



Issue No. 278



Weekend Box Office Results... 7/14 – 7/16

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Mission: Impossible – Dead Reckoning Part One (Paramount)	1	4,327	56,200,000	-	12,988	80,004,000
2	Sound of Freedom (Angel Studios)	2	3,265	27,000,000	37	8,270	85,498,581
3	Insidious: The Red Door (Sony)	2	3,188	13,000,000	-61	4,078	58,085,554
4	Indiana Jones and the Dial of Destiny (Disney)	3	3,865	12,000,000	-56	3,105	145,359,865
5	Elemental (Disney)	5	3,235	8,700,000	-13	2,689	125,289,287
6	Spider-Man: Across the Spider-Verse (Sony/Columbia)	7	2,577	6,050,000	-25	2,348	368,797,609
7	Transformers: Rise of the Beasts (Paramount)	6	2,042	3,420,000	-33	1,676	152,764,587
8	No Hard Feelings (Sony)	4	2,053	3,300,000	-39	1,607	46,590,171
9	Joy Ride (Lionsgate)	2	2,820	2,575,000	-56	913	10,616,997
10	The Little Mermaid (Disney)	8	1,615	2,350,000	-36	1,455	293,916,557

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

TWO ANIMATED HITS KEEP SECOND QUARTER STRONG



The second quarter of 2023 started on Friday, April 7th and ended on Thursday, July 6th, covering film weeks 14-26 of the year. When Q2 began, the industry had just completed a solid Q1 which had produced 135% of the box office compared to Q1 of 2022. This was a much-appreciated boost for both exhibitors and studios, many of whom were still struggling to recover from the disruptions due to COVID-19. Looking at the first half of the summer, many felt that the current year would struggle to match the year-over-year comps in 2022 when the trio of TOP GUN: MAVERICK, DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS and JURASSIC WORLD DOMINION had produced over \$1.3B in the second quarter alone. While most believed that the box office would still wind at the mid-point of the year ahead of where it had stood in 2022 at that same point, there was concern that much of the 35% advantage built up during the first quarter would evaporate. Let's see how Q2 measured up.

TOP 10 MOVIES – COMPARING Q2 2023 vs. Q2 2022

Q2 2023			
	Title	Release Date	Actual Q2
1.	The Super Mario Bros. Movie	4/5/23	\$515M
2.	Guardians of the Galaxy, Vol. 3	5/5/23	\$356M
3.	Spider-Man: Across the Spider-Verse	6/2/23	\$348M
4.	The Little Mermaid	5/26/23	\$285M
5.	Fast X	5/19/23	\$146M
6.	Transformers: Rise of the Beasts	6/9/23	\$141M
7.	The Flash	6/16/23	\$102M
8.	Elemental	6/16/23	\$98M
9.	Indiana Jones and the Dial of Destiny	6/30/23	\$89M
10.	Evil Dead Rise	4/21/23	\$67M
			\$2,147M

Source: Comscore

Q2 2022			
	Title	Release Date	Actual Q2
1.	Top Gun: Maverick	5/27/23	\$582M
2.	Doctor Strange in the Multiverse of Madness	5/6/23	\$411M
3.	Jurassic World: Dominion	6/10/23	\$342M
4.	Sonic the Hedgehog 2	4/8/23	\$191M
5.	Minions: The Rise of Gru	7/1/23	\$165M
6.	Lightyear	6/17/23	\$109M
7.	The Bad Guys	4/22/23	\$96M
8.	Fantastic Beasts: The Secrets of Dumbledore	4/15/23	\$96M
9.	Elvis	6/24/23	\$80M
10.	Everything Everywhere All at Once	3/25/23	\$65M
			\$2,137M

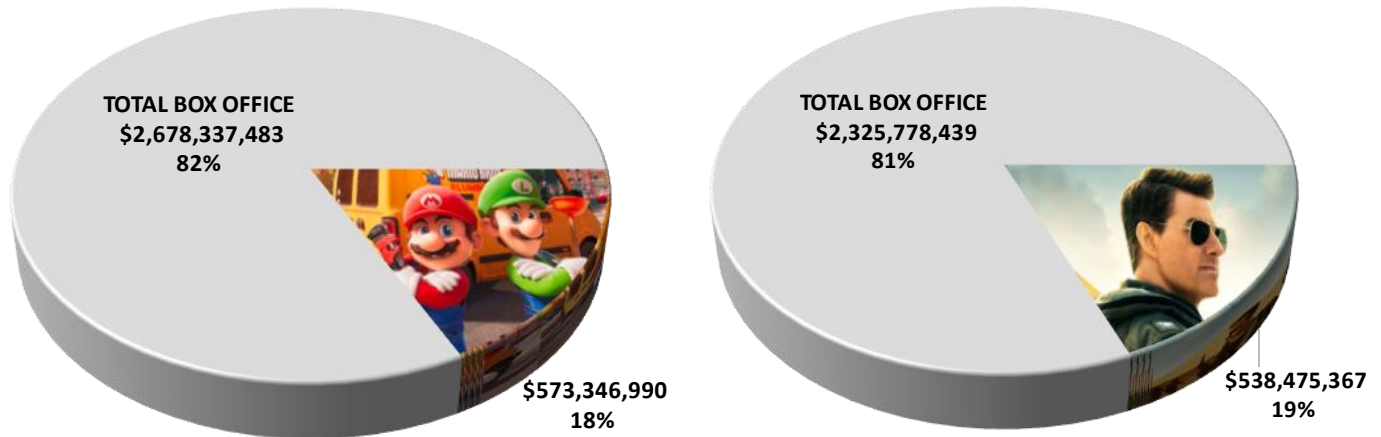
Source: Comscore

In a dead heat, 2023 nosed out 2022 with \$10M more at the box office, or one half of one percent. Given the challenging comps, theatre owners were relieved to see any increase in the second quarter from the year before. The year-to-date comparison between 2023 and 2022 dropped down from 135% after the first quarter to 116% after the second quarter. There were some surprises, and some outright disappointments. A cautionary trend exposed itself during the quarter with as many as six high-profile films struggling to reach profitability because of soaring production costs. While theatre owners benefitted from their solid box office, studios were burned when these very expensive films did not meet the lofty expectations for ticket sales.

The Pleasant Surprises

Universal opened **THE SUPER MARIO BROS. MOVIE** on Wednesday April 5th, two days before the official beginning of the second quarter. After producing an impressive \$58,268,865 in its first two days, which were credited to the Q1 total box office number, it powered on to a spectacular opening weekend from Friday to Sunday of \$146,361,865. This would be the highest opening weekend for any film in the first half of the year. **THE SUPER MARIO BROS. MOVIE** is an animated sequel to the 1993 live-action feature **SUPER MARIO BROS.** that produced only \$21M over its entire run in theatres. Both Nintendo and Universal believed that there was still an opportunity to make gold out of one of the most popular video game heroes of all time. While pre-release estimates were generally in the vicinity of \$200M domestic, the actual response from audiences was much stronger, coming in at \$515M domestic during the second quarter. Almost singlehandedly, MARIO nearly equaled the \$582M magic that Tom Cruise's **TOP GUN: MAVERICK** had produced in Q2 2022.

SECOND QUARTER CLASH OF NUMBER ONES

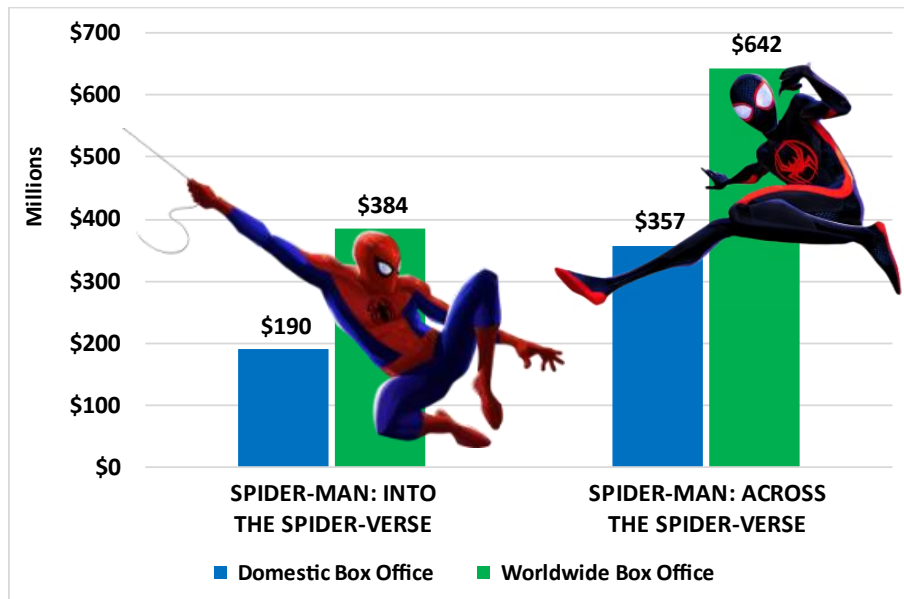


SUPER MARIO's eyepopping worldwide total of \$1.341B to-date on a skinny production budget of \$100M assures that there will be many future chapters and steep profits ahead for the budding franchise.

The second pleasant surprise for the quarter turned out to be another animated picture.

SPIDER-MAN: ACROSS THE SPIDER-VERSE from Sony opened on June 2nd and surged to first weekend gross of \$121M. The second animated hit of the quarter came eight weeks after SUPER MARIO, proving that the appetite for animated features was strong enough to support two blockbusters in the same quarter. Currently, Spider-Man is the hottest of all the superhero franchises, with its most recent live action movie SPIDER-MAN: NO WAY HOME (2021) producing franchise best box office totals of \$814M domestic and \$1.9B worldwide. The previous animated film in the series, SPIDER-MAN: INTO THE SPIDER-VERSE also did very in its holiday release in 2018, earning \$190M domestic and \$384M worldwide. With all this success to build on, how is it that anyone would be surprised by strong results for this year's ACROSS the SPIDER-VERSE?

ANIMATED SPIDER-MAN COMPARISONS



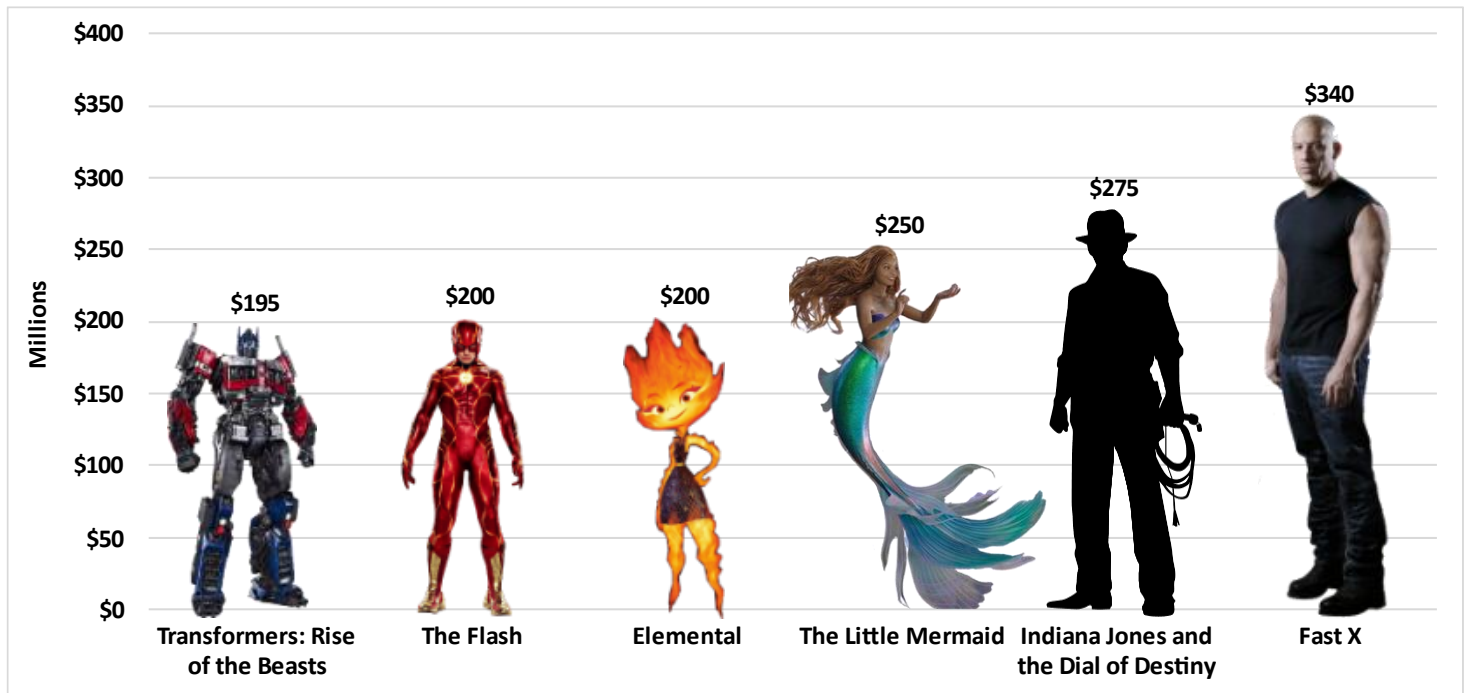
Once again, the experts were caught off-guard as SPIDER-MAN: ACROSS THE SPIDER-VERSE has already brought in \$357M domestic and \$642M worldwide. Pre-opening estimates were about half of those numbers. No one had projected such an increase in its performance numbers. This also paves the way for the next animated Spidey as SPIDER-MAN: BEYOND THE SPIDER-VERSE is targeted to open on March 29th, 2024.

A Cautionary Trend

While theatre owners benefited from studios delivering a steady stream of wide releases throughout the quarter, some studios got burned by spending so much to create these films that they required an exceptional box office to cover those costs. In fact, some of the most expensive films of the quarter did not meet those high expectations, leading studios to reconsider whether to approve massive production budgets for future projects.

The second quarter included several pictures that were able to sell quite a few tickets, but remained underwater because of their soaring production budgets. We believe that six of the top ten earners in the second quarter will struggle to get into the black.

TITLES WITH A VERY HIGH PRODUCTION BUDGET



Studio execs are faced with a conundrum. On the one hand, they are making huge investments to produce movies with big stars and dazzling special effects so they can draw in large audiences who have come to expect an impressive theatrical experience. On the other hand, after investing these large sums, many of these projects will only be successful if they produce unicorn-level ticket sales, which can be a hit or miss proposition.

Theatre owners were pleased to see the second quarter this year come in at the nearly the same level last year's strong second quarter of 2022. However, studios were less universally pleased due to the ballooning production costs. If studios decide to cut back on production costs going forward, it may result in audiences being less willing to pay to see new releases in theatres, which may in turn lead to fewer new releases. One industry expert suggested that Warner Bros. would have lost less on THE FLASH had the picture never been released to theatres. We hope that this mindset does not take hold. All parties involved have to make a profit in order for the business model to hold.

2 nd QUARTER 2023 vs. 2022	2 nd QUARTER 2023 vs. 2019
2023: \$2,723,040,000 2022: \$2,550,806,000 107%	2023: \$2,723,040,000 2019: \$3,343,732,000 81%

WEEKEND REVIEW 7/14 – 7/16



Tom Cruise as Ethan Hunt snatched first place by bringing in \$56.2M in the opening weekend of MISSION: IMPOSSIBLE – DEAD RECKONING PART ONE. This result fell short of the largest 3-day opening for the MI franchise, which was set by MISSION: IMPOSSIBLE - FALLOUT which earned \$61.2M in its debut from July 27 – July 29, 2018. With \$80.0M over the five days since its Wednesday opening, DEAD RECKONING PART ONE beat out the previous MI record holder for a five-day opening, MISSION IMPOSSIBLE II which grossed \$78.8M from May 24 – May 28, 2000.

This weekend's gross was slightly below pre-release projections, which had assumed a "Cruise Factor" after his smashing success last summer with TOP GUN: MAVERICK, which earned \$126.7M in its opening on Memorial Day weekend from May 27 – May 28, 2022.

Cruise enters the arena with high expectations. By just missing or just barely breaking franchise records with this latest MISSION IMPOSSIBLE, some may question if the world's #1 movie star is slightly off his game.

Critics are raving about the film, with an extremely high 96% Fresh rating on Rotten Tomatoes, while moviegoers are right there with them with an equally impressive 95% audience score. By comparison, TOP GUN: MAVERICK earned an equally impressive 96% critics score and 99% audience score. MISSION IMPOSSIBLE movies have always been highly rated, with the critics score

coming in the 90's and audience score in the 80's or 90's. Most actors would kill to have this type of response, but for Tom Cruise this is taken for granted.

Despite this solid opening, much work remains since the production budget for the movie has climbed to \$290M. DEAD RECKONING PART ONE needs to continue generating strong ticket sales in the weeks ahead in order to turn a profit. In a typical release cycle, this would be expected but this time around, the film has only nine days alone before the most competitive weekend of the summer arrives with the 7/21 dual openings of BARBIE and OPPENHEIMER. We expect the three-day opening for BARBIE to come in at approximately \$100M and OPPENHEIMER to produce \$40M-\$50M. In addition, OPPENHEIMER will take most of the IMAX screens away from DEAD RECKONING PART ONE because of contractual obligations due to Christopher Nolan having filmed the WWII drama using IMAX equipment. This may make Cruise's second weekend softer than it would otherwise have been, presenting more barriers to its reaching franchise-high results.



SOUND OF FREEDOM continues to shock the industry with its success, earning \$27.0M in its second weekend, 37% HIGHER than the amount it earned in its debut last weekend. It is unheard of for a movie to have higher earnings in its second weekend in wide release, let alone an increase of 37%. This film continues to defy logic, having earned \$85.5M

in the 13 days since it opened on July 4th. Angel Studios continues to promote the film using nontraditional methods in an effort to tap into new audiences. Earlier in the week, they launched a "pay it forward" campaign in which moviegoers who enjoyed the film are encouraged to buy tickets for friends, family and even strangers. This may be one of the key reasons why the gross for the picture went up in its second weekend. Another reason could be that some fans are so in love with the film that they went back to see it again. It has also maintained its 100% audience score on Rotten Tomatoes.



Its trajectory going forward is hard to predict since all formulas are out of bounds when there is no drop in sales. Likely to go over \$100M as early as next weekend, it would be one of the biggest surprises in years. Even next weekend's openings of BARBIE and OPPENHEIMER may have limited effect on SOUND OF FREEDOM, due to its unique story line and passionate audience. We expect the film to stay in the top five and continue to produce a solid box office.

Last week's surprise first place finisher INSIDIOUS: THE RED DOOR had a rough second weekend, falling to third place with only \$13M in new sales, a depressing 61% decline from its strong opening. A decline of two places when facing only one new wide opening is a sign of weakness and calls into question the long-term outlook for this film. After ten days, THE RED DOOR has earned \$58.1M

domestic and \$90M+ worldwide, which is still VERY profitable for its studio Sony who spent only \$16M to produce the film. It appears the box office for this film will pass INSIDIOUS: THE LAST KEY, which earned \$67.7M domestic in 2018.

INDIANA JONES AND THE DIAL OF DESTINY ran into MISSION: IMPOSSIBLE this weekend, falling 56% from last weekend to \$12.0M and a fourth-place finish. It will almost certainly drop out of the top five movies next weekend and fade away

from that point. A best case scenario for DIAL OF DESTINY will be for it to wind up with \$180M domestic and \$360M worldwide. After spending \$275M on production, Disney will be at pains to turn a profit on the effort. Nonetheless, we are feeling nostalgic about Indiana Jones as we watch him ride off into the sunset, having delighted generations of moviegoers over the past 42 years.

ELEMENTAL continues to show signs of life, taking fifth place in its fifth weekend by earning an additional

\$8.7M, a small decline of 13% from last weekend. After a disappointing opening of \$29.6M, the lowest ever for a Pixar movie, the animated feature has rebounded due to positive word of mouth and limited options for families with young children. Over 31 days, ELEMENTAL has now earned \$125.2M domestically, which puts it ahead of LIGHTYEAR which earned \$118.3M last year for its entire domestic run.

ELEMENTAL's Weekend Drops

	Weekend Dates	Gross	% Drop
Weekend #1	6/16 – 6/18	\$29.6M	-
Weekend #2	6/23 – 6/25	\$18.4M	-38%
Weekend #3	6/30 – 7/2	\$12.1M	-34%
Weekend #4	7/7 – 7/9	\$10.0M	-17%
Weekend #5	7/14 – 7/16	\$8.7M	-13%

Not only are these drops relatively small, they are getting smaller with each passing week. This gravity-defying run may show that Disney selected a less-than-ideal opening date, putting it up against a murderer's row of summer competition. Perhaps an early fall date with less direct competition would have produced better results.

From the world of specialty releases, Searchlight's THEATRE CAMP grossed \$270K in its limited opening in six theatres in New York and Los Angeles, an encouraging \$45K average per location. This quirky comedy tells the story of lifelong friends who are drama teachers at a rundown camp in upstate New York. While the camp is standing at death's door financially, the staff and students band together to mount on a masterpiece performance with the potential to save the camp. Tony award winner Ben Platt and Molly Gordon perform in the lead roles. Critics and audiences are "just OK" on the film according to Rotten Tomatoes, with critics giving a 79% and audiences giving a 75%. Distribution will expand over the next several weeks as new locations are added on 7/21 and 7/28. Searchlight is hoping that this slow build will allow the movie to find its audience and maximize its gross. While not as eye-popping a result as ASTEROID CITY's \$853K in its six-theatre debut on 6/16, THEATRE CAMP has the potential to do well at art houses in the weeks ahead.

All movies playing in theatres this weekend earned \$141.0M domestic, compared with \$132.7M last year when THOR: LOVE AND THUNDER led all films with \$45.2M in its second weekend.

Where Are We as of 7/13

The first 27 weeks of 2023 have produced 112% of the box office earned at this same point in 2022, but only 80% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 27 WEEKS – 2023: \$4,759,898,000 2022: \$4,236,552,000 112%	YEAR TO DATE – 27 WEEKS – 2023: \$4,759,898,000 2019: \$5,971,891,000 80%

With approximately 36% of the filmgoer's foot traffic, MISSION: IMPOSSIBLE – DEAD RECKONING PART ONE is estimated to pull in over 5.6M patrons since opening. (INDIANA JONES AND THE DIAL OF DESTINY is estimated to have had 6.4M patrons over 5 days).

Why the patron divide? More audiences seemed to have opted to see INDY 5 in "standard".

PRICING (5 days)

- \$13.32 – All In
- \$11.81 – Standard Only
- \$16.77 – Premium Format

AUDIENCE COMPOSITION

(Note - Teen & Senior groups)

MISSION: IMPOSSIBLE – DEAD RECKONING PART ONE

Male at 58% / Female 42%

Non-Family 88% / Family Groups 8% / Teen Groups 4%

2% (Under 13) / **5% (13-17)** / 12% (18-25) / 21% (26-35) / 23% (36-45) / 20% (46-55) / **17% (55+)**

INDIANA JONES AND THE DIAL OF DESTINY (June 30th weekend)

Male at 57% / Female 43%

Non-Family 81% / Family Groups 15% / Teen Groups 4%

5% (Under 13) / **6% (13-17)** / 11% (18-25) / 18% (26-35) / 21% (36-45) / 20% (46-55) / **19% (55+)**

THE FLASH (June 16th weekend)

Male at 65% / Female 35%

Non-Family 72% / Family Groups 21% / Teen Groups 7%

7% (Under 13) / **8% (13-17)** / 20% (18-25) / 28% (26-35) / 21% (36-45) / 11% (46-55) / **5% (55+)**

Notable Industry News & Commentary

Actors Union Joins Writers on Strike, Shutting down Hollywood

CNBC

The deadline came and went for the Screen Actors Guild and Hollywood Studios to reach a deal on a new labor contract, without resolution. As a result, the actors have now joined the writers on strike, effectively shutting down all production in the industry. It's the first time since 1960 that both the writers and actors have walked out in solidarity.

Not only has new production shut down but the stars have also stopped promoting their current releases. The entire cast of Christopher Nolan's



OPPENHEIMER walked out on Wednesday night's premiere after SAG announced officially that the actors' union was on strike. Many of SAG's demands overlap with those from the WGA, focusing on the financial deficit that the streaming model imposes on actors. Just as with writers, they also want protections against the possible

future use of Artificial Intelligence to replace actors on certain productions.

SAG President Fran Drescher announced the union's decision to strike on Thursday, with a strongly worded speech criticizing the studios. "We are the victims here...We are being victimized by a very greedy

entity. I am shocked by the way the people that we have been in business with are treating us." It leaves the industry in a very uncertain place, as both sides appear deeply entrenched in their positions.

See also: [What to Know About the Actors' Strike](#) (New York Times)

Hollywood Studios' WGA Strike Endgame Is to Let Writers Go Broke Before Resuming Talks in Fall

Deadline

Shortly before the SAG announced its strike, Deadline reported on the approach the studios are taking in their negotiations with the Writers Guild of America, which has already been on strike for the past 70 days. According to the report, the studios' strategy in negotiations is not to engage in substantive talks with the writers until October at the earliest, believing that going without pay for an extended period will put financial pressure on the writers that will lead them to be more willing to settle on terms that are favorable to the studios. "The endgame is to allow things to drag on

until union members start losing their apartments and losing their houses," one studio executive told Deadline. The report was quoted widely as evidence of the "cold-as-ice approach" studios are taking in their negotiations.



Separately, Disney CEO Bob Iger was also lambasted for comments he made about the strike during an interview he had with CNBC. Iger said that both the writers and actors are being "unrealistic" in their demands, saying that their position on the matter is "disturbing" given the difficulties the

industry is facing. Actors and writers reacted to these comments by pointing out the hypocrisy of Iger criticizing the unions for being greedy, shortly after he landed a two-year \$54M contract extension to serve as Disney CEO for another two years. Warner Bros. Discovery CEO David Zaslav prompted similar backlash for comments against the unions while he enjoys an eight-figure salary. The net effect is to paint the studios as greedy and the more unreasonable party, which may push the studios to the negotiating table in order to settle the matter.

See also: [Bob Iger Lambasted for CNBC Comments About Strike: "He Came Out Of Retirement To Make \\$54 Million In Two Years And Says This"](#) (Deadline)

'Barbie' + 'Oppenheimer' = 'Barbenheimer.' Why Hollywood Needs the Movie Mashup

LA Times

Coming after a series of disappointing summer releases, exhibitors are eagerly awaiting next week's "Barbenheimer," the movie event of the summer.

It's a unique proposition to have two of the summer's biggest films, BARBIE and OPPENHEIMER, opening on the same weekend. This comes only 9 days after the opening of the summer's third biggest film, MISSION: IMPOSSIBLE – DEAD RECKONING PART ONE starring Tom Cruise.

Interest in both BARBIE and OPPENHEIMER has been so intense that some moviegoers to take in both movies as a double feature on the same day, with social media naming



this phenomenon “Barbenheimer.” AMC announced gleefully that 20,000 of its AMC Stubs Loyalty members have already bought tickets to see both films during the weekend of 7/21-7/23. While BARBIE is expected to win the weekend, both films are on track to have profitable theatrical runs.

It is another indication that the industry has fully recovered from its pandemic woes to see two films with over \$100M+ production budgets released on the same weekend. Many had felt that this was no longer possible, with conventional wisdom saying that the pool of potential moviegoers was not large enough to support more than a one new major release in a given weekend. One key to the

ability for both films to succeed alongside each other is that they each appeal to different audiences, with Christopher Nolan’s OPPENHEIMER appealing to mature male audiences while Greta Gerwig’s BARBIE attracting a primarily, but not exclusively, female audience. At the same time, it’s equally clear that many moviegoers are interested in seeing both, signaling a fundamental strength in moviegoing that some have imagined was no longer the case.

See also: [AMC Theatres Says More Than 20,000 Moviegoers Have Already Booked ‘Barbie’-‘Oppenheimer’ Double Features \(Variety\)](#)



best new releases since it first opened in 1912. For the last 27 years, The Colonial has been run by Mike Hurley and his wife Theresa Bagnardi and while their love for the movies remains, the couple has decided that their time to retire as arrived and they have put their beloved theatre up for sale.

The Boston Globe featured the “For Sale” listing in an extensive profile that includes photos of the building together with its history. While Hurley says that he has received a lot of calls from interested parties, no one yet has committed to the \$1.3M he is asking for it. Fearing the disappearance of another independent cinema, the local community in Belfast is rallying to locate a buyer that will continue its operations. One idea has been to form a group from the community to operate The Colonial as a non-profit. However, it’s been slow going since this group has only been able to raise \$5,000 so far. Without an obvious buyer thus far, we wanted to highlight the opportunity for someone to step in to take over a well-loved cinema in a quaint setting on the coast of Maine.

An Historic Maine Movie Theater is For Sale for \$1.3 Million. Will Anybody Save it?

Boston Globe

The Colonial Theatre, located in the small picturesque coastal town of Belfast, Maine, has screened Hollywood’s

Studio Release Calendar (7/21 – 8/17)

7/21/23 (Week 29)				
Prior Year Results				
2022 Week 29 Box Office: \$129,397,901				
Barbie (Warner Bros.) <i>After months of negativity in social media and Internet film web sites, the film has become a cultural phenomenon. Driven by young females, the audience has actually expanded. Opening weekend has become a wild card of forecasts. All in all, a major summer success is at hand.</i>	PG-13 Comedy	114	Digital, Flat (2.00 : 1), 5.1 Dolby Digital, Atmos, D-Box, 4K	Wide (3,500+) \$100M-\$109M Open \$300M-\$327M Total (Current)

Oppenheimer (Universal) <i>Early reactions very positive for screenplay, performances, cinematography and soundtrack. It will likely have multiple nominations in awards season. PLF and IMAX screens are the best presentation (projected 45-45% opening weekend).</i>	R Drama	180	Digital, Flat & Scope (2.20), 5.1, IMAX 70MM, 70MM/35MM, IMAX Digital, Dolby Vision, TheatreEars	Wide (3,500+) \$34M-\$39M Open \$102M-\$117M Total (Current)
Cobweb (Lionsgate Premiere)	R Horror	88	Digital, Scope, 5.1	Moderate (500) \$1M-\$3M Open 21 days to streaming
The Beanie Bubble (Bleecker Street/Apple)	R Comedy Drama	110	Digital, Flat, 5.1	Moderate 7/28 Apple TV+
Terrifier (Iconic Events) <i>Witness the first installment in the ultra-gory TERRIFIER franchise for the first time in theatres.</i>	NR Horror	92	Digital, Flat, 5.1	7/19 Special Engagement
Fear the Night (Quiver)	NR Action	90	Digital, Flat, 5.1	Limited/Stream
See You on Venus (Vertical Ent.)	NR Romance	94	Digital, Flat, 5.1	Limited
Natty Knocks (Vertical Ent.)	NR Horror	92	Digital, Scope, 5.1	Limited
Odd Hours, No Pay, Cool Hat (Independent)	NR Documentary	90	Digital, Flat, 5.1	Select Markets
Return to Dust (Film Movement) <i>Yīn rù chén yān (隐入尘烟)</i>	NR Romance	134	Digital, Flat, 5.1	Limited
Afire (Sideshow/Janus Films) <i>German w/ English subtitles</i>	NR Drama	103	Digital, Flat, 5.1	NY/LA
Lakota Nation vs United States (IFC Films)	NR Documentary	120	Digital, Flat, 5.1	NY
Love Life (Oscilloscope)	NR Drama	122	Digital, Flat, 5.1	Limited
Akhnaten: The MET Live in HD (Fathom Events)	NR Performing Arts	152	Digital, Flat, 5.1	7/26
The White Storm 3: Heaven or Hell (CMC Films)	NR Crime Drama	125	Digital, Scope, 5.1	7/20 Limited
Mother, May I (Dark Sky)	NR Horror	99	Digital, Flat, 5.1	Limited/Stream
Go West (Purdie Distribution)	NR Western	90	Digital, Scope, 5.1	Limited
Tufang (Rhythm Boyz) <i>Language: Punjabi</i>	NR Drama	122	Digital, Scope, 5.1	Limited
Topology of Sirens (Factory 25)	NR Mystery Drama	106	Digital, Flat, 5.1	Limited
Stephen Curry: Underrated (A24)	NR Documentary	110	Digital, Flat, 5.1	Limited/Apple TV

7/28/23 (Week 30)

Prior Year Results

2022 Week 30 Box Office: \$99,698,374

Haunted Mansion (Disney) <i>Disney hopes to capitalize on one of its most popular theme park rides 20 years after "Haunted Mansion" movie starring Eddie Murphy. Despite second week of Barbie/Oppenheimer openings, a great comedic cast could produce well above average success.</i>	PG-13 Comedy Drama Family	123	Digital, Scope 2.39, 5.1/7.1, Dolby Vision, Motion, Atmos, TheaterEars	Wide (4,000+) \$38M-\$43M Open \$135M-\$150M Total (Current)
Talk to Me (A24) <i>Danny and Michael Philippou make their directorial debut with this horrifying film that played well at Sundance. Similar to HEREDITARY, opening weekend could be in the \$8M-\$10M area with hope for solid word-of-mouth.</i>	R Horror	94	Digital, Flat, 5.1	Wide (2,800+) \$3M-\$5M Open \$10M-\$12M Total (Current)
The First Slam Dunk (GKids)	PG-13 Family	124	Digital, Flat 1.78:1, 5.1	Moderate to Wide
UFC 291: Poirier vs Gaethje 2 (Iconic Events)	NR Boxing	180	Digital, Flat, 5.1	7/29 Live Event
The Essential Church (Atlas Distribution)	PG-13 Christian Documentary	126	Digital, Flat, 5.1	Limited
Kokomo City (Magnolia)	NR Documentary	90	Digital, Flat, 5.1	Limited
Sympathy for the Devil (RLJE/IFC)	NR Horror	90	Digital, Flat, 5.1	Limited

The Beasts (Greenwich)	NR Documentary	137	Digital, Flat, 5.1	Limited
The Baker (Falling Forward Films)	Thriller	90	Digital, Flat, 5.1	Moderate (500+)
War Pony (Momentum Pictures)	R Drama	115	Digital, Flat, 5.1	Limited
UFC 291: Poirier vs Gaethje 2 (Iconic Events)	NR Live Boxing	180	Digital, Flat, 5.1	Live Event
Susie Searches (Vertical Ent.)	NR Comedy Suspense	105	Digital, Flat, 5.1	Limited
Met Summer Encore: Akhnaten (Fathom)	The Met: Live in HD	162	Digital, Flat, 5.1	7/26 Encore
Sons of Summer (Lionsgate Premiere)	R Crime Thriller	94	Digital, Flat, 5.1	Limited
Heathers (Fathom Events) 35th Anniversary	R Comedy Drama	103	Digital, Flat, 5.1	7/30
Warrior King (Cinedigm)	PG-13 Animation	135	Digital, Flat, 5.1	Limited
The Crusades (VMI Worldwide)	NR Comedy Drama	102	Digital, Flat, 5.1	Limited
Bob Wine: The People's President (Nat'l Geographic)	PG-13 Documentary	114	Digital, Flat, 5.1	Limited
Dead Man's Hand (Lionsgate Premiere)	R Western Drama	96	Digital, Flat, 5.1	Limited
Reinventing Elvis: The '68 Comeback Concert - 50th Anniversary (Rodan Productions)	NR Documentary	50	Digital, Flat, 5.1	7/30 Encore
Surongo (Kanon Films) (Bengali: সুরঙ্গ, translation: Tunnel)	NR Drama Thriller	150	Digital, Scope, 5.1	Limited
The Unknown Country (Music Box)	NR Drama	86	Digital, Flat, 5.1	Limited
8/4/23 (Week 31)				
Prior Year Results				
2022 Week 31 Box Office: \$93,462,477				
Meg 2: The Trench (Warner Bros.) <i>Jason Statham returns. The original opened to \$45M and \$145M (\$166M adjusted for inflation). Statham is a favorite in international markets assuring the sequel to bring major profits to WB.</i>	PG-13 Sequel	116	Digital, Scope, 5.1	Wide (3,500+) \$24M-\$27M Open \$60M-\$70M Total (Current)
Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)	PG Animation Action Adventure	99	Digital, Scope, 5.1, 2D/3D, Dolby Vision, Atmos, 4DX, D-Box, MX4D, Lumma	8/2 Wide (4,000) \$38M-\$43M Open \$115M-\$130M (Current)
Shortcomings (Sony Classics)	Comedy Drama Romance	92	Digital, Flat, 5.1	Moderate
Dreamin' Wild (Roadside)	PG Music Biography	110	Digital, Flat, 5.1	Moderate (400+)
Problemista (A24)	R Comedy	85	Digital, Flat, 5.1	limited
Brother (Vertical Entertainment)	NR Drama	120	Digital, Scope, 5.1	limited
A Compassionate Spy (Magnolia)	NR Documentary	101	Digital, Flat, 5.1	Limited
What Comes Around (IFC Films)	NR Suspense Thriller	85	Digital, Flat, 5.1	Limited
Our Body (Cinema Guild)	NR Documentary	168	Digital, Flat, 5.1	Limited
Till Death Do Us Part (Cinedigm/DaDa Films) <i>From the creator of FINAL DESTINATION</i>	NR Horror Thriller	109	Digital, Flat, 5.1	Limited
Il Trovatore (Fathom)	NR The Met: Live in HD	163	Digital, Flat, 5.1	8/2 Encore Live
The Hiding Place (Trafalgar)	NR War Drama	253	Digital, Flat, 5.1	8/3 Special Event
Princess Mononoke (Fathom Events)	PG-13 Anime	134	Digital, Flat, 5.1	8/5-9) Special Event
Tokyo Pop (Kino Lorber) 4K Restoration	NR Musical	99	Digital, Flat, 5.1	8/4 Limited 10/3 DVD & TVOD
Bobcat Moretti (Stonecutter Media)	NR Drama	96	Digital, Flat, 5.1	Limited/Stream
Klondike (Samuel Goldwyn) Original title: Klondaik	NR Drama	100	Digital, Flat, 5.1	Limited
Mob Land (Saban Films)	NR Crime Action	111	Digital, Flat, 5.1	Limited

Corner Office (Lionsgate Premiere)	PG-13 Dark Comedy	101	Digital, Flat, 5.1	Limited
Passages (MUBI) France	NR Drama	91	Digital, Flat, 5.1	NY/LA
8/11/23 (Week 32)				
<u>Prior Year Results</u>				
2022 Week 32 Box Office: \$67,401,990				
Last Voyage of the Demeter (Universal)	Fantasy Horror	R	N/A	Wide (3,500) \$8M-\$11M Open (Current)
Grand Turismo (Sony)	PG-13 Action Adventure Drama	135	Digital, Flat, 5.1/7.1, IMAX	Wide (3,500) \$6M-\$9M Open (Current)
Jules (Bleecker Street)	PG-13 Sci-Fi Comedy	90	Digital, Flat, 5.1	Moderate
Mamamoo: My Con the Movie (Trafalgar) <i>(Korean: 마마무: 마이콘 더 무)</i>	NR Concert Documentary	124	Digital, Flat, 5.1	8/9-12 Special Event
Il Barbiere Di Siviglia (Fathom Events)	NR Met Opera	173	Digital, Flat, 5.1	8/9 Special Event
The Eternal Memory (MTV Documentary Films) Original title: La memoria infinita	NR Documentary	85	Digital, Flat, 5.1	Limited
Between Two Worlds (Cohen Media Group)	NR Drama	106	Digital, Flat, 5.1	Limited
The Pod Generation (Vertical Ent.) France	PG-13 Sci-Fi Romance Comedy	109	Digital, Scope, 5.1	Limited
Senior Year: Love Never Fails (Atlas Distribution)	NR Faith Based	N/A	Digital, Flat, 5.1	Limited
Operation Napoleon (Magnolia)	NR Mystery	102	Digital, Flat, 5.1	Limited
King on Screen (Dark Star Films)	NR Documentary	75	Digital, Flat, 5.1	Limited
Aporia (Well Go USA)	R Sci Fi Drama	104	Digital, Flat, 5.1	Limited
Go West (Purdie)	NR Western	90	Digital, Flat, 5.1	Limited
Cat Video Fest 2023 (Oscilloscope)	NR Documentary	73	Digital, Flat, 5.1	Limited
Coraline (Fathom)	NR Classics	115	Digital, Flat, 5.1	8/14-15 Event
Enter the Dragon (Fathom Events)	R Martial Arts	112	Digital, Scope, 5.1	8/13, 8/16 Event

The Screening Room

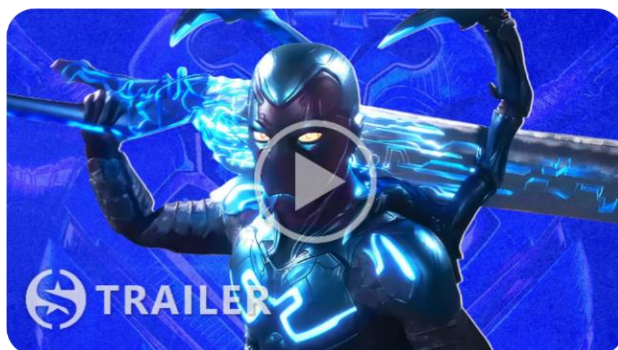


NOTABLE TRAILERS



[Jules](#)

Bleecker Street
8/11/23 - Wide



[Blue Beetle](#)

Warner Bros.
8/18/23 - Wide

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Thaddeus Bouchard, President · John Shaw, Communications · Tami Morris, Studio Relations

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



The Retirement Plan

Falling Forward Films
8/25/23 - Wide



The Hill

Briarcliff Entertainment
8/25/23 - Wide



Napoleon

Sony/Apple Original Films
11/22/23 - Wide



Wonka

Warner Bros.
12/15/23 - Wide

Movie Poster Grades

TheQuorum



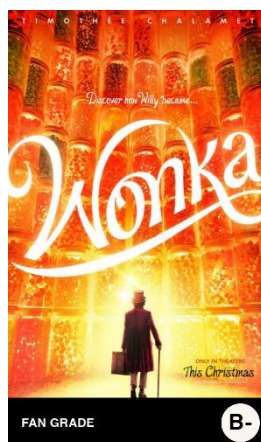
The Nun II

Warner Bros.
9/8/23



Napoleon

Sony
11/22/23



Wonka

Warner Bros
12/15/23



Bob Marley: One Love

Paramount
1/12/24

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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MISSION: IMPOSSIBLE – DEAD RECKONING PART ONE

VERDICT: Hits all the marks of an adrenaline-packed summer spy thriller, with pacing that makes 163 minutes zip right by.

Alonso Duralde, July 5, 2023

Tom Cruise and his creative team have the Mission: Impossible moviemaking process down to a science, but Mission: Impossible — Dead Reckoning Part One never feels clinical or by the numbers. A throwback to an era when “summer movies” represented something distinct from what studios produced for the other nine months of the year, Dead Reckoning offers 163 minutes’ worth of adrenaline and excitement that never overstays its welcome.

No one’s going to confuse the proceedings here for the cerebral geopolitics of a John Le Carré novel, but in terms of international hijinks, breathtaking chases, and heart-in-the-throat stunts — with more laughs than one might expect along the way — the seventh big-screen outing for the Impossible Mission Force (the third in a row with Christopher McQuarrie in the director’s chair) raises the bar for Summer 2023 popcorn entertainment.

Amidst the latex masks and trademark “Tom Cruise runs” scenes, Dead Reckoning throws in character development, offering some of the first hints about why Ethan Hunt (Cruise) joined the IMF and who he was before doing so. [Full Review](#)



JOY RIDE

VERDICT: Raucous Asian-American road-trip comedy serves up bawdy laughs and star-making performances.

Alonso Duralde, July 7, 2023

The scarcity of R-rated comedies from a woman’s perspective, let alone an Asian-American perspective, makes the very existence of *Joy Ride* a kind of small miracle. That it’s also outrageously hilarious (without being undone by occasional waves of friend-bonding sweetness) makes its emergence on the scene all the more exciting.

It’s a film that fully delivers both cultural specificity (an older relative is referred to as being “has-a-plastic-bag-full-of-other-plastic-bags Chinese”) and raunchy R-rated comedy, as its cast asserts confident, witty, sexual agency throughout.

We open with a flashback to 25 years ago, when Audrey and Lolo meet on a playground, the only two Chinese girls in the very Caucasian Seattle suburb of White Hills. Audrey, who’s been adopted by white parents (Annie Mumolo and David Denman) meekly cowers before a racist playground bully while Lolo, the child of immigrants, punches the little jerk in the throat, and a lifelong friendship is born. [Full Review](#)

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