SUCCESS OF A MOVIE SEQUEL: A CASE STUDY OF DHOOM, DHOOM2 AND DHOOM3

Jayesh Muzumdar
Research Scholar
Pacific Academy of Higher Education & Research University,
Udaipur, India
Email: muzumdarj@gmail.com

Dr. A. A. Attarwala
Ph.D. Supervisor
Pacific Academy of Higher Education & Research University,
Udaipur, India
Email: dr.attarwala@gmail.com

ABSTRACT
In Bollywood there is new trend similar to that of the Hollywood, in which a sequel is floated for exploiting the created market out of the successful movies. Usually the same star-cast and genre is used but it’s not always possible to recreate the magic of the original. While there are many sequels that proved to be a bad decision for the filmmakers, there are those which managed to attract a bigger success and smashed the previous records too. Some sequels did even better than their predecessors, such as Dhoom, Dhoom2, Dhoom3, Munnabhai MBBS, Lage RahoMunnabhai, Hera Pheri, Phir Hera Pheri, Aashiqui and Aashiqui 2, Golmaal, Golmaal Returns and Golmaal 3, Dabangg and Dabangg 2, Housefull and Housefull 2, Koi Mil Gaya, Krrish and Krrish 3, Singham and Singham Returns, and Tanu Weds Manu and Tanu Weds Manu Returns.

Unfortunately, many sequels are both critical and box office disasters. Is there, in fact, evidence that sequels have typical reasons of success that are different of those from non-sequels?

This paper takes attempts to understand the possible reasons by incorporating the grounded marketing theory of brand extension.

Keywords: Sequel, Brand extension, Hedonic consumption, CRM, Movie part-II

INTRODUCTION
The created reputation is exploited further in marketing by floating an extended version of the same product by incorporation of some amount of variation. It benefits both the buyers i.e. the consumers and the sellers. Since it is already consumed by its user’s it is simply the extension for additional experience while as the same addressing the buyers reduces the marketing expenses, just like the principles proved under consumer relationship management (CRM). It is brand extension in marketing terminology. In a brand extension strategy an existing brand name is attached to a new product, it can help companies raise consumers’ interest in the new product at the time it is launched (Aaker and Keller, 1992, 1990). In movie marketing once a movie becomes hit or super hit there is a trend to extend the movie by floating additional part of it called as, sequel. It is just the same as ‘brand extension’. The great success of movies has encouraged the production of sequels, with the hope of encasing the existence of the original movie provides a built-in audience for the follow-up movie.
There is no question that sometimes this works out very well but some time it may not even close to the original.

There are movies like Terminator 2: Judgment Day, Austin Powers: The Spy Who Shagged Me, Rambo: First Blood Part II, and Lethal Weapon 2 made a tremendous amount of money (far more than the original films did), and several sequels are commonly considered to be at least as good as the original films (for example, The Empire Strikes Back, The Godfather, Part II, X2: X-Men United, Aliens, Mad Max 2: The Road Warrior, and Spider-Man 2).

Hindi Movies i.e. Bollywood is not untouched by this syndrome any more, but it’s not always possible to recreate the magic of the original. Previous research showed that forward spillover effect had worked as a success factor which had helped the sequel movies than the original movies, since customers who were familiar with parent movies, which were successful in box office revenue, were more likely to transfer their favorable attitudes to the sequel movies. Positive spillover effect benefits the film makers, as well as theatres. Compared with the release of original movies, the sequels face lower risk in its release. (Eliashberg et al, 2006). Thus sequel movies have greater probability of success in the box office than original movies (Yeh, 2013). Hennig-Thurau et al. (2009) had similar findings in their research.

While there are many sequels that proved to be a bad decision for the filmmakers, there are those which managed to attract a bigger success and smashed the previous records too. Some sequels did even better than their predecessors, such as Dhoom, Dhoom2, Dhoom3, Munnabhai MBBS, Lage Raho Munnabhai, Hera Pheri, Phir Hera Pheri, Aashiqui and Aashiqui 2, Golmaal, Golmaal Returns and Golmaal 3, Dabangg and Dabangg 2, Housefull and Housefull 2, Koi Mil Gaya, Krrish and Krrish 3, Singham and Singham Returns, and Tanu Weds Manu and Tanu Weds Manu Returns.

Unfortunately, many sequels are both critical and box office disasters. Is there, in fact, evidence that sequels have typical reasons of success that are different of those from non-sequels? Previous research has found that movie sequels had benefited from their original/ parent movies (Balachander & Ghose, 2003; Sood & Drèze, 2006; Hennig-Thurau et al, 2009; Yeh, 2013), because the reputation of the parent movie had been used as a free resource in promotion of its sequel (Wernerfelt, 1988). In addition, there are also studies which compared the movie attendance and box office revenues of parent movies and their sequels, and these suggest that, in general, the parent movies have larger total box office revenue, and the sequel movies have a faster decrease rate of theatre attendance in the first two weeks (Basuroy & Chatterjee, 2008; Dhar et al, 2012).

A movie will only extend in to second sequel if the first sequel gets a grand success. It would not make business prudence to produce a third or a fourth film in a series if the predecessors had flopped. Thus, the likelihood of releasing a third or higher numbered sequel depends only if the first movie has a grand success or not. The success of a parent movie only benefits its first sequel, but it had little effect on higher number sequels. For higher number sequels, customers’ willingness to attend is largely influenced by the movie released immediately prior to the current one, i.e. the latest sequel, rather than the original/parent movie.

In marketing the success of a brand extension is largely connected to the science of similarity. It is the perception of consumers about the continuation of experience similarity perceived through the extended product based on the pre-conditioning contributed by the original product. Brand extension research has shown that perceive dissimilarity can be defined in terms of intangible attributes and brand-specific associations unrelated to the category of the first product (Here, we may call it the first movie). It may be the physical similarity or image related characteristics. Since, a movie is totally different in the nature of consumption as a product is more or less evaluated on utilitarian parameters, whereas a movie is always consumed on its hedonic or experiential parameters. Hence, evaluation attributes have a different basis for evaluation of a sequel compared to extended tangible attributes, in a physical brand. We propose that dissimilar extensions will be preferred to similar extensions. Audiences prefer to experience something different in the sequel; hence, dissimilarity is preferred to
similarity. But physical environment such as, story line and genre may be preferred on similarity parameters. For example, if the original movie is an action/adventure film, consumers may be more attracted to a sequel that escalates the same rather a new genre such as a romance in relation with that of the original, simply deviation of the previous theme.

CASE STUDY OF DHOOM

Dhoom released in the year 2004, and was revolved around the Assistant Commissioner of Police and his assistant, both attempted to capture wanted, professional thieves. In doing so as a common practice, the plot had often heavily influenced by the opponent. It was the largest Bollywood film in terms of box-office revenue. Dhoom 2 released in the year 2006 it became the highest-grossing Indian film of 2006, and was the highest-grossing Bollywood film of all time as well at the time of its release. It is the seventh highest-grossing Bollywood film in overseas markets. After grossing over ₹1.5 billion (US$23 million) Dhoom 2 was elevated to a "blockbuster" rating on Box Office India. It received an 80% approval rating among critics by Rotten Tomatoes. Critics praised Dhoom 2 for its elaborate action sequences. Dhoom 3 was marketed as an action thriller, released in the year 2013; it had collected more than Rs35 crore on its opening day.

Dhoom had addressed the same genre, more escalated story line and the budget had exponentially increased for subsequent sequels such as the parent Dhoom had a budget of 1.7 Million US D, Dhoom 2 had a budget of 5.4 million USD and Dhoom 3 had a budget of 27 million. The entire series of Dhoom (1, 2, & 3) had produced in an investment of 34 million USD and sequels were accepted more than Indian audiences.

### Table-1

<table>
<thead>
<tr>
<th>““</th>
<th>Releasing date</th>
<th>Budget</th>
<th>Box office revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhoom</td>
<td>27-Aug-04</td>
<td>₹110 million (US$1.7 million)</td>
<td>₹290 million (US$4.5 million)</td>
</tr>
<tr>
<td>Dhoom 2</td>
<td>24-Nov-06</td>
<td>₹350 million (US$5.4 million)</td>
<td>₹803 million (US$12 million)</td>
</tr>
<tr>
<td>Dhoom 3</td>
<td>20-Dec-13</td>
<td>₹1.75 billion (US$27 million)</td>
<td>₹2.84 billion (US$44 million)</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>₹2.21 billion (US$34 million)</td>
<td>₹3.70 billion (US$57 million)</td>
</tr>
</tbody>
</table>

(Source: Box Office India data)

Factors such as release week window and number of theaters need to be studied further by applying a superior statistical tool like regression analysis. Besides, simultaneous release in India and Pakistan it had adopted multi linguistic approach for spreading the risk. The details were as below:
Day Wise Collection (Rs. Crores)

<table>
<thead>
<tr>
<th>Day</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1 Friday</td>
<td>36.22</td>
</tr>
<tr>
<td>Day 2 Saturday</td>
<td>33.36</td>
</tr>
<tr>
<td>Day 3 Sunday</td>
<td>38.03</td>
</tr>
<tr>
<td>Day 4 Monday</td>
<td>21.71</td>
</tr>
<tr>
<td>Day 5 Tuesday</td>
<td>20.14</td>
</tr>
<tr>
<td>Day 6 Wednesday</td>
<td>25.52</td>
</tr>
<tr>
<td>Day 7 Thursday</td>
<td>14.01</td>
</tr>
<tr>
<td>Day 8 Friday</td>
<td>10.10</td>
</tr>
</tbody>
</table>

(Source: Box Office India data)

Dhoom 3 had enchased all the best collections in the least time span i.e. first week only comparison with earlier sequels. Many latent factors acted positively in favor of Doom -3, some are really difficult to quantify like star power, and spill over impact.

CONCLUSION

This research work has tried to apply the brand extensions theory usually used in the fast moving consumer goods, where a primary challenge for new products is gaining awareness in a crowded market and the marketing support is critical for informing the consumers. In contrast, for hedonic media products, because of heavy media attention to the release of an extension of a popular parent film and consumers’ intrinsic interest resulting from the product category’s hedonic character, marketing distribution intensity is very critical factor in the success of a sequel.

REFERENCES
