



Issue No. 276



Weekend Box Office Results... 6/30 – 7/2

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Indiana Jones and the Dial of Destiny (Disney)	1	4,600	60,000,000	-	13,043	60,000,000
2	Spider-Man: Across the Spider-Verse (Sony/Columbia)	5	3,405	11,500,000	-39	3,377	339,871,821
3	Elemental (Disney)	3	3,650	11,300,000	-39	3,096	88,778,805
4	No Hard Feelings (Sony)	2	3,208	7,500,000	-50	2,338	29,310,952
5	Transformers: Rise of the Beasts (Paramount)	4	2,852	7,000,000	-40	2,454	136,110,066
6	Ruby Gillman, Teenage Kraken (Universal)	1	3,400	5,200,000	-	1,529	5,200,000
7	The Little Mermaid (Disney)	6	2,430	5,150,000	-40	2,119	280,998,328
8	The Flash (Warner Bros.)	3	2,718	5,000,000	-67	1,840	99,250,938
9	Asteroid City (Focus Features)	3	1,901	3,800,000	-58	1,999	18,144,710
10	Guardians of the Galaxy Vol. 3 (Disney/Marvel)	9	1,165	1,800,000	-48	1,545	354,875,623

DICK WALSH'S Weekend Review

INDIANA JONES AND THE DIAL OF DESTINY stepped into its rightful place by finishing first at the weekend box office with \$60.0M. This is the fifth installment in the franchise's legendary 42-year history, and the second biggest opening behind only INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL which grossed \$100.1M in its debut from May 21-23, 2008.

History of the 5 Indiana Jones Movies (1981-2023)

Release Date	Title	Director	Opening Weekend	Total Domestic	Total Worldwide	Production Budget
6/12/1981	Indiana Jones and the Raiders of the Lost Ark	Steven Spielberg	\$8.3M	\$248.2M	389.5M	\$18M
5/23/1984	Indiana Jones and the Temple of Doom	Steven Spielberg	\$25.3M	\$179.9M	\$333.1M	\$28M
5/24/1989	Indiana Jones and the Last Crusade	Steven Spielberg	\$29.4M	\$197.2M	\$474.2M	\$48M
5/21/2008	Indiana Jones and the Kingdom of the Crystal Skull	Steven Spielberg	\$100.1M	\$317.1M	\$790.7M	\$185M
6/30/2023	Indiana Jones and the Dial of Destiny	James Mangold	\$60.0M	TBD	TBD	\$295M

When it was released, CRYSTAL SKULL was said to have been the final curtain call for Indy and it was also the highest worldwide box office earner of the series with \$790.7M. Spielberg was said to have grown tired of the story after directing a fourth movie in the series and its star Harrison Ford was already 65-years old. Reports emerged that the two had only "reluctantly" agreed to come together to make the fourth movie, after 19 years had passed since the prior chapter INDIANA JONES AND THE LAST CRUSADE.

However, in an industry that is chronically starved of new intellectual property, Lucasfilm's Kathleen Kennedy could not resist the temptation to fire up another sequel, with the last one grossing a sweet \$800M worldwide.

Spielberg declined to direct, so the studio turned to filmmaker James Mangold with an impressive track record including WALK THE LINE (2005), THE WOLVERINE (2013), LOGAN (2017) and FORD V FERRARI (2019). They were able to convince an 80-year old Harrison Ford to step back into the lead by ensuring that it would be as action-packed as always and giving him the leeway to do as much



or as little of the stunt work as he chose. Ford also admitted that he was not entirely satisfied with his character's ending in the last film and would be interested in one last shot.

Even though DIAL OF DESTINY is the first Indiana Jones movie not to be written by George Lucas, both Lucas and Spielberg participated as executive producers. Finally, it is the only Indiana Jones movie not to be distributed by Paramount, after Disney's 2012 acquisition of Lucasfilm.

The storyline is set in 1969, with Indiana Jones resigned to leaving behind his high adventure days. Nonetheless, Indy gets caught up in a series of events involving his estranged goddaughter and a device that could change the course of history. The two are pitted against a Nazi agent... again with the Nazis... turned NASA scientist who sees the

device as a prime opportunity to correct Hitler's past "mistakes." Critics gave it a middle-of-the-road 66% Fresh verdict on Rotten Tomatoes, but moviegoers are much more enamored with an 89% audience score.

Disney's challenge to find success with this film is that it has once again gone down the path of making a very expensive sequel. While Spielberg produced RAIDERS OF THE LOST

ARK on a budget of only \$18M, the budget 42 years later for DIAL OF DESTINY has ballooned to a whopping \$295M. Its opening box office came in at only 60% of the first weekend for KINGDOM OF THE CRYSTAL SKULL. This could translate to a total worldwide gross for DIAL OF DESTINY of \$475M compared with \$790.7M for KINGDOM OF THE CRYSTAL SKULL. Disney is at risk of having another high-profile sequel losing money. The competition will also be hot this July with the next chapter of the equally iconic MISSION: IMPOSSIBLE franchise opening on July 12th, followed by the July 21st dual openings of BARBIE and OPPENHEIMER. Therefore, INDIANA JONES has a brief two week window to drive its worldwide gross.

After last week's surprising rebound into first place, SPIDER-MAN: ACROSS THE SPIDER-VERSE took second this weekend with an additional \$11.5M and a decline of 39% from last weekend. SPIDER-VERSE is on pace to wind up with \$380M domestic and \$650M worldwide, which would position it as the second highest grossing film of 2023, trailing only THE SUPER MARIO BROS. MOVIE which has earned \$573M.



In a period when studios are lavishing large sums to produce blockbusters that have a spotty track record at the box office, it is refreshing to see SPIDER-VERSE perform well after being produced on a tightly controlled budget of \$100M. Sony will be rewarded with hundreds of millions of dollars in profits, which can be reinvested in future productions. Hopefully, this will result in a steady stream of titles that exhibitors can use to bring moviegoers to their theatres.

Disney's ELEMENTAL finished in third place, with a weekend total of \$11.3M. Much maligned after its lackluster debut, this Pixar release has performed better than its low opening would have suggested, dropping by only 38% in its second weekend and 39% this weekend. Some had comparing ELEMENTAL to last year's disappointing release of LIGHTYEAR, which earned \$104.3M in its first 17 days but tailed off sharply after that. ELEMENTAL in its first three days earned only 58% of the amount earned by LIGHTYEAR in its opening, but has recovered since then by earning 85% of LIGHTYEAR's total after 17 days. It may finish up with \$115M domestic and \$200M worldwide, which would not make it profitable but still much better than the

doomsday predictions that circulated after its opening weekend.



Sony's R-Rated comedy NO HARD FEELINGS finished in fourth place with \$7.5M and a drop of 50%. After a decent opening, some had hoped that the older demographic that usually supports coming-of-age films would turn out for Jennifer Lawrence. However, NO HARD FEELINGS' R-Rating and somewhat uncomfortable storyline has proven difficult to overcome. The movie will struggle from here on out and may only rise to a total run of \$45M domestic and \$60M worldwide.



Paramount's TRANSFORMERS: RISE OF THE BEASTS finished in fifth place in its fourth week by taking in \$7.0M, a decline of 40% from last weekend. After a steep drop of 67% between its first and second weekend, this film has rallied to hold up rather well in the following weeks. We are not sure if this is due to the qualities of the film itself or the weakness of the competition, which includes box office disappointments such as THE FLASH and ASTEROID CITY.

The other wide-opening film of the weekend was Dreamworks' RUBY GILLMAN, TEENAGE KRAKEN, which came in sixth place with \$5.2M.

Distributed by Universal, this is a story of a 16-year-old girl Ruby who is struggling to fit in at Oceanside High. After developing a crush on a boy whom she is tutoring, she becomes

aware that she has the superpower of a Kraken. While one might think that this would make her life so much easier, it comes with many complications. While 2023 has been a year for animation, this picture does not seem to be resonating with moviegoers. Critics gave it a middling 65% Fresh score on Rotten Tomatoes and moviegoers who have seen it seem to like it, giving an 84% audience score. Because it was made for only \$45M, there is little financial downside for the movie.



In its third weekend, THE FLASH continued its total disintegration, by falling into 8th place after sales of only \$5.0M and a brutal drop of 67% from last weekend's already poor showing. THE FLASH has declined further from its opening weekend to its third weekend than any significant superhero movie. MORBIUS' third weekend produced only 12.1% of its opening, whereas THE FLASH's third weekend has come in at 9.0% of its debut. Ouch.

The Hollywood writers' strike appears to be impacting current movie grosses due to lack of opportunities for stars such as Jennifer Lawrence and Harrison Ford to appear on talk shows to promote their movies. We hope that the studios, writers and actors resolve their disputes over contract negotiations, since the movie business is in no position to manage another round of extended shutdowns, this time in production.

All movies in theatres this weekend earned \$125.1M domestic, compared with \$190.5M last year when MINIONS: THE RISE OF GRU led all films with \$107.0M in its opening weekend.

Where Are We as of 6/29

The first 25 weeks of 2023 generated 122% of the box office earned at the same point in 2022, but only 81% compared with 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 25 WEEKS – 2023: \$4,309,415,000 2022: \$3,599,710,000 120%	YEAR TO DATE – 25 WEEKS – 2023: \$4,309,415,000 2019: \$5,322,622,000 81%

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Notable Industry News & Commentary

What Happens to Hollywood (and Beyond) if the Actors Go on Strike

Deadline

Another body blow may be coming to media industry if the members of the Screen Actors Guild (SAG) vote next week to walk out on their current contract negotiations with the studios. If they do, the actors will be joining Hollywood's writers on the picket line, who have been on strike for the past nine weeks.

The WGA strike has halted all new script development for upcoming movies and TV series. During this time, most production has continued with directors and actors remaining on set. If the SAG were to go out on strike, nearly all new production would come to a halt, starving studios of the new content they need to operate.

In addition to production shut downs, a strike by the actors would also limit their availability to promote upcoming releases, which can be a critical element in a movie's success. Recently, this fact was made clear by the notable absence of Ezra Miller in Warner Bros.' marketing of THE FLASH, which limited its success at the box office.



Whatever the actors decide, filmmakers Christopher Nolan and Greta Gerwig will both be active in promoting next month's big-ticket releases OPPENHEIMER and BARBIE because the directors' guild recently agreed to new contract terms with the studios. But the absence of actors in film promotion presents another risk factor in the current year's box office recovery.

David Zaslav's Hollywood Script: Fail Fast, Learn and Move On

Wall Street Journal



Warner Bros. Discovery has raised a few eyebrows with its recent moves to sell off, cut back and consolidate assets across the media enterprise. As we noted last week, WBD has begun talks with Netflix license to the streamer older HBO series including INSECURE, BALLERS and SIX FEET UNDER.

This week, reports emerged of major staff reduction at Turner Classic Movies (TCM), sparking condemnation from industry notables including Stephen Spielberg, Martin Scorsese, and Paul Thomas Anderson. In response, CEO David Zaslav convened an emergency meeting with these directors to get their feedback

on the future of TCM, resulting in a temporary stay of execution for some of TCM's staff.

The company also announced this week that it would begin to offer some CNN live programming on the Max streaming service. CNN has had a tumultuous year, with the abrupt cancelation of CNN's stand-alone streaming service CNN+, followed by the resignation in early May of CNN's CEO Chris Licht. Zaslav hopes that including some of CNN's live programming with drive interest in Max, the company's flagship streaming service.

See also: [Live News Is Coming to Max: Warner Bros. Discovery to Add CNN on Streaming Service \(Bloomberg\)](#) and [Warner Bros. Discovery's Noisy Week, from TCM and 'The Flash' To Netflix Talks and CNN Chatter, Highlights Media Giant's Many Challenges \(Deadline\)](#)

National CineMedia Reorganization Approved by Bankruptcy Court

Deadline

National CineMedia, the largest provider of in-theatre advertising programs to exhibitors in the U.S., has been successful in having their reorganization plan approved by the bankruptcy court in the Southern District of Texas.

While the current management team will remain in place, the plan reduces and restructures the sizeable debt

that drove the company into bankruptcy. CEO Tom Lesinski hailed it as "a major step forward in our financial restructuring, positioning the Company for long-term success."

NCM is desperate to establish a new financial footing, after its public



struggles have caused its share price to plummet to as low as 31 cents, putting company at imminent risk of delisting from the NASDAQ exchange. Last week, NCM announced a reverse stock split that would result in a substantial increase in the share price of the stock, allowing it to rise to over \$1/share and thereby stave off delisting.

See also: [National CineMedia Plans Reverse Stock Split to Keep Sinking Shares Afloat, Avoid Nasdaq Delisting \(Deadline\)](#)

Studio Release Calendar (7/7 – 8/3)

7/7/23 (Week 27)

Prior Year Results

2022 Week 27 Box Office: \$239,155,664

Insidious: The Red Door (Sony) <i>INSIDIOUS 2 was the best opening in the series at \$40.2M. Early access screening: 7/6, 4pm</i>	PG-13 Horror Mystery Thriller	107	Digital, Scope 2.40:1, 5.1, Atmos, DTS:X, 4K, 2D DCP/D-Box	Wide (3,000) \$22M-\$27M Open \$55M-\$65M Total
Joy Ride (Lionsgate) <i>Screenwriter Adele Lim (CRAZY RICH ASIANS, RYA AND THE LAST DRAGON) directs her first film, JOY RIDE. "We're fully leaning into a side of Asian-ness the world doesn't usually get to see... the messy, R-rated, thirsty AF side". — Director Adele Lim.</i>	R Comedy	95	Digital, Scope, 5.1/7.1, 4K	Wide (2,700) \$6M-\$8M Open \$25M-\$30M Total
The Lesson (Bleecker Street) <i>AKA: The Tutor</i>	R Mystery Thriller	102	Digital, Flat, 5.1	Limited
Biosphere (IFC Films)	NR Suspense Thriller	107	Digital, Flat, 5.1	Limited
Earth Mama (A24)	R Drama	97	Digital, Flat, 5.1	Limited
Millie Lies Low (Film Movement)	NR Comedy	100	Digital, Flat, 5.1	NYC
The League (Magnolia)	NR Documentary	103	Digital, Flat, 5.1	Limited/Stream
UFC 290: Volkanovski vs Rodriguez (Iconic)	NR Boxing	109	Digital, Flat, 5.1	7/8 Live Event
Ziggy Stardust and the Spiders from Mars (Iconic Releasing)	PG Documentary	120 A	Digital, Flat, 5.1 SRD	7/9 Special Engagement 7/10 Encore
ODESZA: The Last Goodbye Cinematic Experience (Trafalgar)	NR Concert	109	Digital, Flat, 5.1	7/7 Special Event
Nausicaä of the Valley of the Wind (Fathom)	NR Anime	127	Digital, Flat, 5.1	7/9, 7/11 Special Event
Castle in the Sky (Fathom/GKids)	NR Anime	134	Digital, Flat, 5.1	7/10, 7/12 Special Event
Make Me Famous (Factory 29)	NR Documentary	93	Digital, Flat, 5.1	7/10 Limited
Love Never Ends (Lion Ray Pictures) <i>Wǒ Ài Nǐ (我爱你!)</i>	NR Drama	116	Digital, Flat, 5.1	Limited
Dead Man's Hand (Lionsgate Premiere)	R Western Drama	96	Digital, Scope, 5.1	Limited
The Crusades (VMI Worldwide)	NR Comedy Drama	102	Digital, Flat, 5.1	Limited
Warrior King (Cinedigm)	PG-13 Animation	101	Digital, Flat, 5.1	Limited
Bad Girl Boogey (Dark Star)	NR Horror	80	Digital, Flat, 5.1	Limited/Stream
Amanda (Oscilloscope) <i>Language: Italian</i>	NR Comedy	95	Digital, Flat, 5.1	NY/LA

7/14/23 (Week 28)

Prior Year Results

2022 Week 28 Box Office: \$133,432,85

Mission: Impossible - Dead Reckoning, Part One (Paramount) <i>One of the best audience films of the year. Entertaining, action-packed, thrilling from start to finish.</i>	PG-13 Action Adventure	163	Digital, Scope, 5.1/7.1, IMAX, PLF, Dolby Vision, Atmos, D- Box, 4DX, MX49	7/12 Wide (4,000) \$50M-\$60M (3-day) \$80M-\$85M (5-day) \$240M-\$255M Total (Current)
Psycho-Pass Providence (Sony/Crunchyroll) <i>10th anniversary celebration of the Psycho Pass series. Early show 7/11, 7/13.</i>	R Anime Sci-Fi Crime	120	Digital, Flat, 5.1	Limited
The Miracle Club (Sony Pictures Classics)	PG-13 Comedy	91	Digital, Scope, 5.1	Moderate
Theater Camp (Searchlight)	PG-13 Comedy	94	Digital, Flat, 5.1	Limited
The Modelizer (Vertical Ent.)	NR Romance Comedy	93	Digital, Scope, 5.1	Limited

The Flood (Saban Films)	NR Horror	93	Digital, Flat, 5.1	Limited
Lakota Nation vs United States (IFC Films)	NR Documentary	120	Digital, Flat, 5.1	NY
Final Cut (Kino Lorber) <i>French w/ English subtitles</i>	NR Horror Comedy	112	Digital, Flat, 5.1	Limited
20 Days in Mariupol (PBS Distribution)	NR Documentary	94	Digital, Flat, 5.1	Limited
Squaring the Circle (Utopia)	NR Documentary	101	Digital, Flat, 5.1	Limited
Two Tickets to Greece (Greenwich Ent.)	NR Comedy	111	Digital, Flat, 5.1	Limited
The Channel (DaDa Films/Brainstorm Media)	NR Action	95	Digital, Scope, 5.1	Limited/Stream
National Lampoon's Vacation 40th anniversary (Fathom Events) <i>\$61.4M total box office</i>	R Comedy	108	Digital, Flat, 5.1	7/16, 7/17 Special Event
Oklahoma Starring Hugh Jackman (Trafalgar)	NR Musical	192	Digital, Flat, 5.1	7/16 Special Event
Demon Slayer: Kimetsu no Yaiba (Fathom)	NR On Stage	234	Digital, Flat, 5.1	7/18 Special Event
Afire (Sideshow/Janus Films) <i>German w/ English subtitles</i>	NR Drama	103	Digital, Flat, 5.1	NY/LA
Have You Got It, Yet? the Story Of Syd Barrett and Pink Floyd (Abramorama)	NR Documentary	94	Digital, Flat, 5.1	7/13 NY 7/21 LA
Black Ice (Roadside)	NR Documentary	97	Digital, Flat, 5.1	Limited
Our Deadly Vows (Entertainment Squad)	NR Horror	95	Digital, Flat, 5.1	Limited
Shadows (IND) <i>Hong Kong production</i>	NR Thriller	95	Digital, Flat, 5.1	Limited
The YouTube Effect (Drafthouse Films)	NR Documentary	99	Digital, Flat, 5.1	Limited
The League (Magnolia)	NR Documentary	103	Digital, Flat, 5.1	Limited

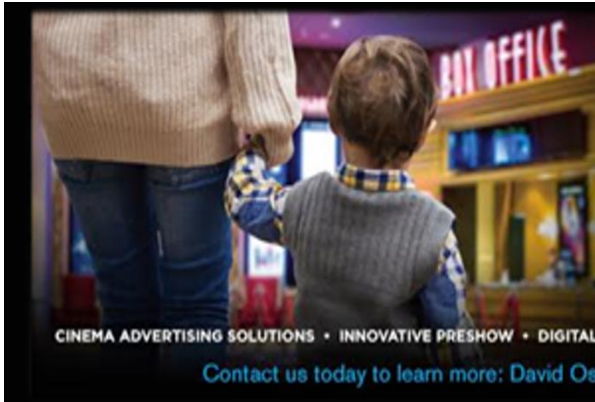
7/21/23 (Week 29)

Prior Year Results

2022 Week 29 Box Office: \$129,397,901

Barbie (Warner Bros.) <i>Much is being written about a perceived huge upside to the film. Reality is the entertainment value shows a potential \$70M+ opening. A high awareness with young females and strong social media buzz could make this a four quadrant film. Being the oddest summer film, potential could be well above \$200M.</i>	PG-13 Comedy	114 A	Digital, Flat (2.00 : 1), 5.1 Dolby Digital, Atmos, D-Box, 4K	Wide (3,500+) \$55M-\$65M Open \$170M-\$180M Total (Current)
Oppenheimer (Universal) <i>Shot in IMAX 70 mm (30 prints), standard 70mm (113 prints), this will be the preferred viewing choice. Run time and high awareness/interest trending up point toward a predominantly male audience. Potential \$40M-\$45M 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+) \$32M-\$37M Open \$125M-\$140M Total (Current)
Cobweb (Lionsgate Premiere)	NR Horror	88	Digital, Flat, 5.1	Moderate
The Beanie Bubble (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	98	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 (隱入塵煙)</i>	NR Romance	134	Digital, Flat, 5.1	Limited
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
Stephen Curry: Underrated (A24)	NR Documentary	110	Digital, Flat, 5.1	Limited/Apple TV
7/28/23 (Week 30)				
<u>Prior Year Results</u>				
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 the second week of the Barbie/Oppenheimer openings, a great comedic cast could produce well above average success.</i>	PG-13 Comedy Drama Family	123 A	Digital, Flat, 5.1, Dolby Vision, 4K, Motion, Atmos, TheaterEars	Wide (4,000+) \$35M-\$40M Open \$128M-\$148M 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	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)	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	Limited
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)	NR Animation			
The Crusades (VMI Worldwide)	NR Comedy Drama	102	Digital, Flat, 5.1	Limited
Dead Man's Hand (Lionsgate Premiere)	R Western Drama	96	Digital, Flat, 5.1	Limited
The Unknown Country (Music Box)	NR Drama	86	Digital, Flat, 5.1	Limited



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[Dumb Money](#)

Sony
9/22/23 - Wide
Red Band Trailer



[Psycho Pass Providence](#)

Sony/Crunchyroll
7/14/23 - Limited
New Trailer



[Dune: Part Two](#)

Warner Bros.
11/3/23 - Wide
New Trailer



[Dreamin' Wild](#)

Roadside Attractions
8/4/23 - Moderate
New Trailer



[Five Nights at Freddy's](#)

Universal
10/27/23 - Wide/Peacock
New Trailer



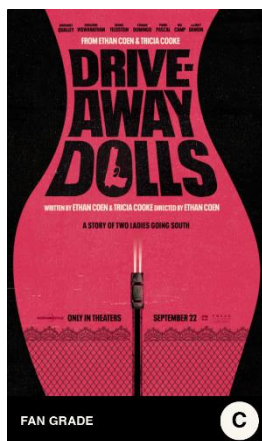
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Roadside Attractions
8/26/23 - Wide
New Trailer

TICKET TO RIDE | EP. 32

This week, Paul and Mike discuss the ebb and flow of a normal box office cycle and why this past week was pretty typical. They also take a look at why it is so important to keep expectations in check when projecting opening weekend box office. They wrap up the show by looking ahead to a busy July and August at the multiplex.





Drive-Away Dolls

(Focus Features)

9/22/23



Kraven the Hunter

(Sony)

10/6/23

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").

Movie Reviews

THE FILM
VERDICT



INDIANA JONES AND THE DIAL OF DESTINY

VERDICT: Harrison Ford's fond farewell to maverick tomb raider Indiana Jones balances formulaic blockbuster elements with soulful nostalgia and an audacious time-jumping plot.

Stephen Dalton, June 30, 2023

(Originally reviewed May 19, 2023) Picking up the bullwhip and battered brown fedora for one last victory lap, Harrison Ford completes his unprecedented trio of late-career comebacks with Indiana Jones and the Dial of Destiny. Now 80 years old, the grizzled action star has pulled off a remarkable feat over the last decade by reviving his three most beloved characters: Han Solo in Star Wars: The Force Awakens (2015), Deckard in Blade Runner 2049 (2017), and now maverick tomb raider Henry "Indiana" Jones, back for a fifth adventure in a swashbuckling franchise that began more than half Ford's lifetime ago.

The final chapter in the Raiders of the Lost Ark (1981) series, and the first not to be helmed by Steven Spielberg, Dial of Destiny is a predictable but solidly entertaining effort from director James Mangold (Walk The Line, Logan, The Wolverine), who also shares screenwriting credit with Indy veteran David Koepp, plus feted British playwright Jez Butterworth and his brother John-Henry. At 142 minutes, it is the longest and most expensive Indiana Jones film, with a reported budget of \$300 million. [Full Review](#)

Movie reviews published in partnership with [The Film Verdict](#)

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