



Issue No. 421



Weekend Box Office 3/6-3/8

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	Hoppers (Disney/Pixar)	1	4,000	\$46,000,000	-	\$11,500	\$46,000,000
2	Scream 7 (Paramount)	2	3,540	\$17,300,000	-73	\$4,887	\$93,374,000
3	The Bride! (Warner Bros.)	1	3,304	\$7,260,000	-	\$2,197	\$7,260,000
4	GOAT (Sony)	4	3,303	\$6,600,000	-45	\$1,998	\$83,803,000
5	Wuthering Heights (Warner Bros.)	4	2,515	\$3,750,000	-44	\$1,493	\$78,765,000
6	Crime 101 (Amazon MGM)	4	1,910	\$2,066,759	-40	\$1,082	\$33,641,000
7	Send Help (20 th Century)	6	1,650	\$1,600,000	-44	\$970	\$62,735,847
8	I Can Only Imagine 2 (Lionsgate)	3	1,834	\$1,525,000	-52	\$832	\$16,206,000
9	EPIC: Elvis Presley in Concert (NEON)	3	1,965	\$1,523,800	-57	\$775	\$10,948,430
10	Demon Slayer: Kimetsu No Yaiba Infinity Castle (Sony/Crunchyroll)	26	832	\$1,300,000	-	\$1,563	\$135,819,000
Total				\$88,925,559			

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HOPPERS Jumps over SCREAM 7 into First Place

Disney and Pixar’s animated family film HOPPERS opened in first place with a gross of \$46.0M, lifting the total box office for all films to \$96.2M. This is the third time in a row that the weekend box office has come in higher than the total from the matching frame from 2025. Last year’s weekend #10 generated only \$55.9M, led by Warner Bros.’ MICKEY 17, which earned \$19.0M in its debut. This year’s weekend #10 was an impressive 72% higher. This recent momentum supports our claim that Q1 2026 will wind up 22% higher than last year’s first quarter.

While next weekend is not likely to generate as much as this weekend, the total should be higher than last year’s. On Friday, March 13th, Universal’s romantic drama REMINDERS OF HIM and A24’s horror flick UNDERTONE will open. Following that, on March 20th, Amazon MGM steps in with their original sci-fi movie PROJECT HAIL MARY. Interest in this film is building, with strong advance ticket sales and an elevated “want-to-see” response from moviegoers who were asked. We expect the last two weeks of the first quarter to close out on a high note and put the year on track to surpass \$9B in total domestic box office, the best year since the pandemic.

FIRST PLACE

HOPPERS is the 28th Pixar movie released in theatres. Beginning in 1995 with TOY STORY, Pixar’s 27 films to-date have grossed an amazing \$7.1B domestically and \$15.0B globally. After Disney acquired Pixar in 2006, the company decided to keep its own animation operation and allow Pixar to continue with its own creative approach. The combined results have dominated family animation and contributed large sums to the company’s bottom line. This weekend HOPPERS opened with \$46.0M domestic and \$88.0M globally.

HOPPERS is an original project by director Daniel Chong, who co-wrote the screenplay with Jesse Andrews. Production was led by Nicole Paradis Grindle. HOPPERS’ animated story blends science fiction, adventure and comedy with an environmental and empathetic core.

The story centers on Mabel Tanaka, a 19-year-old animal lover who cares deeply about nature and wildlife. In a near-future setting, scientists at a fictional Beaverton University develop breakthrough technology known as the “Hoppers” program. This allows a human consciousness to “hop” into lifelike robotic animal bodies, giving humans a novel ability to interact and communicate with animals on their terms. Using this technology, Mabel transfers her consciousness into a robotic beaver, which lets her experience the animal world from the inside. As she navigates the challenges of living as a robotic beaver, she discovers mysteries and social dynamics within the forest’s animal community.

A major thrust of the story is Mabel’s effort to save a cherished forest glade and its animal inhabitants from a planned development led by the local mayor, Jerry Generazzo. Along the way, she befriends characters like King George, a beaver leader, and must unite creatures large and small to protect their home. Chong has described spending roughly six years honing the film and its tonal “sweet spot,” which is very much in line with Pixar’s iterative story process.

Chong explains that he treats his story as a spy thriller once Mabel goes undercover in the animal world, wanting the audience to guess what Mabel will do next. The voice cast is stacked with recognizable actors and comedians, including Piper Curda, Bobby Moynihan, Jon Hamm, Kathy Najimy, and Dave Franco.

As is typical for Pixar films, both critics and audiences love it, with both giving a 94% score on Rotten Tomatoes. Here are a few excerpts

HOPPERS vs. THE BAD GUYS



	HOPPERS	THE BAD GUYS
Release Date	3/6/2026	4/22/2022
Domestic Locations	4,000	4,008
Domestic Opening Weekend	\$46.0M	\$24.0M
Domestic Total	TBD	\$97.5M
Worldwide Total	TBD	\$250.4M
Production Budget	\$150M	\$70M
RT Critics	 94%	 87%
RT Audience	 94%	 93%

from reviews. The *San Francisco Chronicle* said, “While Pixar doesn’t exactly alter the chemistry here, ‘Hoppers’ is energetic and fun. What makes it worthy is that Chong has an authentic interest in the animals’ interaction with humans and brings feelings to that conflict.” The *Hollywood Reporter* felt, “It shouldn’t all hang together as well as it does, but the movie’s freewheeling plotting is exhilarating, even more so when a frantic chase accelerates the action.” *Variety* thought, “Hoppers” never stops surprising you in rudely antic ways, and that’s the essence of its delight.” Despite its 94%, not everyone was fully convinced, with *Slant Magazine* saying that, “It falls well short of providing any satisfying exploration of its weighty theme of persuasion versus violence in the face of oppression.”

Pixar movies are well made, but the animation effects and overall attention to detail come at a price. HOPPERS cost \$150M to produce, meaning that it will need to make \$375M in ticket sales worldwide to be profitable. With the previous 27 Pixar films earning \$15B, the average title has produced \$556M in total worldwide gross. Based on this history, HOPPERS would earn a profit even if it produces below-average numbers for a Pixar movie. We have selected THE BAD GUYS from rival studio DreamWorks as a comparison film, due to it having a storyline equally focused on spy antics. Both films feature fast-paced animation with a chaotic comedic rhythm.

SECOND PLACE

Paramount’s horror redux SCREAM 7 finished #2 in its second weekend by taking in \$17.3M, a steep decline of 73% from last week’s \$64.1M opening. 10-day totals stand at \$93.4M domestically and \$149.5M worldwide. SCREAM7 started strong, with an opening weekend that was \$20M higher than the opening of the last chapter, SCREAM VI in 2023. While it was expected that interest would drop in its second weekend, the 73% decline was more than Paramount had hoped for.

That said, SCREAM 7’s 10-day domestic total of \$93.4M keeps it on track to be the highest grossing movie in the 7-film, 29-year horror franchise. Its 10-day totals have already made it profitable, with more coming in every day. Most franchises experience some degree of audience fatigue after the first or second sequel, and this has not happened with SCREAM. We fully expect that a steady stream of new screams is already in the works.

SCREAM 7 vs. SCREAM VI

	SCREAM 7	SCREAM VI
Release Date	2/27/2026	3/10/2023
Domestic Locations	3,540	3,675
Domestic Opening Weekend	\$64.1M	\$44.4M
Domestic 2 nd Weekend	\$17.3M (-73%)	\$17.3M (-61%)
Domestic 10 Day Total	\$93.4M	\$75.9M
Domestic Total	TBD	\$108.4M
Worldwide Total	TBD	\$166.6M
Production Budget	\$40M	\$33M
RT Critics	🌸 32%	🍅 77%
RT Audience	🍿 76%	🎟️ 90%

THIRD PLACE

THE BRIDE, the Gothic romance horror from Warner Bros., finished in third place in its opening weekend by grossing \$7.3M domestically and \$13.6M globally. This ends a streak of nine consecutive Warner Bros. films that finished #1 in their opening weekends. This film was inspired by the 1935 classic BRIDE OF FRANKENSTEIN, which itself was based on Mary Shelley's 1818 novel *Frankenstein*. Maggie Gyllenhaal wrote and directed the new movie. After the Oscar-nominated success of THE LAST DAUGHTER (2021), Gyllenhaal decided to tackle a much larger studio film, writing the screenplay herself. Seeing that the original BRIDE OF FRANKENSTEIN movie barely explores the bride character at all, Gyllenhaal decided to center her film on the bride's perspective. Instead of a Gothic European setting, Gyllenhaal shifts the story to 1930s Chicago with a gangster-adjacent tone. Instead of traipsing through castles with laboratories, this story places the Frankenstein story in a Jazz Age urban landscape.

Jessie Buckley, who has received a Best Actress nomination for her work in HAMNET, plays three characters: the bride, a murdered woman who has been resurrected and the original story's author, Mary Shelley. Christian Bale (AMERICAN PSYCHO) plays Frankenstein's monster, "Frank". The film centers on the monster seeking companionship and convincing a scientist to create a mate. The cast is unusually stacked for a horror film, with supporting roles for Penélope Cruz, Annette Bening, Peter Sarsgaard and Jake Gyllenhaal. Maggie Gyllenhaal directed her own husband, Peter Sarsgaard, and brother Jake Gyllenhaal, both of whom appear in the film, creating a unique family dynamic on set.

Critics have been somewhat unimpressed, giving it a 59% score on Rotten Tomatoes, whereas audiences are somewhat more positive with a 73% rating. Here are some of the critics' comments. The *Los Angeles Times* said that the film was, "a maniacal assemblage of '30s musicals, '40s noirs, 19th century literature and 21st century ideology. Every wacky second, you're well aware how perilously close it is to falling apart at the seams." *USA Today* offers, "While imperfections exist in the violent, genre-defying romance, they don't dim Gyllenhaal's clear-eyed passion, grand ideas and big swings spattered on the screen." The *Boston Globe* felt that "Individual parts of 'The Bride!' work, but as a whole, the critic in me found it confusing and irritating." Finally, *The Film Verdict* said, "[The film] veers off in so many exhausting directions that it ultimately amounts to little more than sound and fury. She's alive, alive, but she can't maintain this pace."

Warner Bros. gave their film "first class" treatment, backing it as a significant auteur project that is worthy of attention. Gyllenhaal was given a substantial budget for the movie, including a star-studded cast and an IMAX theatrical release. The estimated production cost of \$80M is much higher than that of a typical horror film. With that price tag, the film will have to make \$200M in worldwide ticket sales to break even, and that could be a challenge. For a comparison film, we selected POOR THINGS from 2023. Both films deal with a "created" female lead character who is discovering the world. They mix Frankenstein-like science fiction with feminism and dark comedy in a highly stylized visual world and period setting.

THE BRIDE vs. POOR THINGS

		
	THE BRIDE !	POOR THINGS
Release Date	3/6/2026	12/8/2023
Domestic Locations	3,304	9/800/2300
Domestic Opening Weekend	\$7.3M	\$661k
Domestic Total	TBD	\$34.6M
Worldwide Total	TBD	\$83.1M
Production Budget	\$80M	\$35M
RT Critics	 59%	 92%
RT Audience	 73%	 80%

FOURTH PLACE

Sony's animated film GOAT finished in fourth place with \$6.6M, a drop of 45% in its fourth weekend. This brings its 24-day total to \$83.8M domestically and \$146.3M worldwide. GOAT still has a way to go to reach the \$200M it will need to be profitable. If it gets there, it could help justify making a sequel.

Directed by Tyree Dillehay and Adam Rosette and produced by Stephen Curry's Unanimous Media, the film was conceived as an original sports-themed comedy about an underdog goat named Will, who is trying to win a championship in a fictional sport called Roarball. In interviews around the film's February 2026 release, the creative team emphasized building a large sports world with many teams and characters, leaving room for more stories if audiences respond well. The head of Sony Pictures Animation, Kristine Belson, has spoken about the studio's goal of creating new original franchises, explaining that GOAT's animal-based, sports theme falls under that strategy. If Rotten Tomatoes scores are to be taken as a measure of interest, Sony should be encouraged by the favorable at 83% from critics and 93% from audiences. It is now competing for the family audience with HOPPERS, which opened this weekend, and the upcoming April 1st release date of THE SUPER MARIO GALAXY is looming. Although it will be close, we expect GOAT will fall slightly short of its target of \$200M in worldwide sales to make a profit. However, this could be good enough for Sony to roll the dice on a sequel.

GOAT vs. SPACE JAM after 17 Days

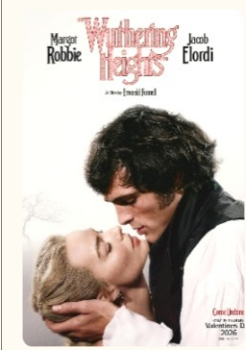
	GOAT	SPACE JAM
Release Date	2/13/2026	11/15/1996
Domestic Locations	3,863	2,650
Domestic Opening Weekend	\$26.0M	\$27.5M \$56.4M*
Domestic 2 nd Weekend	\$17.0M (-38%)	\$16.2 (-41%) \$33.6M*
Domestic 3 rd Weekend	\$12.0 (-29%)	\$13.6 (-16%) \$28.2M*
Domestic 4 th Weekend	\$6.6M (-45%)	\$4.5M (-67%) \$9.3M*
Domestic 24 Day Total	\$83.8M	\$73.4M \$152.2M*
Domestic Total	TBD	\$90.6M \$185.9M*
Worldwide Total	TBD	\$230.9M \$473.8M*
Production Budget	\$80M	\$80M \$164.2M*
RT Critics	 83%	 44%
RT Audience	 93%	 63%

* Adjusted for inflation

FIFTH PLACE

WUTHERING HEIGHTS, the romantic period drama from Warner Bros., finished fifth in its fourth weekend with \$3.8M, a drop of 44%. This brings the film's 24-day totals to \$78.8M domestically and \$213.7M worldwide, which is more than enough to get the film into the black. WUTHERING HEIGHTS has become the highest-grossing movie ever based on a 19th century romantic novel, passing PRIDE AND PREJUDICE's \$120.9M that it rang up in 2005, which equates to \$201.4M in 2026 dollars. This has been quite an accomplishment for Warner Bros., which took a big roll of the dice when it decided to spend \$80M on this project. The movie should also do well in its PVOD release, and eventually, when it becomes available to stream on HBO MAX. Even with the distraction of the company's pending sale to Paramount, Warner Bros. Studios has done a commendable job over the last year, with the benefits flowing to theatres and moviegoers.

WUTHERING HEIGHTS vs. PRIDE & PREJUDICE after 24 Days

		
	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 2 nd Weekend	\$14.2% (-57%)	\$2.1M 3.5M*
Domestic 3 rd Weekend	\$7.0M (-50%)	\$7.0M (+233%) \$11.7M*
Domestic 4 th Weekend	\$3.8M	\$4.6M(-34%) \$7.7M*
Domestic 24 Day Total	\$78.8M	\$22.6M \$37.6M*
Domestic Total	TBD	\$38.6M \$64.3M*
Worldwide Total	TBD	\$120.9M \$201.4M*
Production Budget	\$80M	\$28M \$46.6M*
RT Critics	 58%	 87%
RT Audience	 76%	 90%

* Adjusted for inflation

Where Are We as of 3/5/2026

Beginning this weekend, we will be reporting both the box office and attendance numbers for the current year, compared to the three prior years of 2025, 2024 and 2023 and to the last full year before the pandemic of 2019. Attendance is calculated by dividing the box office for each year by the average ticket price (ATP) in that year. [We are interested in your feedback, so please feel free to let us know your thoughts.](#)

BOX OFFICE AND ATTENDANCE – 9 WEEKS YEAR TO DATE

	Box Office	ATP	Attendance	Box Office 2026 vs.	Attendance 2026 vs.
2026	\$1,114,426,000	*\$12.00	92,868,833	N/A	N/A
2025	\$1,015,258,000	*\$11.65	87,146,609	 10%	 6%
2024	\$928,656,000	\$11.31	82,109,284	 20%	 13%
2023	\$1,138,621,000	\$10.94	104,078,702	 2%	 11%
2019	\$1,437,837,000	\$9.16	156,969,105	 22%	 41%

*Estimated

Paramount-Warner Bros Mega-Merger Could Still Face ‘Real Threats’, Antitrust Experts Say

The Guardian



The Davids of Warner Bros. and Paramount, David Zaslav and David Ellison

The bidding war for Warner Bros. Discovery may have ended, but the outcome is not yet certain for the “winning” \$111 billion offer from Paramount Skydance. This is because California state regulators, where both Paramount and Warner Bros are based, will now scrutinize the potential impact of the merger on the entertainment industry.

Paramount CEO David Ellison has stated that the deal will fly through regulatory approval, expecting it to close within six months. Meanwhile, California Attorney General Rob Bonta

posted on X that he was “in communication with other attorneys general” about investigating the deal, saying that, “It’s not a done deal.” Antitrust analysts now feel that these state reviews are the biggest threat to the deal, as they have the ability bring a joint lawsuit in federal court to force an antitrust review.

A potential lawsuit from the states would have legal merit, based on a similar argument used to [block a merger in 2022 between publishing giants Penguin Random House and Simon & Schuster](#). A federal judge did not allow that combination to take place citing the potential harm it would cause to authors by reducing the number of major book publishers to only four. Coincidentally, the Paramount-Warner Bros. merger would result in there being only four of the traditional Hollywood studios, Disney, Universal, Sony and the combined Paramount and Warner Bros. The result could be increased pressure on the motion picture exhibition industry, with theatres having fewer sources of new movies and therefore decreased negotiating power. Hollywood’s creative community is also alarmed, with fear that thousands of studio and production jobs would be eliminated in the inevitable push to cut costs. Recently, a number of key industry trade groups have come out in opposition to the merger, including the [Writers Guild of America](#) and the [Cinema United](#) association of movie theatre owners.

Luxury Movie Theater Chain iPic Files for Chapter 11 Bankruptcy Protection

Deadline

The luxury dine-in cinema chain iPic Entertainment declared Chapter 11 bankruptcy this week, another instance of a theatre chain using bankruptcy protections to help meet the challenges of the theatrical landscape. Opened in 2010, [iPic Theatres](#)’ rolled out a model of offering relatively spacious, low-capacity auditoriums with top-of-the-line recliner seats and full-service dining. They were successful throughout the 2010’s, expanding to 13 locations with nearly 100 movie theatre screens. However, the post-COVID period has presented challenges, with rising costs to operate theatres in urban centers including Austin and Houston Texas, Pasadena California and New York City.

iPic follows other dine-in theatre circuits in filing Chapter 11 bankruptcy, with [CMX Theatres](#) and [Alamo Drafthouse](#) both as notable examples. These exhibitors have used bankruptcy to walk away from underperforming locations

and renegotiate the terms of their leases at other theatres. iPic is expected to follow this playbook, emerging from bankruptcy with a lower cost of operations and more secure in the profitability of its remaining locations.



Amazon's \$200 Million Hail Mary

Puck



Ryan Gosling Stars in Amazon MGM's PROJECT HAIL MARY

Amazon MGM Studios has a lot on the line with the upcoming release of their original sci-fi feature PROJECT

HAIL MARY. The movie is based on a best-selling novel of the same name by Andy Weir, the same author who published "The Martian" in 2011, which was turned into a very successful 2015 movie starring Matt Damon. Exhibitors are rooting for PROJECT HAIL MARY to find similar success, showing that movies based on original stories have the ability to earn enough at the box office to justify big budgets, in this case nearly \$200 million.

Box office analyst Scott Mendelson gives a comprehensive breakdown of what success would look like for Amazon, comparing the new film to movies such as THE MARTIAN, GRAVITY and PASSENGERS. The obvious caveat to these comparisons is that all of those movies came out before COVID, when placing a bet on non-franchise sci-fi titles was more common. If PROJECT HAIL MARY is successful, it could encourage Amazon and other studios to invest in similar projects going forward. Fingers crossed...

GOWER STREET'S Box Office Outlook



Slow Horses: China Disappoints, International and Domestic Grow at Global Box Office in February

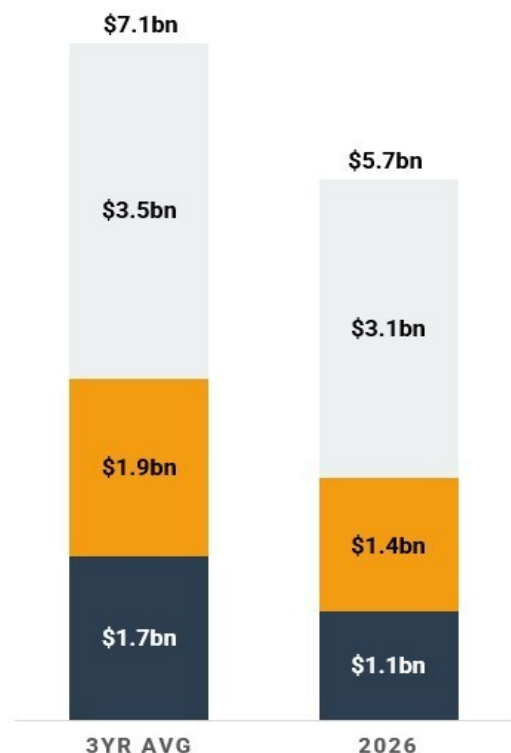
For nearly a decade the Chinese New Year has been the defining force for the theatrical industry at home and the global box office in its' particular month. This wasn't different this year. However, performing at the low end of historical measures the Chinese impact was significantly diminished. Thankfully the rest of the global box office stepped up.

As in January the International (excluding China) and Domestic markets-combined recorded the highest grossing February since 2020 (-9%). Together they delivered a box office of \$1.9 billion. That is +12% ahead of last year and +9% up in January 2023, the previous #1. It was a broad mix of global hits for different target groups and many local break-outs, some reaching all-time-high levels, which were driving the success.

The total global box office at the end of February is estimated at \$5.7 billion. Weighted down by the Chinese performance this is currently tracking -18% behind 2025 and +3% ahead of 2024. The Global box office is further -20% (or \$1.4 billion) below the average of the last three pre-pandemic years (2017-2019) at current exchange rates. Excluding China, the global year to date would be the best since 2020 (-11%), up in double digits on all years (2025: +14%; 2024: +21%; 2023: +10%, 2022: +60%).



GLOBAL GBO* CUME



*Based on 31st of December 2025 USD exchange rates

GLOBAL TOTAL GBO* WIN / LOSS



GLOBAL % GBO* WIN / LOSS



by GOWER STREET ANALYTICS

A broad mix of new releases and holdovers contributed to the global box office in February. The six highest grossing globally-released non-Chinese movies grossed \$630 million. That is a third (33%) of the February global gross without China.

The highest grossing global title in February was clearly Warner Bros' WUTHERING HEIGHTS, generating \$186 million in February. This was followed by two animated hits Sony's release GOAT (\$124m) and Disney's phenomenal holdover ZOOTOPIA 2 which added \$88 million in its fourth month in release for a cume of \$1.857 billion at the end of the month.

CHINA

With Chinese New Year (CNY) falling in February of course the outstanding market of the month was China with a 37% share of the global box office total. CNY – historically the most lucrative theatrical week of the Chinese calendar – pushed this February to a box office of \$1.117 billion. That is the 7th highest monthly result since 2019 and the best of the past 12. February performed only -12% below the pre-pandemic three-year average. The second-best value of that metric in the same period.

Still, compared to the last four years with CNY set in February the result is disappointing, being down in double digits (2025: -51%; 2024: -31%; 2022: -25%, 2021: -36%). In a highly volatile decade at the Chinese box office, CNY was a period of stability delivering the five by far highest grossing monthly results of the decade.

This year there was just one major breakout CNY release with PEGASUS 3 grossing a massive \$527 million. It's already the highest grossing instalment in the franchise ahead of part 2 (\$479m) from 2024 and the original (\$251m) from 2019. Beside of PEGASUS 3 no other title was able to cross \$200 million in the month.

The second highest grossing release was the comic-based live action production BLADES OF GUARDIANS with \$154.75 million. This was followed in a neck-and-neck finish by spy thriller SCARE OUT with \$154.73 million, which is directed by the legendary Zhang Yimou.

The newest instalment of the long running animation franchise BOONIE BEARS grossed \$135 million. BOONIE BEARS: THE HIDDEN PROTECTOR will end as the third highest grossing of the twelve movies released since 2014 with a combined box office of \$1.4 billion.

At the end of February, the Chinese cume for 2026 stands at \$1.4 billion, which is the by far the lowest since the covid hit 2020. Clearly -56% down on the record-breaking last year, and -29% below 2024 and 2023 at the same point in time. The year-to-date gap to the three-year average is at -24%, only ranking #14 among the tracked Top 20 major markets.

INTERNATIONAL BOX OFFICE (EXCLUDING CHINA)

The International box office (excluding China) continued to deliver strong results in February. The region grossed \$1.37 billion. It was clearly the highest grossing February since 2020 (-4%), being +10% ahead of 2024, the previous highest. This January was also +16% ahead of the same period last year and -17% behind the pre-pandemic benchmark.

DOMESTIC

The Domestic market performed weaker than most territories in February. It was -37% below the three-year average, only ranking #18 among the tracked top 20 major markets. Nevertheless, it recorded the highest grossing January since 2020 (-22%) with \$509 million. That is +3% up year-on-year and on par with the same month in 2023, the previous highest. While the year-on-year growth is only modest, it’s still encouraging that it’s the third month in a row that is up on the same month year-on-year after being below for six consecutive months before.

The success was spread among more titles this February than in the same month in prior years. While there was no movie crossing \$100 million, it was the first time since 2020 that three movies got above \$50 million within the month. Additionally, one more title grossed more than \$40 million, which is the most since January 2020 (5). At #1 WUTHERING HEIGHTS earned \$70.3 million, just ahead of GOAT with \$70.2 million. SCREAM 7 achieved \$51 million and SEND HELP was #4 with \$45 million.

At the end of February, the Domestic cume for the running year is at \$1.15 billion. That is +10% above last year at the same time and +4% above the period in 2023, the highest since 2020 (-27%). The gap to the three-year average is at -34%.

OUTLOOK

For the post 2020 period the beginning of a year has always suffered a lack of attractive new movies in numbers and diversity of genre plus target groups. This year marked a major step forward. While the offer of US-movies increased and widened, the quality and quantity of local content in numerous markets accelerated. Even with China falling short in its huge sure-fire season, the broad trend of growth around the world is a promising base for the months to come.

STUDIO RELEASE CALENDAR (3/13-4/9)

Click on any title to view more information.

3/13/26 (Week 11)			
Prior Year Results: \$74,538,362			
Reminders of Him IT ENDS WITH US (8/7/24) \$50M open, \$148.5M total; REGRETTING YOU (10/24/25) \$13.7M open, \$48.9M total.	Universal	PG-13 1h 54m Drama, Romance	Wide (3,000) \$10M-\$13M FSS \$30M-\$35M Total
Undertone	A24	R 1h 33m Horror, Thriller	Wide (2,000) \$8M-\$12M FSS \$20M-\$25M Total
Slanted	Bleecker Street	R 1h 42m Comedy, Drama, Sci-Fi	Moderate
Scared to Death	Atlas Distribution	1h 38m Comedy, Horror	Limited
The Optimist: The Bravest Act is Truth	Trafalgar	1h 42m Drama	Limited
He Calls Me Daughter	Fathom	Documentary	3/17 Limited
3/20/26 (Week 12)			
Prior Year Results: \$99,748,573			
Project Hail Mary IMAX	Amazon MGM	PG-13 2h 36m Action Adventure	Wide (3,500) \$55M-\$65M FSS \$175M-\$190M Total

Ready or Not 2: Here I Come READY OR NOT (2019) \$8M open; \$28.7M total.	Searchlight	Comedy, Horror	Wide (2,500) \$10M-\$12M FSS \$25M-\$30M Total
Mirrors No. 3	1-2 Special	NR 1h 26m Drama, Mystery Thriller	Moderate
Do Not Enter	Lionsgate	R 1h 31m Horror, Mystery, Thriller	Limited
Vampires of the Velvet Lounge	Strand	R 1h 45m Comedy, Horror	Limited
The Pout-Pout Fish	Viva Pictures	1h 32m Adventure, Animation	Limited
The First Hymn	Fathom	1h 34m Documentary	3/24 Limited
MET Opera: Tristan und Isolde (2026)	Fathom	NR 5h 0m Opera,	3/21 Event

3/27/26 (Week 13)

Prior Year Results: \$102,367,834

They Will Kill You	Warner Bros.	R 1h 34m Action, Comedy, Horror	Wide (2,000) \$9M-\$12M FSS \$22M-\$27M Total
Forbidden Fruits	IFC	R 1h 43m Comedy, Horror	Wide (1,500) \$1M-\$3M FSS \$3M-\$5M Total
The AI Doc: Or How I Became an Apocaloptimist	Focus	PG-13 1h 44m Documentary	Limited
Nika & Madison	Indican	NR 1h 27m Drama	Limited
She Dances	EKKL Entertainment	PG-13 1h 33m Comedy, Drama	Limited
Yes	Kino Lorber	2h 30m Drama	New York
Bring Me the Horizon - L.I.V.E. in Sao Paulo (Live Immersive Virtual Experiment)	Trafalgar	NR 1h 54m Concert Event	3/25 Event
Ben-Hur "Big Screen Classic"	Fathom	Adventure, Drama	3/29 Event

4/3/26 (Week 14)

Prior Year Results: \$254,529,307

Easter 4/5

The Super Mario Galaxy Movie The SUPER MARIO BROS. MOVIE earned \$146.4M its opening weekend and a total of \$575M domestically.	Universal	Adventure, Animation, Family	4/1 Wide \$50M-\$55M (W/T) \$125M-\$135M (FSS) \$475M-\$500M Total
The Drama	A24	Comedy, Romance	Wide
A Great Awakening	Roadside Attractions	PG-13 History, Drama	Wide
Yes	Kino Lorber	2h 30m Drama	Moderate
Fantasy Life	Greenwich	1h 31m Comedy, Drama, Romance	Moderate
The Killer - Hong Kong Cinema Classics	GKIDS	NR 2h 3m Action, Crime, Drama, Thriller	4/5 NY

RELEASE CALENDAR

RELEASE CHANGES

NOTABLE TRAILERS



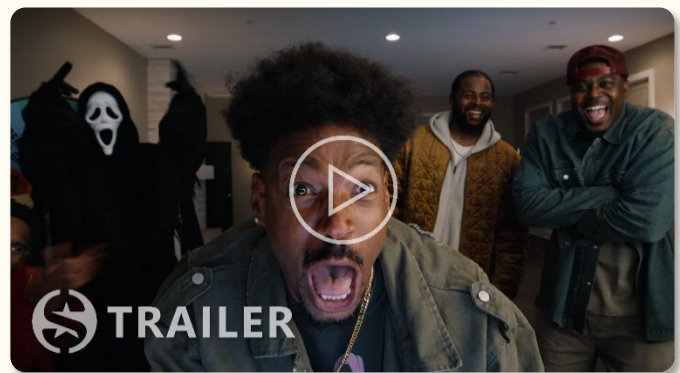
Slanted (Bleecker Street) | 3/13 Limited



Lorne (Focus Features) | 4/17 Limited



Is God Is (Amazon MGM) | 5/15 Wide



Scary Movie 6 (Paramount) | 6/5 Wide

SEE MORE

FEATURED PODCAST

DON'T KILL THE MESSENGER

Robert Wagner (Legendary Actor) on Eight Decades in Hollywood, the Studio System, and a Life in Film & Television

Season 2026 | Episode 86 | Mar 4, 2026

Hollywood icon Robert Wagner (known as "RJ") joins host Kevin Goetz for an intimate, wide-ranging conversation about his life and career. From caddying alongside Clark Gable and Cary Grant to starring opposite Spencer Tracy. From the golden age of the studio system to reinventing himself as a television star, Wagner reflects on the journey that made him one of Hollywood's most enduring figures, later delighting a new generation of audiences as Number 2 in the Austin Powers films. He also reflects on his personal life, including his marriage to actress Natalie Wood, and the family and friendships that shaped him, including his wife of nearly four decades, Jill St. John.

LISTEN NOW



HOPPERS



VERDICT: It lacks the emotional oomph of Pixar's best, but this wildly comic eco-fable delivers some valuable lessons amidst the gags and celebrity voices.

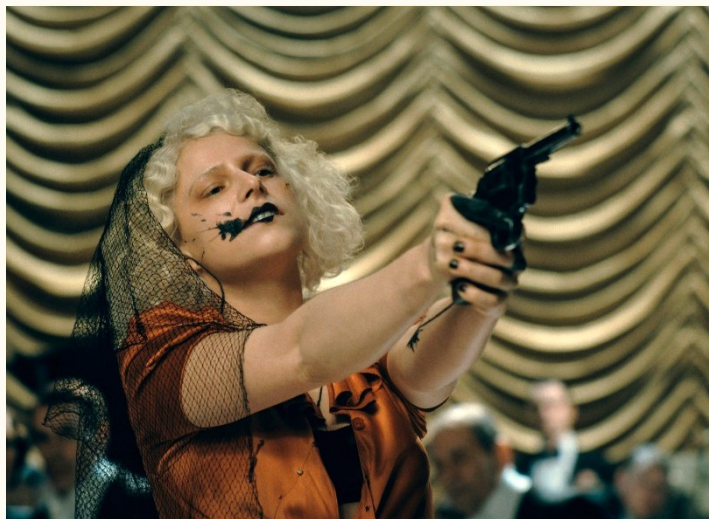
Alonso Duralde, March 2, 2026

"This is NOTHING like Avatar!" insists a character in *Hoppers*, but perhaps she doth protest too much. Pixar's latest does, after all, tell the story of a young woman who infiltrates the animal kingdom when scientists transfer her brain (or "hop") into a robotic beaver, and the film does culminate in a massive battle between humans and their opponents over a piece of unspoiled nature.

But even if there's more than a little James Cameron DNA in the screenplay by Jesse Andrews (*Elio*, *Luca*) – who shares story credit with director Daniel Chong (*We Bare Bears*) – *Hoppers* finds its own footing thanks to some memorable characters and elaborate set pieces. Viewers who judge Pixar movies on whether or not they make you weep may find themselves tickled and perhaps moved, though dry-eyed.

FULL REVIEW

THE BRIDE!



VERDICT: Maggie Gyllenhaal's exasperating, maximalist take on *Bride of Frankenstein* never suffers from a lack of ideas or nerve, but ultimately collapses under its own weight.

Alonso Duralde, March 4 2026

Writer-director Maggie Gyllenhaal veers about as far from the intimate subtlety of *The Lost Daughter* as possible in her sophomore effort, the wildly over-the-top *The Bride!* Imagine *Moulin Rouge!* (both films earning their exclamation points) remounted as a proto-feminist horror movie, and you'll begin to get a sense of the wild swings being taken here. Alas, this ambitious melding of *Bride of Frankenstein* and amour-fou film noir (plus two or three other classic film genres) flashes and dazzles before it sputters and collapses.

There is no metaphorical hat upon which Gyllenhaal won't place another hat, and then another, and then a veil, and a wig: She opens the film with Mary Shelley (Jessie Buckley) in limbo, telling us that she'd always intended to write a sequel to *Frankenstein* that was even scarier.

FULL REVIEW