



Weekend Box Office 3/20-3/22

Courtesy of [Comscore](#)

Rank	Title	Wk	Theatres	Weekend	% Change	Average/ Theatre	Total
1	Project Hail Mary (Amazon MGM)	1	4,007	\$80,583,746	-	\$20,111	\$80,583,746
2	Hoppers (Disney/Pixar)	3	3,675	\$18,000,000	-37	\$4,898	\$120,386,869
3	Dhurandhar The Revenge (Moviegoers)	1	987	\$10,048,654	-	\$10,181	\$14,026,138
4	Ready or Not 2: Here I Come (Searchlight)	1	3,010	\$9,100,000	-	\$3,023	\$9,100,000
5	Reminders of Him (Universal)	2	3,441	\$8,000,000	-56	\$2,325	\$33,174,000
6	Scream 7 (Paramount)	4	2,560	\$4,300,000	-50	\$1,680	\$114,535,000
7	GOAT (Sony)	6	2,537	\$3,500,000	-25	\$1,380	\$97,508,000
8	Undertone (A24)	2	2,570	\$3,015,003	-66	\$1,173	\$15,213,266
9	The Pout-Pout Fish (Viva Kids)	1	1,854	\$1,500,000	-	\$809	\$1,500,000
10	MET Opera: Tristan and Isolde (Fathom)	1	709	\$722,499	-	\$1,019	\$722,499
Total				\$138,769,902			

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PROJECT HAIL MARY Delivers Strong Debut, Supports Amazon MGM's Theatrical Plans

Amazon MGM's sci-fi space adventure PROJECT HAIL MARY produced an uplifting opening weekend box office of \$80.6M, which was on the high side of industry estimates. This is the second-best domestic start of all-time for a non-franchise movie, only slightly below OPPENHEIMER's \$82.5M over July 21-23, 2023. PROJECT HAIL MARY is the fourth theatrical release from Amazon MGM so far this year, living up to its commitment to provide theatres with a steady stream of new movies. The weekend total for all films was \$142.0M, which is 88% higher than the \$74.8M earned last year on this same weekend.

PROJECT HAIL MARY's success helped continue the streak of four consecutive weekends when the current year's box office surpassed last year's matching frame. As of last Thursday, the first quarter of 2026 is running 17% ahead of 2025's first quarter. We expect the good news to continue to close out the quarter, buoyed by solid returns from PROJECT HAIL MARY in its sophomore week.

This week we are introducing a new section called "The Last Four Weeks." In addition to our "Where Are We" section which highlights year-to-date performance compared to prior years, "The Last Four Weeks" will show the current year's performance over a shorter timeframe by listing box office and attendance numbers for the most recent four-week window.

We chose a four-week slice to show box office trends without undue influence of any single week, which can vary widely based on release schedules, holidays, and weather disruptions. Looking at the chart below, you should have every reason to be pleased that the last four weeks of the current year are up 50% in box office and 46% in attendance compared to last year at this time. We are very interested in your feedback, so email us at contactus@screeendollars.com to share any comments, questions or suggestions.

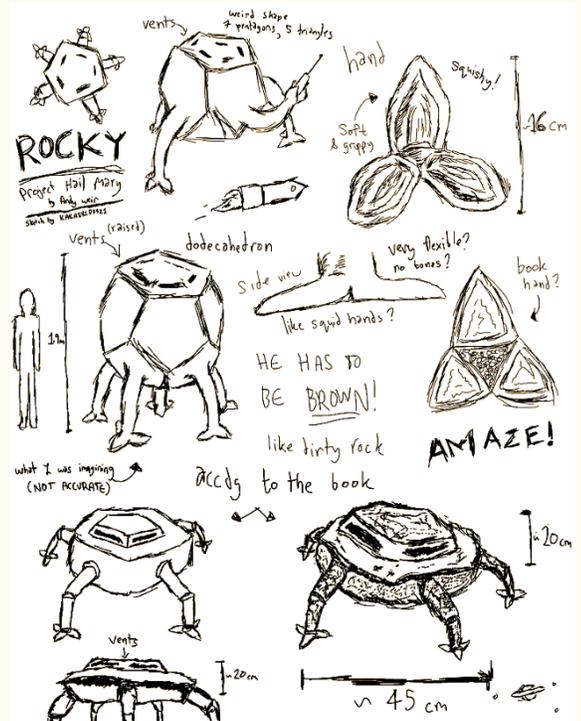
THE LAST FOUR WEEKS – 2026 vs. 2025

	Box Office	Attendance	Box Office 2026 vs. 2025	Attendance 2026 vs. 2025
2/20-3/19/26	\$495,329,000	41,277,417	N/A	N/A
2/21-3/20/25	\$329,868,000	28,314,850	▲ 50%	▲ 46%

FIRST PLACE

PROJECT HAIL MARY, the sci-fi space adventure from Amazon MGM Studios, opened with a solid \$80.6M, taking first place on the weekend box office charts. It represents another commercially viable entry in the "smart spectacle" lane. The movie is based on a bestselling novel of the same name by Andy Weir, following his 2011 novel *The Martian*, which was also turned into a movie in 2015, directed by Ridley Scott and starring Matt Damon. *THE MARTIAN* grossed \$54.3M in the U.S. and Canada in its opening weekend and went on to earn \$228.4M domestic and \$630.6M worldwide, an especially impressive feat given that it never opened in China. With 64% of its revenue coming from international markets, *THE MARTIAN* proved that original science-fiction stories still have the potential to resonate globally.

Weir sold the movie rights to *Project Hail Mary* even before the book was published, as a textbook example of high-end studio dealmaking. In 2020, producers Phil Lord and Christopher Miller circulated the manuscript to top-tier talent, with Ryan Gosling signing on to become both the movie's lead actor and producer. MGM spent \$3M to acquire the rights over a year before the book's publication on May 4, 2021, also known as "May the Fourth" or Star Wars Day.



The novel rocketed to the top of the *New York Times* bestseller list, where it remained for 38 weeks while selling over 10 million copies worldwide. Amazon inherited the project when it acquired MGM Studios in March of 2022.

Gosling was interested in the project right away, as a longtime fan of Weir's work. He has explained that he enjoyed the story's combination of humor, emotion, and hard science and the opportunity to play a largely solo role reminiscent of Tom Hanks in *CASTAWAY* and Matt Damon in *THE MARTIAN*. These iconic movies placed the full weight of the movie squarely on its lead character. In interviews, Gosling explained that this project "took a bigger chunk out of me" than any previous role, but that it was "never more worth it." With prior Best Actor Oscar nominations for *HALF NELSON* (2006) and *LA LA LAND* (2016), the movie could position Gosling as a contender for next year's best-actor awards.



Amazon MGM surrounded Gosling with other proven talent. Drew Goddard wrote the screenplay after earning an Academy Award nomination for his movie script of *The Martian*. The duo of Phil Lord and Christopher Miller directs, bringing their track record that includes *THE LEGO MOVIE* with its \$470M worldwide box office and *SPIDER-MAN: INTO THE SPIDER-VERSE* with \$390M in worldwide box office and an Oscar win for Best Animated Feature. Their ability to blend humor, emotion, and high-concept science is central to *PROJECT HAIL MARY*'s positioning.

The story follows Gosling as Ryland Grace, a middle-school science teacher who awakens alone aboard a spacecraft with no memory of how he got there, only to discover that he has been sent on a last-ditch mission to save Earth from a mysterious threat. As his memories return, he is forced to rely on his own scientific problem-solving skills and an unexpected alliance to save Earth and humanity from extinction.

Virtually everyone who has seen the movie seems to love it, with a 95% critics' score and 96% audience score on Rotten Tomatoes. Reviewers praise the accessibility of the science and the strength of Gosling's performance. *Rolling Stone* noted that the movie, "has found someone who can make all of it truly work," with Gosling selling "an everyman thrust into extraordinary circumstances while still beguiling us with old-school snap, crackle, and pop." The *Associated Press* commends the film's pacing and tone, saying that "there's rarely a dull moment with all the problem-solving, earnest irreverence and unabashed commitment to imbuing life and wit into every molecule of the story." *Polygon* calls the movie's story "funny, strange, heartening, and completely satisfying," while *Newsday* points to its emotional core, noting that "the human story... is what'll stay with you when the mission is over."

Amazon took a big swing by spending an estimated \$200M to make the movie, requiring it to earn \$500M worldwide to make a profit. However, its opening weekend results have put them on track to reach or exceed that target.

PROJECT HAIL MARY represents a clear statement of Amazon's commitment to moviemaking. The studio went all in on a full theatrical rollout, coordinating closely with exhibition partners to take over IMAX and Premium Large Format screens. They also conducted a robust schedule of advance screenings to build momentum in the lead-up to the movie's official release date.

Unlike its streaming-first competitor Netflix, which plays its top films in theatres for limited two-week introductions, Amazon is embracing a multi-modal release strategy, beginning with a full theatrical run as the first leg of its all-of-the-above approach to revenue generation. Only later will *PROJECT HAIL MARY* be made available to watch on Amazon Prime, where it will undoubtedly do very well. Amazon MGM has announced its intention to release 10–15 movies to theatres each year, positioning itself as a full-fledged traditional studio in the evolving streaming era.

PROJECT HAIL MARY will almost certainly become Amazon MGM's highest-grossing theatrical release to date, surpassing the \$186M worldwide box office earned by *RED ONE* in 2024. We see *THE MARTIAN* as the clearest comparison film to *PROJECT HAIL MARY*, suggesting that smart, character-driven science fiction with global appeal can still deliver a massive theatrical audience.

PROJECT HAIL MARY vs. THE MARTIAN



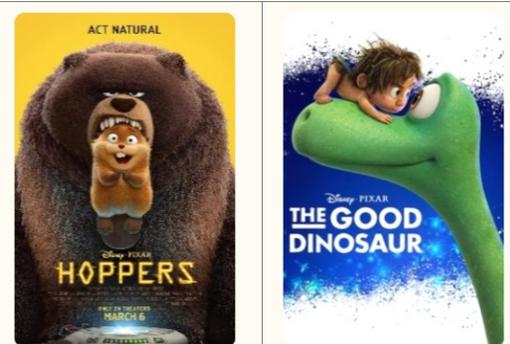
	PROJECT HAIL MARY	THE MARTIAN
Release Date	3/20/2026	10/12/2015
Domestic Locations	4,007	3,831
Domestic Opening Weekend	\$80.6M	\$54.3M
Domestic Total	TBD	\$228.4M
Worldwide Total	TBD	\$630.2M
Production Budget	\$200M	\$108m
RT Critics	95%	76%
RT Audience	96%	64%

SECOND PLACE

After spending its first two weekends at the top of the box office charts, HOPPERS fell to second place this weekend with a still strong \$18.0M domestically and \$242.6M globally. Pixar's original animated family film is holding up very well, with its mid-week grosses from Monday–Thursday in its second week actually increasing by 19% compared to the same 4-day period of its opening week. This can be attributed in part to an increase in the number of K-12 students on vacation last week, amounting to almost 35% of the school-age population nationwide.

The film's success is also due to its positive reception from audiences, creating a buzz among would-be moviegoers. Despite only earning \$46.0M in its opening weekend, relatively modest by Pixar's standards, HOPPERS is still on track to have a strong overall run. Typically, a good multiple for the total box office for an animated movie falls between 3 and 4 times the box office of its opening weekend. However, HOPPERS is on track to wind up earning a multiple of 5 to 6 times its opening weekend gross. After 17 days in theatres, HOPPERS is running a very strong 47% ahead of the movie we chose to compare it to Pixar's 2015 release of THE GOOD DINOSAUR.

HOPPERS vs. THE GOOD DINOSAUR after 17 Days



	HOPPERS	THE GOOD DINOSAUR
Release Date	3/6/2026	11/25/2015
Domestic Locations	4,000	3,749
Domestic Opening Weekend	\$46.0M	\$39.2M
Domestic 2 nd Weekend	\$28.5M	\$15.3M (-61%)
Domestic 3 rd Weekend	\$18.0M (-37%)	\$10.3M (-33%)
Domestic 17 Day Total	\$120.4M	\$81.4M
Domestic Total	TBD	\$123.1M
Worldwide Total	TBD	\$332.2
Production Budget	\$150M	\$200M
RT Critics	93%	76%
RT Audience	94%	64%

THIRD PLACE

DHURANDHAR THE REVENGE, the sequel to DHURANDHAR from 2025, is an Indian-produced action film released in North America by Moviegoers Entertainment. Its opening weekend gross of \$10.0M put it in third place on the weekend box office charts. After adding in its opening day results on Thursday, it has earned \$14.0M in its first four days. Even though the original DHURANDHAR opened in North America only four months ago, the sequel does not seem to have slowed down at all. The producers coordinated a synchronized worldwide rollout of DHURANDHAR 2, which has become a standard practice for the largest Indian movies. The goal in a worldwide release is to tap into global interest from the world's largest diaspora audience, estimated to be over 35 million who are living outside India.

There are approximately 6.8M people of Indian origin living in the U.S. and Canada, constituting an eager audience for Indian-made movies. Based on an opening weekend gross of \$10.0M, the per capita spend on DHURANDHAR THE REVENGE by people of Indian origin was \$1.47. By comparison, the total population of the U.S. and Canada is 380M, and the per capita spend on the opening weekend of PROJECT HAIL MARY in its opening weekend would come in \$0.21 per person. That means that the spend for DHURANDHAR THE REVENGE is 7 times higher in its opening weekend than for the #1 movie at the box office this weekend.

Despite success from the North American-based Indian community, there is relatively little cross-over interest from audiences without a cultural connection to India, limiting the overall box office potential for the film in the domestic market. We expect that its theatrical box office will finish up at around \$20M. While this is not bad, it is also not a local blockbuster. Here are the top five most successful Indian made films of all time in the domestic market.

TOP FIVE INDIAN FILMS – NORTH AMERICAN BOX OFFICE

Rank	Title	Release Date	Opening Weekend	Total Gross
1	Baahubali 2: The Conclusion	4/28/2017	\$10.4M	\$20.2M
2	Dhurandhar	12/5/2005	\$2.0M	\$19.7M
3	Kalki 2898 AD	6/27/2024	\$12.0M	\$18.6M
4	Pathaan	1/25/2023	\$6.9M	\$17.5M
5	RRR	3/25/2022	\$9.5M	\$15.1M

DHURANDHAR THE REVENGE was directed by Aditya Dhar and stars Ranveer Singh, both returning from the original movie. One of the most unusual aspects of the film is its massive runtime of 3 hours and 55 minutes, one of the longest for a mainstream Indian release in recent years. Interestingly, the film's marketing strategy began with a post-credit teaser attached to the first film, creating a Marvel-style franchise continuity that kept audiences engaged. Also, as part of reaching the broadest possible audience, the film was released across five languages simultaneously, reflecting a "pan-India" global strategy. This approach mirrors Hollywood's global blockbuster model but adapts it to India's linguistic diversity.

The plot follows a man who returns to avenge the destruction of his family. As he hunts a powerful enemy, he uncovers deep corruption and betrayal. Driven by rage yet seeking closure, his journey blurs the line between justice and revenge, forcing him to confront the true cost of his actions. Rather than a true, continuous sequel, the film appears to function more like a thematic or spiritual continuation. Critics have not weighed in with enough reviews to give the film a grade on Rotten Tomatoes. Most importantly, the audience has given the film a fresh rating of 96%. Since these films are geared to a specific audience, filmmakers can take heart that they have scored well with their target market.

The production budget is an estimated \$18M, which means it will become profitable at \$45M in worldwide sales. With the original grossing \$137.2M worldwide, this is almost a sure thing. For a comparison film, we feel compelled to use the original as the pair seeks to establish a global franchise. DHURANDHAR THE REVENGE represents a significant moment in the globalization of Indian cinema. Its coordinated release in the U.S. and Canada, strong opening numbers, and high audience engagement demonstrate how Indian films are becoming important contributors to the North American box office.

DHURANDHAR THE REVENGE vs. DHURANDHAR



	DHURANDHAR: THE REVENGE	DHURANDHAR
Release Date	3/20/2026	12/5/2025
Domestic Locations	987	391
Domestic Opening Weekend	\$10.0M	2.0M
Domestic Total	TBD	\$19.7M
Worldwide Total	TBD	\$137.2
Production Budget	\$18M	\$18M
RT Critics	N/A	 35%
RT Audience	 96%	 96%

FOURTH PLACE

READY OR NOT 2: HERE I COME, the comedy horror sequel from Searchlight Pictures, opened in fourth place by taking in \$9.1M over its opening weekend. The sequel was officially greenlit after the original film, READY OR NOT from 2019, became a cult hit, grossing nearly \$58M worldwide on a modest budget of \$6M. The first movie had a very profitable 9.7 to 1 ratio of worldwide gross to production cost. Early development on a sequel began at the start of 2020 but was delayed by the turmoil of COVID-19 in 2020 and 2021 and later by Hollywood’s writers’ strike in 2023. Throughout these delays, the goal of the project was always to reassemble the team that made it work so well the first time around. To that end, Directors Matt Bettinelli-Olpin and Tyler Gillett returned after working on SCREAM (2022) and SCREAM VI (2023). Guy Busick and R. Christopher Murphy also returned to write the screenplay. Samara Weaving reprises her leading role as Grace MacCaullay.

The plot of READY OR NOT 2 picks up immediately after the events of the 2019 film, with Grace having barely survived the massacre of the Le Domas family. Suspected of the destruction of the mansion, she is taken into custody but quickly becomes the target of a much larger and more dangerous conspiracy. She and her estranged sister, Faith, are abducted by powerful, ultra-wealthy families tied to the same satanic pact. Grace learns that her survival has triggered a new “game” in which multiple elite families seek to kill her... and now her sister as well... to maintain their power and status. Forced back into another deadly contest, Grace fights to protect Faith while navigating a sprawling, globalized ritual with far higher stakes, a winner-take-all battle for control of a secret ruling council.

Critics have settled at a decent 76% score on Rotten Tomatoes, while audiences are even more favorable at 89%. Here are some of the critics’ comments. *RogerEbert.com* says, “It helps a great deal to have a wickedly fun ensemble ready to play this murderous game, led once again by a physical, engaged, immediate performance from Samara Weaving.” The *San Jose Mercury News* offers, “The kills here are as elaborate as in the first outing, and the depictions of moral decrepitude are so on target at times you all but want to stand up and cheer when the evildoers get served their comeuppance.” *Toronto Star* weighs in with, “Call it ‘The Rules of the Most Dangerous Game,’” and gives the film’s creative brain trust credit for wringing a few witty, grisly variations on the same old, same old. They’re aided hugely by Weaving, a legitimate scream queen.” The *San Francisco Chronicle* was less enthusiastic about the sequel, saying, “The sequel’s worst sin is resorting to the ‘screaming female’ trope. Grace was so much tougher in the first one, and so much more fun.”

By choosing to bring back the original team, the new film suffers from an expected budget creep compared with the first, climbing from \$6M for the first to \$10M for the sequel. Still, this leaves it as a relatively low-budget horror project, needing only \$25M in worldwide sales to be profitable. With the domestic opening at \$9.1M in its first three days, it will surely get there, and lead to even more features in the READY OR NOT franchise. Samara Weaving is still going strong as Grace, and should be ready to take on even more evil. For a comparison film, we made the obvious choice to compare the two READY OR NOT movies.

READY OR NOT 2: HERE I COME vs. READY OR NOT



	READY OR NOT 2: HERE I COME	READY OR NOT
Release Date	3/20/2026	8/21/2019
Domestic Locations	3,010	2,270
Domestic Opening Weekend	\$9.1M	\$8.0M
Domestic Total	TBD	\$28.7M
Worldwide Total	TBD	\$57.6M
Production Budget	\$10M	\$6M
RT Critics	 76%	 89%
RT Audience	 89%	 78%

FIFTH PLACE

Universal's romantic drama, REMINDERS OF HIM, dropped from third to fifth place in its second weekend, bringing in \$8.0M and dropping 56%. Its 10-day totals are now \$33.2M domestically and \$54.0M worldwide. As we explained last week, this film is on a trajectory to finish somewhere ahead of REGRETTING YOU but well behind IT ENDS WITH US among the three movies released based on Colleen Hoover's novels. Universal will be disappointed to see a drop of 56% for this movie in its second weekend. Amazon MGM is a very interested bystander here, since it is scheduled to come out with VERITY on October 2nd, the next movie based on a Hoover novel. VERITY was originally scheduled to open in May, but Amazon pushed back its release to create some separation from the March release of REMINDERS OF HIM. The three movies to-date based on Colleen Hoover books have come out in rapid succession over the past 19 months. Had Amazon stuck to its May release for VERITY, that would have been the fourth movie based on Hoover's books within 21 months. Might Hoover fatigue be setting in?

Hollywood has a way of doubling down on success, and certainly, the box office numbers for IT ENDS WITH US created a feeding frenzy for the Hoover-verse. VERITY will be a departure from Hoover's typical romance drama, representing a psychological thriller with elements of mystery, suspense, dark secrets, and uncertain truths.

REMINDERS OF HIM vs. Hoover's Books-to-Film History after 10 Days



	REMINDERS OF HIM	REGRETTING YOU	IT ENDS WITH US
Release Date	3/13/2026	10/24/2025	8/9/2024
Domestic Locations	3,402	3,393	3,611
Domestic Opening Weekend	\$18.3M	\$13.7M	\$50.0M
Domestic 2 nd Weekend	\$8.0M (-56%)	\$7.8M (-43%)	\$23.8M (-52%)
Domestic 10 Day Total	\$33.2M	\$27.3M	\$97.6M
Domestic Total	TBD	\$48.9M	\$148.5M
Worldwide Total	TBD	\$90.4M	\$351.4M
Production Budget	\$25M	\$25M	\$25M
RT Critics	🌸 56%	🌸 29%	🌸 55%
RT Audience	🍿 89%	🍿 84%	🔥 87%

Where Are We as of 3/19/2026

We've recently added attendance numbers to our long-standing comparison of box office dollars by dividing the box office gross by the average ticket price for each year covered. Please email us at contactus@screendollars.com with any comments or suggestions you may have. We're eager to produce the most useful information possible.

BOX OFFICE AND ATTENDANCE – 11 WEEKS YEAR TO DATE

	Box Office	ATP	Attendance	Box Office 2026 vs.	Attendance 2026 vs.
2026	\$1,367,227,000	*\$12.00	113,935,583	N/A	N/A
2025	\$1,169,558,000	\$11.65	100,391,245	▲ 17%	▲ 12%
2024	\$1,238,969,000	\$11.31	109,546,331	▲ 10%	▲ 4%
2023	\$1,425,749,000	\$10.94	130,324,406	▼ 4%	▼ 13%
2019	\$1,942,889,000	\$9.16	212,105,786	▼ 30%	▼ 46%

*Estimated

Disney Embarks on New Chapter as Josh D’Amaro Takes Over as CEO

CNBC



Disney’s Newly Installed CEO Josh D’Amaro

On Wednesday, Josh D’Amaro took over officially as Disney’s new CEO, marking the end to a prolonged succession from Bob Iger. In his first memo as CEO, [D’Amaro projected a future](#) focused on streaming with Disney+ as its “digital

centerpiece.”. The company will also continue to invest in and grow its lucrative theme park and cruise businesses. While the company’s CEO transition is taking place at an uncertain time for the film & entertainment industry, D’Amaro argued that “Disney is in a category of one poised to accelerate into our next era of innovation and growth.”

This is Disney’s second attempt at Iger handing the football to a new chief, after Bob Chapek took over in February 2020. That attempt [infamously](#) didn’t pan out, ending with Disney’s Board of Directors firing Chapek in November 2022 and bringing back Iger to right the ship. Iger had some success in doing so, bringing the movie studio back to its position as Hollywood’s highest grossing film studio, after having [relinquished that crown to Universal in 2023](#). On the other hand, Disney’s share price has floundered, up only by 9% from where it stood on the day Chapek was fired, and down 10% in the last three months. Now it will be up to D’Amaro to chart Disney’s course.

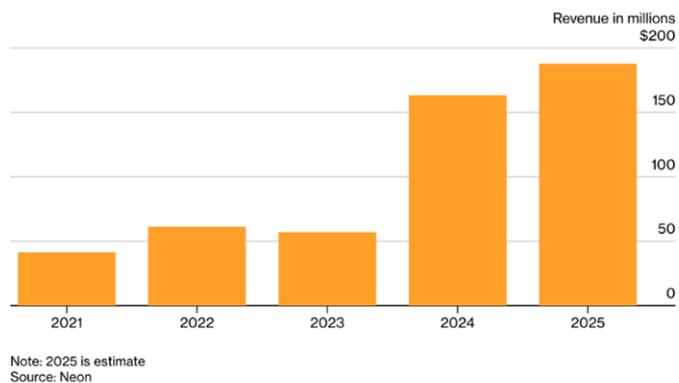
The Anatomy of an Oscar-Winning Studio: Booming Sales, Little Profit

Bloomberg

Last weekend, Bloomberg’s Lucas Shaw drew back the curtain on the financial performance of independent film studio Neon over the past five years. Neon is a private company and therefore does not report its earnings publicly, making Shaw’s report a veritable scoop. The data shows that Neon has grown exponentially over the last five years, more than tripling its revenues from 2021 to 2025. However, the company is only marginally profitable, with most of its income coming from horror movies instead of the art house and international features that Neon is best known for. Less than one third of their revenue comes from the theatrical box office, with a larger portion generated by licensing deals with TV and streaming services. The report provides interesting insight into how indie studios such as Neon and A24 are able to operate profitably, and why their model is not simple to replicate.

Neon’s Sales Soar

Neon has been one of the most successful indie film companies of the last decade



AMC CEO Blames ‘Terrible’ Macro for Slide Toward Penny-Stock Territory — Next Act Hinges on 2026 Box Office Recovery

MSN



AMC CEO Adam Aron

AMC shares have sunk to record lows, ending the week under \$1 per share for the first time in the company’s history. Concerns abound over the future of the exhibitor, buffeted by the COVID era shutdowns in 2020 and 2021 and a slow box office recovery ever since. AMC has also

struggled to manage the sizeable debts it incurred in the years leading up to the pandemic, when it acquired competitors [Carmike and Odeon Theatres](#) and invested in [costly upgrades](#) to create the world’s largest and most luxurious chain of movie theatres.

If AMC stock remains below \$1 per share for an extended period, it risks being delisted from the New York Stock Exchange, impacting its ability to use the public markets to raise capital to refinance its debts. The [specter of bankruptcy is hanging over AMC](#), especially after several of its competitors have blazed that trail in order to restructure debts and shed underperforming locations.

In a post on X this week, the company’s CEO Adam Aron acknowledged that he is “distracted” over the decline in the company’s stock price. However, Aron argues that the strong slate of films scheduled for release in 2026 and 2027 will produce “materially improved” results and lead to a higher EBITDA.

STUDIO RELEASE CALENDAR (3/27-4/23)

Click on any title to view more information.

3/27/26 (Week 13)

Prior Year Results: \$102,367,834

They Will Kill You	Warner Bros.	R 1h 34m Action, Comedy, Horror	Wide (3,000) \$12M-\$15M FSS \$30M-\$40M Total
Forbidden Fruits	IFC	R 1h 43m Comedy, Horror	Wide (1,500) \$1M-\$3M \$3M-\$5M Total
The Mummy Returns 25th Anniversary	Universal	PG-13 2h 9m Adventure, Fantasy	Moderate
The AI Doc: Or How I Became an Apocaloptimist	Focus	1h 44m Documentary	Moderate
Nika & Madison	Indican	1h 27m Drama	Limited
She Dances	EKKL Entertainment	PG-13 1h 33m Comedy, Drama	Limited
Jimmy O. Yang	Variance	NR 1h 15m Comedy Event	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 Entertainment	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 (4/5/23): \$146.4M open \$574.9M Total. (W/T: \$58.3M; 5-day total: \$204.6M.)	Universal	PG 1h 38m Adventure, Animation, Family	4/1 Wide (4,000) W-T: \$50M-\$55M FSS: \$125M-\$135M (\$175M-\$200M 5-day) \$450M-\$475M Total
The Drama A happily engaged couple (Zendaya and Robert Pattinson) is put to the test when an unexpected turn sends their wedding week off the rails.	A24	1h 46m Comedy, Romance	Wide (2,500) \$15M-\$20M FSS \$45M-\$55M Total
A Great Awakening	Roadside Attractions	PG-13 History, Drama	Wide (1,500) \$2M-\$4M FSS \$5M-\$8M Total
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

4/10/26 (Week 15)

Prior Year Results: \$215,546,997

CinemaCon 4/13-4/16

You, Me & Tuscany	Universal	PG-13 1h 44m Romance, Comedy	Wide (3,000) \$10M-\$15M FSS \$25M-\$35M Total
Hunting Matthew Nichols	Moon7 Films	R 1h 29m Horror, Mystery, Thriller	Wide (1,500) \$3M-\$5M FSS \$7M-\$9M Total
Exit 8	NEON	1h 35m Horror	Wide (1,500) \$3M-\$5M FSS \$8M-\$11M Total
Faces of Death	IFC	R 1h 38m Horror	Wide (1,200) \$2M-\$4M FSS \$6M-\$8M Total
Hamlet	Vertical	1h 54m Drama	Moderate
Jerry Maguire 30th Anniversary	Sony	R 2h 19m Comedy, Drama, Romance	Limited
The Christophers	NEON	R 1h 40m Comedy, Drama	Limited
Chao	GKIDS	1h 30m Animation, Comedy, Fantasy, Romance	Limited
The Yeti	Well Go USA	NR 1h 33m Horror	Limited
PH-1	Buffalo 8	NR (treat as PG-13) 1h 25m Thriller	Limited
BTS World Tour 'Arirang' in Japan: Live Viewing	Trafalgar	NR 3h Concert Documentary	4/11 Event

4/17/26 (Week 16)

Prior Year Results: \$197,694,158

Lee Cronin's The Mummy	Warner Bros.	Horror,	Wide \$28M-\$33M FSS \$67M-\$75M Total
Mother Mary	A24	R 1h 50m Drama	Wide \$8M-\$12M FSS \$20M-\$30M Total

4 Kids Walk into a Bank	Amazon MGM	Comedy, Mystery	Wide \$4M-\$8M FSS \$10M-\$15M Total
Normal	Magnolia	R 1h 30m Action, Crime	Wide \$2M-\$4M FSS \$5M-\$7M Total
Lorne	Focus	Biography, Documentary	Moderate
Bridesmaids 15th Anniversary	Universal	R 2h 5m Comedy	Moderate
Eagles of the republic	Cohen Media	NR 2h 9m Drama, Thriller	Limited
Amrum	Kino Lorber	NR 1h 33m Drama	Limited
BTS World Tour 'Arirang' in Japan: Live Viewing	Trafalgar	NR 3h Concert Documentary	4/18 Event

RELEASE CALENDAR

RELEASE CHANGES

THE SCREENING ROOM 

NOTABLE TRAILERS



Toy Story 5 (Disney/Pixar)
6/19 Wide



Spider-Man: Brand New Day (Disney/Marvel)
7/31 Wide



Wild Horse Nine (Searchlight)
11/6 Limited



Dune: Part Three (Warner Bros.)
12/18 Wide

SEE MORE

DON'T KILL THE MESSENGER

Ric Roman Waugh (Director, Writer, Producer) on Growing Up in the Stunt World, Filmmaking with Purpose, and Listening to the Audience

Season 2026 | Episode 87 | Mar 18, 2026

Filmmaker Ric Roman Waugh joins host Kevin Goetz for a conversation about his unconventional path from stuntman's son to one of Hollywood's most distinctive action directors. Waugh discusses growing up inside the stunt world, his mentors, and his mission to make commercial action films that also deliver an important message. During the conversation, he touches on his collaborations with Dwayne Johnson, Gerard Butler, and Jason Statham, and on films such as *Felon*, *Snitch*, *Shot Caller*, *Angel Has Fallen*, *Greenland*, and *Shelter* that have defined his brand of character-driven action movies.

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MOVIE REVIEW

THE FILM
VERDICT

PROJECT HAIL MARY



VERDICT: This save-the-Earth saga satisfies at a surface level, thanks mostly to Ryan Gosling's universe-spanning charm.

Alonso Duralde, March 10, 2026

Like a box of ready-to-make macaroni and cheese, *Project Hail Mary* is satisfying if not substantial, and the less you think about the science behind it, the more you'll enjoy it. Following in the footsteps of *The Martian* – a previous instance of screenwriter Drew Goddard adapting a novel by Andy Weir – this is another saga of one smart guy and a few strategic helpers thinking their way through a life-and-death situation. It's not as rich an experience as *The Martian*, but having Ryan Gosling on board as the smart guy propels this film light years past where it might have gone.

It's the not-too-distant future, and astronomers have observed a flowing chain of some mysterious substance that seems to be feeding off our sun. Scientists from around the globe are called in to deal with the problem; one of them is seventh-grade science teacher Ryland Grace (Gosling), whose doctoral thesis so brashly challenged existing theories that it caught the attention of shadowy government figure Eva Stratt (Sandra Hüller).

[FULL REVIEW](#)