



Issue No. 264



## Weekend Box Office Results... 4/7 – 4/9

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

| Rank | Title                                               | Week | Theatres | Wknd \$     | % Change | \$ Avg/<br>Theatre | Total \$    |
|------|-----------------------------------------------------|------|----------|-------------|----------|--------------------|-------------|
| 1    | The Super Mario Bros. Movie (Universal)             | 1    | 4,343    | 146,360,000 | -        | 33,700             | 204,628,865 |
| 2    | John Wick: Chapter 4 (Lionsgate)                    | 3    | 3,607    | 14,600,000  | -49      | 4,048              | 147,066,799 |
| 3    | Dungeons & Dragons: Honor Among Thieves (Paramount) | 2    | 3,856    | 14,500,000  | -61      | 3,760              | 62,277,540  |
| 4    | Air (Amazon/MGM)                                    | 1    | 3,507    | 14,466,000  | -        | 4,125              | 20,213,854  |
| 5    | Scream VI (Paramount)                               | 5    | 2,286    | 3,315,000   | -38      | 1,450              | 103,846,400 |
| 6    | His Only Sun (Angel)                                | 2    | 1,930    | 3,250,000   | -41      | 1,684              | 11,044,046  |
| 7    | Creed III (Amazon/MGM)                              | 6    | 2,002    | 2,816,000   | -44      | 1,407              | 153,272,770 |
| 8    | Shazam! Fury of the Gods (Warner Bros./DC)          | 4    | 2,203    | 1,600,000   | -65      | 726                | 56,603,418  |
| 9    | Paint (IFC)                                         | 1    | 819      | 750,000     | -        | 916                | 750,000     |
| 10   | A Thousand and One (Focus Features)                 | 2    | 926      | 600,000     | -67      | 648                | 2,960,150   |

## SECOND QUARTER 2023 PREVIEW

### Q2 2023 is Loaded with High-Profile Sequels and New Titles but Will Struggle to Match Last Year's Strong Second Quarter Led by TOP GUN: MAVERICK



The second quarter of the 2023 film year began on Friday, April 7th and will run through Thursday, July 6<sup>th</sup>, comprised of film weeks 14 - 26. The industry is coming off a successful first quarter compared to last year's Q1. With the first thirteen weeks of the year now in the books, Q1 2023 produced 137% of the box office from Q1 2022. This momentum will need to continue, since last year's second quarter featured three blockbusters that are likely to surpass any this year's second quarter offerings.

Last year's Q2 leaders were TOP GUN: MAVERICK which flew to an amazing \$582M during the quarter and \$719M overall, DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS which took in its entire \$411M gross during the quarter, and JURASSIC WORLD: DOMINION which earned \$342M in the quarter and \$377M overall. At this time, we are projecting that THE SUPER MARIO BROS. MOVIE will be the highest grossing movie of Q2 2023 with approximately \$350M in Domestic box office.

This year's shortfall among the top three will be offset at least in part by a deeper pool of titles, with production having returned to pre-pandemic levels. As of now, 28 movies are scheduled for wide release during the quarter, compared with only 15 during last year's Q2. In fact, every weekend this quarter will see at least one new picture opening in wide release, whereas three weekends in last year's Q2 were devoid of new wide releases. Studios are loading up this year's film calendar in a way that is reminiscent of pre-pandemic scheduling, giving theatres a constant flow of new product. When all is said and done, we project that Q2 2023 will achieve similar box office results to last year's, despite the challenge of measuring up to TOP GUN: MAVERICK, which Steven Spielberg hailed as the picture that "[saved the entire theatrical industry](#)." This is our projection for the films that are opening in Q2, including an estimated total gross for each within the quarter and overall (in parentheses).



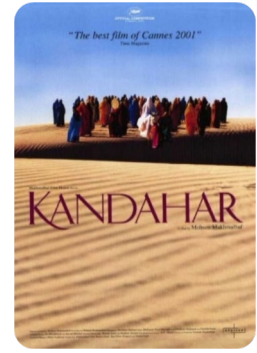
The second quarter kicks off with a bang led by two Wednesday openings in the lead up to Easter Weekend. First and foremost, **THE SUPER MARIO BROS. MOVIE (Universal, \$350M)** premieres on April 5<sup>th</sup>, a celebration of one of the most popular video games of all time. It stars Chris Pratt as Mario, Jack Black as Bowser and Seth Rogen as Donkey Kong. There are also high expectations for **AIR (Amazon/MGM, \$30M)** which tells the story of

the partnership formed between a then-rookie Michael Jordan and Nike's fledgling basketball division to create the Air Jordan brand. The movie stars Matt Damon and Ben Affleck who also directed the film. April 14<sup>th</sup> sees the opening of **RENFIELD (Universal, \$35M)**, a modern monster tale depicting Dracula's loyal servant. The film stars Nicholas Hoult in the title role and

Nicolas Cage as Dracula. **THE POPE'S EXORCIST (Sony, \$25M)** also opens on that same weekend, starring Russell Crowe as Father Gabriele Amorth, the legendary Catholic priest who was the Vatican's chief exorcist and performed thousands of exorcisms. April 21<sup>st</sup> brings another wave of horror with **EVIL DEAD RISE (Warner Bros., \$40M)**. It will share billing with **GUY RITCHE'S THE COVENANT (MGM, \$20M)**, which tells the story of a U.S. soldier played by Jake Gyllenhaal who is injured on the battlefield during his last tour of duty in Afghanistan, who is carried to safety by

a local Afghani interpreter who risks his own life. April 28<sup>th</sup> brings **ARE YOU THERE GOD? IT'S ME, MARGARET (Lionsgate, \$30M)**, based on Judy Bloom's 1970 novel which describes the coming of age of an 11-year-old girl. The film stars Rachel McAdams, Kathy Bates and Abby Ryder Fortson in the title role. That same weekend, **BIG GEORGE FOREMAN (Sony, \$25M)** opens to highlight one of the greatest heavyweight boxing champions of all time. Khris Davis played Big George, with a supporting cast that includes Forest Whitaker and John Magaro.

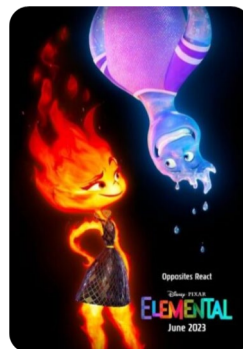
## 2023 —MAY—



The first film week in May begins on 5/5 with the opening of the very powerful **GUARDIANS OF THE GALAXY VOL. 3 (Disney/Marvel, \$340M)**. James Gunn returns to direct our favorite band of misfits played by Chris Pratt, Vin Diesel and Bradley Cooper. Much is expected from VOL. 3 after the first two movies grossed more than \$1B worldwide. May 12<sup>th</sup> will see **BOOK CLUB: THE NEXT CHAPTER (Focus, \$30M)**, the sequel to the 2018 hit that surprised with a gross of more than \$100M worldwide. Jane Fonda, Diane Keaton, Candice Bergen and Mary Steenburgen have all returned to play their original roles. This time, Italy is the backdrop as they take a fun, girls trip. Also that weekend, **LOVE AGAIN (Sony, \$25M)** features Celine Dion who plays herself in her first film role after 30+ years of performing on stage. The story is a romantic comedy about text messages winding up with the wrong person. On May 19<sup>th</sup> the tenth version of **FAST X (Universal, \$165M)** arrives, continuing the car chase action series that began in 2001. Vin Diesel, Charlize Theron and Tyrese Gibson all return in their starring roles. Four titles arrive on May 26<sup>th</sup> to take best advantage of

the box office opportunity over Memorial Day. Last year, **TOP GUN: MAVERICK** jump started moviegoing with its \$717M in Domestic ticket sales. This year, **THE LITTLE MERMAID (Disney, \$300M)** arrives as a live-action remake of the animated classic that premiered in 1989. Hailey Bailey takes on the iconic role of Ariel which is directed by Rob Marshall. The second offering of the week is **ABOUT MY FATHER (Lionsgate, \$20M)**, a story of an engaged couple who meet their in-laws for the first time. Wait...have we seen this movie before? It stars stand-up comic Sebastian Maniscalco and Robert DeNiro who plays his eccentric father. Yes... we have seen this movie before! Next up for the same weekend is the comedy **THE MACHINE (Sony, \$20M)** starring Mark Hamill as a father trying to help son extract himself from a mob situation, risking both of their lives in the process. Finally, **KANDAHAR (Open Road/Briarcliff, \$25M)** also opens for Memorial Day weekend, starring Gerard Butler as an undercover CIA agent stuck deep in hostile territory in Afghanistan.

## 2023 -JUNE-



June opens on 6/2 with **SPIDER-MAN: ACROSS THE SPIDER-VERSE (Sony/Marvel, \$200M)**, the sequel to the first animated Spider-Man movie from 2018 that earned \$191M Domestic and \$384M worldwide. That same weekend, **THE BOOGYMAN (Disney/20<sup>th</sup> Century, \$30M)** appears in theatres, based on a short story by Stephen King about two young girls struggling with the death of their mother. June 9<sup>th</sup> brings **TRANSFORMERS: RISE OF THE BEASTS (Paramount, \$150M)**, the seventh chapter in the popular action hero series that began in 2007. This year's edition takes audiences on a 1990's globetrotting experience that's chock full of action. That same weekend, the R-rated comedy **STRAYS (Universal, \$35M)** premieres, starring Will Ferrell, Jamie Foxx and Will Forte. It is a live action account of a dog who seeks revenge on the dirtbag owner who ditched him. On June 16<sup>th</sup>, the latest movie from the DC Extended Universe arrives with **THE FLASH (Warner Bros./DC, \$210M)**, starring Ezra Miller as Barry Allen, a.k.a. "The Flash" in the first leading role for the character. Ben Affleck, Michael Keaton, and Michael Shannon also star, with direction from Andy Muschietti whose prior work includes IT and IT 2. A lot is riding on this film, both for Warner Bros. and DC Studios. That weekend also will see the opening of the animated **ELEMENTAL (Disney, \$145M)**, telling the story of Amber and Wade, who are polar opposites but come to learn how much they actually have in common. It will be the first time in the post-pandemic period that two titles with the potential to gross \$100M are released on the same weekend. This could be interpreted as Disney taking a shot across the bow of Warner Bros., eating into the box office potential for THE FLASH. Finally, **THE BLACKENING (Lionsgate, \$25M)** opens that weekend as well, a tale of a

group of African American friends who take a Juneteenth weekend getaway only to find themselves hunted at a remote cabin by a twisted killer. We may have seen this movie before as well.

June 23<sup>rd</sup> sees the expansion of **ASTERIOD CITY (Focus, \$35M)**, Wes Anderson's latest film with another all-star cast led by Tom Hanks, Scarlett Johansson, Bryan Cranston, Edward Norton, Steve Carell, Margot Robbie and Willem Dafoe. It tells the fictional story of a junior stargazer convention that takes place in desert town circa 1955. Also, that weekend is **NO HARD FEELINGS (Sony, \$35M)** starring Jennifer Lawrence as an Uber driver who is paid by an older couple to seduce their 19 year-old son prior to him leaving for college. The storyline has created some controversy on social media, and we will have to see if this controversy impacts the film's box office. The final week of the quarter sees a new release from one of Hollywood's most storied franchises. On June 30<sup>th</sup>, **INDIANA JONES AND THE DIAL OF DESTINY (Disney, \$80M/\$215M)** is the fifth chapter in the series that debuted in 1981. It has been 15 years since the last movie, and even with Harrison Ford now being 80 years old, we expect he will attract audiences to return in droves. The week continues with **RUBY GILMAN, TEENAGE KRAKEN (Universal \$50M)** DreamWorks latest animation story of a shy teenager who discovers she is a part of a royal lineage of a mythical sea Kraken. **HAROLD AND THE PURPLE CRAYON (Sony \$30M)** also appears in the last weekend in June, a live-action film adaptation of the classic children's story written in 1955 by Crockett Johnson. The film stars Zooey Deschanel and Zach Levi.

## Top 10 Comparisons - 2023 Q2 Projected Versus 2022 Q2 Actuals

| 2023                                     |              |                    | 2022                                   |              |                 |
|------------------------------------------|--------------|--------------------|----------------------------------------|--------------|-----------------|
| Title                                    | Release Date | Estimated Q2 (\$M) | Title                                  | Release Date | Actual Q2 (\$M) |
| 1. The Super Mario Bros. Movie           | 4/5/23       | 350                | 1. Top Gun: Maverick                   | 5/27/22      | 582             |
| 2. Guardians of the Galaxy Vol. 3        | 5/5/23       | 340                | 2. Doctor Strange in the Multiverse... | 5/6/22       | 411             |
| 3. The Little Mermaid                    | 5/26/23      | 300                | 3. Jurassic World: Dominion            | 6/10/22      | 342             |
| 4. The Flash                             | 6/16/23      | 210                | 4. Sonic the Hedgehog 2                | 4/8/22       | 191             |
| 5. Spider-Man: Into the Spider-Verse     | 6/2/23       | 200                | 5. Minions: The Rise of Gru            | 7/1/22       | 165             |
| 6. Fast X                                | 5/19/23      | 165                | 6. Lightyear                           | 6/17/22      | 109             |
| 7. Transformers: Rise of the Beasts      | 6/9/23       | 150                | 7. The Bad Guys                        | 4/22/22      | 96              |
| 8. Elemental                             | 6/16/23      | 145                | 8. Fantastic Beasts: Dumbledore        | 4/15/22      | 95              |
| 9. Indiana Jones and the Dial of Destiny | 6/30/23      | 80                 | 9. Elvis                               | 6/24/22      | 80              |
| 10. Strays                               | 6/9/23       | 35                 | 10. Everything Everywhere all at Once  | 3/25/22      | 65              |

Source: Comscore

## CONCLUSION

We project that the Top 10 movies from the second quarter of 2023 will earn 92% of the box office taken in by last year's Top 10 movies from the same quarter. The current period will benefit from having an additional 13 wide release titles to play compared with last year, which should help make up for the challenge in matching the performance of last year's mega-star TOP GUN: MAVERICK. We project that all movies in 2023 Q2 will generate \$2.474Bn or 97% of the \$2.551Bn earned by last year's films. Looking further back, this year's Q2 will earn only 74% compared to the same period in 2019, which shows how far the industry still has to travel in order to reach a complete recovery from the pandemic disruptions.

| Second Quarter<br>2023 vs. 2022                | Second Quarter<br>2023 vs. 2019                |
|------------------------------------------------|------------------------------------------------|
| 2023: \$2,474,000,000<br>2022: \$2,550,806,000 | 2023: \$2,474,000,000<br>2019: \$3,343,741,000 |
| <b>97%</b>                                     | <b>74%</b>                                     |

If this plays out as projected, we will see the following total for the first six months of 2023 compared to 2022 and 2019.

| First Half<br>2023 vs. 2022                    | First Half<br>2023 vs. 2019                    |
|------------------------------------------------|------------------------------------------------|
| 2023: \$4,290,854,000<br>2022: \$3,874,128,000 | 2023: \$4,290,854,000<br>2019: \$5,690,580,000 |
| <b>111%</b>                                    | <b>75%</b>                                     |

Next week we will look back at the detailed results from the first quarter of 2023.

## Weekend Review for 4/7 - 4/9

Universal's THE SUPER MARIO BROS. MOVIE raced to a spectacular \$146.4M in the three days over Easter weekend. After adding in the \$58.2M the film earned on Wednesday and Thursday, the total gross for five days stands at \$204.6M. This far exceeds the consensus pre-

release projections of \$120M for five days. The worldwide total has reached \$377M, establishing SUPER MARIO as the biggest worldwide opening all time for an animated picture and setting the table for sequels to come.

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This film settles the debate once and for all on whether families with small children are ready to return to theatres *en masse* for G- and PG-rated family films. Universal released SUPER MARIO with the full cooperation of Nintendo, the rights-holder for the video game and all its derivatives. The animators at Illumination have had a highly successful run of features including the DESPICABLE ME/MINIONS series, SING and SING 2, THE SECRET LIFE OF PETS 1 & 2 and DR. SEUSS' THE LORAX and DR. SEUSS' THE GRINCH. Since 2010, Illumination's movies have grossed \$3.2B domestically, making it one of the leading animation studios in Hollywood. SUPER MARIO's cast is led by Chris Pratt in the title role with Jack Black as Bowser and Seth Rogen as Donkey Kong.

The current movie has no connection to the 1993 live-action SUPER MARIO BROS starring Bob Hoskins as Mario and John Leguizamo as Luigi. That film bombed with a Domestic box office of only \$48M on a budget of \$45M. The 1993 feature was released by Warner Bros. without any support from Nintendo, and wound up making a number of "[Worst Movies of All Time](#)" lists. Its sour reception had a chilling effect for 30 years on any other studio attempting to bring back Mario to the big screen.

Lately, critics have been down on movies based on video games and comic book characters. They panned SUPER MARIO with a 54% score on Rotten Tomatoes, which is scarcely better than the 50% given to SHAZAM! FURY OF THE GODS and 47% for ANT-MAN AND THE WASP: QUANTUMANIA. Nonetheless, critics don't buy movie tickets and droves of paying customers have shown up for SUPER MARIO and given a glowing Rotten Tomatoes audience score of 96%. With a production cost of *only* \$125M and the box office for its first five days already reaching \$204.6M, this video game is in bonus territory for Universal and Illumination.

JOHN WICK: CHAPTER 4 finished in a surprising second place this weekend, with an additional \$14.6M after a decline of only 49% from last week. Plans are already afoot to create the next movie in the series, [a spin-off starring Ana de Armas](#) as a ballerina assassin.

Last weekend's champ DUNGEONS & DRAGONS: HONOR AMONG THIEVES took third place with \$14.5M, a drop of 61%. Last week we pointed out that this picture needed to maintain at least 50% of its prior week results in order to have any shot at profitability. Alas, the verdict is now in and this may wind up being the final quest for the D&D characters.

Fourth place was taken by Amazon/MGM's AIR, the second wide release to open this week. The Ben Affleck-directed film grossed \$14.4M from Friday to Sunday and \$20.2M after adding in results from Wednesday and Thursday. This was largely in line with pre-release expectations from box office experts. AIR tells the story of the game-changing partnership between rookie NBA star Michael Jordan and Nike's in the early days of its basketball division. While the "Air Jordan" partnership is now taken for granted, the film shows how Nike placed a high-stakes bet on Jordan, after incredible negotiations by Jordan's mother who was uncompromising in her confidence that her son would become a NBA great and valuable asset for the shoe company. Affleck also stars in the movie, together with his Boston buddy Matt Damon and Viola Davis, whom Jordan hand-picked to play his mother in the film. Both critics and audiences have fallen hard for the movie, giving 93% and 98% scores respectively on Rotten Tomatoes. The bar is high for this picture since it is a tall order to go past the \$90M spent on the movie's production. After five days, it has only managed \$20M, and therefore sales will have to stay strong for several weeks ahead. Unfortunately, rough language earned AIR an R-Rating which will keep it from reaching the widest possible audience. It also went head-to-head against THE SUPER MARIO BROS. MOVIE, which resulted in some moviegoers choosing their favorite 80's video game over rival sports and apparel icons.

Because no other movies opening in April offer similar competition, MGM might have been better served to push back AIR's opening by a week or two. The NBA playoffs begin next week and will continue over the next two months, which should keep AIR's basketball story relevant. Based on high Rotten Tomatoes scores, we expect AIR's week two drop to come in at only 30% - 40%, making for a successful run over the weeks ahead.

SCREAM VI rounded out this weekend's top five with an additional \$3.3M, a decline of 38% from last week. SCREAM VI has become the top-grossing horror movie this year, with a take of \$103.8M in the U.S. and Canada.

All movies this weekend grossed \$205.1M, which is the best weekend since November 11-13, 2022 when BLACK PANTHER: WAKANDA FOREVER opened with \$181M and all titles together grossed \$209M. The same weekend last year (which was not the Easter holiday) saw a \$71M opening for SONIC THE HEDGEHOG 2 and a total box office of \$119M for all titles.



The total box office earned by all movies playing in North American theatres this weekend was \$97.5M. This compares with \$79.4M earned in the same weekend last year when the Sony's release of the Marvel superhero film MORBIUS opened with \$39M.

## Where Are We as of 4/6

After thirteen weeks, the 2023 box office stands at 137% compared with the same weeks in 2022 and 77% compared to 2019.

| 2023 VS. 2022                                                                                                            | 2023 VS. 2019                                                                                                           |
|--------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| <b>1st QUARTER</b><br><b>– 13 WEEKS –</b><br><b>2023: \$1,816,854,000</b><br><b>2022: \$1,323,322,000</b><br><b>137%</b> | <b>1st QUARTER</b><br><b>– 13 WEEKS –</b><br><b>2023: \$1,816,854,000</b><br><b>2019: \$2,346,839,000</b><br><b>77%</b> |

## Industry Observations and Title Insights



### THE SUPER MARIO BROS. MOVIE

- SMBM is estimated to pull in well over 17M patrons over the five day weekend representing over 74% of the nation's overall moviegoing foot traffic. Post-pandemic, this is the most amount of patrons (aside from SPIDERMAN: NO WAY HOME – 3day with a Thursday) on an opening weekend.
  - Over the five days, ticket pricing made available for SMBM:
    - All formats – General: \$12.69
    - All formats – Child: \$10.68
  - So far, 21% of tracked moviegoers have seen the film play in a premium format paying over \$4 more per general admission ticket.
  - SMBM played consistent throughout the day across all formats while AIR popped in the evening. On Saturday monitored foot traffic was:



### AIR

- AIR follows with 1.7M sets of eye balls commanding near 7% of all moviegoers.

SMBM played consistent throughout the day across all formats while AIR popped in the evening. On Saturday monitored foot traffic was:

|            | <u>SMBM</u> | <u>AIR</u> |
|------------|-------------|------------|
| Pre 1PM    | 20%         | 10%        |
| 1PM to 4PM | 28%         | 22%        |
| 4PM to 7PM | 26%         | 28%        |
| 7PM +      | 26%         | 40%        |

- Top five Attended Markets (in order of impressions):

| <u>SMBH</u> | <u>AIR</u>    |
|-------------|---------------|
| Los Angeles | Los Angeles   |
| New York    | New York      |
| Chicago     | Chicago       |
| Dallas      | Dallas        |
| Houston     | San Francisco |

## Notable Industry News & Commentary

### [More Movies, More Variety, More Money: The Box Office is Catching up to Pre-COVID Levels](#) (CNBC)

The health of the theatrical business is viewed by some as a Rorschach test for the media industry overall. While box office grosses this year are 30% greater than they were at the same point in 2022, they are still down 25% from the banner year of 2019 prior to the pandemic. Should we view this as a positive or negative sign?

Two major news outlets published opposite takes on where exhibition stands today and is headed going forward. The Wall Street Journal focused the financial struggles of mega-exhibitors Cineworld and AMC, with bankruptcy talk swirling around them, whether actual (Cineworld) or potential (AMC). They also point to the struggles at National CineMedia, the largest provider of cinema advertising services to big exhibitors in the U.S. Combined with the decommissioning of 2,000 movie theatre screens in the U.S. since the beginning of the pandemic and a reduced window of exclusivity for theatrical releases and the WSJ concludes that exhibitors are still “in pain” from the pandemic’s disruptions.

CNBC looks at the same industry and sees the glass as being half full, with theatres making progress towards



“catching up” to their results from 2019. In 2023, the number of major releases has returned almost to 2019 levels. One key factor in results from 2022 lagging was a relative lack of product in the marketplace. 2023 is also enjoying a steady flow of “mid-tier” releases such as A MAN CALLED OTTO, 80 FOR BRADY, M3GAN and CREED III.

See Also: [Movie-Theater Industry Pain Intensifies Even as Pandemic Eases](#) (Wall Street Journal)

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## [Judge Denies Quick Settlement of AMC Entertainment Shareholder Lawsuit](#) (Deadline)



This week, AMC Entertainment reached a settlement on the company's motion to convert its special class of "APE" shares into regular AMC shares. The settlement allows the company and its shareholders to move beyond the "APE" experiment, in which AMC issued special shares at the height of the pandemic in order to raise money from retail investors without the approval of its existing common stock shareholders.

While a majority of AMC shareholders voted to allow the company to move ahead with the conversions, a certain number of "APE" stock shareholders filed suit in an effort to block the process. The settlement reached between CEO Adam Aron and the "APE" shareholders was a big relief for CEO Adam Aron, who

viewed it as a critical step in shoring up the company's financial foundation. Alas, the judge presiding over the case notified the parties that the settlement would not be allowed, based on procedural irregularities. The door is still open for a second attempt at reaching a settlement, if the process can be adjusted to the judge's satisfaction.

See Also: [AMC Stock Drops as Movie Theater Chain Settles Lawsuit, Bringing 'Ape' Conversion Closer](#) (Wall Street Journal)

## [Most Moviegoers Will Still Go To Theaters Even If What They're Seeing Will Soon Be Streaming](#) (Deadline)

This week, United Talent Agency's IQ research group published an intriguing study on the impact of theatrical movie releasing on consumer viewing preferences. "The Symbiotic Future of Theatrical & Streaming" found that when consumers make a decision on which movie to watch, roughly 2/3 of the 2,000 respondents indicated that a movie's theatrical window had "no impact" on whether they choose to see it in theatres or at home.

The survey also asked consumers to identify the most recent films they remember seeing and almost all named movies that had appeared in theatres rather than streaming-only titles. This is more evidence of the positive impact that theatrical releasing has on the overall awareness for a movie and explains why streamers such as Amazon and Apple are now turning to theatrical releases, such as this weekend's AIR from Amazon's MGM Studios.



**Ben Affleck directs and stars in Amazon/MGM's AIR, which premiered in theatres this week**

**Cinema 360 is an  
Integrated cloud-based  
cinema suite, empowering  
cinema lovers end to end.**



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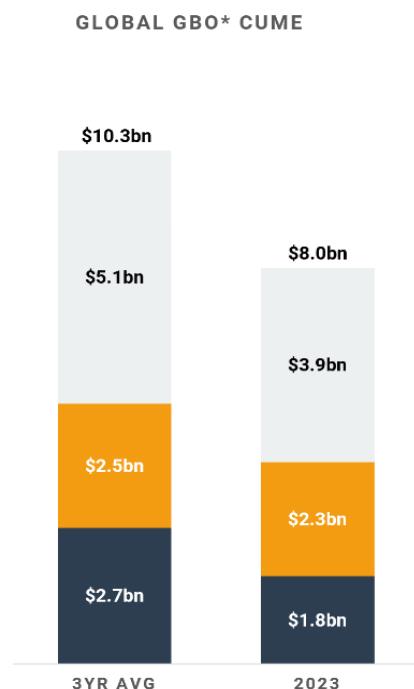
## Global Box Office Records Best Quarter Since 2019 with \$8Bn

The first quarters of the past three years were especially impacted by Covid-19 caused restrictions and a lack in supply of attractive global titles. In contrast 2023 opened the year with the highest grossing quarter of the current decade, achieving \$8 billion. That is +6% above the prior peak in Q4 2021, fuelled by NO TIME TO DIE and SPIDER-MAN: NO WAY HOME. Q1 2023 was a massive +27% ahead of Q1 2022 and double the first quarter of 2021.

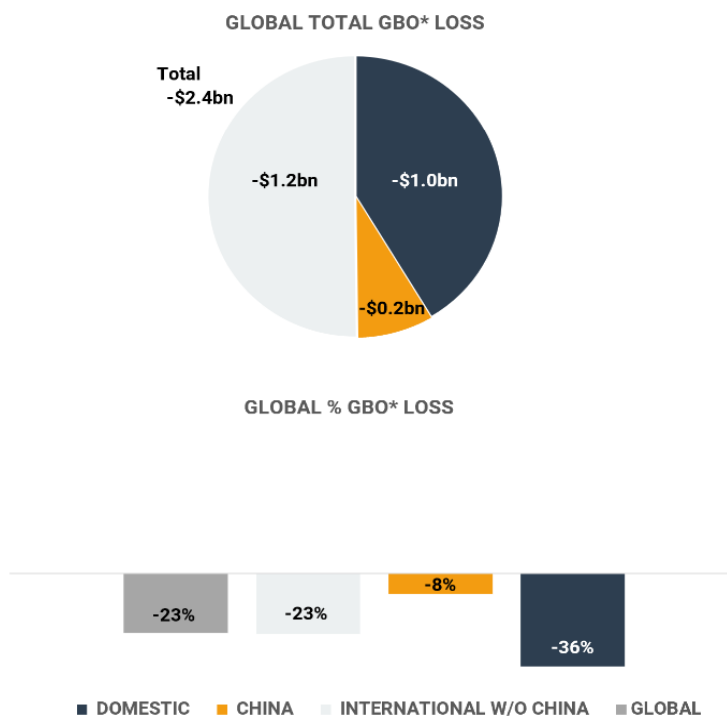
The success illustrates the growing consistency of the recovery, but that doesn't mean that every month is record-breaking. March added a global total of \$2.1 billion and ranks just at #8 of the past 12 months. It's -36% behind the average of the last three pre-pandemic years (2017-2019). The gap for the year so far is narrower with -23%.

While pre-pandemic levels are still a way off, certain basic levels of recovery are now being largely maintained. For the 15 play-weeks since the 16th of

December 2022, at least 23 of the 30 territories tracked in Gower Street's global State Of The Market report crossed at least Stage 3 of our 5-Stage Blueprint To Recovery on a weekly basis. Stage 3 equals the lowest grossing play-week of 2018-2019 so serves as a base-level for demonstrating consistent recovery. In the same period last year just 4 play-weeks had 23 or more territories crossing that benchmark. This has happened just once since the start of the pandemic in the period from May until early August last year. It was followed by a 10-week period that didn't reach that benchmark. It is unlikely this will be repeated in the next 10 weeks due to a higher density of the release calendar in comparison.



\*Based on 31st of Mar 2023 USD exchange rates



by GOWER STREET ANALYTICS

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.

The global box office in March was dominated by multiple sequels. CREED III was the biggest movie at the global box office within the month. It has already generated a franchise-best total of \$259 million. This is +21% above

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CREED II (\$214m) and +49% above the first CREED (\$174m).

JOHN WICK: CHAPTER 4 follows on the heels with a month total of approximately \$200 million. It has already outperformed the lifetime totals of both JOHN WICK (+133%, \$86m) and JOHN WICK: CHAPTER 2 (+15%, \$174m) and should have no problem surpassing CHAPTER 3 - PARABELLUM's \$328 million total.

SCREAM VI delivered approximately \$146 million within March. That is already ahead of the successful result of last year's part 5 (+6%, \$138m). Moreover, it's just a touch behind the original trilogy of movies at that point. Around -10% behind the third part (\$162m) and -15% behind the first (\$173m) and second SCREAMs (\$172m).

Unfortunately SHAZAM! FURY OF THE GODS opened in the other half of the spectrum, coming in significantly behind its prior instalment. At the end of March - after half a month in release - its global cume was at \$111 million. That's a far cry from the \$368 million the first part did at the end of its run.

In addition to these new releases ANT-MAN AND THE WASP: QUANTUMANIA's holdover business added approximately \$100 million worldwide in March for a cume of \$471 million. While clearly being the highest grossing release of 2023 so far, it is unlikely not only to match 2018's first sequel ANT-MAN AND THE WASP (\$623m) but even the 2015 original's \$519 million!

Geographically the biggest part of the global box office in March was generated across the International market (excluding China) recording a worldwide box office share of 56%, the highest of the year so far. The month came in -30% below the average box office of the last three pre-pandemic years in the same period, slightly increasing the International metric for the year so far to -23%. Its \$1.2 billion pushed the 2023 total to \$3.9 billion.

The highest grossing sub-region with over half (54%) the month's International (excluding China) total was Europe, Middle East, and Africa (EMEA). The month came in -28% short of the three-year pre-pandemic average, the same gap as the prior month. Despite this the total EMEA box office was down -5% month-on-month to be the lowest grossing month of the year so far. At the same time the month was up by +15% against the same month last year.

The region was carried by strong performances of multiple major markets. Compared to the three-year average the Netherlands was just down -1%, Austria -9%, Germany -13% and France -18%. It's the same territories that delivered a lower gap than the regional roll up for the whole first quarter. The Netherlands and Austria are even slightly above the pre-pandemic average by +2%. Germany is -8% behind, while France is down -18%.

As a whole the EMEA region recorded the best quarter since the start of the pandemic. Marginally ahead of Q4 2021 (+0.3%) and +32% above same period last year!

The sub-region of Asia Pacific (excluding China) was able to grow by +43% against the first quarter of last year. But it's just the 3rd best quarter of the pandemic behind Q2 (-15%) and Q3 (-20%) 2022. March was up +5% on February and -32% down on the monthly three-year average. This increases the metric after Q1 to -24%.

The month of March and the first quarter were led by Japan and Hong Kong in the region. Both are just -8% down against the three-year average after Q1, and -27% (Japan) and -30% (Hong Kong) for the month.

The highest grossing title of March in Japan was the latest in the long-running DORAEMON franchise. NOBITA'S SKY UTOPIA may not have set any franchise records but its cume is already above the last three instalments.

However, it was another Japanese title making big waves outside its home country in March. SUZUME released in Japan last November and grossed over \$100 million there up until now. The first five non-Japanese territories it released in March generated approximately the same amount within the month. In South Korea (\$26m), Taiwan (\$5m) and Hong Kong (\$3m) it was the strongest movie of the month. These results are in the ballpark of director Makoto Shinkai's record-breaking prior hit YOUR NAME from 2017, which delivered around \$150 million outside of Japan. SUZUME arrives in the Domestic market as well as across Europe and Latin America from mid-April.

The biggest chunk of SUZUME in March was generated in China. \$63 million within the month, which made it the 2nd highest grossing title in March just after local comedy POST TRUTH with \$80 million. Both titles were responsible for a bit over half of the month's soft result of \$276 million.

China recorded a relatively weak month after the Chinese New Year (CNY) peak in January and February. March was -54% down against the three-year average and -23% against same month in 2021. Still, it was up against march last year by +109%, when the Covid-19 struggle re-emerged.

The status of the Chinese market after the first quarter looks far more positive due to the very successful CNY period. With a cume of \$2.3 billion it's just -8% behind the three-year average and -12% against same period in 2021. Further it's up +13% on last year's Q1.

The Domestic market still operates on a lower level being -36% below the pre-pandemic average after the first three months of 2023 with a total of \$1.8 billion. However, Q1 2023 was +29% above Q1 2022.

Thankfully March was showing an upward trend for the Domestic box office. The monthly box office of \$647 million was the best so far this year, and ranked #5 among the past 12 months. The positive sign for a broadening range of movies on offer that was visible already in February continued in March. For the first time since February 2020, 13 releases grossed over \$10 million in a single month, setting the recovery on a broader ground.

Q1 2023 clearly showed once again that markets that have multiple sources of film supply, being not just dependent on US-studio output, can offer a wide range of content and are generally performing on a higher level.

The US-studios offer in the first quarter increased in number and variety. Nonetheless, it lacked family and more female skewing content. It also lacked break-out releases. No Q1 title was able to cross \$500 million globally. With the SUPER MARIO MOVIE opening at the beginning of April finally a family movie arrives that should achieve the \$500 million mark, expecting a narrower variety at the other end of the month. But ultimately the industry will need a combination of both increased title numbers and variety and major individual box office hits to get back to pre-pandemic heights in the long run.

## Studio Release Calendar (4/14 - 5/5)

### 4/14/23 (Week 15)

#### Prior Year Results

2022 Week 15 Box Office: \$108,199,550

|                                                                                                                                                                                    |                         |     |                                             |                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|-----|---------------------------------------------|---------------------------------------------------------|
| <b>Renfield (Universal)</b> The Nicolas Cage comedy was 2022's The Unbearable Weight of Massive Talent (\$20.3M). Appeal is currently trending upward.                             | R   Comedy Horror       | 93  | Digital, Scope, 5.1/7.1, Atmos, TheatreEars | Wide (3,000)<br>\$12M-\$15M Open<br>\$25M-\$30M+ Total  |
| <b>The Pope's Exorcist (Sony/Screen Gems)</b> Current interest shows this may be one of Screen Gems highest grossing films.                                                        | R   Horror              | 103 | Digital, Scope 2.40, 5.1. 4K, Atmos, DTS:X  | Wide (3,000)<br>\$12M-\$15M Open<br>\$25M-30M Total     |
| <b>Mafia Mamma (Bleecker Street)</b> A rare comedy from director Catherine Hardwicke. Female audience interest along with effective marketing shows moderate success.              | R   Action Comedy       | 101 | Digital, Flat, 5.1                          | Wide (2,000)<br>\$4M-\$7M Open<br>\$8M-\$10M Total      |
| <b>Suzume (Sony)</b> Very popular with anime fans. Worldwide box office: \$114,941,843                                                                                             | PG   Adventure Anime    | 122 | Digital, Scope 2.39, IMAX-6 track, Atmos    | Wide (2,000)<br>\$3M-\$5M Open<br>\$10M-\$12M Total     |
| <b>Sweetwater (Briarcliff)</b> Hall of fame basketball player Nat "Sweetwater" Clifton makes history as the first African American to sign an NBA contract                         | PG-13   Biography Drama | 118 | Digital, Scope, 5.1                         | Wide (1,500)<br>\$1.5M-\$2M Open<br>\$4M-\$5M Total     |
| <b>Nefarious (Soli Deo Gloria Releasing)</b> Director, producer, writer Gary Solomon (God's Not Dead, Finding Normal, Unplanned) will find a larger audience in ancillary release. | R   Thriller Suspense   | 99  | Digital, Flat, 5.1                          | Wide (1,200+)<br>\$500KM-\$1M Open<br>\$1.5M-\$2M Total |
| <b>The Big Lebowski 25th Anniversary (Fathom Events)</b>                                                                                                                           | R   Comedy              | 127 | Digital, Flat, 5.1                          | 4/16 & 4/20 Classics                                    |
| <b>Mirando al Cielo (Fathom Events)</b> <i>subtitled</i>                                                                                                                           | NR   Drama              | 120 | Digital, Flat, 5.1                          | 4/18 Special Event                                      |
| <b>Richard III   Stratford Festival On Film)</b>                                                                                                                                   | NR   Special Event      | 166 | Digital, Flat, 5.1                          | 4/16 Stage Play                                         |
| <b>Blind Willow, Sleeping Woman (Zeitgeist)</b>                                                                                                                                    | NR   Drama              | 110 | Digital, Flat, 5.1                          | Limited                                                 |
| <b>Rare Objects (IFC Films)</b>                                                                                                                                                    | R   Drama               | 123 | Digital, Flat, 5.1                          | Limited/Stream                                          |

|                                                                                        |                            |     |                     |                        |
|----------------------------------------------------------------------------------------|----------------------------|-----|---------------------|------------------------|
| <b>Sakra (Well Go USA)</b>                                                             | NR   Martial Arts          | 130 | Digital, Flat, 5.1  | Limited<br>4/18 Stream |
| <b>T.S. Eliot's Four Quartets (Kino Lorber)</b>                                        | NR   Based on play         | 84  | Digital, Flat, 5.1  | 4/19 Limited           |
| <b>De Humani Corporis Fabrica (Grasshopper Films) In French with English subtitles</b> | NR   Drama                 | 118 | Digital, Flat, 5.1  | IFC Center NYC         |
| <b>Human Flowers Of Flesh (Cinema Guild)</b>                                           | NR   Drama                 | 86  | Digital, Flat, 5.1  | Limited                |
| <b>Passion (Film Movement)</b>                                                         | NR   Romance               | 115 | Digital, Flat, 5.1  | Film Forum NYC         |
| <b>Everything Went Fine (Cohen Media Group) Tout s'est bien passé (2021)</b>           | NR   Drama (France)        | 114 | Digital, Flat, 5.1  | Limited                |
| <b>Plantadas (Vilaplana Films) In Spanish</b>                                          | NR   Drama                 | 128 | Digital, 2.42, 5.1  | Limited                |
| <b>Wild Life (National Geographic/Picturehouse)</b>                                    | NR   Documentary           | 93  | Digital, Flat, 5.1  | Limited                |
| <b>Lost Weekend: A Love Story (Iconic Events)</b>                                      | NR   Documentary           | 97  | Digital, Flat, 5.1  | Limited                |
| <b>The Black Demon (Avenue Ent.)</b>                                                   | R   Action Horror          | 100 | Digital, Flat, 5.1  | Limited                |
| <b>Tommy Guns (Kino Lorber)</b>                                                        | NR   War Drama             | 119 | Digital, Scope, 5.1 | NYC                    |
| <b>Chop &amp; Steele (Independent)</b>                                                 | NR   Documentary           | 77  | Digital, Flat, 5.1  | Limited                |
| <b>Hilma (Juno Films)</b>                                                              | NR   Drama                 | 120 | Digital, Flat, 5.1  | Limited/Stream         |
| <b>Beau is Afraid (A24)</b>                                                            | R   Comedy Drama<br>Horror | 179 | Digital, Flat, 5.1  | NY/LA                  |

## 4/21/23 (Week 16)

### Prior Year Results

2022 Week 16 Box Office: \$95,163,332

|                                                                                                                    |                              |     |                                                 |                                                       |
|--------------------------------------------------------------------------------------------------------------------|------------------------------|-----|-------------------------------------------------|-------------------------------------------------------|
| <b>Evil Dead Rise (Warner Bros.)</b> Trailer "hard" R graphic scenes reminiscent of Wes Craven shock horror films. | R   Horror                   | 97  | Digital, Flat, 5.1                              | Wide (3,000)<br>\$15M-\$20M Open<br>\$30M-\$35M Total |
| <b>Chevalier (Searchlight)</b> "Masterpiece theatre" excellence. Appeals to sophisticated audience                 | PG-13   Drama<br>History     | 107 | Digital, Flat, 5.1                              | Wide (1,500)<br>\$1M-\$3M Open<br>\$4M-\$6M Total     |
| <b>Guy Ritchie's The Covenant (MGM/STX)</b>                                                                        | R   Action Crime<br>Thriller | 122 | Digital, Scope, 5.1. 4K,<br>Dolby Vision, Atmos | Wide (2,500)<br>\$6M-\$8M Open<br>\$15M-\$20M Total   |
| <b>Somewhere in Queens (Roadside Attractions)</b>                                                                  | R   Comedy Drama             | 106 | Digital, Flat, 5.1                              | Moderate (450)<br>4/28: 800                           |
| <b>Beau is Afraid (A24)</b>                                                                                        | R   Comedy Drama<br>Horror   | 179 | Digital, Flat, 5.1                              | Expansion (1,500)                                     |
| <b>Coldplay: Music Of The Spheres: Live At River Plate (Trafalgar)</b>                                             | NR   Music Concert           | 138 | Digital, 4DX, 5.1                               | 4/19 & 4/23<br>Alternative<br>Engagement              |
| <b>Little Richard: I Am Everything (CMG)</b>                                                                       | NR   Music<br>Documentary    | 98  | Digital, Flat, 5.1                              | NY/LA<br>4/21 Stream                                  |
| <b>To Catch a Killer AKA: Misanthrope (Vertical Entertainment)</b>                                                 | R   Thriller                 | 119 | Digital, Scope, 5.1                             | Limited                                               |
| <b>Tiger 3 (Yash Raj Films) India. In three languages, Hindi, Tamil, and Telugu.</b>                               | NR   Action Thriller         | NA  | Digital, Scope, 5.1                             | Moderate                                              |
| <b>Two Sinners And A Mule (Lionsgate)</b>                                                                          | R   Western                  | 97  | Digital, Scope, 5.1                             | Limited                                               |
| <b>Carmen (Sony Pictures Classics)</b>                                                                             | R   Drama                    | 116 | Digital, Flat, 5.1                              | NY/LA                                                 |
| <b>The Best Man (Saban Films)</b>                                                                                  | NR   Action                  | 93  | Digital, Flat, 5.1                              | Limited                                               |
| <b>War Of The Worlds: Attack (Vertical Ent.)</b>                                                                   | NR   Horror                  | 85  | Digital, Scope, 5.1                             | Limited                                               |
| <b>Tommy Guns (Kino Lorber)</b>                                                                                    | NR   War Drama               | 119 | Digital, Scope, 5.1                             | LA                                                    |
| <b>The Tank (Well Go USA)</b>                                                                                      | NR   Horror                  | 100 | Digital, Flat, 5.1                              | Limited<br>4/25 Stream                                |

|                                                  |                     |     |                    |                 |
|--------------------------------------------------|---------------------|-----|--------------------|-----------------|
| <b>Other People's Children (Music Box Films)</b> | NR   Drama (France) | 103 | Digital, Flat, 5.1 | Limited         |
| <b>Dry Ground Burning (Grasshopper Films)</b>    | NR   Documentary    | 153 | Digital, Flat, 5.1 | NYC Exclusive   |
| <b>Everything Went Fine (Cohen Media)</b>        | NR   Drama (France) | 114 | Digital, Flat, 5.1 | 4/21 LA         |
| <b>Cadejo Blanco (Film Movement)</b>             | NR   Crime Thriller | 125 | Digital, Flat, 5.1 | LA Laemmle NoHo |

## 4/28/23 (Week 16)

### Prior Year Results

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

|                                                                                                                          |                                     |     |                                   |                                                        |
|--------------------------------------------------------------------------------------------------------------------------|-------------------------------------|-----|-----------------------------------|--------------------------------------------------------|
| <b>Are You There, God? It's Margaret. (Lionsgate)</b> Coming of Age, Young Adult Book Adaptation, based on Fiction Book. | PG13   Comedy Drama                 | 100 | Digital, Flat, 5.1, 7.1 Atmos, 4K | Wide (3,000)<br>\$6M-\$9M Open<br>\$15M-\$20M Total    |
| <b>Big George Foreman (Sony/Affirm)</b> Interest rising for the biography of a champion boxer and respected businessman. | PG-13   Biography Sport             | 133 | Digital, Scope, 5.1 Dolby Digital | Wide (3,000)<br>\$12M-\$15M Open<br>\$30M-\$35M+ Total |
| <b>Sisu (Lionsgate)</b>                                                                                                  | Action                              | 91  | Digital, Scope, 5.1               | Wide (2,000)                                           |
| <b>Somewhere in Queens (Roadside Attractions)</b>                                                                        | R   Comedy Drama                    | 106 | Digital, Flat, 5.1                | Expansion 4/28 (800)                                   |
| <b>Polite Society (Focus Features)</b>                                                                                   | PG-13   Action Comedy               | 104 | Digital, Scope, 5.1               | Moderate (800-1,000)                                   |
| <b>Somewhere in Queens (Roadside Attractions)</b>                                                                        | Comedy Drama                        | 106 | Digital, Flat, 5.1                | Expansion (800)                                        |
| <b>Beau is Afraid (A24)</b>                                                                                              | R   Comedy Drama Horror             | 179 | Digital, Flat, 5.1                | Expansion (1,500)                                      |
| <b>The Ark And The Aardvark (ARC Ent.)</b> Based on Religious Text. Digital animation                                    | NR   Adventure (Children's fiction) | 118 | Digital, Scope, 5.1               | Limited                                                |
| <b>Sid Is Dead (Vertical Ent.)</b>                                                                                       | NR   Comedy                         | 90  | Digital, Scope, 5.1               | Limited                                                |
| <b>R.M.N. (IFC)</b>                                                                                                      | NR   Drama                          | 127 | Digital, Scope, 5.1               | Limited                                                |
| <b>The Artifice Girl (XYZ Films)</b>                                                                                     | NR   Suspense                       | 94  | Digital, Flat, 5.1                | 4/27 Ltd/Stream                                        |
| <b>The End of Sex (Blue Fox Ent.)</b>                                                                                    | R   Romance Comedy                  | 87  | Digital, Flat, 5.1                | Limited                                                |
| <b>Nuclear Now (Abramorama)</b>                                                                                          | NR   Documentary                    | 105 | Digital, Flat, 5.1                | Limited                                                |
| <b>The Black Demon (The Avenue)</b>                                                                                      | R   Shark Action                    | 100 | Digital, Flat, 5.1                | Limited                                                |
| <b>Born To Fly (Well Go USA)</b> Mandarin with Chinese and English subtitles                                             | NR   Action Drama                   | 128 | Digital, NA, 5.1                  | Limited                                                |
| <b>Ponniyin Selvan: Part II (Zee Studios)</b> Languages: Hindi, Kannada, Malayalam                                       | NR   Action                         | 170 | Digital, Scope, 5.1, IMAX         | Moderate                                               |
| <b>32 Sounds (Abramorama)</b>                                                                                            | NR   Documentary                    | 99  | 4K DCP, 7.1                       | Limited                                                |

## 5/5/23 (Week 18)

### Prior Year Results

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

|                                                     |                                 |     |                                                                                                        |                                                           |
|-----------------------------------------------------|---------------------------------|-----|--------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>Guardians of the Galaxy, Vol. 3 (Disney)</b>     | PG-13   Action Adventure Comedy | 149 | Digital, Scope 2.39, 3D SDR, IMAX 2D/3D, Dolby Vision 2D/3D, Atmos, Motion, Screen X, TheaterEars, ICE | Wide (4,500)<br>\$150M - \$170M Open<br>\$375M-425M Total |
| <b>L'Immensita (Music Box Films)</b>                | NR   Drama                      | 97  | Digital, Scope 2.39, 5.1                                                                               | Limited                                                   |
| <b>Roll With It (Fathom Events)</b> Inspirational   | NR   Comedy                     | 106 | Digital, Flat, 5.1                                                                                     | 5/11-13 Special Event                                     |
| <b>Chile '76 (Kino Lorber)</b> In Spanish           | NR   Suspense Thriller          | 95  | Digital, Flat, 5.1                                                                                     | Limited                                                   |
| <b>UFC 288: Sterling vs. Cejudo (Iconic Events)</b> | Special Engagement              | 180 | TV/Theatrical                                                                                          | 5/6 Live Event                                            |
| <b>One Ranger (Lionsgate Home Ent.)</b>             | NR   Action                     | 95  | Flat, 16.9 (TV)                                                                                        | Limited/Stream                                            |

|                                                                                                |                        |     |                     |                        |
|------------------------------------------------------------------------------------------------|------------------------|-----|---------------------|------------------------|
| <b>What's Love Got To Do With It? (Shout! Factory)</b>                                         | PG-13   Romance Comedy | 108 | Digital, Flat, 5.1  | Moderate (500)         |
| <b>Anxious Nation (Area 23)</b>                                                                | NR   Documentary       | 101 | Digital, Flat, 5.1  | Limited/Stream         |
| <b>Unrest (KimStim)</b>                                                                        | NR   Drama             | 93  | Digital, Flat, 5.1  | Limited                |
| <b>Chile 76 (Kino Lorber) <i>In Spanish with English subtitles</i></b>                         | NR   Drama             | 122 | Digital, Flat, 5.1  | Limited                |
| <b>Queens Of The Qing Dynasty (Factory 25)</b><br><i>Languages: English, Mandarin, Russian</i> | NR   Drama             | 122 | Digital, Scope, 5.1 | Limited                |
| <b>Double Life (Paramount)</b>                                                                 | PG13   Crime Thriller  | 90  | Digital, Flat, 5.1  | Limited<br>5/19 Stream |

**Release Changes**

**MPA Ratings Updates**

## The Screening Room



### [Blue Beetle](#)

WB/DC Comics  
8/18/23 - Wide IMAX  
*New Trailer*



### [Simulant](#)

Vertical Entertainment  
6/2/23 - Limited  
*New Trailer*



### [Barbie](#)

Warner Bros.  
7/21/23 - Wide  
*New Trailer*



### [Hypnotic](#)

Ketchup Entertainment  
5/12/23 - Wide  
*New Trailer*



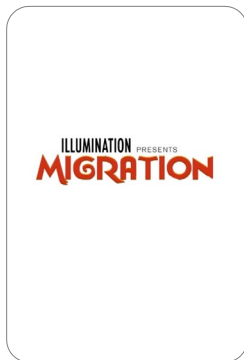
### [Kandahar](#)

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



### [Spider-Man: Across The Spider-Verse](#)

Sony Animation  
6/2/23 - Wide  
*Most viewed for Summer 2023 Superhero film*



### [Migration](#)

Universal/Illumination  
12/22/23 -Wide  
*New Trailer*



### [Unrest](#)

KimStim  
5/5/23 - NYC  
5/10/23 - LA  
*New Trailer*



### [Daliland](#)

Magnolia  
6/9 - Limited/Stream  
*New Trailer*

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

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## Ticket to Ride | Episode 20



This week Mike is on the road and called in somewhere between Nashville and Cincinnati to discuss all things SUPER MARIO as it looks to be a big Easter windfall. Paul and Mike also discuss how DUNGEONS AND DRAGONS broke through just the fanboys and how the theatrical marketplace is shaping up nicely.

## Movie Poster Grades

TheQuorum



### Barbie

Warner Bros.

7/21/23

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").