



Weekend Box Office 2/6-2/8

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	Send Help (20th Century)	2	3,475	\$10,000,000	-48	\$2,878	\$35,839,748
2	Solo Mio (Angel Studios)	1	3,052	\$7,200,000	-	\$2,359	\$7,200,000
3	Iron Lung (Independent)	2	2,916	\$6,000,000	-67	\$2,058	\$31,000,000
4	Stray Kids: The dominATE Experience (Bleecker Street)	1	1,724	\$5,564,237	-	\$3,228	\$5,564,237
5	Dracula (Vertical)	1	2,050	\$4,505,350	-	\$2,198	\$4,505,350
6	Zootopia 2 (Disney)	11	2,715	\$4,000,000	-32	\$1,473	\$414,506,721
7	Avatar: Fire and Ash (20th Century)	8	2,365	\$3,500,000	-38	\$1,480	\$391,533,850
8	The Strangers: Chapter 3 (Lionsgate)	1	2,565	\$3,500,000	-	\$1,365	\$3,500,000
9	Shelter (Black Bear)	2	2,726	\$2,425,000	-56	\$890	\$9,986,795
10	Melania (Amazon MGM)	2	2,003	\$2,378,874	-67	\$1,188	\$13,354,000
Total				\$49,073,461			

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Super Bowl Fever Holds Down Moviegoing, with SEND HELP Winning in its 2nd Weekend

Despite SEND HELP finishing first for the second weekend in a row with a gross of \$10M, its success was overshadowed by the media extravaganza that is the Super Bowl. This year, cinemas also had to contend with the start of the 2026 Winter Olympics, with its Opening Ceremony taking place on Friday, followed by the first two days of competition.

Well aware of these distractions, major studios held off opening significant new titles, while a few independent distributors stepped in to pick up the slack. Four new movies came out in wide release, bringing in a combined total box office of \$20.8M led by \$7.2M from Angel Studios' rom-com SOLO MIO, which took second place. We shudder to think how low the weekend box office would have been without them. The total for all films this weekend was \$61.7M. Last year's Super Bowl weekend was only \$54.3M, the second lowest of the year, led by Universal's DOGMAN in its second weekend with \$13.8M.

Three of the four new movies released this weekend will make money, because they had low production budgets. It just goes to show that entertaining, well-made films made on low budgets are likely to succeed, even when they are released in slow times of the year.

This weekend halts a two-weekend losing streak for 2026, compared to 2025 results. We have previously mentioned that the next substantial upturn in moviegoing would come on Valentine's Day/Presidents' Day weekend. When it arrives next Friday, a crop of exciting new movies will include Warner Bros.' classic romance WUTHERING HEIGHTS, Sony's animated family movie GOAT, and Amazon MGM's action thriller CRIME 101. Interest in these movies should be the tonic theatres need to perk up after struggling through a couple of marginal weeks. The comparison with last year's Valentine's Day weekend will be a challenge, since it came with the opening of Disney and Marvel's CAPTAIN AMERICA: BRAVE NEW WORLD, which earned \$88.8M by itself, and the total for all films came in at \$154.1M.

FIRST PLACE

Disney and 20th Century's SEND HELP was the top performer this weekend, taking in \$10.0M and dropping 48% from last week's opening. This brings its 10-day total to \$35.8M domestically and \$53.7M worldwide. As of now, this survival horror comedy is the highest-grossing domestic release of the year. Interestingly, it is also the fifth time in the six weekends of 2026 that Disney had the #1 movie in the marketplace. Only Amazon MGM's MERCY, with its #1 finish on the weekend of January 23-25, kept Disney from having a clean sweep.

Positive word of mouth for SEND HELP should keep it adding to its totals all month, even after WUTHERING HEIGHTS knocks it off its perch at #1 next weekend. One concern about SEND HELP is that only 25% of its gross has come from international markets. Major studios shoot for 50% or more of a movie's gross to come from overseas markets, contributing greatly to its ability to be profitable. After spending \$60M to make the movie, it will need \$150M in worldwide ticket sales to be profitable. If 75% of that amount comes from the domestic market, it would have to earn \$113M to get to that point, and we do not think this will happen.

SEND HELP vs. MISERY after 10 Days



	SEND HELP	MISERY
Release Date	1/30/2026	11/3/1990
Domestic Locations	3,475	1,244
Domestic Opening Weekend	\$19.2M	\$10.0M \$24.6M*
Domestic 2nd Weekend	\$10.0M (-48%)	\$7.1M (-30%) \$17.5M
Domestic Total 10 Days	\$35.8M	\$20.1 \$49.5M*
Domestic Total	TBD	\$61.3M \$151.0M*
Worldwide Total	TBD	\$61.3M \$151.0M*
Production Budget	\$60M	\$20M \$48.3M*
RT Critics	93%	87%
RT Audience	88%	90%

*Adjusted for inflation

SECOND PLACE

SOLO MIO, the romantic comedy from Angel Studios, finished in second place with \$7.2M in its opening weekend. This is Angel's first rom-com feature, in an attempt to diversify from producing only faith-based films. This is a bit of a risk for the studio, straying from their core strength. However, the gamble appears to be paying off, with SOLO MIO hitting profitability after only a few days. Angel filmed the movie internationally, spending only \$3M on it despite it starring the well-known actor Kevin James. The film is rated PG, which is consistent with the studio's mantra of offering family entertainment suited to its Angel Guild followers. The members of this fan group have input on every film project Angel undertakes. As of December 2025, there are 2,000,000 Angel Guild members, which is twice the number it had only nine months ago. The Guild is a unique asset for Angel, providing financial resources to fund production and make a commitment to buy tickets in advance. This eliminates most of the financial risk for Angel's film projects.

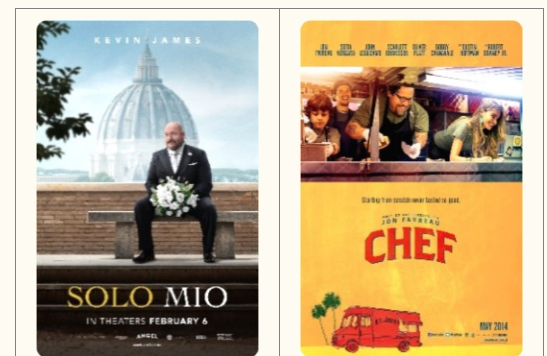
A recent example of Angel using this model is the film DAVID, released last Christmas. This animated faith-based movie cost \$61M to produce, a record expenditure for Angel. However, \$50M of that amount was provided by Guild members before filming began. This left Angel Studios responsible for only \$11M, which the film has earned back, and then some, with a total worldwide gross of \$83M to-date. This translates to a very profitable 7.5 to 1 ratio of worldwide sales to production cost, despite it being the most expensive movie the studio has ever made.

SOLO MIO widens Angel's scope into a more traditional genre, the romantic comedy. More movies from Angel provides a substantial benefit to theatres, which are always hungry for more content and an established and loyal fan base.

SOLO MIO stars Kevin James, who started his career in show business as a stand-up comedian. He became one of the most popular sitcom actors for his role as affable delivery driver Doug Heffernan in *The King of Queens* (1998–2007). The show's long run cemented James as a household name, having a relatable character with strong physical comedy instincts and sharp timing. He has been successful in his film career with a starring role in PAUL BLART: MALL COP, which turned into a surprise hit in 2009 when it grossed \$146.3M domestically and \$183.0M worldwide. He also had major roles in HITCH (2005) and HERE COMES THE BOOM (2012). More recently, he has diversified his image with supporting and dramatic turns in films like BECKY (2020), demonstrating a willingness to move beyond his familiar comedic persona. In SOLO MIO, he stars as Matt Taylor, a well-meaning but heartbroken groom who's left at the altar only hours before his destination wedding in Rome is to take place. With the honeymoon already paid for and non-refundable, Matt decides – somewhat defiantly – to go on the trip alone. What begins as an awkward, lonely vacation turns into a transformational experience, as he befriends other travelers, stumbles through Italian culture, and confronts his fears about love and self-worth. Along the way, an unexpected romantic connection and a series of comic misadventures help him realize that closing the door to one future can open up the possibility for a better, more authentic one.

Critics like the film, giving it an 81% rating on Rotten Tomatoes, while the general public has been more positive with a 95% audience score. Here are a few of the critics' thoughts. *Variety* says, "Some like their rom-coms aching or itching with desire. Others are content to celebrate the affectionate spark. This PG Valentine from Angel Studios is very much the latter. And there's nothing wrong with that." *The Travers Take* weighs in by saying, "See this romcom for the soft side of Kevin James as a jilted groom in Roma and Italian scenery that's gorgeous in any language. That's the

SOLO MIO vs. CHEF



	SOLO MIO	CHEF
Release Date	2/6/2026	5/9/2014
Domestic Locations	3,052	6/1,298
Domestic Opening Weekend	\$7.2M	\$205K
Domestic Total	TBD	\$31,4M
Worldwide Total	TBD	\$50.4M
Production Budget	\$3M	\$11M
RT Critics	 81%	 87%
RT Audience	 95%	 85%

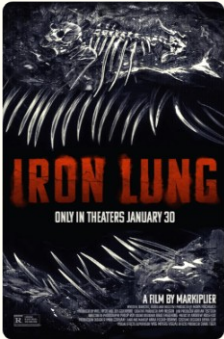
only way to come out ahead.” A *V Mom* thought, “Who knew Paul Blart had it in him?” *The Film Verdict* holds a somewhat lesser opinion, saying, “Refuses to burrow beneath the surface: Obvious jokes, facile insights, and emotional band-aids are all that’s on the menu.” With the film only needing \$7.5M to be profitable, it has already grossed \$7.2M in its first three days. For a comparable film, we chose *CHEF* (2014). We believe that it matches *SOLO MIO* in its warm, crowd-pleasing energy, using food as self-expression, using it to rebuild one’s life through a relaxed, feel-good story.

THIRD PLACE

Markiplier’s *IRON LUNG* fell to third place this weekend with a still-healthy gross of \$6.0M, a decline of 67% from its surprisingly strong opening. In 10 days, this unique horror film has earned \$31.0M in the domestic market. The story was conceived by YouTube sensation Markiplier (Mark Fischbach), and is thought by most to be the biggest theatrical surprise of the year. Made on a production cost of only \$3M and marketed guerilla-style for virtually no cost, the film is certain to be one of the most profitable films of the year. Its ratio of worldwide gross to production cost currently stands at 10.3 to 1.

Markiplier is the driving force behind the entire project, having written, produced, directed, starred in, and marketed the film. One wonders if other YouTube content providers will step forward to leverage their online popularity to create their own films. Before the digital revolution in filmmaking, this approach would not have been possible. Now, anyone with an iPhone can become a content provider, and while not everyone is as talented as Markiplier, one cannot help but believe that there are more mavericks out there. While influencer movies will not be enough to support the needs of theatres on their own, there is more than enough space at the local cineplex to give these creators the opportunity to showcase their work and give their followers a reason to visit the theatre.

IRON LUNG vs. DAS BOOT after 10 Days

		
	IRON LUNG	DAS BOOT
Release Date	1/30/2026	2/10/1982
Domestic Locations	3,015	2
Domestic Opening Weekend	\$17.9M	\$27K \$95K*
Domestic 2 nd Weekend	\$6.0M	N/A
Domestic 10 Days Total	\$31.0M	N/A
Domestic Total	TBD	\$11.5M \$40.7M*
Worldwide Total	TBD	\$11.5M \$40.7M*
Production Budget	\$3M (EST)	\$14M \$49.6M
RT Critics	 50%	 98%
RT Audience	 90%	 96%

*Adjusted for inflation

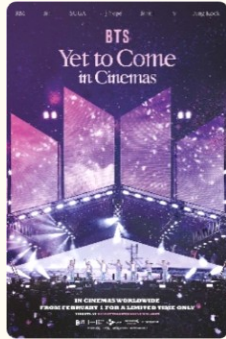
FOURTH PLACE

Bleecker Street's concert film, **STRAY KIDS: THE DOMINATE EXPERIENCE**, finished in fourth place by taking in \$5.6M in its opening weekend. Stray Kids is a South Korean K-pop group formed by JYP Entertainment in 2017, known for having an aggressive energy, genre-blending sound, and a high degree of creative control. Unlike many idol groups, Stray Kids are self-produced, led musically by the in-house team of 3RACHA (Bang Chan, Changbin, and Han), who write and compose most of their own material. Their music fuses hip-hop and industrial pop, often emphasizing themes of identity, rebellion, mental health, and self-confidence.

The movie was designed as an immersive concert experience, not a traditional tour documentary. Prioritizing scale, sound, and spectacle, it was filmed during the DominATE World Tour, which kicked off on August 16, 2023, in Fukuoka, Japan. The filming captured performances at multiple international stops on the tour, wrapping up in Seoul, South Korea, on October 29, 2023. It proved to be a challenge for the filmmakers to show the crowd interacting with the performers on stage while filming at large stadiums with as many as 50,000 screaming fans. Drone-mounted cameras were to capture shots from above the stadium, right down onto the stage. These shots were interspersed with fixed cameras focused on the Stray Kids. The audio was mixed to provide an excellent experience for moviegoers seeing it in IMAX, Dolby, and standard theatres.

Critics have not weighed in with enough reviews to warrant a score on Rotten Tomatoes, but the audience score stands at a perfect 100% for now. The movie's production cost is estimated to have been \$2M, making it profitable right away after this weekend's take. For a comparison film, we are using another K-POP sensation, the BTS film **BTS: YET TO COME IN CINEMAS** from 2023. Not only are they both K-POP concert films, but both films opened over Super Bowl weekends.

STRAY KIDS: THE DOMINATE EXPERIENCE vs. BTS: YET TO COME IN CINEMAS

		
	STRAY KIDS: THE DOMINATE EXPERIENCE	BTS: YET TO COME IN CINEMAS
Release Date	2/6/2026	2/1/2023
Domestic Locations	1,724	1,210
Domestic Opening Weekend	\$5.6M	\$8.1M
Domestic Total	TBD	\$8.1M
Worldwide Total	TBD	\$29.3M
Production Budget	\$2M (EST)	\$1M (EST)
RT Critics	N/A	N/A
RT Audience	 100%	 99%

FIFTH PLACE

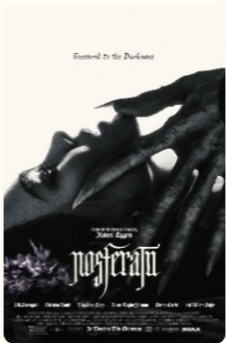
DRACULA, the gothic horror film released by Vertical Entertainment, finished in fifth place with \$4.5M in its opening weekend. This is a French production led by Luc Besson Productions. This film returns to the original story from Bram Stoker's novel, after decades of modernized or revisionist adaptations. Early drafts were reportedly far more experimental, but the final script leaned into classic Gothic horror over reinvention. It opens in the 15th century when a Wallachian prince witnesses the brutal murder of his beloved wife Elisabeta. In grief, he renounces God and becomes cursed with eternal life as Dracula, wandering through the centuries. Hundreds of years later, he searches for the reincarnation of his lost love and confronts a priest who is determined to end his immortal reign.

Luc Besson wrote, directed, and produced the film. He is a French filmmaker known for highly stylized genre films that blend action, fantasy, and strong visual design. One of his best-known films outside France is THE FIFTH ELEMENT (1997), a sci-fi adventure starring Bruce Willis and Milla Jovovich, known for its unique visual world. The action thriller LUCY (2014) starring Scarlett Johansson was also noticed internationally. DRACULA’s cast is led by Caleb Landry Jones in the title role, best known for his breakout performance in GET OUT (2017). Christoph Waltz plays the Priest, a man of the cloth who is determined to track down and destroy Dracula. Waltz is best known for his Academy Award-winning role in Tarantino’s INGLORIOUS BASTARDS (2009).

Critics are somewhat negative towards the film, with a 56% rating on Rotten Tomatoes, but the audience score is significantly better at 79%. Here are some comments from reviewers. The Wall Street Journal says, “Jones is not a star and falls short of generating the level of creepy charisma Gary Oldman displayed in the 1992 film. Meant to be all-powerful and spellbinding, he comes across as merely eccentric.” The San Francisco Chronicle concludes, “It’s a train wreck, but certainly a watchable one that almost plays like fan fiction.” The Austin Chronicle suggests that you, “Call it what it is: Luc Besson’s Francis Ford Coppola’s Bram Stoker’s Dracula, a copy of a copy.” On a more positive note, The Associated Press says, “It’s fun to watch Jones and Waltz sink their teeth – well, for Jones, his fangs – into a story that’s old as time, but can always use another fairly watchable remake.”

Every effort was made to make this film as true to the Bram Stoker version as possible. Money was spent on locations and costume design for its solid cast and Academy Award-nominated director in Besson (LE FEMME NAKITA (1990)). This was a serious attempt to bring a classic remake to theatres. With a production cost of \$52M, the film will have to get to \$130M in worldwide ticket sales to make money. The film has already been released internationally, where it has earned \$29.2M. With a global total of \$33.7M to-date, it’s clear that this film will not be profitable on theatrical ticket sales. This begs the question why it was released in the U.S. on Super Bowl weekend? The film deserved better to kick off its theatrical run on one of the lowest-grossing weekends of the year. Horror has performed well in the post-pandemic era, and one only needs to look at the positive response for our comparable film NOSFERATU. That film had a \$50M production cost and was released on Christmas Day in 2024. It went on to earn \$95.6M domestically and \$181.8M worldwide. DRACULA seemed destined to fail with its early February release date, while NOSEFERATU flourished at one of the best times of the year. This is a head-scratcher because Vertical must have been well-aware of the challenges they would be up against in early February.

DRACULA vs. NOSFERATU

		
	DRACULA	NOSFERATU
Release Date	2/6/2026	12/25/2024
Domestic Locations	2,050	2,911
Domestic Opening Weekend	\$4.5M	\$21.6M
Domestic Total	TBD	\$95.6M
Worldwide Total	TBD	\$181.8M
Production Budget	\$52M	\$50M
RT Critics	 56%	 85%
RT Audience	 79%	 73%

Where Are We as of 2/5/2026

After the first five weeks of 2026, the current year's domestic box office stands at 111% compared with 2025, 125% compared with 2024, and 105% compared with 2023.

2026 vs. 2025	2026 vs. 2024	2026 vs. 2023
YEAR TO DATE – 5 Weeks – 2026: \$617,574,000 2025: \$555,671,000 111%	YEAR TO DATE – 5 Weeks – 2026: \$617,574,000 2024: \$493,801,000 125%	YEAR TO DATE – 5 Weeks – 2026: \$617,574,000 2023: \$589,087,000 105%

NOTABLE INDUSTRY NEWS & COMMENTARY

Disney Names Parks Boss Josh D'Amaro as its Next CEO to Succeed Bob Iger, Effective March 18

CNBC



Disney's Josh D'Amaro will Step into the CEO role as of March 18th

This week Disney named Josh D'Amaro as its next CEO, taking the reins from long-serving chief executive Bob Iger as of March 18th. Iger will continue to serve as a board member and senior adviser through the end of 2026, at which point he will [step away from Disney entirely](#). This marks the conclusion of a multi-year search led by Disney's Board of Directors and Iger himself. The decision is consequential for both the company and the entertainment industry overall, given the central role that Disney plays in the media market. After struggling through a [high-profile bungling of Iger's first retirement and succession in 2020](#), the company has been much more deliberate this time around, ensuring a more durable and successful transition.

In recent months, Disney had whittled down its list of possible successors to two internal candidates, Dana Walden who is the current Co-Chairman of its Entertainment division and D'Amaro who heads its Disney Experiences division. Stories had begun to emerge in recent weeks that D'Amaro was gaining favor with the Board, and this week's announcement confirms that choice. Both D'Amaro and Walden were given new titles in the reorganization, with Walden stepping into the newly created role of President and Chief Creative Officer, reporting directly to D'Amaro and focusing on Disney's "storytelling and content" engine.

Walden will have a primary role in Disney's strategy for theatrical releasing and streaming. If the personalities align, this division of labor makes a lot of sense, since D'Amaro has limited background managing a creative organization and content, having focused on the company's theme park and cruise line businesses. The growth of the Disney Experiences, which for the first time topped \$10 billion in quarterly revenue in the quarter ending last December, led [Disney to prioritize D'Amaro's expertise](#) over Walden's creative background.

Ted Sarandos Goes to Washington: What Matters as Netflix's Chief Spars with Skeptical Lawmakers

Hollywood Reporter

This week, Netflix Co-CEO [Ted Sarandos testified before the U.S. Senate](#) Antitrust Subcommittee to defend Netflix's proposed acquisition of rival studio Warner Bros. Discovery. During the hearing, Sarandos defended his company against criticisms leveled against them that the combination would be anti-competitive, taking questions from Senators on both sides of the aisle. The central question that will determine the deal's fate is how the "market" that Netflix operates in is defined.

Sarandos attempted to position his company as a player in the widely-defined market of "TV Viewing," where it holds only 9% of the overall market share compared with YouTube's 12.7%. In fact, Sarandos brought up YouTube regularly throughout his testimony. By contrast, Sarandos downplayed its dominant position in the "streaming" market, where it would control as much as 30% share after the WBD acquisition. If viewed in this way, Netflix's dominance could be viewed as anti-competitive and contrary to the interests of consumers.

Sarandos made the point that YouTube was "not just cat videos anymore," and that the Netflix+WBD combination could help save Hollywood from being overwhelmed by tech giants such as Google, Apple and Amazon. On the other hand, the trade association of movie theatre owners released a statement after Sarandos' testimony to condemn



Netflix Co-CEO Ted Sarandos Testifying before the U.S. Senate on Tuesday, February 3rd

Netflix's potential takeover of Warner Bros, saying that it represents an existential threat to movie theatres. In [their statement](#), Cinema United argues that the result would be "economically and culturally catastrophic", leading to "fewer theatres, shorter windows, less revenue, fewer jobs across the national and global entertainment industry, and fewer movies for consumers to see in theatres." They also noted concerns about an alternative path in which its studio rival, Paramount, would assume control of Warner Bros., saying that lawmakers "must heed the lessons of the past: further industry consolidation has consistently led to fewer movies being made, and there is no reason whatsoever to believe the outcome here would be any different."

Alamo Drafthouse Faces Backlash after Ditching No-Phones Policy: "Just an Overpriced AMC Now"

Hollywood Reporter



[Alamo Drafthouse](#) sparked controversy with its announcement of a change to its long-standing prohibition on the use of phones in its theatres. The dine-in circuit has expanded over the years by establishing a loyal following among moviegoers, in part by offering a full menu of dining options with a wide selection of beers, wines and mixed drinks. However, many would argue that its strict policy of "no talking or texting" during film screenings has played an equally important role in its success, establishing an

interruption-free movie screening environment for cinephiles.

However, the exhibitor's CEO, Michael Kustermann, announced this week an update to its "no phone" policy, allowing patrons to order food and drinks with their phones by scanning a QR code as an alternative to using a pen and paper write out their order.

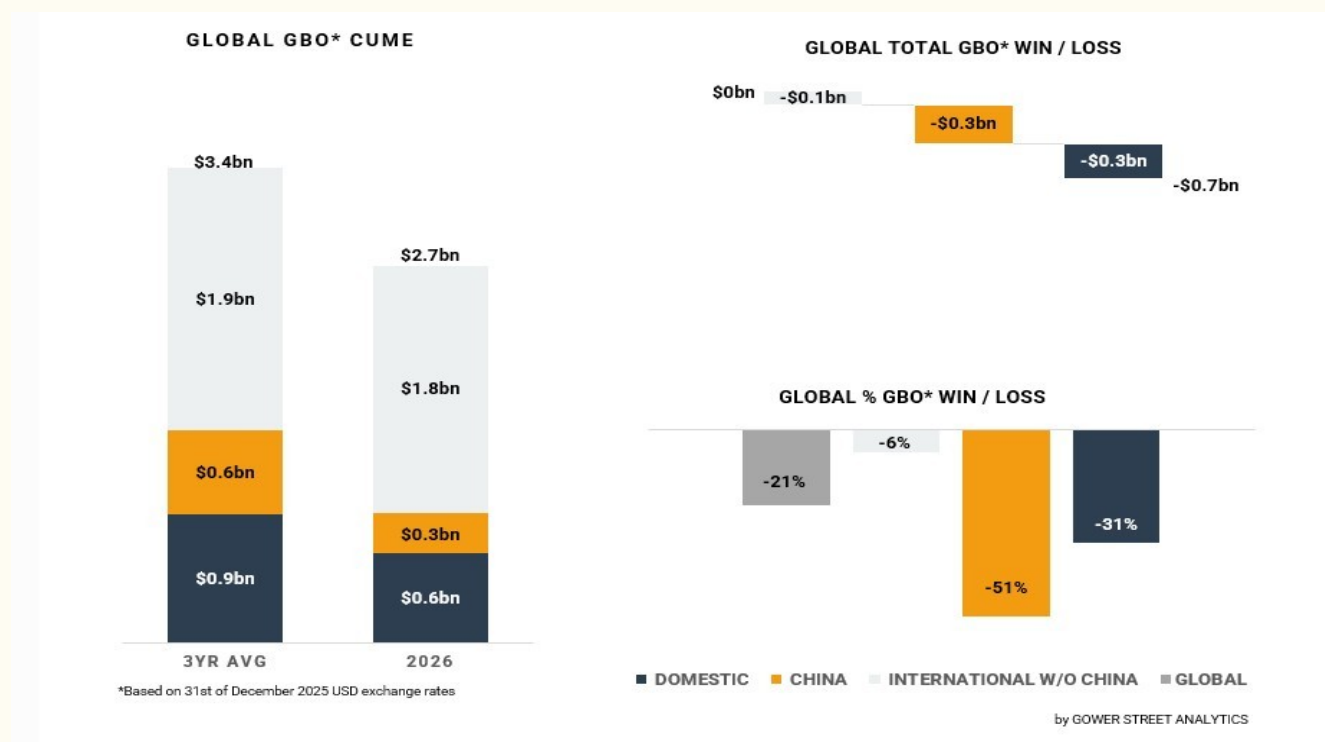
While Kustermann has framed the change as an improvement that will reduce distractions in the auditorium, the company has received backlash from some customers who feel that it will encourage "people to pull out their phones" while the movie is playing. Criticism has not been limited to a few cranky moviegoers, but also includes actors, directors, movie critics, and the unions that represent Alamo Drafthouse servers. Many are saying that the move is "antithetical" to Alamo's brand, made by new management that entered the picture after [Sony's acquisition of the circuit in mid-2024](#). It will be interesting to see how the company responds to these concerns, whether it adjusts its newly announced policy on phone use.

Running Start! International and Domestic Box Office Record Best January Since 2020

2025 ended on a high. 2026 has picked up the baton and started the year strongly. The International (excluding China) and Domestic markets-combined recorded the highest grossing January since 2020 (-13%). Together they are delivering a box office of \$2.4 billion. That is +15% ahead of last year and +10% up on January 2023, the previous #1.

The international sub-region of Europe, Middle East, and Africa (EMEA) was particularly overperforming. EMEA recorded its second highest grossing month since 2019 with \$1.15 billion! The mixture of multiple global hits for different target groups and local breakouts were driving the success.

Adding a soft performance of China, the Global box office achieved \$2.7 billion in January. This was down -10% against the same month last year, when a record Chinese New Year (CNY) inflated the global cume (Chinese New Year falls later – from February 17 – this year). The Global box office is further -21% below the average of the last three pre-pandemic years (2017-2019) at current exchange rates.



The box office in January was dominated by movies that started their roll out at the end of last year, led by AVATAR: FIRE AND ASH, ZOOTOPIA 2, and THE HOUSEMAID. The five highest grossing globally released titles (also including MARTY SUPREME and THE SPONGEBOB MOVIE: SEARCH FOR SQUAREPANTS) generated a combined \$1.22 billion within the month, a bit less than half (45%) of the month's total.

International box office (excluding China):

The International box office (excluding China) once again had a very good month. The region contributed two thirds (66%) of the worldwide box office in January, grossing \$1.76 billion. It was clearly the highest grossing January since 2020, being +12% ahead of 2023, the previous highest. This January was also +15% ahead of the same period last year and only -6% behind the pre-pandemic benchmark.

Domestic:

The Domestic market had a good start of the year. It recorded the highest grossing January since 2020 (-30%) with \$635 million. That is +15% up year-on-year and +7% above the same month in 2023, the previous highest. Still, that is -31% below the three-year average, only ranking #17 among the tracked Top 20 major markets.

It was the first time since 2023 that one title grossed more than \$100 million in January. AVATAR generated \$134 million within the month. Additionally, three more titles

grossed more than \$50 million, the most since January 2020 (5). These were ZOOTOPIA at #2 with \$69 million, THE HOUSEMAID with \$63 million, and MARTY SUPREME at #4 with \$51 million.

China:

In contrast to most markets in January, China had a very weak start of the year. Grossing only \$293 million, the lowest January since 2020 (+1%), when the pandemic started to impact the business in China. Not surprising that this year performed below last year (-68%) and 2023 (-80%), when the prosperous Chinese New Year (CNY) holiday fell into January. However, it was also in double digits below years with CNY in February like 2024 (-21%), 2022 (-25%) and 2021 (-38%).

No movie was able to cross \$100 million in January and only 5 even reached the \$10 million mark. At #1 AVATAR contributed \$64 million. Zootopia 2 was close behind with \$62 million. It is now the highest grossing US-movie of all time in China, surpassing AVENGERS: ENDGAME (\$627m)

with an immense come of \$635 million. At #3 in January local thriller THE FIRST RAVEN earned \$51 million. The Hong Kong hit BACK TO THE PAST grossed \$35 million, while RETURN TO SILENT HILL added \$14 million. This is triple the number the horror movie made in the Domestic market in January (\$4.7m) and nearly half of its current global come (\$30m), illustrating the popularity of foreign horror movies in the market when they achieve a release.

Outlook:

January delivered the expected year-on-year growth. Setting the tone for the year to come. A widening offer of movies in number, size, genre and origin increases touchpoints with expanding audiences to lift and stabilize the global box office.

In an, outside of China, softer period of the year, February should continue that trend. Legacy horror SCREAM 7, the bold new interpretation of WUTHERING HEIGHTS with Margot Robbie and Jacob Elordi, plus animated basketball movie GOAT release globally.

STUDIO RELEASE CALENDAR (2/13-3/12)

Click on any title to view more information.

2/13/26 (Week 7)

Prior Year Results: \$207,758,999

Valentine's Day 2/14 | President's Day 2/16

Wuthering Heights Screened very well; great movie for Valentine's Day.	Warner Bros.	R 2h 10m Drama, Romance	Wide (3,000) \$35M-\$40M FSS \$80M-\$90M Total
GOAT	Sony	PG 1h 35m Adventure, Animation, Family	Wide (3,000) \$28M-\$33M FSS \$75M-\$85M Total
Crime 101 Entertaining and very enjoyable screening reactions.	Amazon MGM	R 2h 20m Action, Suspense	Wide (2,500) \$15M-\$17M FSS \$35M-\$45M Total
Good Luck, Have Fun, Don't Die	Briarcliff	R 2h 14m Action, Comedy	Wide (1,500) \$2M-\$4M FSS \$5M-\$7M Total
Cold Storage	Samuel Goldwyn	R 1h 39m Horror	Wide (1,200) \$2M-\$4M FSS \$5M-\$7M Total
Scarlet	Sony Classics	PG-13 1h 51m Action, Adventure, Animation	Wide \$2M-\$4M FSS \$6M-\$8M Total
Broken Bird	Firebrook Entertainment	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
The Trouble with Terkel 2026 Re-release	Indican	1h 27m Animation, Comedy, Drama	Limited
Nirvana the Band the Show the Movie	NEON	R 1h 39m Comedy	Limited

Pretty in Pink 40th Anniversary	Fathom	1h 37m Drama, Romance	Limited
Conversation Piece	Raro, Minerva & Kino Lorber	R 2h 1m Drama, Romance	Limited Exp.
Gale: Yellow Brick Road	Fathom	1h 44m Fantasy, Horror	2/11 Limited
Blades of the Guardians	Well Go USA	Action, Adventure, Drama	2/17 Limited
MET Opera: Cinderella Encore (2026)	Fathom	NR 1h 49m Opera,	2/14 Event

2/20/26 (Week 8)

Prior Year Results: \$101,139,282

I Can Only Imagine 2 I CAN ONLY IMAGINE (2018) opened at \$17.1M and earned a total domestic box office of \$83.5M.	Lionsgate	PG 1h 50m Drama	Wide (2,500) \$20M-\$25M FSS \$60M-\$70M Total
How to Make a Killing	A24	R 1h 45m Comedy, Drama, Thriller	Wide (2,000) \$8M-\$12M FSS \$20M-\$30M Total
Midwinter Break	Focus	PG-13 1h 30m Drama	Moderate
Psycho Killer	20th Century	R Horror, Thriller	Moderate
This is Not a Test	IFC Films	R 1h 42m Horror, Thriller	Moderate
Paul McCartney: Man on the Run	Trafalgar	NR 2h 7m Biography, Documentary, Music	Limited
Chase Atlantic: Lost in Heaven	Trafalgar	1h 41m Concert Event	Event

2/27/26 (Week 9)

Prior Year Results: \$74,429,259

Scream 7 SCREAM VI (2023) \$44.4M open, \$108.4M total.	Paramount	1h 54m Horror, Mystery	Wide \$35M-\$40M FSS \$70M-\$80M Total
The President's Cake	Sony Pictures Classics	PG-13 1h 4m Drama	Moderate (300+)
EPIC: Elvis Presley in Concert	NEON	PG-13 1h 40m Documentary, Music	Moderate
Undercard	Seismic Releasing	NR 1h 46m Drama, Sport	Limited
Dreams	Greenwich Entertainment	NR 1h 38m Drama, Romance	Limited
The Napa Boys	Magnolia	1h 32m Comedy	Limited
Matter of Time	ArtAffects	1h 44m Sci-Fi	Limited
Uma Musume: Pretty Derby - Beginning of a New Era	Gaga	NR 1h 48m Animation	Limited
Hypnosismic – Division Rap Battle – Interactive Movie	GKIDS/Regal Cinemas	1h 46m Animation, Drama, Music	Limited
A Better Tomorrow	GKIDS	1h 48m Action, Thriller	3/1, 3/2, 3/4 Limited
Twenty One Pilots: More Than We Ever Imagined	Trafalgar	NR 1h 59m Concert Event	2/26 Event

3/6/26 (Week 10)

Prior Year Results: \$79,762,454

Hoppers	Disney	PG 1h 45m Animation, Family	Wide \$40M-\$45M FSS \$130M-\$145M Total
The Bride!	Warner Bros.	R 2h 6m Drama, Horror, Romance	Wide \$20M-\$30M FSS \$60M-\$70M Total
Dolly	IFC Films	R 1h 22m Horror	Moderate
Youngblood	Well Go USA	1h 45m Drama, Sport	Limited
Peaky Blinders: The Immortal Man	Netflix	R 1h 52m Crime, Drama	Limited
Silver Star	Indican	1h 42m Crime, Drama	Limited
Othello	Trafalgar Releasing	NR 2h 5m Drama	3/4 Event

Enhypen [Walk the Line Summer Edition] in Cinemas

Trafalgar Releasing

NR | 2h 3m | Concert

3/5 Event

UFC 326: Holloway vs. Oliveira 2

Iconic Events

Sport, Live Event

3/7 Event

RELEASE CALENDAR

RELEASE CHANGES

THE SCREENING ROOM



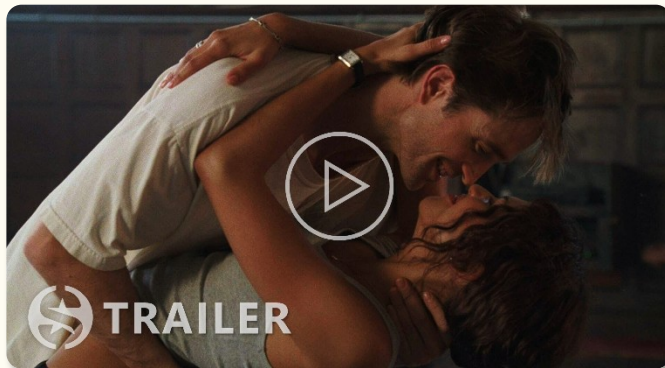
NOTABLE TRAILERS



Undertone (A24) | 3/13 Wide



Project Hail Mary (Amazon MGM) | 3/20 Wide



The Drama (A24) | 4/3 Wide



You, Me & Tuscany (Universal) | 4/10 Wide



Michael (Lionsgate) | 4/24 Wide



The Devil Wears Prada 2 (20th Century) | 5/1 Wide

SEE MORE

DON'T KILL THE MESSENGER

Chuck Roven (Legendary Producer) on Creative Financing, Oppenheimer, and Four Decades of Blockbuster Filmmaking

Season 2026 | Episode 84 | Feb 4, 2026

In this episode of Don't Kill the Messenger, host Kevin Goetz sits down with Academy Award-winning producer Charles "Chuck" Roven, the co-founder of Atlas Entertainment, one of Hollywood's most enduring and successful production companies. Across four decades, Chuck has built a producing career defined by creative ambition and commercial scale — including five of the 100 top-grossing films of all time. From his early struggles to winning the Academy Award for Oppenheimer, Chuck's journey reveals how smart dealmaking, creative instinct, and relentless tenacity shaped one of the most impressive producing legacies in modern Hollywood.

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MOVIE REVIEWS

THE FILM
VERDICT

SOLO MIO



VERDICT: Kevin James loses a bride and gets his groove back in this sitcom-shallow rom-com set in a tourism-brochure version of Italy.

Alonso Duralde, February 5, 2026

Kevin James gets to display his full repertoire of hangdog looks in *Solo Mio*, in which he plays a sad sack who gets dumped at the altar in Rome. Lucky for him, the Eternal City offers no shortage of compassionate American tourists and sexy, age-appropriate Italians to help him get over his heartbreak.

Critics fond of low-hanging fruit will accuse *Solo Mio* of being a Hallmark movie writ large, but there are any number of Hallmark movies with a deeper understanding of heartbreak and human behavior; the real comparison here is to the sitcom, the arena where Mr. James first found international stardom. This is a movie — directed by brothers Charles and Daniel Kinnane, co-written by James and two additional Kinnane brothers, Patrick and John — that refuses to burrow beneath the surface. Obvious jokes, facile insights, and emotional Band-Aids are all that's on the menu.

[FULL REVIEW](#)