



Issue No. 272



Weekend Box Office Results... 6/2 – 6/4

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)	1	4,313	120,500,000	-	27,939	120,500,000
2	The Little Mermaid (Disney)	2	4,320	40,600,000	-58	9,398	186,207,067
3	The Boogeyman (20 th Century)	1	3,205	12,300,000	-	3,838	12,300,000
4	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	5	3,580	10,200,000	-51	2,849	322,711,454
5	Fast X (Universal)	3	3,467	9,240,000	-60	2,665	128,465,765
6	The Super Mario Bros. Movie (Universal)	9	2,344	3,350,000	-48	1,429	566,277,270
7	About My Father (Lionsgate)	2	2,464	2,100,000	-51	852	8,824,093
8	The Machine (Sony)	2	2,409	1,750,000	-65	726	8,708,436
9	Suga/August D Tour: D-Day in Japan (Fathom Events)	1	835	1,247,036	-	1,493	1,247,036
10	You Hurt My Feelings (A24)	2	912	769,814	-45	844	3,001,134

DICK WALSH'S Weekend Review

Sony/Columbia's SPIDER-MAN: ACROSS THE SPIDER-VERSE swung into first place with a box office total of \$120.5M in its first 3 days. It's the second biggest opening weekend of the year, only falling short of THE SUPER MARIO BROS. MOVIE which earned \$58.2M in its first two days when it opened on Wednesday April 5th and still had \$146.3M left for the Friday-Saturday-Sunday period that followed. ACROSS THE SPIDER-VERSE was a nose ahead of the \$118.4M earned by Marvel's GUARDIANS OF THE GALAXY VOL. 3 on its opening weekend last month from May 5th–7th.



ACROSS THE SPIDER-VERSE's animated predecessor SPIDER-MAN: INTO THE SPIDER-VERSE earned a mere \$35.4M in its opening weekend from December 14–16, 2018. This year's follow up surpassed the earlier film's total by the end of its first full day in theatres, having a combined gross of \$51M after Thursday early previews and Friday's shows. When all is said and done, ACROSS THE SPIDER-VERSE will fly well beyond INTO THE SPIDER-VERSE, which ended up earning \$191.6M domestically and \$384M worldwide.

Multiple factors have been pointing towards a strong box office potential for ACROSS THE SPIDER-VERSE.

- The earlier INTO THE SPIDER-VERSE held up extremely well after its pre-Christmas opening in 2018, drawing large audiences for weeks throughout the holidays and into the first two months of 2019. In fact, its total run wound up at a remarkable 5.4 to 1

multiple of its opening weekend. For most films, studios are pleased when the multiple from its opening weekend reaches a 3 to 1. When INTO THE SPIDER-VERSE hit 5.4 to 1, studio execs were convinced that additional movies in the animated series would have a bright future.

- On 7/2/2019, Sony registered \$92.6M in the opening weekend of its live-action feature SPIDER-MAN: FAR FROM HOME, which went on to earn an impressive total of \$390.5M domestic and \$1.1B worldwide.
- On 12/17/21, SPIDER-MAN: NO WAY HOME stunned with a three-day opening weekend of \$260.1M, with continued success for many weeks to finish up with a total box office of \$814.1M domestic and \$1.9B worldwide. It was easily the highest grossing SPIDER-MAN movie of all-time, surpassing FAR FROM HOME by \$800M!

Despite taking five full years to produce a second animated Spider-Man, each chapter in the franchise has grown larger and larger, with all demographics showing a strong appetite for Spidey. While the live-action movies would seem to have a higher grossing potential, it could be expected that the animated series would see growth as well.

Both critics and audiences love this picture, with Rotten Tomatoes scores of 95% and 97% respectively. With a svelte production budget of \$100M, ACROSS THE SPIDER-VERSE will be highly profitable for all involved. Based on this success, Sony and Marvel are already working on a third animated edition, SPIDER-MAN: BEYOND THE SPIDER-VERSE, which is currently scheduled for a March 29, 2024 release.

Disney's remake of its animated classic THE LITTLE MERMAID took second place with \$40.6M in its second weekend. This year's live-action version has already outgrossed the original by earning \$95.5M domestic in its first three days and \$145.6M in its first seven, whereas the total domestic run of the 1989 original was \$84.4M. The concern here is that the film dropped 58% from its opening weekend. Last weekend, Disney execs were pleased to see MERMAID open with \$95.5M, a 4% increase over the \$91.5M earned by the live-action remake of ALADDIN which opened four years ago on Memorial Day weekend 2019. In its second weekend ALADDIN, dropped by 53% and held a 10-day total of \$185.5M compared with THE LITTLE MERMAID's 58% drop in week two, but still with a 10-day total that is slightly higher at \$186.2M.



Some of this decline was predictable, as the PG-rated family-oriented INTO THE SPIDER-VERSE was bound to steal away some of MERMAID's audience. ALADDIN did not face any direct competition for the family audience in its second week. In fact, it's quite possible that the box office for THE LITTLE MERMAID will continue to be held back by competition from INTO THE SPIDER-VERSE, which appears to be headed for a record-breaking run. Disney invested \$250M to produce THE LITTLE MERMAID in the hopes that it would be the family blockbuster of the summer, and this can only happen if it continues to produce strong weekly grosses throughout June.



THE BOOGEYMAN from Disney's 20th Century Studios finished in third place with \$12.3M in its opening weekend. This is the 45th Stephen King story to be made into a feature film, making him one of the most prolific creators of film storylines in history. Movies spawned by King's writing have grossed over \$1.7B domestically and include iconic works such as THE SHAWSHANK REDEMPTION, STAND BY ME, CARRIE, IT & IT CHAPTER TWO, THE GREEN MILE, MISERY and THE SHINING.

THE BOOGEYMAN tells the story of two sisters who are struggling to move on after the death of their mother, receiving little or no help from their therapist father. After a desperate patient visits their home, the younger sister begins to sense an evil presence in her bedroom, playing off a child's fear that a scary boogeyman is living in your house. Despite King's talent for creating captivating horror tales, the film's storyline is not original enough to inspire much box office. In fact, quite a number of King's novels have connected well with readers, without their film adaptations hitting the

mark with moviegoers. To list a few, GRAVEYARD SHIFT in 1990 earned \$11.6M domestic, CHILDREN OF THE CORN in 1984 earned \$14.6M, FIRESTARTER in 1984 earned \$17.1M, and THE MIST in 2007 earned \$25.6M. We are not expecting much of a boost from word of mouth, as film critics are soft on this title with a 62% Rotten Tomatoes score and audiences are only marginally more positive with a 72% score. However, THE BOOGEYMAN was produced on a modest \$35M budget, so even if the movie does not kill at the box office, any loss will be modest.

Refusing to go away, GUARDIANS OF THE GALAXY VOL. 3 finished in fourth place with \$10.2M in its fifth weekend, a drop of 51% from last weekend. In its opening weekend, VOL. 3 brought in 81% of the box office earned by its wildly successful predecessor GUARDIANS OF THE GALAXY VOL. 2. Now after 31 days, that comparison stands at 91% for VOL. 3 compared to VOL. 2. We expect VOL. 3 to remain in the top five movies for one more week, and then continue at more modest levels throughout the remainder of the month.

FAST X fell to fifth place by grossing \$9.2M and suffering another steep drop of 60%. The action sequel appears to be running out of gas after only three weeks, becoming the fastest falling title in the franchise's history. Even with decent results

from international markets, FAST X will struggle to reach its production budget of \$340M. Earlier this week, Universal announced that the next film in this series will be an offshoot of HOBBS AND SHAW, which brings back The Rock. Perhaps profitability can be rediscovered, if the studio can hold down its ballooning production costs.

In our spotlight on art house and specialty releases, another A24 film has arrived with a four-theatre debut in New York and Los Angeles of PAST LIVES. This romantic drama earned \$232K, making for a very healthy per location average of \$58K. The storyline focuses on a reunion between two childhood friends who reflect on where they are in their lives and what their future may hold. It emerged as a darling at this year's Sundance Film Festival, where the team at A24 picked up its distribution rights. PAST LIVES has been very well received by critics, who have given it a 96% score on Rotten Tomatoes, and quite well received by audiences, who have rated it 84%.

All movies playing in theatres the weekend earned \$205.2M domestic, compared with \$123.7M last year when TOP GUN: MAVERICK earned \$90.0M in its second weekend, a decline of only 29% from its opening as it had no significant competition from other wide releases.

Where Are We as of 6/1

The total box office for the first 21 weeks of 2023 is 126% of the amount earned at the same point in 2022, but only 77% of results from 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 21 WEEKS – 2023: \$3,357,252,000 2022: \$2,662,147,000 126%	YEAR TO DATE – 21 WEEKS – 2023: \$3,357,252,000 2019: \$4,348,494,000 77%

SPIDER-MAN: ACROSS THE SPIDER-VERSE

- The film is estimated to pull in well over 9M patrons this weekend. (Aside from MARIO, this is the most attended three day period for a film since last summer).
- Not including Preview night, the title has represented approximately 56% of all foot traffic so far this weekend.
- 29% of patrons saw the film in a premium format paying an average of \$4.52 more per ticket.



▪ Audience Observations

Family Groups AND Teens were well represented in the audience. (By comparison, GUARDIANS 3 showed 20% Family Groups and 9% Teens.)

- Male at 60% / Female 40%
- Non-Family 45% / Family Groups 36% / Teen Groups 19%
- 15% (Under 13) / 18% (13-17) / 22% (18-25) / 20% (26-35) / 15% (36-45) / 7% (46-55) / 3% (55+)

▪ Ticket Price Breakdown

- Average Admission price made available to the public (all formats)
 - General - \$13.39
 - Child - \$11.16
 - Senior - \$11.63

▪ Top Attended Markets (in order):

- | | |
|------------------|-------------------|
| 1. Los Angeles | 6. Houston |
| 2. New York | 7. Atlanta |
| 3. Dallas | 8. Toronto |
| 4. Chicago | 9. Washington, DC |
| 5. San Francisco | 10. Phoenix |

▪ Daypart Traffic Analysis:

Pre 1PM	17%
1PM to 5PM	31%
5PM to 8PM	29%
8PM +	23%

Notable Industry News & Commentary

‘The Little Mermaid’ and ‘Fast X’ Are Falling Below Box Office Expectations for Opposite Reasons

(The Wrap)

It appears that two of May’s biggest new releases, Disney’s THE LITTLE MERMAID and Universal’s FAST X, will wind up with box office receipts below pre-release expectations.

For FAST X, it’s a case of diminishing results from the FAST & FURIOUS franchise, particularly in the Domestic market where FAST X’S opening weekend came in lower than the most recent F9: THE FAST SAGA which arrived in 2021 as one of the first wide theatrical releases after the pandemic



shutdowns had lifted. At the time, it was widely assumed that F9’s box office was held back by lingering COVID concerns. After grossing less than F9 in a much more favorable market, it now seems clear that FAST X

may mark the beginning of a steady decline for the 22-year-old car chase series. On the other hand, FAST X has seen better returns from international markets, which may still give the film a chance to reach profitability, despite an eye-popping \$330M production budget. This is largely in line with the franchise's trend, which has often had 75%+ of its grosses come internationally.

Disney's live-action remake of THE LITTLE MERMAID is experiencing the inverse, having performed well in the US and Canada while interest from international audiences. These uneven results for both films demonstrate the importance of a big-budget blockbuster doing well in all markets.

Writers' Shut-It-Down Strategy Has Been Effective, Executives Privately Concede

(Hollywood Reporter)



As the writer's strike enters its second month, the WGA is persisting

with its aggressive stance in order to make an impact on the studios in order to force them to the negotiating table.

The WGA has organized on-site protests in an attempt to shut down production, including at high-profile TV series such as BILLIONS, THE CHI and LAW & ORDER SVU as well as Lionsgate's upcoming movie GOOD FORTUNE.

The general sentiment from many in the industry as well as the general public seems to be sympathetic with the writers and their cause. As a result, many actors and directors

has been muted. As one example, returns from China have been noticeably absent, where MERMAID grossed a mere \$2.5M in its opening weekend compared with \$18.5M for the opening weekend of the live-action remake of ALADDIN in 2019. In fact, MERMAID is likely to earn less than \$10M in its Chinese run, whereas ALADDIN ended up with more than \$50M in the territory. Many have pointed to MERMAID's relatively little-known star Halle Bailey as being one reason for low interest in the film.

have chosen to hold off on active production.

In an article this week published by the Hollywood Reporter, a number of high-ranking studio execs were quoted anonymously as giving credit to the writers for the effectiveness of their tactics. A single lost day of productions can cost a studio \$200K-\$300K, so the shutdown of production across multiple sets can easily rise to millions of dollars. These losses put the studios in a somewhat weakened position, with costs escalating significantly over a long-term shutdown.

Killers of the Flower Moon's Cannes Debut Met with Praise from All Corners

(Vanity Fair)

Hollywood's top studios brought some of their biggest upcoming releases to this year's Cannes Film Festival, with premieres that provided an early indication of their potential reception.

Disney/Lucasfilm's INDIANA JONES AND THE DIAL OF DESTINY was screened early on in the 12-day festival and met with a lukewarm reception from both critics and other

festival attendees. The festival concluded with a screening of Disney/Pixar's animated ELEMENTAL, which also received mixed reviews. Disney has pinned its hopes on a successful run for ELEMENTAL, representing renewed strength for its animated features, after a disastrous 2022 in which both Pixar's LIGHTYEAR and Disney's STRANGE WORLD both met with weak interest and lost more than \$100M.

Outside of Disney, new releases from two of the industry's best-known auteurs also premiere at Cannes. Focus Features premiered Wes Anderson's ASTEROID CITY,



which also received mixed response. While some critics commented that ASTEROID was more style than substance, other praised it as another fine example of Anderson's one-of-a-kind filmmaking. Moviegoers will soon have their chance to settle the debate when

the film opens on June 23rd. Martin Scorsese was the big winner at this year's Cannes, when the screening of KILLERS OF THE FLOWER MOON was met with unanimously praise, as another great entry for Scorsese and the all-star cast of Leonardo DiCaprio, Robert DeNiro and Lily

Gladstone. Apple owns the distribution rights, and has enlisted the support of Paramount to manage a theatrical run that will begin on October 20th. It seems likely that FLOWER MOON will be one of the top candidates for major awards in next year's cycle.

See also: [First Elemental Reviews Are Mixed On Pixar's Beautiful & "Overcomplicated" New Movie \(Screen Rant\)](#) and [Wes Anderson's 'Asteroid City' Has Sharply Divided Cannes \(Rolling Stone\)](#)

Studio Release Calendar (6/9 – 6/29)

6/9/23 (Week 23)

Prior Year Results

2022 Week 23 Box Office: \$215,378,065

Transformers: Rise of the Beasts (Paramount) <i>TRANSFORMERS: THE LAST KNIGHT</i> , 4,069 locations, \$44M open, \$130M Total. <i>F9: THE FAST SAGA</i> , 4,179 locations, \$70M open, 173M Total.	PG-13 Sequel	127	Digital, Scope (2.39), 5.1/7.1 IMAX, Dolby Vision, Dolby Atmos, Real D 3D, 4DX, MX4D, Lumma	Wide (3,600) \$65M-\$75M Open \$165M-\$185M Total
Daliland (Magnolia)	NR Drama	104	Digital, Flat, 5.1	Limited
97 Minutes (Vertical Ent.)	NR Action Suspense	93	Digital, Scope, 5.1	Limited
Americaconned (Shine The Light Films)	NR Documentary	96	Digital, Flat, 5.1	Limited
The Angry Black Girl and Her Monster (RLJE)	NR Horror	97	Digital, Flat, 5.1	Limited
Scarlet (Kino Lorber) <i>L'envol</i>	NR Drama	100	Digital, 1.43:1, 5.1	2 NYC
Mending the Line (Blue Fox Ent.)	R Drama	122	Digital, Flat, 5.1	Moderate
Daliland (Magnolia)	NR Biography Drama	104	Digital, Flat, 5.1	Limited/Stream
Devilreaux (Lionsgate Premiere)	R Horror	80	Digital, Flat, 5.1	Limited
Blue Jean (Magnolia)	NR Drama	97	Digital, Flat, 5.1	Limited
The Secret Kingdom (Saban Films)	PG Family Adventure	97	Digital, Flat, 5.1	Limited/Stream
The Wrath of Becky (Quiver Distribution)	R Horror	84	Digital, Flat, 5.1	Limited
Persian Lessons (Cohen Media Group)	NR Drama	127	Digital, Scope, 5.1	NY/LA
UFC 289: Nunes vs. Pena 3 (Iconic Events)	Live Action Boxing	180	Digital, Flat, 5.1	6/10 Live Event
Kiki's Delivery Service (GKids/Fathom)	G Family Anime	112	Digital, Flat, 5.1	6/11,12,14 Event
Long Story Short: Willie Nelson 90	NR Documentary	160	Digital, Flat, 5.1	Special Event
The Wicker Man (Rialto)	R Horror	84	Digital, Flat, 5.1	Limited
Vimanam (Zee Studios) <i>Language: Telugu</i>	NR Drama	122	Digital, Scope, 5.1	Limited
Hairspray (WB/Fathom Events)	PG Classics Series	102	Digital, Flat, 5.1	6/11, 6/14 Event
Soul Doctor (Fathom Events)	NR Broadway Musical	125	Digital, Flat, 5.1	6/13 Event

6/16/23 (Week 24)

Prior Year Results

2022 Week 24 Box Office: \$190,103,910

Elemental (Disney/Pixar) Carl's Date (Short Subject) (8 minutes light). (LIGHTYER, 4,255 locations; \$51M open, \$118M total). In nearly 30 years of Pixar history in which 23 films have been released theatrically, only two (ONWARD, \$39M, THE GOOD DINOSAUR, \$39M) have earned 3-day openings less than \$40M.	PG Animation	102	Digital, Flat, 5.1/7.1, 3D SDR, Dolby Vision, 4K, Motion, TheatreEars, ICE	Wide (4,000) \$30M-\$40M Open \$105M-\$135M Total
The Flash (Warner Bros) Filmmaker James Gunn moves from Marvel to the DC universe in this highly anticipated tentpole. Buzz is extra scenes not screened at CinemaCon will be in final cut. Fans buzzing about Michael Keaton's BATMAN.	PG-13 Fantasy Adventure	140 A	Digital, Scope, IMAX, 5.1/7.1	Wide (4,000+) \$55M-\$65M Open \$165M-\$195M Total
The Blackening (Lionsgate) Good interest especially in urban areas and top 50 markets.	R Horror Comedy	96	Digital, Flat, 5.1	Wide (3,000) \$6M-\$8M Open \$15M-\$20M Total
Asteroid City (Focus Features)	PG-13 Comedy Drama	105	Digital, Scope, 5.1/7.1, 4K	Limited
Lonely Castle in the Mirror (GKids)	NR Animation	116	Digital, Scope, 5.1	6/21 Moderate
Black Lotus (Vertical Ent.)	NR Action	93	Digital, Scope, 5.1	Limited
Adipurush (AA Films - Hindi, UV Creations - Telugu)	NR Epic Action Drama	174	Digital, Scope, 5.1, IMAX	Limited
Grateful Dead Meet Up at the Movies (Trafalgar)	Special Event	190	Digital, Flat, 5.1	6/22 & 24 Event
National Theatre Live: GOOD (David Tennant)	Special Event	N/A	Digital, Flat, 5.1	6/16 Event
Between Mercy and Me (Fathom Events)	Special Event	110	Digital, Flat, 5.1	6/20 Event
SUGA: Road to D-Day (Trafalgar)	Special Event Documentary	80	Digital, Flat, 5.1	6/17 Event
J-Hope in the Box (Trafalgar)	Documentary	85	Digital, Flat, 5.1	6/17 Event
Mad Heidi (Fathom Events)	NR Horror Faith	110	Digital, Flat, 5.1	6/21 Event
National Theatre Live: GOOD (NY Live London)	NR War Drama	160	Digital, Flat, 5.1	Special Event
Make Me Famous (Red Splat)	NR Documentary	93	Digital, Flat, 5.1	6/22 Event 7/10 LA
Pretty Red Dress (Gravitas Ventures)	NR Drama	110	Digital, Flat, 5.1	Limited
Happer's Comet (Factory 25)	NR Drama	62	Digital, Flat, 5.1	Limited
6/23/23 (Week 25) Prior Year Results 2022 Week 25 Box Office: \$135,252,089				
No Hard Feelings (Sony) Jennifer Lawrence's raunchy 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). Sleeper hit potential. YESTERDAY (2019), \$6M open, 2,755 locations (at widest), \$73M total.	R Comedy	103	Digital, Flat, 5.1	Wide (3,000) \$11M-\$13M+ Open \$50M-\$60M+ 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), \$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) \$2.5M-\$3.5M Open \$15M-\$20M
God is a Bullet (Wayward Entertainment)	NA Horror	115	Digital, Flat, 5.1	Moderate (500+)
The Last Rider (Roadside Attractions)	NR Documentary	98	Digital, Flat, 5.1	Limited (100-150)
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
Let's 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 (Fathom Events)	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)	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) \$75M-\$85M Open \$225M-255M Total
Ruby Gillman, Teenage Kraken (Universal)	Animation Action Adventure	90A	Digital, Flat, 5.1	Wide (3,500) \$4M-\$6M Open
Past Lives (A24)	PG-13 Drama	106	Digital, Flat, 5.1	Expansion
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
Sound of Freedom (Angel Studios)	NR Action Drama	135	Digital, Flat, 5.1	7/4 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	Limited
Millie Lies Low (Film Movement)	NR Drama	100	Digital, Flat, 5.1	NYC (Quad Cinema)
The Childe (Well Go USA) Hangul: 귀공자	NR Action Drama	188	Digital, Scope, 5.1	Limited
Warhorse One (Well Go USA)	R Action	120	Digital, Scope, 5.1	Limited
A Southern Haunting (Vertical Ent.)	NR Suspense	94	Digital, Scope, 5.1	Limited



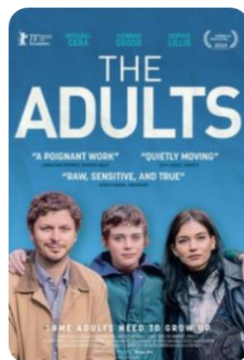
**Teenage Mutant Ninja
Turtles: Mutant Mayhem**

Paramount
8/2/23 - Wide
Trailer #2



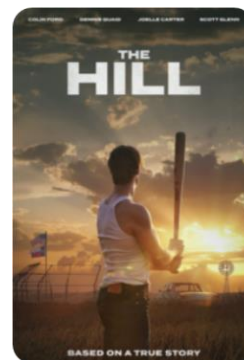
Biosphere

IFC Films
7/7/23 - Limited
New Trailer



The Adults

Variance Films
8/18/23 - Limited
New Trailer, Poster



The Hill

Briarcliff/Open Road
8/25/23 - Wide
New Trailer, Poster

TICKET TO RIDE | EP. 28

This week, Paul and Mike discuss the dominance of THE LITTLE MERMAID over Memorial Day weekend, and the importance of having a diverse slate of films...including four other notable newcomers...together with the holdovers, representing collectively a "something for everybody" lineup of films in the Top 10.



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SPIDER-MAN: ACROSS THE SPIDER-VERSE

VERDICT: Breathtaking maximalism, for fans of 'RRR' and 'Everything Everywhere All at Once' (not to mention the previous animated Spider-Man movie).

Alonso Duralde, June 2, 2023

Movie reviews published in partnership with [The Film Verdict](https://www.thefilmverdict.com)

In the interim between 2018's *Spider-Man: Into the Spider-Verse* and 2023's *Spider-Man: Across the Spider-Verse*, global movie audiences have been introduced to the wonders of *RRR* and *Everything Everywhere All at Once*, and it's hard not to think of these four films as heralding some kind of cinematic wave of neo-maximalism. Combining the mind-blowing infinite interdimensionality of *Everything Everywhere* with *RRR*'s go-for-broke action sequences — all edited to a pace that makes Dziga Vertov look like Béla Tarr — *Across the Spider-Verse* is a breathtaking whirligig of a superhero saga, spanning multiple realities without ever losing its emotional tether.

While the original *The Avengers* seemed like the first movie to successfully translate from page to screen the thrill of seeing beloved superheroes teaming up against a common enemy... [Full Review](#)