

'Magnificent Seven' Rides Denzel's Star Power to \$35M Debut

By **JAKE COYLE**
AP Film Writer

NEW YORK — Movie stars don't open movies anymore? Tell that to Denzel Washington and Tom Hanks.

The pair, once co-stars in "Philadelphia," have together dominated the last three weeks of the box office. After Clint Eastwood's *Miracle on the Hudson* docudrama "Sully," starring Hanks as Captain Chesley Sullenberger, topped ticket sales of the last two weeks, "The Magnificent Seven" rode Washington's star power to an estimated \$35 million debut over the weekend, according to studio estimates Sunday.

Though both Washington and Hanks are in their early 60s, their box-office

comScore's survey of moviegoers.

"They are the model of consistency and they are the model of quality," said Paul Dergarabedian, senior media analyst for comScore. "These are guys who can draw a huge audience in any type of movie that they're in. It's not like they're pigeonholed into one kind of franchise."

Sony Pictures' "The Magnificent Seven" wasn't cheap to make — it cost about \$90 million — so its path to profitability isn't assured. Directed by Fuqua (whose "Training Day" and "The Equalizer" also starred Washington), the film made splashy premieres at both the Toronto International Film Festival and the Venice Film Festival.

Coming in at a distant second was



Denzel Washington's 'Magnificent Seven' remake enjoyed one of the actor's most lucrative openings to date.

“These are guys who can draw a huge audience in any type of movie that they're in

clout might be just as potent as ever. The debut of "Sully" was Hanks' fourth best opening of his career; the opening of "The Magnificent Seven," Antoine Fuqua's remake of John Sturges' 1960 Western (itself a remake of Akira Kurosawa's "Seven Samurai"), is Washington's third best.

Both films boasted other enticements. Eastwood is himself a draw. And the ensemble of "The Magnificent Seven" most notably includes Chris Pratt, the "Guardians of the Galaxy" star and a potential heir apparent to Washington and Hanks.

But Washington and Hanks ranked as the overwhelming reason audiences went to see either movie, according to

Warner Bros.' "Storks," an animated release where the large-winged birds have given up the baby delivery business for online sales. The film, which cost about \$70 million to make, opened with \$21.8 million.

The rest of the top 10 was populated by holdovers, with "Sully" slotting in at third with \$13.8 million in its third week. It has now grossed \$92.4 million domestically. A potentially bigger test of Hanks' drawing power awaits the actor next month with the release of "Inferno," in which he reprises his role as Robert Langdon in the Dan Brown franchise.

"The Magnificent Seven" slots in as one of the biggest openings for a West-

ern ever, though the genre's heyday predated modern wide releases. The only Westerns to debut better, not accounting for inflation, bended the genre in other directions: sci-fi in the case of "Cowboys & Aliens" (\$36.4 million in 2011) and animation in "Rango" (\$38.1 million, also in 2011).

The Western, like Washington and Hanks, has proven quite durable at the box office in recent years. The Coen brothers' "True Grit" (which grossed \$171.2 million in total), Alejandro Inarritu's "The Revenant" (\$183.6 million) and a pair of Quentin Tarantino releases ("Django Unchained," with \$162.8 million, and "The Hateful Eight," with \$54.1 million) have all proven the genre's fortitude.

"When you read this script as well as Antoine's vision of it, you knew it was going to be cool and relevant," said Rory Bruer, distribution head for Sony. "When you talk about genres or things that might not, on the surface, look to be the best play, it's always going to be about what's in the story and how that story is told."

Estimated ticket sales for Friday through Sunday at U.S. and Canadian theaters, according to comScore.

1. "The Magnificent Seven," \$35 million (\$19.2 million international).
2. "Storks," \$21.8 million (\$18.3 million international).

See SEVEN on page 11

Interview cont'd from pg 6

JG: The story. It's real. People are getting killed for materialistic things everyday and it has to stop.

KW: How would you describe your character?

JG: Brandon is shy and not confident. This changes for him drastically in the film.

KW: Who loved you unconditionally during your formative years?

JG: My mother.

KW: What is your fa-

vorite dish to cook?

JG: I like to help my mom cook jambalaya.

KW: What's the craziest thing you've ever done?

JG: Play Ding Dong Ditch. It was crazy!

KW: Craig Robinson asks: What was your last dream?

JG: I was sitting on the beach with my great-grandma.

KW: The Kerry Washington question: If you

were an animal, what animal would you be?

JG: A cheetah.

KW: Larry Greenberg asks: Do you have a favorite movie monster?

JG: Mike from Monsters, Inc.

KW: Finally, what's in your wallet?

JG: My ID and some condoms. [laughter]

KW: Thanks again for the time, Jahking, and best of luck with "Kicks."

JG: Thanks, Kam.

IN MY LIFE
A MUSICAL THEATRE TRIBUTE TO THE BEATLES

FEATURING RENOWNED TRIBUTE

BACK BY POPULAR DEMAND! **ABBEY ROAD**

MONDAY, OCTOBER 10 | 7:30PM | ALL AGES

NEWMARK THEATRE • 1111 SW Broadway | Portland, OR
\$40-\$60 tickets available at TicketsWest.com, Portland5.com, by phone (800.273.1530) and at the Portland's 5 Box Office

Portland Center Stage at
THE ARMORY
128 NW Eleventh Avenue
Portland, Oregon 97209
503.445.3700 | pcs.org

SEPTEMBER 10 - OCTOBER 16

BOOK AND LYRICS BY *Howard Ashman*
MUSIC BY *Alan Menken*

LITTLE SHOP OF HORRORS

DIRECTED BY *Bill Fennelly*

NICK CEARLEY AND GINA MILO IN LITTLE SHOP OF HORRORS. PHOTO BY KATE SZROM

SEASON SUPERSTARS: TIM & MARY BOYLE, UMPQUA BANK LEAD CORPORATE CHAMPION

SEASON SUPPORTING SPONSORS: The Wallace Foundation, ART WORKS OREGON ARTS, MARK SPENCER, link 1015, Regional Arts & Culture Council

SHOW SPONSORS: GBD, Hoffman Construction Company, THE MARK & ANN EDLEN FAMILY, KPFF/GLUMAC, CHRISTINE & DAVID VERNIER