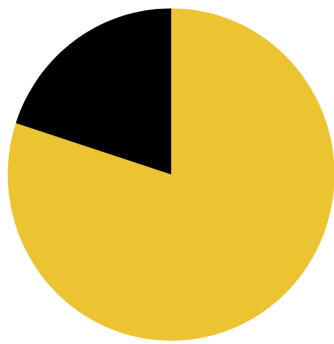


## What's Your Opinion?

Should studios stop trying to remake/reboot films?

Out of 50 responses:  
Yes -- 40  
No -- 10



• Yes • No

## Next Poll:

### Good Art

Do you think art has to be "good" to be considered art?

Students can answer the poll on The Herald's Instagram page, [@astateherald](https://www.instagram.com/astateherald). Instagram polls are posted on Mondays. Previous poll results can be found on [astatetheherald.com](https://www.astatetheherald.com). Have an idea for a poll? Send your ideas to [heraldopinion1921@gmail.com](mailto:heraldopinion1921@gmail.com).

These and future articles can be found on the Opinion section of The Herald's website.

## Remakes, reboots and sequels: the end of originality in Hollywood

JERRY DON BURTON  
COPY EDITOR



Jerry Don Burton is a sophomore multimedia journalism major from Vanndale.

In the ever-spinning reel of Hollywood, where innovation, originality and creativity were once the guiding principles of cinema, a new trend has plagued the film industry: unnecessary remakes, unwanted reboots and needless sequels.

While remakes and reboots have existed almost as long as film itself, the past decade has seen the industry diluted with films such as "The Mummy" (2017), "Pet Semetary" (2019) and recently, "Indiana Jones and the Dial of Destiny" (2023).

These films are lazy and uninspired, deteriorating the legacy of the original. Perhaps most damning of all, these films deny the current generation the chance for more timeless classics.

Remade and rebooted films are the safest type of film to make. They rely on nostalgia and brand recognition

to bait people into watching. It's as if the studios think, "This 30-year-old franchise made a profit, let's resurrect and defile it in a new reboot."

Film studios take few risks when remaking a film. Instead of attempting something original or taking a chance on a risky decision, remakes often operate safely within the previously established success of the franchise and don't dare try anything new.

Big risks aren't necessary to make a good movie. However, safe, rehashed remakes are rarely anything other than mind-numbingly OK.

Some may argue that a bad reboot can just be ignored. While there are plenty I like to pretend don't exist, ignoring a problem doesn't make it go away.

Churning out a remake that is essentially the original with a fresh coat of paint or a reboot that grossly forsakes the source material is detrimental to the legacy and potential future of the franchise.

One too many awful remakes and forgettable sequels could doom a franchise with great potential. A series may become saturated with unsuccessful reboots and failed sequels, causing studios to stray from attempting something interesting with the concept in the future.

Studios that are determined to create a sequel based on a series filled with remakes and reboots also face the difficult choice of whether to create a

new canon or try to fit the film in the convoluted mess of continuity.

This act of tediously maneuvering around canon and continuity can turn a project with potential into just another uninspired sequel.

Each generation has classics that they can look back on fondly, but the number of remakes is increasingly creating a generation of films that are creatively bankrupt.

Despite my disdain toward this trend, I would be remiss to not mention some exceptional remakes, reboots and sequels:

- Christopher Nolan's "Batman" trilogy modernized the superhero for a new generation of Batman fans.
- The 2015 "Creed" reboot/sequel maintained continuity with the

"Rocky" films while crafting a new and refreshing story.

- George Miller's 2015 "Mad Max: Fury Road" rebooted the dystopian series while maintaining the vehicular violence that the series is known for.

While these films represent examples of how to do remakes, reboots and sequels tastefully, I find it disheartening that they stand out as outliers of a rare case when a remake, reboot, or sequel is actually done right.

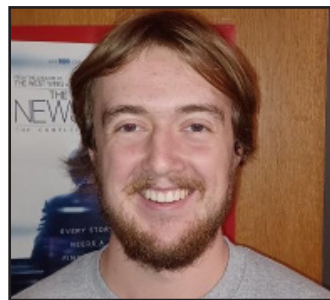
If a film or series tells a complete story, it should be left alone. Preserving the legacy of a film by simply letting it exist by itself offers more long-term value than bastardizing the original with a soulless remake or sequel.



Graphic by Jerry Don Burton | Copy Editor  
"Pet Semetary" (reboot) "India Jones and The Dial of Destiny" (sequel) and "The Mummy" (remake).

## Streaming has become what it swore to destroy

WILL LIVINGSTON  
STAFF WRITER



Will Livingston is a junior creative media production major from Hot Springs.

When the Texas Rangers won the 2023 World Series, I was not able to watch a single second of it. The reason? Streaming rights.

The World Series is on Fox and Fox does not stream anything outside of live TV services such as Fubo and Hulu+Live TV, which can cost upwards of \$60 per month. To me and those like me, who already pay for multiple

streaming services, these prices are not an option.

But more importantly, this brings up a larger issue.

In recent years, streaming services have taken over basic cable as the dominant format to consume content.

By the end of 2023, CordCutters News estimates that 54.4% of Americans will no longer be paying for traditional cable television. At the same time, over 83% of American households use at least one streaming service such as Netflix, Amazon Prime, Max, etc.

So how do streaming services respond to this increasing demand? By raising prices and offering less content.

Streaming companies have seemingly forgotten the two major reasons they became popular: they were cheap and there weren't any advertisements. These were the biggest reasons people moved to services like Netflix and Hulu.

These basic principles were what set them apart from basic cable and made them enticing to viewers.

But this has gone too far.

Now, every show and movie seems to be on a different streaming app as different companies outbid each other to get big shows and movies for their platform exclusively.

It seems that every time I want to watch a movie, I'm disappointed to find that I don't have the streaming service the movie is on.

This is made even worse with these streaming companies raising their prices or limiting account sharing, because even when I do have the streaming service, half the time I have to watch the movie with advertisements.

Everything that made different from cable is diminishing day by day, to the point where there is sometimes no clear difference between the two.

Many who desired to escape the high bills and ads of cable have found they are paying for cable once again, only this time it is owned by Disney.

The solution for these streaming services to defeat cable is relatively simple: either cut ads or cut prices.

They don't even have to do both.

Customers will pay a lot for a streaming service without ads. Netflix has proven that. If they keep ads, at least charge an affordable price to balance the deal.

Streaming services used to do these things, but the dollar signs have become too enticing for them.

It's time that these companies prioritize the reason they made their money in the first place: the customer.



ARTWORK COURTESY OF MIKE SULLIVAN  
Artist rendition of streaming taking over television.

# THE HERALD

RACHEL RUDD: EDITOR-IN-CHIEF  
rachel.rudd@smail.astate.edu

REBECCA ROBINSON: NEWS EDITOR  
heraldnews1921@gmail.com

REBECCA ROBINSON: SPORTS EDITOR  
heraldsports1921@gmail.com

ELIJAH TEMPLETON: OPINION EDITOR  
heraldopinion1921@gmail.com

CAROLINE AVERITT: LIFE EDITOR  
heraldlife1921@gmail.com

REBECCA WORTHINGTON: PHOTO EDITOR  
heraldphoto1921@gmail.com

GRAPHIC DESIGN EDITOR  
heraldonline1921@gmail.com

SANDRA L. COMBS: ADVISER; ADVERTISEMENT SALES  
scombs@astate.edu  
astateherald@gmail.com

THE HERALD OFFICE IS IN ROOM 224 OF THE COMMUNICATIONS/EDUCATION BUILDING.

NEWSROOM: 870-972-3076

AD OFFICE: 870-972-2961

FAX: 870-972-3339

### SUBMISSION GUIDELINES

Story ideas or news tips may be emailed to [heraldnews1921@gmail.com](mailto:heraldnews1921@gmail.com). The Herald welcomes comments, criticisms or ideas that its readership may have. We encourage you to send a Letter to the Editor to [rachel.rudd@smail.astate.edu](mailto:rachel.rudd@smail.astate.edu).

### STATEMENT OF PUBLICATION

The Herald is printed every Wednesday during the semester, except during finals and holidays. Copies of The Herald are free.

### CORRECTIONS GUIDELINES

The Herald wants its news reports to be fair and accurate. We correct all errors of fact. If you know of an error, please contact us.

### EDITORIAL POLICY

Opinions expressed in personal columns are those of the writers and may not reflect the opinions of the staff as a whole.

These opinions are not necessarily reflective of the students, faculty or administration at A-State.

Columns, letters to the editor, cartoons and other content on the opinion page are the views of the author. Content does not necessarily represent the opinion of The Herald.