



Weekend Box Office 2/13-2/15

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	Wuthering Heights (Warner Bros.)	1	3,682	\$34,800,000	-	\$9,451	\$34,800,000
2	GOAT (Sony)	1	3,863	\$26,000,000	-	\$6,731	\$26,000,000
3	Crime 101 (Amazon MGM)	1	3,161	\$15,137,000	-	\$4,789	\$15,137,000
4	Send Help (20 th Century)	3	2,975	\$8,968,000	-1	\$3,014	\$47,898,525
5	Solo Mio (Angel Studios)	2	3,000	\$6,403,755	-9	\$2,135	\$16,936,111
6	Zootopia 2 (Disney)	12	2,200	\$3,760,000	-6	\$1,709	\$419,371,739
7	Good Luck, Have Fun, Don't Die (Briarcliff)	1	1,610	\$3,620,000	-	\$2,248	\$3,620,000
8	Avatar: Fire and Ash (20 th Century)	9	1,650	\$3,328,000	-4	\$2,017	\$396,094,244
9	Iron Lung (Independent)	3	2,445	\$3,100,000	-54	\$1,268	\$37,200,000
10	Dracula (Vertical)	2	1,787	\$3,000,932	-32	\$1,679	\$9,001,471
Total				\$108,117,687			

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WUTHERING HEIGHTS Lifts the Box Office over Valentine's Day

Warner Bros.' romantic drama WUTHERING HEIGHTS finished in first place at the box office by opening with \$34.8M over the holiday weekend. With additional support coming from Sony's animated family film GOAT and Amazon MGM's mystery CRIME 101, all films produced a total of \$119.2M. This is a *huge* improvement over last weekend's paltry \$60.8M, which was held down by the distractions of the Super Bowl.

Despite this being a much higher-earning weekend than last weekend, it was well short of last year's \$154.1M at this same time, buoyed by \$88.8M from the opening of Marvel's CAPTAIN AMERICA: BRAVE NEW WORLD. As of last Thursday, the current year's box office was running 11% ahead of last year. However, this weekend's shortfall could be enough to drag the 2026 year-to-date total below last year's at this time.

Even if that happens, the remaining six weeks of the first quarter are looking up, especially when compared with 2025. We have high hopes for SCREAM 7 (2/27), HOPPERS (3/6), THE BRIDE (3/6), REMINDERS OF HIM (3/13) and especially PROJECT HAIL MARY (3/20) to finish off the quarter. Last year, the first quarter went into a nose dive after Valentine's Day weekend and wound up as the lowest-grossing quarter of the post-pandemic era. We are projecting Q1 2026 to earn 15% more than last year's Q1. This will be essential to put 2026 on pace to exceed \$9B in annual box office.

FIRST PLACE

Warner Bros.' romantic drama WUTHERING HEIGHTS was the top movie of the holiday weekend, earning \$34.8M domestically and \$76.8M worldwide in its debut. This is Warner Bros.' first new release in 4 ½ months, with the last one being ONE BATTLE AFTER ANOTHER, which came out on September 26, 2025. We cannot remember the last time that a top Hollywood studio had such a hole in its release schedule. That said, WB has reasserted itself with another first-place finish, making it 9 movies in a row for the studio.

The new film is an adaptation of Emily Brontë's classic novel published in 1847. All these years later, her book is still a staple of high school English Literature classes. Here is a look at the most popular English language novels from that period.

19th Century English Language Novels

Title	Author	Year	Estimated Total Sales
<i>Wuthering Heights</i>	Emily Bronte	1847	\$50M+
<i>Jane Eyre</i>	Charlotte Bronte	1847	\$20M-\$40M
<i>Pride and Prejudice</i>	Jane Austin	1813	\$20M+
<i>Great Expectations</i>	Charles Dickens	1861	\$20M-\$35M

Each of these classics has inspired multiple movie features. This is the fifth *Wuthering Heights* movie, with the 1939 film directed by William Wyler and starring Laurence Olivier and Merle Oberon as the best known of the bunch. When it was released, it was extremely well regarded and received eight Academy Award nominations, including Best Picture. It had stiff competition that year, going up against GONE WITH THE WIND and THE WIZARD OF OZ. The most successful box office performer of the 19th-century novels turned into movies was PRIDE AND PREJUDICE in 2005, starring Keira Knightley and Matthew Macfadyen. That film grossed \$38.6M domestically and \$120.9M globally on a production budget of \$28M, making for a profitable 4.7 to 1 ratio of worldwide gross to budget.

WUTHERING HEIGHTS was directed by 40-year-old Emerald Fennell, who has two prior theatrical features under her belt with PROMISING YOUNG WOMAN (2020) and SALT BURN (2023). She won an Oscar for Best Original Screenplay for her work on PROMISING YOUNG WOMAN. Fennell is known for taking audiences through bold tonal shifts and providing provocative character studies with psychologically intense storytelling. The gothic romance is carried on screen by Margot Robbie as Catherine Earnshaw and Jacob Elordi as Heathcliff. Robbie is best known for BARBIE and THE WOLF OF WALL STREET, among many other leading roles. Elordi has made his fame in SALT BURN and HBO Max's popular series 'Euphoria.'





Set on the windswept moors of Yorkshire, the story follows two childhood companions whose intense bond blossoms into a volatile, obsessive love. Social class and personal pride drive Catherine to marry another, wealthy suitor, spurring Heathcliff when he returns years later seeking both love and vengeance. Their turbulent affair, suffused with jealousy and pain, unleashes destruction that echoes throughout their lives. The script preserves more of Emily Brontë's nonlinear narrative

structure than most previous adaptations. However, Fennell approached the novel as a psychological thriller disguised as a period romance. She emphasizes Heathcliff and Catherine’s co-dependence through tight close-ups, handheld confrontations, and lingering silences that feel volatile rather than tender. The moors appear as isolating and hostile, transforming this beautiful landscape into a menace. Interiors are dimly candlelit, creating claustrophobia and moral decay. Tensions simmer below the surface, making emotional eruptions feel dangerous and unpredictable.

Critics have been mixed about the effort, giving it a 62% rating on Rotten Tomatoes, while audiences appear to have enjoyed it a bit more with an 81% rating. Here is a snapshot of what the critics have said. *Newsday* describes it as, “Swooning, steamy and more than a little kinky, with hot-blooded performances from its two ravishing stars.” *Rolling Stone* tells its readers, “Go batshit or go home. Fennell chooses the former, and flawed or not, this drunk-on-pheromones take is all the better for it.” The *New York Post* says, “This is a sexy, funny, ravishing and dark revision that keeps Heathcliff’s frightening obsessiveness, emotional toxicity and sadism intact while ably contorting the tale into a decadent, modern, yet still distinctly gothic, romance.” On the negative side, the *Associated Press* observes, “Fennell clearly has so many ideas swirling around, which is fitting for a story like *Wuthering Heights*.” And yet as a viewing experience, it is an under-nourishing feast, neither dangerous nor hot enough.”

It was an expensive movie to make, as the A-list cast in key roles and elaborate on-location shooting added up to an \$80M production budget. Therefore, the movie will need to gross \$200M worldwide to be profitable for its studio, and this could be a difficult number to reach. By comparison, the 2005 PRIDE AND PREJUDICE earned just about that much after adjusting its 2005 numbers for 20 years of inflation. We are using that 2005 film as a useful comparison, since both are gothic romance stories.

WUTHERING HEIGHTS vs. PRIDE AND PREJUDICE

	WUTHERING HEIGHTS	PRIDE & PREJUDICE
Release Date	2/13/2026	11/11/2005
Domestic Locations	3,682	215 1,182
Domestic Opening Weekend	\$34.8M	\$2.8M \$4.7M*
Domestic Total	TBD	\$38.6M \$64.3M*
Worldwide Total	TBD	\$120.9M \$201.4M*
Production Budget	\$80M	\$28M \$46.6M*
RT Critics	 62%	 87%
RT Audience	 81%	 90%

* Adjusted for inflation

SECOND PLACE

Sony’s animated sports film GOAT finished in second place with an opening weekend of \$26.0M domestically and \$41.8M globally. The film is produced by Sony Pictures Animation, the studio behind SPIDER-MAN: ACROSS THE SPIDER-VERSE and KPOP DEMON HUNTERS. GOAT is an acronym for the phrase “Greatest-Of-All-Time,” and the movie personifies this nickname as a literal goat. The lead character Will Harris, is a small goat with big athletic dreams in a sport called Roarball, a high-intensity, coed, full-contact sport that mixes elements of basketball with exaggerated animal abilities. The film’s visual style leans into a comic-book aesthetic with dynamic camera work and bold textures, in the style of Sony’s *Spider-Verse* animation.

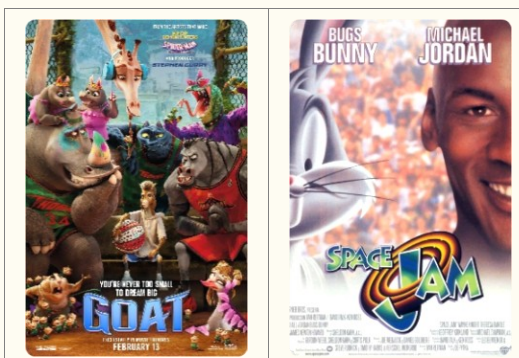
The movie evolved from a concept announced by Stephen Curry during the 2025 NBA All-Star Weekend. At a press conference, Curry explained that he drew a personal connection between this story's underdog themes and his own basketball journey. Curry believed so strongly in the concept that he produced the film and voices one of its characters, a giraffe athlete named Lenny Williamson. The rest of the voice cast includes Jenifer Lewis, Aaron Pierre, Patton Oswalt, Bobby Lee, Andrew Santino, Sherry Cola, Don Cheadle, Jelly Roll, Jennifer Hudson, Ayesha Curry, Angel Reese, and A'ja Wilson. Tyree Dillihay directed the film, and it is his theatrical debut. Previously, he has directed several episodes of *The Simpsons* and *Bob's Burgers*.





To go a bit deeper into the story, a small but determined goat named Will Harris dreams of playing professional roarball, a high-flying, full-contact sport dominated by larger, more intimidating animals. Despite doubts about his size and strength, Will earns a roster spot on a struggling expansion team. Facing fierce rivals, skeptical teammates, and his own insecurities, he learns that heart and intelligence can outweigh brute force. Guided by veteran players and inspired by the meaning of "Greatest-Of-All-Time," Will embraces teamwork and self-belief. In the climactic championship, he proves that greatness isn't about size, it's about courage, resilience, and never giving up. No wonder Curry relates to the story!

Critics are supporting the film with a 80% rating on Rotten Tomatoes, while audiences seemed charmed with a 93% score. Here are some of the critics' thoughts. *Variety* calls it, "A vibrant surprise. It's a highly original and rousing animated feature – a sports fable with a hip-hop vibe and an off-kilter cosmology." The *New York Times* says, "It's a story with few surprises and mostly rudimentary emotional concepts, but it is enlivened by artwork with colorful texture and a dynamic animation style." *The Wrap* comments, "Say what you will about the premise, but if you think that's all there is to 'Goat,' you're going to bleat those words." On the other side of the ledger, the *Associated Press* concludes, "Despite a wondrously textured, kinetic world and some interesting oddball characters, the movie is undone by a predictable, saccharine script. It's as easy to see the steps coming as a Curry three-pointer arching into the net."

GOAT was made on a production budget of \$85M, which is not unreasonable for a first-class animation production in 2026. The movie will need to earn \$213M worldwide to reach profitability, and after an opening weekend of \$26.0M in North America, it will need to do well in international markets to make it. For a comparison film, we have chosen SPACE JAM from 1996. If you want to call yourself GOAT, you'd better be prepared to go up against the real basketball G.O.A.T., Michael Jordan, who costarred in that film. It also focused on a bunch of animated misfits, the Looney Tunes characters.

GOAT vs. SPACE JAM



	GOAT	SPACE JAM
Release Date	2/13/2026	11/15/1996
Domestic Locations	3,863	2,650
Domestic Opening Weekend	\$26.0M	\$27.5M \$56.4M*
Domestic Total	TBD	\$90.6M \$185.9M*
Worldwide Total	TBD	\$230.9M \$473.8M*
Production Budget	\$80M	\$80M \$164.2M*
RT Critics	 80%	 44%
RT Audience	 93%	 63%

* Adjusted for inflation







THIRD PLACE

Amazon MGM’s action thriller, **CRIME 101**, was able to take third place in its first three days with \$15.1M, which was in line with pre-release expectations. Directed by Bart Layton (American Animals from 2018), the film’s solid cast is led by Chris Hemsworth (THOR from 2011), who stars as an elusive thief, Mike Davis. Mark Ruffalo (SHUTTER ISLAND, 2010) plays Detective Lou Lubesnick, the cop obsessed with tracking him down. Halle Berry (MONSTERS BALL, 2001) portrays Sharon, a disillusioned insurance broker drawn into the crime world. The story is adapted from a 2020 novella by acclaimed crime author Don Winslow. The plot of the movie follows a disciplined jewel thief operating along California’s Highway 101 who executes high-end robberies guided by a strict personal code: no violence, no chaos, no mistakes. When an impulsive young criminal disrupts that order, a veteran detective begins closing in, convinced that the thefts are connected. As pressure from law enforcement and corporate interests mounts, loyalties fracture, and professional boundaries blur. Caught between ambition, romance, and survival, both hunter and hunted confront the cost of obsession. In a world of coastal wealth and hidden desperation, “Crime 101” becomes more than a method – it becomes a philosophy that is tested under fire.

The movie has received a thumbs up from both critics and audiences, scoring 87% and 84% respectively on Rotten Tomatoes. Here are a few comments from reviewers. *The Hollywood Reporter* says, “Taken as a thriller, ‘Crime 101’ has its indulgences, but by the end it can stand as an advanced course in what underworld dreams are made of.” *The Financial Times* explains, “The film is manifestly aware of its ancestors, among them the Michael Mann canon, Walter Hill’s ‘The Driver’ and the Steve McQueen titles that are prominently namechecked. That’s some caliber; Crime 101 pretty compellingly measures up to it.” *The New York Times* shows fondness, saying, “Like lovingly warmed leftovers, it has its satisfactions: a charismatic cast, evocative Los Angeles location work, the sort of granular details on diamond couriership and insurance valuation that might give impressionable viewers ideas.”

CRIME 101 had a production cost of \$90M, setting the bar at \$225M in global ticket sales for profitability. After its so-so opening weekend, the film now has a tall order to reach that number. For a comparison movie, we have selected HEAT from 1995. That movie featured Robert De Niro as a thief and Al Pacino as an L.A. detective pursuing him relentlessly. Both movies are adult prestige crime thrillers that use L.A. as their setting, leading to a cat-and-mouse plot.

CRIME 101 vs. HEAT


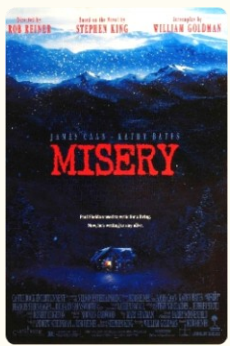




	CRIME 101	HEAT
		
Release Date	2/13/2026	12/15/1995
Domestic Locations	3,161	1,325
Domestic Opening Weekend	\$15.1M	\$8.4M \$17.9M*
Domestic Total	TBD	\$67.4M \$143.4M*
Worldwide Total	TBD	\$187.4M \$399.9M*
Production Budget	\$90M	\$60M \$128.1M*
RT Critics	 87%	 84%
RT Audience	 84%	 94%

* Adjusted for inflation

FOURTH PLACE

SEND HELP from Disney and 20th Century Studios dropped from its first place standing in its first two weeks to fourth for this weekend. That said, it produced an additional \$9.0M, only 1% lower than last weekend, bringing its 17-day total to \$47.9M domestically. This film has been a bright spot on the release calendar, held out as validation of Disney's strategy to release mid-budget, R-rated movies throughout the year. The film still has a ways to go before it hits Hulu, since it is still playing at 2,975 locations, which is only 500 fewer theatres than when it opened. While in raw numbers it is doing better than its comparison picture, MISERY, after adjusting the earlier film's numbers for 35 years of inflation, the 1990 MISERY comes out ahead.

SEND HELP vs. MISERY after 17 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 2 nd Weekend	\$9.1M (-53%)	\$7.1M (-30%) \$17.5M*
Domestic 3 rd Weekend	\$9.0M (-1%)	\$4.0M (-44%) \$10.0M*
Domestic Total 17 Days	\$47.9M	\$26.1M \$65.0M*
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	 87%	 90%

*Adjusted for inflation

FIFTH PLACE

Angel Studios' SOLO MIO finishes fifth with \$6.4M, bringing its 10-day totals to \$16.9M domestically, with international distribution still pending. This film has already broken into Angel's top five films of all time.

Angel Studios' Top 5 Films of All Time

Rank	Title	Release Date	Domestic Gross	Worldwide Gross
1	Sound of Freedom	7/4/2023	\$184,178,046	\$250,570,396
2	David	12/19/2025	\$80,265,958	\$83,863,313
3	The King of Kings	4/11/2025	\$60,270,106	\$83,225,709
4	Cabrini	3/8/2024	\$19,512,134	\$20,590,202
5	*Solo Mio	2/6/2026	\$16,900,000	\$16,900,000

* As of 2/15/2026

The other films on this list have religion-centered stories and were targeted to members of the Christian community. While SOLO MIO was intended to appeal to this traditional audience as well, the rom-com story was also an attempt for Angel to reach a much broader audience. That said, we don't imagine that Angel will be straying too far, with R-Rated content, for example. The Angel Guild of super fans includes over 2,000,000 members and has influence over future projects from the studio. We expect Angel's movies will stay faithful to its traditional family values.

SOLO MIO vs. CHEF after 10 Days

	SOLO MIO	CHEF
		
Release Date	2/6/2026	5/9/2014
Domestic Locations	3,052	72 1,298
Domestic Opening Weekend	\$7.0M	\$205K
Domestic 2 nd weekend	\$6.4M (-9%)	\$708K (+246%)
Domestic Total 10 Days	\$16.98M	\$992K
Domestic Total	TBD	\$31.4M
Worldwide Total	TBD	\$50.4M
Production Budget	\$3M	\$11M
RT Critics	 80%	 87%
RT Audience	 96%	 85%

Where Are We as of 2/12/2026

After the first six weeks of 2026, the current year's domestic box office stands at 111% compared with 2025, 121% compared with 2024, and 104% compared with 2023.

2026 vs. 2025	2026 vs. 2024	2026 vs. 2023
YEAR TO DATE – 6 Weeks – 2026: \$699,407,000 2025: \$631,931,000 111%	YEAR TO DATE – 6 Weeks – 2026: \$699,407,000 2024: \$576,551,000 121%	YEAR TO DATE – 6 Weeks – 2026: \$699,407,000 2023: \$671,078,000 104%

Warner Bros. Discovery Board Faces Pressure as Activist Investor Threatens to Vote No on Netflix Deal

LA Times

The ultimate outcome of the sale of Warner Bros. Discovery remains uncertain, with one of the company's activist investors making its presence known this week. Ancora Holdings Group, which owns \$200 million in WBD shares, released a presentation on Wednesday to convince the company's Board of Directors to reconsider the current Paramount proposal over the Netflix offer that it has already accepted. Its two primary arguments are that the Netflix deal is at a greater risk of being blocked by regulators and that Netflix has set an unreasonably low valuation for WBD's cable assets. The investor presentation concludes by stating that if the board does not take another look at Paramount's offer, it will withhold its support for an upcoming shareholder vote on whether to accept the Netflix bid.

The day before Ancora released its presentation, [Paramount had just sweetened its offer](#). While the topline \$30 per share bid did not change, Paramount did introduce a ratcheting 25-cent per share increase in its bid for every quarter after December 31st, 2026, if the deal has not yet closed. This gesture was meant to show confidence that



regulators would approve a Paramount acquisition quickly, unlike the Netflix alternative. Paramount also offered to pay the \$2.8 billion breakup fee that Netflix would be owed if Warner Bros. winds up choosing the Paramount offer over Netflix. Together with the [widespread sentiment in the entertainment industry](#) that a Netflix takeover of Warner Bros. would be a net negative, it is clear that the fate of WBD is far from decided.

Cineplex Sees Quarterly Profit, Revenue Fall on Lower Theater Attendance

Hollywood Reporter



[Cineplex](#), Canada's largest theatre chain, reported that both its revenue and profits fell in the fourth quarter of 2025 due to a decline in attendance. Even with a handful of very popular Hollywood releases during the quarter, most notably ZOOTOPIA 2 and AVATAR: FIRE AND ASH, a year-over-year decline was set on course by [historically low grosses](#) during the month of October. Cineplex is the first major exhibitor to report its Q4 earnings, but it will likely foreshadow the results to be reported by other major North American circuits such as AMC, Regal, and Cinemark.

Cineplex eked out a quarterly profit for the period of \$369,000, down from \$3.3 million in Q4 of 2024. Revenue declined by 2% from \$340.9 million to \$334.8 million, which was largely in line with the 1.8% decline in attendance. On the bright side, revenue per patron increased in both ticket sales and concession purchases

Cineplex's report pointed to an increase in revenues for both anime and Bollywood titles, which helped mitigate the effects of a very slow October. Cineplex intended to "lean on" the increasing interest in international titles to attract new customers to their venues. Cineplex CEO Ellis Jacob said, "Prior to COVID, we used to do 2 percent to 2.5 percent in international (titles). Now we're over 10 percent."

The Bollywood film DHURANDHAR was the circuit's fifth highest grossing film of the fourth quarter, which was not the case at other North American circuits. Jacob suggested that interest in international films should continue to grow in 2026. Moreover, the overall box office is expected to grow by 8%-15% in North America, which will provide an additional boost to Cineplex's fortunes.

Why Are the Studios Ghosting Film Festivals?

Hollywood Reporter

The practice of using international film festivals to launch big-budget titles has been falling out of favor among Hollywood's major studios. Because the reception at a festival for a new studio film can be unpredictable, execs see these high-profile premieres as coming with more risk than reward. Note that no major Hollywood films are premiering at this year's Berlin Film Festival, perhaps a sign of times to come.

There are numerous recent examples of underwhelming festival premieres for major studio releases. The Cannes premieres of Pixar's *ELEMENTAL* in 2023, 20th Century's *INDIANA JONES AND THE DIAL OF DESTINY* also in 2023 and Warner Bros.' *HORIZON: AN AMERICAN SAGA – CHAPTER 1* in 2024 all fell flat with festival audiences and movie critics, marring the image of these movies before their debut with North American audiences. Another example was Warner Bros.' *JOKER: FOLIE A DEUX*, whose 2024 launch at the Venice Film Festival was panned by critics, leading to a disastrous opening weekend one month later.

While some Hollywood movies have received a more positive reception at international festivals, such as Warner Bros.' *BEETLEJUICE BEETLEJUICE* at Venice in 2024, this is becoming increasingly rare. The ten highest-grossing

movies of 2025 did not have a festival premiere, including auteur releases like Warner Bros.' 2025 trio of *SINNERS*, *WEAPONS* and *ONE BATTLE AFTER ANOTHER*. Studios are leaning into their own, home-grown marketing campaigns with titles such as [A24's MARTY SUPREME](#), starring Timothee Chalamet. This approach gives the studio's marketing teams more control over the image it creates through staged appearances and planned-out social media campaigns.



Benicio del Toro in 'One Battle After Another'

STUDIO RELEASE CALENDAR (2/20-3/19)

Click on any title to view more information.

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) \$12M-\$15M FSS \$45M-\$50M Total
How to Make a Killing	A24	R 1h 45m Comedy, Drama, Thriller	Wide (2,000) \$8M-\$12M FSS \$20M-\$30M Total
Psycho Killer	20th Century	R 1h 32m Horror, Thriller	Wide (1,000) \$4M-\$6M FSS \$10M-\$12M Total
Midwinter Break	Focus	PG-13 1h 30m Drama	Moderate
This is Not a Test	IFC Films	R 1h 42m Horror, Thriller	Moderate
Paul McCartney: Man on the Run	Trafalgar	NR 2h 7m Documentary	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	R 1h 54m Horror, Mystery	Wide \$35M-\$40M FSS \$100M-\$110M Total
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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
K-Pops!	Aura Entertainment	PG-13 1h 54m Comedy Drama	Moderate
Undercard	Seismic Releasing	NR (treat as R) 1h 46m Drama, Sport	Limited
Dreams	Greenwich Entertainment	NR 1h 38m Drama, Romance	Limited
The Napa Boys	Magnolia	1h 32m Adventure, Comedy	Limited
Matter of Time	ArtAffects	PG-13 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
The Revenant 10th Anniversary	20th Century	R 2h 36m Adventure, Drama, Western	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! IMAX	Warner Bros.	R 2h 6m Drama, Horror, Romance	Wide \$15M-\$20M FSS \$40M-\$50M 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
Enhyphen [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

3/13/26 (Week 11)

Prior Year Results: \$74,538,362

Reminders of Him	Universal	PG-13 1h 54m Drama, Romance	Wide \$13M-\$17M FSS \$40M-\$47M Total
Undertone	A24	R 1h 33m Horror, Thriller	Wide \$3M-\$5M FSS \$9M-\$12M Total
Slanted	Bleecker Street	R 1h 42m Comedy, Drama, Sci-Fi	Moderate
Scared to Death	Atlas Distribution	1h 38m Comedy, Horror	Limited
Panda Plan 2: The Magical Tribe	Well Go USA	NR 1h 40m Action, Comedy, Family	Limited
The Optimist: The Bravest Act is Truth	Trafalgar	1h 42m Drama	Limited
He Calls Me Daughter	Fathom Entertainment	Documentary	3/17 Limited

RELEASE CALENDAR

RELEASE CHANGES

NOTABLE TRAILERS



The Napa Boys (Magnolia)
2/27 Limited



The Pout-Pout Fish (Viva Kids)
3/20 Wide



Disclosure Day (Universal)
6/12 Wide



Girls Like Girls (Focus)
6/19 Wide



Supergirl (Warner Bros.)
6/26 Wide



Minions & Monsters (Universal)
7/1 Wide

SEE MORE

WUTHERING HEIGHTS



VERDICT: Emerald Fennell's take on Emily Brontë offers the sumptuous trash that has become the auteur's trademark, but her departures from the original story fall flat.

Alonso Duralde, February 9, 2026

Big-screen adaptations of Emily Brontë's legendary novel *Wuthering Heights* have often left out the second half of the novel, in which subsequent generations must reckon with the past. Not to be outdone, Emerald Fennell's sumptuous, heavy-breathing take on the book decides to dump a great deal of the book's first half as well, but for no apparent reason.

Not that a story from 1847 can't be open to some degree of revisionism and reinterpretation — the director claims her quotation marks around the title indicate that it's not a slavish recreation — but any artist with the chutzpah to tinker with one of the most beloved novels in the English language had better come to the table with meaningful changes, or at least a bold new perspective. Fennell provides neither; there's a lot more sex in this *Wuthering Heights*, but the characters are flatter, the story is duller, and by the film's climax, any dramatic momentum has been swept away by the winds on the moors.

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