



Issue No. 392



Weekend Box Office 7/25-7/27

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	The Fantastic Four: First Steps (Disney/Marvel)	1	4,125	\$118,000,000	-	\$28,606	\$118,000,000
2	Superman (Warner Bros.)	3	3,930	\$24,860,000	-57	\$6,326	\$289,502,000
3	Jurassic World Rebirth (Universal)	4	3,550	\$13,000,000	-45	\$3,662	\$301,516,000
4	F1: The Movie (Warner Bros.)	5	2,615	\$6,200,000	-37	\$2,371	\$165,552,000
5	Smurfs (Paramount)	2	3,504	\$5,400,000	-51	\$1,541	\$22,787,000
6	I Know What You Did Last Summer (Sony)	2	3,206	\$5,100,000	-60	\$1,591	\$23,552,000
7	How to Train Your Dragon (Universal)	7	2,346	\$2,800,000	-48	\$1,194	\$257,008,000
8	Eddington (A24)	2	2,065	\$1,664,893	-62	\$806	\$8,104,585
9	Saiyaara (Yash Raj)	2	215	\$1,285,193	+65	\$5,978	\$3,245,680
10	Oh Hi! (Sony Pictures Classics)	1	866	\$1,129,285	-	\$1,304	\$1,129,285
		Total		\$179,439,371			

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THE FANTASTIC FOUR: FIRST STEPS Sets Franchise Records

Disney and Marvel’s relaunch of THE FANTASTIC FOUR movies appears to have been successful, with THE FANTASTIC FOUR: FIRST STEPS earning \$118.0M in its first three days. This sets a new record for the series, with the previous crown being held by FANTASTIC FOUR: RISE OF THE SILVER SURFER which took in \$58.1M in its 2007 opening. Even after adjusting those amounts for inflation to \$90.4M, THE SILVER SURFER falls far short of THE FIRST STEPS.

THE FIRST STEPS in its first weekend came very close to SUPERMAN’s opening of \$125M two weeks ago. This is an important moment for both the MCU and DCU, as both iconic superhero universes are trying to regain their status as industry-leading movie factories. Because both THE FANTASTIC FOUR and SUPERMAN have come out so close together, it’s only natural to compare them with each other.

THE FANTASTIC FOUR had a strong start by selling \$118.0M in tickets in its first weekend. As good as this may have been, the current weekend was always going to have difficulty matching up to this same weekend last year, when Disney and Marvel’s DEADPOOL & WOLVERINE opened with an amazing \$211.4M and went on to a gross of \$636.7M domestic and \$1.338B worldwide. Whereas all films this weekend earned \$185.0M, last year’s total was \$284.9M. Still, the current year-to-date totals are 12% higher than box office from last year at this same time.

Next weekend’s comparison will not be any easier, since DEADPOOL & WOLVERINE’s second weekend produced \$96.8M, a drop of only 54% from its stellar opening. To measure up, THE FANTASTIC FOUR will need to hold well and get a lot of support from the three new movies set to open alongside: THE NAKED GUN from Paramount, THE BAD GUYS 2 from Universal, and TOGETHER from NEON.

THE FANTASTIC FOUR: FIRST STEPS is the first movie in Phase Six of the Marvel Cinematic Universe and the fourth film featuring the FANTASTIC FOUR characters, which began in 2005 with the release of the first FANTASTIC FOUR. That film was released by 20th Century Fox and was an important title for its studio as it sought to add a new franchise to its repertoire. FANTASTIC FOUR wound up as the thirteenth highest-grossing film of 2005, and turned a modest profit. Despite negative reviews, earning 27% from critics and 45% from audiences on Rotten Tomatoes, the studio plunged right away into development of a sequel. FANTASTIC FOUR: RISE OF THE SILVER SURFER came out less than two years later, and was not as successful as the original. It grossed only 85% of the domestic box office of the first FANTASTIC FOUR and 91% of the global box office, despite costing \$30M more to make the film. The financials on the sequel wound up coming in just below breakeven. Once again, the response to SILVER SURFER from critics and audiences was negative, with scores of only 37% and 45% respectively on Rotten Tomatoes. And while the results were not exactly what Fox executives had hoped for, the studio was undeterred and came out with a third FANTASTIC FOUR in 2015. This was by far the weakest of the bunch, grossing only \$167.9M worldwide. Critics destroyed it with an unbelievable 9% rating on Rotten Tomatoes, and audiences were not much kinder with a harsh 18% rating. The film lost millions, and it seemed as if the movie careers of the Fantastic Foursome had come to the end of the line, despite their vaunted place in the history of Marvel comics.

However, a Hollywood truism is that one should never say never. After acquiring the studio assets of 20th Century Fox in 2019, Disney had control of AVATAR, STAR WARS, X-MEN, DEADPOOL, and a host of other valuable IP. The movie rights to FANTASTIC FOUR came along as part of the 20th Century Fox deal. Immediately, Kevin Feige, the President of Marvel Studios, which Disney had acquired in 2008, made it clear one of a top priority would be to integrate the superhero team into the MCU, not only because of their historic importance to Marvel Comics but also realizing their appealing combination of science fiction, family dynamics, and cosmic storytelling. Feige emphasized that a new FANTASTIC FOUR movie would reconnect with the feel of the original comics while reintroducing the characters in a fresh and modern way.



	SUPERMAN	THE FANTASTIC FOUR: FIRST STEPS
Release Date	7/11/2025	7/25/2025
Domestic Locations	4,135	4,125
Domestic Opening	\$125.0M	\$118.0M
2 nd Weekend	\$57.3M (-54%)	TBD
3 rd Weekend	\$24.9M (-57%)	TBD
17-Day Total Domestic	\$289.5M	TBD
Domestic Total	TBD	TBD
Worldwide Total	TBD	TBD
Production Budget	\$225M	\$200M
RT Critics	 83%	 87%
RT Audience	 92%	 93%

Marvel Studios’ reboot of THE FANTASTIC FOUR is more than just another franchise reset— it’s a reclamation of one of the most iconic superhero teams ever. Director Matt Shakman was was tapped to lead the project, best known for his work on the Disney+ series *WandaVision*. His skills in blending emotion, humor, and visual spectacle made him an ideal choice for the new project. The screenwriting team, led by AVATAR: THE WAY OF WATER co-writer Josh Friedman, was enlisted to ground the story while expanding the cosmic horizons that the Fantastic Four are known for.

Casting the superheroes would be critical. They began by choosing Pedro Pascal to play Reed Richards a.k.a. Mr. Fantastic, a brilliant scientist, and the leader of the Fantastic Four. Known for having a genius-level intellect, he has established himself as a pioneer in physics, engineering, and interdimensional exploration. After a cosmic accident, he gains the ability to stretch and elongate his body into incredible shapes. Pedro Pascal, coming off well-regarded roles in the series *The Mandalorian* (Disney+), *Game of Thrones*, and *The Last of Us* (HBO Max), has also vaulted himself into a theatrical career with eight appearances in feature films since last September. English actress Vanessa Kirby was cast as Sue Storm/Invisible Woman, who is both the emotional anchor and powerhouse of the Fantastic Four. After exposure to cosmic radiation, she gains the power to become invisible and create force fields of immense strength. Kirby is best known for her role as Princess Margaret in the Netflix series *The Crown*. Next up comes Joseph Quinn as Johnny Storm/Human Torch, Sue’s younger brother and the most impulsive member of the team. He develops the ability to engulf himself in flames, fly, and project fiery blasts. Quinn is recognized for his role as Eddie Munson in Netflix’s *Stranger Things*. Finally, the fourth member of the team is Ebon Moss-Bachrach playing Ben Grimm/The Thing. Ben Grimm is Reed’s longtime friend and a former college football star. After the cosmic event, he is transformed into a rock-skinned powerhouse with superhuman strength and durability. Ebon Moss-Bachrach won a Best Supporting Actor Emmy for his portrayal of Cousin Richie in Hulu and FX’s series *The Bear*.

With so much care and attention going into the making of this film, Disney and Marvel were eager for it to receive a positive critical response and become a financial success as well. Both of these goals appear to have been achieved, with impressive Rotten Tomatoes scores of 87% from critics and even higher 93% from audiences. *Variety* referred to the film as a “fresh start” for Marvel, saying that the studio “gets its mojo back with a satisfying retro-styled reboot”. The reviewer praised the decision to skip the origin story and drop us into the team mid-career, highlighting how the 1960s hallucinatory production design keeps the genre “aloft” *The Hollywood Reporter* called the reboot a cinematic cleansing of decades of Fantastic Four missteps, noting the ensemble chemistry, Matt Shakman’s skillful balance of humor and gravity, and the production design, score, and costumes all working in harmony. *RogerEbert.com* labeled it “a solid, intelligent, occasionally inspired comic book movie” that surpasses audience expectations with substance beyond spectacle. The only whiff of negative response comes from *Screen Daily*, whose reviewer enjoyed the promising chemistry between the leads and stylish visuals, but faults the plot as lackluster, with emotional stakes undercut by rushed storytelling.

With a production budget of \$200M, THE FANTASTIC FOUR needs to earn \$500M worldwide to reach profitability. After its domestic opening of \$118.0M and \$218M worldwide, it seems to be well on its way to reach that goal. Here is how the new film compares with the three other titles in the series.

THE FANTASTIC FOUR: FIRST STEPS vs. Earlier FANTASTIC FOUR Films

				
	FANTASTIC FOUR FIRST STEPS (2025)	FANTASTIC FOUR (2005)	FANTASTIC FOUR: RISE OF THE SILVER SURFER (2007)	FANTASTIC FOUR (2015)
Release Date	7/25/2025	7/8/2005	6/15/2007	8/7/2015
Domestic Locations	4,125	3,602	3,959	3,995
Domestic Opening	\$118.0M	\$56.1M \$92.7M*	\$58.1M \$90.4*	\$25.7M
Domestic Total	TBD	\$154.7M \$255.7M*	\$131.9M \$205.2M*	\$56.1M
Worldwide Total	TBD	\$333.5M \$549.1M*	\$301.9M \$469.7M*	\$167.9M
Production Budget	\$200M	\$100M \$165.2M*	\$130M \$202.2M*	\$120M
RT Critics	 87%	 27%	 37%	 9%
RT Audience	 93%	 45%	 51%	 18%

*Adjusted for inflation

Warner Bros.' SUPERMAN slid into second place in its third weekend, earning \$24.9M over the last three days, a drop of 57% from last weekend. This brings its 17-day totals to \$289.5M domestic and \$502.7M worldwide. A drop this weekend of only 57% is a good sign for the film, especially when considering that it had to go up against THE FANTASTIC FOUR in its opening weekend, which is a formidable competitor with similar demographic appeal.

This year's SUPERMAN is on a mission to become the highest-grossing movie in the movie career of the Man of Steel. After its first weekend, SUPERMAN had earned 75% of the grosses that BATMAN V. SUPERMAN earned in its 2016 debut. After the second weekend, the new SUPERMAN had risen to 90% by comparison and now after three weekends it stands at 98%. One of SUPERMAN's advantage is that it is a mid-summer release whereas BATMAN V SUPERMAN was an early spring release, opening on March 25, 2016. Conversely, BATMAN V. SUPERMAN didn't have much competition to contend with, certainly not anything like THE FANTASTIC FOUR: FIRST STEPS. In the end, it will be a close finish between the two movies in the domestic gross face off.

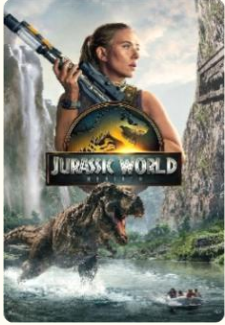
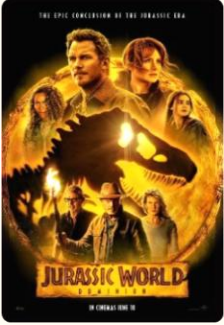
SUPERMAN (2025) vs. BATMAN V. SUPERMAN (2016) and the Original SUPERMAN (1978) – 17 Days in Release

			
	SUPERMAN (2025)	BATMAN V. SUPERMAN	SUPERMAN (1978)
Release Date	7/11/2025	3/25/2016	12/15/1978
Domestic Locations	4,135	4,256	508
Domestic Opening	\$125.0M	\$166.0M	\$7.5M 37.0M*
2nd Weekend	\$57.3M (-54%)	\$51.3M (-69%)	\$6.5M (-13%) \$32.2M*
3rd Weekend	\$24.9M	\$23.4M (-55%)	\$10.4M (+59%)/\$51.5M*
17-Day Total Domestic	\$289.5M	\$296.6M	\$40.9M/\$202.3M*
Domestic Total	TBD	\$330.4M	\$134.5M \$661.7M*
Worldwide Total	TBD	\$874.4M	\$300.5M \$1.480B*
Production Budget	\$225M	\$250M	\$55M \$271.2M
RT Critics	 83%	 28%	 87%
RT Audience	 92%	 63%	 86%

*Adjusted for inflation

Universal's JURASSIC WORLD: REBIRTH finished third by taking in \$13.0M this weekend, a drop of 45%. After four weekends and 26 days, the dinosaurs have amassed \$301.5 domestic and \$708.4M worldwide. While REBIRTH will be the lowest-grossing movie in the JURASSIC WORLD series, it is still a veritable blockbuster and has become profitable by exceeded the \$450M in worldwide sales it needed to reach that mark. By the end of its run, it has a chance of finishing with a 4 to 1 ratio of worldwide box office to production budget.

JURASSIC WORLD Movies – After Fourth Weekend

				
	JURASSIC WORLD REBIRTH	JURASSIC WORLD	JURASSIC WORLD FALLEN KINGDOM	JURASSIC WORLD DOMINION
Release Date	7/2/2025	6/12/2015	6/22/2018	6/22/2022
Domestic Locations	\$4,308	4,274	4,475	4,676
Domestic Opening	\$92.0M \$147.8M (5-day)	\$208.8M	\$148.0M	\$145.1M
2 nd Weekend	\$40.0M (-57%)	\$106.6M (-49%)	\$60.9M (-59%)	\$59.2M (-59%)
3 rd Weekend	\$23.4M (41%)	\$54.5M (-49%)	\$28.6M (-43%)	\$26.7M (-55%)
4 th Weekend	\$13.0M (45%)	\$29.2M (-46%)	\$16.2M (-43%)	\$16.4M (-39%)
Days in Release	26	24	24	24
Dom. Total to Date	\$301.5M	\$556.5M	\$364.0M	\$332.5M
Domestic Total	TBD	\$652.3M	\$417.7M	\$377.9M
Worldwide Total	TBD	\$1.670B	\$1.308B	\$1.002B
Production Budget	\$180M	\$150M	\$170M	\$185M
RT Critics	 51%	 72%	 47%	 29%
RT Audience	 72%	 78%	 48%	 77%

F1: THE MOVIE still has gas in the tank and finished fourth in its fifth weekend with \$6.2M in new sales, a decline of 37%. After 38 days, the Warner Bros. and Apple movie has grossed \$165.6M domestic and \$509.7M worldwide, and has crossed the \$500M hurdle to become profitable on box office sales alone. And the fun is set to continue, after Warner Bros. announced this week that its movie will receive an IMAX re-release in the week of August 8th. It is the highest-grossing movie ever for road-race themed features, and is Apple's top-grossing movie of all time as well.

F1: THE MOVIE vs. FORD V FERRARI-38 Days in Release

		
	F1: THE MOVIE	FORD V FERRARI
Release Date	6/27/2025	11/15/2019
Domestic Locations	3,661	3,528
Domestic Opening	\$55.6M	\$31.5M
2 nd Weekend	\$26.1M (-54%)	\$15.7M (-50%)
3 rd Weekend	\$13.0M (-50%)	\$13.2M (-16%)
4 th Weekend	\$9.6M (-26%)	\$6.7M (-50%)
5 th Weekend	\$6.2M (-37%)	\$4.1M (-39%)
38 Day Total Domestic	\$165.6M	\$102.0M
Domestic Total	TBD	\$117.6M
Worldwide Total	TBD	\$226.2M
Production Budget	\$200M	\$98M
RT Critics	 83%	 92%
RT Audience	 97%	 98%

Paramount’s SMURFS came in fifth place, with \$5.4M in new sales and a decline of 51% from its opening last weekend. This brings its 10-day total to \$22.8M domestic and \$69.1M worldwide. It’s clear that this SMURFS will be the lowest-earning movie in the series, by far, despite Paramount’s efforts to bring the franchise back. With a production cost of \$58M, it would need to earn \$145M worldwide to be profitable, and it will certainly fall short of that.

SMURFS 2025 vs. Earlier SMURFS Movies -10 Days in Release

				
	SMURFS (2025)	THE SMURFS (2011)	THE SMURFS 2 (2013)	SMURFS: THE LOST VILLAGE (2017)
Release Date	7/18/2025	7/29/2011	7/31/2013	4/7/2017
Domestic Locations	3,504	3,395	3,866	3,610
Domestic Opening	\$11.0M	\$35.6M	\$17.5M	\$13.2M
2nd Weekend	\$5.4M	\$20.7M (-42%)	\$9.3M (-47%)	\$6.7M (-49%)
Domestic 10-Day Total	\$22.8M	\$75.9M	\$46.5M	\$24.9M
Domestic Total	TBD	\$142.6M	\$71.0M	\$45.0M
Worldwide Total	TBD	\$563.9M	\$347.5M	\$152.2M
Production Budget	\$58M	\$110M	\$105M	\$60M
RT Critics	 21%	 21%	 14%	 41%
RT Audience	 66%	 43%	 56%	 54%

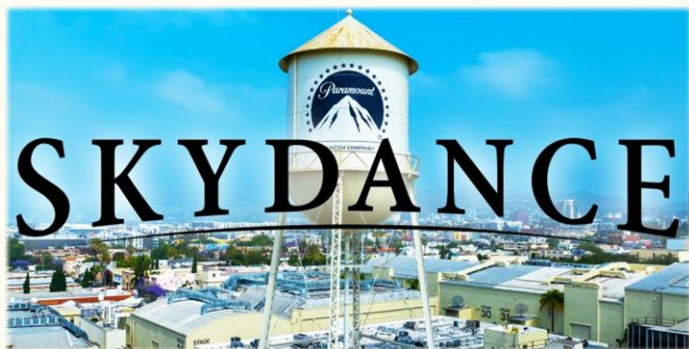
Where Are We as of 7/24/2025

After 29 weeks, the domestic box office in 2025 stands at 114% compared to the same point in 2024 and 74% compared to 2019.

2025 VS. 2024	2025 VS. 2019
YEAR TO DATE – 29 Weeks – 2025: \$4,867,648,000 2024: \$4,259,606,000 114%	YEAR TO DATE – 29 Weeks – 2025: \$4,867,648,000 2019: \$6,557,497,000 74%

Skydance-Paramount Merger Clears FCC at Last, with Deal Set to Close and Changes Coming

Deadline



The long-awaited and highly-anticipated sale of Paramount has finally been cleared to be completed, when on Thursday the Federal Communications Commission (FCC) announced its final approval of Skydance's \$8.4 billion acquisition. This completes a torturous review process that lasted more than a year, during which negotiations between the government and Skydance drew much attention and controversy. Now that the FCC has given its approval, the deal is expected to close within weeks.

Skydance chief David Ellison will finally be able to pursue his vision of how best to manage Paramount's many media

assets, which include the famous film studio, the Paramount+ streaming service, the CBS network, 28 television stations and dozens of cable channels. Widespread staff layoffs and cost cutting are almost certain. Jeff Shell, the former CEO of NBCUniversal and future President of the new Paramount, has identified \$2 billion in "cost savings" that he plans to implement, including layoffs and programming cuts in the cable division.

On the other hand, Paramount's film studio stands to benefit from Skydance's acquisition. Ellison has long been a proponent of theatrical releasing, such as with Skydance's role in producing TOP GUN: MAVERICK. Under his watch, most expect that the flow of new movie releases will continue.

Before Skydance and Paramount negotiated their deal, other Hollywood studios such as Warner Bros. and Sony had expressed interest in acquiring Paramount. These combinations would almost certainly have resulting in a lower overall number of films being released, as was the case when Disney's took over 20th Century Fox.

Box Office Grosses Won't Return to Pre-COVID Levels Even by 2029, New Report Forecasts

Hollywood Reporter

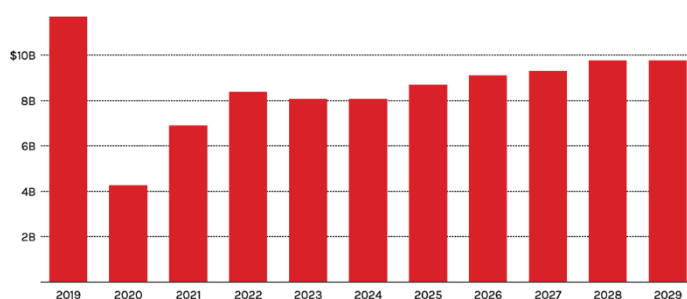
Ever since the COVID-19 pandemic arrived in 2020, exhibitors have been comparing the current year's box office to pre-pandemic levels. For many, a "full recovery" would be only achieved when annual ticket sales climbed back to the same \$11.7 billion earned in 2019, inflation notwithstanding.

Along the way, the timeline for achieving that benchmark has shift, back and back again. Even after the pandemic itself had fully receded, there were a series of unforeseen and unfortunate events that impacted moviegoing. Most notably, the simultaneous strikes in 2023 by Hollywood's writers and actors resulted in massive disruptions to new film development. The Los Angeles wildfires that whipped up at the beginning of 2025 were also disruptive.

This week, research and accounting firm PwC published a report forecasting the financial outlook for the industry, seeing box office revenue returning to 2019 levels by 2030, after a five year period of continued slow but steady growth.

PwC's report pointed to some factors that hold back the sector from higher growth and other factors that support its underlying strength. PwC noted that studios have "largely discarded" the practice of day & date releasing, which was attempted by some studios with some of their titles in the early days of the pandemic. Studios have recommitted to

PwC's U.S. Box Office Forecast Through 2029



SOURCE: PWC GLOBAL ENTERTAINMENT & MEDIA OUTLOOK 2024-2028 (JULY 23, 2025)

introducing their big movies with an exclusive, theatrical release, representing the "most reliable way to drive ancillary sales." Box office revenue is expected to increase by an average of 3.9% over the next four years, with both ticket prices and attendance levels rising. PwC's report also pointed to the increasing share of the market being taken up by IMAX and other Premium Large Format screens. Exhibitors who have upgraded their theatres with luxury seating and more extensive concessions options will be in the best position to succeed over the coming years. The most frequent moviegoers will also gravitate to exhibitors who offer discounts and value through their loyalty and subscription programs.

Marvel's Kevin Feige Talks Scaling Back, Losing Kang and His Texts to James Gunn After 'Superman'

Hollywood Reporter

Kevin Feige, the longtime President of Marvel Studios, is seen by many as the most successful studio executive in the 21st Century. The 33 films that [Marvel Studios has produced have generated a box office of more than \\$31 billion](#). In particular, throughout the 2010's almost every Marvel movie was a financial blockbuster, culminating with the 2019 release of AVENGERS: ENDGAME, whose worldwide box office topped \$2.7 billion.

However, Marvel's record of success since ENDGAME has been [significantly less consistent](#), a reality that Feige acknowledges. He sat for a wide-ranging interview this week in the service of promoting the latest Marvel offering, THE FANTASTIC FOUR: FIRST STEPS. Feige covered Marvel's strategy during the period when Disney+ was launched, which included creating a large number of streaming series for the platform. A measure of this strategy shift is the fact that Marvel released 50 hours of streaming programs in total from 2008-2019, but since then has released 127 hours of streaming programs. Feige sees now that it was

"too much," and has recently decided to reel in the number of series featuring Marvel characters. The interview also touched on topics such as, how long he plans to run Marvel, the status of the [troubled BLADE production](#), and whether the studio will produce more R-rated films such as last year's wildly successful DEADPOOL & WOLVERINE.



STUDIO RELEASE CALENDAR (8/1-8/28)

Click on any title to view more information.

8/1/25 (Week 31)

Prior Year Results: \$172,410,299

The Bad Guys 2 (Universal) 3D THE BAD GUYS (2022) earned \$24M its opening weekend and a total of \$97.5M.	PG 1h 44m Animation, Action	Wide (3,500) \$25M-\$30M Open \$75M-\$80M Total
The Naked Gun (Paramount) THE NAKED GUN (1988) grossed \$9.3M during its opening weekend and a total of \$78.8M during its domestic run (\$25.3M and \$214.1M adjusted for inflation).	Action, Comedy, Crime	Wide (3,500) \$15M-\$20M Open \$40M-\$50M Total
Together (NEON)	R 1h 42m Horror, Sci-Fi	7/30 Wide(1,500) \$3M-\$5M (W-T), \$4M-\$7M (FSS); \$7M-\$12M (5-day) \$15M-\$20M Total
Architecton (A24)	G 1h 38m Documentary	Limited
The Wildman of Shaggy Creek (Family Movie Events)	NR 1h 16m Family, Fantasy	Limited
Nothing But a Winner (Fathom)	PG, PG-13, R 1h 50m Documentary, Sports	7/31 Limited
Delegation (Greenwich)	NR 1h 41m Comedy, Drama	Limited
Sunset Boulevard - 75th Anniversary (Fathom)	NR 1h 55m Drama	8/3 Limited
Souleymane's Story (Kino Lorber)	NR 1h 33m Drama	NY
Roméo et Juliette: Met Summer Encore 2025 (Fathom)	NR 2h 58m Special Events, Opera	7/30 Event
BTS Army: Forever We are Young (Trafalgar)	NR 1h 36m Concert, Documentary	7/30 Event
Critical Role Live: Indianapolis (Fathom)	5h Fantasy, Comedy	8/5 Event

Lucia di Lammermoor: Met Summer Encor... (Fathom)	NR 2h 49m Special Event	8/6 Event
Monk in Pieces (Zeitgeist)	NR 1h 35m Documentary	Limited Exp.
8/8/25 (Week 32) Prior Year Results: \$158,797,653		
Freakier Friday (Disney) FREAKY FRIDAY opened 8/6/2003 to \$22M for the weekend and grossed a total of \$110.2M at the domestic box office (\$38.6M opening and \$193.2M total adjusted for inflation).	PG 1h 51m Comedy, Family	Wide (3,800) \$35M-\$45M Open \$90M-\$110M Total
Weapons (Warner Bros.) IMAX <i>select showtimes</i>	R 2h 8m Horror	Wide (3,200) \$18M-\$25M Open \$45M-\$55M Total
Sketch (Angel Studios)	PG 1h 32m Comedy, Fantasy, Horror	8/6 Wide (1,500) \$4M-\$6M Open \$10M-\$15M Total
My Mother's Wedding (Vertical)	1h 35m Drama, Comedy	Limited
Angelheaded Hipster (Greenwich)	1h 39m Documentary, Music, Biography, History	Limited
Souleymane's Story (Kino Lorber)	NR 1h 33m Drama	Limited Exp.
Stans (Trafalgar)	Documentary, Music	Limited
Grave of the Fireflies - Studio Ghibli Fest 2 (Fathom)	1h 39m Animation, Family	8/10 Event
Rigoletto: Met Summer Encore 2025 (Fathom)	NR 2h Event	8/13 Event
RUNSEOKJIN_EP.TOUR in AMSTERDAM: LIVE VIEWING (Trafalgar)	Concert	8/9 Event
8/15/25 (Week 33) Prior Year Results: \$138,235,879		
Nobody 2 (Universal)	R Action, Comedy, Drama	Wide \$9M-\$11M Open \$24M-\$26M Total
Clika (Sony)	R Drama, Music	Wide \$7M-\$9M Open \$20M-\$23M Total
Shin Godzilla 4K Reissue (GKIDS)	PG-13 2h Action, Drama, Horror	8/14 Wide \$2M Open \$3M-\$4M Total
Highest 2 Lowest (A24)	R 2h 13m Mystery, Thriller, Drama	Limited
Americana (Lionsgate)	R 1h 47m Action	Limited
Witchboard (Atlas Distribution)	NR 1h 42m Horror	Limited
East of Wall (Sony Pictures Classics)	R 1h 37m Drama	Limited
Paper Flowers (Independent)	NR 1h 40m Drama	Limited
Eli Roth Presents: Jimmy and Stiggs (Iconic Events)	NR 1h 30m Horror	Limited
Pardon Me (Owlam Studios)	NR 2h 6m Drama, Thriller	Limited
Went Up the Hill (Greenwich)	NR 1h 40m Thriller, Romance, Fantasy, Drama	Limited
The Grateful Dead Movie (Trafalgar) IMAX <i>select locations/ showtimes</i>	Concert, Documentary	8/14 Event
War 2 (Yash Raj)	Action, Mystery, Thriller	8/14 Limited
UFC 319: du Plessis vs. Chimaev (Iconic Events)	3h Live Sports	8/16 Event
Rigoletto: Met Summer Encore 2025 (Fathom)	NR 2h Event	8/13 Event
8/22/25 (Week 34) Prior Year Results: \$92,636,473		
Honey Don't! (Focus)	Comedy	Wide \$4M-\$6M Open \$10M-\$15M Total
Americana (Lionsgate)	R 1h 47m Action	Wide Exp. \$3M-\$5M Open \$7M-\$9M Total
Relay (Bleecker Street)	1h 52m Action, Suspense	Wide \$2M-\$4M Open \$4M-\$5M Total
Afterburn (Falling Forward)	1h 46m Action, Comedy	Wide \$2M-\$4M Open \$4M-\$5M Total
Eden (Vertical)	R 2h 09m Drama	Moderate
Splitsville (NEON)	Comedy	Limited

Primitive War (Fathom)	Action, Horror, Sci-Fi, War	Limited
Ne Zha 2 Re-release (A24) IMAX	2h 23m Action, Animation	Limited
Grand Prix of Europe (Viva Pictures)	NR Animation, Family	Limited
Dongji Rescue (Well Go USA)	Action, Drama, History, War	Limited
Hollywood Grit (360 Distribution, LLC)	NR 1h 42m Crime, Drama	Limited (25-30 locs)
Lurker (MUBI)	1h 40m Suspense	NY/LA
Yungblud. Are You Ready, Boy? (Trafalgar)	2h Documentary, Music	8/20 Event
Hell House LLC: Lineage (Iconic/Terror Films)	Treat as R Horror, Mystery 1h 48m	8/20-31 Event
Ponyo - Studio Ghibli Fest 2025 (Fathom)	G 2h 05m Animation	8/23 Event
Black Swan (Disney) IMAX <i>select locations/ showtimes</i>		8/21

RELEASE CALENDAR

RELEASE CHANGES

THE SCREENING ROOM



NOTABLE TRAILERS



TOGETHER (NEON)
7/30 Wide



THE LONG WALK (Lionsgate)
9/12 Wide



PREDATOR: BADLANDS (Disney)
11/7 Wide



FIVE NIGHTS AT FREDDY'S 2 (Universal)
12/5 Wide

THE FANTASTIC FOUR: FIRST STEPS



VERDICT: Marvel's original superhero team once again falters in a big-screen adaptation, one that's heavy on period gloss but light on engaging characters.

Alonso Duralde | July 22, 2025

If Disneyland were to open a Fantastic Four ride, there would be a jokey, excessively art-directed ten-minute video telling park visitors everything they need to know about the super-team and their world. And if that ten-minute video somehow became a two-hour feature, it would look a lot like *The Fantastic Four: First Steps*, a movie so in love with its own retro-futurist sheen that it never bothers to build characters or a real world beneath the period gloss.

Of all the Marvel Comics ever created, this jewel in their crown — the superhero book that launched the original Marvel Universe — continues to resist a big-screen adaptation. Director Matt Shakman (a TV vet) and a hard-working production design crew create an alternate world (Earth 828, to be precise) that's a gleaming version of the 1960s, one where there are both flying cars and grounded autos with fins.

FULL REVIEW