

Issue No. 384



## Weekend Box Office Results... 5/30-6/1

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/Theatre	Total \$
1	Lilo & Stitch (Disney)	2	4,410	63,000,000	-57	14,286	280,121,482
2	Mission: Impossible – The Final Reckoning (Paramount)	2	3,861	27,300,000	-57	7,071	122,618,000
3	Karate Kid: Legends (Sony)	1	3,809	21,000,000	-	5,513	21,000,000
4	Final Destination Bloodlines (Warner Bros.)	3	3,134	10,800,000	-44	3,446	111,714,000
5	Bring Her Back (A24)	1	2,449	7,081,501	-	2,892	7,081,501
6	Sinners (Warner Bros.)	7	2,138	5,225,000	-39	2,444	267,087,000
7	Thunderbolts* (Disney)	5	2,520	4,800,000	-50	1,905	181,858,785
8	Friendship (A24)	4	1,293	2,567,097	-44	1,985	12,366,816
9	The Last Rodeo (Angel Studios)	2	1,995	2,145,785	-60	1,076	10,752,970
10	J-Hope Tour 'HOPE ON STAGE' in JAPAN (Trafalgar)	1	631	939,173	-	1,488	939,173
<b>Total</b>				<b>144,858,556</b>			


 Screendollars · [contactus@screendollars.com](mailto:contactus@screendollars.com) · (978) 494-4150

Thaddeus Bouchard, President · Nicolas Bouchard, Exhibitor Relations · Tami Morris, Marketing &amp; Studio Relations · Dick Walsh, Box Office Expert

## LILO & STITCH and MISSION IMPOSSIBLE Repeat While KARATE KID Kicks Its Way into the Conversation

After setting new records for the Memorial Day holiday, the box office was expected to fall off this weekend and that is exactly what happened. LILO & STITCH continued as the top movie in North America, with second weekend ticket sales of \$63.0M. All movies produced \$149.2M, significantly below last weekend's \$264.0M but more than twice the \$66.4M earned on the same weekend last year, which was led by THE GARFIELD MOVIE with \$14.0M in its second weekend.

2025 has outperformed 2024 in eight of the last nine weekends. In fact, the second quarter is headed towards a domestic box office of \$3.0B, which would make it the best quarter in the post-pandemic era. The last time that a second quarter came in with a higher number was in 2019, when \$3.4B was produced on the strength of AVENGERS: ENDGAME, ALADDIN, TOY STORY 4 and JOHN WICK: CHAPTER 3. We are experiencing an unqualified rebound in moviegoing, with numbers not seen in years. Clearly, crowds show up when the movies are appealing.

Disney's LILO & STITCH, a live-action remake and reimagining of the original 2002 animated film, finished on top for the second weekend in a row, with \$63.0M representing a drop of 57% from its opening. While this decline is steeper than most Disney family films experience, it was somewhat expected after the film's record-setting \$146.0M opening came on a long holiday weekend. That performance made LILO & STITCH the box office champ for a Memorial Day weekend, besting the \$126.7M earned by TOP GUN: MAVERICK in 2022. LILO & STITCH has grossed \$280.1M domestic and \$610.8M worldwide, already more than the entire run of the 2002 original movie.

Director Dean Fleisher Camp has created a very profitable movie, made for a reasonable \$60M and already boasting a 10.2 to 1 ratio of worldwide box office to production budget. It is too early to settle on a final number, but we see the movie continuing to draw audiences through the prime summertime moviegoing season. The future of this franchise is bright, with follow-on sequels and spin-offs a certainty. Here is a comparison to the two LILO & STITCH movies and INSIDE OUT 2, Disney's last family-focused mega-hit, after 10 days in release.

### LILO & STITCH (2025), LILO & STITCH (2002) and INSIDE OUT 2 after 10 Days in Release



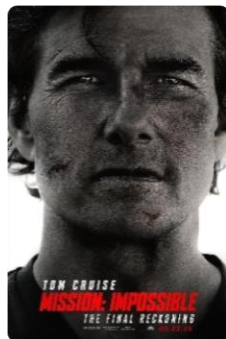
	LILO & STITCH	LILO & STITCH (2002)	INSIDE OUT 2
Domestic Release Date	5/23/2025	6/21/2002	6/14/2024
Domestic Locations	4,420	3,191	4,440
Domestic Opening	\$146.0M	\$35.3M   \$62.9M*	\$154.2M
2nd Weekend	\$63.0M (-57%)	\$21.5M (-39%)   \$38.3M*	\$101.2M (-34%)
10 Day Total	\$280.1M	\$77.1M   \$137.5M*	\$356.4M
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	70%	86%	91%
RT Audience	93%	78%	95%

\*Numbers Adjusted for Inflation

Paramount's MISSION IMPOSSIBLE: THE FINAL RECKONING finished in second place with \$27.3M in its second weekend, a drop of 57% from last weekend. As with LILO & STITCH, the action sequel is coming off a record-setting debut when it earned \$64.0M, the highest of all the MI movies to-date. Its 10-day come now stands at \$122.6M domestic and \$353.8M

worldwide, placing it slightly behind its predecessor from 2018 MISSION: IMPOSSIBLE - FALLOUT. THE FINAL RECKONING is earning 65% of its total box office from foreign markets, whereas FALLOUT took in 73%. An advantage that THE FINAL RECKONING has over FALLOUT and TOP GUN: MAVERICK is that neither of those films played in China. Last week, Paramount was pleased to learn that THE FINAL RECKONING would be allowed in China, the world's second largest theatrical market, despite ongoing trade tensions with the U.S. On its first day in Chinese theatres, the movie grossed a healthy \$24.5M, which places it as the third biggest opening day for any film in China this year. The contribution from China should help the film increase the percentage coming from international markets. Last week we reported that the production budget for FALLOUT was \$400M, one of the most expensive movies in history. This sets an extremely high bar of \$1B in worldwide box office for the movie to be profitable. Considering the fact that the total worldwide gross of FALLOUT came in at \$824.2M, any indication that THE FINAL RECKONING is falling behind that film is cause for concern. Here is how these two MISSION: IMPOSSIBLE films compared with each other, and with TOP GUN: MAVERICK after ten days.

**MISSION: IMPOSSIBLE - THE FINAL RECKONING, MISSION IMPOSSIBLE: FALLOUT and TOP GUN: MAVERICK after 10 Days**



	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	\$64.0M	\$61.2M	\$126.7M
2nd Weekend	\$27.3M (-57%)	\$35.3M (-42%)	\$90.0M (-29%)
10 Day Total	\$122.6M	\$124.8M	\$295.6M
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	89%	89%	99%

Sony's KARATE KID: LEGENDS opened in third place with a box office of \$21.0M domestic and \$47M worldwide. This is the sixth installment of the KARATE KID movie franchise, which began in 1984 with the original THE KARATE KID. The previous five titles have grossed \$450M domestic and \$618M worldwide. The first movie was an instant hit when it opened and became the fifth highest-grossing film for the year. The then 52-year-old actor Pat Morita shined in his role as Mister Miyagi, having until that point been known as a character actor with supporting roles such as Arnold, the owner of the diner in the Happy Days TV series. Mister Miyagi became an iconic film personage, with many memorable quotes cited in pop culture ever since.

The last KARATE KID movie was released in 2010, but in 2018 a spinoff TV series COBRA KAI focused on the two major combatants from KARATE KID, Daniel LaRusso (Ralph Macchio) and Johnny Lawrence (William Zabka). The title of the movie was taken directly from the Cobra Kai dojo where Johnny Lawrence worked out. The series was an immediate hit when it debuted on May 2, 2018 on YouTube Red (later YouTube Premium), with its first episode drawing 5.4 million views in the first 24 hours of its release. After two seasons, YouTube abandoned scripted series and new episodes moved over to Sony Pictures Television. In June 2020, Netflix acquired the show, where it continued to thrive and expand its audience. Netflix aired the 65<sup>th</sup> and final episode on February 13, 2025. Through all of these incarnations, the characters and lessons from KARATE KID have entertained audiences for more than two generations.

In making KARATE KID: LEGENDS, first-time movie director Jonathan Entwistle has taken on the considerable challenge of uniting the original KARATE KID movies, the 2010 reboot, and the Cobra Kai TV series into a single shared universe. Set three years after the events of Cobra Kai Season 6, the movie continues the story, with Daniel LaRusso still operating the

Miyagi-Do dojo. At 71, Jackie Chan reprises his role as Mr. Han, bringing his signature martial arts expertise and mentorship to a new generation. As has happened several before times in his movie career, Chan was injured while filming. Despite dislocating his shoulder while filming an intense fighting sequence, he continued to let the camera roll, as he has done in the past after similar injuries. Ralph Macchio returns as Daniel LaRusso, continuing his journey from the original films and *Cobra Kai*, now serving as a mentor alongside Mr. Han. Joshua Jackson portrays Victor, a former heavyweight boxer and pizzeria owner. Jackson underwent a rigorous regimen, consuming 4,000 calories daily to gain 20 pounds for the role. The film features a new protagonist, Ben Wang, starring as Li Fong, a 17-year-old martial arts prodigy who moves from Beijing to New York and becomes the central figure in the story. As soon as Li Fong arrives in New York City, he attracts unwanted attention from a local karate champion and embarks on a journey to enter the ultimate karate competition with the help of Mr. Han and Daniel LaRusso. The “Good vs. Evil” theme is played up and the film received a PG-13 rating for the first time, indicating a more intense and grittier movie than the five PG-rated films that came before.

The critics have been somewhat negative about the new take, giving out only a 59% score on Rotten Tomatoes, while audiences have responded better with a solid 90% rating. A sample of critic’s reviews are as follows. *Screen Rant* notes that the fight choreography in *KARATE KID: LEGENDS* looks impressive, with scenes filmed in one take without cuts. This suggests that the film’s action sequences may surpass those of the original movie. *The Daily Beast* describes *KARATE KID: LEGENDS* as a refreshing reboot that balances action, mentorship, and cultural legacy. While the plot leans on predictable tropes, Ben Wang’s compelling performance and convincing stunt work elevate the movie. The *Washington Post* recommends the film for ages 10 and up, highlighting its action-packed continuation of the franchise. It combines characters from the 2010 reboot and original movies, focusing on themes of self-discipline and personal growth. Finally, the *New York Post* criticized the film for its weak writing and shallow characters, stating that it fails to live up to the original 1984 classic. However, Ben Wang’s performance was highlighted as a redeeming aspect of the new film.

The movie was made on a production budget of \$45M, meaning that it will need to earn a \$115M worldwide to make a profit. The following charts compare *KARATE KID: LEGENDS* to both the original and the 2010 reboot, which is the highest-grossing film in the series. To account for the inflation, we are providing both the original box office numbers for the earlier movies and projected numbers in 2025 dollars.

#### KARATE KID LEGENDS (2025), THE KARATE KID (1984) and THE KARATE KID (2010)

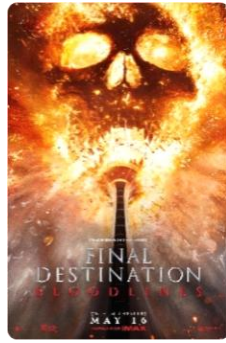






	KARATE KID: LEGENDS	THE KARATE KID (1984)	THE KARATE KID (2010)
Domestic Release Date	5/30/2025	6/22/1984	6/11/2010
Domestic Locations	3,809	931	3,663
Domestic Opening	\$21M	\$5.0M   \$15.4M*	\$55.7M   \$81.9M*
Domestic Total	TBD	\$91.1M   \$281.0M*	\$176.6M   \$259.8M*
Worldwide Total	TBD	\$91.1M   \$281.0M*	\$359.1M   \$528.3M*
Production Budget	\$45M	\$8M   \$24.7M*	\$40M   \$58.8M
RT Critics	59%	81%	67%
RT Audience	90%	83%	67%

\* Numbers Adjusted for Inflation

Warner Bros. horror film *FINAL DESTINATION: BLOODLINES* finished in fourth place in its third weekend, with \$10.8M in new sales, a drop of 44%. After 17 days, the film’s total box office stands at \$111.7M domestic and \$229.3M worldwide and has become the highest-grossing *FINAL DESTINATION* film out of the six movies in the franchise. While *THE FINAL DESTINATION* earned \$186.2M in 2009, its inflation-adjusted total comes up to \$278.4M and *BLOODLINES* is unlikely to match that amount. However, the current film will still be very profitable, as all the movies in the franchise have been, and its current ratio of 4.6 to 1 comparing worldwide gross to production cost will only continue to improve as it continues its run.

## FINAL DESTINATION: BLOODLINES vs. THE FINAL DESTINATION after 17 Days in Release



	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*
3rd Weekend	\$10.8M (-47%)	\$5.5M (-55%)   \$8.2M*
17 Day Total	\$111.7M	\$58.3M   \$87.2M*
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%

\* Numbers Adjusted for Inflation

A24's horror film BRING HER BACK opened in fifth place this weekend with \$7.1M domestic in its first three days and \$8.1M worldwide. Brothers Danny and Michael Philippou created this film, and they are best-known as the team who created the YouTube channel "RackaRacka" which is known for energetic dance videos. They also made the 2023 horror hit TALK TO ME, also from A24, which grossed \$48.3M domestic and \$92.0M worldwide on a production budget of only \$4.5M.

The plot of BRING HER BACK deals with two siblings, Andy and Piper, who, after their father's sudden death, are placed in foster care with a stranger, Laura. As they settle into her secluded home, they uncover a terrifying ritual that threatens their lives and sanity. Two-time Oscar nominee Sally Hawkins (Best Actress in THE SHAPE OF WATER from 2018 and Best Supporting Actress in BLUE JASMINE from 2014) stars as Laura. Billy Barratt, the youngest actor to win an International Emmy Award (Best Actor as Ray in BBC 2's *Responsible Child*), plays Andy, a teenager grappling with grief. Sora Wong makes her feature acting debut as Piper, Andy's visually-impaired stepsister. Wong is also blind in real life, bringing authenticity to the role. Similar to FINAL DESTINATION: BLOODLINES, the film uses practical effects to create visceral horror sequences, continuing the directors' preference for tangible scares.

Critics have given the film a 90% score on Rotten Tomatoes, while audiences have come in with a 79% rating. *Vogue* praises the film as a haunting and thought-provoking addition to the horror genre. The film adopts a darker and more mournful tone compared to the Philippou brothers' previous work in TALK TO ME. Sally Hawkins delivers a chilling performance as Laura, a grieving foster mother with a sinister plan. The movie's atmosphere and psychological dread ensure a lingering impact. *Time* describes the movie as a harrowing supernatural horror film that delves into trauma, grief, and obsession. The film's relentless tone escalates to a tragic climax, with intense performances and an unflinching portrayal of grief's destructive power. *The Daily Beast* commends the Philippou brothers for their mastery of horror, balancing character-driven drama with terrifying visuals. Sally Hawkins' performance brings psychological nuance to the film, deepening its emotional complexity. The directors continue to explore new narratives, including a potential sequel to TALK TO ME. As always, not everyone fell in love with the film. *The Atlantic* notes that while BRING HER BACK attempts to marry gruesome horror with psychological depth, it struggles with its thematic messaging. Sally Hawkins shines in her role, using her typically warm screen presence to unsettling effects. However, the film's exploration of child abuse and trauma feels muddled and overly reliant on shocking plot twists.

## BRING HER BACK vs. TALK TO ME



	BRING HER BACK	TALK TO ME
Domestic Release Date	5/30/2025	7/28/2023
Domestic Locations	2,449	2,340
Domestic Opening	\$7.1M	\$10.4M
Domestic Total	TBD	\$48.3M
Worldwide Total	TBD	\$92.0M
Production Budget	\$4.5M	\$4.5M
RT Critics	90%	94%
RT Audience	79%	83%

## Where Are We as of 5/29/2025

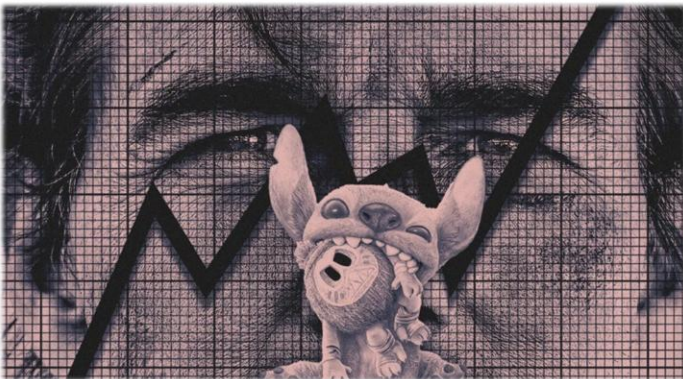
After the 21st week of 2025, the domestic box office stands at 124% compared to 2024 and 71% compared to 2019.

2025 VS. 2024	2025 VS. 2019
Year to Date – 21 WEEKS – 2025: \$3,084,806,000 2024: \$2,481,976,000 124%	YEAR TO DATE – 21 WEEKS – 2025: \$3,084,806,000 2019: \$4,337,773,000 71%

## Notable Industry News & Commentary

### Movie Theater Stocks Soar after Record-Breaking Memorial Day Box Office

CNBC



Memorial Day 2025 may have been the long-awaited inflection point theatrical exhibition. The combination of [a record-setting holiday weekend](#) and [sunny projections for](#)

[the summer box office ahead](#) boosted share prices for all the publicly-traded cinema chains. This indicates a long-term optimism about the future of exhibitors and the prospect of an enduring recovery after the struggles of the past five years.

Powered by the same day releases of Disney's LILO & STITCH and Paramount's MISSION: IMPOSSIBLE – THE FINAL RECKONING, the four days of the long Memorial Day weekend generated a domestic box office of \$330 million, higher than the previous record of \$306 million in 2013. Share prices for [AMC](#), [IMAX](#), [Cinemark](#) and Marcus were all up sharply on the week, with new revenue records set across all those companies.

The last time that two major summer releases opened on the same weekend was in 2023 when BARBIE and OPPENHEIMER thrilled July audiences. At the time, the [now infamous BARBENHIEMER weekend](#) prompted many to declare that movie theatres had finally turned the page from the pandemic downturn. Unfortunately, BARBENHIEMER was soon followed by the strikes by

Hollywood's writers and actors, which set the recovery back by halting production on new movies and [delaying the release many others that were in the final stages of being completed](#). This time, no comparable disruptions appear to be in store during the rest of 2025 and 2026. Perhaps, studios and theatres can will finally settle into a sustained, uninterrupted recovery.

---

## Trump, '60 Minutes' and Corruption Allegations put Paramount on Edge with Sale Less Certain

---

LA Times

For years, many have speculated about the way forward for Paramount, with the media giant struggling to return to profitability as it contended with declining cable revenues and uneven performance from its studio division. During this time, it also put itself under intense pressure from an expensive launch of its streaming platform, Paramount+, and the possible [mismanagement of its programming assets](#).

Last year, the next chapter for Paramount seemed to set when David Ellison's production company [Skydance Media agreed to acquire Paramount for \\$8 billion](#), with the promise of bringing in new resources to resolve the company's financial struggles. However, the path to this acquisition has become unclear, held back by a stalled regulatory approval resulting from a dispute between CBS News and the Trump administration.

During the U.S. Presidential campaign of 2024, CBS's "60 Minutes" news program conducted an interview with Democratic candidate Kamala Harris. The version of the interview that aired was edited in a way that some viewed as showing favor to the Harris campaign. After Trump won the election, new leadership at the Federal Communication Commission paused the approval of the Skydance merger



while the President sued Paramount for \$20 billion for having produced the Skydance interview. When, whether and how this dispute will be resolved is unclear, with some arguing that Paramount should not settle with the government on its spurious claim of having been unfairly biased in its reporting. Others predict a financial settlement in the near future. Either way, it introduces a new twist in the long-running saga of one of Hollywood's most storied movie studios.

---

## Texas Wants Its Own Film Industry, and Some Creative Control

---

Bloomberg



**McConaughey and Harrelson Filming a Promotional Video Backing the Texas Film Production Grant Program**

Over the past twenty years, Texas has stepped into a leading role in American society, having the second largest population and economy among the 50 U.S. states, trailing only California. Now its political leaders are taking steps to assert its cultural influence, by introducing legislation to provide generous tax incentives for film and television production based in the Lone Star State.

Tax incentives are a key factor in media companies keeping or shifting their production to locations such as New York and Georgia. Even the relatively tiny state of New Mexico, the 36<sup>th</sup> most populous U.S. state and an immediate neighbor to Texas, has established a reputation as being a

welcoming and affordable hub for production. As Texas' legislators work out the details of these new incentives, they are debating whether to apply a cultural filter to the content that qualifies, with the possible requirement not to be obscene, take certain political stances or portray Texas in a negative light.

The Texas Film Commission would be charged with making these decisions. It would be a delicate balancing act to

encourage economic activity, while maintaining some control over the end result. Famous Texan actors Matthew McConaughey and Woody Harrelson have come out publicly to support the new incentives. At the same time, others are making the case that production incentive programs are more costly to the state than the upside in economic activity the product. We will watch closely to see what final legislation emerges.

## Studio Release Calendar (6/6-7/3)

Click on any title to view more information.

### 6/6/25 (Week 23)

Prior Year Results: \$105,022,315

<a href="#">Ballerina</a> (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 Open \$90M-\$100M Total
<a href="#">The Phoenician Scheme</a> (Focus) Director Wes Anderson.	PG-13   1h 41m   Action, Comedy, Crime, Drama, Thriller	Wide (2,500) \$6M-\$8M Open \$18M-\$20M Total
<a href="#">Dangerous Animals</a> (IFC)	R   1h 33m   Horror, Thriller	Wide \$4M-\$6M Open \$15M-\$20M Total
<a href="#">The Ritual</a> (XYZ Films)	1h 38m   Horror	Wide \$2M-\$3M Open \$6M-\$8M Total
<a href="#">I Don't Understand You</a> (Vertical Entertainment)	1h 37m   Comedy, Horror	Moderate
<a href="#">Dan Da Dan: Evil Eye</a> (GKIDS)	R   1h 33m   Action, Adventure, Anime	Moderate
<a href="#">The Life of Chuck</a> (NEON)	R   1h 50m   Drama, Fantasy, Sci-Fi	Limited
<a href="#">Little Angels</a> (Family Movie Events)	PG   1h 50m   Family, Romance, Sport	Limited
<a href="#">Big Deal</a> (Well Go USA) Korean w/ English subtitles	NR   1h 44m   Drama	Limited
<a href="#">Barron's Cove</a> (Well Go USA)	R   1h 56m   Crime, Drama, Thriller	Limited/VOD
<a href="#">The American Miracle – Our Nation is No Accident</a> (Fathom)	Drama, Documentary	6/9-11 Event
<a href="#">UFC 316: Dvalishvili vs. O'Malley 2</a> (Iconic)	NR   3h   Live Sports	6/7 Event (1 day)
<a href="#">Miley Cyrus: Something Beautiful</a> (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

<a href="#">How to Train Your Dragon</a> (Universal) <b>IMAX 3D</b> Screened well at CinemaCon. 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).	PG   2h 5m   Action, Adventure, Drama, Family, Fantasy	Wide (4,000) \$65M-\$70M Open \$220M-\$230M Total
--	--	---

<b><a href="#">Materialists</a> (A24)</b> Solid cast (Pedro Pascal, Dakota Johnson and Chris Evans)	R   1h 49m   Comedy, Romance	Wide (2,500) \$8M-\$10M Open \$24M-\$28M Total
<b><a href="#">The Unholy Trinity</a> (Roadside Attractions)</b>	1h 35m   Western	Wide \$2M-\$3M Open \$28M-\$28M Total
<b><a href="#">The Life of Chuck</a> (NEON)</b>	R   1h 50m   Drama, Fantasy, Sci-Fi	Wide exp. \$3M-\$5M Open \$10M-\$12M Total
<b><a href="#">Sex</a> (Strand Releasing)</b> Part of the SEX-LOVE-DREAMS trilogy of director Dag Johan Haugerud. Norwegian w/ English subtitles.	1h 58m   Drama, Romance	Limited (NY Exclusive)
<b><a href="#">Miley Cyrus: Something Beautiful</a> (Trafalgar)</b>	NR   55m   Pop Opera Event	6/12 Event
<b><a href="#">Indiana Jones and the Last Crusade</a> (Fathom) <i>Re-release</i></b>	PG-13   2h 7m   Action, Adventure	6/14, 6/15, 6/18
<b><a href="#">Prime Minister</a> (Independent)</b>	1h 41m   Documentary	Limited
<b>6/20/25 (Week 25)</b> Prior Year Results: \$154,729,171		
<b><a href="#">Elio</a> (Disney) 3D</b>	PG   1h 30m   Adventure, Animation, Family	Wide \$40M-\$50M Open \$150M-\$160M Total
<b><a href="#">28 Years Later</a> (Sony)</b> Early shows 6/19, noon local.	2h 6m   Horror, Thriller	Wide \$40M-\$45M Open \$115M-\$125M Total
<b><a href="#">Bride Hard</a> (Magenta Light Studios)</b> Rebel Wilson and Anna Camp (PITCH PERFECT) reunite for this action comedy.	Action, Comedy	Wide (1,000) \$2M-\$4M Open \$5M-\$7M Total
<b><a href="#">Sovereign</a> (Briarcliff)</b>	1h 40m   Action, Crime, Thriller	Limited
<b><a href="#">Brokeback Mountain - 20th Anniversary</a> (Focus)</b>	R   2h 14m   Drama, Romance	6/22 Limited
<b><a href="#">Everything's Going to Be Great</a> (Lionsgate)</b>	1h 35m   Comedy, Drama	Limited
<b><a href="#">Familiar Touch</a> (Music Box)</b>	1h 30m   Drama	Limited
<b><a href="#">Happyend</a> (Metrograph)</b>	NR   1h 53m   Drama, Fantasy, Sci-Fi	Limited
<b><a href="#">Marlee Matlin: Not Alone Anymore</a> (Kino Lorber)</b>	NR   1h 36m   Documentary	NY
<b>6/27/25 (Week 26)</b> Prior Year Results: \$154,856,985		
<b><a href="#">F1: The Movie</a> (Warner Bros.) IMAX</b> Positive screening results.	Drama, Sport	Wide (4,000) \$50M-\$55M Open \$125M-\$150M Total
<b><a href="#">M3GAN 2.0</a> (Universal)</b>	PG-13   1h 59m   Action, Horror, Sci-Fi, Thriller	Wide \$25M-\$30M Open \$70M-\$80M Total
<b><a href="#">Sorry, Baby</a> (A24)</b>	R   1h 43m   Drama	Limited
<b><a href="#">Hot Milk</a> (IFC Films)</b>	R   1h 32m   Drama	Moderate
<b><a href="#">Marlee Matlin: Not Alone Anymore</a> (Kino Lorber)</b>	NR   1h 36m   Documentary	Limited (Exp.)
<b><a href="#">UFC 317</a> (Iconic)</b>	NR   3h   Live Sports	6/28 Event (1 day)

NOTABLE TRAILERS



**Materialists**  
A24  
6/13 Wide



**Elio**  
Disney  
6/20 Wide



**Sketch**  
Angel Studios  
8/6 Limited



**Good Fortune**  
Lionsgate  
10/17 Wide

Movie Reviews

THE FILM **VERDICT**



**KARATE KID: LEGENDS**

**VERDICT:** This reboot-remake-sequel never strays far from what's expected but succeeds thanks to cornball charm and some stirring fight sequences.

Alonso Duralde | May 28, 2025

Loose ends make the longtime fans unhappy. They notice. They want their fantasy universes to make perfect sense. Therefore, on the heels of *Final Destination: Bloodlines* and *Mission: Impossible – The Final Reckoning*, here comes another sequel that ties together the various strands of its previous chapters while paving the way for future installments. [Full Review](#)



**THE PHOENICIAN SCHEME**

**VERDICT:** A Wes Anderson with all of the typefaces and upholsteries you'd expect, but none of the heart or soul of his best films.

Alonso Duralde | May 30, 2025

To illustrate the titular plans in *The Phoenician Scheme*, a character unveils an elaborate diorama that proceeds to malfunction and implode. Writer-director Wes Anderson is smart enough to know he's provided his critics with a juicy metaphor, so rather than walk into his trap, I will avoid it like an Anderson character, whipping my head around 90 degrees while the camera pans sideways to something else. [Full Review](#)