



Issue No. 283



Weekend Box Office Results... 8/25– 8/27

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

Rank	Title	Wk	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Gran Turismo: Based on a True Story (Sony)	1	3,856	17,300,000	-	4,487	17,300,000
2	Barbie (Warner Bros.)	6	3,736	17,100,000	-19	4,577	594,801,242
3	Blue Beetle (Warner Bros.)	2	3,871	12,765,000	-49	3,298	46,308,690
4	Oppenheimer (Universal)	6	2,872	9,000,000	-16	3,134	300,024,260
5	Teenage Mutant Ninja Turtles: Mutant Mayhem (Paramount)	4	3,145	6,100,000	-29	1,940	98,143,134
6	Meg 2: The Trench (Warner Bros.)	4	2,932	5,100,000	-25	1,739	74,432,805
7	Strays (Universal)	2	3,232	4,650,000	-44	1,439	16,126,230
8	Retribution (Roadside Attractions)	1	1,750	3,348,530	-	1,913	3,348,530
9	The Hill (Briarcliff)	1	1,570	2,515,000	-	1,602	2,515,000
10	Haunted Mansion (Disney)	5	1,630	2,100,000	-31	1,288	62,256,861

GRAN TURISMO SNEAKS INTO FIRST PLACE

With each passing week, the end of summer is approaching and fewer people are going to the movies. The Pew Research Center estimates that as of Friday August 25th 70% of U.S. public school students are back in class.

In addition to seasonal ebb and flow, there are two additional factors this year that should be considered. First, Hollywood's labor strikes are holding down the box office. The Hollywood Reporter estimates that the strikes have depressed ticket sales by 15% for all pictures that have opened after July 21st, when BARBIE and OPPENHEIMER arrived. This is a direct result of the actors' union asking its members to hold off on any promotional efforts for their movies. It's also been a factor that the writers' strike has shut down the late-night programs that are prime venues for such promotion. Recent debuts for movies such as STRAYS, BLUE BEETLE, THE LAST VOYAGE OF THE DEMETER, MEG 2: THE TRENCH and HAUNTED MANSION have all been sluggish.

The second factor holding down this weekend's grosses are Sunday's steeply discounted ticket prices for National Cinema Day. The first NCD was held last year on Saturday September 3rd, during the Labor Day Weekend. This was seen as a rollicking success, attracting 8.1M moviegoers to the cinema to take advantage of \$3 tickets on that one day, during a weekend when there were no significant new releases. Instead, moviegoers enjoyed watching holdovers from earlier in the summer, with the 2022 favorite TOP GUN: MAVERICK taking back its crown as top movie of the weekend with a three-day gross of \$6.0M and an increase of 27% from the prior weekend.

It is challenging to compare this year's NCD to last year's, since the ticket price has been increased from \$3 to \$4, the target day has been shifted from Saturday last year to Sunday this year and the entire event has been moved up one week to a non-holiday weekend.



After two weeks of targeted, sneak-preview screenings, Sony's GRAN TURISMO: BASED ON A TRUE STORY opened wide to earn \$17.3M total and win a close, first place. The movie tells the story of a teenage player of the video game Gran Turismo, whose online skills give him the opportunity to become an actual professional race car driver. It stars Orlando Bloom, David Harbour, Djimon Hounsou and Archie Madekwe in the lead role of Jann Mardenborough.

The video game Gran Turismo was developed for Sony's Play Station, and simulates the appearance and performance of a vehicles that are licensed reproductions of real-world race cars. Since the video game's debut in 1997, over 90 million copies have been sold, making it the best-selling series under the PlayStation brand.

In an attempt to overcome the lack of availability of its stars to promote the film, Sony delayed the movie's wide opening by two weeks, during which they held a rolling series of "sneak preview" screenings in order to build fan interest and generate positive word-of-mouth. In fact, the movie

began the weekend with a super-charged 99% audience score on Rotten Tomatoes, which may represent the opinions of passionate fans who turned out for early screenings.

Historically, the grosses from sneak previews are reported outside of a movie's standard opening weekend numbers. However, we do not recall any other example of a studio mounting as extensive an effort to leverage early screenings to build interest before a movie's official wide release.

We estimate that \$1.4M was earned during the typical Thursday night screenings and as much as \$3.6M from the last two weeks of sneaks. Those two amounts were added to the actual Friday opening day gross of \$3.2M, to make for a padded "first day" total of \$8.6M. All of this helped GRAN TURISMO earn the checked flag for the weekend overall.

For two decades, advanced shows on Thursday evenings have become the norm for new releases, which has all but eliminated the practice of early sneak previews. We congratulate Sony for their creativity in leaning into sneak previews to build fan interest during this challenging period amidst the actors' strike. The practice is good for moviegoers and good for exhibitors.



BARBIE maintained its second-place position with \$17.1M, a drop of only 19% from last weekend. BARBIE is now at \$594.8M and has become the

top-grossing domestic movie of the year after passing the \$574.3M earned by THE SUPER MARIO BROS. MOVIE. It has earned this amount in only 38 days, whereas THE SUPER MARIO BROS. MOVIE has had almost five months and is still in the waning days of its theatrical run. Worldwide, BARBIE has crossed \$1.3B, is within \$60M of SUPER MARIO and is expected to take the 2023 global box office crown over the next several weeks.



Unfortunately, BLUE BEETLE suffered a steep drop down from its #1 finish last weekend, coming in third this weekend with a gross of \$12.8M and a drop of 49%. This closes the door on this BB becoming a staple of future DC movies, and extends a difficult stretch for the DC Extended Universe dating back to the release of BLACK ADAM last October.

We predict that BLUE BEETLE will gross \$75M domestically, making it the eleventh highest grossing film of the 14 DC movies that have played in theatres. The current slump of superhero movies from all studios is a real concern for Hollywood, after enjoying 15 years of bountiful returns from the genre. The next chance to reverse this gloomy trend will be Disney and Marvel's aptly-titled THE MARVELS which arrives on November 10th.

OPPENHEIMER finished fourth and added \$9.0M to its total, a drop of 16% from last weekend. Not only is this film the odds-on favorite for awards season, it has also racked up record-setting box office results, having climbed steadily up the ranks of all-time earners among R-rated movies. It is currently in seventh place with \$300M, just behind DEADPOOL 2 that wound up with \$324.6M. The duo of BARBIE and OPPENHEIMER has earned \$895M domestic and \$2.0B worldwide.

TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM finished in fifth place with \$6.1M and a drop of 29% from last weekend. This title has

stood out as the third best performing movie since the 7/21 opening of BARBIE and OPPENHEIMER. The family feature has worked the final weeks of the summer to earn \$98.1M domestic, with the next closest being MEG 2: THE TRENCH which earned \$74.4M in that same period.

Sunday's National Cinema Day appears to have held down Saturday's box office, as people waited to take advantage of Sunday's \$4 discount tickets. Sunday came in as the number one day of the weekend, which almost never happens. The Sunday boost was evident across the board with all titles other than GRAN TURISMO having their best day of the weekend. While many took advantage of the discount, the promotion does not appear to have drawn quite as many as last year. Still, most will conclude that this year's event has been a success, and we expect it to continue to take place in the years ahead.

All movies in theatres earned \$94.1M domestic this weekend, compared with \$54.0M last year when THE INVITATION led the way with \$6.5M in its opening.

Where Are We as of 8/24

After 33 weeks, the year-to-date comparison of the current year to last year stands at 125%. The year-to-date results from 2023 are 86% compared to this point in 2019.

2023 VS. 2022	2023 VS. 2019
YEAR TO DATE – 33 WEEKS – 2023: \$6,421,486,000 2022: \$5,151,697,000 125%	YEAR TO DATE – 33 WEEKS – 2023: \$6,421,486,000 2019: \$7,427,158,000 86%

National Cinema Day – It’s here. With projections being a bit out of whack due to the nature of the day/programming, we’re sharing something unique today. We’re pulling back the curtain with our start of day numbers. As of 7 AM PST, EntTelligence has observed close to 3.1M committed ticket purchases for National Cinema Day... and growing.

Below is a breakdown of the top five titles as they currently sit in our system. BARBIE off in the lead.


EntTelligence		Distributor	Release Date	Genre	Rating	Impressions	Market Share
Grand Total						3,088,448	100.00%
Barbie		Warn	7/21/23	Adventure	PG-13	504,406	16.33%
Blue Beetle		Warn	8/18/23	Action	PG-13	501,766	16.25%
Gran Turismo		Sony	8/25/23	Action	PG-13	391,763	12.68%
Teenage Mutant Ninja Turtles: Mutant Mayhem		Para	8/2/23	Animation	PG	322,952	10.46%
Oppenheimer		Univ	7/21/23	Biography	R	302,693	9.80%

Note films with a family component today.

- Average Ticket Price for all titles – Well, you already know it, but for Saturday (as observed going into the weekend):
 - National Average General Admission Price is \$11.88
 - National Average Child Price is \$9.64
 - National Average Senior Price is \$10.14
 - National Average General Admission in Premium = \$16.17
 - Average General Admission Price in Los Angeles = \$13.62
 - Average General Admission Price in New York = \$15.07
- Top Markets across all titles in order:
 - Los Angeles
 - New York
 - Toronto
 - San Francisco
 - Dallas
- Dayparts:
 - 40% of the sales are between 1PM and 5PM
 - 27% of the sales are between 5PM and 9PM

Good luck to all titles and to our friends in exhibition, and a special shout out to **BARBIE who should have over 50M tickets sold** as of this weekend!

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



Hollywood Studios Make Public Their Latest Offer to Striking Writers

Wall Street Journal

The conflict between the AMPTP and WGA spilled out into public early last week when the studios announced the details of their most recent offer to the writers, which included concessions on all the WGA's core demands. The studio's offer included protection against the use of AI to replace traditional screenwriters on projects or limit writer compensation. The studios also offered writers guarantees of minimum staffing levels on future productions. Surprisingly, the studios agreed to provide some data on the viewership levels for streaming, with potential impact on the calculation of royalties and compensation.

Alas, the WGA rejected the AMPTP counteroffer, which prompted the studios to go public with details of their proposal and state that this was



a generous, best and final offer. Clearly, the studios are frustrated by the stance being taken by the WGA's negotiating committee. The public statement is an attempt to enlist popular support from the public, and perhaps even the rank-and-file members of the WGA itself.

The WGA negotiating committee responded by saying that the AMPTP counteroffer was “neither nothing, nor nearly enough,” falling short in all major areas.

See also: [WGA Says AMPTP's Latest Contract Offer "Is Neither Nothing, Nor Nearly Enough" \(Deadline\)](#)

'Dune: Part Two' Moves To 2024, Latest Big Pic to Shift During Strike; 'Aquaman 2', 'Wonka' & 'Color Purple' Stick To 2023

Deadline



Confirming rumors that had been circulating for weeks, distribution executives at Warner Bros. made it official on Thursday night that the studio would push back their upcoming release of DUNE: PART TWO from November 3, 2023 to March 15, 2024. The highly-anticipated sequel to Denis Villeneuve's acclaimed film adaptation of Frank Herbert's Sci-Fi

classic novel removes the most important potential box office contributor from the 2023 schedule. This is a significant blow to exhibitors worldwide, as they continue in their efforts to recover fully from the pandemic's effects on moviegoing.

Villeneuve's first DUNE feature in 2021 grossed over \$400M worldwide at the box office, despite being released simultaneously in theatres and to stream on HBO Max. There has been even more optimism about the prospects for the sequel, given that there seemed to be relatively limited competition from other titles in November and that this would be an exclusively theatrical release. Many were predicting that this year's release would double the numbers

from DUNE: PART ONE, and perhaps even cross over \$1B at the box office. Alas, exhibitors will now have to wait until next year to see those benefits.

Warner Bros. must have concluded that active promotion by the A-list stars involved in the movie was an essential of its success, not only for this individual movie but also in the studio's efforts to create a multi-billion dollar franchise for the long-term. During the current actors' strike in Hollywood, the SAG-AFTRA union has forbidden its members from being involved in promotional activities on their projects.

As of this moment, no other release date changes seem imminent for 2023 titles that remain on the

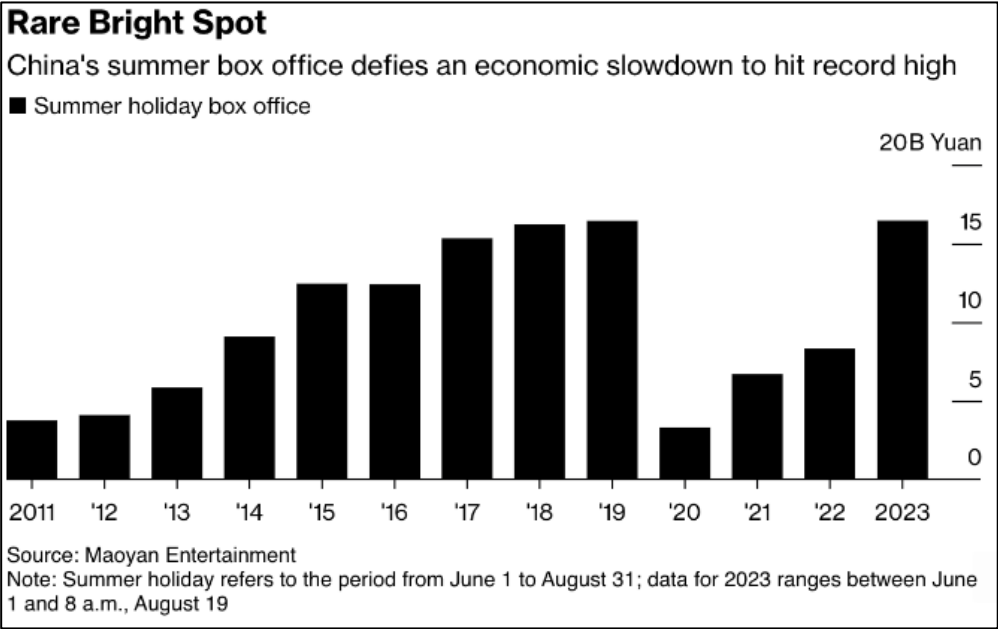
calendar including THE MARVELS (11/10), WONKA (12/15), and AQUAMAN AND THE LOST KINGDOM (12/20). However, it's hard not to feel Déjà Vu from pandemic days when its announcement of a movie release being postponed.

China Box Office Reaches All-Time Summer Record, with Minimal Help from Hollywood

Variety

While the Domestic market has been enjoying a terrific summer season of moviegoing, the box office in China has also broken records this summer. This is impressive because a very small percentage of the overall box office in China this year has come from Hollywood titles. The most popular movies in China this year have been locally produced titles, including LOST IN THE STARS, NO MORE BETS and CREATION OF GODS: KINGDOM OF STORMS.

This year's achievement by China's film industry is remarkable for many reasons. Unlike in past years when interest in local Chinese films was boosted artificially because of selective bans by government censors on Hollywood titles, this summer all of Hollywood's largest films have been allowed in Chinese theatres. The most popular U.S. blockbusters have simply underperformed with Chinese audiences, with only MEG 2:



THE TRENCH registering significant results with over \$100M in Chinese ticket sales. Not coincidentally, MEG2 was co-produced with a Chinese film company.

This summer's bumper box office in China comes despite a struggling economy, weighed down by a slumping real estate and high unemployment. Veterans of exhibition are not surprised, however, since moviegoing has proven itself to be a largely recession-proof form of

entertainment, with its low-cost and local access.

Yilong Zhu and Ni Ni star in [LOST IN THE STARS](#)

Studio Release Calendar (9/1 – 9/28)

9/1/23 (Week 35)				
Prior Year Results				
2022 Week 35 Box Office: \$72,401,854				
The Equalizer 3 (Sony) <i>Same action, story and Denzel only more violent.</i>	R Action Sequel	109	Digital, Scope, 5.1/7.1, IMAX, PLF, MXP, EXPN	Wide (3,500+) \$37M-\$42M Open \$102M-\$115M Total (Current)

Bottoms (MGM) <i>Propulsive and over-the-top, Bottoms is an instant high school comedy classic that feels both current and nostalgic. RT: 95% critics, 100% audience</i>	R Comedy	92	Digital, Flat, 5.1	Moderate Expansion (600)
Ernest and Celestine: A Trip to Gibberitia (GKids)	NR Animation	80	Digital, Flat, 5.1	Limited
The Good Mother (Vertical Ent.) <i>AKA: Mother's Milk</i>	R Thriller	90	Digital, Scope, 5.1	Moderate
Escalation (Vertical Ent.)	NR Action	93	Digital, Scope, 5.1	Limited
All Fun And Games (Vertical Ent.)	NR Horror Thriller	76	Digital, Scope, 5.1	Limited
King Of Killers (Lionsgate Premiere)	R Adventure	92	Digital, Flat, 5.1	Limited
Jawan (Yash Raj)	NR Action	165	Digital, Scope, IMAX, 5.1	9/7 Limited
They Live (Fathom) <i>John Carpenter 35th Anniv.</i>	R Horror	102	Digital, Flat, 5.1	9/3, 9/6 Event
Mr. Jimmy (Abramorama) ミスタージミ	NR Concert	112	Digital, Flat, 5.1	9/1 Event
AEW All Out (Joe Hand Promotions) 6pm local start	NR Wrestling	180 A	Digital, Flat, 5.1	9/3 Live Event
Orca (Blue Fox) <i>Iran, Qatar</i>	NR Drama	103	Digital, Flat, 5.1	Moderate
The Road Dog (Freestyle)	NR Drama Cp,edy	105	Digital, Flat, 5.1	Limited
Goldfish (Outsider Pictures)	NR Drama	103	Digital, Flat, 5.1	Limited
Beaten to Death (Welcome Villain)	NR Horror	90	Digital, Flat, 5.1	Late Shows Only
Piaffe (Oscilloscope)	NR Drama	86	Digital, Flat, 5.1	Limited
Mr. Jimmy (Abramorama) ミスタージミ	NR Documentary	113	Digital, Flat, 5.1	Limited
Simne Barbes or Virtue (MK2 Diffusion) <i>France 1980</i>	NR Drama	77	Digital, Flat, 5.1	Limited
The Mountain (Strand Releasing) <i>France (French w/ English subtitles)</i>	NR Drama	113	Digital, Flat, 5.1	Limited
9/8/23 (Week 36)				
Prior Year Results				
2022 Week 36 Box Office: \$44,110,214				
The Nun II (New Line/Warner Bros.) <i>The NUN (2018), 3,870 locations, \$53M open, \$117M total. The sequel has more of the same horror scares and story that made the original popular. Current awareness and interest is high two weeks out.</i>	R Horror Thriller	110	Digital, 4K Scope, 5.1/7.1, IMAX, PLF, Dolby Vision, 4DX, MX3D, DBox, Screen X	Wide (3,500) \$31M-\$36M Open \$84M-\$90M Total (Current)
My Big Fat Greek Wedding 3 (Focus Features) <i>A predictable, enjoyable for all ages.</i>	PG-13 Sequel	92	Digital, Scope, 5.1/7.1 4K	Wide (3,000) \$9M-\$11M Open \$20M-\$25M Total (Current)
Matthew Bourne's Swan Lake (Trafalgar)	NR Ballet	120	Digital, Flat, 5.1	9/13 Event
AXCN: Perfect Blue 25th Anniversary Satoshi Kon Fest (Iconic Events)	R Anime	82	Digital, Flat, 5.1	9/6 (Sub) 9/7 (Dub) 9/10 Encore Event
After Everything (Fathom Events/Voltage Pictures)	NR Drama	105	Digital, Flat, 5.1	9/13, 9/14 Event
Aristotle and Dante Discover the Universe (Blue Fox)	NR Drama	96	Digital, Flat, 5.1	Limited
Raid on the Lethal Zone (China Lion)	NR Action	108	Digital, Scope, 5.1	Limited
My Animal (Photon Films)	R Horror Romance	100	Digital, Flat, 5.1	Limited
Amerikatsi (Variance) <i>Language: Armenian, English, Russian (w/ English subtitles)</i>	BR Comedy	117	Digital, Scope, 5.1	NY/LA 9/15 Expand

Joyce Carol Oates: A Body in the Service of Mind (Greenwich)	NR Documentary	93	Digital, Flat, 5.1	Limited, Stream
UFC 293 ADESYANA VS. STRICKLAND (Iconic Releasing)	NR Live Martial Arts	180	Digital, Flat, 5.1	9/9 Event
Hunting for the Hag (Into the Night MP)	NR Horror	86	Digital, Flat, 5.1	9/10 Select
Christine (Fathom) <i>40th Anniversary, John Carpenter-D, Stephen King-Author, screenwriter</i>	R Horror Thriller	115	Digital, Scope, 5.1	9/10 Event
9/15/23 (Week 37)				
Prior Year Results				
2022 Week 37 Box Office: \$52,454,550				
A Haunting in Venice (20th Century) <i>Similar in appeal as DEATH ON THE NILE (2022; \$13M open, \$46M Final).</i>	PG-13 Mystery Drama	103	Digital, Flat, IMAX (5.0/12.0), 5.1/7.1, PLF, Motion, 4K, Dolby Vision, Atmos, Motion, TheatreEars	Wide (3,000) \$16M-\$19M Open \$48M-\$57M Total (Current)
Satanic Hispanics (Iconic Events)	R Horror	113	Digital, Flat, 5.1	9/14-16 Wide
The Retirement Plan (Falling Forward Films)	R Action Comedy	103	Digital, Flat, 5.1	Moderate to Wide
Camp Hideout (Roadside)	PG Family Adventure	100	Digital, Flat, 5.1, 4K	Moderate (800+)
The Inventor (Blue Fox)	PG Animation	89	Digital, Flat, 5.1	Moderate (300+)
Renee Fleming Cities that Sing: Venice (IMAX/Fathom)	NR Documentary	80	Digital, IMAX, 5.1	9/16 Event
TCM: Rain Man (Fathom) <i>35th Anniversary</i>	R Drama	133	Digital, Flat, 5.1	9/17, 9/20 Event
Shaky Shivers (Fathom Events)	NR Horror	90	Digital, Flat, 5.1	9/21 Event
Route 50: The Biblical Highway (Fathom Events/TBN)	NR Faith based	100	Digital, Flat, 5.1	9/18, 9/19 Event
Perpetrator (Shudder)	NR Horror	100	Digital, Flat, 5.1	9/14 Limited
Cassandro (Amazon Studios) <i>Wrestling star</i>	R Drama	99	Digital, Flat, 5.1	Limited
Freelance (Relativity Media)	R Action Comedy	109	Digital, Flat, 5.1	Limited
Outlaw Johnny Black (Samuel Goldwyn)	NR Comedy Western	135	Digital, Flat, 5.1	Limited
Dumb Money (Sony)	NA Comedy Drama	N/A	NA	NY/LA
Ellis and Tom (Outsider Pictures) <i>Language: Portuguese & English</i>	NR Documentary	100	Digital, Flat, 5.1	Limited (100)
Radical Wolfe (Kino Lorber)	NR Documentary	76	Digital, Flat, SR	NYC
Waiting for the Light to Change (Freestyle)	NR Drama	89	Digital, Flat, 5.1	Limited
Invisible Beauty (Magnolia)	NR Documentary	115	Digital, Flat, 5.1	Limited
9/22/23 (Week 38)				
Prior Year Results				
2022 Week 38 Box Office: \$63,020,574				
Expend4bles (Lionsgate) <i>The Expendables franchise began in 2010 and comprised three films the most recent in 2014. A great cast of action stars whose popularity is worldwide make this a solid fall action release.</i>	R Action Crime Thriller	103 A	Digital, Scope, 5.1	Wide (3,000) \$24M-\$29M Open
It Lives Inside (NEON) <i>Interest/awareness steady in early tracking</i>	PG-13 Horror	100	Digital, Scope, 5.1	Wide \$2M-\$4M Open
Howl's Moving Castle (Fathom/Studio Ghibli)	PG Animation	129	Digital, Flat, 5.1	9/23-27 Event
Stop Making Sense (A24) <i>4K Restoration</i>	PG Music Concert	88	Digital, Flat, Stereo	9/22 IMAX 9/29 Expand

CARLOS: The Santana Journey Global Premiere (Sony Pictures Classics/Trafalgar)	R Concert	103	Digital, Flat, 5.1	9/23, 9/24, 9/27 Event
Dumb Money (Sony)	Biography Comedy Drama	N/A	NA	Limited
Flora and Son (Apple/Bleecker Street)	R Drama	97	Digital, Scope, 5.1	Limited 9/29 Expansion
Roots of Fire (First Run)	NR Documentary	84	Digital, Flat, 5.1	9/21 Limited
The Storms of Jeremy Thomas (Cohen Media Group)	NR Documentary	94	Digital, Flat, 5.1	Limited
After Everything: The Final Chapter (Fathom Events)	NR Drama	105	Digital, Flat, 5.1	9/13-14 Event
Surprised by Oxford (Trafalgar)	NR Romantic Drama	102	Digital, Flat, 5.1	9/27 & 10/1 Event
Man on the Run (DaDa Films/Evergreen Media)	NR Documentary	98	Digital, Flat, 5.1	Limited
Shaky Shivers (Fathom Events)	NR Horror Comedy	92	Digital, Flat, 5.1	9/21 Event
Salaar: Part 1 - Ceasefire (Hombale Films)	NR Drama Thriller	170	Digital, IMAX, 2D	Select Locations
26.2 to Life (A3 Artists Agency)	NE Documentary	90	Digital, Flat, 5.1	Limited
Neither Confirm Nor Deny (Greenwich Ent.)	NR Documentary	90	Digital, Flat, 5.1	Limited
What Doesn't Float (Circle Collective/UTO)	NR Comedy	70	Digital, Scope, 5.1	Limited
I Can (Atlas Distribution/Kappa Distribution)	PG Faith Based Drama	85	Digital, Flat, 5.1	Limited
The Origin of Evil (IFC)	NR Thriller	125	Digital, Flat, 5.1	Limited
My Sailor My Love (Music Box)	NR Drama	103	Digital, Flat, 5.1	Limited
UnCharitable (Abramorama)	NR Documentary	90	Digital, Flat, 5.1	NY/LA

The Screening Room



NOTABLE TRAILERS



[Paw Patrol: The Mighty Movie](#)

Paramount
9/29/23 - Wide



[Rebel Moon](#)

Netflix
12/22/23 - Limited/Streaming

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Flora and Son

Apple/Bleecker Street
9/22/23 - Limited



Cat Person

Rialto Pictures
10/6/23 – Limited



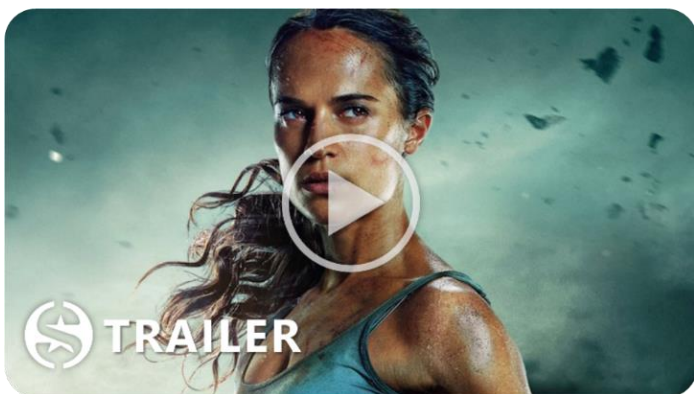
Freelance

Relativity Media
10/6/23 – Wide



Foe

Amazon Studios
10/6/23 - Moderate



The Marsh King's Daughter

Roadside Attractions
10/6/23 – Moderate



Expend4bles

Lionsgate
9/22/23 - Wide



THEATER CAMP

VERDICT: Molly Gordon and Nick Lieberman's loving tribute to theatre teachers, camp and performances is familiar but a little magic all the same.

Boyd van Hoeij, August 11, 2023

The magic of live theatre is hard to capture on film, which is why movies about the theatre frequently end up being about the performers doing theatre rather than theatre itself.

Blame it on the power of close-ups, which are the one thing that movies have and theatre doesn't (unless it's one of those newfangled stage situations that incorporate live video capture and projection — theatre purists have killed for less). Molly Gordon and Nick Lieberman's crowd-pleasing shaggy-underdog drama *Theater Camp* is not immune to a well-placed close-up or two, even if there's no real overall sense of style. But somehow, it manages to evoke something of the magic of live theatre as well. After a well-received Sundance bow and another award in Seattle, the funny and fun *Theater Camp* landed in Locarno for its European premiere.

[Full Review](#)



GRAN TURISMO: BASED ON A TRUE STORY

VERDICT: This biopic of a gamer-turned-racer delivers sports-movie uplift and racing-movie thrills while never letting up on the product placement.

Alonso Duralde, August 8, 2023

2023 is shaping up to be the year of the product-placement biopic, about subjects ranging from shoes (Air) to spicy snacks (Flamin' Hot) to hand-held digital devices (Blackberry) and even video games (Tetris). *Gran Turismo: Based on a True Story* doesn't focus on the creation of the popular PlayStation driving simulator, but it's no less of a feature-length advertisement for it.

Still, even as they're crafting a piece of marketing propaganda, director Neill Blomkamp and screenwriters Jason Hall and Zach Baylin slip a relatably human triumph-of-the-underdog story amid the corporate-mandated product-pitching, with some solid auto-racing thrills for extra pleasure. (This is the kind of movie that benefits from a booming cinematic sound system where one can feel the engines revving along the back of one's neck.)

[Full Review](#)

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