



Issue No. 273



Weekend Box Office Results... 6/9 – 6/11

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Transformers: Rise of the Beasts (Paramount)	1	3,678	60,500,000	-	16,449	60,500,000
2	Spider-Man: Across the Spider-Verse (Sony/Columbia)	2	4,332	55,425,000	-54	12,794	225,445,978
3	The Little Mermaid (Disney)	3	4,320	22,790,000	-45	5,275	228,810,339
4	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	6	3,175	7,028,000	-34	2,214	335,400,769
5	The Boogeyman (20 th Century)	2	3,205	6,917,000	-44	2,158	24,737,895
6	Fast X (Universal)	4	2,822	5,200,000	-46	1,843	138,127,395
7	The Super Mario Bros. Movie (Universal)	10	1,789	2,120,000	-37	1,185	570,162,990
8	About My Father (Lionsgate)	3	960	845,000	-59	880	10,761,809
9	The Machine (Sony)	3	1,008	575,000	-67	570	10,095,764
10	Past Lives (A24)	2	26	520,772	124	20,030	867,096

In Memoriam



"You can always tell where a beautiful soul has been by the tears and the smiles left behind."

We commemorate and celebrate our friend Barry Reardon, who passed away this week at his home in Vero Beach, Florida at the age of 92. Barry headed the film distribution team at Warner Bros. beginning in the 1970's until his retirement in 1999. He is widely credited for having created the modern practices of film distribution at major Hollywood studios. His loss will be felt by all who knew him.

DICK WALSH'S Weekend Review

Paramount's TRANSFORMERS: RISE OF THE BEASTS in its opening weekend jostled with Sony's SPIDER-MAN: ACROSS THE SPIDER-VERSE in its second week, with the bots coming out on top with a gross of \$60.5M. This is the seventh feature film starring characters from Hasbro's famous toy franchise. The first TRANSFORMERS movie premiered on July 3, 2007 and earned \$70.5M in its opening three days, going on to earn \$319.2M domestic and \$709.7M worldwide.

All seven movies to-date have earned \$1.6B domestic and \$4.8B worldwide, an amazing three times the domestic total. This chart lists the box office results for TRANSFORMERS movies throughout their 16-year run.

16-Year History of TRANSFORMERS Movies

Release Date	Title	Director	Starring	Production Budget	Opening Domestic	Total Domestic	Total Worldwide
7/3/2007	TRANSFORMERS	Michael Bay	Shia Labeouf	\$150-\$200M	\$319.2M	\$319.2M	\$709.7M
6/24/2009	TRANSFORMERS: REVENGE OF THE FALLEN	Michael Bay	Shia Labeouf	\$200-\$210M	\$402.1M	\$402.1M	\$836.3M
6/29/2011	TRANSFORMERS: DARK OF THE MOON	Michael Bay	Shia Labeouf	\$195M	\$352.4M	\$352.4M	\$1,123.8M
6/27/2014	TRANSFORMERS: AGE OF EXTINCTION	Michael Bay	Mark Wahlberg	\$210M	\$254.4M	\$254.4M	\$1,104.0M
6/21/2017	TRANSFORMERS: THE LAST KNIGHT	Michael Bay	Mark Wahlberg	\$217-\$260M	\$130.1M	\$130.1M	\$605.4M
12/21/2018	BUMBLEBEE	Travis Knight	Hailee Steinfeld	\$102-\$135M	\$127.2M	\$127.2M	\$468.0M
6/9/2023	TRANSFORMERS: RISE OF THE BEASTS	Steven Caple Jr	Anthony Ramos	\$200M	\$60.5M	TBD	TBD



TRANSFORMERS began as a Michael Bay-directed actioner starring Shia LaBeouf and continued in that same vein over the first three films, reaching its most profitable point in 2011 with TRANSFORMERS: DARK OF THE MOON which earned an impressive \$1.123B worldwide. Then came a change in the lead to Mark Wahlberg for the next two chapters, which coincided with a decline in the box office. At first, it saw a modest drop of 1.5% (\$1.104B worldwide) for AGE OF EXTINCTION in 2014 and then, a much more significant downturn of 46% (\$605M worldwide) for THE LAST KNIGHT in 2017. A course correction was attempted to explore a prequel with BUMBLEBEE which opened in 12/21/18, directed by Travis Knight and starring Hailee Steinfeld. The new

direction wound up producing a franchise-low box office of \$468M worldwide, but this was still quite profitable because its studio backers had cut its production budget in half.

After a five-year hiatus, the current RISE OF THE BEASTS is a 90's globetrotting adventure that introduces Maximals, Predacons and Terrorcons to the existing battle on Earth between Autobots and Decepticons. Critics have always looked down on series, and continue to do so for RISE OF THE BEASTS with a sour 56% score on Rotten Tomatoes. Moviegoers are responding better, giving it a solid 88% audience score. Respecting the track record for the franchise, all other studios took the week off from opening other new wide releases, allowing RISE OF THE BEASTS to rake in as much as possible in its opening weekend. However, it may well be that the upcoming weeks of the early summer will not be kind to TRANSFORMERS, with stiff competition arriving next weekend with the much-anticipated opening of

THE FLASH, which appeals to a similar demographic. With a production budget of \$200M, it may struggle to earn enough at the box office to turn a profit. If it can, it's likely that much of this box office will come from the international markets where the series has excelled over the years.

In a nod to the recent success of animated versions of SPIDER-MAN and MARIO, Paramount has also announced TRANSFORMERS ONE, the first animated feature from this franchise, scheduled to hit theatres in 15 months on 9/13/24.



Sony's SPIDER-MAN: ACROSS THE SPIDER-VERSE finished in a close second place by earning \$55.4M in its second weekend, a drop of only 54% from last weekend's record-breaking

debut. This picture has delivered a best-case performance for Sony, already earning a ten-day total of \$225.4M domestically which exceeds the \$191.6M total domestic run in 2018/2019 for the previous animated SPIDER-MAN: INTO THE SPIDER-VERSE. As was the case with THE SUPER MARIO BROS. MOVIE, we will need to wait another week or two before we can project the final tally for ACROSS THE SPIDER-VERSE. The next animated movie coming to theatres is still three weeks away, when Universal's RUBY GILLMAN, TEENAGE KRAKEN will open on 6/30. That film is only expected to earn \$25M-\$30M for its total run. After that, it will be clear sailing until 9/29 when PAW PATROL: THE MIGHTY MOVIE opens. Given the early positive response for ACROSS THE SPIDER-VERSE and relative lack of competition, there is a chance that it will still be playing in a sizable number of theatres from now through Labor Day.



Disney's THE LITTLE MERMAID came in third place in its third weekend with a gross of \$22.8M, a relatively small decline of 45% from last weekend's total. This solid hold should be encouraging for Disney, especially because it is competing with ACROSS

THE SPIDER-VERSE, which also enjoyed a solid hold in its second week after an impressive opening weekend. Both films are PG-rated and are competing for a similar family audience. The marketplace has been extremely accommodating in its support for two high-grossing titles at the same time. After 17 days, MERMAID's comparison with Disney's 2019 live-action ALADDIN continues to be favorable. It has already grossed \$228.8M domestically or 98% of the total ALADDIN earned at this same point in its release. Going forward, MERMAID will continue to face the difficulty of competing head-to-head against ACROSS THE SPIDER-VERSE, which will out-perform MERMAID for the remainder of its run. In addition, MERMAID has not done nearly as well in international markets, particularly in China where it has been a verifiable bomb with only \$3.8M. This is almost nothing compared with the \$48M that ALADDIN had earned in China after 17 days.

Marvel's GUARDIANS OF THE GALAXY VOL. 3 continued its successful run by adding another \$7.0M in its sixth weekend, a drop of only 34%. VOL. 3 has earned \$335.4M domestic and \$789.1M worldwide. After spending \$250M on production, each new week of ticket sales only adds to the movie's profitability. VOL. 3 should continue to play 1000+ locations for the next few weeks, even though it will most likely drop out of the top five beginning next weekend.

Stephen King's THE BOOGEYMAN from Twentieth Century Studios finished in fifth place with \$6.9M in its second weekend, a drop of 44% compared with last weekend's opening. This scary story has not caught on with King's fans, nor with horror audiences in general. Next week Lionsgate will open THE BLACKENING, a horror/comedy that will snuff out most of the remaining box office for THE BOOGEYMAN. We project a total worldwide run for this title of \$55M.

Last weekend, we highlighted an encouraging debut for A24's Asian-American, romantic feature PAST LIVES, which opened at four theatres in New York and Los Angeles. This weekend, the film expanded to play at 26 locations, including theatres in San Francisco, Washington DC, Chicago, Toronto, Boston and Austin. It continues to do well with a gross of \$520K, making for a commendable per theatre average of \$20K. Despite facing competition from the additional theatres in NY and LA, the original four sites also held in well by selling nearly 50% of the tickets they sold in last weekend's debut. The next round of expansion for this film will be critical to its box office success.

All movies in theatres this weekend earned \$163.7M domestic, compared with \$216.3M last year when JURASSIC WORLD: DOMINION enjoyed an opening weekend of \$145.1M and TOP GUN: MAVERICK earned \$51.9M in its third weekend.

Where Are We as of 6/8

The first 22 weeks of 2023 have generated 128% of the box office earned in 2022 by this same point, but only 79% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 22 WEEKS – 2023: \$3,652,285,000 2022: \$2,849,956,000 128%	YEAR TO DATE – 22 WEEKS – 2023: \$3,652,285,000 2019: \$4,598,608,000 79%

TRANSFORMERS: RISE OF THE BEASTS: 4.3M patrons (\$60.5M in box office)

SPIDER-MAN: INTO THE SPIDER-VERSE: 4.3M patrons (\$54.4M in box office)

- When extrapolated, TRANSFORMERS does have more admissions.
- Over the three day period - the two titles represented over 69% of all foot traffic (TRANSFORMERS with 33% and SPIDER-MAN with 36%).

Pricing:

The photo-finish impression ranking vs box office can be attributed to pricing and availability with Premium seating.

	Avg General Adm	Premium Foot Traffic
TRANSFORMERS	\$13.51	31%
SPIDER-MAN	\$12.49	9%

Dayparts:

Both films with a family appeal had similar Saturday foot traffic patterns.

	TRANSFORMERS	SPIDER-MAN
Pre 1PM	14%	15%
1PM to 5PM	31%	33%
5PM to 8PM	31%	31%
Post 8PM	24%	21%

Notable Industry News & Commentary

How a Hollywood Actors Strike Would Impact Blockbuster and Awards-Season Movies, Comic-Con & More

Deadline

The writers' strike has now entered its sixth week, with no end in sight. While most of the industry's attention has been focused on the writers during this time, there were major developments this week in parallel negotiations that studios have been engaged in with unions for the screen actors and directors. The leaders of the Directors Guild of America (DGA) announced their support for a three-year agreement with the studios, bringing a 13% pay raise, 76% increase in streaming residuals, and protections from potential displacement due to the studio's future use of Artificial Intelligence. All of these matters were also key topics for the writers' union in their negotiations. As a result, it seems likely that the writers will obtain similar terms and protections in their eventual contract with the studios.



Later in the week, an impressive 97.9% of the members of the Screen Actors Guild (SAG) voted to authorize a strike action, if necessary, when their current contract with the studios expires at the end of the month. The potential is looming that both the writers and actors will be out on strike as of July 1st, halting most work on Hollywood's movie production.

A strike from the actors would be more impactful in the short term, as actors would not be available to promote their upcoming movie releases. A slate of high-profile July releases could be impacted, including MISSION IMPOSSIBLE: DEAD RECKONING PART ONE, BARBIE and OPPENHEIMER. While these release dates are too close for their studios to make a change, the lack of promotion will inevitably hold down their box

office grosses. Actors would not be present at events such as Comic-Con, which takes place July 19th-23rd. And if the strike drags on into the fall, studios might be tempted to push back fall release dates until these labor disputes have been settled.

See also: [SAG-AFTRA Contract Talks Officially Begin Following "Astounding" Strike-Authorization Vote \(Deadline\)](#)

Netflix Password Crackdown Drives U.S. Sign-Ups to Highest Levels in at Least Four Years: Researcher

Variety

On May 23rd, Netflix finally began its long-rumored and much-discussed "crackdown" on password sharing in the U.S. market. The action began with the company notifying subscribers that any user living at another address than the primary

account holder would need to be added explicitly an “extra member” on the account. In the days following this announcement, Netflix experienced more than twice the daily rate of new subscribers.

A report from Antenna, the leading firm focused on tracking the streaming market, shows a 102% increase in the new Netflix subscriptions from May 25th-28th compared to the average daily rate

over the 60 days prior to the announcement. Cancellations also increased, but at a significantly lower number than new sign ups.

Based on this surge in “extra members” being added on to existing accounts at \$7.99 per month, it now seems that Netflix’s “crackdown” will result in an uptick in revenue. Wall Street’s stock tracking firm Pivotal Research raised the year-end outlook for Netflix’s share price to \$535 per

share from \$425, an increase of more than 20%.



Regal Cinemas, National CineMedia Sign New Long-Term Deal

Hollywood Reporter

After pressing pause on their long-term relationship, Regal Cinemas and National CineMedia (NCM) have renewed their vows for a new ten-year contract in which NCM will provide Regal with its in-theatre, pre-show advertising program.

Regal, AMC and Cinemark came together in a joint venture to create NCM as a stand-alone company offer this service to exhibitors and since that time NCM has remained Regal’s exclusive provider. However, after Regal’s parent company [Cineworld announced last September that it was filing for bankruptcy](#), Regal informed NCM that it was cancelling its current contract in order to evaluate better alternatives, either by renegotiating the terms of its agreement with NCM or by moving to an alternative provider. NCM challenged the validity of Regal’s move by filing a lawsuit against Regal.



This uncertainty pushed NCM into its own crisis, since Regal represented the largest single network of theatres within the NCM network. In April, [NCM also decided to file for bankruptcy](#) in order to have the flexibility to restructure its own

substantial debts. In the end, the desire to avoid legal complications provided sufficient incentive for the two companies to make up and continue to work together.

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Guardians of Recovery: International Box Office Achieves Pre-Pandemic Level in May



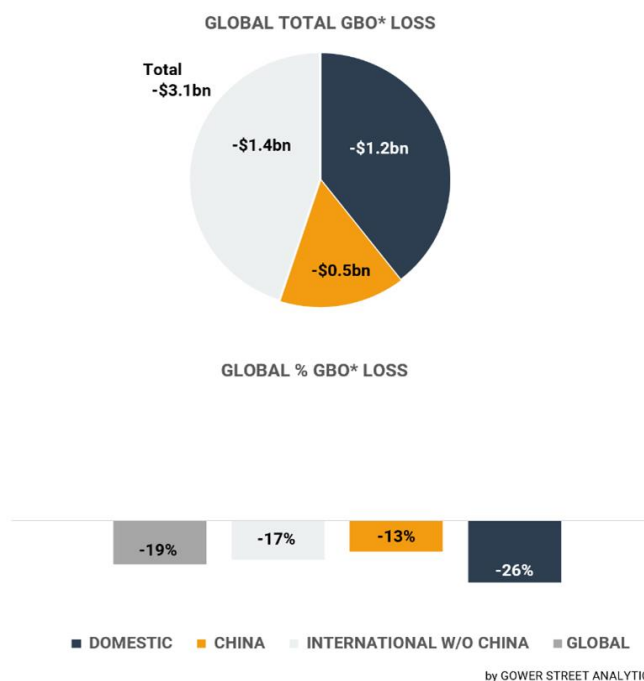
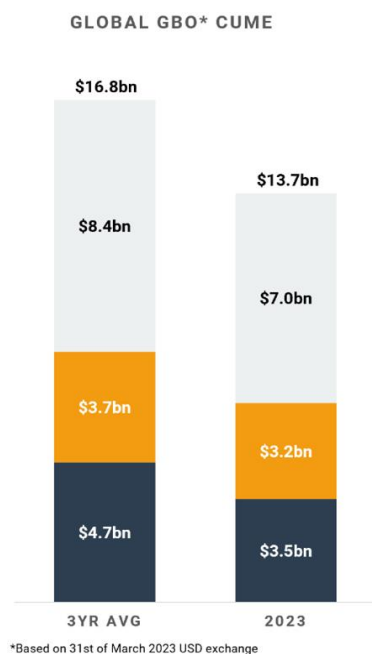
In May the force was with the global box office. In particular with the International business. For the first time since January 2020, the International market (excluding China) reached the same box office level as the comparable month in 2017-2019 on average! International box office (excluding China), reached \$1.54 billion in May, only -1% shy of

the pre-pandemic average at today's exchange rates. Only once since the start of the pandemic had the International box office previously achieved even a single-digit deficit compared to the average of 2017-2019 - in June 2022 with -4%. This is a major milestone in the recovery process.

The global box office reached \$2.8 billion in May, following April's \$2.9 billion. It's the first time since the beginning of 2020 that two consecutive months have delivered over \$2.8 billion. Last summer June (\$2.7bn) and July (\$3.2bn) delivered

above \$2.7 billion in back-to-back months.

After the first five months of the year the total global box office is estimated to have reached \$13.7 billion. With a bit less than half a year in, 2023 has already surpassed (+16%) the 2020 pandemic peak full year result of only \$11.8 billion. 2023 is currently tracking +34% ahead of 2022 and more than doubles 2021 (+117%) at the same stage! It remains -19% (or \$3.1 billion) behind the pre-pandemic three-year average, but that has narrowed a bit further from -21% a month ago.



On this month's Global Box Office Tracker (GBOT, above), the stacked bar graph on the left shows total box office levels split out by the three key global markets: Domestic, China and International (excluding China). The pie chart indicates the current deficit compared to the average of the past three pre-pandemic years (2017-2019) and where those losses are currently coming from. The bar graph

on the bottom right displays the percentage drops globally.

A trio of major new releases and a strong holdover title dominated the global box office in May grossing a combined box office of \$1.78 billion, 64% of the worldwide total! That left only marginal space for other movies to shine.

Globally the third part of GUARDIANS OF THE GALAXY achieved the highest box office in May with around \$750 million. Despite strong tentpole competition the title showed great holds especially in light of recent MCU releases. The May total suggest GUARDIANS VOL. 3 will end between the two prior instalments globally (GUARDIANS VOL. 1: \$773m, GUARDIANS VOL. 2: \$864m).

Internationally it did \$439 million, thus it has the chance to top the trilogy (GUARDIANS 1: \$440m, GUARDIANS 2: \$474m). GUARDIANS 3 has also already surpassed the international lifetime total of the past three MCU releases (ANT-MAN 3: \$262m, BLACK PANTHER 2: \$405m, THOR 4: \$418m). The \$311 million GUARDIANS 3 earned domestically in May makes it more of a challenge to surpass VOL. 2 (\$390m) and most likely also VOL. 1 (\$334m) by the end of the run.

FAST X was the second highest global grossing title in May delivering approximately \$537 million. Over three quarters (78%) came from the International market (inc. China) with \$419 million. Internationally it is performing just slightly behind the prior instalment FAST 9 and most likely will achieve a total in the ballpark of that one (\$553m). While still being a massive result, this is significant behind the franchise best \$1.2 billion hit by FAST 7. The Domestic market moved even further away. At the end of May, FAST X had earned \$118 million and looks unlikely to top any of franchise entry since FAST 3 in 2006 (\$63m).

The Disney live action remake THE LITTLE MERMAID was the third highest grossing release in May with a monthly total of approximately \$233 million, releasing just in the final play-week. In contrast to the two aforementioned titles the Domestic market has dominated this release so far. Achieving 60% of the May total with \$139 million, though it should be noted week-2 holds were generally much stronger internationally.

Holdover hit THE SUPER MARIO BROS. MOVIE grossed slightly more than THE LITTLE MERMAID globally in May, adding approximately \$260 million for a stunning total of \$1.28 billion. It's now the #19 highest grossing movie of all time globally!

FROZEN II is the only animated title ahead at #13 with a \$1.45 billion total.

The phenomenal result of the International market in May was led by the Latin American sub-region. Although being by far the smallest region, it was the one with the highest uplift against the three-year average with +16%! This is second only to December 2021 when the sub-region surpassed that with +29%. The running year is just -7% below the three-year average, reduced from -13% at the end of April.

Mexico was again the backbone of that positive development. It was internationally the second highest grossing market for FAST X (\$30m) and THE LITTLE MERMAID (\$11m) in May. Moreover, it was #3 for GUARDIANS OF THE GALAXY, VOL. 3 (\$34m). For SUPER MARIO it's still the #1 international market with \$85 million! That continuing success helped to narrow the territory's gap to the pre-pandemic box office to just -3% at the end of May, down from -7% a month ago.

The second biggest market of the sub-region, Brazil, recorded its highest grossing month of the year so far, and the third highest since January 2020. It was also only the second time it performed above the three year pre-pandemic average (+8%). It was the third highest grossing international market for FAST X (\$19m) and #4 for THE LITTLE MERMAID (\$5m). Brazil and Mexico were leading the whole Latin American sub-region, which consistently performed at or above pre-pandemic levels in May!

The sub-region of Asia Pacific (excluding China) also performed above the three-year average in May by +2%. Bringing down the gap for the 2023 cume vs 3-year average to -19%, from -24% at the end of April. In contrast to Latin America it was mainly the stand out performance of

two territories that drove this performance. The rest of the region's markets we track performed significantly weaker in comparison.

The usual suspect Japan recorded its second highest uplift against the three-year average with +35%. Malaysia surprisingly topped that with +43% - the highest number this more volatile market has reached so far. Key to Malaysian success, besides very good numbers from FAST X (\$6.6m) and GUARDIANS 3 (\$4.2m), was the impressive launch of local action sequel POLIS EVO 3. It delivered the third biggest opening ever for a local title in Malaysia and ended the month with \$4.4 million. Additionally, POLIS EVO 3 already surpassed the lifetime of the first two instalments of the franchise.

Japan started the month with its best play-week since August 2019. This was due to a combination of the Japanese Golden Week national holiday period, the phenomenal opening of THE SUPER MARIO BROS. MOVIE, the terrific holdover of DETECTIVE CONAN: THE BLACK IRON SUBMARINE, and the opening of the movie spin-off of popular local drama series TOKYO MER (MOBILE EMERGENCY ROOM). These three titles also dominated the rest of May. SUPER MARIO just needed 31 days to cross ¥10bn (\$72bn), the fastest ever for a non-local animated title in the market. DETECTIVE CONAN is at the same time already the highest franchise entry yet, as the 26th released title in the series. It's also currently the 12th highest grossing animated title in Japan. Finally FAST X further helped to build confidence in US-studio releases in the market by opening to franchise-best numbers. The fabulous month pushed the market to be +2% ahead of its 2017-2019 average at the end of May. This saw Japan leading the top ten international markets at that point!

Among the sub-regions Europe, Middle East, and Africa (EMEA) had the biggest gap to the average pre-pandemic May performance with -9%. Nevertheless, it was just the fourth time the variance dropped into single digits and it was the second month in a row with that number. Multiple major markets achieved even levels around the three-year average like Austria (+3%), Netherlands (0%) and France (-1%). Italy (+4%) and Spain (+0%) particularly stood out, given neither had never previously even achieved a single-digit deficit in comparison to pre-pandemic levels. Spain saw a franchise-best opening for FAST X. Italy is currently the #3 international market for THE LITTLE MERMAID.

The International market (excluding China) had a higher share of the global box office with 55% compared to a three-year average of 50% in May. At the same time the Domestic market fell short, with only a 28% share of the global box office, down from 32% before the pandemic. The solid \$785 million the market generated in the month was -21%

below the pre-pandemic average. Nevertheless, it was the second highest grossing month since July last year and the one with the second lowest gap to the pre-pandemic average as well, after April. It further stayed at the same level as May last year (-2%).

It was the first time since July last year, that three titles grossed over \$100 million domestically within a month. Simultaneously just 8 titles grossed more than \$10 million, by far the lowest number since January this year, preventing a better result for the market in May.

Like the Domestic market, China was not shining as bright as the International market but had a stable month too. The monthly total of \$494 million was -12% below the three-year average, the second best percentage since February last year. The month was dominated by Labor Day holiday releases like GODSPEED (\$118m), BORN TO FLY (\$77m) and ALL THESE YEARS (\$24m). Additionally, two US studio releases helped to lift the month. GUARDIANS OF THE GALAXY, Vol. 3 contributed

\$81 million in May, making it the #2 global territory. FAST X delivered \$115 million, putting it neck-and-neck with Domestic in the race to be the #1 global market for the title. While both performed below franchise peaks, they gave hope to observers that Chinese audiences were once again receptive to import titles. A shockingly low \$2.5 million start for THE LITTLE MERMAID at the end of the month was quick to remind them that import successes in China have become the exception in the past two years rather than the norm they once were.

Globally May was an encouraging summer season kick off. June offers at least one wide release every week. This should secure that Domestic and International box office won't fall back to lower levels. Even if records are not broken every week and some releases fall below expectations, the current release calendar is strong and dense enough to overcome. More titles with, ideally, more diversity will help to grow the markets. The full capability of the markets is still to be reached in most territories.

Studio Release Calendar (6/16 – 7/6)

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. (LIGHTYEAR, 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 and 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)
\$35M-\$45M Open
\$105M-\$135M Total

The Flash (Warner Bros) <i>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.</i>	PG-13 Fantasy Adventure	140 A	Digital, Scope, IMAX, 5.1/7.1	Wide (4,000+) \$65M-\$70M Open \$165M-\$195M Total
The Blackening (Lionsgate) <i>Based on the 2018 short film of the same name by the comedy troupe 3Peat. Positive early reviews. Preview audiences liked the film. As counter programming, it can perform moderate business.</i>	R Horror Comedy	96	Digital, Flat, 5.1	Wide (2,000) \$8M-\$10M Open \$205M-\$25M 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	6/19 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) <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) \$12M-\$14M+ Open \$50M-\$56M+ 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

Past Lives (A24) <i>Highly reviewed film (97% RT, 86% audience positive). A likely Best Picture nominee. \$232,206 current box office.</i>	PG-13 Life Drama	106	Digital, Flat, 5.1 Dolby Digital	Wide Expansion
God is a Bullet (Wayward Entertainment) <i>Split schedule/late show allowed</i>	NR Horror	155	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)
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) 检察风云 (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) <i>Harrison Ford takes his last ride as Indy and the older demo rides with him. A lengthy runtime and nearly non-stop action are the main factors in the highly successful series.</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) \$75M-\$85M Open \$225M-255M Total (Current)
Ruby Gillman, Teenage Kraken (Universal) <i>The film was first pitched to DreamWorks Animation having been in the development for several years. It was announced in June 2021 as Meet the Gillmans, The film draws inspiration from John Hughes films, Easy A (2010), Lady Bird (2017) and Booksmart (2019).</i>	Animation Action Adventure	91	Digital, Flat, 5.1	Wide (3,500) \$4M-\$6M Current May be \$15M-\$20M by opening
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
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, Raya 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) \$6M-\$8M 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 A Horror	NA	NA	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
Amanda (Oscilloscope)	NR Comedy	96	Digital, Flat, 5.1	Limited

The Screening Room



Insidious: The Red Door

Sony
7/7/23 Wide
New Trailer



Poor Things

Searchlight
9/8/23 Limited
Trailer #2



Expend4bles

Lionsgate
9/22/23 Wide
New Trailer

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Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations
Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert`



The Lesson
Bleecker Street
7/7/23 Limited
New Trailer



Bottoms
MGM
8/25 Limited; 9/1 Expansion
New Trailer (RED BAND)



Talk To Me
A24
7/28/23 Wide
New Trailer

TICKET TO RIDE | EP. 28

This week, Paul and Mike discuss the amazing debut of SPIDER-MAN: ACROSS THE SPIDER-VERSE and they examine what makes the SPIDER-MAN Franchise one of the most beloved in all of film history. They also discuss what to expect in the coming weeks from some of the most anticipated films of the summer and also spend some time discussing real life superhero Bruce Willis.



Movie Poster Grades

TheQuorum



Insidious: The Red Door
Sony
7/7/24



Bottoms
MGM
8/25/23



Expen4bles
Lionsgate
9/22/23



It Lives Inside
NEON
2023

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").



TRANSFORMERS: RISE OF THE BEASTS

VERDICT: It might be damning with faint praise, but this reboot finds more fun (and visual coherence) in the toy robots than the five earlier efforts directed by Michael Bay.

Alonso Duralde, June 6, 2023

It's too soon to know if the prequel *Transformers: Rise of the Beasts* will erase the five previous *Transformers* movies directed by Michael Bay from franchise canon, but it's safe to say that this latest adventure of the robots in disguise represents a marked improvement from the visual cacophony and irritating (and occasionally offensive) screenwriting that marked the first wave of *Transformers* movies.

Closer in tone to the stand-alone *Bumblebee* prequel — briefly acknowledged here, and still the best of the *Transformers* movies — which put at least as much stock in its human characters as it did in the CG alien cyborgs that turn themselves into motor vehicles, *Rise of the Beasts* gives you some people to care about, sprinkled among the clanging heavy machinery that remains the real star of the series.

In a flashback introduction, we meet the Maximals, a race of robot beings in animal form — including gorilla Optimus Primal (voiced by Ron Perlman), [Full Review](#)

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