Conectores #2

The Pandemic Is Changing Hollywood Forever

More than 100 years ago, the *New York Times* **published** a story titled "No New 'Movies' till Influenza Ends." The story described the spread of the Spanish Flu across the United States.

Today, as another pandemic spreads, the future of movies is again being questioned. **But** unlike 1918, many new American movies have been released during the coronavirus pandemic.

Most of the films, **however**, did not arrive in theaters. Instead, they were released on streaming services, **which** permit people to watch movies on television through the internet.

Until now, the new releases were small productions, not the big budget films Hollywood depends on to make profits. **But** that is changing.

Last month, the Walt Disney Co. experimented with the $200 million movie *Mulan*. The film was released on its streaming service. Disney will **also** release the Pixar film *Soul* on December 25 on its streaming service. And WarnerMedia said last week that *Wonder Woman 1984* would be released on HBO streaming **and** to theaters at the same time.

Much remains unknown about how the movie business will survive the pandemic. **But** it has become increasingly clear that Hollywood will not be the same. Just as the Spanish Flu changed the movie business by shrinking the number of moviemakers, COVID-19 is remaking Hollywood. It is reorganizing an industry that has already seen major changes over the past 20 years.

Long-time producer Peter Guber is president of Mandalay Entertainment **and** the former chief of Sony Pictures. "It will be a new studio system. Instead of MGM and Fox, they're going to be Disney **and** Disney+, Amazon, Apple, Netflix, HBO Max and Peacock," he said. All of those companies have streaming services.

Many of the changes in 2020 are related to the pandemic, **but** not all. Several studios are creating new business deals **and** partnerships because of streaming.

The conglomerate WarnerMedia owns Warner Bros., which was founded in 1923. It is run by Jason Kilar, **who** formerly ran the Hulu streaming service. Last month, Disney head Bob Chapek announced a reorganization of the company to strengthen its streaming operations.

Universal Pictures is owned by the conglomerate Comcast. It pushed hard to change its longtime agreement with theaters that movies must be shown for three months before they can be streamed. Now, it is only 17 days.

Many see the pandemic speeding up changes that have been coming for 20 years.

Chris Aronson is head of distribution for Paramount Pictures.

"All this stuff that's going on now in the business was going to happen, the evolution is just happening faster than it would have. What would have taken three to five years is going to be done in a year, maybe a year and a half," he said.

Meanwhile, big media companies are fighting for popularity in the streaming market. Right now, the market's top players are Netflix **and** Amazon. Other streaming services - including Hulu, Disney, Apple and others – are seeking to expand their share in the highly-competitive market.

The second-level players see the pandemic as an unusual chance to expand their growth.

Paramount **and** Sony Pictures do not have their own streaming services to show their movies. Instead, they have sold some of their movies to Netflix or Amazon. Eddie Murphy's *Coming to America 2* went to Amazon for a reported $125 million. Paramount is holding some of its big budget films until 2021.

Director Patty Jenkins made *Wonder Woman 1984* for WarnerMedia. The company has decided to release the movie for streaming in the United States, **but** for theaters in Europe and China.

"At some point you have to choose to share any love **and** joy you have to give, over everything else," Jenkins wrote on Twitter.

"The way movies are made **and** distributed, certainly at the studio level, has been really in need of change **and** hopefully this will bring it on. **But** when people hear that, it's like... now theatrical is dead. I personally feel that's garbage," said Ira Deutchman. He is an independent film producer **and** a Columbia University professor.

Deutchman believes that after a year or so of virus-related restrictions, people will be happy to leave their homes **and** visit a theater. **But**, the days of the billion-dollar movie, **like** 1997's *Titanic*, may be over.

"If you're going to be in this business, no matter what you do or where it plays - whether it's streaming **or** in cinemas - you're going to make hits **and** you're going to make flops," says Mandalay's Guber. "The idea is to make more hits than flops."

I'm Susan Shand.

The Associated Press reported this story. Susan Shand adapted it for Learning English. Bryan Lynn was the editor.

1. Relaciona las palabras del texto con su significado en español.

1. SPREAD	A. ESTRENADA (S)
2. FLU	B. GANANCIAS
3. RELEASED	C. PROPAGAR /PROPAGACIÓN
4. STREAMING	D. GRIPE
5. PROFITS	E. POR INTERNET
6. HITS	F. FRACASOS/ FIASCOS
7. FLOPS	G. EXITOS

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2. Selecciona la respuesta correcta para cada opción.

a) La historia "'No New Movies' Till Influenza Ends" describe la propagación de la Influenza española en Europa.
FALSO
VERDADERO
NO SE MENCIONA

b) A diferencia de 1918, muchas películas han sido estrenadas durante esta pandemia.
FALSO
VERDADERO
NO SE MENCIONA

c) Durante la pandemia muchas de las películas fueron estrenadas en internet.
FALSO
VERDADERO
NO SE MENCIONA

d) La película *Mulan* fue estrenada por el servicio de internet de Disney.
FALSO
VERDADERO
NO SE MENCIONA

e) **BUT** y **HOWEVER** son conectores de contraste, ¿Cuál es su uso principal en este texto?
CONTRASTA LAS PELICULAS DE LA GRIPE ESPAÑOLA CON LAS DE LA PANDEMIA
DIFERENCIA LA FORMA DE HACER PELICULAS EN LA PANDEMIA Y CUANDO NO HABIA CONFINAMIENTO
CONTRATA LA FORMA DE ESTRENAR PELICULAS EN CINE DE LAS DE INTERNET

f) **AND** y **ALSO** son conectores de adición, ¿Cuál es su principal uso en el texto?
AGREGAN INFORMACIÓN SOBRE LOS VIRUS EN LAS PELICULAS DE INTERNET
AGREGAN INFORMACIÓN SOBRE LOS MEDIOS Y FORMAS DE ESTRENAS PELICULAS EN LA PANDEMIA
AGREGAN INFORMACIÓN SOBRE PROCUDTORES DE PELICULAS

g) **LIKE** es un conector de ejemplificación, ¿De qué es ejemplo la película Titanic de 1997?
DE PELICULAS DE BAJO PRESUPUESTO
DE PILUCLAS DE INTERNET
DE PELICULAS DE BILLONES DE DOLARES

h) **WHO** (quien/ quienes) en algunos casos da información extra de una persona, ¿Cómo se describe a Jason Killar?
COMO QUIEN FORMALMENTE CORRIA POR EL SERVICIO DE HULU
COMO QUIEN FORMALMENTE DIRIGIA EL SERVICIO DE INTERNET DE HULU
COMO QUIEN ANTERIORMENTE DIRIGIA EL SERVICIO DE INTERNET DE HULU

i) **WHICH** (el cual/ lo cual/ la cual/ los cuales / las cuales) en algunos casos da información extra de una cosa, ¿Cómo se describen a los servicios de internet?
COMO LO QUE PERMITE VER PELICULAS DE TELEVISIÓN EN INTERNET
COMO LO QUE PERMITE A LOS PRODUCTRORES GANAR MILLONES DE DOLARES
COMO LO QUE PERMITE A LOS PRODUCTORES ESTRENAR SUS PELICUALAS EN LA PANDEMIA