

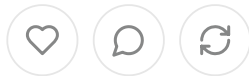
# "Snow White" Melting, Rather Than Melting Hearts

2025 needs another blockbuster, fast!



MICHAEL GILTZ

MAR 23, 2025



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## WORLDWIDE BOX OFFICE FOR WEEK ENDING MARCH 23, 2025



*(Credit: Disney.)*

Below you'll find a film's gross for the last seven days, followed by its total worldwide gross. If I bold a film's name, that means I've declared it a hit from box office grosses alone. Check out the grosses below, followed by my thoughts on the week, a list of the

hit films of 2025 and finally brief notes for every film on the chart, in case you're wondering what that hit from India or France or South Korea is actually about.

I begin with data from [Comscore](#) and then pull from every other source available. Send me an email if you'd like to subscribe or click the button below. Other recent stories:

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## BOX OFFICE FOR THE LAST SEVEN DAYS

1. Snow White—\$87m worldwide debut
2. Ne Zha 2—\$20m this week/ \$2.146b worldwide total
3. Mickey 17—\$19m / \$110m ww
4. Captain America: Brave New World—\$12m /\$401m ww
5. Black Bag—\$12m / \$24m ww
6. Novocaine—\$10m / \$21m ww

7. Paddington in Peru-\$6m / \$190m ww
8. **Bridget Jones: Mad About The Boy**-\$6m / \$127m ww
9. A Complete Unknown-\$5m / \$132m ww
10. **Chhaava**-\$5m / \$89m ww
11. **The Monkey**-\$5m / \$65m ww
12. The Alto Knights-\$5m ww debut
13. **Mufasa: The Lion King**-\$4m / \$718m ww
14. **Dog Man**-\$3m / \$129m ww
15. The Day The Earth Blew Up: A Looney Tunes Movie-\$3m / \$9m ww
16. **John Wick: Chapter 4**-\$2m / \$445m ww
17. **Conclave**-\$2m / \$111m ww
18. **The Brutalist**-\$2m / \$48m ww
19. Last Breath-\$2m / \$22m ww
20. The Last Supper-\$2m / \$5m ww
21. **Moana 2**-\$1m / \$1,059b ww
22. **Detective Chinatown 1900**-\$1m / \$504m ww
23. **Sonic The Hedgehog 3**-\$1m / \$491m ww
24. **Legend of the Condor Heroes: The Gallants**-\$1m / \$98m ww
25. **One of Them Days**-\$1m / \$51m ww
26. **Attack On Titan The Movie: The Last Attack**-\$1m / \$16m ww
27. Always Have, Always Will-\$1m / \$8m ww
28. In The Lost Lands-\$1m / \$4m ww
29. Opus-\$1m / \$2m ww
30. Locked-\$1m ww debut

**Bold:** movies that have or likely will triple their reported budgets. That's my standard for a movie being a box office hit from theatrical alone. Many films will be profitable for a studio even if they don't triple their reported budget, thanks to home

rentals, sales of BluRay, cable, streaming and the like. Still, the movies that are hits from theatrical alone are worth celebrating.

## ANALYSIS

It's the dog days of March and we've got two movies to discuss.

First, *Ne Zha 2*. You may notice I have a bigger worldwide total for this film and other Chinese releases than Comscore, Wikipedia and other outlets. My source for Chinese box office totals is [Entgroup.com](https://www.entgroup.com/), which is not a collective of tree herders a la *The Lord of the Rings* but a website with solid and timely info (in English!) on the Chinese market. They tend to have more...robust grosses than other outlets, but over time their totals are usually reflected by everyone else. So while China and some other countries (not to mention individual producers) have a habit of inflating grosses, Entgroup.com has proven pretty reliable. Sometimes numbers come back down, but usually they're just reflecting actual grosses in China quicker than others, for whatever reason.

So while the very reliable Comscore has *Ne Zha 2* at \$2.102b worldwide, I've got the movie at \$2.146m. It grossed more than \$2 billion in China alone, but *Ne Zha 2* also grossed \$20m in North America, which is fantastic for a Chinese animated film. It is opening throughout Europe in the next few months. Like China, other markets I track often lag a week behind in reporting, so anyone who can recommend websites to get me box office totals for Japan, France, Germany, Spain and the like the weekend a movie comes out, please email me.

Second, *Snow White*. It underperformed, but still nabs the second biggest opening of the year so far, after the flop *Captain America: Brave New World*. Only one blockbuster film is a hit from theatrical this year and that's China's *Detective Chinatown 1900*. Hopeful blockbusters like *A Minecraft Movie* with Jason Momoa, *Thunderbolts\**, the live action *Lilo & Stitch* and the final (?) *Mission: Impossible* flick starring Tom Cruise can't come soon enough.

Back to *Snow White*. This is the latest live action remake of a classic Disney cartoon. Mostly, Disney has been printing money. (I am not counting attempts to adapt theme park rides like *Jungle Cruise* with Dwayne Johnson or spin-offs like *Cruella*, just straight-up remakes of an original animated film. I suppose it's only time before Pixar

films like *Toy Story* and *Up* get the same treatment, G-d help us.) Director Kenneth Branagh successfully delivered a live action *Cinderella* in 2015 and now with *Snow White* Disney has produced ten films in total, including *The Lion King*, which is actually an animated film but presents as live action-ish.

Because of COVID and the pandemic lockdown, three films went straight to streaming or had truncated releases. *Lady and the Tramp* in 2019 and *Pinocchio* with Tom Hanks in 2022 went straight to streaming. Both were also very poorly reviewed and seem to have been flops with viewers. 2020's *Mulan* had a hybrid release with some theatrical, an expensive Premium on Demand period and *then* an exclusive release to Disney+. It had mixed reviews, but not nearly as poisonous as the other two. Audiences don't seem to have embraced it via streaming, either.

That leaves seven films with full theatrical releases and every chance to succeed or fail, whether critics liked them or not. 2015's *Cinderella*, 2017's *Beauty and the Beast* and 2019's *Aladdin* and *The Lion King* were all blockbusters, with three of the four grossing more than \$1 billion each. Both 2019's *Dumbo* and 2023's *The Little Mermaid* more than doubled their reported budgets, so they're hardly flops either (and some say Tim Burton's *Dumbo* is the best of the lot, by far). In other words, not one film was a flop.

That leaves *Snow White*. With no competition for a family film until *A Minecraft Movie* on April 4 and no female-centric movie until perhaps *Juliet & Romeo* with Rebel Wilson and Jason Isaacs in May, there's a chance *Snow White* could play and play, though the initial audience numbers suggest otherwise. Still, everyone said *Mufasa: The Lion King* was a disaster and now it's got \$718m worldwide and doing just fine. Everyone jumps to conclusions after a few days of box office, but movies (and audiences) will sometimes surprise you.

I wish *The Day The Earth Blew Up: A Looney Tunes Movie* was surprising me more. It's at \$9m and counting. But Ketchup—the company that bought—is also making a deal for *Coyote Vs. Acme*, a live action/animated hybrid starring John Cena that Warner Bros. also abandoned. Here's hoping the numbers add up for them and that movie gets a proper release too.

Coming this week: Paul Rudd and Jenna Ortega in a wacky satire of the 1% satire titled *Death of a Unicorn*, a Jason Statham action film called *A Working Man* and the latest theatrical premiere of the faith-based TV series *The Chosen*. Debuting on IMAX just in time for your Lenten-appropriate entertainment is *The Chosen: Last Supper*. Finally, we've got another Blumhouse horror flick. This one is *The Woman In The Yard*. The premise? A widow and her kids are putting the pieces of their lives back together after a terrible accident injures mom and kills dad. Now they're stuck in a rural home when a strange woman all in black appears in their yard, intoning, "Today is the day." The poster tagline advises "Don't Let Her In," which really seems like unnecessary advice, if you ask me.

## 2025 HIT FILMS

Here's a list of all the hit films making money at the box office in 2025.

### Big Budget (\$100mb+)

*Detective Chinatown 1900* (China) (\$125mb est)

### Mid-sized budget (\$21mb-\$99mb)

*Bridget Jones: Mad About The Boy* (\$50mb)

*Dog Man* (\$40mb)

*Legend of the Condor Heroes: The Gallants* (\$30mb)

*Ne Zha 2* (China) (\$80mb)

*Nosferatu* (\$50mb)

### Small Budget (\$20mb or less)

*Attack On Titan The Movie: The Last Attack* (no reported budget)

*Babygirl* (\$20mb)

*Becoming Led Zeppelin* (>\$2mb)

*The Brutalist* (\$10mb)

*Chhaava* (Indian/Hindi) (\$15mb)

*Companion* (\$10mb)

*Conclave* (\$20mb)

*Dragon* (Indian/Tamil) (\$4mb)

*I'm Still Here* (\$2mb)

*Mobile Suit Gundam GQuuuuuuX-Beginning* (pulled from epi of tv anime series)

*National Theatre: Prima Facie* (\$?mb)

*Novocaine* (\$18mb)

*One of Them Days* (\$14mb)

*Presence* (\$2mb)

## NOTES

mb = a film's budget in millions of US dollars; ww = worldwide

1. *Snow White*—\$250mb (or so!) for Disney's latest live action remake.
2. *Ne Zha 2*—Reported \$80mb. Chinese animated fantasy sequel to the 2019 smash which cost about \$20m and grossed \$743m. A spin-off film *Jiang Ziya* was hobbled by COVID but grossed \$243m. Now we have the direct sequel *Ne Zha 2*, which cost \$80m and finds our spunky heroine (based on a famed mythological character around for centuries) taking on sea monsters. The series is based on *Investiture of the Gods* by Xu Zhonglin from the 16th century.
3. *Mickey 17*—\$120mb for director Bong Joon-ho's slapstick sci-fi comedy. Once again, a tip of the hat to actor Robert Pattinson for forging a very interesting career.
4. *Captain America: Brave New World*—\$180mb.

5. **Black Bag**—\$50mb for the Steven Soderbergh thriller starring Cate Blanchett and Michael Fassbender.
6. **Novocaine**—\$18mb for this comic thriller means Jack Quaid is enjoying his *second* hit film of 2025, after the comic sci-fi flick *Companion*.
7. **Paddington in Peru**—\$90mb? Sadly, three times is not the charm artistically or commercially for this once-perfect franchise.
8. **Bridget Jones: Mad About The Boy**—\$50mb and straight to streaming in the world's biggest market because? Yes, it's only at \$100m. But the film made \$24m this week, so even if it drops by 50% next week and the week after and ends up at \$120m, I'm calling it a hit. The more money it makes, the stupider they look for going straight to streaming in North America.
9. **A Complete Unknown**—\$60mb+ for this Bob Dylan biopic? That's a lot of money for a film about Dylan going electric at Newport. I mean, I wanted to see it but I'm a Dylan fanatic. But grossing \$180m worldwide seems highly unlikely to me, if not impossible. (Do other countries give a toss about this? Is Chalamet a big enough draw for this story? I'm not sure.) I'm glad it was made, but it was made for too much. Like *Gladiator II*, this will be seen as a commercial success, but it's not. UPDATE: Well, it keeps going and going and maybe Chalamet is a worldwide draw now, thanks to *Wonka* and the *Dune* films and he can bring in people to a serious drama like this. More power to him. It's now at \$127m. If it gets close to \$150m (Japan will have to go crazy for it), I'll happily eat crow and call it a hit. It's already a good example of a movie that may not be technically profitable from box office alone but is clearly a financial success story and a valuable title in anyone's library. It will pull in plenty via rentals and sales and cable and streaming and the like. Now where's the sequel where Dylan goes born again Christian? Or the spin-off telling the story of Joan Baez? Seriously, that one should be done immediately.
10. **Chhaava**—\$15mb Indian/Hindi language action historical epic.
11. **The Monkey** -- \$10m reported budget means this adaptation of a Stephen King short story is a box office winner right out of the gate. Cheap horror films are money in the bank...but 2025 has so many I have to assume audiences will become sick and tired of them any minute now. Not forever, not all of them, but surely the surfeit of slasher flicks will prove too much of a good thing. Just not yet.



12. **The Alto Knights**—\$45mb for mobster period film starring Robert De Niro in dual roles and Barry Levinson directing. This makes me sad.
13. **Mufasa: The Lion King**—\$200mb. Let's celebrate this as another blockbuster win for a director of color (in this case, Barry Jenkins), an all too rare occurrence when talent is so rarely given the chance. Of course when Black directors and female directors and Asian directors do get the chance, they deliver just as often as white directors. Go figure!
14. **Dog Man**—A reported \$40mb. It's always good to gross your budget on opening week. Plus, the books are funny, the reviews are good, the audience response is great and it has the rest of the world to open in. So get ready for *Dog Man 2*.
15. **The Day The Earth Blew Up: A Looney Tunes Movie**—\$15mb for this orphaned Warner Bros. cartoon. Come on, Porky and Daffy! Make WB look foolish.
16. **John Wick: Chapter 4**—\$100mb for this 2023 hit just hitting China. It grossed \$440m worldwide before opening in the Middle Kingdom in March of 2025.
17. **Conclave**—a reported \$20mb for this Vatican thriller means this is a hit. This is exactly the sort of film that can play and play in theaters.
18. **The Brutalist**—\$10mb; Adrien Brody in this architect-as-hero period drama. I'm not a fan of the film but I am delighted to see any passion project this unlikely make money. Truly.
19. **Last Breath**—\$24mb for this Nicolas Cage deep-sea diving drama.
20. **The Last Supper**—No reported budget for this faith-based indie project about Jesus and the disciples breaking bread. It hits theaters a little early because in about two weeks the TV series *The Chosen* heads to theaters with *The Chosen: Last Supper*, not to mention the animated film *The King of Kings* (with the voices of Oscar Isaac, Mark Hamill and Pierce Brosnan) on April 11, with Easter itself on April 25.
21. **Moana 2**—\$150mb. Is the budget lower since it was intended for tv, at first? Or higher because they had to rethink everything? Disney says it cost \$150mb, just like the original. You can bet Dwayne Johnson gets more than his share of coconuts, but that won't matter with a hit like this.
22. **Detective Chinatown 1900**—\$125mb at least? This is the fourth in a wildly popular buddy comedy mystery series. Think oh, *Rush Hour*? *48 Hours*? Each film cost more

than the one before *and* grossed more. Since we're on film #4 and it's a period movie set in San Francisco, it's safe to assume this cost more than #3, which cost \$117m and grossed \$686m worldwide. I mean, \$150mb is probably more realistic, at least, but even at that level it's still a hit. Oh and clues in this one indicate the next film in the series will be set in London. So, *Detective Chinatown 1920*, here we come.

23. **Sonic The Hedgehog 3**—\$120mb.
24. **Legend of the Condor Heroes: The Gallants**—\$30mb per one Chinese source, called in English *Oriental Daily*. A wuxia martial arts period adventure film written and directed by the legendary Tsui Hark. It's based on *part* of the novel of the same name by Jin Yong. According to one report it's the highest grossing wuxia film at the Chinese box office. That would mean it made more than *Crouching Tiger*, *Hidden Dragon* and every local box office hit. Mostly Hark would be competing with himself. His budgets bounce up and down, from the massive \$200mb for both *The Battle at Lake Changjin 1* and *2* (which he co-directed), and \$60mb for some Detective Dee movies and down to \$20mb or \$30mb for various other flicks. One vague Chinese source says it cost \$30mb, so I'm tentatively calling it a hit. If they make a sequel, then I'll know it was a hit!
25. **One of Them Days**—\$14mb. It's always good to gross your budget during a film's opening week. So yea for producer Issa Rae and this comedy starring Keke Palmer and SZA. (What an opening week for SZA! Her movie opened well *and* she made my list of The 250 Best Albums of the 21st Century...So Far.)
26. **Attack On Titan The Movie: The Last Attack**—No reported budget for this feature film compilation of final episodes from the Japanese anime tv series. But essentially, releases like this are all gravy: free promo for the series a budget that was already spent to make the new season. So it's a hit!
27. **Always Have, Always Will**—Chinese comic drama in which a young man finds inspiration from a sick girl who is always tagging along. The poster echoes "Little Miss Sunshine."
28. **In The Lost Lands**—\$55mb reported budget for this fantasy film starring Milla Jovovich and David Bautista based on a short story by George R.R. Martin. Maybe Martin won't be so harsh on the tv series *House of Dragons* after seeing this.

29. Opus—A \$10mb reported budget for this arty A-24 horror flick about a one-time pop star turned cult leader (John Malcovich) inviting a journalist (Ayo Edebiri) to witness his Jonestown-like final performance.
30. Locked—Anthony Hopkins and Bill Skarsgård star in this low budget horror flick about a car jacker who realizes the owner of the car has booby trapped it to sadistic levels to teach him a lesson. This makes me sad.

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## THE CHART AND HOW IT IS COMPILED

This column is a week by week tracking of box office around the world. I compile it by pulling from every possible source: ComScore, Box Office Mojo, Variety, Hollywood Reporter, Deadline, charts for countries like China and India and South Korea, individual stories in trade or general interest newspapers, Wikipedia and anyone else discussing box office.

### [ComScore Weekly Global Box Office Chart](#)

The weekly charts contain the total gross for every movie in theaters around the world during the last seven days. Most charts compare the three day grosses (Fri-Sun) of current releases (ignoring all the money they made from Monday to Thursday) to the *four* day grosses of new releases (since most new releases "preview" on Thursday). Naturally, sometimes movies open on a Wednesday in North America, which means they "preview" on Tuesday. So why not just add up all the money a movie made in the last seven days, whether it opened on a Tuesday or a Thursday or three weeks earlier?

Plus, I look at worldwide box office. Hits appear all over the world, some of them having a big impact in other territories and some flourishing only at home. But they all mint new stars and directors who often go on to help bigger movies in Hollywood and