



Issue No. 266



Weekend Box Office Results... 4/21 – 4/23

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Super Mario Bros. Movie (Universal)	3	4,350	58,230,000	-37	13,386	434,329,610
2	Evil Dead Rise (Warner Bros.)	1	3,402	23,500,000	-	6,908	23,500,000
3	Guy Ritchie's The Covenant (Amazon/MGM)	1	2,611	6,282,787	-	2,406	6,282,787
4	John Wick: Chapter 4 (Lionsgate)	5	2,685	5,750,000	-29	2,142	168,880,254
5	Air (Amazon/MGM)	3	2,823	5,549,524	-29	1,966	41,260,000
6	Dungeons & Dragons: Honor Among Thieves (Paramount)	4	2,960	5,400,000	-28	1,824	82,187,245
7	The Pope's Exorcist (Sony)	2	3,178	3,315,000	-63	1,043	14,938,718
8	Renfield (Universal)	2	3,378	3,110,000	-61	921	13,622,945
9	Beau is Afraid (A24)	2	965	2,710,950	747	2,809	3,147,189
10	Suzume (Sony/Crunchyroll)	2	2,170	1,625,000	-68	749	8,427,343

WEEKEND REVIEW FOR 4/21 - 4/23

As expected, THE SUPER MARIO BROS. MOVIE continued its total domination of the box office by delivering a weighty \$58.2M in its third weekend, a drop of only 37% from weekend #2. Illumination's movie adaptation of Nintendo's video game superhero refuses to let up on its climb into the record books. After only 19 days in release, SUPER MARIO has earned \$434.3M domestic and \$871.8M worldwide. Here is a measure of its meteoric domestic rise:

	Thru 4/16	Thru 4/23	Change In 7 Days
All Films	65 th	28 th	37
Animated Films	12 th	5 th	7
Universal Films	9 th	3 rd	4

What's even more remarkable is that SUPER MARIO's success is taking place in April, which has historically been a slow month for moviegoing, when most schools are in session and there are no national holidays. This weekend's drop of only 37% signals that SUPER MARIO should continue to produce strong results for a few more weeks, maintaining its #1 spot until May 5th when Marvel's GUARDIANS OF THE GALAXY VOL. 3 arrives. Even then, SUPER MARIO will most likely settle into the #2 slot and keep its hold on family audiences.

Warner Bros.' EVIL DEAD RISE finished in second place with \$23.5M in its opening weekend. This is the fifth chapter in the iconic horror series begun by filmmaker Sam Rami back in 1981 with the release of THE EVIL DEAD, which grossed only \$2.9M worldwide. The franchise's top performer came in 2013 with EVIL DEAD, which generated \$97.5M worldwide. Now after a 10-year hiatus, the latest chapter was written and directed by Lee Cronin. A single mom of three living in a small L.A. apartment uncovers a strange book in the depths of her building, which unleashes flesh-possessing demons. EVIL DEAD RISE has received Rotten Tomatoes grades of 88% from critics and 86% from audiences, which is relatively strong for a horror movie.

Third place this weekend went to Amazon/MGM's war action film GUY RITCHIE'S THE COVENANT which earned \$6.3M. The film is set during the U.S. war in Afghanistan, telling the story of a local Afghani interpreter who risks his life to save the life of a badly-injured U.S. soldier by carrying him across miles of grueling terrain populated by enemy fighters. After returning to health, the U.S. soldier learns of the hard times his interpreter is still facing and returns to the country to save him. Guy Ritchie directs, with Jake Gyllenhaal starring as U.S. Army Sergeant John Kinley.

Ritchie has established a reputation as a force behind many commercially successful movies, with films he directed earning \$2.4B in worldwide box office since 1998 when he began directing feature films. THE COVENANT's opening box office does not bode well for profitability, as the movie's production cost is estimated at \$55M. This may

wind up as Ritchie's second straight box office disappointment, after OPERATION FORTUNE: RUDE DE GUERRE opened on March 3rd and earned only \$6.5M domestically and \$37.7M worldwide on a production budget of \$58M. Never say die, the filmmaker is already at work making THE MINISTRY OF UNGENTLEMANLY WARFARE, a WWII spy story. Ritchie is co-producing the movie with Jerry Bruckheimer, with Lionsgate on board to release it in 2024.

JOHN WICK: CHAPTER 4 came in fourth place by adding \$5.8M to its box office take, a decline of 29% from last weekend. America's favorite assassin just refuses to go away, with JW4 bringing in a franchise-best \$169M domestic and \$359M worldwide.

Fifth place was awarded to AIR, with a \$5.5M score this weekend and a drop of only 29%. After 12 days, AIR's total take has been \$41.3M domestic and \$62.8M worldwide. After holding nicely with weekend drops of 47% from weekend 1 to 2 and 29% from weekend 2 to 3, we estimate that AIR's final box office will come in at \$80M worldwide. After exhibitors take their share, Amazon seems unlikely to earn back from the box office anything close to the \$90M spent on its production.

Last week, we reported on a successful limited debut for A24's BEAU IS AFRAID, which opened initially at four theatres in New York and Los Angeles. By racking up \$320K total and a per theatre average of \$80K, it seemed hard to imagine any beginning for this film that could have been more positive. Sensing an opportunity, A24 made the very rare move to add 44 new locations beginning on Tuesday, and expand further for the weekend to reach 961 locations total. Alas, response from this wider audiences has been so-so, earning a 9th place finish with a gross of \$2.7M, and a per-theatre-average of \$2,809K.

The film is directed by Ari Aster who thrilled horror fans with HEREDITARY (2018) and MIDSOMMAR (2019). It stars Joaquin Phoenix as Beau with a strong supporting cast of Patti LuPone, Nathan Lane, Parker Posey and Richard Kind.

Its bold and cleverly depraved plot revolves around a paranoid man who embarks on an odyssey to return home to his mother. Critics and audiences are lukewarm on the film, giving a 74% critics score and 73% audience score on Rotten Tomatoes.

This film is the most expensive A24 movie ever, having invested \$35M on its production. By comparison, A24 spent

\$25M to create last year's multi-award winning **EVERYTHING, EVERYWHERE, ALL AT ONCE**, which went on to gross \$139M worldwide. While nobody expects **BEAU IS AFRAID** to achieve this level success, A24 is hoping to at least break even on the project, though there is still a long way to go to reach profitability.



All movies in theatres this weekend grossed \$122M, compared to \$95M from the same weekend in 2022. Last year's top movie was Universal and DreamWorks' animated feature **THE BAD GUYS** which earned \$24M in its opening weekend.

Where Are We as of 4/20

Last week's super-charged second week for **THE SUPER MARIO BROS. MOVIE** boosted the 2023 box office to new heights. After 15 weeks, it stands at 139% compared with the same weeks in 2022 and 85% compared with 2019 results.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 15 WEEKS – 2023: \$2,295,580,000 2022: \$1,656,545,000 139%	YEAR TO DATE – 15 WEEKS – 2023: \$2,295,580,000 2019: \$2,699,040,000 85%

Notable Industry News & Commentary

[Netflix Delays Password-Sharing Crackdown Rollout, Posts Mixed Results \(CNBC\)](#)

On Tuesday, Netflix reported its Q1 earnings, with results that were largely in line with market expectations. The topline numbers for the streamer were that it added 1.75 million new subscribers, grossed \$8.16 billion in revenues and earned \$1.3 billion in profit. The company's stock price remained mostly unchanged by the report.

In their earnings call with investors, co-CEOs Ted Sarandos and Greg Peters focused on the rollout of key initiatives in the works, specifically the upcoming crackdown on password sharing and the build out of their advertising-supported tiers of service.



The password sharing crackdown in the U.S. is expected to rollout in the months ahead. Netflix has already implemented the program in key international markets including Spain, Portugal and New Zealand. While some subscribers dropped the service, that decline was more than made up by new subscribers chose to sign up for their own accounts after previously logging in with the credentials of a friend or family member.

The password-sharing crackdown will be crucial to Netflix's next phase of growth. An estimated 100 million Netflix users are thought to share passwords currently, and converting even a small percentage of those users to paying subscribers will translate to billions in new revenue for the company.

Sarandos and Peters reiterated their opposition to releasing their feature films theatrically, despite steps taken recently by both Apple and Amazon to enter the theatrical space. The execs explained that those competitive services do not have the same scale and reach as Netflix, and are making their decisions based on different business dynamics.

See also: [Netflix Co-CEO Ted Sarandos: "Driving Folks to a Theater Is Just Not Our Business" \(Hollywood Reporter\)](#)



[Hollywood Writers Approve of Strike as Shutdown Looms \(New York Times\)](#)

On Monday, members of the Writers Guild of America voted to authorize a strike action in their negotiations with studios, with 98% of the 9,218 WGA members who voted approving the measure. This unprecedented show of solidarity comes two weeks before the current writers' contract is set to expire on May 1st.

The landscape of the entertainment industry has shifted dramatically since 2007, the last time that writers went out on strike. Streaming has transformed the business, with writers now focused on being compensated *appropriately* when their work is successful on streaming channels and services. Under the existing contract, writers see

significantly less income from direct-to-streaming releases than they do for theatrical releases. Now that fewer movies are released theatrically and more are sent to streaming, the writers have wound up with lower overall compensation than in the past.

TV writers are also asking for a reset. Typically, TV writers will receive a negotiated amount per episode produced, but a streaming series will have fewer episodes per season than a network broadcast series. Usually, a season in a streaming series consists of 6-10 episodes compared with 20 or more for a TV series.

The two sides seem locked into their positions, showing little movement on the core issues. As a result, most industry watchers see a strike as more than likely than not.

The impact of a strike would be more immediately felt in TV, with late night shows going dark and new episodes for weekly series being postponed. But as the strike goes on its impact would become more widespread, eventually impacting movie theatres. The box office recovery over the past 12-18 months has been fueled by an increase in the number of new movies going to theatres. Even with the success of blockbusters such as THE SUPER MARIO BROS. MOVIE, significant contributions have been made by a regular flow of smaller titles such as AIR, RENFIELD and EVIL DEAD RISE in April alone.

If the strike expands beyond the writers to also include directors and actors, it will hold back the number of new films available to theatres, creating a shortage in new titles that plagued the movie business throughout 2021 and 2022.

Disney Layoff Rounds Likely Starting Before Annual Meeting; Details On Cuts Emerge (Deadline)

The long-anticipated layoffs at Disney are set to begin this week, causing high anxiety throughout The House of Mouse. Insiders have referred to the upcoming staff reductions as a “bloodbath” and “the big one.” Every division is expected to be visited, with the largest number of layoffs coming out of Hulu and ESPN. Hulu’s domestic-only streaming service appears to be a prime candidate to be sold, whereas ESPN continues its long-term, slow decline in viewers.



CEO Bob Iger has taken on a prime directive to increase profits at the company, and the fastest way to accomplish this is by reducing the workforce through staff redundancies and division sell-offs. 7,000 layoffs are expected over the next few months, with one longtime film exec saying, “Truth is , if you’re not operating a ride at the parks, you could be on the chopping block. Maybe the worst part is still not knowing who is being let go, no matter how much time you put in.”

GOWER STREET’S Box Office Outlook

Gower Street Increases 2023 Global Box Office Estimate Ahead of CinemaCon

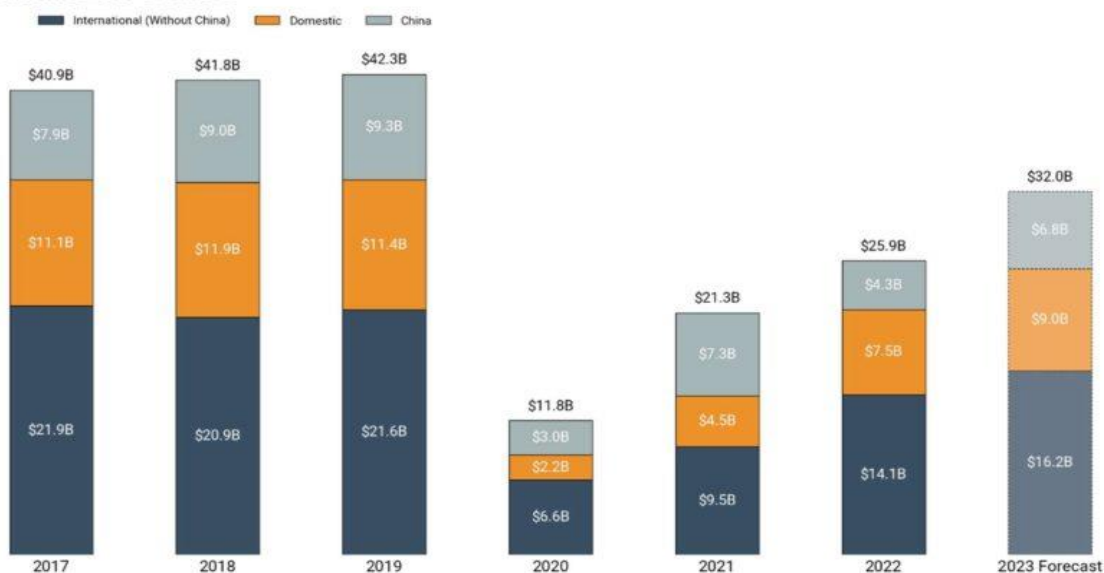
Gower Street Analytics has increased its 2023 Global box office projection to \$32 billion.

With Q1 completed and Universal’s THE SUPER MARIO BROS. MOVIE providing a triumphant start to Q2, Gower Street analysts have reviewed their early Global box office estimate of \$29 billion for 2023 announced in December. The updated projection represents a +10% improvement from the earlier estimate.

The announcement comes as the global industry gathers in Las Vegas for CinemaCon, the official convention of The National Association of Theatre Owners (NATO), which runs April 24-27.

A \$32 billion Global box office in 2023 would represent an approximate +23% improvement on 2022. It remains -20% behind an average of the last three pre-pandemic years (2017-2019), but shows how post-pandemic recovery of our business continues to improve.

Global Box Office



[Source: MPA Theme Report/Gower Street]

The Domestic market slightly underperformed our Q1 projection (by -\$100 million), but a growing release schedule has justified a modest increase in our earlier full-year estimate by \$400 million to \$9 billion.

China has seen a larger increase, from \$5.6 billion to \$6.8 billion. Following a disappointing 2022 our early estimates for China remained conservative while the industry looks for more consistent signs of improvement. The market showed stronger recovery in Q1 than expected, including a very good Chinese New Year period. However, there remain some significant signs of concern. Figures once again were very low in March and while more US imports have received a release these have generally not shown the levels of box office success that would be hoped. The increase to \$6.8 billion puts China back on a level equivalent to 2021 (at current exchange rates), but the increase currently comes almost entirely (approx. 90%) from how much Q1 actuals over-performed estimates. As our recovery predictions for the market were already more bullish for further into the year, and until the market shows more consistent recovery especially on import titles, we are holding our Q2-4 estimates relatively steady.

The International (excluding China) market has been raised +10% (or \$1.4 billion), from \$14.8 billion to \$16.2 billion. A significant driver was a better than predicted Q1, led by the fantastic holdover business of AVATAR: THE WAY OF WATER. There was also support from a robust release calendar, local hits, and a number of non-US titles travelling well beyond their home markets (e.g. Japanese

anime). For the International market, January outperformed our original estimate by +23%, February by +10% and March by +2%. This added up to approximately \$400 million in additional International revenues in Q1 than predicted in December. As in the Domestic market the release calendar has also gained additional titles later in the year which have helped improve predictions for the remainder of the year as well.

Additionally, approximately 13% of the \$3 billion Global gain is due to changes in currency exchange rates between December 2022 and the end of March 2023.

This projection, calculated utilizing data from Gower Street's flagship FORECAST service and analyst assessment, is based on the current release calendar.

Please note: Figures shown in the stacked bar graph show US\$ figures at historical exchange rates for years prior to 2023 and at current exchange rates for the Forecast year (2023). Figures for 2022 currently remain based on Gower Street's January estimate of final results but will be updated, if necessary, from actuals reported in the MPA Theme Report when available. Percentage comparisons for 2023 against pre-pandemic years in the text are based on like-for-like local currency numbers converted at current exchange rates for greater accuracy.

For more information contact:
Rob Mitchell, Director of Theatrical Insights
Gower Street Analytics
rm@gower.st

Studio Release Calendar (4/28 - 5/25)

4/28/23 (Week 16)

Prior Year Results

2022 Week 16 Box Office: \$68,146,544

Are You There, God? It's Me, Margaret. (Lionsgate)

Coming of Age, Young Adult Book Adaptation, based on Fiction Book/Short Story. Positive reviews. High young female interest.

PG-13 | Comedy
Drama

100

Digital, Flat, 5.1,7.1
Atmos, 4K

Wide (3,000)
\$8M-\$10M Open
\$25M-\$30M Total

Big George Foreman (Sony/Affirm)

Interest has peaked and trending flat. Outreach to ministers and faith based audiences an important part of marketing. Fair to Moderate business.

PG-13 | Biography
Sport

133

Digital, Scope, 5.1
Dolby Digital

Wide (3,000)
\$12M-\$15M Open
\$35M-\$40M Total

Sisu (Lionsgate) During the last desperate days of WWII, a solitary prospector crosses paths with Nazis on a scorched-earth retreat in northern Finland.	R War Action Thriller	91	Digital, Scope, 5.1	Wide (1,000) \$1M-\$2M Open \$5M-\$6M Total
Polite Society (Focus Features)	PG-13 Action Comedy	104	Digital, Scope, 5.1	Moderate (800-1,000)
Beau is Afraid (A24)	R Comedy Drama Horror	179	Digital, Flat, 5.1	Expansion (1,500)
Ponniyin Selvan: Part II (Zee Studios) <i>Languages: Hindi, Kannada, Malayalam, Tamil, Telugu</i>	NR Action	165	Digital, Scope, 5.1, IMAX	Moderate
Star Wars: Episode VI - Return of the Jedi (20th Century) <i>Re-release</i>	PG Fantasy	132	Digital, Scope, 5.1	Limited
Sid Is Dead (Vertical Ent.)	NR Comedy	90	Digital, Scope, 5.1	Limited
R.M.N. (IFC)	NR Drama	127	Digital, Scope, 5.1	Limited
The Artifice Girl (XYZ Films)	NR Suspense	94	Digital, Flat, 5.1	4/27 Ltd/Stream
The End of Sex (Blue Fox Ent.)	R Romance Comedy	87	Digital, Scope, 5.1	Limited
Nuclear Now (Abramorama)	NR Documentary	105	Digital, Flat, 5.1	Limited
The Black Demon (The Avenue)	R Shark Action	100	Digital, Scope, 5.1	Limited
Those Who Remained (Susanne Jacobson/Menemsha)	NR Drama	83	Digital, Flat, 5.1	NYC, 5/5 LA
Born to Fly (Well Go USA) <i>Mandarin w// Chinese and English subtitles</i>	NR Action Drama	128	Digital, NA, 5.1	Limited
TS Elliot's Four Quartets (Kino Lorber)	NR Concert	84	Digital, Flat, 5.1	Limited
The Monsters Without (Indican Pictures) <i>Philippines</i>	NR Horror	89	Digital, Scope, 5.1	4/27 Limited
The Eight Mountains (Janus Films)	NR Drama	147	Digital, Flat 1.33, 5.1	NYC, 5/5 LA
Freaks Vs The Reich (VMI Worldwide) <i>Italian</i>	NR Action	141	Digital, Flat, 5.1	Limited/Stream
32 Sounds (Abramorama)	NR Documentary	99	4K DCP, 7.1, CC and audio descriptions	Limited

5/5/23 (Week 18)

Prior Year Results

2022 Week 18 Box Office: \$223,045,786

Guardians of the Galaxy, Vol. 3 (Disney/Marvel) Guardians of the Galaxy, 2014 \$773M, Volume 2, 2017 \$864M. This is the 32nd film in the Marvel Cinematic universe as part of the Phase Five of the MCU.	PG-13 Action Adventure Comedy	149	Digital, Scope 2.39, 3D SDR, IMAX 2D/3D, Dolby Vision 2D/3D, Atmos, Motion, Screen X, TheaterEars, ICE	Wide (4,500) \$150M -\$170M Open \$375M-425M Total
Love Again (Sony) Remake of the 2016 German film SMS für Dich. Based on novel by Sofie Cramer, Celine Dion portrays a fictionalized version of herself in her first film.	PG-13 Romance Comedy Drama	N/A	Digital, Flat, 5.1	Wide (3,000) \$4M-\$6M Open \$10M-\$15M Total
Roll with It (Fathom Events) Inspirational	NR Comedy	106	Digital, Flat, 5.1	5/11-13 Special Event
Chile '76 (Kino Lorber) <i>Spanish with English subtitles</i>	NR Suspense Thriller	95	Digital, Flat, 5.1	Limited, 7/11 Stream
Ponyo: 15th Anniversary (Fathom Events/GKids)	G Anime	120	Digital, Flat, 5.1	5/7, 5/8, 5/10 Event Cinema
UFC 288: Sterling vs. Cejudo (Iconic Events)	Special Engagement	180	TV/Theatrical	5/6 Live Event
A Father's Heart (Fathom Events)	Special Engagement	91	Digital, Flat, 5.1	5/1 Select

One Ranger (Lionsgate Home Ent.)	NR Action	95	Flat, 16.9 (TV)	Limited/Stream
What's Love Got to Do with It? (Shout! Factory)	PG-13 Romance Comedy	108	Digital, Flat, 5.1	Moderate (500)
Anxious Nation (Area 23)	NR Documentary	101	Digital, Flat, 5.1	Limited/Stream
Unrest (KimStim)	NR Drama	93	Digital, Flat, 5.1	Limited
Chile 76 (Kino Lorber) <i>Spanish w/ English subtitles</i>	NR Drama	122	Digital, Flat, 5.1	Limited
Queens of the Qing Dynasty (Factory 25) <i>Languages: English, Mandarin, Russian</i>	NR Drama	122	Digital, Scope, 5.1	Limited
Devilreux (Lionsgate Home Entertainment)	R Horror	90	Flat, 16.9 (TV)	5/8 Limited/Stream
Double Life (Paramount)	PG-13 Crime Thriller	90	Digital, Flat, 5.1	Limited 5/19 Stream
Slava Ukraini (Cohen Media Group)	NR Documentary	94	Digital, Flat, 5.1	5/3 Limited

5/12/23 (Week 19)

Prior Year Results

2022 Week 19 Box Office: \$94,383,194

Book Club: The Next Chapter (Focus Features) BOOK CLUB: \$13.6M Open, \$69M total, 5/18/18 at 3,169 locations. Young to older female interest.	PG-13 Comedy	107	Digital, Flat, 5.1	Wide (3,000) \$6M-\$8M Open \$20M-\$25M Total
Hypnotic (Emick/Ketchup Entertainment) Written and directed by Robert Rodriguez. Blends elements of sci-fi with film noir.	R Sci Fi Sci Fi Action Thriller	92	Digital, Scope, 5.1/7.1, Atmos	Wide (2,000) \$10-\$12M Open \$20M-\$25M Total
Knights of the Zodiac (Sony) Based on Toei animation project later produced as a live action production, Adapted for the screen by Masami Kurumada's popular manga.	PG-13 Live Action Fantasy	113	Digital, Flat, 5.1, DTS-X, Atmos, 4K	Wide (1,000+) \$1.5M-\$3M Open \$5M-\$6M total
Rally Road Racers (Viva Kids) Recently released The Amazing Maurice at 1,546 locations, \$1.4M opening for a one week run.	PG Family Adventure Animation	99	Digital, Flat, 5.1	Wide (1,500+)
Fool's Paradise (Roadside Attractions)	NA Comedy Satire	97	Digital, Flat, 5.1	Moderate
The Way (Fathom Events)	NR Inspirational	133	Digital, Flat, 5.1	Special Event
The Starling Girl (Bleecker Street) 94% RT	R Faith Drama	118	Digital, Flat, 5.1	Limited
Eric Clapton Across 24 Nights (Iconic Events)	NR Special Event	115	DCP (hard drive and KDM delivery by Digital Cinema United)	5/17, 5/21 Encore
Monica (IFC)	R Drama	106	Digital, Flat, 5.1	Limited
LAX 2 Paris (Carl Jackson Ent.)	NR Drama Romance		Digital, Flat, 5.1	Limited
Blackberry (IFC)	R Comedy	119	Digital, Flat, 5.1	Limited
It Ain't Over (Sony Pictures Classics)	PG Documentary	99	Digital, Flat, 5.1	NY/LA
Ponyo (GKids/Fathom Events) 15th Anniversary	G Anime	111	Digital, Flat, 5.1	5/7-9 Special Event
L'Immensita (Music Box Films)	NR Drama	97	Digital, Scope 2.39, 5.1	NY/LA

5/19/23 (Week 20)

Prior Year Results

2022 Week 19 Box Office: \$77,689,344

Fast X (Universal) One of the most successful franchises in recent years reportedly comes to an end. The estimated budget is \$340M, the seventh most expensive film ever made.	PG-13 Action Thriller	141	Digital, Scope 2.39, 5.1/7.1 IMAX, Atmos, Dolby Vision, Screen X, CGS, DBox, MX4D	Wide (4,500) \$80M-\$100M Open \$200M-\$250M Total
--	-------------------------	-----	---	--

Across 24 Nights (Iconic Events)	NR Concert	115		Event Cinema
Master Gardener (Magnolia)	R Thriller	107	Digital, Flat, 5.1	Limited
Black Lotus (Vertical Ent.)	NR Action	93	Digital, Scope, 5.1	Limited
Moon Garden (Oscilloscope)	NR Horror	93	Digital, Flat, 5.1	Limited
Sanctuary (NEON)	R Drama	91	Digital, Flat, 5.1	Limited
Stay Awake (Marvista Ent.)	NR Drama	94	Digital, Flat, 5.1	Limited
White Building (KimStim) <i>Bodeng sar (2021)</i>	NR Drama	90	Digital, Flat, 5.1	Limited
The Cow Who Sang a Song Into the Future (Kino Lorber) <i>Spanish w/ English subtitles</i>	NR Fantasy Mystery	93	Digital, Flat, 5.1	Limited

Release Changes

MPA Ratings Updates

The Screening Room



[Rally Road Racers](#)

Viva Entertainment
5/12/23 - Wide
New Trailer



[The Boogeyman](#)

20th Century
6/2/23 -Wide
New Trailer



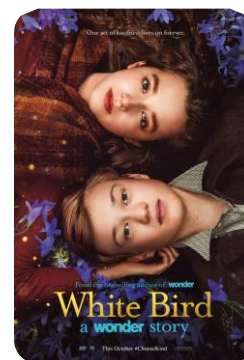
[The Starling Girl](#)

Bleecker Street
5/12/23 - Limited
New Trailer



[Insidious: The Red Door](#)

Sony
7/7/23 - Wide
New Trailer



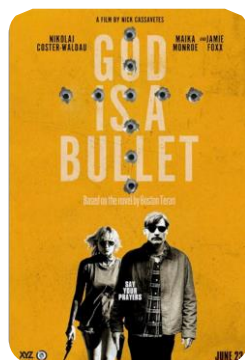
[White Bird](#)

Lionsgate
8/25/23 - Wide
New Trailer



[Across 24 Nights](#)

Iconic Events
5/17/23 - Event
New Trailer



[God is a Bullet](#)

Wayward Entertainment
6/23/23 - Wide
New Trailer



[Kandahar](#)

Briarcliff/Open Road
5/26/23 - Wide
New Trailer



[Fast X](#)

Universal
5/19/23 -Wide
New Trailer



[About My Father](#)

Lionsgate
5/26/23 -Wide
New Trailer

Screendollars · contactus@screendollars.com · (978) 494-4150

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

Ticket to Ride | Episode 22



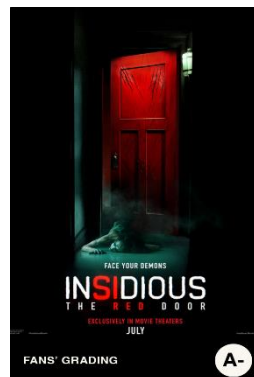
In episode 22 of the Ticket to Ride podcast, Paul & Mike (a.k.a. Mario & Luigi) are spellbound by the historic second weekend hold of "The Super Mario Bros. Movie" as it races toward membership in the 'billion-dollar club' while being equally impressed by the incredible diversity of genres represented on the movie marquee this past weekend. Meanwhile, as the industry prepares for next week's movie industry Superbowl that is the CinemaCon movie convention in Las Vegas, the pair discuss the YTD domestic box office tally that continues to mushroom week after week.

Movie Poster Grades

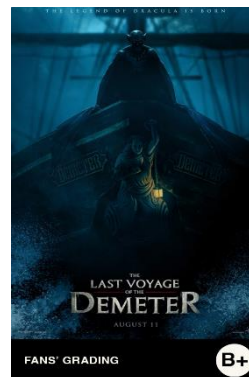
TheQuorum



The Boogeyman
Disney
6/2/23



Insidious: The Red Door
Sony/Screen Gems
7/7/23



Last Voyage of the Demeter
Universal
8/11/23



White Bird
Lionsgate
8/18/23

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").