given it a decent grade of 72% but audiences are more impressed with an enthusiastic 95% score. This is the thirteenth feature film in the DC Extended Universe and its opening of \$55.1M positions it as the 8th highest opener in the series, falling between BLACK ADAM (2022) which earned \$67.0M in its opening weekend and SHAZAM! (2019) which earned \$53.5M. The financial fate of THE FLASH is still unclear, since it will take a number of weeks of strong ticket sales to earn back the \$200M-\$220M that the studio spent to produce the film. The next DC title is BLUE BEETLE, which opens in two months on August 18th.

Pixar Studios' 24th animated feature ELEMENTAL also opened this weekend and took second place with a surprisingly low gross of \$29.5M. Only a few years ago, Pixar sat at the top of all animation studios, with all its

movies producing reliable results. More recently, Disney's execs have chosen to redirect a series of Pixar releases to Disney+, including SOUL (2020), LUCA (2021) and TURNING RED (2022). The lone theatrical release since 2019 was LIGHTYEAR which opened on 6/17/2022 to a underwhelming \$50.6M debut weekend and went on to earn the second lowest total in Pixar history, at only \$118.3M. The disappointment was almost unimaginable, given that LIGHTYEAR was a spinoff of TOY STORY, one of the most popular family movie series of all time. Adding insult to injury, the only Pixar movie with a lower box office was ONWARD, which had the untimely fortune to open on March 6, 2020, giving it only ten days in theatres before the lights went out due to COVID.



ELEMENTAL tells the story of Element City, where fire, water, land and air have made peace with each other and learned to live together. Of course, conflicts still arise from time to time and must be resolved so that everyone can get beyond them and live harmoniously. ELEMENTAL was directed by Peter Sohn whose previous Pixar movie was THE GOOD DINOSAUR (2015). Reviewers like it well enough, with a 75% critics' score on Rotten Tomatoes, and moviegoers are even more positive with their 91% audience score.

After an opening this low, it will take many weeks for ELEMENTAL even to reach LIGHTYEAR's level of success, and it seems impossible that it will turn a profit since Pixar poured \$200M into the film's production. Considering the recent successes of other

animated titles such as THE SUPER MARIO BROS. MOVIE (Universal/Illumination) and SPIDER-MAN: ACROSS THE SPIDER-VERSE (Sony), it may be that moviegoers are looking for different storylines than a traditional Pixar plot. Interestingly, Disney's recent cost cutting included pink slips for LIGHTYEAR's director Angus MacLane and producer Galyn Susman. Despite the rough waters, it's unwise to discount Pixar's chances of future success. Pixar's next movie is ELIO, set to release on March 1st, 2024 and featuring an updated, Sci-fi theme.



Finishing in third place is Sony's SPIDER-MAN: ACROSS THE SPIDER-VERSE in its third weekend with a gross of \$27.8M and decline of 50% from last weekend. Spidey swung back in front of last week's #1 movie TRANSFORMERS: RISE OF THE BEASTS and continues to show its strength even in the face of two new major wide releases this weekend. After 17 days, SPIDER-VERSE has brought in \$280M domestically, which makes it the third biggest film of the year

behind SUPER MARIO BROS THE MOVIE (\$572M) and GUARDIAN OF THE GALAXY VOL. 3 (\$341M). Next week, we expect to be in a position to make a final forecast on the box office for SPIDER-VERSE in its entire run.

TRANSFORMERS: RISE OF THE BEASTS finished in fourth place with a gross of \$20.0M and a precipitous decline of 67%. Prior to this weekend, the largest second weekend decline in franchise history belonged to TRANSFORMERS: AGE OF DISTINCTION (2014) that dropped 63% in its second weekend. RISE OF THE BEASTS has had a somewhat unusual decline since it reached the top of the box office last Friday. After its one-day victory, it has dropped below SPIDER-VERSE every subsequent day. While it still eked out a win for the total of all three days last weekend, it came in lower than the webbed warrior for the full seven days of the week. After 10 days, TRANSFORMERS has taken in \$100.6M domestically, which still leads the two predecessors in the series BUMBLEBEE (\$67.2M, 2018) and TRANSFORMERS: THE LAST KNIGHT (\$90.0M, 2017). The concern going forward is that the sharp decline from opening weekend portends doom for the bots, as the summer competition is only going to heat up from this point forward.

Disney's THE LITTLE MERMAID took fifth place with \$11.6M, a decline of 50% from last weekend. After 24 days,

MERMAID has sold \$253.6M domestically and \$431.2M worldwide, and we can now project that it will wind up with around \$280M domestically and \$480M worldwide. This should be good enough to reach profitability but is a bit of a disappointment since the story is considered to be one of Disney's crown jewels.

Over the past few weekends, we have followed A24's roll out of PAST LIVES. Now in its third week, the picture is playing in 85 theatres and earned an additional \$761K, taking its total domestic gross to \$1.9M. Prior to this weekend, it had been the number one film in every theatre where it played but that changed on Friday when Wes Anderson's ASTEROID CITY from Focus Features opened in six of those theatres. Anderson has long been an art house favorite with his eclectic films including THE GRAND BUDAPEST HOTEL (2014), ISLE OF DOGS (2018) and THE ROYAL TENENBAUMS (2001). ASTEROID took in \$790K at those six theatres in NY and LA, for a spectacular per complex average of \$132K. Next week, both films are targeted to expand to a much wider footprint.

All movies this weekend earned \$167.0M domestic, compared with \$163.7M last year when JURASSIC WORLD DOMINION had a strong second weekend at \$59.2M and LIGHTYEAR opened to \$50.6M.

Where Are We as of 6/15

The first 23 weeks of 2023 have generated 124% of the box office earned at this same point in 2022, but only 80% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 23 WEEKS – 2023: \$3,890,248,000 2022: \$3,149,308,000 124%	YEAR TO DATE – 23 WEEKS – 2023: \$3,890,248,000 2019: \$4,839,946,000 80%

TITLE Insights:

- THE FLASH is estimated to pull in approximately 3.9M patrons this weekend (over 4.5M with Monday).
- ELEMENTAL – 2.6M (without Monday)

FOOT TRAFFIC: Over the Friday to Sunday period - foot traffic was as follows:

- THE FLASH with 27%
- ELEMENTAL with 20%
- SPIDER-MAN: ACROSS THE SPIDER-VERSE (in week 3) 19%
- TRANSFORMERS: RISE OF THE BEASTS (week 2) 13%

PRICING: Pricing including Preview Night was:

	Avg Gen. Adm	Child
THE FLASH	\$13.50	\$11.28
ELEMENTAL	\$12.21	\$10.10

AUDIENCE COMPOSITION:

THE FLASH
Male at 65% / Female 35%
Non-Family 72% / Family Groups 21% / Teen Groups 7%
7% (Under 13) / 8% (13-17) / 20% (18-25) / 28% (26-35) / 21% (36-45) / 11% (46-55) / 5% (55+)
ELEMENTAL
Male at 42% / Female 58%
Non-Family 21% / Family Groups 75% / Teen Groups 4%
35% (Under 13) / 9% (13-17) / 10% (18-25) / 19% (26-35) / 17% (36-45) / 6% (46-55) / 4% (55+)

**By comparison – SPIDER-MAN: ACROSS THE SPIDER-VERSE had 18% (13-17)*

DAYPARTS:

Saturday foot traffic illustrates the different audience make-up:

	THE FLASH	ELEMENTAL
Pre 1PM	20%	20%
1PM to 5PM	30%	42%
5PM to 8PM	30%	27%
Post 8PM	20%	11%

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'Thunderbolts', 'Blade', 'Avengers: Kang Dynasty', 'Secret Wars' Among Disney Release Date Changes Due To WGA Strike

Deadline

In a development that harkened back to the worst days of the COVID pandemic, Disney announced this week that it will push back the theatrical release dates of a significant numbers of its upcoming films, including the next chapters in major franchises such as Avengers, Avatar, Alien, and Blade.

Disney cited as a primary reason for the delay the impact of the Hollywood writers' strike on its ability to move production forward on expected timelines. At this point, the studio expects an average impact of six to twelve months for its upcoming features, with the longest delays of three to four years for James Cameron's mega-productions of AVATAR 3 and AVATAR 4. Some analysts suspect that Disney may also have wanted to give its production teams more time to work on its upcoming releases, after some



have complained that the special effects for some recent Disney films has been somewhat lacking. Such critiques have bubbled from critics and audiences for Marvel titles THOR: LOVE AND THUNDER and ANT-MAN AND THE WASP: QUANTUMANIA and even for Disney Animation's THE LITTLE MERMAID.

Thus far, only Disney has announced delays for its upcoming slate, but there are worries that the phenomenon will spread to other Hollywood studios, which could lead to uncomfortable gaps in the upcoming theatrical release schedule.

Golden Globes Are Sold and Hollywood Foreign Press Is No More

New York Times



The Hollywood Foreign Press Association (HFPA) sold its rights to the Golden Globe Awards and disbanded itself as

an independent organization, marking the end of its tumultuous 80-year history.

For decades, the HFPA has been plagued by accusations of corruption, with incidents coming to light in which producers and studios lavished HFPA members with luxurious trips and other gifts in order to curry favor when casting votes for Golden Globe nominations.

This corruption was an open secret in Hollywood, mocked by many over the years including some hosts of the Golden Globes awards itself. As a result, the Golden Globes were widely viewed as the least serious of the industry awards, even while the party-like atmosphere of the awards event drew high ratings.

This all changed in 2021, when a report in the Los Angeles Times broke that shone a bright light on the depth of this corruption, including the shocking statistic that the HFPA had not a single black representative among its hundreds of members. Blowback from the report prompted many famous filmmakers and stars to announce that they were

returning Golden Globes that they had won in prior years and NBC to cancel its plans to broadcast the Golden Globes in 2022.

While NBC brought the show back in 2023, the HFPA was never able to recover from the damage it had suffered after the Los Angeles Times expose. Rights to the awards ceremony have been transferred to a private equity

company, Eldridge Industries, and Dick Clark Productions, which is owned by Penske Media. While NBC still plans to broadcast the Golden Globes awards ceremony on January 7th, 2024, it is unclear who will make up the voting body that selects its nominees and winners.

See also: [Will the Golden Globes still be golden as a for-profit show?](#) (Los Angeles Times)

Amazon Plans Ad Tier for Prime Video Streaming Service

Wall Street Journal

Amazon Prime is the latest high-profile streaming service to institute an ad-supported tier, according to an exclusive report last week in the Wall Street Journal. Streamers such as Netflix and Disney have seen positive early returns after introducing lower-cost subscriptions for viewers willing to watch ads as part of their programming.

A significant number of new subscribers have been brought onto the platform, as well as additional revenue earned from eager advertisers. Previously, Amazon had experimented with advertising supported programs for sporting events such as “Thursday Night Football” and their free video service Freevee – formerly IMDb TV. Now Amazon will bring ads to Prime Video as well, with CEO Andy Jassy said to be making profitability one of his top priorities. In fact, after years of chasing market share, all the major streamers are exploring their options

to increase revenue, cut costs and become profitable.



See also: [A Prime Video Ad Tier Isn't Imminent—But It Makes a Lot of Sense](#) (Ad Week)

Studio Release Calendar (6/23 – 7/20)

6/23/23 (Week 25)				
Prior Year Results				
2022 Week 25 Box Office: \$135,252,089				
No Hard Feelings (Sony) <i>Jennifer Lawrence's predictable comedy could have legs with under 25 filmgoers. This is a follow-up comedy from the director/screenwriter of GOOD BOYS (8/16/19, 3,204 locations, \$21.4M opening, \$95M Total). YESTERDAY (2019), \$6M open, 2,755 locations (at widest), \$73M total. Interest is trending up. Young males currently the primary audience.</i>	R Comedy	103	Digital, Flat, 5.1	Wide (3,000+) \$13M-\$15M+ Open \$40M-\$45M+ Total
Asteroid City (Focus Features) <i>Wes Anderson films have generally appealed most to sophisticated audiences. THE FABELMANS, (platform release 1,149 locations at widest), \$8-9M expansion w/e. \$17.3M total. THE FRENCH DISPATCH (1,205 locations wide exp, \$1.8M, \$16M total).</i>	PG-13 Comedy Drama	105	Digital, Scope, 5.1/7.1, 4K	Wide Expansion (1,000) \$5M-\$7M Open \$12.5M-\$17.5M
Past Lives (A24) <i>Highly reviewed film (97% RT, 86% audience positive). A likely Best Picture nominee. \$867,096 current box office.</i>	PG-13 Life Drama	106	Digital, Flat, 5.1 Dolby Digital	Moderate (200+)

God is a Bullet (Wayward Entertainment) <i>Split schedule/late show allowed</i>	NR Horror	115	Digital, Flat, 5.1	Moderate (500+) 17-day window to stream
The Last Rider (Roadside Attractions)	PG-13 Documentary	96	Digital, Flat, 5.1	Limited (100-150)
Grateful Dead Meet Up at the Movies (Trafalgar)	Special Event	190	Digital, Flat, 5.1	6/22 & 24 Event
The Kings of LA (Indican)	NR Action Comedy	120	Digital, Scope, 5.1	Limited
Wonderwell (Vertical Ent.)	PG-13 Family Fantasy	96	Digital, Scope, 5.1	Limited
Revoir Paris (Music Box Films)	NR Drama	105	Digital, Flat, 5.1	Limited
Desperate Souls, Dark City and the Legend of Midnight Cowboy (Kino Lorber/Zeitgeist)	NR Documentary	101	Digital, Flat, 5.1	LA (2) Various summer playdates
Here. Is. Better (Greenwich Ent.)	NR Documentary	95	Digital, Flat, 5.1	Limited/Stream
LOVE Get a Room (Buffalo 8)	NR Musical	103	Digital, Flat, 5.1	Limited
Sheroes (Paramount)	R Action	91	Digital, Flat, 5.1	Limited/Stream
Maidaan (ZEE Studios) Hindi	NR Sports Biography	88	Digital, Scope, 5.1	Limited
Go Away (Slasher Film Productions)	NR Horror	109	Digital, Flat, 5.1	Limited
Raveland (DEEP Films Ent.)	NR Mystery Fantasy	135	Digital, Flat, 5.1	Limited
The Procurator (Ind) 檢察風雲 (Mandarin)	NR Drama	113	Digital, Flat, 5.1	Limited
The Room Celebration (Fathom)	R Classics	96	Digital, Flat, 5.1	6/27 Event
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 moderately successful 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 positive). 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 (Roadhouse/Angel Studios)	NR Action Drama	135	Digital, Flat, 5.1	7/4 Moderate to Wide
Every Body (Focus Features)	Documentary	92	Digital, Flat 1.78, 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) Hangul: 귀공자 <i>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) Full Title: We Were Famous, You Don't Remember: The Embarrassment	NR Documentary	109	Digital, Flat, 5.1	Limited
In The Company Of Rose (Greenwich)	NR Documentary	86	Digital, Flat, 5.1	Limited/Stream
A Southern Haunting (Vertical Ent.)	NR Suspense	94	Digital, Scope, 5.1	Limited

7/7/23 (Week 27)

Prior Year Results

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

Joy Ride (Lionsgate) 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.	R Comedy	95	Digital, Scope, 5.1/7.1, 4K	Wide (3,000) \$5M-\$7M Open \$25M-\$32M Total
Insidious: The Red Door (Sony) 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.	PG-13 Horror	107	Digital, Scope, 5.1	Wide (3,500) \$25M-\$30M Open \$63M-\$75M Total
The Lesson (Bleecker Street) AKA: The Tutor	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 Special Event
Ziggy Stardust and the Spiders from Mars (Iconic Releasing)	PG* Documentary (NR similar to PG)	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
Amanda (Oscilloscope) Language: Italian	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) MISSION IMPOSSIBLE: ROGUE NATION 3,950 locations, \$56M open, \$195M total; MISSION IMPOSSIBLE: FALLOUT, 4,386 locations, \$61M open, \$220M total, (\$252.5M adjusted for inflation). 45+ demo highest interest.	PG-13 (A) 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) 10th Anniversary Re-Release	NR Anime	120	Digital, Flat, 5.1	Moderate
Terrifier (Iconic Events)	NR Horror	82	Digital, Flat, 5.1	7/19 Special Event
The Miracle Club (Sony Pictures Classics)	PG-13 Comedy	91	Digital, Flat, 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	110	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 Anniv. (Fathom Events) <i>\$61.4M total B.O.</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
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

The Screening Room



Mission: Impossible – Dead Reckoning
Part One
 (Paramount)
 7/12/23 – Wide
 Featurette



Paw Patrol: The Mighty Movie
 (Paramount)
 8/20/21 - Wide
 Official Trailer



Landscape with Invisible Hand
 (MGM)
 8/18/23 – Limited
 Official Trailer

TICKET TO RIDE | EP. 30

This week, in addition to looking back over another Transforming Summer Box Office Weekend, Paul and Mike are joined by Alamo Drafthouse Chief of Staff and Strategy and Will Rogers Board President, Heather Morgan. Heather discusses her career path, what makes Alamo so unique in the Cinema Space and why Will Rogers is such an important charity.



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Blue Beetle
(Warner Bros.)
8/18/23



Paw Patrol: The Mighty Movie
(Paramount)
9/23/23



Ghostbusters Afterlife Sequel
(Sony)
12/20/23

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



THE FLASH

VERDICT: The first and last 10 minutes demonstrate the winning superhero saga this might have been, but the middle two hours are devoted to sloppy, shameless fan service.

Alonso Duralde, June 6, 2023

Maybe nerd culture was a mistake. When movies started taking comic-book superheroes seriously, the fans didn't necessarily mind that mainstream culture was stomping on their sacred ground, because there were always a few shout-outs that would go over the heads of the newbies and let the veterans feel acknowledged. But those shout-outs began getting louder, taking up more and more screen time — and online discussion — until it seemed like the day would come where we'd get a movie that was nothing but fan service, even if it got in the way of an otherwise interesting story.

And now we have The Flash, a movie with a great opening ten minutes, and a great closing ten minutes, bookending two solid hours that feel like little more than an industrial poultry plant's-worth of Easter eggs for fans of DC Comics and their many media iterations. The film is so busy congratulating die-hards for getting the references that it ceases to be a movie and instead becomes an inside joke at Comic-Con. [Full Review](#)

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