



2024

BROADWAY BOX OFFICE
BREAKDOWN
FEBRUARY 2025

FREE
PREVIEW

BROADWAY BOX OFFICE BREAKDOWN 2024 WRAPPED

Jonathan Tessero

Welcome to The Broadway Box Office Breakdown • 2024 Wrapped, a comprehensive year-in-review of the key metrics I analyze weekly to help my producer and investor clients navigate the evolving post-pandemic Broadway landscape. With three full years of data since Broadway's reopening, we can begin to discern where Broadway kept its pre-pandemic patterns and where new ones are forming.

The first chapter presents the Total Box Office Grosses data adjusted for the inflation that has occurred since 1996. The public Grosses databases offer historical Grosses and Average Ticket Prices in their nominal value — the value of the Average Ticket Prices and the Total Box Office Grosses on the day they were entered into the database. The farther back they go, the less connected to our current understanding of consumer affordability they are: \$100 ticket in 1996 is the equivalent of a \$201.08 ticket today. However, the recent past is drastic enough to warrant the adjustment: a \$100 ticket in 2019 carries the same financial burden for audiences as a \$122.70 ticket in 2024 - yet in the databases they remain listed at \$100. So, except where noted, all of the values contained in this report are inflation adjusted to represent the cost of living increase from 1996 to 2024. This adjustment is applied to the weekly grosses data based on monthly updates to the Consumer Price Index.

The sections are ordered to build to the final section: *demand*. Broadway does not seem to follow any traditional economic principles (especially as they apply to how we traditionally assess demand for other products), some of the sections leading up to it may seem redundant or reductive. They are still worthy of your attention.

I want to thank the **Broadway League** for their hard work and dedication to publishing the grosses every week of the year and **Robert Diamond** for maintaining a place we can go to study them.

I suspect that I will always look back on the Broadway grosses of 2024 as a “growth year” — a year when Broadway continued its rebound, building back to its Pre-Pandemic peak — but there was still a lot to be proud of and inspired by in its numbers and grosses.

I hope that you find hope in the trends and statistics in the following pages.



68 shows
SOLD

13,447,321

tickets @ AN AVERAGE
ticket price of
\$125.78

to achieve a total
ANNUAL *box office*

GROSS
\$1,691,413,416



Total Box Office Gross :: Inflation Adjustments	4
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Number of Performances	18
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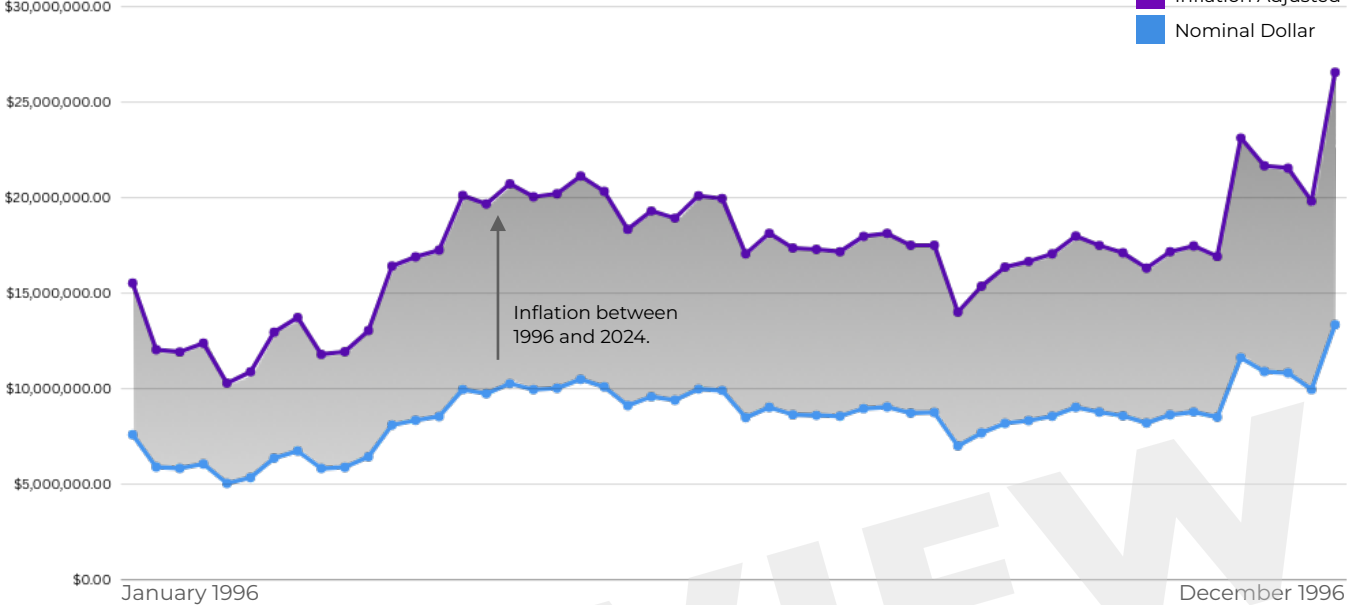
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2024 BROADWAY BOX OFFICE BREAKDOWN

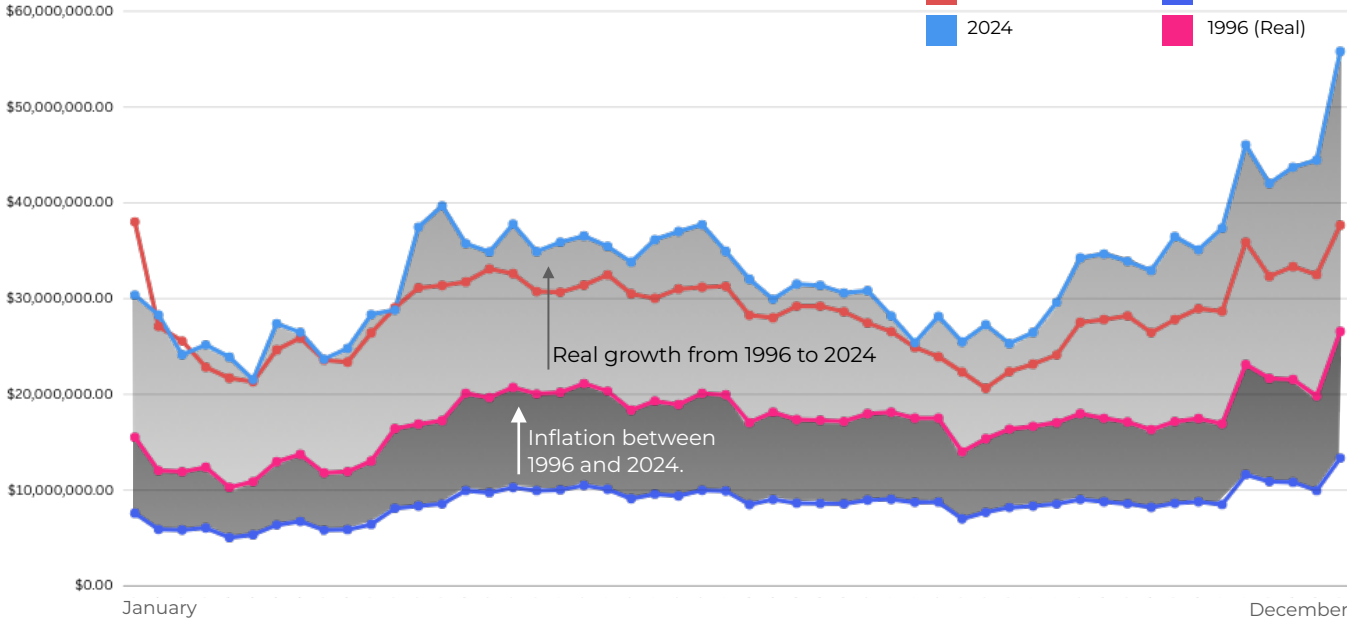
In considering the weekly grosses of 1996 both nominally and in 2024 (“real”) dollars, we see the same basic shape being retained across the year, as with the annual shape from INF 2.

INF 3 :: 1996 Weekly Grosses Adjusted for Inflation



By removing the effects of inflation, we're able to create a Pre-Pandemic Average Weekly Gross (the average gross of all weeks from Jan 1, 1996 to March 12, 2020) and a Lifetime Average Weekly Gross (the average gross of all weeks from Jan 1, 1996 to December 29, 20204) that has the same dollar value as 2024's grosses. Doing so illustrates the real growth that the total box office has achieved since 1996. 2024's \$1,691,413,406 total box office gross nearly doubled the inflation-adjusted 1996 box office, exceeding it by a remarkable post-inflation \$794,513,700. 2024 finished the year exceeding the Lifetime Annual Box Office Average by \$216,663,290.

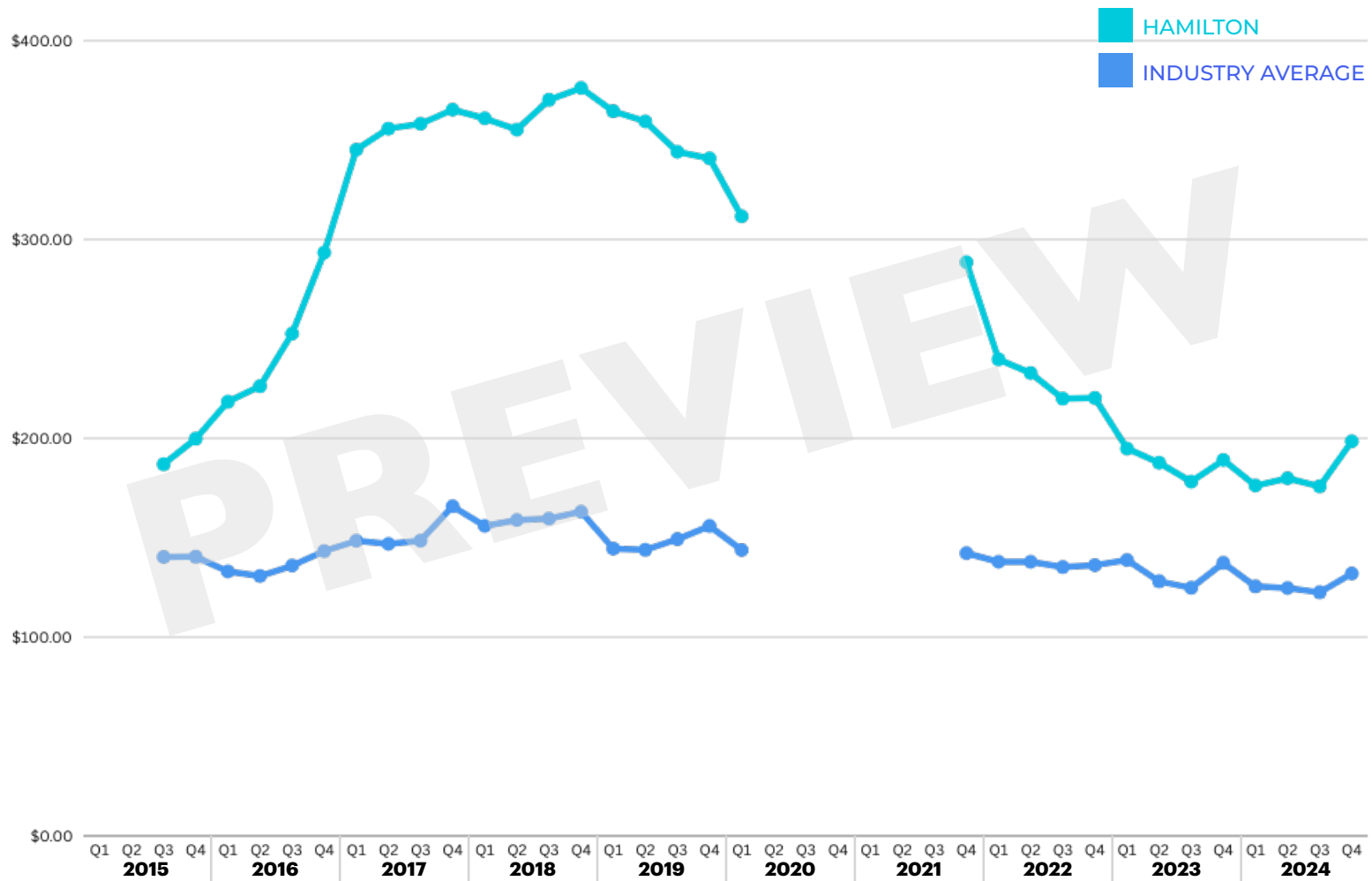
INF 4 :: Grosses by Week



ANATOMY OF A HIT

HAMILTON

QUARTERLY AVERAGE TICKET PRICE

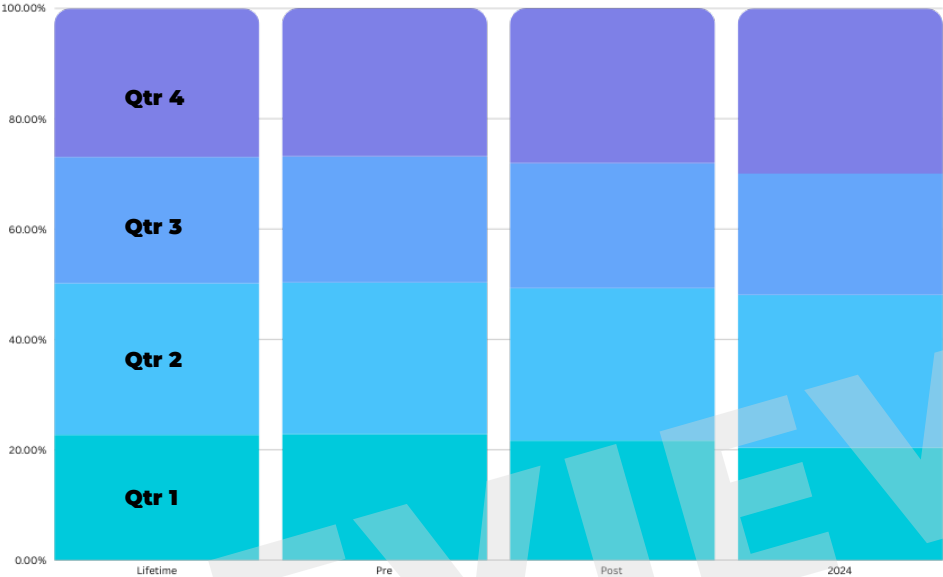


All data adjusted for inflation
except where noted

NUMBER OF PERFORMANCES

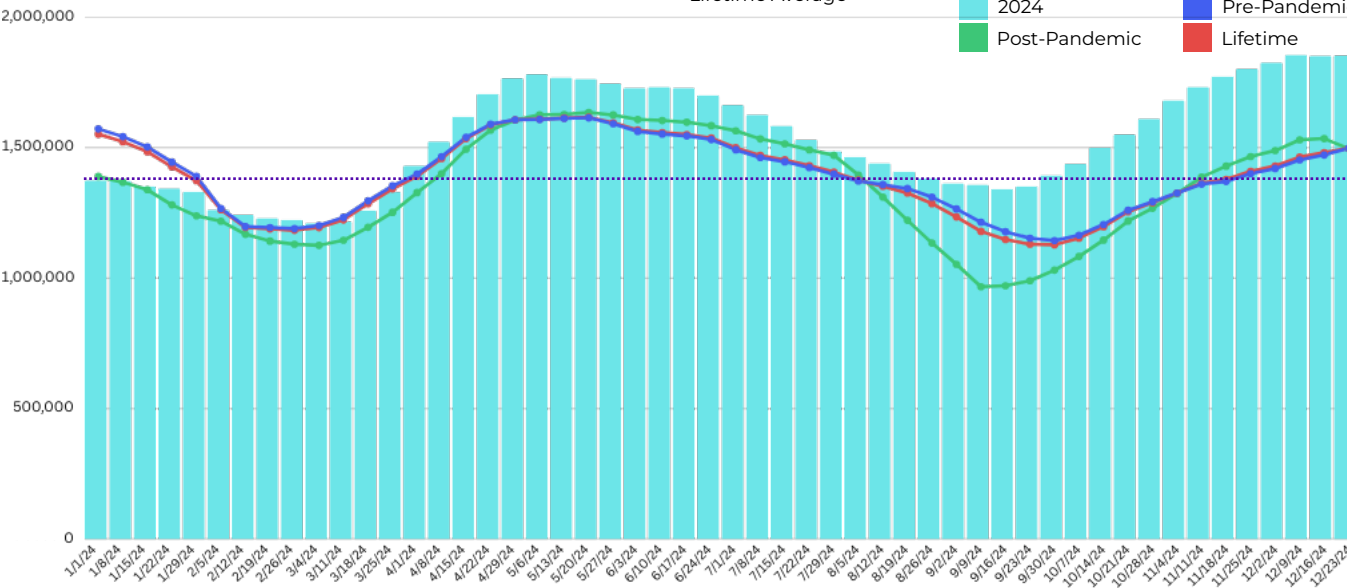
Broadway shows typically perform eight times per week and carrying Productions Running through into Total Number of Performances, Broadway performed 12,385 performances in 2024. Across the year, 20.48% were in Quarter 1, 28.45% were in Quarter 2, 21.86% were in Quarter 3, and 29.22% were in Quarter 4. The same year-over-year increase/decrease from Productions Running is seen Total Number of Performances.

NOF 1 :: Number of Performances By Quarter



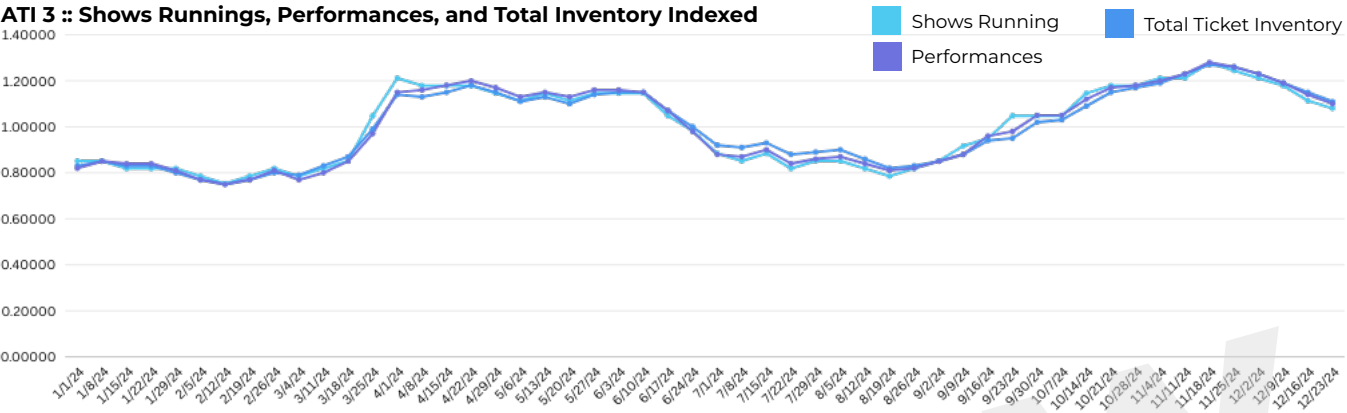
For most of 2024, the number of Performances Given exceeds the Pre-Pandemic, Lifetime, and Post-Pandemic Averages for Performances Given for each of the weeks of the year. Looking at where the averages fall, we can see how even just a few more Productions running per year will significantly influence the number of performances given.

NOF 2 :: Performances Given By Week

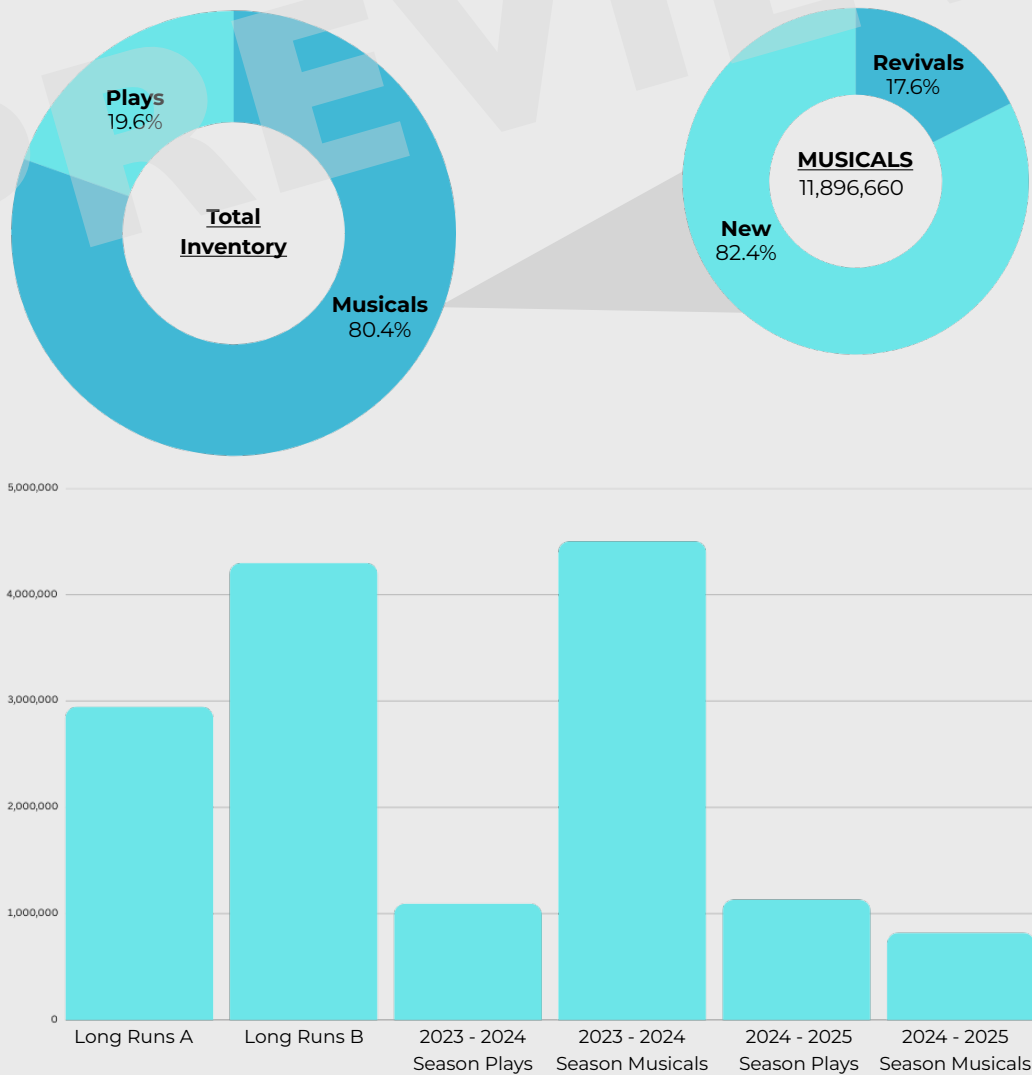


2024 BROADWAY BOX OFFICE BREAKDOWN

Indexing Total Available Ticket Inventory with Shows Running and Number of Performances Given we see that, with very few deviations, they're nearly identical in shape — and value.

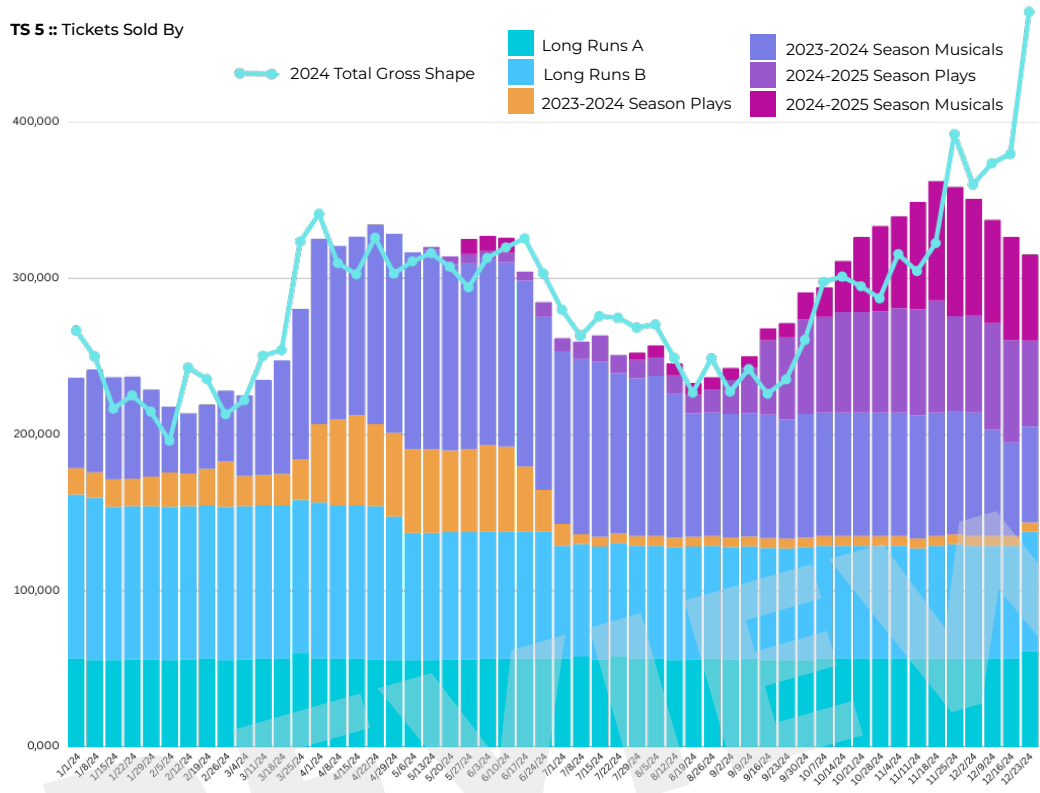


ATI 4 :: Category Inventories



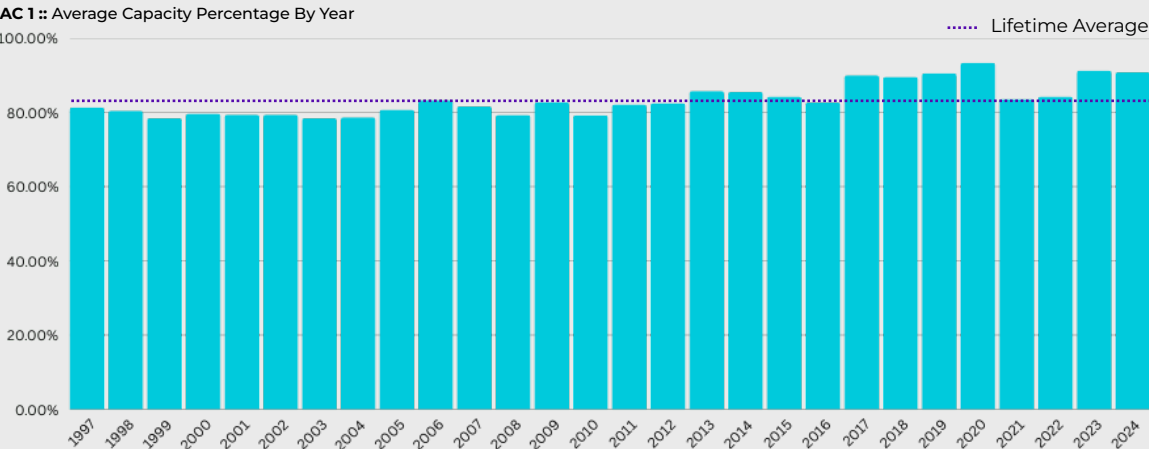
*Please see Appendix A for show classification

Stacking the Tickets Sold by Category into one chart, we start to see a shape that begins to resemble the overall Total Box Office Gross for the year — still without seeing any correlation to any Ticket Price metric.



AVERAGE CAPACITY PERCENTAGE

Broadway sold 90.88% of its Total Available Inventory in 2024. Removing 2020, which sold 93.39% of its 10-playing weeks inventory due to the prolonged Covid Pandemic closure, Broadway achieved it's second highest annual Capacity % in 2024. While, by most metrics, achievements in the Broadway Box Office favor the years between 2016-2019, 2023 had the highest annual Capacity Percentage: 91.22%. Both were well above the Lifetime Average % Capacity of 83.53%.



ANATOMY OF A HIT: HARRY POTTER & THE CURSED CHILD

2024 STATISTICS

2024 PERFORMANCES (AS OF 12/29/24)

415

PLAYING WEEKS (TOTAL AS OF 12/29/24)

266

PERFORMANCES (TOTAL AS OF 12/29/24)

2,519

GROSS† (TOTAL AS OF 12/29/24)

\$393,575,934

ADJUSTED GROSS (TOTAL AS OF 12/29/24)

\$445,764,747

Average Weekly Gross	\$1,232,00.61	
Highest Week	\$2,389,752.00	w/e 12/29/24
Lowest Week	\$900,528.88	w/e 11/17/24

Average Performance	\$154,309.70	
Highest Avg Performance	\$298,719.00	w/e 12/29/24
Lowest Avg Performance	\$112,856.68	w/e 9/22/24

Average Ticket Price	\$107.66	
Highest Avg Ticket Price	\$185.32	w/e 12/29/24
Lowest Avg Ticket Price	\$85.00	w/e 9/8/24

as of 12/29/24

LIFETIME (AS OF 12/29/24)

Average Weekly Gross	\$1,675,807.32	
Highest Week	\$3,171,908.13	w/e 12/30/18
Lowest Week	\$900,528.88	w/e 11/17/24

Average Performance	\$212,564.03	
Highest Avg Performance	\$396,488.52	w/e 12/30/18
Lowest Avg Performance	\$112,856.68	w/e 9/22/24

Average Ticket Price	\$139.20	
Highest Avg Ticket Price	\$244.45	w/e 12/30/18
Lowest Avg Ticket Price	\$79.72	w/e 3/1/20

PRE-PANDEMIC (AS OF 12/29/24)

Average Weekly Gross	\$2,100,738.27	
Highest Week	\$3,171,908.13	w/e 12/30/18
Lowest Week	\$1,025,417.34	w/e 3/1/20

Average Performance	\$265,137.09	
Highest Avg Performance	\$396,488.52	w/e 12/30/18
Lowest Avg Performance	\$128,177.17	w/e 3/1/20

Average Ticket Price	\$163.49	
Highest Avg Ticket Price	\$244.45	w/e 12/30/18
Lowest Avg Ticket Price	\$79.72	w/e 3/1/20

POST-PANDEMIC (AS OF 12/29/24)

Average Weekly Gross	\$1,407,292.67	
Highest Week	\$2,816,933.72	w/e 1/1/23
Lowest Week	\$900,528.00	w/e 11/17/24

Average Performance	\$179,343.02	
Highest Avg	\$353,589.21	w/e 1/2/22
Lowest Avg Performance	\$112,856.68	w/e 9/22/24

Average Ticket Price	\$123.85	
Highest Avg Ticket Price	\$222.01	w/e 1/2/22
Lowest Avg Ticket Price	\$85.00	w/e 9/8/24

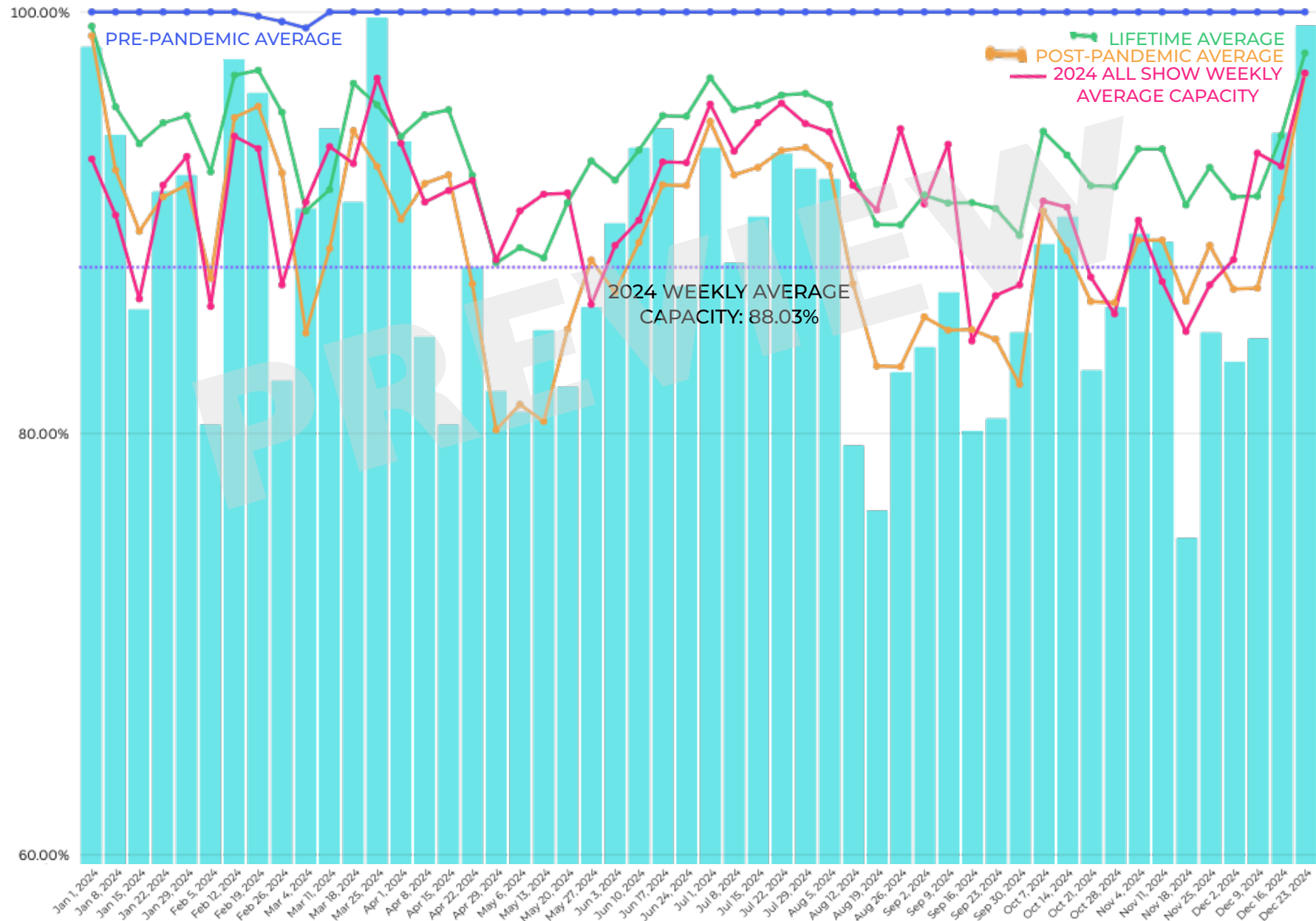
All data adjusted for inflation
except where noted
† NOT adjusted for inflation

ANATOMY OF A HIT: HARRY POTTER & THE CURSED CHILD

2024 AVERAGE WEEKLY CAPACITY

Harry Potter & The Cursed Child's 2024 average weekly capacity (bar graph) compared to its **Pre-Pandemic**, **Lifetime**, and **Post-Pandemic** weekly average capacity.

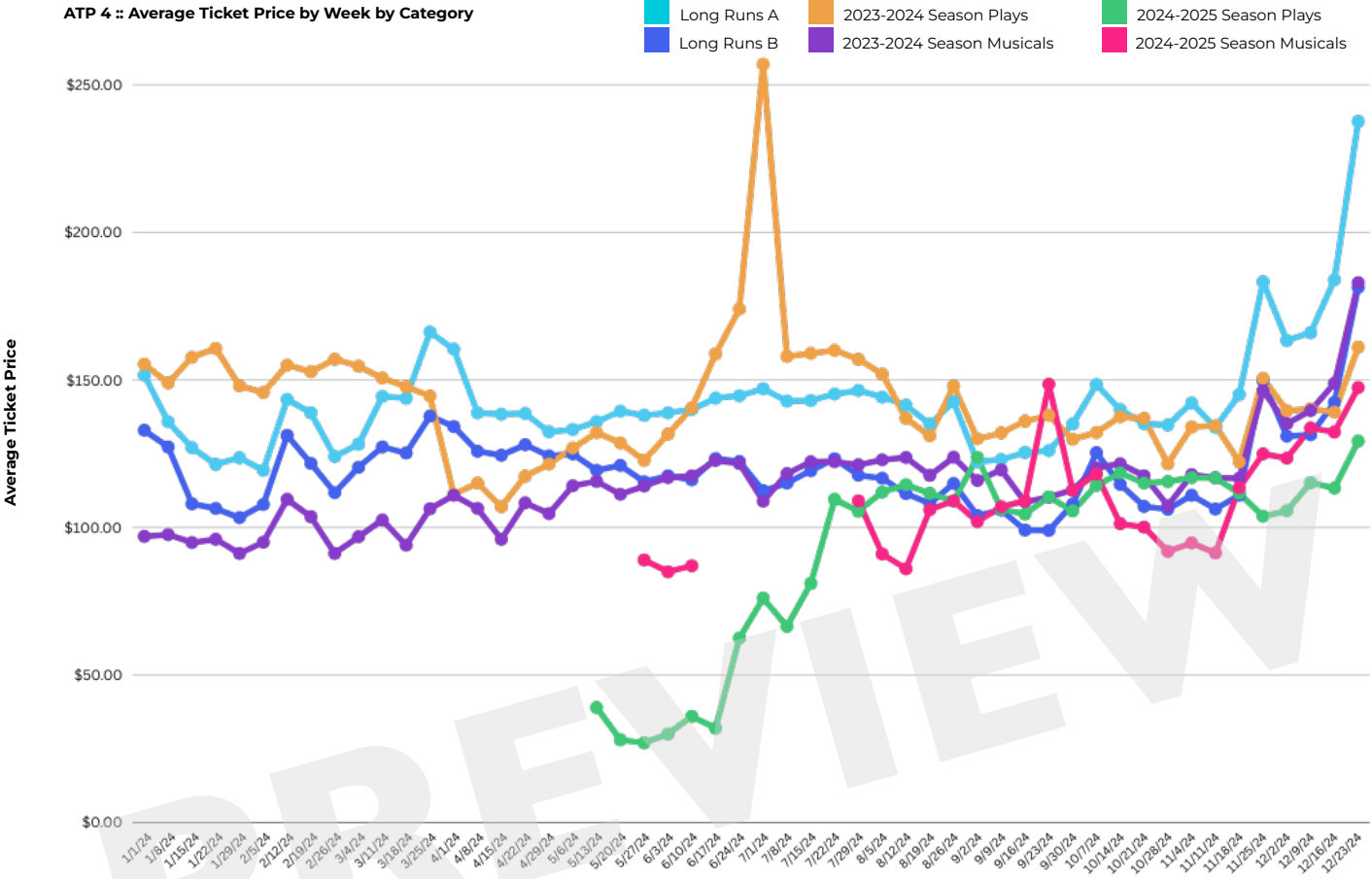
For context, the 2024 All Show Average Weekly Capacity is included.



2024 BROADWAY BOX OFFICE BREAKDOWN

Breaking the Average Ticket Price into categories, we start to see both a volatility across the year not reflected in the overall Average, as well as the spread between the Average Ticket Prices of various Productions at various points in their lifecycle.

ATP 4 :: Average Ticket Price by Week by Category

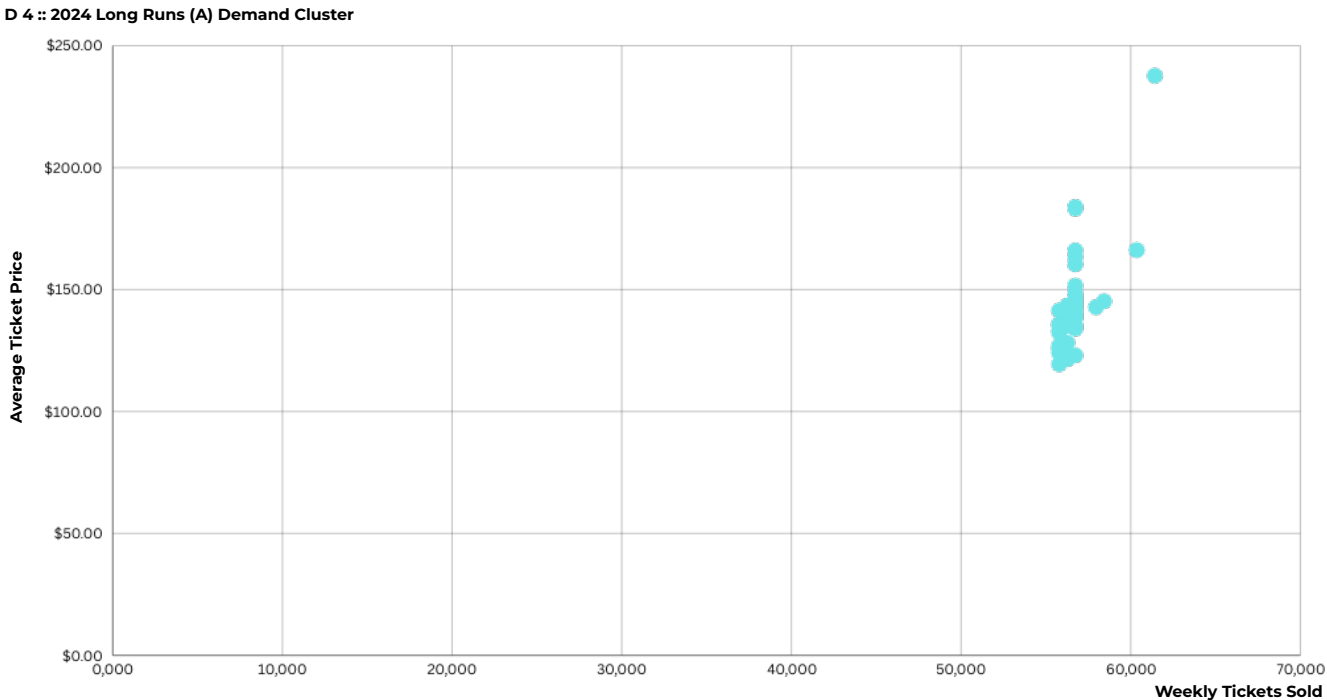
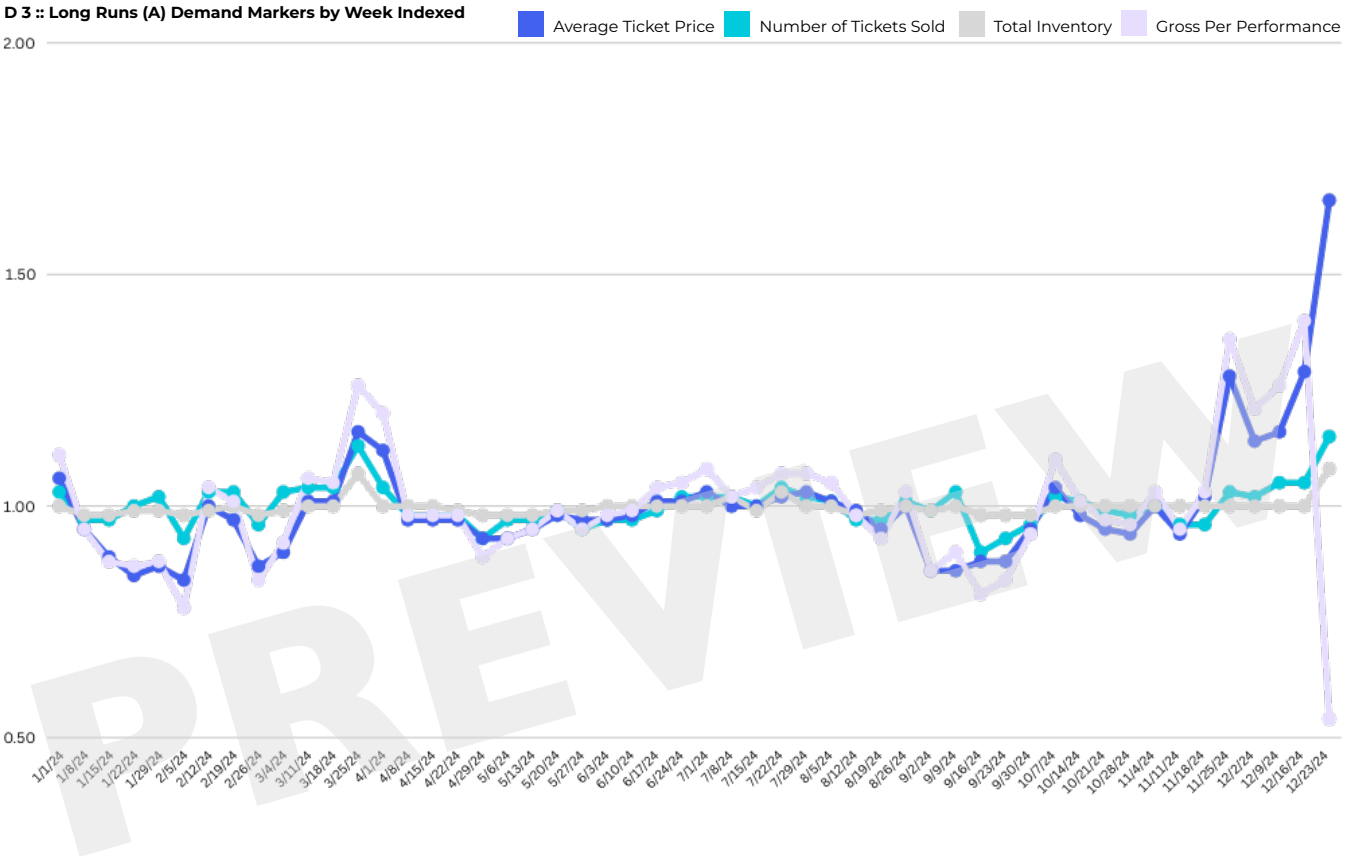


ATP 5 :: Average Ticket Price by Category by Quarter Statistics

	Long Runs (A)	Long Runs (B)	2023-2024 Season Plays	2023-2024 Season Musicals	2024-2025 Season Plays	2024-2025 Season Musicals
Annual Average Ticket Price %	\$142.74	\$119.80	\$143.08	\$114.50	\$92.92	\$108.55
Year Min	\$119.40	\$99.00	\$107.00	\$91.17	\$27.00	\$85.00
Year Max	\$237.63	\$181.40	\$257.00	\$182.90	\$129.29	\$148.50
Q1 Average	\$135.97	\$120.08	\$152.21	\$98.12		
Q1 Min	\$119.40	\$103.30	\$144.50	\$91.17		
Q1 Max	\$166.20	\$137.70	\$160.67	\$109.50		
Q2 Average	\$140.17	\$122.83	\$129.80	\$112.30	\$36.36	\$87.00
Q2 Min	\$132.40	\$115.50	\$107.00	\$96.00	\$27.00	\$85.00
Q2 Max	\$160.40	\$134.20	\$174.00	\$122.67	\$62.50	\$89.00
Q3 Average	\$137.25	\$111.30	\$153.46	\$118.09	\$102.33	\$107.50
Q3 Min	\$122.20	\$99.00	\$130.00	\$108.63	\$66.50	\$86.00
Q3 Max	\$147.00	\$123.29	\$257.00	\$123.75	\$123.75	\$148.50
Q4 Average	\$157.58	\$124.99	\$136.87	\$129.50	\$113.95	\$114.25
Q4 Min	\$133.93	\$106.16	\$121.60	\$107.35	\$103.79	\$91.35
Q4 Max	\$237.63	\$181.40	\$161.13	\$182.90	\$129.29	\$147.38

2024 BROADWAY BOX OFFICE BREAKDOWN

Indexing the Average Ticket Price against the Number of Tickets Sold and Total Inventories for show category we see several trends across all groups, several trends that apply to musicals but not plays, and we see very few places where an increase in Inventory drove down prices, or vice versa.



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ABOUT THE AUTHOR

Jonathan Tessero is a stage director, producer, and writer whose Emmy-nominated work in theater, television, and touring has been hailed as "Sentimental... Quietly Affecting... and Very Funny" by the New York Times. He has directed shows that have run on Broadway, in three Las Vegas resorts, toured arenas in 12 countries, sold out stadiums on three continents, and lived on more than fifteen cruise ships. He has creative produced live-event television that has appeared on three of America's broadcast networks, directed the documentary on the USO that played daily in the National World War II Museum, and contributed creative direction to more than 70 hours of Emmy-Nominated Coverage of Super Bowl XLVII. He was the Creative Director of the reboot of Essence Fest that achieved a record setting annual attendance increase to total attendance of nearly 500,000 attendees and his symphonic pops presentations have been performed by orchestras around the world with a recent live orchestra-to-film production selling out two performances in London's Royal Albert hall as part of a six-week sold out arena tour of Europe.

With a large technical skillset, he has led the creative teams of projection mapping installations, apps, and portals, and integrated the first drone fleet in a Carnival Cruise Line production show. He has directed and produced large scale productions for clients such as Harrah's/Caesars Entertainment, Coca-Cola, Chase, Ford, and Walmart.

For the last 20 years he has provided analysis of Broadway box office grosses, recoupment charts, and investment papers to Tony Award-winning Producers and commercial theater investors has built the creative departments and capabilities of three production companies as well as authored and implemented their business plans, loan/investment documents, and business development efforts. He regularly serves as a development, creative, and business consultant to start-ups and advertising/media agencies.

An accomplished pianist, conductor, and arranger, he has conducted three Broadway shows, appeared on many albums, and led the Louisiana Philharmonic, the Calgary Philharmonic and Symphony Chorus, as well as the Buffalo Philharmonic and Symphony Chorus in performances of his arrangements and orchestrations. He was the Musical Director of and contributed additional material to the US leg of Barry Humphries' Dame Edna retirement tour and plays fine Yamaha Grand Pianos at home, in the studio, and everywhere else someone will let him touch one.

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