



THE PURITAN POST

| by Hank W. Mardukas |

This Week on Home Video

Glass (2019)

M. Night Shyamalan's *Glass* marks an impressive culmination of a story twenty years in the making. In many ways it is a perfect conclusion to the original superhero universe created by Shyamalan, and in an era of reboots and rehashes, any kind of originality is appreciated. But the end of the film is where it falls flat. *Glass* isn't a bad movie by any means but the ending is so bad, that it feels that way. The late great Larry Cohen once said, "The ending is the most important part of a movie. If the last ten minutes stink, everyone walks out and says 'that was a lousy movie'." Regardless, *Glass* is still a solid flick with a phenomenal performance by James McAvoy, who deserves award recognition as he did with *Split*.

This Week on TV

Our Planet (Netflix)

Earlier this week was Earth Day, and tomorrow is Puritan Pictures' favorite holiday, Arbor Day, so it's only fitting to talk Netflix's new nature documentary, *Our Planet*. *Our Planet* is basically the same as *Planet Earth*, down to the same creator as well as the same narrator AKA the brother of the guy who started Jurassic Park. Like *Planet Earth*, the doc is separated into different ecosystems. However, what separates *Our Planet* from its predecessor is its focused emphasis on the environment and both how it is currently in jeopardy as well as what may be done to save it.

Director Spotlight:

M. Night Shyamalan



Birth: 8/6/1970, India

Notable Works: *Praying with Anger*, *Wide Awake*, *The Sixth Sense*, *Unbreakable*, *Signs*, *The Village*, *Lady in the Water*, *The Happening*, *The Last Airbender*, *After Earth*, *The Visit*, *Split*, *Glass*

Fun Fact: His company's office is a converted barn outside Philadelphia

The Top Five Biggest BOX OFFICE BOMBS in Cinema History

With the arrival of *Avengers: Endgame*, already setting box office records, the chase for the immortal domestic box office title set by *Avatar*, when James Cameron broke his own record in 2009, is back on. The combination of this hype, and my revisiting of a highly underrated "box office bomb" in Ridley Scott's *Legend*, gave me the idea of counting down the top five biggest box office bombs in cinema history. All share one common bond, they lost a major movie studio a boatload of money.

No. 5: *Heaven's Gate* (1985)

While other films lost more than *Heaven's Gate*, I felt it had to be included here for how infamous of a bomb it became. The epic Western's lack of success forever ruined the once-promising career of director Michael Cimino who had gained auteur status with *The Deer Hunter*. Not only that, but the movie's failure at the box office also almost singlehandedly caused its parent studio, United Artists to collapse.

No. 4: *Titan A.E.* (2000)

What was originally intended to be a live-action movie, Fox gave their animation department headed by Don Bluth an ultimatum by saying, turn *Titan A.E.* into an animated feature or they start firing animators. With seemingly no choice, *Titan A.E.* was rushed into production implementing then-archaic CGI animation with only 19 months to complete the flick. Ultimately, over 300 animation staff were still fired amidst production.

No. 3: *Mortal Engines* (2018)

The official leader for greatest monetary losses of all the movies listed, I cut *Mortal Engines* some slack mainly because the recency bias makes the 175 million dollars in losses look particularly bad with no inflation to be adjusted. *Mortal Engines*, one of the most expensive feature film debuts of all time, may have fared better had producer Peter Jackson taken directorial control of the material himself.

No. 2: *Sinbad: Legend of the Seven Seas* (2003)

Like *Titan A.E.*, *Sinbad: Legend of the Seven Seas* further proved that making a CGI based animated feature was a wildly expensive venture that had to be executed to perfection or otherwise suffer exponential losses. This once-rejected Disney pitch probably should've remained shelved.

No. 1: *John Carter* (2012)

It is hard for most people to remember a time where Disney struggled at the box office. But most people don't remember *John Carter*. A first live-action feature from director Andrew Stanton (*Wall E*, *Finding Nemo*), much of the movie needed reshoots. Disney even tried to downplay the losses but their tax returns told a different story. Later that year, seemingly unaffected by the losses, Disney would go on to purchase Lucasfilm, effectively ending their box office woes. At least until last year, when they made *A Wrinkle in Time* and *Solo*, both massive bombs.

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