



Weekend Box Office 1/16-1/18

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	Avatar: Fire and Ash (20 th)	5	\$3,300	\$13,320,000	-38	\$4,036	\$363,530,340
2	28 Years Later: The Bone Temple (Sony)	1	\$3,506	\$13,000,000	-	\$3,708	\$13,000,000
3	Zootopia 2 (Disney)	8	\$3,100	\$8,769,000	-12	\$2,829	\$390,011,207
4	The Housemaid (Lionsgate)	5	\$3,101	\$8,515,000	-22	\$2,746	\$107,141,000
5	Marty Supreme (A24)	5	\$2,027	\$5,477,927	-27	\$2,702	\$79,653,221
6	Primate (Paramount)	2	\$2,964	\$5,000,000	-55	\$1,687	\$19,596,000
7	The Lord of the Rings: The Fellowship of the Ring (Fathom)	1	\$1,686	\$3,587,154	-	\$2,128	\$3,587,154
8	Greenland 2: Migration (Lionsgate)	2	\$2,718	\$3,365,000	-60	\$1,238	\$14,121,000
9	Anaconda (Sony)	4	\$2,424	\$3,200,000	-36	\$1,320	\$56,091,000
10	The Lord of the Rings: The Two Towers (Fathom)	1	\$1,688	\$2,416,705	-	\$1,432	\$2,416,705
Total				\$66,650,786			

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Five in a Row for AVATAR: FIRE AND ASH

After four weekends as the #1 movie in the country, Disney and 20th Century's AVATAR: FIRE AND ASH was expected to slip back into second place this weekend behind Sony's dystopian horror sequel 28 YEARS LATER: THE BONE TEMPLE. In fact, this is not how the weekend unfolded with AVATAR 3 maintaining top spot by earning \$13.3M, while 28 YEARS LATER 2 could only manage \$13.0M in its debut. Despite it being a holiday weekend, with Martin Luther King Day coming on Monday, the total box office of \$84.9M for the three days was not particularly exciting. It was only slightly better than last year when MLK weekend's Friday-Sunday total was \$77.7M. Still, all three weekends of 2026 have outperformed the matching weekends from last year.

We are predicting next weekend's box office to be slightly lower than this weekend, with the two new wide releases being Amazon MGM's sci-fi action film MERCY and Iconic Events' horror flick RETURN TO SILENT HILL. Last year, the fourth weekend of the year earned only \$64.5M, led by Lionsgate's actioner FLIGHT RISK with \$11.6M and Neon's horror flick PRESENCE selling \$3.3M in tickets in its first three days. Each successive weekend this month has earned less than the one before, which is the same pattern as last year. While 2026 is running somewhat ahead of last year, we are missing an opportunity to begin 2026 far ahead of the very dry January that the industry experienced last year.

What Has Happened to MLK Weekend?

Once upon a time, the Martin Luther King holiday weekend was a busy one for moviegoing, representing the first significant upturn after the Christmas releases had run their course. Ever since the pandemic, it has not played out that way. Here is a look at recent box office results for MLK weekend, counting up the 4-day Friday to Monday totals for the five years before the pandemic and the five years afterwards. The difference is considerable.

PRE-COVID 19 (2016-2020)

Year	4-Day All Films	Pre-Opening Movies	4-Day Opening Box Office
2020	\$205.3M	BAD BOYS FOR LIFE (SON) DOLITTLE (UNI)	\$73.0M \$28.3M
2019	\$162.4M	GLASS (UNI) DRAGON BALL (FUN)	\$46.5M \$12.0M
2018	\$195.8M	THE COMMUTER (LGF) PADDINGTON 2 (WB) PROUD MARY (SON)	\$15.8M \$15.0M \$11.7M
2017	\$185.2M	THE BYE BYE MAN (STX) MONSTER TRUCKS (PAR) SLEEPLESS (OPRD)	\$15.2M \$14.2M \$9.8M
2016	\$200.8M	RIDE ALONG 2 (UNI) 13 HOURS (PAR) NORM OF THE NORTH (LGF)	\$41.0M \$19.2M \$9.4M
TOTAL	\$949.5M		\$311.10
5 YR AVG	\$189.9M		\$62.2M
# OPENED	13		
AVG/FILM	\$23.9M		

POST-COVID 19 (2022-2026)

Year	4-Day All Films	Pre-Opening Movies	4-Day Opening Box Office
2026	\$100.0M*	28 YEARS LATER: THE BONE TEMPLE (SON)	\$15.0M*
2025	\$94.3M	ONE OF THEM DAYS (SON) WOLFMAN (UNI)	\$14.0M \$12.3M
2024	\$116.9M	MEAN GIRLS (PAR) THE BEEKEEPER (MGM)	\$33.6M \$18.7M
2023	\$124.8M	PLANE (LGF) HOUSE PARTY (WB)	\$11.8M \$4.6M
2022	\$85.0M	SCREAM (PAR)	\$33.9M
TOTAL	\$521.0M		\$143.9M
5 YR AVG	\$104.2M		\$28.8M
# OPENED	8		
AVG/FILM	\$18.0M		

*Estimated

Our key takeaways are:

- 1) The box office earned over the five MLK weekends after the pandemic was \$521.0M, compared to \$949.5M for the five years before the pandemic. That is a 45% decrease.
- 2) The number of new wide releases on MLK weekend has also dropped, with the five years after the pandemic seeing eight new wide releases whereas the five years before the pandemic had 13. That is a decline of 39%.

- 3) The average for all new releases on MLK weekend also fell, coming in at \$28.8M per year for the five years after the pandemic compared to \$62.5M per year in the five years before the pandemic. That is a decline of 54%.
- 4) The average for each of the eight new releases in the five years after the pandemic is \$18.0M, compared to \$23.9M for the 13 new releases in five years before the pandemic. That is a decline of 25%.

We are well-aware that the box office after the pandemic has not returned to pre-pandemic levels. The total annual domestic box office for the years 2025, 2024 and 2023 has hovered in a range between \$8.5B and \$9B, which is roughly 20%-25% lower than the \$11B+ seen in 2019, 2018 and 2017. So the 46% post pandemic decline over MLK weekend has been particularly acute. Why would MLK weekend see a drop off of 46% while the entire year is only down by 20%-25%? It could be a case of a self-fulfilling prophecy, with studios concluding that MLK weekend is not worthy of a high-profile new release. Disney, for example, has not released any movies over MLK weekend in the last ten years. All studios have released only eight wide release movies in the past 5 MLK weekends, compared to 13 for the five years before the pandemic.

On the upcoming Valentine's Day weekend, five new movies will open wide, compared to only one this weekend. Perhaps it would have made more sense to shift one of the planned Valentine's Day releases ahead to open this weekend instead. Unless studios release more, better movies on MLK weekend, the results are not likely to improve.

FIRST PLACE

In somewhat of a surprise, AVATAR: FIRE AND ASH held onto first place, grossing an additional \$13.3M. Its run of first-place finished for five weekends in a row is equally due to the appeal of this movie and the weakness of its competition. While still a blockbuster, FIRE AND ASH has started lower and dropped faster than its two predecessors, which were even more successful. We had expected Sony's 28 YEARS LATER: THE BONE TEMPLE to do better than it did, and outperform FIRE AND ASH this weekend. However, that is not how the actual results came in. Next weekend, we do expect FIRE AND ASH to relinquish first place to

Amazon MGM's AI-themed sci-fi movie MERCY in its opening weekend

AVATAR: FIRE AND ASH vs. the AVATAR and AVATAR: THE WAY OF WATER after 31 Days

In an interview this week with the online magazine *Paste*, James Cameron cited a "depressed" box office and said that he needs to, "figure out how to make these *Avatar* movies for less damn money." Cameron is still uncommitted to moving forward with the two remaining chapters that he has planned for his franchise. Cameron is most at risk financially, since he owns the movies and Disney has the distribution and merchandise rights. As successful as the filmmaker has been, he will have a tall order to wring out cost from the movie-making process without sacrificing quality. Even if Cameron decides to forego future AVATAR movies and move on, he has already rewritten the record books with the three films to-date.

			
	AVATAR: FIRE AND ASH	AVATAR: THE WAY OF WATER	AVATAR
Release Date	12/19/2025	12/16/2022	12/18/2009
Domestic Locations	3,800	4,202	3,452
Domestic Opening	\$89.2M	\$134.1M	\$77.0M \$116.6M*
Domestic 2 nd Weekend	\$64.0M (-28%)	\$63.3M (-53%)	\$75.6M (-2%) \$114.2M*
Domestic 3 rd Weekend	\$40.0M (-37%)	\$67.4M (+6%)	\$68.5M (-9%) \$103.5M*
Domestic 4 th Weekend	\$21.3M (-49%)	\$45.8M (-32%)	\$50.3M (-27%) \$76.0M*
Domestic 5 th Weekend	\$13.3M (-38%)	\$32.8M (-28%)	\$42.8M (-15%) \$64.2M*
Domestic 31-Day total	\$369.5M	\$564.6M	\$493.3M \$740.3M*
Domestic Total	TBD	\$688.5M	\$785.2M \$1.2B*
Worldwide Total	TBD	\$2.3B	\$2.9B \$4.4B*
Production Budget	\$400M	\$350M	\$237M \$358.8M*
RT Critics	 66%	 76%	 81%
RT Audience	 90%	 92%	 82%

*Adjusted for inflation

SECOND PLACE

Sony's horror sequel **28 YEARS LATER: THE BONE TEMPLE** finished in second place with \$13.0M in its opening weekend. This is the latest entry in the 28 franchise that has evolved from a scrappy post-9/11 indie flick to a prestigious franchise presenting an allegory of post-pandemic society. From a low-budget \$8M experiment, 28 has spawned a four-movie series that caters to audiences seeking an uncomfortably real horror story. There have been four released movies in the 28 series, with a fifth expected in the near future. It started back in 2002 with **28 DAYS LATER**, followed in 2007 with **28 WEEKS LATER**. After a hiatus of 18 years, **28 YEARS LATER** came out in June of last year and now there is **28 YEARS LATER: THE BONE TEMPLE**.

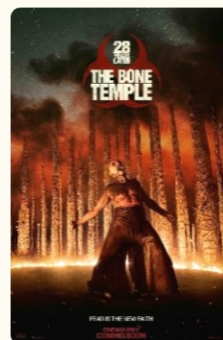
All four films have been a collaboration between director Danny Boyle and screenwriter Alex Garland, who came together on **28 DAYS LATER** by a convergence of timing, trust and creative restlessness. Garland was already a successful novelist (*The Beach*) when he wrote an original screenplay exploring what societal collapse would feel like after a catastrophe. His script wasn't intended to be a traditional zombie movie, but rather a political and psychological story shaped by fears of media panic, authoritarian response and moral decay. The Rage virus was Garland's way of literalizing human anger. Boyle, who directed the film adaptation of Garland's *The Beach*, responded to the script's urgency and rawness. He saw an opportunity to break away from polished studio filmmaking and embrace an aggressive, documentary-like style. Using early digital cameras, Boyle filmed London at dawn, when it was devoid of street life, capturing images that felt immediate, unsettling, and new. Their collaboration fused Garland's intellectual provocations with Boyle's kinetic visual instincts.

Neither intended for it to become a franchise. **28 DAYS LATER** was conceived of as a standalone work. Only after its unexpected global success did a sequel materialize, from which the founding duo distancing themselves creatively. Their reunion decades later for **28 YEARS LATER** reflects their belief that the story had matured enough and the world had changed enough to create space for a new chapter. The franchise exists because their original collaboration had struck a nerve and was worth returning to. Last year's **28 YEARS LATER** and this weekend's **28 YEARS LATER: THE BONE TEMPLE** are intended to be the first two installments in a **28 YEARS LATER** trilogy of movies. Sony is moving forward with the third movie, with Alex Garland returning as its screenwriter and Cillian Murphy in talks to reprise his role from the original **28 DAYS LATER**. While filmmaker Nia DaCosta stepped in to direct **THE BONE TEMPLE** and has been praised for her contribution to the series, Danny Boyle is also expected to return to direct the final movie, which does not yet have an announced title or release date.

28 YEARS LATER: THE BONE TEMPLE continues the storyline from **28 YEARS LATER**, taking place in Britain where The Rage virus has faded into legend, but not forgotten. Decades after the collapse of society, isolated communities have reestablished a fragile existence on top of buried horrors. When signs emerge that the infection may be mutating rather than disappearing, survivors are forced to confront what they have sacrificed for the sake of stability. The story focuses on a new generation who uncover a forbidden site – the “Bone Temple” – where the past's atrocities were entombed. The film explores whether humanity has truly healed or merely learned to live with its violence, asking if survival without memory is just another form of extinction.

Critics have appreciated all of these movies, and this one may be the best-received yet. On Rotten Tomatoes, **THE BONE TEMPLE** is

28 YEARS LATER: THE BONE TEMPLE vs. 28 YEARS LATER



	28 YEARS LATER: THE BONE TEMPLE	28 YEARS LATER
Release Date	1/16/2026	6/20/2025
Domestic Locations	3,506	3,444
Domestic Opening Weekend	\$13.0M	\$30.0M
Domestic Total	TBD	\$70.4M
Worldwide Total	TBD	\$151.3M
Production Budget	\$63M	\$60M
RT Critics	 93%	 88%
RT Audience	 89%	 63%

carrying a 93% rating from critics and a 89% from audiences. Here are some samples of its reviews. *Variety* said, “For genre aficionados, it’s bold, mind-bending work which satisfies that so-often-frustrated craving for a zombie movie with brains.” The *Associated Press* feels that “The fourth entry in an ever-more engrossing franchise is absolutely bonkers -- and a triumph. It mixes dark, queasy disembowelment and laugh-out-loud humor in a way that both subverts the genre and leads the way out of it too.” *Empire Magazine* offers up “Simpler, but also bolder and bloodier than its predecessor, The Bone Temple is a more-than-worthy sequel.” Not all critics loved it, with *Time* magazine concluding, “The Bone Temple is part satisfying triumph, part missed opportunity, and its pluses and minuses bump against one another in jangly discord.”

It cost \$63M to make this movie, translating to a target of \$158M in worldwide sales to break even. This is almost exactly the box office that 28 YEARS LATER produced. One challenge it may have is that the new movie has come out only seven months after 28 YEARS LATER, which was released June 20th in the heart of summer. Historically, January openings have had a much more muted response. The new film’s opening weekend at \$13.0M is already 57% lower than the \$30.0M that 28 YEARS LATER brought in over its first weekend.

THIRD PLACE

ZOOTOPIA 2, in its eight weekend earned a third-place finish with \$8.8M, a drop of only 12%. After 52 days in theatres, Disney’s animated hit has earned \$390.0M domestically and an amazing \$1.7B globally. It is on pace to cross \$400M in domestic box office next weekend, which would make it the 11th highest-grossing animated movie in the domestic box office all-time, passing FROZEN from 2013 and just behind TOY STORY 3 from 2010. Globally, it has become the highest-grossing movie in the history of Walt Disney Animation Studios.

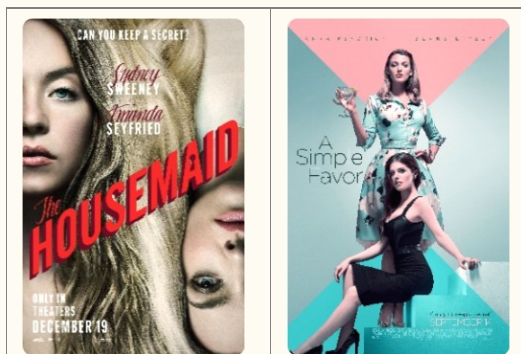
ZOOTOPIA 2 vs. ZOOTOPIA after 52 Days

		
	ZOOTOPIA 2	ZOOTOPIA
Release Date	11/26/2025	3/4/2016
Domestic Locations	4,000	3,887
Domestic Opening Weekend	\$96.8M	\$75.1M
Domestic 2nd Weekend	\$43.0M (-57%)	\$51.3M (-32%)
Domestic 3rd Weekend	\$26.3M (-39%)	\$37.2M (-28%)
Domestic 4th Weekend	\$14.5M (-44%)	\$24.0M (-35%)
Domestic 5 th Weekend	\$20.0M (+28%)	\$19.3M (-20%)
Domestic 6 th Weekend	\$19.0M (-5%)	\$14.3M (-26%)
Domestic 7 th Weekend	\$10.1M(-47%)	\$8.1 (-43%)
Domestic 8 th Weekend	\$8.8M (12%)	\$6.6M (-19%)
Domestic Total after 52 Days	\$390.M	\$316.4M
Domestic Total	TBD	\$341.3M
Worldwide Total	TBD	\$1.0B
Production Budget	\$150M	\$150M
RT Critics	 91%	 98%
RT Audience	 96%	 92%

FOURTH PLACE

Continuing its impressive run, Lionsgate's *THE HOUSEMAID* finished its fifth weekend in fourth place on the box office charts, taking in \$8.5M. This brings its 31-day total to \$107.1M domestically and \$247M worldwide. This picture's profitability keeps expanding, with the current ratio of its worldwide box office to production cost hitting a satisfying 8.2 to 1. Lionsgate has announced a sequel entitled *THE HOUSEMAID'S SECRET*, which will be based on a follow-on novel by Freida McFadden, with director Paul Feig and star Sydney Sweeney returning. It is expected to be ready for release late this year or early next year. Meanwhile, Sydney Sweeney fans can tune into a new season of *Euphoria* which begins in April.

THE HOUSEMAID vs. A SIMPLE FAVOR after 31 Days

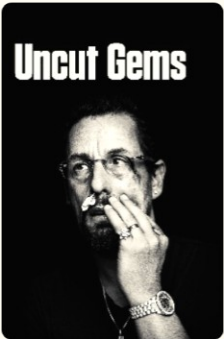


	THE HOUSEMAID	A SIMPLE FAVOR
Release Date	12/19/2025	9/14/2018
Domestic Locations	3,015	3,102
Domestic Opening Weekend	\$19.0M	\$16.0M
Domestic 2nd Weekend	\$15.4M (-19%)	\$10.3M (-36%)
Domestic 3rd Weekend	\$14.9M (-3%)	\$6.5 (-36%)
Domestic 4th Weekend	\$11.2M (-25%)	\$3.4M (-43%)
Domestic 5th Weekend	\$8.5M (-22%)	\$1.3M (-61%)
Domestic 31 Day total	\$107.1M	\$52.0
Domestic Total	TBD	\$53.5M
Worldwide Total	TBD	\$97.6M
Production Budget	\$30M	\$20M
RT Critics	73%	84%
RT Audience	92%	72%

FIFTH PLACE

A24's period hustler drama *MARTY SUPREME* returned to the top five this weekend by earning \$5.5M, a modest decline of 27% from last weekend's results. This takes its 31-day totals to \$79.7M domestic, which makes it the highest grossing A24 movie of all time in the U.S. and Canada, edging out *EVERYTHING EVERYWHERE ALL AT ONCE*'s domestic gross of \$77.2M. Last Sunday, its star Timothee Chalamet took home the Golden Globe for Best Performance by a Male Actor in a Motion Picture – Musical or Comedy. This recognition must have played a role in the movie's resurgence this weekend, returning into the top five. This is exactly what A24 had hoped to see when it began *MARTY SUPREME*'s release in only five theatres on December 19th. They expected the movie to be awards-worthy, and that it would find a broader audience once awards season kicked in in early January. Academy Award nominations will be announced on Thursday, January 22nd, and *MARTY SUPREME* is expected to be nominated for Best Picture and Chalamet to receive a nomination for Best Actor. This should keep the film in theatres until the end of February at least, which by that time would push it past \$100M in domestic box office. A nagging little problem is that it cost \$70M to make this film, which means that it will need to earn \$175M worldwide to be profitable.

MARTY SUPREME vs. UNCUT GEMS after 31 Days

		
	MARTY SUPREME	UNCUT GEMS
Release Date	12/19/2025	12/13/2019
Domestic Locations	5/2,668	5/2,348
Domestic Opening Weekend	\$875K	\$537K
Domestic 2 nd Weekend	\$17.5M	\$241K (-55%)
Domestic 3 rd Weekend	\$12.6M (-29%)	\$9.6M (+3,827%)
Domestic 4 th Weekend	\$7.5M (-41%)	\$7.6M (-21%)
Domestic 5 th Weekend	\$5.5M (-27%)	\$3.4M (-56%)
Domestic Total 31 Days	\$79.7M	\$43.2M
Domestic Total	TBD	\$50.0M
Worldwide Total	TBD	\$50.0M
Production Budget	\$70M	\$19M
RT Critics	 94%	 91%
RT Audience	 83%	 52%

Where Are We as of 1/15/2026

After the first two weeks of 2026, the current year's domestic box office stands at 125% compared with 2025, 122% compared with 2024 and 106% compared to 2023.

2026 vs. 2025	2026 vs. 2024	2026 vs. 2023
YEAR TO DATE – 2 Weeks– 2026: \$307,308,000 2025: \$246,566,000 125%	YEAR TO DATE – 2 Weeks – 2026: \$307,308,000 2024: \$252,519,000 122%	YEAR TO DATE – 2 Weeks – 2026: \$307,308,000 2023: \$288,689,000 106%

Warner Bros. Discovery, Chased by Suitors, Shines at the Golden Globes

LA Times

Warner Bros. Discovery stood tall on the world stage at the Golden Globes last Sunday by winning top awards in both movies, with *ONE BATTLE AFTER ANOTHER*, and in TV, with *THE PITT*. The most-talked-about studio of the year won 9 Golden Globes, more than any of its rivals. This represents another clear example why WBD is so valuable to the industry, while the bidding war continues between Netflix and Paramount to acquire its sister studio.

Speaking of acquisitions, this was a relatively good week for Netflix in its pursuit of WBD, with a number of key developments that strengthened its case. First, [Deadline reported](#) that Netflix is strongly considering revising its offer to make it an all cash bid, which would be more attractive to WBD shareholders than Netflix's original bid comprised of a mixture of cash and stock assets. An all-cash bid from Netflix would undercut one of the biggest selling points of Paramount's competing offer, which was already an all-cash proposal at \$30 per share.

Paramount suffered an additional setback this week, when a [judge denied Paramount's request for an expedited ruling](#) on its appeal to the court to force WBD to disclose the

factors that its board of directors considered before accepting Netflix's offer. Paramount responded to this ruling by extending the previously set deadline of January 21 for WBD shareholders to accept its tender offer, saying that it was crucial for WBD shareholders to understand how the company's board came to accept the Netflix proposal. Paramount is making its case directly to WBD shareholders that its proposal is more advantageous than Netflix's.



Ted Sarandos Says Critics Just Misunderstand Netflix

NY Times



Netflix Co-CEO Ted Sarandos spent time this week making his case that his company is not the rapacious villain that many in exhibition consider it to be. Sarandos gave a lengthy interview with the New York Times that addressed some of the hot-button issues surrounding Netflix's \$83 million acquisition of Warner Bros. One particularly divisive issue was a concern that Netflix would no longer release

Warner Bros.' movies to theatres, including a reasonably long exclusive window before making them available on streaming. Another concern was that Netflix would follow the acquisition with deep cuts in Warner Bros. staff. Sarandos stated both of these concerns were overblown, and that his plans to make these fundamental changes were "misunderstood."

In the interview, Sarandos offered his most expansive commitment towards a theatrical release window, saying, "If we're going to be in the theatrical business, and we are, we're competitive people — we want to win. I want to win opening weekend. I want to win box office." Sarandos also emphasized that a Netflix acquisition of Warner Bros. would be better for Hollywood, resulting in fewer layoffs than a Paramount/Warner Bros. combination. Exhibitors are unlikely to be swayed, and are still lobbying the governments of both the [U.S.](#) and [Europe](#) to block Netflix's acquisition, claiming that it represents an unacceptable risk to the vitality of cinemas.

Are Movie Theaters Cool Again?

Vox

Despite numerous forecasts about the struggles of movie theatres to maintain their vitality in the media landscape, it's important to look at the instances of certain movie theatres which are thriving, and trends that seem to point to younger moviegoers preferring to venture out to the theatre. The online publisher Vox highlighted the increase in moviegoing among Gen X and Gen Alpha consumers, citing data from a report published in December by Cinema United entitled [The Strength of Theatrical Exhibition](#). The Vox article delves deeper into the underlying reasons for this growth, suggesting that content on social media platforms such as TikTok and Letterboxd are creating a cool-factor around moviegoing for younger audiences.



STUDIO RELEASE CALENDAR (1/23-2/19)

Click on any title to view more information.

1/23/26 (Week 4)

Prior Year Results: \$87,803,782

Mercy IMAX 3D	Amazon MGM	R 1h 40m Sci-Fi, Action	Wide (2,500) \$12M-\$15M Open \$30M-\$40M Total
Return to Silent Hill	Iconic Events	R 1h 46m Horror	Wide (1,000+) \$5M-\$8M Open \$17M-\$20M Total
Clika	Sony	R Drama, Music	Moderate (600+)
The Testament of Ann Lee	Searchlight	R 2h 17m Biography, History	Moderate Exp.
H is for Hawk	Roadside Attractions	PG-13 1h 54m Drama	Limited (400)
The Dreamer Cinderella	Atlas Distribution	PG 1h 34m Drama, Romance	Limited
Mr. Nobody Against Putin	Kino Lorber	NR 1h 30m Documentary	Limited
Arco	NEON	PG 1h 28m Adventure, Animation, Fantasy	NY/LA
Conversation Piece	Raro, Minerva & Kino Lorber	R 2h 1m Drama, Romance	NY
Megadeth: Behind the Mask	Trafalgar	1h 48m Music Event	1/22 Event
Zombie Land Saga: Yumeginga Paradise	Sony/Crunchyroll	2h Fantasy, Anime	1/19 Moderate
UFC 324: Gaethje vs. Pimblett	Iconic Events	Live Sports Event	1/24 Event
Sinners	Warner Bros.	R 2h 17m Drama, Horror	Academy Run
Hard Boiled	GKIDS	NR 2h 24m Action, Crime, Thriller	1/25, 1/26, 1/28 Event

1/30/26 (Week 5)

Prior Year Results: \$107,370,902

Send Help Entertaining, screened well.	20th Century	R 1h 53m Horror, Thriller	Wide (3,000) \$12M-\$16M Open \$25M-\$30M Total
Iron Lung YouTuber Mark Fischbach, a/k/a "Markiplier" has adapted the 2022 video game into a horror film. The self-financed movie has significant buzz online.	Independent	R 2h 7m Horror, Sci-Fi	Wide (2,500) \$8M-\$10M Open \$20M-\$25M Total
Shelter	Black Bear	R 1h 47m Action, Thriller	Wide (2,000) \$8M-\$10M Open \$15M-\$20M Total
The Moment	A24	R 1h 43m Drama, Music, Thriller	Moderate
Moses the Black	Fathom	1h 50m Crime, Drama	Moderate
Wordbreaker	Falling Forward		Moderate
Arco	NEON	PG 1h 28m Adventure, Animation, Fantasy	Moderate
A Private Life	Sony Pictures Classics	R 1h 47m Crime, Thriller	Moderate
Melania	Amazon MGM	PG 1h 44m Documentary	Moderate
Back to the Past	Well Go USA	NR 1h 47m Action, Adventure, Comedy	Limited
A Poet	1-2 Special	2h 3m Comedy	Limited
UFC 325: Volkanovski vs. Lopes 2	Iconic Events	Live Sports Event	1/31 Event

2/6/26 (Week 6)

Prior Year Results: \$76,260,084

Solo Mio	Angel Studios	PG 1h 40m Comedy, Romance	Wide 1,200) \$4M-\$6M Open \$10M-\$12M Total
The Strangers: Chapter 3 The Strangers: Chapter 2 (9/26/25) \$5.8M open, \$15M total.	Lionsgate	R 1h 31m Horror	Wide (2,500) \$3M-\$5M Open \$9M-\$12M Total
Dracula	Vertical	2h 9m Fantasy, Horror, Romance	Wide \$1M-\$3M Open \$3M-\$6M Total
Stray Kids: The dominATE Experience	Bleecker Street	2h 26m Concert Event	Wide (1,100)
Still Hope	Fathom	1h 42m Drama	2/5 Moderate
Buffalo Kids	Viva Kids	PG 1h 21m Adventure, Animation	Moderate
Scarlet IMAX exclusive on 2/6.	Sony	PG-13 1h 51m Action, Adventure, Animation	Limited
Pillion	A24	1h 47m Comedy, Drama, Romance	Limited
Whistle	IFC Films	R 1h 37m Horror	Limited
The President's Cake	Sony Pictures Classics	PG-13 1h 46m Drama	NY/LA
Jimpa	Kino Lorber	NR 1h 3m Drama	NY/LA

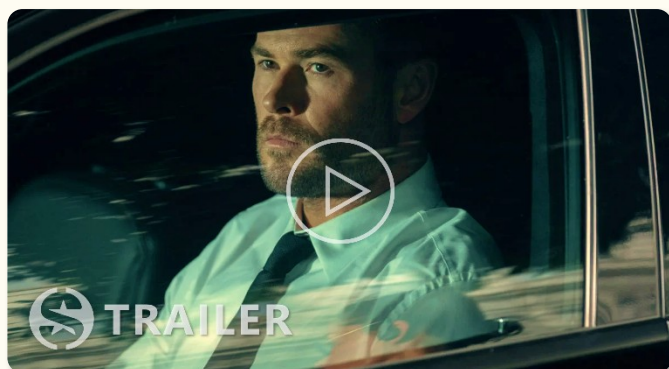
Calle Malaga	Strand	1h 56m Drama, Romance, Foreign	NY
Conversation Piece	Kino Lorber	R 2h 1m Drama, Romance	2/4 LA
2/13/26 (Week 7) Prior Year Results: \$207,758,999			
Wuthering Heights Screened very well for an entertaining Valentine's Day movie.	Warner Bros.	R 2h 10m Drama, Romance	Wide \$30M-\$35M Open \$80M-\$90M Total
GOAT	Sony	PG 1h 35m Adventure, Animation, Family	Wide \$18M-\$25M Open \$50M-\$60M Total
Crime 101	Amazon MGM	R 2h 20m Action, Suspense	Wide \$10M-\$15M Open \$27M-\$35M Total
Scarlet	Sony	PG-13 1h 51m Action, Adventure, Animation	Wide
Good Luck, Have Fun, Don't Die	Briarcliff	R 2h 14m Action, Comedy	Wide
Cold Storage	Samuel Goldwyn	R 1h 39m Horror	Wide
Broken Bird	Firebrook	NR 1h 39m Horror	Moderate
Jimpa	Kino Lorber	NR 1h 3m Drama, Family	Moderate
Mimics	ArtAffects	PG-13 1h 30m Comedy, Romance, Horror	Moderate
The Mortuary Assistant	Seismic	NR 1h 31m Horror	Moderate
Gale: Yellow Brick Road	Fathom	1h 44m Fantasy, Horror	Limited
The Trouble with Terkel	Indican	1h 27m Animation	Limited
Conversation Piece	Kino Lorber	R 2h 1m Romance	Limited Exp.
MET Opera: Cinderella Encore (2026)	Fathom	NR 1h 49m Opera,	2/14 Event

[RELEASE CALENDAR](#)
[RELEASE CHANGES](#)

THE SCREENING ROOM



NOTABLE TRAILERS



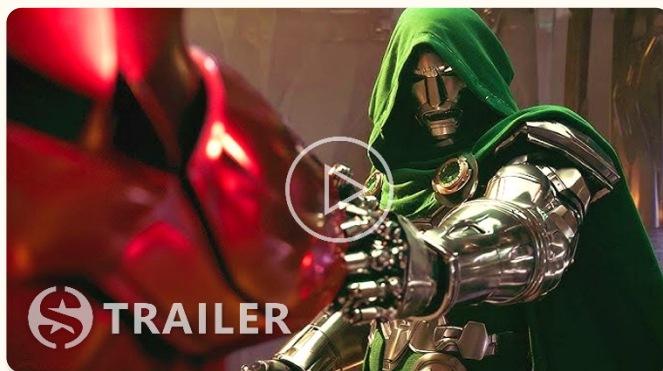
Crime 101 (Amazon MGM)
2/13 Wide (Official Trailer #2)



How to Make a Killing (A24)
2/20 Wide (Official Trailer)



Lee Cronin's *The Mummy* (Warner Bros.)
4/17 Wide (Official Trailer)



Avengers: Doomsday (Disney/Marvel)
12/18 Wide (Official Teaser #4)

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MOVIE REVIEWS

THE FILM
VERDICT

28 YEARS LATER: THE BONE TEMPLE



VERDICT: The human beings are just as bloodthirsty as the zombies in this latest entry, directed by Nia DaCosta with both delicacy and verve.

Alonso Duralde, January 13, 2026

I've probably never left a gruesome and unsettling horror film thinking, "I'd love to see that director tackle a musical," but that's how I felt about Nia DaCosta the moment the lights came up after *28 Years Later: The Bone Temple*, which sees the *Hedda* director stepping in for Danny Boyle in the latest chapter of Boyle and Alex Garland's saga of a world plagued by virus-crazed zombies.

This chapter sees returning screenwriter Garland finding as much (if not more) horror in the bloodthirsty behavior of sadistic human beings than that of the undead — although the blood-puking rage-zombies are still very much present — and DaCosta's vision includes both hope and horror, the bleakness of solitude and the joy of music.

[FULL REVIEW](#)