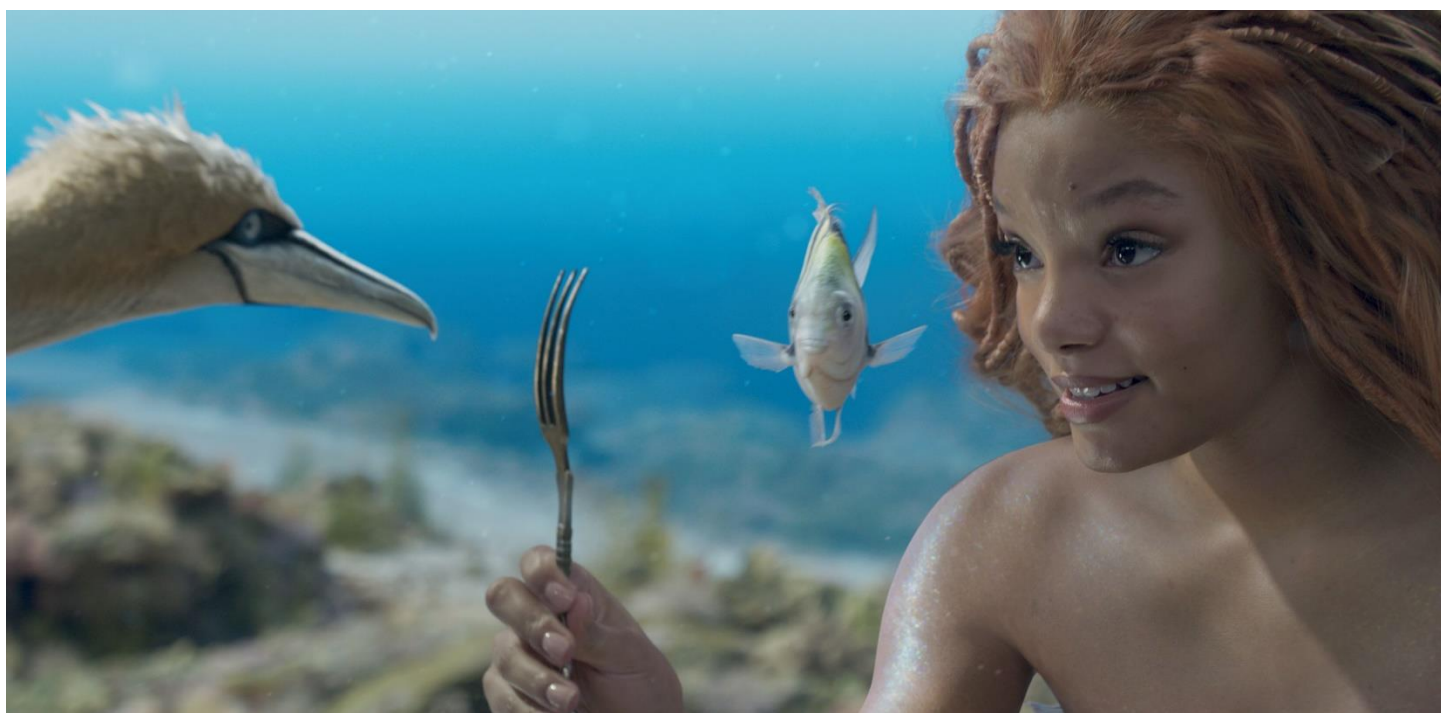




Issue No. 271



Weekend Box Office Results... 5/26 – 5/28

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Little Mermaid (Disney)	1	4,320	95,500,000	-	22,106	95,500,000
2	Fast X (Universal)	2	4,088	23,020,000	-66	5,631	107,955,340
3	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	4	3,940	19,950,000	-38	5,063	299,425,817
4	The Super Mario Bros. Movie (Universal)	8	3,148	6,270,000	-35	1,992	558,881,975
5	The Machine (Sony)	1	2,409	4,900,000	-	2,034	4,900,000
6	About My Father (Lionsgate)	1	2,464	4,250,000	-	1,725	4,250,000
7	Kandahar (Open Road/Briarcliff)	1	2,105	2,410,000	-	1,145	2,410,000
8	You Hurt My Feelings (A24)	1	912	1,389,158	-	1,523	1,389,158
9	Evil Dead Rise (Warner Bros.)	6	921	1,052,000	-57	1,142	66,199,774
10	Book Club: The Next Chapter (Focus Features)	3	1,339	920,000	-69	687	16,131,970

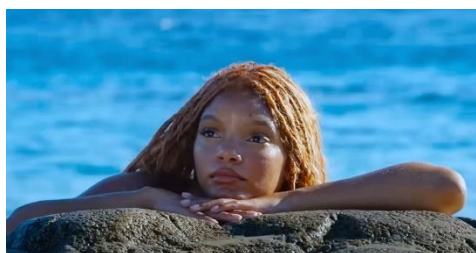
DICK WALSH'S Weekend Review

With \$95.5M in its opening weekend, Disney's live-action remake of its animated classic THE LITTLE MERMAID took over first place at the Memorial Day box office. It is hard to believe that one year has passed since the record-setting Memorial Day weekend debut of TOP GUN: MAVERICK, which earned \$126.7M in its first three days. While not hitting those same heights, THE LITTLE MERMAID is contending with a more crowded marketplace, positioned against four other wide release openings and several well-performing holdovers. With all these films contributing, the overall box office this weekend came in at 91% compared to last year's haul.

Disney has a well-established strategy to create new movies inspired by titles in its animated library, in an attempt to lure in new audiences with well-known storylines. In fact, Disney has produced nine such movies over the past four years. The following chart shows the timeline and release patterns for these nine films.

Disney's Live Action Remakes of Animated Classics

Title	Release Date	Opening \$	Total \$	Opened on Disney+
ALADDIN	5/24/19	\$91.5M	\$355.6M	NO
THE LION KING	7/19/19	\$191.8M	\$543.6M	NO
MALEFICENT: MISTRESS OF EVIL (SLEEPING BEAUTY remake)	10/18/19	\$36.9M	\$113.9M	NO
LADY AND THE TRAMP	11/12/19			YES
MULAN	9/4/20			YES
CRUELLA (101 DALMATIANS remake)	5/28/21	\$21.5M	\$86.1M	YES
PINOCCHIO	9/8/22			YES
PETER PAN AND WENDY	4/28/23			YES
THE LITTLE MERMAID	5/26/23	\$95.5M		NO



After blockbuster theatrical runs for ALADDIN (\$356M) and THE LION KING (\$544M), Disney's live-action remakes have struggled. When MALEFICENT: MISTRESS OF EVIL stumbled, Disney chose to bring LADY AND THE TRAMP to Disney+ exclusively. In 2020, the MULAN remake was released at the height of the pandemic and therefore Disney felt that it had no other option but to release it on streaming. By Memorial Day weekend 2021, CRUELLA had mixed results when Disney tried a hybrid release both to Disney+ and theatres on the same day. Last September, Disney decided to bring the new PINOCCHIO to streaming and forego a theatrical run. Last

month, they went the same route with PETER PAN AND WENDY. Disney execs have indicated that, from this point forward, it will make the "theatrical vs. streaming" decision on a case by case basis. The decision to give THE LITTLE MERMAID an exclusive theatrical release is a no brainer, considering that the animated original won Academy Awards for Best Picture and Best Score. Curiously, the original's total domestic box office for its run which began on 11/15/1989 was only \$83.4M, which the remake has already surpassed in its first three days. This provides more evidence of the fact that theatres provide a source of substantial income before a film is made available on streaming. Critics have been lukewarm to THE LITTLE MERMAID with a 67% rating on Rotten Tomatoes, but audiences appear to be taken with Ariel by giving a 95% score. Stiff competition arrives next week with the opening of the animated SPIDER-MAN: ACROSS THE SPIDER-

VERSE. To achieve its full box office potential, THE LITTLE MERMAID will need to hold the attention of its mostly female audience.



FAST X, the tenth installment of the car chase series, finished in second place with \$23.0M. This is a plummeting decline of 66%, which is on par with the unfortunate pattern for this franchise. Its immediate predecessor F9: THE FAST SAGA dropped 67% in its second week. After its first three days, FAST X had earned 96% of the box office taken in by F9 when it opened two years ago. After ten days, this FAST X now sits at 93% of F9's comparable total. On the bright side,

FAST X is performing well in international markets, where it has grossed \$279M in its first seven days. We will wait to see one more week of earnings before making our projection for FAST X's total box office run, but a continued soft performance in comparison to F9 and FATE OF THE FURIOUS (a.k.a. F8) will raise doubts about the viability of future movies in the franchise.



On the other hand, the outlook remains sunny for Marvel's GUARDIANS OF THE GALAXY series, with its latest edition VOL. 3 earning an additional \$19.9M in its fourth weekend, a drop of only 38% from last weekend. In its opening three days, VOL. 3 grossed 81% of the box office total compared with VOL. 2. Now after 24 days, VOL. 3 has closed that gap with a domestic total of \$294.5M, which is 88% of the comparable total for VOL. 2. We project that VOL. 3 will come in with a domestic total of \$350M and a worldwide total of \$777M. At those levels, the cume will wind up to be a 3.1 multiple of the movie's \$250M production budget. This will certainly convince Disney to create more movies in the series, despite the fact that it was originally

conceived as a trilogy and that its creator James Gunn has since decamped to head up Marvel's main competitor DC. But it would be unlike Hollywood to have Marvel walk away from such a successful intellectual property.

THE SUPER MARIO BROS. MOVIE was able to take fourth place in its eighth with \$6.3M and only dropping by 35% from last weekend. Continuing its relentless assault on record books, SUPER MARIO has now amassed a whopping \$1.3B. Once the current WGA strike has been resolved, Universal and Illumination will begin their work in earnest on the next MARIO sequel, which we expect to see hit theatres sometime around April 2025.



Sony's THE MACHINE was this weekend's only other new wide release to break into the top five performers. The action-comedy brought in \$4.9M and finished in fifth place. It tells the story of father and son who, despite being estranged from each other, are forced to come together to fend off a gang of murderous mobsters. The film stars Bert Kreischer as the son who is on the

run from the mob and Mark Hamill as his father. Critics absolutely despise this movie, with a tough 29% score on Rotten Tomatoes, but moviegoers seem to be laughing out loud with a 92% audience score. Its slow start will make it hard for the movie to earn back even its reasonable production budget of \$35M. Perhaps international markets will contribute enough for THE MACHINE to find profitability.



We applaud Hollywood's efforts to expand the holiday moviegoing audience by offering three additional wide releases this weekend. ABOUT MY FATHER from Lionsgate brought in \$4.3M, KANDAHAR from Open Road/Briarcliff earned \$2.4M, and YOU HURT MY FEELINGS from A24 pieced together \$1.4M.

All movies earned \$161.5M over the first three days of the holiday weekend, compared with \$177.6M earned last year when TOP GUN: MAVERICK blasted onto the scene and earned \$126.7M all by itself. MAVERICK continued to produce throughout the summer and beyond, winding up as the highest grossing film of the year with \$719M.

Where Are We as of 5/25

After 20 weeks, the total box office for 2023 is 131% of the amount earned at the same point in 2022, but only 76% of results from 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 20 WEEKS – 2023: \$3,108,786,000 2022: \$2,379,561,000 131%	YEAR TO DATE – 20 WEEKS – 2023: \$3,108,786,000 2019: \$4,066,844,000 76%

THE LITTLE MERMAID

- The film is estimated to pull in over 7.4M patrons for the three day period (If industry estimates hold up, this will translate to approximately 9.2M over the four day weekend).
 - Not including Preview night, the title has represented approximately 59% of all foot traffic so far this weekend.
 - 21% of patrons saw the film in a premium format paying an average of \$4.32 more per ticket.
- Ticket Price breakdown (3-day):
 - Average Admission price made available to the public (all formats)
 - General - \$13.37
 - Child - \$11.19
 - Senior - \$11.65
- Top Attended Markets (in order):

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



- Daypart Traffic Analysis:

Pre 1PM	22%
1PM to 5PM	35%
5PM to 8PM	28%
8PM +	15%

MARKET INSIGHTS – Memorial Day 2023 vs 2022

- Average General Admission Price is 4.2% more
- PLF Ticket price is 6.1% more
- Both are LOWER than the rate of inflation. Jan 2022 to Jan 2023 was 6.4%.
- Last Year, TOP GUN: MAVERICK commanded 51% of the programmed seats. With a more crowded market place, in 2023, THE LITTLE MERMAID has 41%.

Notable Industry News & Commentary

MoviePass is back, and it starts at \$10/month

(The Verge)

After a long build up, the new MoviePass has officially relaunched service nationwide, just in time for the summer movie season. Consumers can choose from four different subscription plans, ranging from a “Basic” tier which costs \$10/month to see between 1-3 movies all the way up to a “Pro” tier which costs \$40/month for as many as 30 movies. MoviePass encourages customers to select their “Standard” plan, which costs \$20/month for 3-7 screenings.

The new MoviePass use a points system, in which tickets for premium screenings – a major

Basic	Standard BEST SELLER	Premium	Pro
			
\$10/month	\$20/month	\$30/month	\$40/month
Join	Join	Join	Join
1-3 Movies/mo	3-7 Movies/mo	5-11 Movies/mo	30 Movies/mo (1 movie/day)
34 Credits/mo	72 Credits/mo	113 Credits/mo	640 Credits/mo
4,000+ Theaters	4,000+ Theaters	4,000+ Theaters	4,000+ Theaters
2D Standard screenings	2D Standard screenings	2D Standard screenings	2D Standard screenings
			Limited Supply

new release in its opening weekend – cost more points than screenings for lower-demand titles or movies when they are further into their theatrical run. Unused credits at the end of a month will automatically roll over into the next month, allowing users to save up several months' worth of credits.

MoviePass is trying to settle on a sustainable business model to offer a general movie subscription service redeemable at most movie theatres nationwide. Their

new rates compare favorably to the in-house subscription services now offered by most large exhibitors including AMC, Regal and Alamo Drafthouse.

However, it may take a while for consumers and exhibitors to regain confidence in the new MoviePass, after the spectacular demise of the original company in 2019 when their too-good-to-be-true \$10/month "Unlimited" plan ran aground after they had signed up millions of subscribers.

Cineworld Now Expects to Emerge From Bankruptcy in July

(Hollywood Reporter)



In a welcome development, Cineworld announced this week that its plan for restructuring has been approved by all its key stakeholders and the U.S. Federal Bankruptcy Court which has overseen the process. The company remains on track to emerge from bankruptcy in July, in line with its original "mid-year" estimate.

After restructuring, most of the company's shares will be held by its former lenders, who have agreed to exchange up to \$8.8B in debts for equity. The biggest losers in the process are its original shareholders, who have seen the value of their investment reduced to zero. Cineworld has also improved its balance sheet by closing 39 of its lower-performing Regal Cinemas locations and renegotiating the terms of its leases at many other sites.

Onlookers are relieved that almost all Cineworld theatres have continued to operate throughout the process, providing moviegoers with uninterrupted access to their theatres and the industry with much-needed box office receipts in support of its overall recovery.

Lionsgate Earnings Get Lift From 'John Wick: Chapter 4'

(Variety)

Lionsgate posted a stronger-than-expected earnings for the company's fourth fiscal quarter, which covers the first quarter of the calendar year. Revenue came in at \$1.09 billion, \$92 million higher than Wall Street's estimates, with earnings at 21 cents per share rather than an expected loss of 9 cents per share.

Lionsgate's studio division was a primary factor in the sunny results, powered by stronger than expected results from their movie releases in 2023 thus far. Mid-budget releases PLANE and JESUS REVOLUTION have both overperformed by earning more than \$50 million at the box office, while JOHN WICK: CHAPTER 4 has soared to over \$428 million. The studio took in \$823.6 million overall, an increase of more than 25% compared with last year's results. Looking forward, the studio's

upcoming theatrical releases THE HUNGER GAMES: BALLAD OF SONGBIRDS & SNAKES, JOY RIDE and THE EXPENDABLES are all showing excellent promise as well.



While revenue growth at the company's streaming divisions Starz and Lionsgate+ have been less impressive, their profits have more than doubled to \$73.6 million. This is due to a pullback in spending on marketing and content, mirroring the cost-cutting strategy in the streaming divisions of most major studios.

The relative strength of Lionsgate's studio business has also insulated it from the immediate impact of the Hollywood writer's strike, making its revenues less reliant on creating new streaming content. In an interview with Deadline, Lionsgate CFO Jimmy Barge said he saw, "little to no financial impact" from a three-month WGA strike.

See also: [Lionsgate Execs on WGA Strike, Starz Price Hike, Upcoming Separation of Streamer & Studio \(Deadline\)](#)

Studio Release Calendar (6/2 – 6/29)

6/2/23 (Week 22)

Prior Year Results

2022 Week 22 Box Office: \$122,801,622

Spider-Man: Across the Spider-Verse (Sony/Marvel) Very positive screening reactions. Interest and awareness levels are high especially with under 25 filmgoers. Current pre sales indicate strong opening weekend.	PG Animation	136	Digital, Scope, 5.1/7.1, IMAX	Wide (4,000) \$85M-\$95M Open \$212M-\$238M Total
The Boogeyman (20th Century) First reviews are very positive for the horror thriller. Overall business looks similar to THE BLACK PHONE range (6/24/22, \$24M open, \$90M total).	PG-13 Horror	98	Digital, Scope, 5.1/7.1, PLF, Atmos, Dolby Vision, 4K, TheatreEars	Wide (3,000) \$30M-\$35M Open \$75M-\$88M Total
Raiders of the Lost Ark (Fathom Events/Paramount) <i>Re-release</i>	PG Adventure	115	Digital, Scope, 5.1	6/4 Wide
Past Lives (A24)	PG-13 Romance Drama	106	Digital, Flat, 5.1	Limited
Jawan (Yash Raj)	NR Action	165	Digital, Scope, 5.1	Moderate
Rise (Blue Fox Ent.)	NR Comedy		Digital, Flat, 5.1	Limited
Mama Bears (GQFilms)	NR Drama	90	Digital, Flat, 5.1	Limited
Lynch/Oz (Janus Films)	NR Documentary	108	Digital, Flat, 5.1	Limited
Simulant (Vertical Entertainment)	NR Sci-Fi	90	Digital, Scope, 5.1	Limited
Will-o'-the Wisp (Strand)	NR Fantasy	67	Digital, Flat, 5.1	LA
Concerned Citizen (Greenwich Ent.)	NR Dark Comedy	82	Digital, Flat, 5.1	Limited
The Roundup: No Way Out (EDKO Films) <i>Korean: 범접도사3</i>	NR Action Crime Sequel	105	Digital, Scope, 5.1	Limited
Suga: AGUST D-TOUR (Fathom Events) Live Japan	Music Concert	150	Digital, Flat, 5.1	6/3 Event
Die Zauberflöte (Fathom Events)	NR Met Opera	210	Digital, Flat, 5.1	6/3 Event
Origami in the Garden (Freestyle)	NR Documentary	90	Digital, Flat, 5.1	6/6 Select, Stream, DVD
Enter The Slipstream (Monument Releasing)	NR Documentary Sport	87	Digital, Flat, 5.1	Limited
Old Man Jackson (Independent)	NR Romance Comedy	90	Digital, Flat, 5.1	6/1 Limited
Montreal Girls (Level 33)	NR Comedy	94	Digital, Scope, 5.1	Limited

6/9/23 (Week 23)

Prior Year Results

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

Transformers: Rise of the Beasts (Paramount) Fan interest is very positive	PG (est) Sequel	127 Est	Digital, Scope, 5.1/7.1 IMAX	Wide (3,500) \$70M-\$80M Open \$175M-\$200M Total
Squaring the Circle (Utopia)	NR Documentary	100	Digital, Flat, 5.1	Limited
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
Persian Lessons (Cohen Media Group)	NR Drama	128	Digital, Flat, 5.1	Limited
The Angry Black Girl and Her Monster (RLJE)	NR Horror	97	Digital, Flat, 5.1	Limited
Scarlet (Kino Lorber) L'envol	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
The D.O.C (Vertical Ent.)	NR Documentary	98	Digital, Flat, 5.1	Limited
Devilreux (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
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	Moderate
TCM: Hairspray 35th Anniversary (Fathom Events)	PG Reissue	102	Digital, Scope, 5.1	6/11 & 14 Event
Kiki's Delivery Service (GKids/Fathom Events)	G Family Anime	112	Digital, Flat, 5.1	6/11,12,14 Event
The Wicker Man (Rialto)	R Horror	84	Digital, Flat, 5.1	Limited
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. Pixar returns to cinemas in this imaginative story with family appeal. Interest is good though much is expected of a new Pixar release.	PG Animation	102	Digital, Flat, 5.1/7.1, 3D SDR, Dolby Vision, 4K, Motion, Theatre Ears, ICE	Wide (4,000) \$35M-\$45M Open \$105M-\$135M
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+) \$60M-\$70M Open \$180M-\$210M Total
the Blackening (Lionsgate) Good interest especially in urban areas and top 50 markets.	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	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

6/23/23 (Week 25)

Prior Year Results

2022 Week 25 Box Office: \$135,252,089

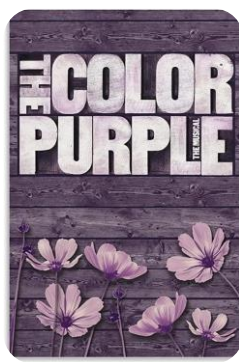
No Hard Feelings (Sony) Jennifer Lawrence's raunchy comedy could have legs with under 25 filmgoers. This is a follow up comedy from the director/screenwriter of GOOD BOYS (8/16/19, 3204 locations, \$21.4M opening, \$95M Total. Sleeper hit potential.	R Comedy	N/A	Digital, Flat, 5.1	Wide (3,000) \$9M-\$11M Open \$35M-40M Total (Current)
Asteroid City (Focus Features) Wes Anderson films have generally urbane audiences. Asteroid City may reach \$20M plus domestic if audience expands beyond the filmmakers fan base.	PG-13 Comedy Drama	105	Digital, Scope, 5.1/7.1, 4K	Wide Expansion \$3M-\$4M Open \$10M-\$14M
God is a Bullet (Wayward Entertainment)	NA Horror	115	Digital, Flat, 5.1	Moderate (500+)
Past Lives (A24)	PG-13 Drama	106	Digital, Flat, 5.1	Limited/Stream
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	Limited
The Last Rider (Roadside Attractions)	NR Documentary	96	Digital, Flat, 5.1	Limited
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

The Screening Room



[The Flash](#)

Warner Bros./DC
6/16/23 - Wide
New Trailer #2, Poster



[The Color Purple](#)

Warner Bros.
12/25/23 - TBD
New Trailer



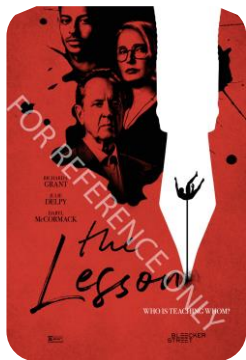
[Teenage Mutant Ninja Turtles: Mutant Mayhem](#)

Paramount
8/2/23 - Wide
New Poster, Trailer available
5/31



[Problemista](#)

A24
TBA -2023
New Trailer, Poster



The Lesson
Bleecker Street
7/7/23 - Limited
Poster



Ruby Gillman, Teenage Kraken
Universal
6/30/23 - Limited
Trailer, Poster



No Hard Feelings
Sony
6/29/23 -Wide
RED BAND Trailer#2



Barbie
Warner Bros.
7/21/23 -Wide
New Trailer #2, Poster

TICKET TO RIDE | EP. 27

This week, Paul and Mike are joined by Cinema Foundation President and NATO Executive Vice President and General Counsel Jackie Brenneman who discuss the impact that movie theatres make not only in regards to film but to communities as well. They also discuss challenges that the industry has recently faced and the opportunities that lie ahead. Paul and Mike discuss the longevity of the FAST AND FURIOUS franchise and what the overall Summer Box Office may mean for the year 2023.



Movie Poster Grades

TheQuorum



Teenage Mutant Ninja Turtles: Mutant Mayhem

Paramount
8/2/23

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").

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Nicolas Bouchard, Exhibitor Relations · Dick Walsh, Box Office Expert`



THE LITTLE MERMAID

VERDICT: Entertaining and impressive – but not enough to justify Disney’s ongoing effort to turn their traditionally animated features into mostly-CG animated features.

Alonso Duralde, May 22, 2023

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

The Walt Disney Company seemingly won’t stop until it has turned all of its classic library of traditional animation into CG animation (with a few human characters), and if we must continue this rampage through history, *The Little Mermaid* at least fares better in the translation than many of the studio’s previous efforts. While it’s still an exercise in re-branding and revenue, the results at least provide some dazzle, some romance, and a handful of pretty good new songs with lyrics by Lin-Manuel Miranda.

Or perhaps those songs just seem like highlights because they can’t be compared, favorably or not, to the existing material from the 1989 animated feature, the one that kickstarted Disney as an animation powerhouse for a new generation after years in hibernation. [Full Review](#)

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