

THE *Hollywood* REPORTER

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AFI Names Its Top Pics, TV Shows of 2012

By Seth Abramovitch
The American Film Institute on Monday announced its selections for the 2012 AFI Awards, recognizing outstanding achievements in film and TV. Among its unranked selections for the 10 best movies of the year are Oscar front-runners *Lincoln*, *Argo*, *Les Miserables*, *Zero Dark Thirty* and *Silver Linings Playbook*. Also chosen: *Moonrise Kingdom*, *Beasts of the Southern Wild* and *The Dark Knight Rises*. But the institute had no love for The Weinstein Co.'s *The Master*; Paul Thomas Anderson's period drama loosely based on the beginnings of Scientology.

In the TV category, AMC's *Mad Men* was selected for a fifth time, making it the most recognized AFI Awards winner on TV. ABC's *Modern*



AMC drama series *Mad Men* received an AFI Award for the fifth time.

Family and AMC's *Breaking Bad* both made the list for a fourth time. Newcomers include HBO's *Girls* and FX's *American Horror Story*, while FX's *Louie*, AMC's *The Walking Dead* and Showtime's *Homeland* all made second appearances.

"AFI Awards celebrates

America's storytellers as collaborators," AFI president and CEO Bob Gazzale said in a statement. "We are honored to bring together artists as a community, without competition, to acknowledge the gifts they have given the world in 2012."

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FROM THE HOLLYWOOD REPORTER

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SARAR

FROM PAGE 1

The awards will be handed out Jan. 11 during an invitation-only luncheon in Los Angeles.

The full list of winners:

**AFI MOVIES
OF THE YEAR**

Argo
Beasts of the Southern Wild
The Dark Knight Rises
Django Unchained
Les Misérables
Life of Pi
Lincoln
Moonrise Kingdom
Silver Linings Playbook
Zero Dark Thirty

**AFI TV PROGRAMS
OF THE YEAR**

American Horror Story
Breaking Bad
Game Change
Game of Thrones
Girls
Homeland
Louie
Mad Men
Modern Family
The Walking Dead.

**LONDON CRITICS'
CIRCLE TO HONOR
BONHAM CARTER**

By Stuart Kemp

LONDON—Helena Bonham Carter will be awarded the Dilys Powell award for excellence in film, the highest honor dished out by the London Critics' Circle.

The actress will pick up the honor at the 33rd London Critics' Circle Film Awards on Jan. 20.

Bonham Carter will join previous recipients Dirk Bogarde, Richard Attenborough, Julie Walters, Judi Dench, Nicolas Roeg,

Quentin Tarantino and Kristin Scott Thomas.

"To be chosen for this award is a surprise and an honor — I am delighted!" said Bonham Carter. "It's always nice when critics say something nice about you for a change, and especially the critics in your hometown."

Critics' Circle Film Awards chair Rich Cline described the actress as an "undisputed star of British cinema."

"Her filmography is packed with iconic, offbeat characters, each of which she invests with an unusual spark of humanity," Cline said. "She regularly receives nods from the Critics' Circle Film Award, most recently with two nominations in 2010, for *The King's Speech* and *Alice in Wonderland*. And she gave three unforgettable film performances this past year."

**SANTA BARBARA
TO FETE ADAMS**

By Scott Feinberg

The Santa Barbara International Film Festival said Monday that Amy Adams, the thrice Oscar-nominated actress who is widely expected to score a fourth nomination in the best supporting actress race for her performance as the wife of a cult leader in Paul Thomas Anderson's *The Master*; will be presented with its Cinema Vanguard Award on Jan. 31 at Santa Barbara's historic Arlington Theatre.

"Adams is one of the gutsiest and most gifted actors working today. She embodies what the Cinema Vanguard

Award is all about," SBIFF executive director Roger Durling said in a statement, "and, after her performance in *The Master*, the time has



Adams

come to recognize her talent and versatility."

Adams is best known for her performances in Phil Morrison's *Junebug* (2005), John Patrick Shanley's *Doubt* (2008), and David O. Russell's *The Fighter* (2010), all three of which brought her best supporting actress Oscar nominations, as well as her turns in two studio blockbusters, Kevin Lima's *Enchanted* (2007) and the late Nora Ephron's *Julie & Julia* (2009).

This year, in addition to her performance opposite Philip Seymour Hoffman in *Master* — for which the Los Angeles Film Critics Association recently chose her as the year's best supporting actress — she also appeared opposite Clint Eastwood in Robert Lorenz's *Trouble with the Curve* and Viggo Mortensen in Walter Salles' *On the Road*.

The Outstanding Performer of the Year Award, which honors "an actor who has forged his/her own path, taking artistic risks and making a significant and unique contribution to film," has previously gone to Kristin Scott Thomas, Ryan Gosling, Vera Farmiga, Stanley Tucci, Christoph Waltz, Peter Sarsgaard, Nicole Kidman, Jean Dujardin and Berenice Bejo, among others.

The fest's 28th edition is set to run Jan. 24-Feb 3.

**DJANGO STAR
NERO TO GET
CAPRI SALUTE**

By Eric J. Lyman

ROME—The Capri-Hollywood Film Festival said Monday it will honor Italian actor Franco Nero with the Capri Legend Award, the festival's lifetime achievement honor.

The Dec. 26-Jan. 2 fest will take place just after the Dec. 25 world premiere of Quentin Tarantino's *Django Unchained*, inspired by Sergio Corbucci's 1966 spaghetti Western classic *Django*, which starred Nero in the lead role. The 71-year-old Nero has a smaller role in Tarantino's film, in which Jamie Foxx plays the title role.

The original *Django* was one of the most important films in Italy's spaghetti Western genre, and Tarantino's *Django* was reportedly scheduled to premiere at the International Rome Film Festival last month in a nod to its Italian roots. But the premiere did not materialize, at least in part because it was not finished in time. Now, the pic is scheduled to bow in Italy on Jan. 17, three weeks after the U.S. premiere.

In addition to *Django*, Nero has acted in nearly 200 other films and TV series, including the role of Sir Lancelot in Joshua Logan's 1967 version of *Camelot*, Luis Bunuel's *Tristana* (1970), the role of fashion icon Gianni Versace in 1998's *The Versace Murder* and a part in 1990 action pic *Die Hard 2*. **THR**

Columbia Hires Scribe to Season *Salt 2*

By Borys Kit

Columbia Pictures is still working to put *Salt 2* back on the table.

In a move signaling continued interest in a sequel to the 2010 Angelina Jolie spy movie, the studio is in negotiations to hire screenwriter Becky Johnston to work on the script.

In the original, Jolie starred as a CIA officer who discovers she is a Russian sleeper cell agent with a mission to assassinate the U.S. president. *Salt* grossed \$293.5 million worldwide, so Columbia in 2011 hired the pic's credited writer, Kurt Wimmer, to pen a sequel.

Earlier this year, however, reports surfaced that Jolie didn't think his script was up to snuff and had not committed to the project, which is being produced by Lorenzo di Bonaventura and Sunil Perkash. So now a new writer is being brought in to re-



Spy pic *Salt*, starring Angelina Jolie, grossed \$293.5 million worldwide.

conceive the script.

UTA-repped Johnston is a left-of-center choice for the project as her most notable credits are character dramas *The Prince of Tides* (1991), which starred Barbra Streisand, and *Seven Years in Tibet* (1997), which starred Jolie's fiancé Brad Pitt.

Johnston did work on *Wonder Woman* as well as Brad Bird's San Francisco Earthquake project *1906* and has the Colin Firth-

Emily Blunt drama *Arthur Newman* awaiting release next year.

CLOSE, NOLTE ROCK ON WITH DRAMA ALWAYS

By Borys Kit
Glenn Close and **Nick Nolte** are teaming up for *Always on My Mind*, a music-driven drama from *Rock of Ages*

creator Chris D'Arienzo.

Occupant Entertainment is behind the pic, with the company's Joe Neurauter and Felipe Marino producing.

D'Arienzo wrote the script, which follows an aging rock star (Nolte) as he succumbs to Alzheimer's. His wife (Close) is left to pick up the pieces of his hard-lived rock 'n' roll life. D'Arienzo also will direct.

Occupant is in preproduction on the supernatural pic *The Good People* as well as *Madame Bovary*. The latter has Mia Wasikowska, Paul Giamatti, Ezra Miller and Rhys Ifans on board to star.

Close (DirecTV's *Damages*) most recently starred in *Albert Nobbs*, which nabbed her an Oscar nomination for best actress.

Nolte next will be seen in Warner Bros.' *Gangster Squad*.

Close, Nolte and D'Arienzo are repped by CAA. **THR**



Close



Nolte

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Yahoo, NBC Sports Ink Content Deal

By Marisa Guthrie

NEW YORK — Yahoo is continuing to forge content partnerships under 37-year-old president and CEO Marissa Mayer, who joined the company last summer after a successful run as one of the top executives at Google.

On Sunday night, Yahoo and NBC Sports announced a content-sharing and cross-promotional deal that will include event coverage, Rivals college content and fantasy sports products, among other initiatives.

Though both sites will maintain editorial independence, the partnership will include collaborations on original web content that will appear on Yahoo Sports and NBCSports.com and will utilize both company's popular personalities such as NBC's Bob Costas and Mike Florio and Yahoo's Dan Wetzel and Adrian Wojnarowski.

Yahoo Sports also will link to and promote the NBC Sports Live Extra streaming player. And Yahoo Sports will become the exclusive fantasy-game provider of NBC Sports' Rotoworld, while Yahoo Sports' Rivals.com will power recruiting and college sporting news

for NBCSports.com and the NBC Sports Regional Networks.

"Passionate fans need news and analysis about their favorite teams in real time, and they want access to that information no matter where they are," Yahoo Global Media vp and head of Yahoo Sports and Games Ken Fuchs said in a statement. "We're thrilled to combine Yahoo's fantasy offerings, product innovation and editorial authority with NBC's broadcast coverage of live sports events and award-winning on-air talent. We think our users will love the result."

Added NBC Sports chairman Mark Lazarus: "The complementary nature of this partnership is unmatched in digital sports media. Through our growing television and digital platforms, the Yahoo Sports partnership dramatically expands the digital reach of NBC Sports around the biggest sporting events. We are committed to continually growing this alliance for the benefit of both parties, our sports-property partners, and, most importantly, sports fans."

The deal follows a similar arrangement between NBCUniversal's CNBC and Yahoo's well-respected financial news site Yahoo Finance. That deal was announced last June, just

week's before Mayer took the reins at Yahoo. And last year, the Internet company also entered into a wide-ranging deal with ABC News that has helped the news division's content reach millions more users.

MTV EMAS DRAWS RECORD RATINGS

By Scott Roxborough

COLOGNE, Germany — MTV's 2012 Europe Music Awards set another record — just — with 39.4 million viewers tuning in on MTV channels worldwide to watch the live show from Frankfurt, Germany, last month, which featured performances from Taylor Swift, No Doubt, Muse and South Korean pop sensation Psy.

The figure beat out the 39 million that caught last year's EMAs from Dublin, Ireland.

As expected, the strongest boost was in Germany, which saw a 51 percent rating spike

over the 2011 event, helped by hometown girl Heidi Klum, who hosted the 19th EMAs. In Spain, ratings were up 50 percent at the start of the awards show and peaked at 80 percent above 2011 figures across all demographics, with the core 14-24 demo showing a 44 percent jump.

In the U.S. on MTV2, a total of 263,000 viewers watched the EMAs broadcast, a 241 percent jump over the average for the time slot and the highest-rating ever for the event stateside.

But it was online and in the social-media space that traffic truly exploded. Fans around the world cast 183.5 million votes online to decide this year's EMA winners, a 16 percent hike from 2011 and MTV sites — web and mobile — pulled in nearly 24 million unique visitors through the 2012 EMA campaign, a new record. Participation on Twitter was through the roof, with a record 5.7 million tweets during the show, a 104 percent jump over 2011 and the EMAs accounting for eight of the top 10 trending Twitter topics during the show as fans congratulated EMA winners Swift, Justin Bieber and One Direction. **THR**



Fuchs



Lazarus



DANIEL ROLAND/AP/GETTY IMAGES

South Korean singer Psy performs during the MTV Europe Music Awards.

Tennis Icon Connors Signs With APA

By Daniel Miller

Tennis superstar Jimmy Connors has signed with talent agency APA in all areas.



Connors

Connors won the U.S. Open five times and a total of 109 ATP titles, more than any

other male tennis player. His rivalry with hot-headed tennis star John McEnroe in the 1970s and 1980s made both players cultural icons.

APA will look to extend Connors' brand across all platforms, from broadcast to endorsements and publishing. Connors' memoir, *The Outsider*, will be published by Harper on May 14.

Connors won Wimbledon twice and the Australian Open once; he also had doubles wins at Wimbledon and

the U.S. Open. He is a member of the Intercollegiate Tennis Association Hall of Fame and the International Tennis Hall of Fame.

Connors has also served as a BBC and Tennis Channel commentator and analyst for Wimbledon, the French Open and the U.S. Open.

He also is represented by Michael Blake of Electra Star Management.

DETAINED MCAFEE SELLS LIFE RIGHTS FOR TV, MOVIES

By Etan Vlesing

TORONTO—Anti-virus pioneer John McAfee, recently arrested by Guatemalan police and facing deportation to Belize as part of a murder investigation, has apparently

entrusted his life story to Montreal-based TV producer Impact Future Media.

Honolulu-based Brian Fitzgerald, who co-founded the TV production shingle with CEO Francois Garcia, based in Montreal, said he secured the exclusive IP rights to the embattled tech guru's story.

"He [McAfee] trusts that we will honor his life story in an honest and truthful manner," Fitzgerald told *The Hollywood Reporter* in a statement on Monday.

The TV producer is currently looking for investors and production partners for the project, which is tentatively titled *Running in the Background: The True Story of John McAfee*.

Fitzgerald said Impact Future Media inked the deal with McAfee last week, and hopes to exploit his life story across a range of media, including film, print and TV.

The 67-year-old American businessman has so far eluded police in Belize, where he is wanted for questioning over the apparent murder of his neighbor.

Impact Future Media

has ties to McAfee through Chad Essley, founder of Cartoon Monkey Studio, whom it already represents.

The TV producer claims Essley is McAfee's official cartoonist and is working on the development and management of WhoIsMcAfee.com.

"My most heartfelt thank you goes to Impact Future Media and Cartoon Monkey Studio," McAfee said in a statement issued by the Canadian-based producer. "Their dedication to the truth is very uncommon in the world we live in today. I am now, and will always be grateful to their organizations."

PRODUCED BY CONFERENCE SET FOR JUNE

By Alex Ben Block

The Producers Guild of America's annual Produced By Conference is set to take place June 8-9 on the Fox lot in Century City, the PGA announced Monday.

This marks the fifth year of the conference, which has sold out in recent years. **THR**

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Judge Blocks Release of *Age of Hobbits* Movie

By Eriq Gardner

NEW YORK—A California federal judge has granted Warner Bros.' motion for a temporary restraining order on *Age of the Hobbits*, a low-budget movie which the studio contends is confusingly similar to its own Peter Jackson blockbuster *The Hobbit: An Unexpected Journey*, which opens Friday.

The Hobbit studios Warner Bros., New Line Cinema, MGM and producer Saul Zaentz first objected to the so-called "mockbuster" from The Asylum in late August, contending that it infringed trademarks with respect to the title, design and promotional materials. A lawsuit was filed last month.

The Asylum defended itself by saying that it had fair use to use "Hobbits," saying the word referred to a real-life human subspecies, *Homo Floresiensis*, discovered in 2003 in Indonesia.

But on Monday, California federal judge Philip Gutierrez agreed with the plaintiffs in a 32-page ruling.

"The majority of factors weigh in favor of a finding of likelihood of confusion and no factor weighs against such a finding, he wrote. "Moreover, the finding is particularly strong on the three factors that courts have found to be the most important, especially in the context of the Internet: similarity of the marks, relatedness of



An alleged "knockoff" has been deemed as presenting a likelihood of confusion among consumers who wish to see *The Hobbit: An Unexpected Journey*. the goods and use of similar marketing channels."

The Asylum is known for its low-budget films that often trade on the hoopla surrounding major Hollywood releases. Past films from the company include *2012 Doomsday*, *Transmorphers: Fall of Man* and *Battle of Los Angeles*. The pics have gotten underneath Hollywood's skin over the years, but thanks in part to a 1993 court ruling over a rip-off of Disney's *Aladdin*, many believed there wasn't much legal recourse.

Age of Hobbits was set to be released today.

In his decision, Gutierrez pointed to a trademark registration from the plaintiffs on "Hobbit," covering "printed matter, namely posters, art prints, postcards" and said that it covers Asylum's use of the term in its

posters promoting its own movie. The word "Hobbit," however, isn't covered in any trademark registration as a movie title, leading the judge to consider whether the mark is distinctive and has developed a secondary meaning in the marketplace.

The judge was impressed with the evidence of consumer association on "Hobbit," including a survey conducted by the plaintiffs of randomly selected respondents. "The survey results showing that nearly 50 percent of respondents associated the term 'Hobbit' with the trademark holder is thus persuasive evidence that the Hobbit marks have acquired secondary meaning," he wrote.

After determining that, Gutierrez moved onto the issue of likelihood of confusion. The *Hobbit* makers can't claim exclusive rights to fantastical images of swords, mythical creatures, and the like, but the judge saw the imagery in the posters in connection with the use of the term "Hobbit" and said that "one is immediately struck by the similarity." Even the slight difference in titles isn't enough to avoid confusion, he added.

As for Asylum's contention that "Hobbit" is separate from the J.R.R. Tolkien universe, the judge didn't buy it.

"Asylum's argument appears to ignore the connection between the term used to describe *Homo*

Floresiensis and Tolkien's hobbits," the judge wrote. "Asylum treats the use of the two terms as completely unrelated, but the terms are in fact closely related: scientists gave *Homo Floresiensis* the nickname 'Hobbit' because its appearance resembled Tolkien's hobbits, as described in his novels.... Given that *Homo Floresiensis* received the nickname 'Hobbit' specifically because of its resemblance to Tolkien's fictional hobbits, the court finds Asylum's argument that its movie is wholly unrelated to Tolkien's work because it is about *Homo Floresiensis* to be disingenuous."

The judge also went into the so-called *Rogers* defense, which emanates from a famous case where Ginger Rogers objected to the Federico Fellini film, *Ginger and Fred*. The case established some form of right to use a trademark in an expressive work of speech so long as there is artistic relevance. But in order to use the *Rogers* defense, the judge noted that Asylum would have to show that its use of "Hobbit" relates to or references the trademarked term. "Asylum has made no such showing," he ruled. "In fact, Asylum asserts just the opposite: that the film title in no way relates to Tolkien's hobbits."

Finally, the judge determined that the *Age of the Hobbits* title is explicitly misleading.

Gutierrez has scheduled a Jan. 28 hearing date to consider whether the temporary restraining order should become a preliminary injunction. **THR**

GLENGARRY GLEN ROSS

By David Rooney

NEW YORK—In his toxic cauldron of testosterone and ferociously male survival instincts, *Glengarry Glen Ross*, David Mamet shows with scalding humor, savagery and ideally with a glimmer of pathos the ugly evolution of the Willy Lomans of the world in the decades since *Death of a Salesman*. First seen on Broadway in 1984, Mamet's tight-as-a-drum drama should still retain its bite, but it never quite catches fire in this latest revival. Allowing the play to be twisted from an ensemble piece into a platform for Al Pacino, an actor not averse to showboating, director Daniel Sullivan and his producers have done a disservice to the Pulitzer-winning work.

That's not to say it's a complete misfire. It's just not great. And given that Mamet's arrogantly alienating new play, *The Anarchist*, posted a closing notice last week just two days after opening to blistering reviews, an exceptional production of *Glengarry* might have helped remove some of that tarnish.

So what went wrong? Sullivan is certainly an accomplished director. He has the required lightness of touch to lure us into the sleazy arena of Mamet's unscrupulous flimflammers, selling Florida real estate of dubious value. The agility of the writing keeps us attuned to every nuance of their behavior, be it pathetic, scared, manipulative or despicably



Al Pacino finds his sales career in a slump in *Glengarry Glen Ross*.

dishonest. More crucially, the play even engenders the necessary perverse affection for these shysters.

The production packs some heat in the performances of Bobby Cannavale and John C. McGinley, along with solid work from David Harbour, Richard Schiff, Jeremy Shamos and Murphy Guyer. But their collective efforts are not enough to make the somewhat routine staging crackle. It's slack and short on electricity, which may be due to its fundamental imbalance. *Glengarry* was never built as a star vehicle for the actor playing Shelly "The Machine" Levene — not for Robert Prosky in the 1984 U.S. premiere, or Jack Lemmon in the 1992 film, or Alan Alda in the 2005 revival.

In his first scene, wedged into a booth at the Chinese restaurant, Pacino's Shelly more or less hits the right marks in his wormy negotiation with office manager John Williamson (Harbour) for premium buyer leads. Alternately cajoling and demanding, he's a shameless weasel, belligerently aggressive one minute and a falsely humbled martyr the next. Dismissing his abysmal sales record of late as a mere bad luck streak, Shelly bloviates about his glory days as the

office's top seller, failing to recognize that yesterday's success is soon forgotten in business. While the underlying whiff of desperation could be stronger, the performance is effective enough.

But from the moment Shelly bursts through the office door in the second act, bouncing about and crowing with cocky self-congratulation over having closed a big-money sale, Pacino is all mannerism. He piles on the physical and vocal tics to such a degree that almost all traces of Shelly's vulnerability as a man trapped into a reckless act are erased.

Pacino famously played reigning office hotshot Ricky Roma onscreen. Given that Ricky will inevitably one day become another Shelly, the casting makes sense. But the failure to mine that trajectory to expose the character's frightened core is a disappointment.

Unlike the mixed blessing of Pacino's star wattage, Cannavale's dynamic work as motor-mouth Ricky sizzles. Whether turning on the oleaginous charm to reel in a patsy, or furiously dressing down Williamson for speaking without thinking, Cannavale takes unequivocal possession of the role. With his Guido-style slicked hair, crisp shirts, cuff links and pinky ring, he's the epitome of vulgar success. He's sure enough of his winning qualities to be amiable with his competitors and even generous in his support of Shelly's self-aggrandizement. But he keeps one ice-cool eye on the prize at all times.

Keeping pace with Cannavale is McGinley, absent

from Broadway since 1985. Frequently purple-faced with rage as he spews fountains of expletives, his Dave Moss is every bully who ever watched anxiously as his edge slipped away, prompting crafty measures to regain the advantage while shoving someone else into the firing line. That spot initially appears reserved for Schiff's George Aaronow, a miserable schlub who also gets his chance to bark.

Shamos finds painful nuances in James Lingk, who returns to the office to renege on the deal he was suckered into by Ricky. Even while knowing he's been duped, Lingk is acting on strict instructions from his wife, making him an emasculated figure in this world of men. Harbour also makes the most of the potentially thankless role of Williamson, absorbing abuse and resentment for much of the play, only occasionally erupting into retaliatory fury.

Even in an underpowered production, these guys are fascinating specimens to watch as they navigate the vicious fray of office politics. The same goes for Mamet's tautly structured play. With its fusillade exchanges and fat-free set-up, it remains a model of dramatic economy. Too bad its nasty punch is a tad soft here.

Venue: Gerald Schoenfeld Theatre, New York (runs through Jan. 20).

Cast: Al Pacino, Bobby Cannavale, David Harbour, Richard Schiff, John C. McGinley, Jeremy Shamos, Murphy Guyer.

Director: Daniel Sullivan.

Playwright: David Mamet. **THR**

THE TOP 40

<i>This week</i>	<i>Last week</i>	<i>Movie</i>	<i>Distributor</i>	<i>Weekend gross</i>	<i>Percent change</i>	<i># of theaters</i>	<i>Per-theater average</i>	<i>Days in release</i>	<i>Cumulative gross</i>
1	2	Skyfall	Sony	\$10,780,201	-39	3,401	\$3,170	31	\$261,400,281
2	3	Rise of the Guardians	Paramount	10,400,618	-25.5	3,639	2,858	19	61,774,192
3	1	Breaking Dawn — Part 2	Lionsgate	9,156,265	-50.9	3,646	2,511	24	268,691,029
4	4	Lincoln	Disney	8,916,813	-38.2	2,014	4,427	31	97,137,447
5	5	Life of Pi	Fox	8,330,764	-36.1	2,946	2,828	19	60,948,293
6	New	Playing for Keeps	FilmDistrict	5,750,288	—	2,837	2,027	3	5,750,288
7	6	Wreck-It Ralph	Disney	4,859,368	-33	2,746	1,770	38	164,402,934
8	8	Red Dawn	FilmDistrict	4,236,105	-38.7	2,754	1,538	19	37,240,920
9	9	Flight	Paramount	3,130,305	-35.3	2,431	1,288	38	86,202,541
10	7	Killing Them Softly	Weinstein	2,806,901	-61.9	2,424	1,158	10	11,830,638
11	11	Silver Linings Playbook	Weinstein	2,171,665	-34.6	371	5,854	24	13,964,405
12	12	Anna Karenina	Focus	1,544,859	-37.2	422	3,661	24	6,603,042
13	10	The Collection	LDE	1,487,655	-55.4	1,403	1,060	10	5,455,328
14	13	Argo	Warner Bros.	1,482,346	-31.3	944	1,570	59	103,160,015
15	55	End of Watch	Open Road	751,623	2,869.2	1,259	597	80	39,989,766
16	16	Hitchcock	Searchlight	712,544	59.8	181	3,937	17	1,661,670
17	15	Taken 2	Fox	387,227	-22.9	430	901	66	137,700,304
18	17	Pitch Perfect	Universal	305,765	-26	387	790	73	63,517,408
19	18	The Sessions	Searchlight	218,973	-40	197	1,112	52	4,948,342
20	19	Cloud Atlas	Warner Bros.	174,815	-34.1	191	915	45	26,452,971
21	20	Here Comes the Boom	Sony	143,911	-36	234	615	59	42,556,770
22	21	The Perks of Being a Wallflower	Lionsgate	138,498	-39.9	175	791	80	16,858,393
23	22	Looper	Sony	135,413	-32.4	232	584	73	66,146,080
24	37	Alex Cross	Lionsgate	114,565	103.2	214	535	52	25,617,897
25	32	The Polar Express	Warner Bros.	111,469	74.8	17	6,557	2952	183,016,118
26	23	Hotel Transylvania	Sony	102,606	-23.8	196	524	73	143,826,412
27	25	The Man With the Iron Fists	Universal	85,975	-24	181	475	38	15,522,060
28	109	A Werewolf Boy	CJE	85,033	—	19	4,475	10	123,634
29	New	Hyde Park on Hudson	Focus	81,362	—	4	20,341	3	81,362
30	28	A Late Quartet	EOne	73,290	-29.1	63	1,163	38	995,642
31	26	Seven Psychopaths	CBS	71,069	-36.1	141	504	59	14,903,885
32	30	Finding Nemo	Disney	70,812	-7.2	74	957	87	40,846,696
33	27	Brave	Disney	62,399	-35.3	151	413	171	237,155,664
34	29	The Odd Life of Timothy Green	Disney	60,246	-21.1	132	456	117	51,687,658
35	24	Back to 1942	China Lion	56,604	-46.4	18	3,145	10	212,475
36	38	Ice Age: Continental Drift	Fox	56,355	3.2	90	626	150	160,953,224
37	34	The Other Son	Cohen	55,978	-3.3	43	1,302	45	963,591
38	New	Burn: One Year on the Frontlines	Area 23a	54,407	—	4	13,602	31	64,286
39	35	A Royal Affair	Magnolia	53,889	-6.4	43	1,253	31	459,087
40	36	Fun Size	Paramount	48,466	-45.1	116	418	38	9,362,641

Total: \$79,271,040