



Issue No. 234



Weekend Box Office Results... 8/19 – 8/21

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Dragon Ball Super: Super Hero (Crunchyroll)	1	3,018	20,100,000	-	6,660	20,100,000
2	Beast (Universal)	1	3,743	11,570,000	-	3,091	11,570,000
3	Bullet Train (Sony)	3	3,781	8,000,000	-40	2,116	68,984,786
4	Top Gun: Maverick (Paramount)	13	2,969	5,850,000	-17	1,970	683,374,834
5	DC League of Super-Pets (Warner Bros.)	4	3,537	5,775,000	-18	1,633	67,484,872
6	Thor: Love and Thunder (Disney)	7	2,755	4,031,000	-225	1,463	332,112,624
7	Nope (Universal)	5	2,381	3,550,000	-34	1,491	113,761,220
8	Minions: The Rise of Gru (Universal)	8	2,654	3,520,000	-30	1,326	350,036,990
9	Where the Crawdads Sing (Sony)	6	2,608	3,150,000	-21	1,208	77,725,308
10	Bodies Bodies Bodies (A24)	3	2,541	2,412,208	-23	949	7,439,343

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Weekend Review for 8/19 – 8/21

DRAGON BALL SUPER: SUPER HERO easily won the weekend with an opening 3-day gross of \$20.1M at 3,018 locations. This result was in line with pre-release expectations, and gave the industry a measure of relief amidst the much-publicized end-of-summer drought. However, a deeper look behind the numbers reveals a somewhat different story. SUPER HERO is the newest



anime title in the DRAGON BALL SUPER franchise, a follow-up to DRAGON BALL SUPER: BROLY that opened on Wednesday 1/16/2019 in only 1,250 theatres. Its first day gross of \$7.1M generated a per-theatre average of \$5,680. The first day for this year's feature

generated a per-theatre average of only \$3,607, which is 37% lower than the 2019 original. Because exhibition is starved for new product, Crunchyroll was able to triple the number of locations this year, but failed to expand its audience significantly from its core anime fans. The Wed-Sun 5-day opening in 2019 was \$20.2M versus this year's Fri-Sun 3-day number of \$20.1M. The fact that Saturday was only 53% of Friday's gross is an indication that the

fans of the series came out early on Thursday night and Friday. This calls into question its ultimate grossing capability.

It's interesting to note that in 2019 exhibitors were only asked for a two-week commitment on BROLY whereas this year SUPER HERO will certainly play for a much longer run that will last through Labor Day at least. Unfortunately, there is little competitive pressure from the upcoming slate of titles to displace SUPER HERO from theatres.

Universal's BEAST finished in second place with \$11.6M, somewhat of a disappointment given than it had been billed as the second half of a one-two assault on this year's box office. Unfortunately, it failed to find an audience and will struggle to hold on in subsequent weeks. BULLET TRAIN, the number one film for each of the last two weeks, came in third place with \$8M, a drop of 40% from last weekend. TOP GUN: MAVERICK took fourth this weekend with \$5.9M, and has raked in \$683M over its 13 weeks in theatres. DC LEAGUE OF SUPER-PETS came in fifth for the weekend with \$5.8M, and has accumulated \$67M overall in its four weeks.

Where Are We as of 8/18

After 32 weeks, 2022 year-to-date results stand at 69% compared with the same period from 2019. The first six weeks of Q3 have generated 158% of the amount earned during the same weeks in 2021, 10 percentage points lower than where this comparison stood as of last week. This year's third quarter results compared to last year will continue to drift down, as the weak end-of-summer slate takes its toll. In fact, this year's Labor Day weekend looks particularly grim in comparison to last year, when Disney placed a huge bet by releasing SHANG-CHI AND THE LEGEND OF THE TEN RINGS, which earned a rewarding 3-day gross of \$75M and first week gross of \$109M. It went on to a very appetizing \$225M box office for its total run in North American theatres. This year holds no such promise, with the only title to open wide over Labor Day being HONK FOR JESUS, SAVE YOUR SOUL. Underlined by Regal's expected announcement on Monday that it will file for Chapter 11 bankruptcy protection, it's clear that exhibition still has a long way to go to regain its healthy pre-pandemic form.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 32 WEEKS – 2022: \$5,009,234,000 2019: \$7,248,565,000 69%	3 rd QUARTER – 6 WEEKS – 2022: \$1,135,106,000 2019: \$719,902,000 158%

MARY POPPINS Premieres in L.A. August 27, 1964

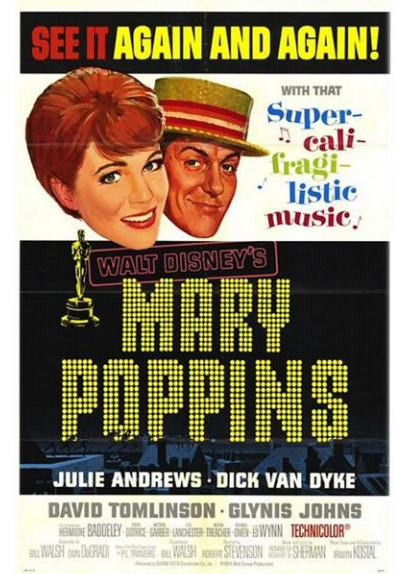
It's hard to imagine MARY POPPINS, which premiered in L.A. August 27, 1964, with anyone but Julie Andrews as the magical English nanny.

Had things gone as Andrews hoped, she'd have been cast instead in Jack Warner's production of MY FAIR LADY as Eliza Doolittle, the role she originated on Broadway, opposite Rex Harrison, that made her a star. Andrews starred in MFL for two years after its March 1956 premiere at Broadway's Mark Hellinger Theatre. She then played Eliza opposite Harrison for 18 months starting in April 1958 at London's Theatre Royal, Drury Lane.

Warner's MFL movie would have overlapped with MARY in production in the summer of '63. Walt Disney was so keen to cast Andrews that he offered to delay filming MARY until the following summer if Warner hired her for MFL.

Warner, however, cast Harrison, but passed on Andrews. Warner wanted a superstar movie actress and Andrews wasn't one yet. He turned, instead, to Audrey Hepburn. By 1963, Hepburn had knock-out movie credits like FUNNY FACE (1957), BREAKFAST AT TIFFANY'S (1961) & CHARADE (1963). Hepburn, however, didn't sing. She took voice lessons and recorded the film's songs, but Warner quietly brought in Marni Nixon to dub Hepburn's singing.

Originally, Disney had Mary Martin, Bette Davis & Angela Lansbury in mind for Poppins because of how coldly she was portrayed in P.L. Travers' books. He changed his mind after songwriters Robert & Richard Sherman saw Andrews on Ed Sullivan's TV show in January 1961, singing songs from her new Broadway musical CAMELOT. A month later, Disney saw the show and met backstage with Andrews and her then-husband, costume and set designer Tony Walton. Disney invited them to come to the studio and asked Walton to bring his portfolio. He made Walton a Design Consultant for the film. Disney offered Andrews the starring role, but she didn't say yes until the day after Warner Bros. announced Hepburn would play Eliza.



Julie Andrews as Mary Poppins sings "A Spoonful of Sugar"
[Click to Watch](#) the Medicine Go Down

MFL wound up grossing \$72.6M domestically and was quickly forgotten. MARY, which co-starred Dick Van Dyke, did \$102.3M domestically and remains a much loved Disney classic. A sequel, MARY POPPINS RETURNS, was produced in 2018 with Emily Blunt as Poppins.

Andrews, whose next movie was Fox's blockbuster THE SOUND OF MUSIC, won the lead actress Oscar for MARY in 1965. Hepburn wasn't nominated. But earlier that awards season, Andrews won the Golden Globe for best actress in a comedy or musical and had the satisfaction of beating Hepburn in that race. In her tongue-in-cheek Globes acceptance, [Andrews thanked Jack Warner](#) for being, as she put it, "the one man who made it all possible."

[Regal Owner Cineworld Nears Bankruptcy as Theater Comeback Lags](#) (Wall Street Journal)

On Friday, The Wall Street Journal reported that Cineworld is preparing to file for bankruptcy in an attempt to reestablish a sound and sustainable foundation for future operations. U.K. based Cineworld is the world's second largest theatre chain, operating in the U.S. as Regal Cinemas. Cineworld is saddled with more than \$5B in debt, a number that ballooned over the last two years while struggling with the impact of the pandemic on moviegoing. More recently, company execs have warned of a decline in box office revenues "due to a limited film slate that is anticipated to continue until November 2022." In addition, a Canadian court recently ordered Cineworld to pay a \$1B legal penalty to Cineplex, Canada's largest exhibitor, as a result of an aborted merger that was announced in 2019 with much fanfare but terminated in 2020 with dubious justification.



The North American box office is expected to reach \$7B in 2022, down more than 30% from the highwater mark of 2019. While the pandemic has created enormous challenges for exhibitors, most Hollywood studios are once again touting the essential role of theatrical releases in the success of the industry.

See also: [Cineworld needed AMC's apes](#) (Reuters)

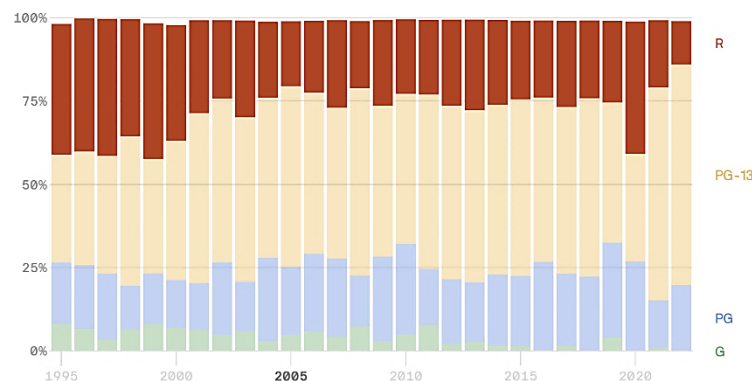
[R-rated genre struggling at the box office](#) (Axios)

In 2022 the theatrical market has rewarded movies with a PG-13 rating, with PG and R movies trailing far behind and G movies almost non-existent. In fact, box office for R movies in 2022 stands at its lowest percentage of overall box office in more than 25 years.

One reason cited for this down result is that fewer films targeted to adult audiences are opening in theatres at all, opting instead to play on streaming services. Jordan Peele's **Nope** is the only R-rated movie this year to gross over \$100M in North America. **Bullet Train**, starring Brad Pitt and Sandra Bullock, is the second highest earning R movie of the year, and it appears headed for an \$80M run.

Market share of MPAA movie ratings

Annually: 1995–2022 (YTD); G rating data not available for 2022



Note: G rating data not available in 2022; Data: [The Numbers](#); Chart: Axios Visuals

[Universal Crosses \\$3B At 2022 Global Box Office; First Studio To Milestone Since 1919](#) (Deadline)



Universal is having a banner year at the box office, with its titles having grossed over \$3B since January 1st. Its top performer has been **Jurassic World: Dominion** with \$974M, almost one third of Universal's worldwide total for all pictures. JWD has earned the second highest box office of the year (after Paramount's **Top Gun: Maverick** at \$1.38B) and was the biggest Hollywood import in China where it brought in \$157.6M. **Minions: The Rise of Gru** has been an equally impressive success with \$790.4M globally, making it the highest grossing animated picture since the beginning of the pandemic. **The Bad Guys**, **The Black Phone** and Jordan Peele's **Nope** have also registered with audiences, rounding out a strong slate of titles.

One key to Universal's success this year has been the global appeal of its high-profile titles, including a number of coveted release slots in the Chinese market. 57.5% of the box office for Universal films have come from markets outside North America. This is the eighth time the studio has grossed more than \$3B in a single year, and the first time a studio has turned that trick since 1919.

SHE SAID perfect for NY Festival

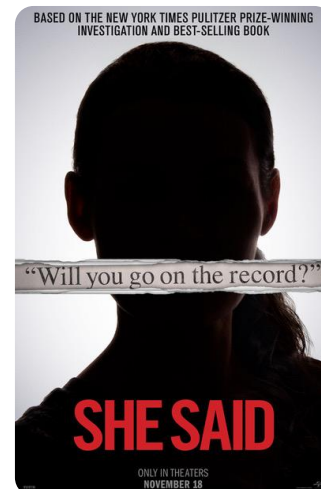
Not every movie is perfect for every film festival, but SHE SAID is a natural to world premiere at the 60th New York festivities.

Universal/Annapurna/Plan B's best picture Oscar contender drama opens wide 11/18, so its media exposure at NYFF (9/30-10/16) should help it at the box office as well as for awards consideration.

It's the ideal film to play in NY -- the story of disgraced NY movie mogul Harvey Weinstein, no stranger to Oscar voters, whose arrest for sex crimes against women followed investigative reporting by NY Times reporters Jodi Kantor & Megan Twohey. They're played by Zoe Kazan & Carey Mulligan in the film based on their subsequent bestselling book.

SHE's a strong Oscar contender, not only because Academy members like movies about moviemaking -- like THE ARTIST, ARGO & MANK -- but because it's the kind of female driven film that now resonates with the Academy's expanded, diverse & far flung members.

It's a good time to be a female director born abroad -- Germany, in the case of SHE's Maria Schrader, who's also an actress & screenwriter. She's paid her directing dues over the years, including 2018's I'M YOUR MAN, which she co-wrote. Also here with the right project at the right time is SHE screenwriter Rebecca Lenkiewicz, a native of England, who wrote the Polish drama IDA, which won the foreign language Oscar in 2015.



IMAX Looking Like Cinema Revival Chain

With no high profile movies opening until mid-October, premium format theatres are available now that would normally be fully booked.

IMAX is temporarily possible, so Crunchyroll used it this weekend for DRAGON BALL SUPER: SUPER HERO's opening, getting a meaningful box office boost.



IMAX is actually starting to look like a cinema revival chain. Last weekend Universal/Amblin's 40th anniversary reissue of Steven Spielberg's E.T. THE EXTRA TERRESTRIAL played in IMAX. Next weekend IMAX gets Disney/Lucasfilm's re-release of 2016's ROGUE ONE: A STAR WARS STORY. It's perfect timing since the ROGUE prequel TV series ANDOR premieres on Disney+ 9/21 and is being promoted through the reissue.

Labor Day weekend won't bring any big new films to end the summer, but there will be two past blockbusters. Sony/Marvel's SPIDER-MAN: NO WAY HOME will be back 9/2 in a turbo-charged "THE MORE FUN VERSION" for fans celebrating 60 years of Spider-Man comics & 2 decades of Spidey films.

Also landing at IMAX & other cinemas 9/2 is Universal/Amblin's reissue of Steven Spielberg's JAWS, which in 1975 created the concept of summer blockbusters.

September will end with a reissue bang as Disney/20th & James Cameron's AVATAR (pictured) comes back to IMAX & other theatres 9/23. That should get moviegoers excited to see Cameron's sequel, AVATAR: THE WAY OF WATER, opening wide & at IMAX 12/16.



Click to play our [BOXOFFICE AUTOPSY](#) podcast looking at the openings of **DRAGON BALL SUPER: SUPER HERO & BEAST**. Screendollars host Martin Grove puts our **OSCAR OUTLOOK** spotlight on Universal's **SHE SAID**, a likely best picture Oscar contender world premiering at the NY Film Festival.

Studio Release Calendar (8/26 – 9/22)

8/26/22 (Week 34)

Prior Year Results

2021 Week 34 - Box Office: \$63,400,818; Openings: PAW Patrol: The Movie \$13.1M FSS; \$40.1M Total)

The Invitation (Sony) Inspired by the novel Dracula by Bram Stoker, the film plays like an updated 60s Hammer horror film with a spooky feel.	UPDATE	PG-13 Horror	104	Digital, Flat, 5.1 Sound	Wide (3,000) \$10M-\$12M FSS \$25M-\$30M Total
Three Thousand Years of Longing (UA Releasing/MGM) The film had its world premiere at the 2022 Cannes Film Festival on 5/20/22. "A visual dazzler that wears its fantasy elements lightly and with playful humor,"-Raphael Abraham, <i>Financial Times</i> . A lyrical though slowly evolving story is a well-crafted entertaining film for upscale filmgoers.	UPDATE	R Drama Fantasy Romance	108	Digital, Scope, 5.1 Sound	Wide (2,500) \$10M-\$12M FSS \$25M-\$30M Total
Breaking (Bleecker Street)		PG-13 Thriller	103	Digital, Flat, 5.1 Sound	Moderate (200+)
Cuando Sea Joven (Pantelion) AKA: Miss Granny		PG Comedy	120	Digital, Flat, 5.1 Sound	Moderate (300)
Rogue One: A Star Wars Story - Reissue 2022 (Disney) Total domestic gross \$532.2M		PG-13 Sci-Fi Action	133	Digital, Scope, 5.1/7.1 Sound, IMAX, 3D	Special Engagement
Funny Pages (A24)		R Comedy	86	Digital, Flat, 5.1 Sound	Limited/PVOD
The Territory (Picturehouse/Nat'l Geographic)		PG Documentary	883	Digital, Scope, 5.1, Atmos	Limited
Into The Deep (Lionsgate)		R Thriller	87	Digital, Flat, 5.1 Sound	Limited
The Good Boss (Cohen Media Group)		Comedy Drama	116	Scope (2.39 : 1)	Limited (11)
Pretty Problems (IFC)		NR Comedy	103	Digital, Flat, 5.1 Sound	Limited
Alienoid (Well Go USA)		NR Sci-Fi Action	143	Digital, Flat, 5.1 Sound	Limited
Adopting Audrey (Vertical Entertainment)		NR Drama	82	Digital, Flat, 5.1 Sound	Limited/PVOD
York Witches' Society (Vertical Entertainment)		R Horror	88	Digital, Flat, 5.1 Sound	Limited
Maneater (Saban Films)		R Sci-Fi Horror	86	Digital, Flat, 5.1 Sound	Limited/PVOD
Jane (Blue Fox Entertainment)		R Thriller	NA	Digital, Flat, 5.1 Sound	Limited

9/2/22 (Week 35)

Prior Year Results

2021 Week 35 - Box Office: \$62,050,016; Openings: Candyman (\$22M FSS; \$61.2M Total)

Honk for Jesus. Save Your Soul (Focus Features) Well reviewed film, especially another outstanding Regina Hall performance. An actors showcase, social satire meets genuine laughs in this take no prisoners look at megachurches.	R Comedy	102	Digital, Flat, 5.1 Sound	Wide (2,000) \$500K-\$1M FSS \$2M-\$4M Total d/d Peacock
Gigi & Nate (Roadside Attractions) An endearing love story brings a good example of overcoming tragedy and being one's best self with friends, family and a monkey. Specialized cinema.	PG-13 Drama Family	114	Digital, Flat, 5.1 Sound	Moderate \$500K-\$750K FSS \$1M-\$2M Total
Spider-Man No Way Home - The More Fun Stuff Version (Sony/Marvel) Total domestic gross: \$804.6M.	PG-13 Reissue	148	Digital, Scope, 5.1 Sound	Special Engagement
Jaws Reissue 2022 (Universal) Total domestic gross: \$200.6M	PG Reissue	124	Digital, Scope, 5.1, 7.1, IMAX, RealD 3D	Special Engagement
Clerks III (Lionsgate) Produced, directed, and edited by Kevin Smith. It is intended to serve as the sequel to the 1994 and 2006 film.	R Comedy	115	Digital, Flat, 5.1 Sound	9/4 Limited World Premiere
Wire Room (Lionsgate Premiere)	R Action Thriller	NA	Digital, Flat, 5.1 Sound	Limited
The Harbinger (Screen Media Films)		114	Digital, Flat, 5.1 Sound	Limited/VOD
Waiting for Bojangles (Blue Fox Entertainment)	Drama	124	Digital, Flat, 5.1 Sound	Limited
Peter Von Kant (Strand)	Dram based on play	107	Digital, Flat, 5.1 Sound	Limited
Blind Ambition (Samuel Goldwyn)	Documentary	96	Digital, Flat, 5.1 Sound	Limited
Burial (IFC Films)	Thriller	95	Digital, Flat, 5.1 Sound	Limited
Saloum (IFC Midnight)	Suspense Thriller	84	Digital, Flat, 5.1 Sound	Limited

9/9/22 (Week 36)

Prior Year Results

2021 Week 36 - Box Office: \$139,020,441; Openings: Shang-Chi and the Legend of the Ten Rings (\$75M.4M FSS; \$224.5M Total)

Barbarian (20th Century)	R Horror Thriller	102	Digital, Flat, 5.1 Sound	Wide (2,200) \$8M-\$10M FSS \$20M-\$25M Total
Medieval (The Avenue Entertainment)	R Action History	126	Digital, Flat, 5.1 Sound	Wide (1,600) \$500K -\$1M FSS \$2M-\$5M Total
Unfavorable Odds (Atlas Distribution)	PG-13 Drama	80	Digital, Flat, 5.1 Sound	Moderate (500)
Brahmastra Part One: Shiva (Fox Star)	Action Adventure Fantasy	120	Digital, Scope, 5.1 IMAX, Atmos, 3D	Moderate (500) \$1M-\$2M FSS \$3M-\$4M Total
Clerks III (Lionsgate)	R Comedy	115	Digital, Flat, 5.1 Sound	9/13 Wide Expansion 9/13 Fathom Events (Special Engagement)
AX Cinema Nights: The House of the Lost on the Cape (Iconic Events)	NR Anime	108	Digital, Flat, 5.1 Sound	9/7 NY/LA 9/16 Expansion

Dark Harvest (UA Releasing)	Horror	90	Digital, Flat, 5.1 Sound	Limited
About Fate (UA Releasing)	Romance Comedy	100	Digital, Flat, 5.1 Sound	Limited
House of Darkness (Saban Films)	R Horror Comedy	89	Digital, Flat, 5.1 Sound	Limited
Hold Me Tight (Kino Lorber)	NR Drama	97	Digital, Flat, 5.1 Sound	Limited
Speak No Evil (IFC/Shudder)	NR Western	98	Digital, Flat, 5.1 Sound	Limited 9/15 VOD
After Ever Happy (Netflix)	R Drama	119	Digital, Flat, 5.1 Sound	Limited
Hockeyland (Greenwich Ent.)	Documentary	109	Digital, Flat, 5.1 Sound	Limited
The Story of Film: A New Generation (Music Box)	Documentary	167	Digital, Flat, 5.1 Sound	Limited
True Things (Samuel Goldwyn)	NR Drama	102	Digital, Flat, 5.1 Sound	Limited/VOD

9/16/22 (Week 37)

Prior Year Results

2021 Week 37 - Box Office: \$60,737,436; Openings: Malignant (\$5.4M FSS; \$13.4M Total)

The Woman King (Sony/Tri-Star)	Action Drama History	144	Digital, Scope, 5.1 Sound	Wide \$15M-\$20M FSS \$40M-\$45M Total
Pearl (A24)	R Horror	102	Digital, Flat, 5.1 Sound	Wide (2,500) \$5M-\$7M FSS \$12M-\$15M Total
Running The Bases (Film Affinity)	PG Drama	127	Digital, Flat, 5.1 Sound	Wide (1,000-1,200)
God's Country (IFC Films) One of the Sundance Film Festivals best received films. Excellent reviews.	R Western Thriller	103	Digital, Flat, 5.1 Sound	Wide (500-1,000)
The Silent Twins (Focus Features) Well crafted, high production values, claymation creepy. Story brought to life through action and scenery. Interesting film and excellent art.	R Drama	113	Digital, Flat 1.66, 5.1	Moderate (250-300)
See How They Run (Searchlight)	PG-13 Comedy Mystery	98	Digital, Flat, 5.1 Sound	Moderate
Moonage Daydream (NEON)	PG-13 Documentary	134	Digital, Flat, IMAX, 5.1	Limited
The Retaliators (Trafalgar Releasing)	NR Horror	97	Digital, Flat, 5.1 Sound	Worldwide
Confess, Fletch (Paramount)	R Comedy	NA	Digital, Flat, 5.1 Sound	Limited Paramount+
Land of Dreams (Vertical Entertainment)	NR Drama	113	Digital, Scope, 5.1 Sound	Limited
Goodbye, Don Glees! (GKIDS)	PG Adventure Animation	95	Digital, Flat, 5.1 Sound	Limited 9/14 Fathom Events
Riotsville, USA (Magnolia Pictures)	NR Documentary	91	Digital, Flat, 5.1 Sound	Limited
The American Dream and Other Fairy Tales (Fork Films)	Documentary	87	Digital, Flat, 5.1 Sound	Limited/VOD
The Modern Way (Indican)	Drama	88	Digital, Flat, 5.1 Sound	Limited

Release Changes

MPA Ratings Updates

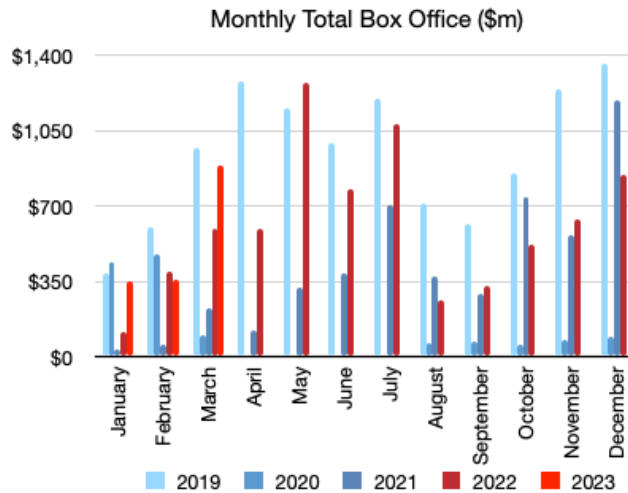
2022 Domestic Theatrical Market Prediction (August 18)

Total Domestic Box Office: **\$7.4bn**

Wide Releases: **97**

Top grossing movies:

Top Gun: Maverick	May 27	\$701m
Doctor Strange 2	May 6	\$411m
Jurassic World: Dominion	Jun 10	\$374m
The Batman	Mar 4	\$369m
Avatar 2 (2022 gross)	Dec 16	\$360m
Minions: Rise of Gru	Jul 1	\$358m
Black Panther 2	Nov 11	\$350m
Thor: Love and Thunder	Jul 8	\$341m
Sonic the Hedgehog 2	Apr 8	\$191m



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Courtesy of The Numbers

Screening Room

[Click to play](#) our **POPCORN PREVIEWS**
BOXOFFICE BUZZ look at Universal's **BEAST**
 where a father (Idris Elba) and his two teen
 daughters are hunted by a massive lion,
 who knows he's King of the Jungle.



[Running the Bases](#)

Film Affinity
 9/16/22 - Wide
 Trailer, Poster



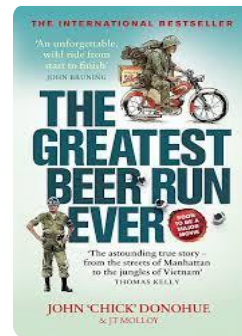
[About Fate](#)

MGM
 9/9/22 - Limited/VOD
 Trailer, Poster



[Living](#)

Sony Pictures Classics
 12/23/22 - NY/LA
 Teaser Trailer



[The Greatest Beer Run Ever](#)

Apple TV+
 9/30/22 - Theatrical/
 Apple TV
 Trailer, Poster



[Call Jane](#)

Roadside Attractions
 10/28/22 - Limited
 Trailer, Poster

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God's Creatures

A24

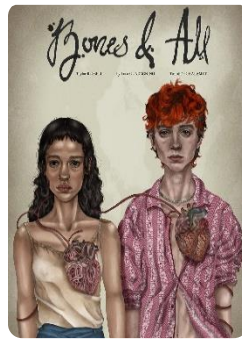
9/30/22 - Limited
Trailer, Image



Vesper

IFC Films

9/30/22 -Limited/VOD
Trailer, Poster



Bones and All

MGM/UAR

11/23/22 - Wide
Trailer, Poster image



The Territory

Picturehouse

8/26/22 - Limited
Trailer, Poster



Pearl

A24

9/16/22 - Wide
Trailer, Poster

