SCREEN DOLLARS **NEWSLETTER**

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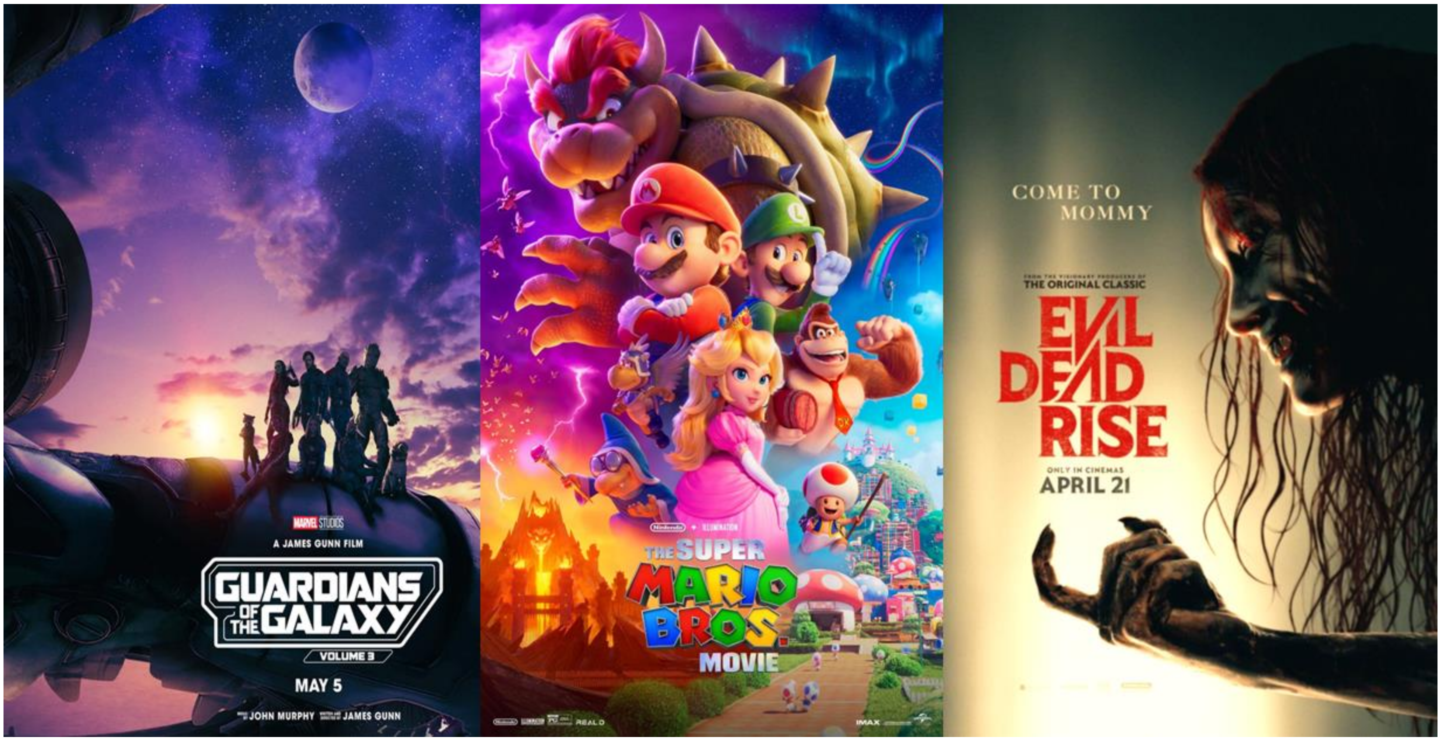

Weekend Box Office Results… 5/5 – 5/7
Courtesy of Comscore

Rank	Title	Week	Theatres	Wknd $	% Change	$ Avg/ Theatre	Total $
1	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	1	4,450	114,000,000	-	25,618	114,000,000
2	The Super Mario Bros. Movie (Universal)	5	3,909	18,600,000	-54	4,758	518,127,705
3	Evil Dead Rise (Warner Bros.)	3	3,036	5,730,000	-53	1,887	54,101,490
4	Are You There God? It's Me, Margaret. (Lionsgate)	2	3,343	3,380,000	-50	1,011	12,647,414
5	Love Again (Sony)	1	2,703	2,425,000	-	897	2,425,000
6	John Wick: Chapter 4 (Lionsgate)	7	1,658	2,359,000	-52	1,423	180,056,266
7	Dungeons & Dragons: Honor Among Thieves (Paramount)	6	1,751	1,515,000	-64	865	90,936,631
8	Air (Amazon/MGM)	5	1,632	1,396,169	-65	855	50,246,910
9	Guy Ritchie's The Covenant (Amazon/MGM)	3	1,807	1,222,128	-66	676	14,779,680
10	Sisu (Lionsgate)	2	1,006	1,083,000	-67	1,077	5,548,199

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WEEKEND REVIEW FOR 5/5 – 5/7

Marvel's GUARDIANS OF THE GALAXY VOL. 3 burst out of the gate into first place with an opening weekend of $114M. Over recent years, the first weekend in May has emerged as the unofficial start for the summer moviegoing season. Last year, summer got off to a terrific start with the $187.4M debut of DR. STRANGE IN THE MULTIVERSE OF MADNESS from 5/6 – 5/8. While GUARDIANS VOL. 3 did not reach those heights, it's worth considering how it matches up to the two prior movies in the series.

	GUARDIANS OF THE GALAXY	GUARDIANS OF THE GALAXY VOL. 2	GUARDIANS OF THE GALAXY VOL. 3
Release Date	1-AUG-2014	5-MAY-2017	5-MAY-2023
Thursday Previews	$11.2M	$17.0M	$17.5M
Friday	$26.6M	$39.1M	$30.7M
Saturday	$31.0M	$51.3M	$38.8M
Sunday	$25.5M	$39.1M	$27.0M
Opening Weekend Total	$94.3M	$146.5M	$114.0M
Domestic Total	$333.2M	$389.8M	
Worldwide Total	$772.8M	$863.8M	

VOL. 3 earned 78% of the gross brought in by VOL. 2 in 2017, which came in the midst of one of the most successful moviegoing periods in history, when Marvel movies ruled the world.

VOL. 3 with the weight of the entire Marvel Universe on its shoulders. It's the second movie in Phase Five of the Marvel Cinematic Universe, following only 2 ½ months after the first Phase Five movie ANT-MAN AND THE WASP: QUANTUMANIA, which earned $213M in North America and $475M worldwide. Some have begun to wonder if the allure of superhero blockbusters might be fading.

While pessimists point to an 81% critics score for GUARDIANS VOL. 3 on Rotten Tomatoes, the lowest of the three films in the series, optimists see an enthusiastic 96% audience score as the only number that matters. We propose that the rumors of the demise in superhero movies are greatly exaggerated. Let's break down the details.

To-date, the ANT-MAN trilogy has grossed $1.4B in worldwide at the box office. While critics savaged ANT-MAN 3 with a 47% rating on Rotten Tomatoes, moviegoers were mostly positive with an 83% audience rating. ANT-MAN 3's total domestic gross hit 98% of the amount earned by its immediate predecessor. The worldwide box office for ANT-MAN 3 has far surpassed its $200M production budget, adding to the sizeable profits Disney has earned from this Marvel series. This success has been overshadowed by the cloud of doom and gloom press that has surrounded its release.

And now, the knives are out again for GUARDIANS VOL. 3, whose opening weekend came in at 78% of the $146.5M debut for GUARDIANS VOL. 2. It's not unusual for the third movie in a trilogy to come in somewhat lower than the second, with audiences showing less in interest in seeing yet another plot variation with well-known characters.

While the higher the better, GUARDIANS VOL. 3 generated $114M, which represents a very solid start to the summer. GUARDIANS VOL. 3 will remain in the top spot next weekend, since there will be no other new movies opening that have broad box office appeal. In two weeks, Universal's FAST X will burst on the scene and in almost certainly blow by GUARDIANS VOL. 3 to become the top movie of the weekend.

By that time, 2023 will have 19 full weeks in the books, with a box office that is likely to reach 131% compared with the same weeks in 2022, and GUARDIANS VOL. 3 will have done its job in holding up the early May period.

Universal's THE SUPER MARIO BROS. MOVIE came in second place in its fifth weekend with a $18.6M gross, and a drop of 54% from last weekend. SUPER MARIO has been super successful, exceeding all expectations with $518M in domestic ticket sales over its first 31 days. Earlier this week, it passed the $1B mark in worldwide sales and is largely responsible for giving the industry the third highest April box office in history, surpassed only by April 2018 when AVENGERS: INFINITY WAR opened and April 2019 when AVENGERS: ENDGAME opened.

Warner Bros.' EVIL DEAD RISE finished in third place with $5.7M additional in its third weekend, down 53% from weekend #2. After 17 days, the fifth movie in the EVIL DEAD series has generated an impressive $54M and we expect it to wind up with a total in the mid-$65M range for its North American run. This year's chapters is following a similar path to the third film in the series, EVIL DEAD, which had been the best performer by earning $54M in 2013.

Lionsgate's ARE YOU THERE GOD? IT'S ME MARGARET fell to fourth place with a weekend total of $3.4M and a drop of 50% The story appeals mostly to a female demographic, both young and old, who are less likely to all rush out to see a movie they are interested in on its opening weekend. However, last week's debut was below expectations and this week's drop from that opening is slightly higher than predicted. MARGARET is at risk of being lost in the oncoming rush of mega-titles coming later in the month. BOOK CLUB 2 will open next week, and is likely to peel of most of the older female audience. Still, MARGARET has been very received by critics and audiences with grades of 99% and 96% respectively. Based on this positive word of mouth, we hope that it will stay relevant through Memorial Day to achieve most of its earnings potential.

Fifth place was taken by Sony's LOVE AGAIN, which opened with $2.4M in its first three days. The romantic comedy stars Priyanka Chopra Jonas, Sam Heughan and Celine Dion and tells the story of a woman who, in dealing with the death of her fiancé, sends a series of romantic texts to his old cell phone number. The number has been reassigned to a new gent, who is charmed by the honesty of her feelings. He's a writer who is currently working with Celine Dion on a story about her career, and he involves Celine in his search for the mysterious texter. Of course, this gives a role for Celine, who takes the opportunity to work in in a few new songs over the course of the movie. Critics have had hard time believing the plot, and have given it shockingly low 13% on Rotten Tomatoes. Moviegoers, as few as there are, have enjoyed the schmaltz and given it an equally shocking 93% audience score. This 80% disparity between critics and audiences is the largest we have ever seen. In a master stroke of cost containment, Sony developed this picture on a production budget of only $9M, and it will almost certainly be a profitable venture, on the strength of Celine's status as a worldwide star.

All movies this weekend grossed $156.7M, compared to $222.2M from the same weekend in 2022. Last year's top movie was DR. STRANGE IN THE MULTIVERSE OF MADNESS which opened with huge $185.1M. This is only the second time in 2023 that a weekend has put up lower results than the same weekend in 2022.

Where Are We as of 5/3

After 17 weeks, 2023 has brought in 139% of the box office earned during the same period in 2022. Week 17 in 2019 saw the record-breaking opening of AVENGERS: ENDGAME, which grossed an amazing $357M in three days. As a result, the 2023 to 2019 comparison dropped 9 percentage points to come in at 77%.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 17 WEEKS – 2023: $2,592,602,000 2022: $1,867,155,000 139%	**YEAR TO DATE – 17 WEEKS – 2023: $2,592,602,000 2019: $3,384,566,000 77%**

GUARDIANS OF THE GALAXY VOL. 3

- ***The film is estimated to pull in over 8M patrons this weekend*** (ANT-MAN AND THE WASP: QUANTUMANIA pulled in 7.2M patrons in its first three days).
- Not including Preview night, the title has so far represented approximately **70% of all foot traffic** (same as ANT-MAN on its weekend)
- 28% of patrons have seen the film in a premium format (same as ANT-MAN) paying an average of $4.34 more per ticket.

Ticket Price Breakdown:

- Average Admission price made available to the public (all formats):

General - $13.82
Child - $11.57
Senior - $12.01

Top *Attended* Markets (in order):

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

Daypart Traffic Analysis:

- Like other MCU movies, dayparts were *consistent throughout the day*. Saturday steady foot traffic as follows:

Pre 1PM	18%
1PM to 5PM	31%
5PM to 8PM	32%
8PM +	19%

Notable Industry News & Commentary

2023 Market Prediction: Mario and Major New Announcements Push Market Prediction above $10 billion for the Year (The Numbers)

Bruce Nash, one of the most highly-regarded analysts in the movie business, updated his outlook for the 2023 box office, which now projects that the domestic market will rise to $10B this year. A ten-spot has been seen as a significant milestone on the road to recovery, indicating renewed health for exhibitors and moviegoing. However, most analysts had considered it to be out of reach for the current year.

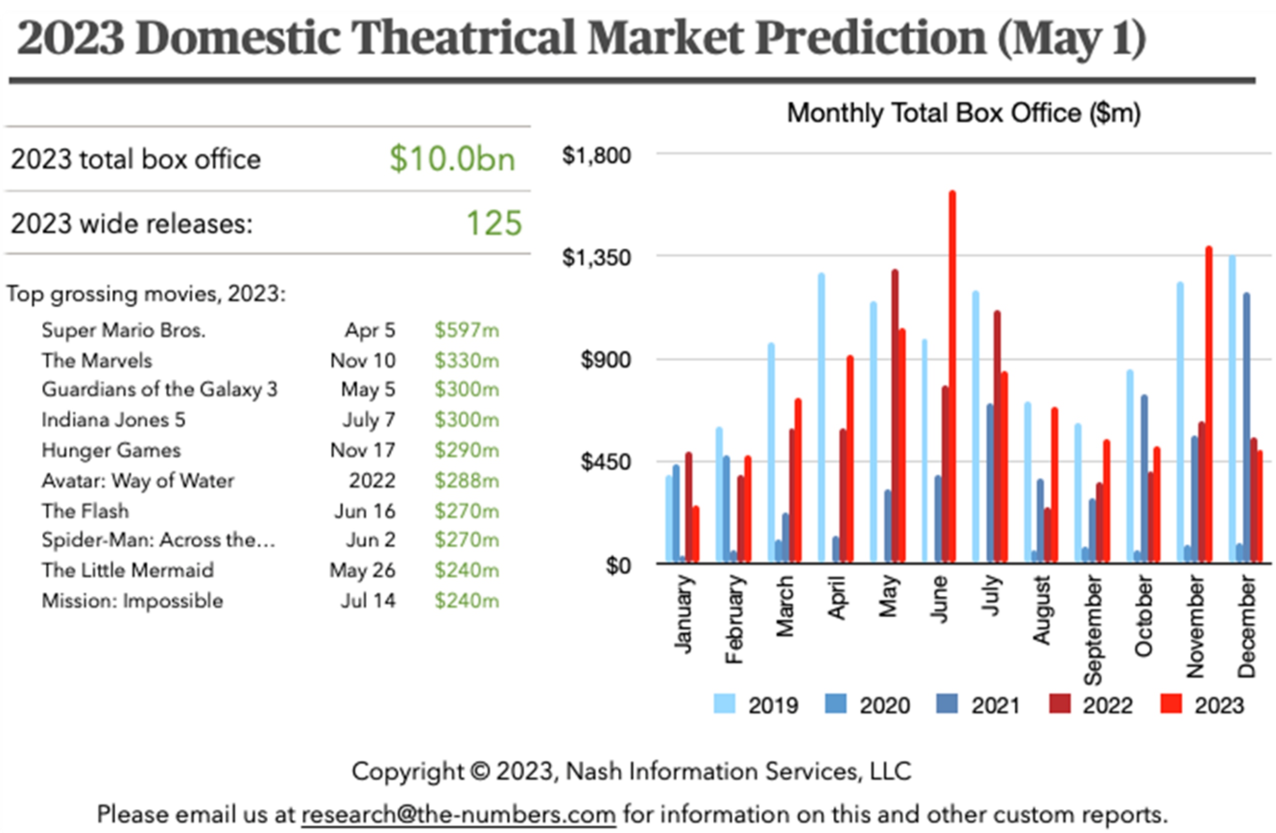
The first 2023 projection from The Numbers pegged the 2023 domestic market at $9B - $9.5B. However, since that time, two significant factors have led to the upwards revision.

First is the surprising overperformance of Universal's THE SUPER MARIO BROS. MOVIE, which Nash had originally expected to gross $350M domestically, but now sees as coming in at $600M+. Results from this film alone have added $250M to the annual total.

The second is a new commitment from key streamers to bring their highest-profile features to theatres. Both [Apple](#) and [Amazon](#) have announced commitments to spending $1B annually to produce movies that will be premiere as wide theatrical releases, which was not anticipated when the first annual box office projections were made.

Titles such as Amazon's AIR starring Ben Affleck and Matt Damon and Apple's NAPOLEON by Ridley Scott and KILLERS OF THE FLOWER MOON by Martin Scorsese and have bulked up the theatrical slate. Whereas 107 wide releases were expected as of the beginning of the year, that number has now increased to 125 titles.

As a result of these factors, Nash expects the annual box office to increase by $770M, which will brings the total to his revised $10B estimate. While there may still be surprises, in either direction, the trends that have emerged over the first four months of the year are all positive.



[IMAX's Q1 Box Office Record Pushes Revenue to $86.9 Million, Beating Wall Street Projections](#) (The Wrap)

Following last week's upbeat CinemaCon convention, the good news kept coming for exhibitors as a number of top circuits announced better-than-expected financial results for the first quarter.

IMAX brought in the highest first quarter box office in its history, giving credibility to a claim made earlier this year by its CEO Rich Gelfond that the Canadian-based exhibitor and provider of premium large format cinema technology will return to pre-pandemic profit levels by the end of the year.

IMAX's Q1 box office boost kicked off with strong demand to see James Cameron's AVATAR: THE WAY OF WATER, which posted most of its sales during the Q1 period. Other first quarter performers included Marvel's ANT MAN AND THE WASP: QUANTUMANIA and MGM's CREED III. Nearly one third of IMAX's Q1 box office revenues came from non-

Hollywood titles, most notably SUZUME (Japan) and PATHAAN (India). IMAX shares are up over one third since January, and the company has already signed new agreements this year to upgrade or install new equipment at 62 exhibitor locations.

Both AMC and Cinemark also reported strong Q1 results, benefitting from not only the high-profile blockbusters but also from a solid supporting cast of titles including M3GAN, A MAN CALLED OTTO, 80 FOR BRADY, SCREAM VI and COCAINE BEAR. Cinemark CEO Sean Gamble commented that going forward, he is "highly optimistic about film volume coming back to pre-pandemic levels", in part because of recent commitments from Amazon and Apple that they will begin distribution of their highest-profile new movies with exclusive theatrical runs.

See also: Cinemark CEO Sees "Fairly Limited" Writers Strike Impact, Touts Increased Film Pipeline at Box Office and AMC Entertainment Saw Q1 Sales Jump, Losses Narrow; CEO Says Ability To Raise Capital Will Be "Crucial Component" Of Success (Deadline)

Warner Bros. Discovery CEO David Zaslav

Warner Bros. Discovery Swings to $50M Streaming Profit, Says U.S. Streaming Business Will Be Profitable for 2023 (Hollywood Reporter)

The financial outlook for major studios appears to be mixed, based on the details in their Q1 results that reported this week.

For Warner Bros. Discovery, the most positive news came from its streaming division, which posted a $50M profit for the quarter. This marked the first time that any major studio has posted a quarterly profit from its streaming division. CEO David Zaslav has been on a mission to turn a profit from streaming, which requires a complicated balance of achieving subscriber and revenue growth while containing costs. Zaslav said, "Our U.S. streaming business is no longer a bleeder. It is hard to run a business when you have a big bleeder."

Despite its success in streaming, WBD reported an overall loss for the entire organization, in large part due to charges related to its spinoff from AT&T and merger with Discovery. The Hollywood writers' strike is a looming concern for Zaslav, as it has the potential to interrupt the upcoming pipeline of new content, including the highly popular streaming series WHITE LOTUS and SUCCESSION. Zaslav is hopeful that the writer's "love for work" will motivate them to come to an acceptable resolution in the near future.

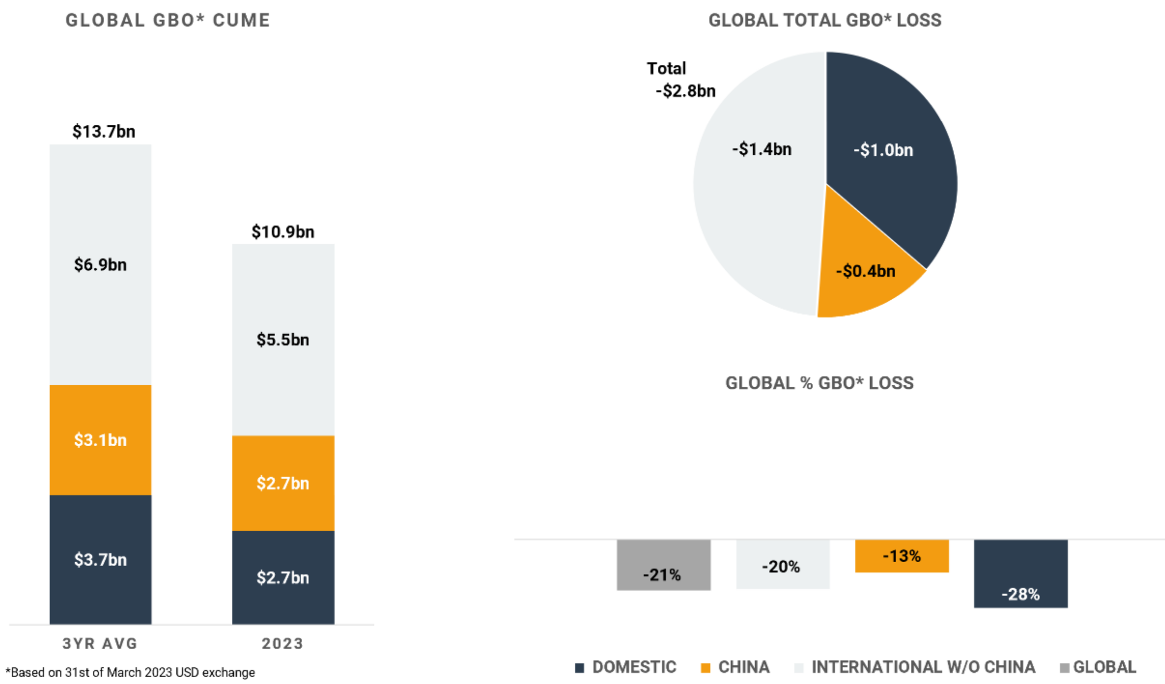
The situation at Paramount appears to be more challenging, as its streaming division suffered higher losses this year than it did in the first quarter one year ago. CEO Bob Bakish explained that he expects 2023 to be the "peak investment" period for Paramount+. It is also carrying out a number of cost-savings measures such as selling its BET and VH1 networks to book publisher Simon & Schuster and reducing dividends to shareholders. Dividends were slashed by 80% from $0.24/share to $0.05/share, an unprecedented step that drove the company's share price down 30% on the day it was announced.

SUPER APRIL: MARIO POWERS UP GLOBAL BOX OFFICE TO NEARLY $3 BILLION

It's-a springtime at the cinema with box office recovery jumping to a new level! In April the theatrical box office generated $2.9 billion worldwide. That makes it the 5th month in a row above $2 billion globally, which is the longest streak since the start of 2020. It's also the 4th highest grossing month since February 2020 and the one with the 3rd lowest gap (-14%) against the average of the last three pre-pandemic years (2017-2019) in the same time frame.

A key element to the recovery in recent months - despite variances - is the global nature of growth. In April all of the 30 territories tracked in Gower Street's global State Of The Market report had at least a double digit increase on the same period last year. That also applies for the 2023 total at the end of April, with the exception of just three territories that are still recording high single-digit surges.

After the first four months of the year the total global box office is estimated to have reached $10.9 billion. This is currently tracking +36% ahead of 2022 and more than doubles 2021 (+119%) at the same stage! It remains -21% (or $2.8 billion) behind the pre-pandemic three-year average, but has narrowed a bit from -23% 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.

Fundamental to the April result was Universal's release of the Illumination/Nintendo film THE SUPER MARIO BROS. MOVIE. The animated release delivered an astonishing $1.02 billion in April – single-handedly representing over 35% of the entire month's global haul. It's already the 4th highest grossing global release since the beginning of 2020. Moreover, it's the first of the five titles that have crossed $1 billion in that period which is not a sequel. MARIO has also surpassed last year's Illumination blockbuster MINIONS: THE RISE OF GRU, which grossed $950 million worldwide at the end of its run. It is now the biggest global animated release since FROZEN II in 2019 ($1.45bn).

Although being by far the highest grossing title of the month SUPER MARIO was supported by multiple other movies that shipped in significant box office to the monthly total. JOHN WICK: CHAPTER 4 added approximately $200 million for a $402 million cume at the end of April. It's now clearly the highest grossing entry in the franchise grossing more than four times the original JOHN WICK (+367%, $86m), more than double JOHN WICK: CHAPTER 2 (+131%, $174m) and well above CHAPTER 3 – PARABELLUM (+23%, $328m).

The action franchise was followed by the comedy adventure DUNGEONS & DRAGONS: HONOR AMONG THIEVES. It delivered approximately $167 million within April for a cume of $194 million at the end of the month.

April also had two major horror titles releasing. EVIL DEAD RISE from Warner Bros, contributing $87m in the month, and Sony Pictures THE POPE'S EXORCIST, which generated $61m in the period.

Ben Affleck's true story sports drama AIR was another welcome success with $79m global box office in April. It marks the encouraging first theatrical wide release of streamer Amazon since LATE NIGHT ($22m) in 2019.

More than half (60%) of AIR's global number was earned in the Domestic market with $48 million. It was one of five titles that grossed over $40 million in April in the domestic market. That is just the third month in the past 12 with that many titles crossing $40 million. At the top of that group, SUPER MARIO grossed $491 million! It is only the third time since April 2019 that a movie grossed more than $400 million in a single month. The combination of both helped to achieve a $921 million total in April, the 4th highest grossing Domestic month since December 2019. Taking seasonality into account the month itself had the lowest percentage gap (-5%) against the three-year average since the beginning of the pandemic!

The terrific April performance gave the Domestic market a major boost. The running year now stands at $2.7 billion at the end of April, which is -28% below the three-year average. That has significantly narrowed from -36% at the end of the prior month. The cume is also +37% higher than at the same point last year. After just four months it also surpassed the 2020 dismal pandemic-peak full year total of $2.2 billion!

Just like North America, the Latin American sub-region had a fabulous April, recording the highest grossing month of the decade so far! It performed +6% above the pre-pandemic three-year average, the second-best percentage gain. The main driver was Mexico, which generated almost 40% of the region's box office in April. The top two titles highlighted the market's strength with family and horror movies. As around the world SUPER MARIO dominated the box office here as well, but a 65% market share was especially high and catapulted the market to be the #1 international market for the title at the end of April with $75 million. The #2 title in Mexico that month overperformed globally even more. THE POPE'S EXORCIST earned $8.2 million, that is nearly three times as much (+173%) as the next international market, Spain, generated ($3m) and just short of half (46%) of the Domestic result for the title ($18m).

Europe, Middle East, and Africa (EMEA) also reached great results in April. It was the third highest grossing month since February 2020 and just -9% behind the three-year average. Multiple major markets performed above the pre-pandemic three-year average. France (+3%), the Netherlands (+17%), Germany (+22%) and Austria (+37%) all had their best month, based on this metric. Although still below pre-pandemic numbers, even Italy (-16%) and Spain (-18%) achieved their second lowest monthly deficit against the three-year average.

Comparably, Asia Pacific (excluding China) had a mediocre month, being just the 7th highest grossing month of the past 12 and only #9 with its -24% gap against the three-year average. Only Japan managed a single digit variance to the pre-pandemic benchmark (-5%).

Japanese titles further continued to flourish outside their country of origin and took over the top two spots of the Chinese box office in April. THE FIRST SLAM DUNK gained #1 with $76 million in China ahead of holdover SUZUME, which added $51 million to its current total of $114 million. Multiple local May holiday releases fill the following ranks in the Chinese top 10 with BORN TO FLY ($40m, #3), GODSPEED ($31m, #5), RIDE ON ($30m, #6) and ALL THE YEARS ($19m, #9).

US titles continued to struggle in China, with even SUPER MARIO earning only a low $21 million in the month to rank #7. Other US titles released in the period are further behind, including DUNGEONS & DRAGONS: HONOR AMONG THIEVES ($10m), 65 (965k) and LYLE, LYLE, CROCODILE ($839k). The 25th anniversary re-release of TITANIC, with $8.6 million, can almost be seen as a success in that context.

The Chinese market collected a solid box office of $415 million in April, the 5th highest in the past 12 months. Considering seasonality, the month itself even had the second lowest percentage gap against the three-year average in the same period. Nevertheless, at -35% it's still significantly higher than in most other markets. This further eats up the strong Chinese New Year credit and expands the year-to-date gap against the three-year average to -13%, from -8% at the end of March. After four months in 2023 the Chinese box office cume is at $2.7 billion, neck-and-neck with the Domestic result at the top of the Global box office.

In April THE SUPER MARIO BROS. MOVIE added more colour to the theatrical box office in 2023, being the first major family and break-out title of the year and progressing the increased number and variety of the US studio offering. That path should continue in May. As well as franchise blockbusters GUARDIANS OF THE GALAXY: VOL. 3 and FAST X, the arrival of THE LITTLE MERMAID finally marks the overdue first female-skewing tentpole in a long time!

Studio Release Calendar (5/12 – 6/1)

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) $9M-$11M Open $25M-$30M+ Total
Hypnotic (Emick/Ketchup Entertainment) Written and directed by Robert Rodriguez. It blends elements of sci-fi fiction with film noir.	R | Sci Fi Sci Fi Action Thriller	92	Digital, Scope, 5.1/7.1, Atmos	Wide (2,000) $2M-$4M Open $10M-$15M Total
Knights of the Zodiac (Sony) Based on a Toei animation project later produced as a live action production, adapted for the screen by Masami Kurunmada's popular manga.	PG-13 | Live Action Fantasy	113	Digital, Flat, 5.1, DTS-X, Atmos, 4K	Wide (750+) $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+) $1M-$2M Open
Fool's Paradise (Roadside Attractions)	R | Comedy Satire	98	Digital, Scope, 5.1, 4K	Moderate
The Way (Fathom Events)	NR | | Inspirational	133	Digital, Flat, 5.1	5/16 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 DCU)	5/17, 5/21 Encore
Monica (IFC)	R | Drama	106	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
Machine Gun Kelly Mainstream Sellout Live From Cleveland (Trafalgar Releasing)	Live Concert	130	Digital, Flat, 5.1	5/13 Special Event
Ponyo (GKids/Fathom Events) *15th anniv.*	G | Anime	111	Digital, Flat, 5.1	5/7-9 Special Event
Patterns Of Evidence: Journey to Mount Sinai II (Fathom Events)	Documentary	150	Digital, Flat, 5.1	5/15, 5/17 Special Event
L'lmmensita (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) $70M-$80M Open $180M-$200M Total
Across 24 Nights (Iconic Events)	NR | Live Concert	115	Digital, Flat, 5.1	Event Cinema
Roger Waters-This Is Not A Drill (Trafalgar Releasing)	NR |Live Concert	165	Digital, Flat, 5.1	5/25 - 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	NYC 5/26 LA
Sanctuary (NEON)	R | Drama	97	Digital, Scope, 5.1	NY/LA
Stay Awake (Marvista Ent.)	NR | Drama	94	Digital, Flat, 5.1	Limited

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White Building (KimStim) *Bodeng sar (2021)*	NR |Drama	90	Digital, Flat, 5.1	Limited
The Cow Who Sang a Song into the Future (Kino Lorber) *Spanish with English subtitles*	NR | Fantasy Mystery	93	Digital, Flat, 5.1	Limited
5/26/23 (Week 21) **Prior Year Results** 2022 Week 21 Box Office: $224,277,837				
The Little Mermaid (Disney)	PG | Live Action	135	Digital, Scope 2.39:1 IMAX 5.0/12.0, 5.1/7.1 3D SDR, Dolby Vision	5/24 Wide (4,500) $100M-$120M $360M-$390M Total
About My Father (Lionsgate)	Comedy	84	Digital, Scope, 5.1	Wide (2,800) $5M-$7M Open $12M-$15M Total
Kandahar (Briarcliff/Open Road)	R | Action Thriller	120	Digital, Scope, 5.1	Wide (3,000) $5M-$7M Open $12M-$15M Total
The Machine (Sony)	R | Action Comedy	112	Digital, Scope, 5.1	Wide (3,000) $3M-$5M Open $8M-$10M total
You Hurt My Feelings (A24)	R | Drama	93	Digital, Flat, 5.1	Wide (1,000)
Oggy and the Cockroaches: The Movie (Seven Minds Pictures) *Based on TV (France)*	NR | Animation	93	Digital, Flat, SR	Moderate
Close To Vermeer (Kino Lorber)	NR | Documentary	78	Digital, Flat, 5.1	Limited
The Black Demon (Avenue)	R | Horror	100	Digital, Flat, 5.1	Limited
The Cow Who Sang A Song Into The Future (Kino Lorber) *Spanish with English subtitles*	NR | Drama	93	Digital, Flat, SR	Limited
Shin Kamen Rider (Fathom events)	NR | Anime	121	Digital, Flat, 5.1	5/31 Special Event
Will-'o-the Wisp (Strand) *Fogo-Fátuo (2022)*	NR | Comedy	87	Digital, Flat, SR	Limited
6/2/23 (Week 22) **Prior Year Results** 2022 Week 22 Box Office: $122,801,622				
The Boogeyman (20th Century) *Stephen King adaptation originally slated for streaming.*	PG-13 |Horror	98	Digital, Scope, 5.1/7.1 Atmos, Dolby Vision, 4K, TheatreEars	Wide (3,000) $25M-$30M Open $50M-$60M Total
Spider-Man: Across Spider-Verse (Sony/Marvel)	PG | Animation	136	Digital, Scope, 5.1/7.1, IMAX	Wide (4,000) $80M-$100M Open $240M-$275M Total
Jawan (Yash Raj)	NR | Action	165	Digital, Scope, 5.1	Moderate
Lynch/Oz (Janus Films)	NR | Documentary	108	Digital, Flat, 5.1	Limited
Past Lives (A24)	PG-13 | Drama	106	Digital, Flat, 5.1	Limited
Rise (Blue Fox Ent.)	NR | Comedy	111	Digital, Flat, 5.1	Limited
Simulant (Vertical Entertainment)	NR |Sci Fi	90	Digital, Scope, 5.1	Limited

Release Changes

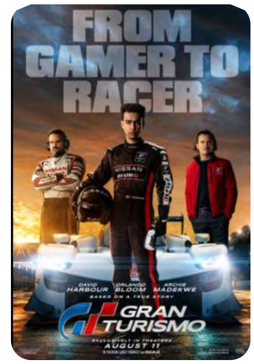
MPA Ratings Updates

The Screening Room

The Machine
Sony
5/26/23 - Wide
New Trailer

Transformers: Rise of the Beasts
Paramount
6/9/23 -Wide
New Trailer

A Haunting in Venice
20th Century
9/15/23 - Wide
Teaser Trailer



Grand Turismo
Sony
8/11/23 - Wide
New Trailer

Scarlet
Kino Lorber
6/9/23 - Limited
New Trailer

Next Goal Wins
Searchlight
11/17/23 -Wide
New Trailer

The Equalizer 3
Sony
9/1/223 - Wide
New Trailer

Dune: Part Two
Warner Brothers
11/3/23 - Wide
New Trailer

Ordinary Angels
Lionsgate
10/13/23 - Wide
New Trailer

After Everything
Voltage Pictures
9/13/23 - Moderate
New Trailer

Elemental
Disney
6/16/23 -Wide
New Poster

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

Ticket to Ride | Episode 24

In this episode, Paul & Mike take on a topic so big it requires a sequel as they run through the highlights of an incredible week in Las Vegas while taking an in-depth look at each of the studio presentations, industry buzz and notable revelations that happened at the Super Bowl for movie theaters that is CinemaCon.

MOVIE REVIEWS

THE FILM VERDICT

LOVE AGAIN

VERDICT: The two romantic leads have better chemistry with Céline Dion, playing herself, than with each other.

Alonso Duralde, May 5, 2023

The lazy takedown on *Love Again* is that it's like a Hallmark Channel movie, but that's not a fair comparison; I've seen Hallmark movies where the romantic leads have better chemistry, where the screenwriters have crafted better banter (and more skillfully summoned the ghost of *The Shop Around the Corner*), and where the fake snow looks more realistic.

(Hallmark has, in fact, told this exact same story — sad woman sends texts to her dead love, and doesn't know that the messages are going to a stranger's phone — on multiple occasions, most recently in 2021 with *The Christmas Promise*.)

Major-studio backing, two attractive stars, and periodic appearances by Céline Dion aren't enough to make *Love Again* into anything more special than another lock-step rom-dramedy. Hearing Dion's music throughout provides a bit of a boost, but as *Love Again* plods stolidly through its paces with all expected boxes checked, *Full Review*

Movie reviews published in partnership with The Film Verdict

The Boogeyman
20th Century
6/2/23

Elemental
Disney
6/16/23

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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