

The "Karate Kid" Is Back!

And proof that Michael B. Jordan is a global box office star.



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MAY 12, 2025



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WORLDWIDE BOX OFFICE FOR WEEK ENDING MAY 11, 2025



(Courtesy of Sony Pictures)

Below you'll find:

**The top grossing movies worldwide during the last seven days*

**My analysis of the week's box office*

**A list of box office winners for 2025*

**Notes on each film, especially international movies unfamiliar to most*

**Boilerplate on how I get my numbers, decide box office winners, etc.*

But first, here are some recent stories you might enjoy:

[Theater: "Port\(al\)" Brings The Brooklyn Navy Yard Back To Life](#)

[Celluloid Junkie–Movie Theaters Outdated? A Historic Box Office Weekend Says Otherwise](#)

[Theater: Floyd Collins Digs Deep](#)

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BOX OFFICE FOR THE LAST SEVEN DAYS

1. **Thunderbolts*** aka **The New Avengers**—\$110m / \$272m worldwide total
 2. **Sinners**—\$46m / \$283m ww total
 3. **A Minecraft Movie**—\$37m this week/ \$910m ww total
 4. **The Accountant 2**—\$26m / \$82m ww total
 5. **Detective Conan: One-Eyed Flashback (Japan)**—\$14m / \$81m ww total
 6. **The Dumpling Queen (Hong Kong)**—\$13m / \$40m ww total
 7. **Ne Zha 2 (China)**—\$9m / \$2.180b ww total
 8. **Until Dawn**—\$9m / \$44m ww total
 9. **A Gilded Game (China)**—\$9m / \$26m ww total
 10. **Raid 2 (India/Hindi)**—\$6m / \$17m ww
 11. **Karate Kid: Legends**—\$6m ww debut (Latin America)
 12. **Thudarum aka To Be Continued (India/Malayalam)**—\$4m / \$23m ww
 13. **Yadang: The Snitch (Korea)**—\$4m / \$20m ww total
 14. **The Open Door (China)**—\$4m / \$13m ww total
 15. **Clown in a Cornfield**—\$4m ww debut
- [Go here to see the complete chart for this week](#) (including 34 films in all) and every week of 2025.

Bold: movies that have or likely will triple their reported budgets.

ANALYSIS

Let's begin with...Ralph Macchio! More than 30 years after his last box office hit (*My Cousin Vinny*, if you're wondering), the likable Macchio is starring in a new hit film.

Karate Kid: Legends (co-starring Jackie Chan) opened in Latin America this week, grossing some \$6 million and hitting #11 on my weekly worldwide box office chart.

It opens in North America and most of the world by May 30. That's why you should never read too much into where a movie lands on the chart. A movie can open at #1 and flop. (Too expensive, collapsing in week two, etc.) It can open in one country and just roll along for months. Or it can slow roll across the world over weeks and never #1 but still be a winner. Movies aren't in competition with each other, not usually. At that matters is how much they cost to make and how much they gross. Now I don't know why Spanish should be such an impediment but I don't see any critics weighing in on Rotten Tomatoes for this movie. I mean, surely it's been reviewed! I've no idea what the buzz may be, though thanks to the earlier films and the acclaimed tv series the goodwill for this one is high.

Actually at #1 this week is *Thunderbolts** (which is now semi-officially called *The New Avengers* but that's confusing so I'm keeping it as *Thunderbolts**). The Marvel movie enjoyed better reviews than the last few Marvel films and held a little better. But it's only got two more weeks before summer really arrives with *Mission: Impossible's* late and the live action *Lilo & Stitch*. Sure, the new *Final Destination* will be on top next week but *Thunderbolts** will be fine against it. But I need another week before feeling confident it will get to \$500m+. Happily, those odds go up because Disney is committed to theatrical and will let this one play and play through all of June.

As is typical, most of the big Hollywood movies on the chart are making more money internationally than in North America. *Thunderbolts**, *A Minecraft Movie*, *Snow White*, *The Amateur*, *Star Wars Episode III: Revenge of the Sith* and even the low budget *Until Dawn* all follow that pattern.

The two current exceptions? Ben Affleck's *The Accountant 2* and Michael B. Jordan's *Sinners*. I'm not quite sure why it's true with Affleck. (*The Accountant* also made more money in North America than the rest of the world.) And it's pretty common in recent

years for him. But you can find *many* times—especially on big budget movies—which aren't always his jam—where Affleck draws them in worldwide.

Michael B. Jordan is a more complicated case. True, most of his movies made more North America than overseas and you can definitely chalk that up to prejudice. But you can also chalk that up to Hollywood's century-long assumption that movies with Black stars won't travel. They don't make them as much. They don't market them as much. And so the films—and the stars of those films—don't draw as much attention when their films do get screened in the rest of the world. Chicken and egg.

But look a little closer. Yes, all three *Creed* films and *Black Panther* made more in North America. But not *that* much more. (I'm ignoring the 2015 misfire *Fantastic Four*, which made more overseas; that was before *Creed* made Jordan a bankable star.) *Black Panther* made \$700m in North America. But it also grossed a massive \$635m in the rest of the world. His breakout role in *Creed*? It hit \$110m in North America and "just" \$65m internationally. But *Creed II* hit \$115m in North America and a nearly identical \$98m elsewhere. *Creed III* made \$156m in NA and \$120m internationally.

So *Sinners* is an outlier for Jordan. It's grossing *three times* as much in North America as it is elsewhere. Right now, it's at \$215m in North America and \$70m internationally. But that doesn't change the fact that each *Creed* film grew internationally and *Black Panther* was a worldwide smash. Michael B. Jordan is a global star. His movies have grossed more than \$1.2b internationally, so far. (And \$1.6b in North America.) And *Sinners* ain't quite done. It's returning to some IMAX screens this weekend and will open in South Korea and Hong Kong soon.

Finally, we've got another horror flick hit. *Clown in a Cornfield* cost less than \$1m to make and grossed \$4m worldwide on its opening week. It's the biggest opening week yet for IFC, which is old school when it comes to vertical integration. They make movies, show them in their theaters, play them on their cable channel, stream them on their streamer and generally squeeze out every penny they can at every stage.

Opening this week: The latest entry in the *Final Destination* comic horror franchise proof there will be no final *Final Destination* until audiences stop showing up. The trailer is funny and macabre—as expected—and moviegoers are primed. If 2025 is the year of peak horror, fan fatigue hasn't appeared yet and won't with this flick. It's the sixth in the series, with the first five grossing an evil \$666 million worldwide to date (True!) Also out this week is The Weeknd's *Hurry Up Tomorrow*, which he promises will be a step up from the learning experience of his TV series misfire *The Idol*; it costars Jenna Ortega and Barry Keoghan.

2025 HIT FILMS

Here's a list of all the hit films making money at the box office in 2025. This week, I'm adding *Clown in a Cornfield* to the winner's circle.

Big Budget (\$100mb+)

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

A Minecraft Movie (\$150mb)

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

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

Detective Conan: One-Eyed Flashback (Japan) (anime franchise)

Dog Man (\$40mb)

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

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

Nosferatu (\$50mb)

Sinners (\$90mb-\$100mb)

Small Budget (\$20mb or less)

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

Babygirl (\$20mb)

Becoming Led Zeppelin (>\$2mb)

Big World (China) (no reported budget)

Boonie Bears: Future Reborn (China) (\$40mb)

The Brutalist (\$10mb)

Chhaava (India/Hindu) (\$15mb)

The Chosen: Last Supper Part 1, 2 and 3 (TV series episodes; no reported budget)

Clown in a Cornfield (>\$1mb)

Companion (\$10mb)

Conclave (\$20mb)

Dragon (India/Tamil) (\$4mb)

Drop (\$11mb)

The Dumpling Queen (No reported budget)

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

The King of Kings (Korea) (\$15mb)

Mobile Suit Gundam GQuuuuuuX-Beginning (Japan) (epi from tv anime series)

The Monkey (\$11mb)

National Theatre: Prima Facie (no reported budget)

One of Them Days (\$14mb)

Pink Floyd at Pompeii–MCMLXXII (no reported budget)

Presence (\$2mb)

Six: The Musical Live! (UK) (no reported budget)

Thudarum aka To Be Continued (India/Malayalam)

Until Dawn (\$15mb)

NOTES

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

1. Thunderbolts* aka The New Avengers–\$180mb for Marvel’s found family hug-f
2. Sinners–\$100mb for director Ryan Coogler and star Michael B. Jordan tackling vamps back in the day. Fantastic reviews and great audience response immedia turn this stylish roll of the dice into a major hit.
3. **A Minecraft Movie–\$150mb.** When you double your rather big budget on oper weekend and you’ve wildly exceed expectations, you’ve got a hit on your hands. People trot out meaningless comparisons, like “second-largest opening for a movie based on a video game,” as if audiences ever think that way. It’s a big fat What more needs to be said, except, “Maybe *Minecraft 2* could actually be good’ Just a thought.
4. The Accountant 2–\$80mb
5. **Detective Conan: One-Eyed Flashback**–No reported budget but this is the 28tl animated Japanese film in the Case Closed/Detective Conan series (based on a

manga, natch). A movie comes out like clockwork every April, with \$100m fairly guaranteed. So Detective Conan is a winning franchise. Case closed.

6. **The Dumpling Queen**–No reported budget but given the topic and setting, like not expensive to make. Chinese biopic about single mother Zang Jianhe, who b one of Hong Kong's most successful food companies. Directed by Andrew Lau Wei-keung, the cinematographer for *City on Fire* (a favorite of Quentin Tarantin and director or co-director of the *Young and Dangerous* and *Infernal Affairs* movie. This film is what you call a change of pace.
7. **Ne Xha 2**–Reported \$80mb. A Chinese animated fantasy sequel to the 2019 smae which cost about \$20m and grossed \$743m. A spin-off film *Jiang Ziya* was hobbied 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) taking on sea monsters. The franchise is based on *Investiture of the Gods* by Xu Zhonglin from the 16th century. The highest grossing animated film of all time continues to make money around the world. While the vast majority of its gross came from China alone, it's paving the way for more Chinese animated movies draw crowds outside that country in the future.
8. **Until Dawn**–A reported \$15mb for this horror film means it's a winner. That's kind of surprising but audiences apparently can't get enough of horror films.
9. **A Gilded Game (China)**–Andy Lau stars in a new Chinese drama set in the high stakes world of the financial markets.
10. **Raid 2 (India/Hindi)**–Indian Hindi action drama about bad-ass tax collectors who bust white collar criminals. The original cost \$5m and grossed \$18m.
11. **Karate Kid: Legends**–No reported budget for this film reboot/extension of the Karate Kid franchise, teaming up Ralph Macchio and Jackie Chan, presumably with some kid who is tired of being bullied but needs to learn some life lessons before learning how to kick ass...I mean, defend himself.

12. **Thudaram aka To Be Continued (India/Malayalam)**—\$3mb budget for this crime thriller about a taxi cab driver out for revenge.
13. **Yadang: The Snitch (Korea)**—No reported budget for this action crime drama about a drug informant playing both sides against each other, perhaps with the help of a crooked cop!
14. **The Open Door (China)**—No reported budget. Based on a trailer with no subtitles it's a broad comedy about a regular guy for some reason dragged into being a detective for a major star. Sausages seem to be a recurring gag.
15. **Clown in a Cornfield**—Less than \$1mb for this horror flick from IFC.

THE CHART AND HOW IT IS COMPILED

This column is a week by week tracking of box office around the world. I compile it 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 trustworthy that is 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 in North America). 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, not just North America. Hits appear all over the world, some of them having a big impact in other territories and some flourishing in

at home. But they all mint new stars and directors who often go on to helm bigger movies in Hollywood and elsewhere. Plus any studio tentpole film depends on the international market, where they often gross *most* of their money. So focusing only on North America and ignoring the rest of the world is just as foolish as, say, ignoring North American grosses and insisting you only want to know what a movie made in Oklahoma.

How do I arrive at the total gross for a movie over the last seven days? I take the total worldwide box office we have for a movie, subtract from it the previous week's total worldwide box office...and that's how much it made during the past seven days. QE Naturally, some territories and movies fall through the cracks, but I am as up to date as I can be, given my dependence on other outlets for the basic info. Also, I keep an ongoing list of [box office week by week for 2025 here](#). It includes more complete charts, info on hits from smaller territories (grosses for many countries lag behind 1 week) and updated box office info when more accurate numbers become available.

Which movies make the list for The Hit Films of 2025? My rule of thumb is that movies should gross roughly three times as much as their reported budget (or acquisition price) to be called a hit from theatrical alone. Some people now say a movie need only make 2 1/2 times as much as their budget, but I'm sticking with the traditional formula. Of course, we don't *really* know a movie's budget or the cost of advertising or any backroom deals. Remember, just because a movie isn't a hit from theatrical alone doesn't mean it's losing money. Far from it. Many movies are profitable despite not being a hit from theatrical alone. No, we can't dive deep into Hollywood accounting here. But we *can* spot the really big hits that will change careers, launch franchises and generally pay the bills. It's harder to get a reported budget on international films so I tend to avoid calling them a hit unless I have some info that convinces me they're a winner. Also, I include movies from a previous year if they make the majority of their money in this calendar year. Finally, I identify the country for non-Hollywood movies to celebrate the worldwide movie biz. I indicate the language Indian films were made in to celebrate that country's diverse industry.

which is vibrant and includes more than the Hindi-language Bollywood films Westerners knew best.

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