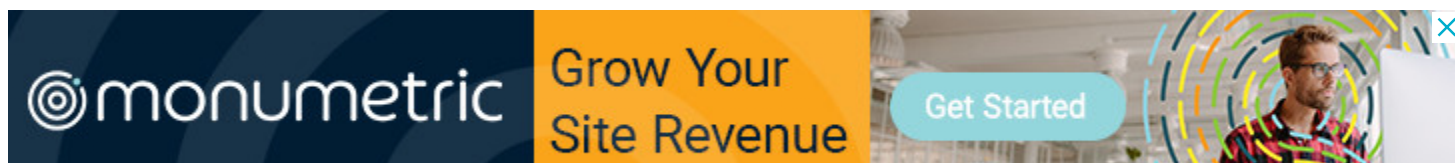


In A Pandemic World, We Have To Think Outside A Pre-Pandemic Box Office

Posted by Murjani Rawls | Sep 2, 2021 | Film, Movies | 0 | ★★★★★



In 2019, *Avengers: Endgame* had an all-time opening weekend of \$357.1 M and the biggest worldwide gross in history, with \$2.97 B worldwide. With a summer season that had the likes of a *Lion King* remake (\$1.3 B worldwide), *John Wick: Chapter 3* (\$320 M worldwide), *Spiderman: Far From Home* (\$1.1 B worldwide), and two small horror hits like *Annabelle Comes Home* (\$219 M worldwide) and *Midsommar* (\$34 M worldwide), sales still took a 5% hit. Streaming services, such as Netflix and Hulu, and Amazon have become more viable competitors to conventional movie studios.

Netflix is just as active in acquiring major indie titles or big-budget films, just like a Warner Brothers. Look at *Mank*, *The Irishman*, and *Roma* for quick examples. It's a whole different ballgame that's going to take a fresh approach. Then the COVID-19 pandemic hit in March 2020 and many theaters had to close. The movie theater industry was in disarray, with many delayed films and projects they had to find a home.

I remember the tagline during the *Tenet* releases where it said, "movie theaters are back!" Considering that there was no vaccine available and theaters were not open across the world in abundance. The big Christopher Nolan-directed release was over \$300 M worldwide, but only \$45 million of that was domestic. Now, some studios acted, where Disney moved *Soul* to release on their streaming service and Warner elected to do a dual release with *Wonder Woman 84*. Something that they would do with their entire 2021 theatrical slate (much to the displeasure of the directors of those films). Many directors have voiced their displeasure on how they want the audience to experience what actors, film crew, post-production have poured their blood, sweat, and tears into. And that's ok. We also have to realize these are not regular times. There was a time when I listened to music on cassette tapes and records. We have progressed into MP3s and FLAC. While I might be comfortable with one medium, the most important thing is that we both get to listen.

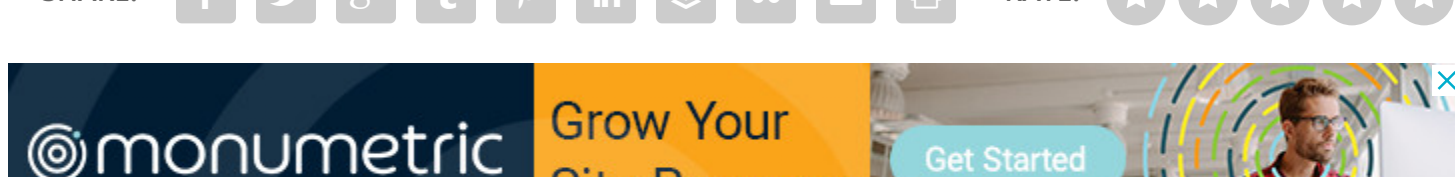
If we keep thinking in terms of 'pre-pandemic box office grosses, we are setting ourselves up for failure. Also, losing a moment where the film industry can modernize itself to be accessible to everyone. Remember Napster? One free streaming service upended the music industry. Instead of trying to adapt to minimize the damage, they went full force to kill it. While having CDs that were priced upwards of \$25. Out of Napster's graveyard grew Kazaa, Audiogalaxy, Bearshare, Limewire, and plenty of others. It was a digital hydra that the music industry wasn't prepared for. As they lost money through regular means, they only embraced the concept of selling singles and streaming services like Apple Music and Spotify. If you're a family of four, it's hard enough to get everyone to go to the theater and agree on what to see. Not even factoring in the single ticket price and concessions for everyone. If the average ticket price is over \$9, then that's \$36-\$37, an outing just for tickets. There's room for cinephiles who enjoy the communal experience of booking their ticket and sitting in that reclining seat. Likewise, for the person with a nice couch, television, and sound system. If any company or industry shall know from previous experiences is that consumers remember.

Most Americans don't even go to the movies more than once a month. Think of all those people who will either wait for rentals or miss out completely. Don't they deserve to experience the same happiness and glee, even if it may be in their humble abode? That's not to throw the theatrical experience away. People would agree that seeing a movie in IMAX or Dolby feels amazing. But we note that in this current climate, that may not be possible for a while. Those people may not desire the same thing or experience it differently. So, there has to be a way where creators get compensated, but the audience has a choice in order to support them. It's not that theatrical or streaming is better than one another. Each medium has its share of films that don't work or resonate with an audience.

AMC Theatres recent strategy, including raising prices on tickets and concessions and limiting movies times, will not help matters. In a society where many people are still out of work, parents are struggling to find child care, and under the clutches of COVID-19, those aren't the measures to help people back to the theater. Consider this; as the population grows, the box office has been in decline for 17 years. Not giving people choices will not drive audiences back to the theaters in droves. Especially when there's a deadly, highly transmissible airborne virus. So, they rather look at streaming services. Or options like HBO Max's dual release strategy or Disney's Premier Access. Outlets like Apple or Paramount give creators a chance to showcase ideas that theatrical releases usually don't. It's still a very money-driven medium that shows many sequels and remakes. A box office that doesn't take enough bets on original ideas. We might enter a world where there isn't a billion-dollar grossing movie every month. The hindsight and targets of what success means, having to adapt to it. When it looked like the pandemic was subsiding, movies like *F9* and *A Quiet Place Pt. 2* found success at the box office. As Delta variant cases rose, movies like *Black Widow* underperformed in theaters, but made money on direct-to-purchase streaming. Until the virus subsides to where people are comfortable, you will have up and down performance that you see with *In The Heights*, *Free Guy*, and *Candyman*.

Just yesterday, Paramount moved their fall slate of movies into 2022 (including *Jackass Forever*, *Mission Impossible 7*, and *Top Gun: Maverick*). Who knows what the fate of *Sony's Spiderman: No Way Home* will be with its December release date. 2020 was a very tough year for how we conventionally think of cinema. However, it's been a long decline, and the writing was on the wall beforehand. As studios create divisions to push higher-quality releases into their own streaming modicum, this could be a chance to enhance both experiences. Sometimes, the answer isn't either-or. Especially with movies, everybody should have their turn to experience a two-hour getaway. No matter where you choose to go.

SHARE: f t v y RATE: ★★★★★



< PREVIOUS

'Candyman' Review: No Longer A Whisper In The Classroom, This Urban Legend's Tale Is Something To Be Spoken Loudly

ABOUT THE AUTHOR

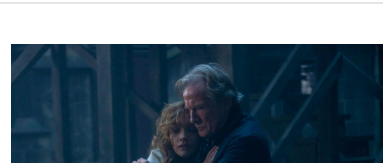


Murjani Rawls

Journalist, Self-published author of five books, podcast host of The War Report and The Deadscreen Podcast, and photographer since 2014, Murjani "MJ" Rawls has been stretching his capabilities of his creativity and passions, Rawls has as a portfolio spanning through many mediums including music, television, movies, and more. Operating out of the New York area, Rawls has photographed over 200+ artists spanning many genres, written over 700 articles ranging displaying his passionate aspirations to keep evolving as his years in media continue.

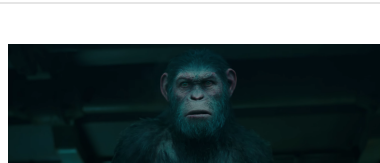
f t v y

RELATED POSTS



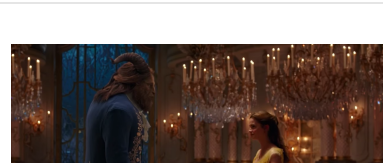
'The Limehouse Golem' lays bare its secrets too early, albeit entertainingly

Sep 4, 2017



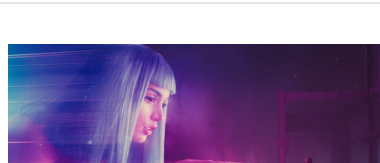
Dirty tactics are employed in new 'War for the Planet of the Apes' trailer

Mar 31, 2017



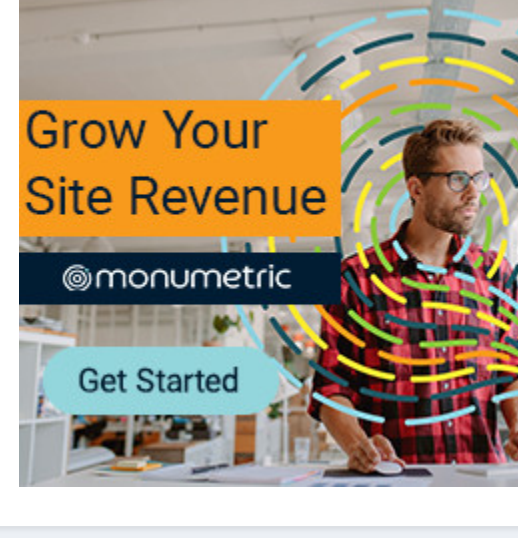
Let's Get Physical: The best DVD and Blu-ray releases of June 6, 2017

Jun 6, 2017



'Blade Runner 2049' is proof that nostalgia is bad

Oct 6, 2017



TODAY'S HEADLINES

In A Pandemic World, We Have To Think Outside A Pre-Pandemic Box Office

Sep 2, 2021 | Film, Movies

'Candyman' Review: No Longer A Whisper In The Classroom, This Urban Legend's Tale Is Something To Be Spoken Loudly

Sep 1, 2021 | Film

Reviews, Movies, Reviews

Marvel's 'What If' Episode Four Review: Lost Love Brings About the Darkest Timeline

Sep 1, 2021 | Disney+, Streaming TV

PHOTOS: Modest Mouse returns to D.C. with the MMXXI Tour

Sep 1, 2021 | Live Reviews, Reviews

PHOTOS/SHOW REVIEW: The Hella Mega Tour is Hella Awesome!

Sep 1, 2021 | Live Reviews, Music

FOLLOW US

RECENT REVIEWS

'The Conjuring: The Devil Made Me Do It' Contains Scars You Know and Combines the Supernatural and Legal Worlds

SCORE: 75%

SXSW 2021: 'Swan Song' Delivers A Career-Best Performance from Udo Kier

SCORE: 95%

SXSW 2021: 'Paul Dood's Deadly Lunch Break' is a Murderous Delight

SCORE: 87%

SXSW 2021: 'Our Father' Is A Long and Painfully Dull Exploration of Grief

SCORE: 20%

REVIEW: In 'Slaxx,' the killer is a pair of blue jeans. What more do you need?

SCORE: 80%

RECENT VIDEOS

NO VIDEO FOUND

Joe Occhiuti of Ice Nine Kills Lists Eight Underrated Bands From Boston

Valleyheart releases new video single and video "Scenery"



ABOUT US

Substream Magazine is a forward thinking lifestyle and media outlet that focuses on discovering and sharing the best in new music, film, pop culture, and entertainment. Since 2007, Substream has helped break artists and launch cutting edge content Our writers and staff are located all over the world and are passionate about music and pop culture.

FOLLOW US

f t v y