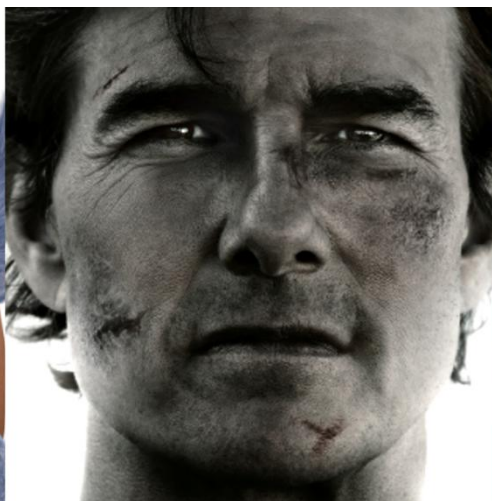


Issue No. 383



Weekend Box Office Results... 5/23-5/25

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Lilo & Stitch (Disney)	1	4,410	145,500,000	-	32,993	145,500,000
2	Mission: Impossible – The Final Reckoning (Paramount)	1	3,857	63,000,000	-	16,334	63,000,000
3	Final Destination Bloodlines (Warner Bros.)	2	3,523	19,650,000	-62	5,578	89,782,000
4	Thunderbolts* (Disney)	4	3,180	9,164,000	-45	2,882	171,371,728
5	Sinners (Warner Bros.)	6	2,632	8,750,000	-42	3,324	256,551,000
6	The Last Rodeo (Angel Studios)	1	2,205	5,266,330	-	2,388	5,266,330
7	Friendship (A24)	3	1,055	4,591,384	228	4,352	7,246,257
8	A Minecraft Movie (Warner Bros.)	8	2,087	2,210,000	-63	1,059	420,843,000
9	The Accountant 2 (Amazon MGM)	5	2,002	1,970,000	-59	984	62,872,000
10	Hurry Up Tomorrow (Lionsgate)	2	1,508	740,000	-78	491	4,814,000
Total				260,841,714			



LILO & STITCH AND MISSION: IMPOSSIBLE 8 CREATE A MEMORABLE HOLIDAY WEEKEND



While the expression "Records are Made to be Broken" is most often used with sports, it can also apply to milestones at the box office. Usually when a new record is set, it surpasses the previous one by a thin margin. Not so this weekend, powered by a blockbuster performance from Disney's LILO & STITCH, which earned \$145.5M in its first three days. Its impact was amplified by the franchise-record opening of Paramount's MISSION: IMPOSSIBLE - THE FINAL RECKONING which flew high with \$63.0M of its own. These two mega-openings boosted the domestic total for all films to \$262.0M, which was a stunning 48% more than the previous record for Memorial Day weekend, set in 2022 when

TOP GUN: MAVERICK, another Tom Cruise movie, led all films to a three-day total of \$177.2M and four-days of \$223.4M. TOP GUN: MAVERICK by itself brought in \$126.7M on Friday, Saturday and Sunday and \$160.5M including sales on the Monday holiday.

This weekend's one-two punch is reminiscent of BARBENHEIMER, the last high-profile double movie opening from July 21-23, 2023. For those three days, BARBIE opened with \$162.0M and OPPENHEIMER earned \$82.5M for a combined total of \$244.5M for the two films. Last year's Memorial Day weekend total of \$101.8M was the lowest in decades. We're on a roll in this year's Q2, with seven of the eight weekends so far in the quarter having exceeded the corresponding weekends from 2024. Through today, the quarter has produced \$1.578B compared to \$849.7M last year at this same time, amounting to a powerful 86% rise in box office results. The 2025 year-to-date numbers are up 21% compared to last year.

Disney's LILO & STITCH is a live-action remake and reimagining of the 2002 animated feature LILO & STITCH, which opened with \$35.3M and went on to earn \$145.8M domestic and \$273.1M worldwide. The box office for this year's version has already almost surpassed that earned by the 2002 original in its entire theatrical run. The new film was directed by Dean Fleischer Camp, known for MARCEL THE SHELL WITH SHOES ON from 2022, bringing his unique perspective to the project. The story centers on Lilo Pelekai, a spirited six-year-old Hawaiian girl coping with the loss of her parents and the challenge of fitting in to her world. Her older sister, Nani, struggles to take care of Lilo amidst mounting pressures. When an extraterrestrial is mistaken for a dog at a local shelter, Lilo adopts him, naming him Stitch, unaware of his other-worldly origins. As Stitch becomes part of their family, his chaotic nature threatens Nani's efforts to keep everyone together. Maia Kealoha makes her major film debut as Lilo, and is joined by veteran actors Zach Galifianakis, Courtney B. Vance and Tia Carrere. Chris Sanders is the voice of Stitch, reprises his role from the original movie.

Most critics have weighed in with positive reviews, giving a Rotten Tomatoes score of 68% fresh, while moviegoers have been down right enthusiastic with an audience score of 94%. *The Washington Post* describes the film as a visually enhanced yet narratively faithful retelling of the original story. While praising the performances of Maia Kealoha (Lilo) and Sydney Elizebeth Agudong (Nani), the review notes that the remake lacks the emotional depth and subtle social commentary of the original. *Entertainment Weekly* reviewed the film as a "whimsical, heartfelt upgrade" to the 2002 animated classic. The film remains faithful to the original's core themes of found family, grief, and healing, while deepening the emotional resonance of Lilo and Nani's story. *Variety* noted that the adaptation brings new life to the story with fresh takes on beloved characters, aiming to capture the essence of the original while introducing unique twists. As always, not every review is positive as the *Associated Press* describes the remake as "sweet but ultimately unnecessary," pointing out that it adds excessive Hollywood flair without offering significant novelty.

Director Camp has done well to create a good movie on a production budget of only \$60M, restrained by the standard of major studio releases. Disney's last two live-action features based on animated classics were last year's MUFASA: THE LION KING which cost \$200M and this year's SNOW WHITE which took \$250M. Because it has a much lower production cost, LILO & STITCH needed only \$150M in worldwide box office to make a profit and it has already exceeded that amount in its opening weekend. Here is a quick comparison of the box office between the two LILO & STITCH movies. Because of large gap in time between their releases, we are also providing inflation-adjusted numbers for the 2002 amount. As an additional data point, we have listed totals for last year's INSIDE OUT 2, which is the highest-grossing animated film of all time. As of now, LILO & STITCH and INSIDE OUT 2 have started with comparable opening weekends and Disney execs can only hope that LILO & STITCH will keep pace with last year's box office champ.

LILO & STITCH (2025), LILO & STITCH (2002) and INSIDE OUT 2 (2024)



	LILO & STITCH	LILO & STITCH (2002)	INSIDE OUT 2
Domestic Release Date	5/23/2025	6/21/2002	6/14/2024
Domestic Locations	4,420	3,191	4,440
Domestic Opening	\$145.5M	\$35.3M \$62.9M*	\$154.2M
Domestic Total	TBD	\$145.8M \$260.0M*	\$653.0M
Worldwide Total	TBD	\$273.1M \$487.0M*	\$1.699B
Production Budget	\$60M	\$80M \$159M*	\$200M
RT Critics	 68%	 86%	 91%
RT Audience	 94%	 78%	 95%

*2002 Numbers Adjusted for Inflation

Paramount's action sequel **MISSION: IMPOSSIBLE - THE FINAL RECKONING** opened in a strong second place with \$63.0M in its first three days. This sets a new record for the opening weekend box office among the eight movies in the iconic series, passing **MISSION IMPOSSIBLE: FALLOUT**'s \$61.2M debut in 2018. **MISSION: IMPOSSIBLE** is one of the most successful movie franchises of all time, with the first seven films earning \$1.332B domestic and \$3.994B worldwide. The franchise's success can be largely attributed to the appeal of Tom Cruise, both in domestic and international markets, where 66% of the total gross for the series has been generated. Cruise is known for taking a "hands-on" approach to making these films, especially when it comes to insisting on performing his own stunts. He's back at it again, taking on a number of extremely dangerous stunts. These include hanging on the wing of a biplane in flight and performing a plane-to-plane jump as well as taking a run at reclaiming his record for the longest underwater breath-hold on film as he traverses a sunken submarine.

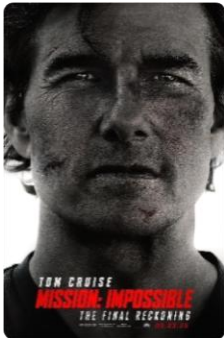
The film is directed by Cruise's longtime collaborator and friend Christopher McQuarrie, who has directed four of the eight **MISSION: IMPOSSIBLE** movies. Cruise is also joined on screen by a number of familiar faces from the earlier movies, including Hayley Atwell, Ving Rhames, Simon Pegg, Henry Czerny, and Angela Bassett. The plot picks up where the most recent chapter **DEAD RECKONING** left off. Ethan Hunt and his IMF team continue in their mission to stop a rogue AI called "The Entity" from seizing global nuclear control. In their pursuit, they descend to a sunken Russian submarine which houses the AI's source code. With allies Grace, Benji, and others, Ethan retrieves the code and traps The Entity using a device crafted by the late Luther. Though marketed as the last movie in the franchise, the ending leaves room for a potential future installment. At last week's New York premiere of **THE FINAL RECKONING**, the 62-year-old Cruise said he would like to continue making movies into his 100's. Wouldn't we all! However, he also noted that "THE FINAL" is part of this movie title for a reason.

Most people who have seen the movie have been impressed, registering a Rotten Tomatoes critics score of 80% and an audience grade of 90%. *Vocal Media* described the film as "a spectacular, emotional, and explosive farewell," praising its blend of high-stakes action and emotional depth. The review highlighted Tom Cruise's performance as Ethan Hunt, noting his fearless physicality and the film's exploration of legacy and humanity. *Entertainment Weekly* highlighted the film's callbacks to earlier installments, including the return of the Rabbit's Foot and characters like William Donloe, which enhance the sense of continuity within the franchise and closure. *Business Insider* acknowledged the film's dramatic and action-packed nature, while also pointing out narrative choices that leave room for potential future installments. Not every publication thought highly of the film. *RogerEbert.com* criticized the first hour as "repetitive and pretentious to the point of parody," labeling it "the worst segment in the entire franchise." Nonetheless, it must be acknowledged that the action

sequences were compelling enough to overshadow the film's shortcomings. Finally, the *Houston Chronicle* took a very negative view and described the film as a "disappointing installment," remarking that it amounts to "nearly three hours of your life that you will never get back". We think with the film's record-setting opening and strong response from audiences will drown out the occasional negative review.

Despite its record-setting opening, this movie has a tall mountain to climb to achieve profitability after \$400M was spent on its production. In fact, it is one of the most expensive movies in Hollywood history, in a league with *STAR WARS: THE FORCE AWAKENS* with its \$533M budget in 2015, and *JURASSIC WORLD: FALLEN KINGDOM* with its \$432M budget in 2018. It will take \$1B in global sales for *THE FINAL RECKONING* to reach profitability. Consider the fact that the top-earning film in the franchise was *MISSION: IMPOSSIBLE – FALLOUT* and it earned \$824.2M in 2018. Only one Tom Cruise film has ever grossed over one billion dollars, and that was *TOP GUN: MAVERICK* which earned \$1.5B in 2022. This expensive price tag is not entirely due to a “runaway production” mindset. Several additional factors conspired to run up the cost including the fact that filming commenced in March 2022 but was beset by multiple delays, including a significant stoppage during the 2023 strikes by Hollywood’s writers and actors. Production resumed in March of 2024 and concluded in November 2024. In addition, Tom Cruise's commitment to performing his own stunts necessitated elaborate and costly setups, including a finicky and malfunctioning \$25 million submarine used during filming. Finally, the movie was shot in various international locations, including the United Kingdom, Malta, South Africa, and Norway, adding to logistical expenses. As with a James Bond movie, part of the allure of the film is the globetrotting nature of the main character. Here is how the film compares to the highest-grossing *MISSION: IMPOSSIBLE* to-date and Cruise’s personal best, *TOP GUN: MAVERICK*.

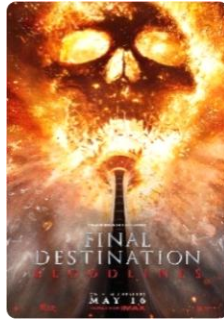
MISSION: IMPOSSIBLE - THE FINAL RECKONING (2025), MISSION IMPOSSIBLE: FALLOUT (2018) and TOP GUN: MAVERICK (2022)



	MISSION: IMPOSSIBLE - THE FINAL RECKONING	MISSION: IMPOSSIBLE - FALLOUT	TOP GUN: MAVERICK
Domestic Release Date	5/23/2025	7/27/2018	5/27/2022
Domestic Locations	3,857	4,386	4,735
Domestic Opening	\$63.0M	\$61.2M	\$126.7M
Domestic Total	TBD	\$220.2M	\$718.7M
Worldwide Total	TBD	\$824.2M	\$1.496B
Production Budget	\$400M	\$178M	\$170M
RT Critics	 80%	 98%	 96%
RT Audience	 90%	 89%	 99%

The third-place finisher this weekend was the Warner Bros. horror film *FINAL DESTINATION: BLOODLINES*, which earned \$19.7M in its second weekend, dropping 62% from last week’s opening. After 10 days, the film’s total box office stands at \$89.8M domestic and \$187.1M worldwide. It is now the highest-grossing *FINAL DESTINATION* film among the six movies in the franchise. While *THE FINAL DESTINATION* earned \$186.2M in 2009, that amount would amount to \$278.4M in inflation-adjusted numbers, and this total may be out of reach for *BLOODLINES*. That said, the current entry will wind up being very profitable, as all movies in the franchise have been. We expect that there will be future chapters to showcase even more creative ways to kill someone.

FINAL DESTINATION: BLOODLINES (2025) versus THE FINAL DESTINATION (2009)



	FINAL DESTINATION BLOODLINES	THE FINAL DESTINATION
Domestic Release Date	5/16/2025	8/28/2009
Domestic Locations	3,523	3,121
Domestic Opening	\$51.0M	\$27.4M / \$41.0M*
2nd Weekend	\$19.7M (-62%)	\$12.4M (-55%) \$18.5M*
10 Day Total	\$89.8M	\$47.5/\$71.0M*
Domestic Total	TBD	\$66.4M \$99.3M*
Worldwide Total	TBD	\$186.2M \$278.4M*
Production Budget	\$50M	\$40M \$59.8M*
RT Critics	 92%	 28%
RT Audience	 88%	 35%

*Adjusted for inflation

Disney THUNDERBOLTS* landed in fourth place with a total of \$9.2M in its fourth weekend, a drop of 45% from last weekend's results. This brings the total for the anti-hero MCU movie to \$171.4M domestic and \$353.1M worldwide after 24 days in theatres. While Disney may have been a little preoccupied this weekend with counting up their earnings from LILO & STITCH, they may also have realized that THUNDERBOLTS* is not going to make a profit, which would have required at least \$450M in global ticket sales. The shortfall does not come from poor sales in the U.S. and Canada, but rather from weakness in international territories, which have only contributed 50% of the movie's overall sales. By comparison, the MCU movie THOR in 2011 earned 60% of its box office overseas. Disney move on to the stage where it can make up some of this deficit through Video-On-Demand purchases and its eventual availability on Disney+.

THUNDERBOLTS* (2025) versus THOR (2011)



	THUNDERBOLTS*	THOR
Domestic Release Date	5/2/2025	5/6/2011
Domestic Locations	4,330	3,955
Domestic Opening	\$76.0M	\$65.7M
Domestic 2nd Weekend	\$33.1 (-55%)	\$34.7M (-47%)
Domestic 3rd Weekend	\$16.5M (-49%)	\$15.5M (-56%)
Domestic 4th Weekend	\$9.2M (-45%)	\$9.5M (-39%)
Domestic Total after 24 Days	\$171.4M	\$159.9M
Domestic Total	TBD	\$181.0M
Worldwide Total	TBD	\$449.3M
Production Budget	\$180M	\$150M
RT Critics	 88%	 77%
RT Audience	 93%	 76%

Warner Bros.' horror film SINNERS dropped into fifth place with still-impressive three-day sales of \$8.8M in its sixth weekend, a decline of 42% from last weekend. Ryan Coogler's original movie continues its amazing run with a 45-day total of domestic \$256.6M and \$339.0M worldwide. It's ratio of worldwide box office to production budget is an impressive 3.8 to 1, making it very profitable for its backers. SINNERS is now the top domestic-grossing horror film of the post-pandemic era and is working its way to the top of the box office chart for horror movies, now in third place in domestic sales behind JAWS which earned \$274M starting in 1979 and IT which earned \$329M starting in 2017. Here is a comparison with IT.

SINNERS (2025) versus IT (2017)



	SINNERS	IT
Domestic Release Date	4/25/2025	9/6/2017
Domestic Locations	3,308	4,103
Domestic Opening	\$48.0M	\$123.4M
Domestic 2nd Weekend	\$45.0M (-6%)	\$60.1M (-51%)
Domestic 3rd Weekend	\$33.0M (-28%)	\$29.8M (-51%)
Domestic 4th Weekend	\$21.1M (-36%)	\$16.9M (-45%)
Domestic 5th Weekend	\$15.4M (-30%)	\$10.0M (-41%)
Domestic 6th Weekend	\$8.8M (-42%)	\$6.1M (-39%)
Domestic Total after 45 Days	\$256.6M	\$314.9M
Domestic Total	TBD	\$328.9M
Worldwide Total	TBD	\$702.8M
Production Budget	\$90M	\$35M
RT Critics	 97%	 85%
RT Audience	 96%	 84%

Where Are We as of 5/23/2025

After the 20th week of 2025, the domestic box office stands at 116% compared to 2024 and 66% compared to 2019. These numbers will both shoot up in our accounting next weekend after factoring in the success of this weekend's Memorial Day totals.

2025 VS. 2024	2025 VS. 2019
Year to Date – 20 WEEKS – 2025: \$2,686,372,000 2024: \$2,320,150,000 116%	YEAR TO DATE – 20 WEEKS – 2025: \$2,686,372,000 2019: \$4,054,121,000 66%

S&P Downgrades Warner Bros. Discovery to Junk Status on “Weak Credit Metrics” That Would Get Worse If Company Splits

Deadline



Warner Bros. Discovery suffered another financial setback this week when a leading credit rating agency downgrading the company's credit rating from BBB- to BB+. This new status moves the company into “junk” investment territory, below an investment-grade rating, signifying a higher degrees of default risk. S&P Global cited the company's elevated debt levels and declining performance in its linear cable business. The credit rating downgrade is another indication of the market's negative forecast for WBD.

S&P analysts also reported on the impact of [WBD's rumored plans to divide into two companies, with its studio & streaming division separating from its linear cable division](#). S&P's analysis showed that this would be a “credit negative” event, leaving the resulting companies with a high level of debt. WBD has been struggling to manage debt since Warner Bros. and Discover merged in 2022 to become the current media giant. Under pressure to pay down the company's \$40B in debt, the company has made a number of controversial decisions over the past two years, including [cancelling the theatrical releases of a number of completed films in order to be able to write off their production costs and not spending the money required to extend its broadcast rights to the NBA](#).

Despite these financial moves, S&P projects little improvement to WBD's debt because of the steep decline its linear cable business, with 2026 revenue expected to drop by another 20%. Nonetheless, the industry seems to be preparing for WBD to go forward with a split, with [Allen Media Group announcing the hiring of four former WBD ad sales directors](#). Allen Media Group has made [multiple attempts to acquire cable assets](#), and these hires hint at their interest in running WBD's cable business after a split.

Cannes Awards Predictions: Who Could Take the Palme d'Or — and Everything Else?

Variety

The 78th Cannes Film Festival wraps up this weekend, with a handful of festival favorites emerging with the glow of critical acclaim. [This year's festival generated an active acquisitions market](#), in contrast to the [declining acquisition market at other major festivals in recent years](#).

On the other hand, a poor response at Cannes may have dampened the prospects of a few high-profile upcoming releases. THE PHOENICIAN SCHEME and EDDINGTON had already secured global distributions deals, so their objective at Cannes was to burnish their reputation and create buzz in the weeks leading up to their theatrical releases.

Unfortunately, Wes Anderson's THE PHOENICIAN SCHEME, which will be distributed by Fox Searchlight and released wide on June 5th, received only a middling response from festivalgoers, [with reports that some even booed the movie at the conclusion of its premiere screening](#). Ari Aster's EDDINGTON also received [a mixed reaction](#), despite an all-star cast that includes Joaquin Phoenix, Pedro Pascal, Emma Stone and Austin Butler.



These films run the risk that they will suffer a similar fate to INDIANA JONES AND THE DIAL OF DESTINY, which was [received poorly at its Cannes 2023 premiere](#) and went on to a disappointing box office in its subsequent theatrical release.

On a positive note, a number of crowd-pleasing films came out of the festival with lucrative distribution deals. The festival's top prize went to *IT WAS JUST AN ACCIDENT*, making this the sixth year in a row that distributor NEON has been attached to the Palme D'Or winner. NEON has also secured distribution rights to *SENTIMENTAL VALUE*, another festival favorite from filmmaker Joachim Trier and

winner of this year's Grand Prix. MUBI also made a big splash with a [\\$24 million acquisition of Lin Ramsey's *DIE MY LOVE*](#). The romantic drama starring Jennifer Lawrence and Robert Pattinson was very well at Cannes, with particular praise for Jennifer Lawrence's performance. The deal included a commitment for a 45-day domestic theatrical run at a minimum of 1,500 theatre locations.

The Enduring Appeal of the American Drive-In

New York Times

Memorial Day Weekend is viewed by many as the first big weekend of the summer moviegoing season. For some, the warm weather months are seen as prime season to watch movies under the stars, at a drive-in theatre. New York Times photographer Janie Osborne created this photo essay of operations at two iconic drive-ins, the [Parma Motor-Vu](#) in Idaho Falls, Idaho and the [American Dream](#) in Powell, Wyoming. Enjoy the scene out West, with Memorial Day blockbusters and a view of the Rockies.

While the number of drive-ins has declined greatly from the heyday of outdoor moviegoing in the 1950's and 1960's, approximately 300 still operate across the U.S., serving up family entertainment in their local communities. Visit the [United Drive-In Theatre Owners Association \(UDITOA\)](#) or [Drive-Ins Near Me](#) websites to find one of these Americana beauties near you.



Studio Release Calendar (5/30-6/26)

Click on any title to view more information.

5/30/25 (Week 22)

Prior Year Results: \$67,244,894

Karate Kid: Legends (Sony)	PG-13 1h 58m Action, Drama, Family, Sport	Wide (4,000) \$30M-\$35M FSS \$80M-\$90M Total
Bring Her Back (A24)	R 1h 39m Horror, Mystery	Wide (2,000+) \$8M-\$10M \$20M-\$25M Total
The Phoenician Scheme (Focus)	PG-13 1h 41m Action, Comedy, Crime, Drama, Thriller	Limited
Tornado (IFC)	R 1h 31m Action, Drama, Thriller	Moderate
Ghost Trail (Music Box)	1h 46m Drama, Thriller	Limited
Peppa Meets the Baby Cinema Experience (Trafalgar Releasing)	1h 5m Animation, Family	Event
The Met Live in HD: Il Barbiere di Siviglia (Fathom)	All Ratings Performing Arts	5/31, 6/4 Event
J-hope Tour 'HOPE on THE STAGE' in JAPAN: LIVE VIEWING (Trafalgar)	3h Concert	5/31 Event

The Face of Jesus (Fathom)	Faith, Inspirational	6/3 Event
Dogma: Resurrected! A 25th Anniversary Celebration (Iconic)	R 2h 10m Adventure, Comedy, Drama	6/5 Limited
Men of War (NEON)		Exclusive
6/6/25 (Week 23) Prior Year Results: \$105,022,315		
Ballerina (Lionsgate) BALLERINA is the fifth film in the John Wick franchise, serving as a spin-off set between the events of JOHN WICK: CHAPTER 3 - PARABELLUM (2019; \$56.8M open, \$171M total) and JOHN WICK: CHAPTER 4 (2023; \$73.8M open, \$187.1M total).	R 2h 5m Action, Thriller	Wide (3,000) \$32M-\$38M FSS \$90M-\$100M Total
The Phoenician Scheme (Focus) Director Wes Anderson.	PG-13 1h 41m Action, Comedy, Crime, Drama, Thriller	Wide (2,500) \$6M-\$8M FSS \$18M-\$20M Total
Dangerous Animals (IFC)	R 1h 33m Horror, Thriller	Wide \$4M-\$6M FSS \$15M-\$20M Total
The Ritual (XYZ Films)	1h 38m Horror	Wide \$2M-\$3M FSS \$6M-\$8M Total
I Don't Understand You (Vertical Entertainment)	1h 37m Comedy, Horror	Moderate
Dan Da Dan: Evil Eye (GKIDS)	R 1h 33m Action, Adventure, Anime	Moderate
The Life of Chuck (NEON)	R 1h 50m Drama, Fantasy, Sci-Fi	Limited
Little Angels (Family Movie Events)	PG 1h 50m Family, Romance, Sport	Limited
Barron's Cove (Well Go USA)	R 1h 56m Crime, Drama, Thriller	Limited/VOD
The American Miracle – Our Nation is No Accident (Fathom)	Drama, Documentary	6/9-11 Event
UFC 316: Dvalishvili vs. O'Malley 2 (Iconic)	NR 3h Live Sports	6/7 Event (1 day)
Miley Cyrus: Something Beautiful (Trafalgar)	NR 55m Pop Opera Event	6/12 Event
6/13/25 (Week 24) Prior Year Results: \$214,896,891		
6/15 Father's Day 6/19 Juneteenth		
How to Train Your Dragon (Universal) IMAX 3D HOW TO TRAIN YOUR DRAGON (2010; \$43.7M open, \$217.6M total... \$64.3M and \$320.1M adjusted for inflation HOW TO TRAIN YOUR DRAGON 2 (2014; \$49.3M open, \$177M total... \$66.8M and \$239.9M adjusted for inflation). Screened well at CinemaCon	PG 2h 5m Action, Adventure, Drama, Family, Fantasy	Wide (4,000) \$65M-\$70M FSS \$220M-\$230M Total
Materialists (A24)	R 1h 49m Comedy, Romance	Wide (2,500) \$6M-\$8M FSS \$20M-\$24M Total
The Unholy Trinity (Roadside Attractions)	1h 35m Western	Wide \$2M-\$3M FSS \$3M-\$5M Total
The Life of Chuck (NEON)	R 1h 50m Drama, Fantasy, Sci-Fi	Wide exp. \$3M-\$5M FSS \$10M-\$12M Total
Sex (Strand Releasing) <i>Part of the SEX-LOVE-DREAMS trilogy of director Dag Johan Haugerud. Norwegian w/ English subtitles.</i>	1h 58m Drama, Romance	Limited (NY Exclusive)

Indiana Jones and the Last Crusade (Fathom) <i>Re-release</i>	PG-13 2h 7m Action, Adventure	6/14, 6/15, 6/18 Limited
Prime Minister (Independent)	1h 41m Documentary	Limited
6/20/25 (Week 25) Prior Year Results: \$154,729,171		
Elio (Disney) 3D	1h 30m Adventure, Animation, Family	Wide \$50M-\$60M FSS \$150M-\$160M Total
28 Years Later (Sony)	2h 6m Horror, Thriller	Wide \$40M-\$45M FSS \$115M-\$125M Total
Bride Hard (Magenta Light Studios)	Action, Comedy	Wide \$2M-\$4M FSS \$5M-\$7M Total
Sovereign (Briarcliff)	1h 40m Action, Crime, Thriller	Limited
Brokeback Mountain - 20th Anniversary (Focus)	R 2h 14m Drama, Romance	6/22 Limited
Everything's Going to Be Great (Lionsgate)	1h 35m Comedy, Drama	Limited
Familiar Touch (Music Box)	1h 30m Drama	Limited
Happyend (Metrograph)	NR 1h 53m Drama, Fantasy, Sci-Fi	Limited
Marlee Matlin: Not Alone Anymore (Kino Lorber)	NR 1h 36m Documentary	NY

The Screening Room



Off the Grid
Lionsgate
6/27 Limited
Official Trailer



Jurassic World Rebirth
Universal
7/2 Wide
Final Trailer



Caught Stealing
Sony
8/29 Wide
Official Trailer



Zootopia 2
Disney
11/26 Wide
Official Teaser



Scott Ross (Visual Effects Pioneer, Producer, and Entrepreneur) on Creating Movie Magic and the Future of Hollywood Effects

Season 2025 | Episode 67 | May 21, 2025

In this episode of Don't Kill the Messenger, host Kevin Goetz interviews Scott Ross, a pioneering figure in the visual effects industry. As the former general manager of Industrial Light and Magic (ILM), Senior VP of LucasArts Entertainment, and co-founder of Digital Domain with James Cameron and Stan Winston, Scott Ross shares insights into the evolution of visual effects, from practical models to the digital revolution. His impressive portfolio includes iconic films like Star Wars, Terminator 2, Titanic, Apollo 13, and What Dreams May Come, and in this conversation, Ross reflects on working with some of Hollywood's greatest directors and creative minds.

For more information about Kevin Goetz: www.KevinGoetz360.com



TICKET TO RIDE PODCAST

Forecast: Blockbusters with a Chance of Competition

Season 2 | Episode 11 | May 20, 2025

In this episode, the Ticket to Ride trio breaks down the Memorial Weekend battlefield and what it means for the summer ahead. With high-stakes titles like Mission: Impossible – The Final Reckoning, Lilo & Stitch, Superman and Jurassic World Rebirth on the horizon, the crew debates how theaters—and audiences—are navigating the crowd.

Inside the episode:

- Memorial Day Weekend: a crucial litmus test for cinema's summer momentum
- Opening weekend vs. the long game: why playability might just be the real king
- Marketing muscle, premium formats, and the evolving strategy to win eyeballs
- The fickle audience factor—and how even “can't-miss” movies still have to fight for attention
- What happens when multiple tentpoles go head-to-head?
- Plus: why strong holdovers might quietly become this summer's secret winners

Whether you're a studio exec, exhibitor, or box office nerd, this one's for anyone trying to decode the why behind the what opened big this weekend.





LILO & STITCH

VERDICT: This pleasant-enough remake of the animated film never quite justifies why that animated film needed to be remade in the first place.

Alonso Duralde | May 20, 2025

While it's far more entertaining than the recent *Snow White* — probably one of the lowest hurdles for any film to clear — the live-action *Lilo & Stitch* joins its predecessors in failing to justify its own existence. Every time Disney trots out another remake of an established property, that remake, whether it's delightful or dreadful in its own right, never makes us forget that the studio has already made a better movie with the same title.

And while 2002's *Lilo & Stitch* may not have the same cultural pedigree as *The Lion King* or *Lady and the Tramp*, it was a delightful throwback, celebrating the simple beauty of watercolor and the poignant power of family in an era when animated films were gravitating toward the obnoxious computer-generated uncanny splonk of *Shrek*.

[Full Review](#)



MISSION: IMPOSSIBLE – THE FINAL RECKONING

VERDICT: Taking itself seriously while defying audiences to do likewise, this eighth entry features enough globe-trotting, jaw-dropping action to make the nearly three-hour running time fly right by.

Alonso Duralde | May 14, 2025

What started out as an exercise in 1990s IP renewal — audiences at the time, and even now, would be hard-pressed to name more than one character from the TV spy show *Mission: Impossible* (1966-1973) — has blossomed over the decades into the manifestation of Tom Cruise's late-career star power. The young up-and-comer who once placed himself into the hands of Kubrick and Scorsese, among others, now plunges into the deepest waters and soars to the most vertiginous heights, seemingly sacrificing his body over and over again on the altar of popcorn cinema. [Full Review](#)