



Issue No. 240

ONCE YOU SEE IT IT'S TOO LATE



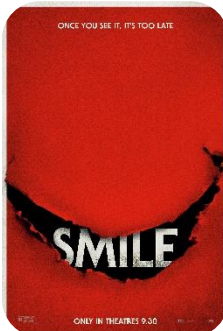
Weekend Box Office Results... 9/30 – 10/2

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

Rank	Title	Week	Theatres	Wknd \$	% Change	\$ Avg/ Theatre	Total \$
1	Smile (Paramount)	1	3,645	22,000,000	-	6,036	22,000,000
2	Don't Worry Darling (Warner Bros.)	2	4,121	7,300,000	-62	171	32,804,643
3	The Woman King (Sony)	3	3,504	7,000,000	-36	1,998	46,713,156
4	Bros (Universal)	1	3,350	4,800,000	-	1,433	4,800,000
5	Avatar Re-release (20 th Century)	2	1,860	4,696,000	-55	2,525	18,592,763
6	Ponniyin Selvan: Part One (Sarigama)	1	500	4,130,000	-	8,260	4,130,000
7	Barbarian (20 th Century)	4	2,720	2,817,000	-42	1,036	33,107,280
8	Bullet Train (Sony)	9	1,931	1,400,000	-23	725	101,333,720
9	DC League of Super-Pets (Warner Bros.)	10	1,924	1,305,000	-25	678	91,693,642
10	Top Gun: Maverick (Paramount)	19	1,561	1,230,000	-24	788	713,456,888

Weekend Review for 9/30 – 10/2

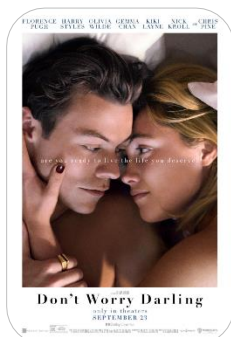
As the calendar turns to October, it is not a surprise that a horror movie has jumped out to #1 on the box office charts. Paramount's creepy SMILE won the weekend easily with \$22M in its opening frame. SMILE tells the story of a therapist who is haunted after witnessing a bizarre and traumatic event involving a patient. With



strong scores on Rotten Tomatoes by both critics (74%) and audiences (82%), this horror flick may rival the success of THE BLACK PHONE, last summer's supernatural surprise which premiered on June 24th to a \$23.6M opening weekend and \$90M total run in theatres. THE BLACK PHONE was also well-received when released, with 82% critics score and 88% audience score on Rotten

Tomatoes. Because HALLOWEEN ENDS opens in two weeks, SMILE will need to stay strong at the box office next week, dipping down by no more than 50% from its debut weekend. However, \$22M in ticket sales on its opening weekend is already more than the \$17M production budget for the film, so is already assured to be a profitable endeavor for its studio Paramount.

Last week's box office winner DON'T WORRY DARLING finished with \$7.3M, taking second place and dropping 62% from its opening weekend. After ten days, the movie seems on a trajectory to earn approximately \$50M, right on track with pre-release estimates. The swirl of press attention around its director and stars does not appear to have impacted its final tally. THE WOMAN KING took third place with a gross of \$7M, down



only 35% from last weekend's sales. The positive word of mouth about the film and its continued success at the box office should keep THE WOMAN KING playing throughout October on thousands of screens, allowing it to reach its maximum earnings potential.



Universal's BROS landed in fourth, with only \$4.8M in its opening weekend. This was a disappointing result for the much-anticipated gay romantic comedy, which many thought would find an audience with the under-served LGBTQ community. Both critics and moviegoers like the picture, giving 91% and 90% scores on Rotten Tomatoes respectively. Despite these positive reviews, it is hard to imagine how it can recover from a meager box office debut. Even though it had a modest production budget of \$22M, Universal will struggle to reach profitability on this one. Fifth place went to the current year re-issue of James Cameron's original AVATAR, which grossed \$4.7M and dropped 55% from last weekend.

On our indie watch, sixth place went to the Indian film PONNIYIN SELVAN: I, which grossed \$4.1M in a limited run at 500 theatres. This adds up to a very solid per location average of \$8,260. It is the second time in recent weeks that an Indian film has placed among the top six in the North American box office, following the success of BRAHMASTRA: PART ONE which placed second when it opened on September 9th, earning \$4.5M at 810 locations. Unfortunately, it dropped by a steep 75% in its second week, and had grossed only \$7.6M after three full weeks in theatres. We see a similar fate ahead for PONNIYIN SELVAN: I, since fans of quality Indian films show their enthusiasm at the outset but are not numerous enough to sustain results past opening weekend.

Where Are We as of 9/29

After 38 weeks, the 2022 box office stands at 67% of the amount earned from the same period in 2019. Numbers from the first twelve weeks of the third quarter of 2022 are 130% of the amount earned during the same weeks in 2021.

2022 VS. 2019	2022 VS. 2021
YEAR TO DATE – 38 WEEKS – 2022: \$5,585,762,000 2019: \$8,223,739,000 67%	3rd QUARTER – 12 WEEKS – 2022: \$1,631,634,000 2021: \$1,253,434,000 130%

BREAKFAST AT TIFFANY'S Opens 10/6/1961

Audrey Hepburn sipping coffee and nibbling on a Danish pastry while gazing into Tiffany's front window in the early sunlight of a New York morning quickly became an iconic movie moment when BREAKFAST AT TIFFANY'S opened Oct. 6, 1961.

Had things gone as first planned, Marilyn Monroe would have been standing there with John Frankenheimer directing instead of Blake Edwards. Truman Capote, who wrote the 1958 novella the Paramount film was based on, had envisioned Marilyn as his elegant lady-of-the-evening Holly Golightly. But after she was cast, Marilyn's drama coach, Lee Strasberg, warned that playing that sort of part would hurt her image.

So the search was on for a new Holly. Shirley MacLaine & Kim Novak were among those who passed. When it finally went to Hepburn, Capote made no secret of being very unhappy. That made Hepburn highly self-conscious whenever the bestselling author turned up on set. In fact, Hepburn thought she had been miscast as Holly and felt that way even after receiving a best actress Oscar nomination.

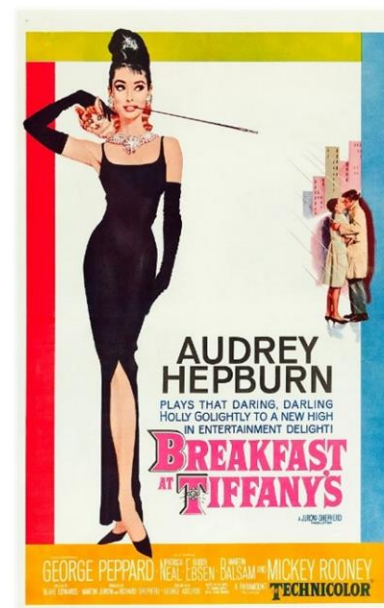
Hepburn did, however, insist on having a new director, saying she'd never heard of Frankenheimer. She wasn't wrong as he'd only made one small film prior to 1960. After Frankenheimer was paid off, he was suddenly available to direct what became the classic thriller THE MANCHURIAN CANDIDATE, starring Frank Sinatra & Laurence Harvey. George Axelrod, its screenwriter & producer (with Frankenheimer), also happened to be the screenwriter for BREAKFAST.

Hepburn definitely knew of Edwards, who'd already directed the 1959 comedy OPERATION PETTICOAT with Cary Grant & Tony Curtis. Edwards went on to direct a long list of movie hits, including THE DAYS OF WINE AND ROSES (1962), THE PINK PANTHER (1963) plus many of its sequels and 10 (1979).

Edwards had his hands full from the start. The first scene they shot was Holly eating her Danish at Tiffany's. Hepburn, however, hated pastries. That was bad enough, but the scene was complicated, although it doesn't look it, and many takes were necessary -- meaning many bites of unwanted Danish. The role was particularly difficult for Hepburn, who in real life was quite introverted while Holly was an extreme extrovert.



[Click to watch](#) opening scene, where Audrey Hepburn famously sips coffee and nibbles on a pastry while gazing into the Tiffany & Co display window on New York's 5th Avenue



"That Daring Darling Holly Golightly" was featured in the original poster for BREAKFAST AT TIFFANY'S

To score the film and create a key song for Hepburn, Edwards hired composer Henry Mancini, who'd done the theme for the PETER GUNN series (1958-61) that Edwards directed. Mancini brought in lyricist Johnny Mercer and together they created "Moon River," which almost was titled "I'm Holly" or "Blue River."

At a studio meeting after an early BREAKFAST screening, an executive said of "Moon River," "I think the first thing we can do is get rid of that stupid song." Whereupon, Hepburn stood up and replied, "Over my dead body!"

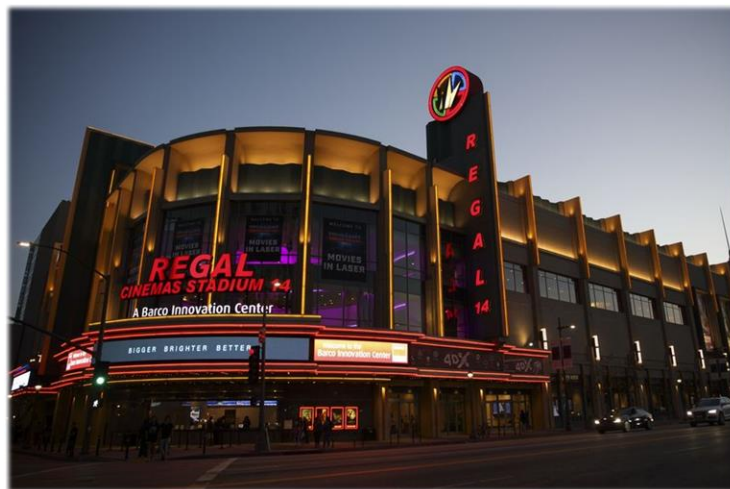
"“I’m an introvert. Playing the extroverted girl was the hardest thing I ever did.” – Audrey Hepburn

[Cineplex Seeks to Revive Regal Merger After Cineworld Bankruptcy](#) (Wall Street Journal)

This week, the Wall Street Journal reported that Cineworld and Cineplex had begun a new round of talks on their contested merger. The original deal was announced with much fanfare in 2019, only to fall apart bitterly in 2020 amidst the turmoil of the pandemic. This time, the terms being discussed are quite different with Canadian-based Cineplex acquiring Cineworld's U.S.-based Regal Cinema locations. This would make Cineplex the largest exhibitor in North America, a dramatic realignment in the world's largest theatrical market.

It makes sense for Cineworld to offload Regal as it pursues debt relief through its bankruptcy process. As part of its filings this week to the bankruptcy court, Cineworld projected that the North American box office will recover to 2019 levels before 2025, in large part because of studios releasing fewer movies to theatres. While the global box office has shown positive signs of recovery in 2022, Cineworld's projection of a slow recovery will not allow the exhibitor to generate enough revenue and profit to be able to pay off the remaining debts it emerges with from its bankruptcy. By starting with a stronger

financial position, Cineplex should be able to reach profitability more quickly while the theatrical market slowly recovers.



See also: [Cineworld Posts Interim 2022 Results, Forecasts Box Office to Remain Below Pre-Pandemic Levels Until 2025 \(Deadline\)](#)

[Lionsgate leaning toward spinning off its studio business instead of Starz](#) (CNBC)

Earlier this year, Lionsgate was reported to be actively shopping their Starz streaming service for sale to its larger streaming competitors such as Amazon and Netflix. During these talks, Lionsgate expressed its desire to focus on the company's film studio operations.

Within the same year, the strategy has flipped and now Lionsgate is said to be pursuing opportunities to sell off its studio, allowing it to focus on streaming. If the studio can be sold, the company's streaming service would be rebranded as Lionsgate+.



It may be that both studio and streaming are up for sale, and the change is merely a question of timing.

Like many entertainment businesses, Lionsgate has suffered a dramatic fall in its market valuation, from \$7 billion at the heights of 2018 to a measly \$1.8 billion in the currently distressed market. There may be more current demand for the film studio (and library) than for a second-tier streaming service.

If Lionsgate's film studio were to be scooped up by a major streaming provider, exhibitors might be left with fewer titles to play in their theatres, since streaming-first providers have shown a propensity to undervalue theatrical releasing, even with franchises and stars that have been successful at the box office. One current example of this is Netflix's decision to skip a traditional theatrical release for its upcoming GLASS ONION: A KNIVES OUT MYSTERY sequel. If profitable franchises such as Lionsgate's JOHN WICK are removed from the theatrical release calendar, it would be another blow to the vitality of exhibitors.

Shaken & Stirred: Amazon's Bond-Sized MGM Challenge (Puck News)

Mathew Belloni of Puck News provides insight into the developing story of Amazon's \$8.5 billion acquisition of MGM Studios. Even though the deal closed in March, the position of the head of the film studio has remained unfilled for more than six months. One reason is that Amazon is looking for an leader with a demonstrated ability to manage a slate of 10+ major releases each year.

Another unique requirement is for a leader with the skills to manage MGM's most valuable asset, the James Bond franchise. Complete creative control for the Bond franchise is held by the members of the Broccoli family, through their production company Eon Productions. The Broccoli family members have final say on all decisions regarding the future direction of the story, choice of director and top cast members, and the style and method for distribution.

The Broccoli family has shown a somewhat chilly reception to MGM's new owners. Therefore, an essential quality Amazon is looking for in its new studio head is that it be someone who can get along well with the Broccoli

family members. While the family dynamics take time to play out - the next Bond film is not expected until 2025 at the earliest - Amazon is focused on developing its other entertainment assets, including Amazon Studios titles and new franchises such as THE LORD OF THE RINGS and NFL sports broadcasts.



Daniel Craig with Barbara Broccoli and Michael G. Wilson

MARTIN GROVE'S Hollywood Report

Best Picture Winners Need Other Key Noms

By having 10 best picture slots & only 5 noms in other categories, the Academy creates an imbalance that helps some films and hurts others.

All 10 best picture nominees can't also land noms in key races like directing, lead acting & writing. Those that do have a big advantage in support from multiple Academy branches when final ballots are cast.



With October now underway, Oscar handicappers are naming the names they think most likely, at this early point, to land prime noms. Here's an early alphabetical look at the films (some still unseen) getting the most best picture buzz & some of the other top categories they seem likely to get into.

(1) BABYLON (Paramount) -- Directing & Original Screenplay: Damien Chazelle. Also helps it's about late 1920's Hollywood.

(2) THE BANSHEES OF INISHERIN (Searchlight) -- Directing & Original Screenplay: Martin McDonagh. Lead acting: Colin Farrell.

(3) EMPIRE OF LIGHT (Searchlight) -- Directing: Sam Mendes. Lead acting: Olivia Colman. Also helps it's about the magic of cinema.

(4) EVERYTHING EVERYWHERE ALL AT ONCE (A24) -- Directing & Original Screenplay: Daniel Scheinert & Daniel Kwan. Lead acting: Michelle Yeoh.

(5) THE FABELMANS (Universal/Amblin) -- Directing: Steven Spielberg. Original screenplay: Tony Kushner & Spielberg. Lead actress: Michelle Williams (pictured). Also helps it's about Spielberg's childhood discovery of movies.

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More Best Picture Oscar Frontrunners

Rounding out our 10 noms are 5 more (alphabetically) best picture contenders.

(6) **SHE SAID** (Universal/Annapurna/Plan B) -- Directing: Maria Schrader. Adapted Screenplay: Rebecca Lenkiewicz (based on book by Jodi Kantor & Megan Twohey). Lead acting: Carey Mulligan & Zoe Kazan (pictured). Also helps it's about a disgraced movie mogul.

(7) **TÁR** (Focus) -- Directing & Original Screenplay: Todd Field. Lead acting: Cate Blanchett.

(8) **TOP GUN: MAVERICK** (Paramount/Skydance) -- Adapted Screenplay: Ehren Kruger, Eric Warren Singer & Christopher McQuarrie. Lead acting: Tom Cruise.

(9) **THE WOMAN KING** (Sony/TriStar) -- Directing: Gina Prince-Bythewood. Original Screenplay: Dana Stevens. Lead acting: Viola Davis.

(10) **WOMEN TALKING** (UAR/Orion/Plan B) -- Directing & Adapted Screenplay: Sarah Polley (based on book by Miriam Toews).

Of these 10 best picture frontrunners, 9 also have a directing buzz. **MAVERICK**'s the exception, but as a blockbuster it's at a disadvantage to the small specialty dramas Academy members clearly prefer today.

Nine of the 10 seem likely to get screenplay noms, **EMPIRE** being the exception.

Six of the 10 appear on track for directing + screenplay + lead acting noms: **BANSHEES**, **EVERYTHING**, **FABELMANS**, **SHE**, **TÁR** & **KING**. They're in the best position right now, but things typically change as the awards season drags on, so it's not over 'till it's over.



*This week's episode of the **BOXOFFICE AUTOPSY** podcast covering the openings of **SMILE & BROS...** plus **Screendollars** host **Martin Grove** explains in our **OSCAR OUTLOOK** feature that the strongest best picture contenders are the ones likely to be in multiple key races.*



Studio Release Calendar (10/7 – 11/3)

10/7/22 (Week 40)

Prior Year Results

22021 Week 40 - Box Office: \$128,593,635; Openings: **Venom: Let There Be Carnage** (\$90M FSS; \$213.6M Total); **The Many Saints of Newark** (\$4.7M FSS; \$8.2M Total)

Lyle, Lyle Crocodile (Sony)

Paramount's marketing and the popularity of the book should draw a good number with the family audience.

UPDATE

PG | Animation/Live
Action Musical
Comedy

102

Digital, Scope
(2,39:1, 5.1, Dolby
Digital

Wide (4,000)
\$15M-\$20M FSS
\$55M-\$60M Total

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Amsterdam (20th Century) David O. Russell has been one of the most prolific and successful writers and directors in contemporary cinema. In Amsterdam, production issues and subsequently poor reviews (31% Rotten Tomatoes) portend likely soft business for the all-star comedy mystery. UPDATE	R Period Comedy Mystery	134	Digital, Scope (2.39 : 1), IMAX, 5.1/7.1, Atmos, 4K, Theatre Ears	Wide (2,500) \$10M-\$12M FSS \$30M-\$35M Total
Billy Joel Live at Yankee Stadium (Trafalgar)	Live Concert	90	Digital, Flat, 5.1	Moderate on 10/5
The Storied Life of A.J. Fikry (Vertical Ent.)	PG-13 Comedy Drama	105	Digital, Flat, 5.1	Moderate
The Inhabitant (Gravitas Ventures)	R Horror	N/A	Digital, Flat, 5.1	Moderate/VOD
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	NY/LA) 4
Triangle of Sadness (NEON)	NR Drama	149	Digital, Flat, 5.1	Limited
Pretty Problems (IFC Films)	Romance Comedy	106	Digital, Flat, 5.1	Limited
Signs of Love (Blue Fox Entertainment)	NR Crime	98	Digital, Flat, 5.1	Limited
Dark Glasses (IFC Midnight)	NR Horror	90	Digital, Flat, 5.1	Limited
Project Wolf Hunting (Well Go USA)	NR Action	122	Digital, Flat, 5.1	Limited
Life & Life (Indican)	NR Documentary	81	Digital, Flat, 5.1	Limited
The Swimmer (Strand) <i>Original language: Hebrew</i>	NR LGBTQ2+ Drama	85	Digital, Flat, 5.1	Limited
Piggy (Magnolia) (Spanish: Cerdita)	NR Horror	90	Digital, Flat, 5.1	Limited/VOD
Sanctioning Evil (Vertical Entertainment)	NR Crime Thriller	110	Digital, Scope, 5.1	Limited
Possession (Samuel Goldwyn)	NR Horror	104	Digital, Flat, 5.1	Limited/VOD
Terrifier 2 (Iconic Events) Slasher sequel that Bloody Disgusting and Cinedigm are bringing to theaters in October.	Slasher Horror	138	Digital, Flat, 5.1	10/6-8 Special Engagement
Ask Me to Dance (Trick Candle)	PG-13 Romance	93	Digital, Flat, 5.1	Limited
10/14/22 (Week 41) Prior Year Results 2021 Week 41 - Box Office: \$108,493,613; Openings: No Time to Die (\$55.2M FSS; \$160.9M Total)				
Halloween Ends (Universal) The fence between theatrical and Peacock is the X factor. If the platform moves more to Peacock theatrical will be good, but not great. Halloween Kills d/d Peacock: \$49.4M FSS, \$91.8M Total on a 1.86 multiple. UPDATE	R Horror Thriller	111	Digital, Scope, IMAX, 5.1	Wide (3,500) \$35M-\$36M FSS \$65M-\$70M Total d/d Peacock
TAR (Focus Features)	R Music Drama	130	Digital, Scope, 5.1	Expansion
Clerks III (Lionsgate)	R Comedy	100	Digital, Flat, 5.1	Expansion
AX Cinema Nights: A Silent Voice 5th Anniversary (Iconic Events)	Anime	135	Digital, Flat, 5.1	10/12 Moderate
Till (UA Releasing)	PG-13 History Drama	130	Digital, Flat, 5.1	Limited
The Stars at Noon (A24)	R Suspense	135	Digital, Flat, 5.1	Limited
The Inspection ((A24)	R	95	Digital, Flat, 5.1	Limited
Raymond And Ray (Apple TV+)	R Comedy	106	Digital, Flat, 5.1	Limited
Decision to Leave (MUBI)	NR Drama	138	Digital, Scope, 5.1	Limited
The Same Storm (Juno Films)	Drama	99	Digital, Flat, 5.1	Limited
Game of Love (Vertical Entertainment)	NR Drama Romance	91	Digital, Scope, 5.1	Limited
Sheltering Season (Vertical Entertainment)	NR Drama Thriller	80	Digital, Flat, 5.1	Limited

10/21/22 (Week 42)

Prior Year Results

2021 Week 42 - Box Office: \$109,333,455; Openings: Halloween Kills (\$49.4M FSS; \$92M Total), The Last Duel (\$4.8M FSS; \$10.9M Total)

Black Adam (Warner Bros.)

Dwayne Johnson has a profitable film history plus usual box office staying power. IMAX runs will be solid as the box office at least until Black Panther: Wakanda opens.

UPDATE

PG-13 | Action Fantasy

124

Digital, Scope, 5.1 7.1, IMAX 6-track, Dolby Digital, Atmos

Wide (4,000)
\$55M-\$60M FSS
\$190M-\$200M Total

Ticket to Paradise (Universal)

The last collaboration between George Clooney and Julia Roberts was 2016's Money Monster (\$14.7M FSS, \$43.5M Total adjusted for inflation). Early reactions indicate similar though likely higher box office.

UPDATE

PG-13 | Comedy Romance

104

Digital, Scope, 5.1

Wide (3,000)
\$18M-\$20M FSS
\$45M-\$50M Total

My Policeman (Amazon)

R | Romance Drama

113

Digital, Flat, 5.1

Moderate (500)
11/4 Prime Video

Detective Knight: Rogue (Lionsgate)

Action

118

Limited/VOD

TAR (Focus Features)

R | Music Drama

130

Digital, Scope, 5.1

Expansion

Banshees of Inisherin (Searchlight)

Comedy/Drama

114

Digital, Scope (2.39), 5.1

Limited

Aftersun (A24/MUBI)

R | Drama

96

Digital, Flat, 5.1

Limited

Where Are You (Gravitas Ventures)

NR | Thriller

82

Digital, Flat, 5.1

Limited/VOD

Hopper: An American Love Story (Seventh Art)

NR | Documentary

90

Digital, Flat, 5.1

10/18 Limited

The Pez Outlaw (Gravitas Ventures)

NR | Comedy

85

Digital, Flat, 5.1

Limited/VOD

Brainwashed: Sex-Camera-Power (Kino Lorber)

NR | Documentary

107

16.9; Dolby SR Sound

New York

The Return of Tanya Tucker (SPC)

R | Documentary

107

Digital, Scope, 5.1

NY/LA

The Good Nurse (Netflix)

R | Drama

123

Digital, Scope, 5.1

10/19 Limited

10/28/22 (Week 43)

Prior Year Results

2021 Week 43 - Box Office: \$95,943,101; Openings: Dune (\$41M FSS; \$108.3M Total), Ron's Gone Wrong (\$7.3M FSS; \$23M Total), The French Dispatch (\$1.3M FSS; \$16.1M Total)

Prey for the Devil (Lionsgate)

PG-13 | Horror Thriller

93

Digital, Flat, 5.1

Wide (2,500)
\$8M-\$10M FSS
\$23M-\$25M Total

Call Jane (Roadside Attractions)

R | Drama History

121

Digital, Flat, 5.1

Wide (1,000)

TAR (Focus Features)

R | Music Drama

130

Digital, Scope, 5.1

Expansion

Armageddon Time (Focus)

Drama

114

Digital, Scope, 5.1, 4K

Limited

Coldplay: Music of the Spheres Live Broadcast from Buenos Aires (Trafalgar Releasing)

NR | Event Cinema

150

Digital, NA, 5.1

Special Engagement

The Good Nurse (Netflix)

R | Drama

123

Digital, Scope, 5.1

Streaming 10/26

A Chance Encounter (Samuel Goldwyn)

NR | Drama

91

Digital, Flat, 5.1

Limited/VOD

Holy Spider (Utopia)

NR | Crime Drama

115

Digital, Flat, 5.1

Limited

The Novelist's Film (Cinema Guild)

NR | Drama

92

Digital, Flat, 5.1

Limited

Release Changes

MPA Ratings Updates

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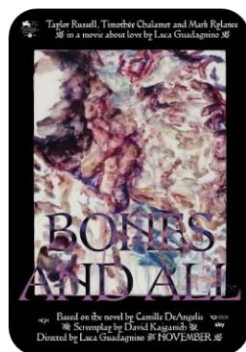
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[Click to play](#) our Popcorn Previews Boxoffice Buzz video look at Paramount's horror thriller *SMILE* where a doctor, after a terrifying occurrence with a patient, begins to experience frightening incidents and to survive must now escape her horrifying new reality.



[Smile](#)

Paramount
9/30/22 - Wide
Final trailer



[Bones and All](#)

UAR
11/23 Wide
Still from Book Cover



[Stars at Noon](#)

A24
10/14 Theatrical
10/28 Hulu
Still from film



[Spoiler Alert](#)

Focus Features
12/2 Limited
12/16 Expansion
Still From film



[TAR](#)

Focus Features
10/7 Limited
Final Trailer



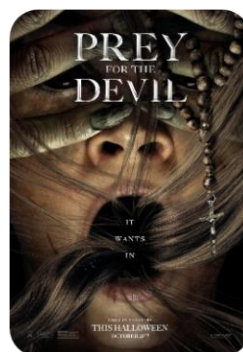
[Halloween Ends](#)

Universal
10/1 Wide
Final Trailer



[Aftersun](#)

A24, MUBI
10/21/22 Limited
Trailer, poster



[Prey for the Devil](#)

Lionsgate
10/28 Wide
Trailer 2, poster



[Black Adam](#)

Warner Bros.
10/21 -Wide
New trailer, IMAX poster

