



Issue No. 235



Weekend Box Office Results... 8/26– 8/28

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	The Invitation (Sony)	1	3,114	7,000,000	-	2,248	7,000,000
2	Bullet Train (Sony)	4	3,513	5,600,000	-30	1,594	78,206,593
3	Beast (Universal)	2	3,754	4,900,000	-58	1,305	20,090,985
4	Top Gun: Maverick (Paramount)	14	2,962	4,750,000	-20	1,604	691,212,857
5	Dragon Ball Super: Super Hero (Crunchyroll)	2	3,100	4,565,668	-78	1,473	30,761,982
6	DC League of Super Pets (Warner Bros.)	5	3,284	4,225,000	-26	1,287	74,088,809
7	Three Thousand Years of Longing (UA Releasing)	1	2,436	2,875,739	-	1,181	2,875,739
8	Minions: The Rise of Gru (Universal)	9	2,494	2,740,000	-26	1,099	354,780,635
9	Thor: Love and Thunder (Disney)	8	2,450	2,700,000	-34	1,102	336,570,158
10	Where the Crawdads Sing (Sony)	7	2,216	2,325,000	-27	1,049	81,888,348

Weekend Review for 8/26 – 8/28

The late summer box office drought of 2022 entered its fourth week, with a 3-day North American gross for all films of only \$52.7M. We have not seen this slow a pace in moviegoing since January, when the weekend total for 1/28 – 1/30 was a mere \$35M. Sony’s horror suspense film THE INVITATION opened with \$7.0M, which was good enough for first place but the lowest grossing #1 movie since 2021 when SPIRAL took the top spot in its second week from 5/21-5/23 2021. The low turnout this weekend breaks a 15-month streak of the weekend champion earning a minimum of \$10M. The only other wide opener was THREE THOUSAND YEARS OF LONGING, which brought in a very soft \$2.9M only good for seventh place. This fantastical version of the genie in a bottle story was directed by George Miller, famous for his work on the MAD MAX trilogy. There was hope that his devoted fan base would be intrigued and turn out for THREE THOUSAND, but evidently the appeal did not transfer.

Adding insult to injury, both of last weekend’s first and second place finishers experienced horrific drops from their opening weekends. DRAGON BALL SUPER: SUPER HERO dropped an unseemly 78% to land at \$4.6M to finish in fifth place. The original film in the franchise, DRAGON BALL SUPER: BROLY, dropped 69% on its second weekend in 2018 but that even looks good in retrospect. Last weekend’s second place finisher BEAST also dropped steeply by 58%, earning only \$4.9M in its second weekend

to finish in third place . Audiences gave it a decent 75% rating on Rotten Tomatoes, but that was not enough to translate to box office buzz, and maintain ticket sales. Rounding out the top five were the second place finish of BULLET TRAIN with \$5.6M and the ever present TOP GUN: MAVERICK that grossed \$4.8M to finish fourth.

One bright spot in the weekend was the strong per screen showing of the limited re-release of ROGUE ONE: A STAR WARS STORY. It earned \$1.1M at the box office while playing at only 255 locations, amounting to a healthy \$4,314 per theatre average take. A series of limited re-releases will light up movie theatre screens through September, as studios try to make up for the lack of new first run product. These classics will include [JAWS](#) on 9/2 and [AVATAR](#) and [SPIDER-MAN: NO WAY HOME](#) on 9/23.

Even though we are already four weekends into the drought, we still have 54 more days to go until the next sure-fire blockbuster arrives. DC Comics’ BLACK ADAM opens on 10/21, starring Duane Johnson. It may take the return of The Rock to the big screen to bring audiences back to cinemas in numbers.



Where Are We as of 8/25

The year-to-date box office for 2022 after 33 weeks is 69% of the amount earned during the same period in 2019. The first seven weeks of Q3 amount to 154% of the earnings from those same weeks in 2021, which is down four percentage points from where the Q3 comparison stood last week.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 33 WEEKS – 2022: \$5,122,597,000 2019: \$7,427,167,000 69%	3 rd QUARTER – 7 WEEKS – 2022: \$1,248,469,000 2019: \$809,507,000 154%

ARGO Premieres at Telluride Film Festival 8/31/2012

Oscar pundits say movies like ARGO with a best picture nomination, but no directing nod are films that directed themselves.

In the case of ARGO, which premiered Aug. 31, 2012 at the Telluride Film Festival, the directors branch snub of Ben Affleck remains one of Oscar's worst insults ever. Looking at ARGO a decade after it hit theatres leaves no doubt that those who insisted at the time that it really was a director's movie were absolutely right.

ARGO, from Warner Bros. & Smokehouse Pictures, was Oscar's first best picture winner in seven years to not also win for directing. The last one was CRASH in 2006, but that was very different. Its director, Paul Haggis (RED HOT), got a directing nom, but lost. Affleck didn't even get into the race. That made ARGO the first best picture winner in 23 years not to have had a directing nom. The previous one was DRIVING MISS DAISY, which won in 1990 and had nine noms, but not for director Bruce Beresford (BREAKER MORANT).

DAISY differed from ARGO in that it had lead acting nods for Morgan Freeman & for Jessica Tandy, who won. ARGO didn't have a lead actress, but it did have a lead actor around whom the entire film revolved -- Ben Affleck, who also produced with George Clooney & Grant Heslov. That made ARGO Oscar's first best picture winner without a directing or lead acting nom since GRAND HOTEL won best picture in 1932.

ARGO did get seven Academy noms & won for picture, adapted screenplay & film editing. Media coverage at the time focused on Affleck's snub from the directors branch. No one knew why for certain, but a popular theory was that the branch was made up of Hollywood's top directors, who in those days were an older elite group. Affleck was best known

then as an actor although he'd made his directorial debut in 2007 with GONE BABY GONE. Those Oscar branchers were thought to have been offended by the idea that some young actor/director could just walk in and take home a directing Oscar.

Other major awards groups applauded Affleck for best directing, including BAFTA, Critics Choice Awards, Golden Globes & Directors Guild of America. Articles at the time explained that the DGA membership, which included TV directors, was broader & younger than the directors branch.

Despite much speculation, no one knows to this day why the Academy branch didn't, at least, nominate Affleck. If Affleck was hurt by the directors' snub, he didn't say so. He actually joked that it really didn't bother him since he also hadn't been nominated by his colleagues in the actors branch.



ARGO won Best Picture at the 85th Academy Awards in 2013



"If I'm doing a fake movie, it's gonna be a fake hit."

[Click to Watch](#) John Goodman, Alan Arkin & Ben Affleck

[Cineworld considers bankruptcy as cinema struggles continue](#) (Associated Press)

The slow roll of Cineworld's anticipated bankruptcy filing continued this week, as the company's stock price continued to dive and major shareholders divested their holdings either partially or completely. Despite this backdrop, the company is emphasizing that its cinemas remain "open for business as usual" and that there will be "no significant impact upon its [28,000] employees."



['Halloween Ends' Going Day-and-Date to Theaters, Peacock](#) (Hollywood Reporter)

Exhibitors' 2022 reprieve from head-to-head competition with streaming appears to be over, with Universal's announcement that HALLOWEEN ENDS will open simultaneously on 10/14 both in theatres and streaming on NBC Universal's Peacock.

This decision was both unexpected and unwelcome by exhibitors, amidst a lull in big-budget Hollywood releases between a successful early summer slate and the upcoming Holiday releases. Many believed that studios had moved on from day & date releasing of their major titles, now that the impact of the pandemic on moviegoing had relented.

Studios such as Warner Bros. and Disney have announced their intention to kick off the release of their big new movies with an exclusive, albeit shorter, theatrical window. Universal seemed to be on board with this approach as well, having successfully opened JURASSIC WORLD: DOMINION, MINIONS: THE RISE OF GRU and NOPE in theatres. On the other hand, NBC Universal's Peacock may be in need of a boost by offering subscribers exclusive new content. The future fate of Peacock may be in doubt, with the company just having reported an operating loss on the service of over \$450M.

For the time being, the epicenter of Cineworld's turmoil is with shareholders, who are expected to take a significant loss if the company files for bankruptcy. Polaris Capital Holding has now completely offloaded its shares of Cineworld Group, which had previously amounted to 3.5% of the total number of outstanding shares. Chinese investor Jangho Group is the second largest shareholder in the company, but it has recently reduced its holdings from 13.7% to 11.6% of outstanding shares. The trading price of Cineworld Group shares (CINE) has dropped more than 85% over the past two weeks.

Cineworld is currently saddled with \$4.8B in debt. Much of this was taken on in the pursuit of a significant global expansion prior to the pandemic. The sudden and dramatic drop in revenues caused by the pandemic exacerbated this dilemma. Now that a quiet late summer/fall movie season is limiting revenues, it may be that the time to "make adjustments" has finally arrived.

See also: [Cineworld Faces More Uncertainty As Second Largest Shareholder Cuts Stake, After Another Big Investor Cuts Ties](#) (Deadline)

HALLOWEEN ENDS will only be available initially to subscribers of Peacock's premium tier of service, rather than the free, ad-supported tier.

After a spring and summer when the relationship between studios and exhibitors had begun to heal, Universal's decision to go day & date with HALLOWEEN ENDS and Netflix's decision to opt out of a wide theatrical release for its KNIVES OUT sequel may resurface some hard feelings by exhibitors against studios.

See also: [Movie Theaters Want to Play 'Knives Out' Sequel 'Glass Onion.' Does Netflix Care?](#) (Variety)



Universal's HALLOWEEN ENDS will open on 10/14 both in theatres and on Peacock streaming - [Click to Watch](#)

[MoviePass says it had over 460,000 signups to its waitlist within 24 hours](#) (Business Insider)

Few companies in the movie business have generated as much buzz as MoviePass, the infamous in-theatre movie subscription service that rose and fell dramatically between mid-2017 and mid-2019.



The company was founded in 2011 as a subscription service for moviegoers, offering unlimited tickets to see movies in theatres for a fixed monthly rate. In August 2017, the financial firm Helios and Matheson acquired a controlling stake in MoviePass and announced that it was reducing the price to \$9.95 per month for a subscription that allowed seeing up to one movie per day. In many cases, this was less than the price of purchasing a single movie ticket.

The race was on, and millions of consumers signed up for the service, which put huge financial strain on the company because MoviePass was obligated to reimburse exhibitors the full price of a ticket for each screening it

customers attended. MoviePass's business plan promised future profits for the company by selling the data that it collected from its subscribers, as well as a channel to promote movies and complementary products. Many exhibitors were wary that MoviePass had plans to control the sale of concessions to their customers, taking a bite out of one of the most important sources of profits for theatres.

Eventually, millions of dollars in losses were too much to sustain, and MoviePass crashed as quickly as it had risen. However, the residual effect of moviegoing subscriptions proved to be a winner, as many large exhibitors including AMC, Regal, Cinemark and Alamo went on to create their own subscription services to serve their most loyal and frequent customers.

Fast forward to 2022, and what's old is new again. A new MoviePass company has been reborn from the ashes of the old entity, and will be relaunching its service next month. This time, customers can choose among three tiers of service priced at \$10, \$20, and \$30 per month. At each tier, customers are buying credits that they can redeem for moviegoing, with tickets to big movies on their opening weekend costing more in credits than smaller movies at screenings during the week. Even though an "unlimited moviegoing" option will no longer exist, there appears to be significant interest in MoviePass's return, with nearly 500,000 users having already signed up to be on the waitlist prior to its re-launch.

See also: [MoviePass Is Relaunching Next Month After Failing in 2019](#) (New York Times) and [MoviePass is back. So is the idea that's killing movies.](#) (Washington Post)

MARTIN GROVE'S Hollywood Report

NY Post Puts Globes Back in Headlines

The HFPA's been flying under Hollywood's media radar lately, but the NY Post just put it back in the headlines.

The Post's analysis of why the Golden Globes might return suggests profit motives for some publicists & agents. The paper says "an awards campaigner for a top streaming platform" points out: "I do make a bonus if our project wins. If the Globes go by the wayside, I could be out thirty grand a year."

The Post adds that "finances are the main factor driving the Globes possible return" and quotes "a talent agency pro" as saying: "For our purposes, it would help to have them back on the air. If your client



wins, they get press, more money, we make more money, the project makes more money. It sets you up for Oscar and Emmy attention."

Looking back at what led NBC to put the Globes on hiatus last year, the paper says besides diversity issues, "The HFPA was accused of shady payments to members that could run afoul of the IRS. Past president Philip Berk was accused of racism and sexual assault. And celebrity publicists complained of shoddy behavior at actor junkets."

NBC needs to act soon if it wants to air the 2023 Globes. As an "awards coordinator" tells the Post: "To get stars in a room and nomination dates set up, a date would have to be announced by late September at the latest."

Movie Gods Turn Off Boxoffice Sizzle

After six months of brilliant boxoffice biz, the Movie Gods have turned off the sizzle.

It's not that there just wasn't any good late summer product, it's that Hollywood's still trying to have it both ways when it comes to feeding the streaming beast Wall Street promoted as moviegoing's future.

With a real need for a strong family film in August, exhibitors lost out big time when Paramount turned producer Jerry Bruckheimer's PG action adventure comedy SECRET HEADQUARTERS (pictured) into a Paramount+ original. SECRET, starring Owen Wilson, would have hit theatres 8/5 when it would only have been up against EASTER SUNDAY since BULLET TRAIN was then opening 7/29.

As things turned out, SECRET, a perfect father/son movie about a superhero's underground hideaway, started streaming 8/12 on Paramount+. It now holds the record as P+'s most-watched original movie during its first week.

Universal decided to launch HALLOWEEN ENDS day & date 10/14 on Peacock & in theatres. That's not great news, but last October Universal also day & dated HALLOWEEN KILLS & it got open to a lively \$49.4M despite pandemic pressures.

Meanwhile, WB/DC's SHAZAM: FURY OF THE GODS is moving from 12/21 to 3/17/23 to replace AQUAMAN AND THE LOST KINGDOM, which needs more post-production time & won't surface until 12/25/23. But thanks to WB Discovery CEO David Zaslav, they're both staying theatrical only releases, leaving hope for a better future.



This week's episode of the [BOXOFFICE AUTOPSY](#) podcast looks at the openings of THE INVITATION & THREE THOUSAND YEARS OF LONGING. Screendollars host Martin Grove puts our OSCAR OUTLOOK spotlight on the Golden Globes, which just made new headlines in the NY Post.

Studio Release Calendar (9/2 – 9/29)

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. Plays best in major markets and art/specialized cinemas.	R Comedy	102	Digital, Flat, 5.1 Sound	Wide (1,800) \$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	Wide (1,200) \$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 (3,000) \$6M-8M FSS
Jaws Reissue 2022 (Universal) Total domestic gross: \$200.6M	PG Reissue	124	Digital, Scope, 5.1, 7.1, IMAX, RealD 3D	Special Engagement (1,200)
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	N/A	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)	Drama	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
Saloom (IFC Midnight)	Suspense Thriller	84	Digital, Flat, 5.1 Sound	Limited
Loving Highsmith (Zeitgeist)	Documentary	83	Digital, Flat, Stereo	New York exclusive

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) Low budget spooks and acting though a well-crafted production makes for an unsettling two week programmer everywhere.	R Horror Thriller	103	Digital, Flat, 5.1, PLF, TheatreEars	Wide (2,200) \$8M-\$10M FSS \$25M-\$30M Total
Medieval (The Avenue Entertainment) Inspired by the true story of Jan Žižka, one of the greatest warriors in history. After the death of its reigning emperor, the Holy Roman Empire is plummeting into chaos while feuding brothers King Wenceslas of Czech and King Sigismund of Hungary battled for control of the empty throne.	R Action History	126	Digital, Flat, 5.1 Sound	Wide (1,600+) \$500K -\$1M FSS \$2M-\$4M Total
Brahmastra Part One: Shiva (Fox Star) Produced on an estimated budget of ₹300 crore (\$38M) – ₹500 crore (\$63M). Part One Shiva is one of the most expensive Indian films to date. It is the first film produced under the Star Studios name following the acquisition of 21st Century Fox by Disney.	Action Adventure Fantasy	165	Digital, Scope, IMAX, Atmos, 3D, 5.1 Sound	Moderate (800) 500K-750K FSS \$2M-\$4M TOTAL

Unfavorable Odds (Atlas Distribution) Brad Wilson is a preoccupied, presumptuous, business man and husband to his neglected wife, Victoria - until he meets with his colleagues and finds his best-friend is a playboy, with everything he wants in life especially any woman he desires. After Brad plays high stakes with Victoria as the prize, he finds himself against unfavorable odds.	PG-13 Drama	80	Digital, Flat, 5.1 Sound	Moderate (400-500) \$150K-\$350K FSS \$200K-\$300K Total
Clerks III (Lionsgate)	R Comedy	115	Digital, Flat, 5.1 Sound	9/13 Wide Exp. 9/13 Fathom Events
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
UFC 279 Chimaev vs Diaz (Iconic Events)	NR Boxing Card	N/A	Digital, Flat, 5.1 Sound	9/10 Special Event
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) A historical epic film about the Agojie, the all-female warrior unit who protected the African kingdom of Dahomey in the 19th century.	Action Drama History	144	Digital, Scope, IMAX, 5.1 Sound	Wide (3,000) \$15M-\$20M FSS \$40M-\$45M Total
Pearl (A24) Set during World War I in 1918 and explores the origins of Pearl, the villainous character from X. The events take place prior to the previous film, and explore how the cabin, where the "massacre of X" takes place, was once used as a boarding house during the war.	R Horror	102	Digital, Flat, 5.1 Sound	Wide (2,500) \$5M-\$7M FSS \$12M-\$15M Total
See How They Run (Searchlight) The film is set on the West End of 1950s London, where plans for a movie version of a smash-hit play come to an abrupt halt after a pivotal member of the crew is murdered.	PG-13 Comedy Mystery	98	Digital, Flat, 5.1, TheatreEars	Wide (2,000) \$15M-\$20M Total
Running The Bases (Film Affinity) One of the Sundance Film Festivals best received films. Excellent reviews.	PG Drama	127	Digital, Flat, 5.1 Sound	Wide (1,000-1,200)
God's Country (IFC Films) Well crafted, high production values, claymation creepy. Story brought to life through action and scenery. Interesting film and excellent art.	R Western Thriller	103	Digital, Flat, 5.1 Sound	Moderate (500-1,000)
The Silent Twins (Focus Features)	R Drama	113	Digital, Flat 1.66, 5.1	Moderate (250-300)
Moonage Daydream (NEON)	PG-13 Music Documentary	134	Digital, Flat, IMAX, 5.1	IMAX only 9/23 Expansion

The Retaliators (CineLife Entertainment)	NR Horror	97	Digital, Flat, 5.1 Sound	9/14 Weds opening
Cities That Sing (IMAX Live)	Documentary	85	IMAX , 1.43:1 or 1.90:1 screen formats	9/18 Select 9/21 Encore Shows
Confess, Fletch (Paramount)	R Comedy	N/A	Digital, Flat, 5.1 Sound	Limited/ Paramount+
Canelo vs GGGIII (Fathom Event)	WBA Boxing Title	N/A	Digital, Flat, Live	9/17 Sports Event
Land of Dreams (Vertical Entertainment)	NR Drama	113	Digital, Scope, 5.1 Sound	Limited
Goodbye, Don Glees! (GKIDS) Language: English, Japanese	PG Adventure Animation	94	Digital, Flat, 5.1 Sound	9/14, 9/18, 9/20 Special Engagement
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
Casablanca Beats (Kino Lorber)	NR Drama Musical	101	16.9; Dolby SR Sound	New York

9/23/22 (Week 38)

Prior Year Results

2021 Week 38 - Box Office: \$47,829,570; Openings: Cry Macho (4.4M FSS; \$10.3M Total); Copshop (\$2.3M FSS; \$5.2M Total)

Don't Worry, Darling (Warner Bros.) The film is a controversial psychological thriller about a 1950s housewife (Florence Pugh) whose reality begins to crack, revealing a disturbing realization that she is being suppressed. The film screens at the Venice Film Festival.	R Mystery Thriller	122	Digital, Flat, 5.1 Sound	Wide (3,000) \$15M-\$20M FSS \$35M-\$40M Total
Avatar Re-release (Disney) A theatrical rerelease of James Cameron's Academy Award®-winning 2009 epic adventure, the most successful film of all time, with 4K remastered picture and HDR sound. Moviegoers will once again have the opportunity to travel in 3D across the universe to the distant planet of Pandora in the year 2154.	PG-13 Fantasy	170	Digital, Scope (2.39 : 1), 4K, 5.1 /7.1, IMAX 3D, Atmos, Motion, ScreenX, TheatreEars	Wide (1,700)
Railway Children (Blue Fox Entertainment) World War II adventure has a Masterpiece Theatre quality for this engaging family entertainment. Limited commercial.	PG Family Adventure	98	Digital, Scope, 5.1	Wide (1500+)
Cuando Sea Joven English: Miss Granny (Pantelion)	Comedy Fantasy	120	Digital, Flat, 5.1 Sound	Moderate (300)
Birdy (Amazon Studios)	PG-13 Adventure	108	Digital, Flat, 5.1 Sound	Moderate (100) 10/17 VOD
Moonage Daydream (NEON)	PG-13 Documentary	134	Digital, Flat, IMAX, 5.1	Expansion
Control (Saban Films)	R Thriller	99	Digital, Flat, 5.1 Sound	Limited/VOD
Catherine, Called Birdy (Amazon Studios)	PG-13 Family Adv.	108	Digital, Flat, 5.1 Sound	Limited/VOD
Bandit (Quiver)	R Crime	126	Digital, Flat, 5.1 Sound	Limited/VOD
Sidney (Apple)	PG-13 Documentary	106	Digital, Flat 16.9, 5.1	Exclusive d/d Apple TV+

Release Changes

MPA Ratings Updates

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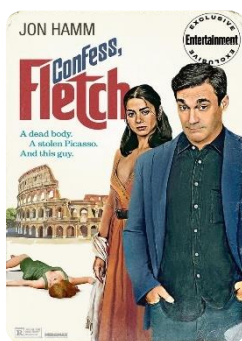
[Click to play](#) our **POPCORN PREVIEWS** **BOXOFFICE BUZZ** look at WB/DC's **BLACK ADAM** where Dwayne Johnson has the powers of the Egyptian gods. Freed after 5,000 years of imprisonment, he's now ready to unleash his justice on our world.



[She Said](#)

Universal

11/18/22 - Wide
Trailer, Poster



[Confess, Fletch](#)

Paramount

9/16/22 - Theatres/P+
Trailer, Poster



[Brahmastra Part One: Shiva](#)

20th Century

9/9/22 - Moderate
Trailer, Poster



[Avatar \(Re-Release\)](#)

20th Century

9/23/22 - Wide
Trailer, Poster



[Railway Children](#)

Blue Fox Entertainment

9/23/22 - Wide
Trailer, Poster



[God's Creatures](#)

A24

9/30/22 - Limited
Trailer, Image



[Vesper](#)

IFC Films

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



[Amsterdam](#)

Searchlight

10/7/22 - Limited
Trailer, Poster



[TÁR](#)

Focus Features

10/7/22
Teaser Trailer



[Empire of Light](#)

Searchlight

12/9/22 - Limited
Trailer, Poster image