By Pamela McClintock

Marvel Studios and Disney’s Thor: The Dark World thundered its way to a $86.1 million domestic launch as it continued its global assault, finishing the weekend with a sizeable $327 million in worldwide ticket sales.

That’s an impressive start considering the first Thor, which debuted to $65.7 million domestically in May 2011, grossed $449.3 million globally. The sequel nabbed one of the top November openings of all time in North America, though it couldn’t quite match the $88.4 million earned by Skyfall on the same weekend a year ago.

The 3D tentpole — which returns Chris Hemsworth as the hammer-wielding superhero — has grossed $240.9 million abroad, where it began rolling out last weekend. It is pacing a whopping 90 percent ahead of the original title, which topped out at $268 million internationally (Thor 2 has already eclipsed 2011’s Captain America: The First Avenger). Russia leads with $24.1 million, followed by the U.K. with $22.6 million and China (where it opened on Friday) with $19.6 million.

The movie is doing big business in Imax theaters, B.O. Report: Thor 2 Scores $86.1 Million Bow

For the first time in Marvel’s Avengers film franchise, Thor: The Dark World grossed slightly more domestically on Saturday than on Friday.

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which generated $11 million in global ticket sales.

Thor 2, like Iron Man 3, is benefiting from 2012’s global blockbuster The Avengers, the crown jewel in Marvel’s superhero film empire. The latter film, which features Hemsworth as Thor and Robert Downey Jr. as Iron Man, among other Marvel characters, earned $1.5 billion worldwide to become the No. 3 film of all time behind Avatar and Titanic.

For the first time in Marvel’s Avengers series, Thor 2 grossed slightly more domestically on Saturday than on Friday ($31.7 million versus $31.6 million) in a major victory for Marvel and Disney’s marketing operation. Usually, Friday is by far the biggest day because of the fanboy audience.

“[Thor 2] played in an unconventional way,” said Disney’s distribution chief Dave Hollis. “The franchise is moving away from just fanboys and crossing into the mainstream in a way that makes out-of-school, out-of-work Saturday shows super lucrative. The combination of storytelling and a very successful, inspired marketing campaign made it appeal to the broadest possible audience.”

Thor 2 played to all quadrants of the moviegoing audience and quickly transformed into a date-night movie, with couples making up 62 percent of the audience. Families made up 21 percent of those buying tickets, and teens 17 percent. All told, 39 percent of ticket buyers were under the age of 25. The sequel nabbed an A-CinemaScore, compared to a B+ for the first Thor.

Females made up an impressive 48 percent of Friday’s audience — a larger percentage than usual for a superhero pic — but by Sunday, males made up 62 percent of the overall weekend audience.

Most movies shied away from opening opposite Thor 2, but in a counterprogramming move, both 12 Years a Slave and About Time made major expansions this weekend.

Steve McQueen’s awards favorite 12 Years made a daring move in upping its theater count from 410 to 1,144. The harrowing slave drama grossed a solid $6.6 million, putting it at No. 7 and pushing its domestic total past $17.3 million for Fox Searchlight and the producers.

Richard Curtis’ romantic comedy About Time wasn’t as lucky. The Working Title movie, distributed by Universal, earned $5.2 million as it increased its location count to 1,200 for a ninth-place finish and rather tepid $6.7 million domestic gross.

Among holdovers, Paramount’s Jackass Presents: Bad Grandpa continued its dazzling run, coming in No. 2 in its third weekend after grossing $11.5 million for a domestic total of $78.7 million. Relativity Media’s 3D animated offering Free Birds and CBS Films’ buddy comedy Last Vegas followed in quick order. Free Birds earned $11.2 million in its second weekend for a North American cume of $30.2 million, while Last Vegas collected $11.1 million in its second outing for a $33.5 million cume.

Enders Game placed No. 5, earning $10.3 million for a domestic total of $44 million.

Among awards contenders, Sony’s Paul Greengrass drama Captain Phillips, starring Tom Hanks, crossed $90 million in its fifth weekend, grossing $5.8 million for a $91 million cume.

The Metropolitan Opera’s The Met: Live in HD scored solidly with Saturday’s live broadcast of Puccini’s Tosca in 800 North American theaters, grossing $2.3 million.
Hunger Games to Get Its Own Theme Parks?

By Etan Vlessing
TORONTO — Lionsgate is considering turning its blockbuster Hunger Games franchise into a theme park.

Lionsgate CEO Jon Feltheimer on Friday told analysts that the box-office success of the original Hunger Games pic, and the launch of the Catching Fire sequel later this month, has prompted approaches by investors about possible franchise-themed amusement parks.

“We have been approached in two different territories about potential theme park opportunities, which gives you a sense of the cultural impact of this franchise,” Feltheimer told analysts during a conference call after the release of the studio’s second-quarter results.

“We are excited about those opportunities and are pursuing them,” he added.

Talk of the latest ancillary potential for the YA franchise comes as Lionsgate makes a final push to get cinemagoers out to see The Hunger Games: Catching Fire, which hits theaters Nov. 22.

Jennifer Lawrence, Liam Hemsworth, Josh Hutcherson and other castmembers are to leave the set for the third and fourth movies in the franchise — Mockingjay: Part 1 and Mockingjay: Part 2 — to fly to Europe to promote the Catching Fire release.

“They will ... take a break to promote our worldwide rollout of Catching Fire premieres, beginning in London this coming Monday,” Feltheimer announced.

The European tour will continue in Berlin, Madrid, Paris and Rome before a red-carpet Los Angeles premiere on Nov. 18.

Lionsgate is hoping that a boost in international box office for Catching Fire will help the sequel outperform the original Hunger Games feature.

The sequel, which reportedly cost $130 million-plus to produce, was directed by Francis Lawrence.

Rob Friedman, co-chair of Lionsgate’s motion picture group, said the strong tracking for Catching Fire domestically is being mirrored overseas.

“We’ve been monitoring tracking around the globe, really, and in addition to the very strong tracking domestically, we’re seeing the same sort of results in the U.K., Germany, and our Italian distributor is very excited about what’s going on there," he reported during the analyst call.

LIN SET TO HELM UNI’S UPCOMING BOURNE MOVIE

By Borys Kit
Fast & Furious franchise director Justin Lin is coming back in the franchise game and back at Universal.

Lin, who helmed the last four Fast & Furious movies, has come aboard to direct the last installment of the studio’s Bourne action movies, sources confirmed.

The project is a follow-up to 2012’s The Bourne Legacy and continues the adventures of Aaron Cross, the character played by Jeremy Renner.

Lin will join returning producer Frank Marshall as well as Jeffrey Weiner and Ben Smith from Captivate.

The pic is in development and has no writer on board. That gives Lin time to potentially do another project. The helmer left Fast & Furious 7 due to its accelerated schedule and didn’t have time to re-energize from franchise fatigue. It now seems like he’s slowly getting ready for a return to the tentpole business.

Lin is repped by CAA, Cinetic Management and Sloss Eckhouse Law.

JONZE’S HER CAUSES STIR AT ROME FEST

By Eric J. Lyman
ROME — This was Her weekend at the Rome Film Festival.

The European premiere of Spike Jonze’s Her, an unusual romantic drama about a love affair between a lonely man and a computer operating system, was the talk of the eight-year-old festival over its opening weekend, playing to full screenings and causing a buzz among critics and journalists.

Scarlett Johansson, who plays the voice of the operating system that seeks to be more human, and Joaquin Phoenix, in the main role, were joined on Rome’s red carpet on Sunday by supporting actress Rooney Mara and Jonze.

Earlier in the day, Phoenix stole the show at the film’s presser when he showed up in good spirits, wowing the packed auditorium with dry, irreverent jokes: When one journalist remarked that she thought the pic “was the best film at the festival, by far,” Phoenix quipped that she might not be objective. “She’s my aunt,” he said. And when the next questioner contradicted her by pointing out that the third day of a 10-day event was too early to anoint a best film, Phoenix pointed to the second questioner and deadpanned, “But he’s not related to me.”

Nonetheless, it’s clear that the warm reception for the in-competition film is welcome for a fest whose press clippings in recent months have been dominated by political and economic pressures and debate among stakeholders over the future of the event.

The competition slate goes into full swing today, with seven different films screening in at least one of the fest’s venues.

The festival runs through Sunday.
**Point Break Reboot Catches Global Wave**

By Scott Roxborough and Pamela McClintock

SANTA MONICA, Calif. — Lionsgate is hanging ten with Alcon Entertainment’s *Point Break* reboot, which has quickly become the biggest success story of the 2013 American Film Market after selling out around the globe. The big-budget update of Kathryn Bigelow’s 1991 action-thriller will feature a myriad of extreme sports, and not just surfing.

In the current uncertain market climate, it is almost unheard of for an independent film to sell without a cast attached, but uber salesman Patrick Wachsberger, co-chairman of the Lionsgate Motion Picture Group, has done just that with *Point Break* as foreign distributors rushed to outbid each other for rights to the pic, which Warner Bros. expects to release domestically in spring 2015 on behalf of Alcon.

Alcon, coming off the box-office success of *Prisoners*, is fully financing the ambitious project. Lionsgate is handling the film overseas.

*Point Break’s* dazzling success at AFM is all the more impressive when you consider the movie’s director, Ericson Core, has just one directing credit to his name — 2006 football pic *Invincible* starring Mark Wahlberg. But Core knows how to deliver stunning visuals (he was the cinematog-

Patrick Swayze, left, and Keanu Reeves starred in 1991’s *Point Break*, but Alcon Entertainment has yet to cast its remake. Rapper on the first *Fast and the Furious* film and a pitch reel produced for AFM apparently blew buyers away.

“Buyers were sold on the high concept of the film,” Wachsberger told *The Hollywood Reporter*. “This is going to be a much larger scale film than the first one.”

While Wachsberger wouldn’t comment on *Point Break’s* budget, buyers suggest it will come in at tent-pole level, with insiders placing it somewhere between $90 million-$110 million. Wachsberger said the concept of the reboot would revisit the original film’s characters Johnny Utah — an undercover FBI agent investigating a series of daring robberies — and Bodhi — the head robber and extreme athlete whose spiritual pursuit of the ultimate kick fascinates and intrigues the cop.

In the original, Keanu Reeves and the late Patrick Swayze played Utah and Bodhi, respectively. But the new film will go beyond big-wave surfing to include the massive world of extreme sports, including wingsuiting, snowboarding, rock climbing and motorcycle racing.

Giving the project street cred are extreme sport stars including professional skydiver and BASE jumper Jeb Corliss and legendary American rock climber Chris Sharma, who will act as consultants on *Point Break*.

While the original was largely set in California, the new film will go global, with location shooting planned in Germany, Austria, Switzerland, Italy, China and Malta.

“This will be much more like a James Bond film,” Core told buyers in the AFM pitch reel, giving an idea of the planned scale of the pic.

“It is probably the best high-concept film out there,” said Markus Zimmer, acquisitions head for Concorde, which is thought to have paid several million for German rights to the pic.

Kurt Wimmer (*Total Recall*) has penned the script to the new *Point Break*, which Oscar-nominated *The Blind Side* producers Broderick Johnson and Andrew Kosove are producing for Alcon together with John Baldecchi (*The Mexican*), Wimmer and Christopher W. Taylor. Robert L. Levy, Peter Abrams and John McMur-
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the feature film adaptation of Gillian Flynn’s best-selling novel about a brutal crime and its impact a quarter of a century later.

Exclusive, which is producing and co-financing Dark Places, closed all-rights deals for the title at AFM for France (Mars), Canada (Remstar), Japan (CCC), Scandinavia (Svensk), Switzerland (Ascot Elite) and Russia (West), among many others. Dark Places has also all but sold out across Latin America, Eastern Europe and Southeast Asia.

Theron stars as a woman who, as a 7-year-old girl, survived the massacre of her family. She testified against her brother as the murderer but, 25 years later, a group investigating the crime confronts her with questions about what really happened.

Nicholas Hoult, Chloe Grace Moretz, Christina Hendricks and Drea de Matteo also star. Gilles Paquet-Brenner’s Sarah’s Key wrote and directed Dark Places with Exclusive Media and Cuatro Plus Films providing financing.

Exclusive’s Matt Jackson is producing with Stephane Marsil of Hugo Films, Theron’s Denver & Delilah Productions partners Beth Kono and AJ Dix and Mandalay’s Cathy Schulman and Matt Rhodes. Exclusive Media’s Guy East, Nigel Sinclair, Tobin Armbrust and Alex Brunner will receive executive producer credits along with Peter Safran.

Flynn’s most recent novel, Gone Girl, spent eight weeks at No. 1 on the New York Times bestseller list and has sold some 2 million copies to date.

“The best-selling author of three novels including Gone Girl, Gillian Flynn has proven to be the big drawing card to buyers as well as the film’s all-star cast, and the response so far has been incredible,” said Exclusive president of international sales and distribution Alex Walton.

Dark Places is currently in post-production. Exclusive is screening the first footage of the film for buyers at AFM.

FINANCING DEAL WILL GIVE BOOST TO MOON BIOPIC

By Scott Roxborough
SANTA MONICA, Calif. —
A still-untitled biopic of legendary The Who drummer Keith Moon will be the first project to be developed under a new slate development and financing agreement announced Saturday by Exclusive Media and Da Vinci Media Ventures.

The new deal between Exclusive and New York-based Da Vinci Media Ventures, the management company to the Da Vinci funds led by Wendy Rutland and U.K. tech guru Toby Moore, extends the rolling four-pic equity deal the two firms inked in Cannes this year.

Like the $25 million investment in British artist Damien Hirst, the new arrangement extends the rolling four-pic agreement between the partners to five projects.

With Da Vinci Media Ventures having committed to five slates, its first slate is currently in development.

EXCLUSIVE'S TOLBACH ON MOON BIOPIC

Chairman and CEO Nigel Sinclair on the Moon biopic, which would trace the drummer’s short, wild life. As renowned for his crazy hotel-trashing excesses as for his revolutionary drumming skills, Moon was key to The Who’s meteoric rise before his sudden death in 1978.

Exclusive is currently commissioning a writer to pen the script for the long-in-development project. The group is looking to set up the feature as a European-based co-production.

“The Keith Moon project is one close to my heart, so I am excited to reinvigorate it and grateful to Wendy, Toby and Da Vinci for their enthusiastic support,” Daltrey said in a statement.

Added Da Vinci’s Rutland: “I am a massive Who fan and consider Keith Moon to be the greatest rock drummer of all time. I could feel Roger’s passion and detailed perspective for this unique story after our first phone call. We are excited to be topping up our deal with Exclusive, and look forward to growing the relationship.”

The Moon biopic will be set up under Exclusive Media’s banner. Rutland will also serve as an executive producer.

PHASE 4 PICKS UP JAY Z DOC MADE

By Rebecca Ford
SANTA MONICA, Calif. —
If you missed Ron Howard’s Jay Z concert documentary, Made in America, on Showtime, you’ll have a chance to see it on the big screen.

Phase 4 Films has acquired North American rights to the film, which debuted on Showtime on Oct. 11, and is planning a theatrical release next summer.

The doc follows the hip-hop superstar as he plans a huge two-day music festival featuring a slew of music’s biggest stars, including Drake, Pearl Jam, Run DMC, The Hives, Passion Pit, Calvin Harris, Janelle Monae and Skrillex. Nearly 80,000 people attended the Philadelphia event, curated and headlined by Jay Z.

CAA brokered U.S. rights deal on behalf of the filmmakers. Canadian rights were handled by The Exchange.

Made premiered in September at the Toronto International Film Festival and was produced by Imagine Entertainment, Marcy Media and RadicalMedia in association with Participant Media.

“We are thrilled to release this amazing film,” said Phase 4 Films president and CEO Berry Meyerowitz. “Made in America is an uplifting and inspiring piece, not just for its musical performances but for the energy and resilience that it portrays.”

At the pic’s Toronto premiere, The Hollywood Reporter critic John DeFore wrote of the film: “It bears the personality of its maker [Ron Howard], an artist whose career has embodied Americana from the start and who understands a film like this can’t be serious if we only hear about ‘making it’ from rock stars.”
Downton Abbey
Set to Return for 5th Season

By Michael O'Connell

Downton Abbey still stands. The Emmy-winning drama from Julian Fellowes has been renewed for a fifth season — make that series, for fans in its native U.K. — and will continue to air on PBS’ Masterpiece Classics and ITV.

The period piece, which recently wrapped its fourth season in Great Britain raking in an average audience of 11.8 million viewers, won’t see its stateside return until Jan. 5. That lengthy delay has yet to dampen Abbey’s ratings momentum. The third run grossed 24 million viewers, making it PBS’ most-watched drama to date.

“Like millions of other Downton fans, I can’t wait to see what’s next for the Crawley family,” said PBS president and CEO Paula Kerger.

“We’re proud to be the home of this extraordinarily entertaining series, and, along with our stations, we look forward to sharing season five with U.S. audiences.”

Though Abbey’s fourth season is technically in the can in the U.K., the annual Christmas special — which will conclude the U.S. run on Feb. 25 — has yet to air. Abbey is a Carnival Films and Masterpiece co-production, with executive producer Fellowes still shoul-dering all writing duties.

**FOX ORDERS NEW ANIMATED SERIES FROM MACFARLANE**

By Lesley Goldberg and Michael O’Connell

Fox is expanding its relationship with Seth MacFarlane.

The network announced Friday that it has ordered to series Bordertown, a new animated comedy from the creator of Family Guy.

Bordertown hails from MacFarlane and Family Guy producer Mark Hentemann and will debut during the 2014-15 season. The comedy takes place in a fictional desert town in Texas and centers on Bud Buckwald, a married father of three who serves as a border patrol agent who isn’t adjusting well to the cultural changes around him.

It takes a satirical look at America’s cultural shifts through the evolving relationships between Bud’s family and that of his next-door neighbor Ernesto Gonzales, a Mexican immigrant and father of four.

Hentemann created and penned the story and will executive produce alongside MacFarlane. Family Guy’s Alex Carter and Dan Vebber (American Dad, Futurama) are also aboard the 20th Century Fox Television plan to shop the series to cable.

Fox will also debut the 13-episode MacFarlane-produced Cosmos: A Space-Time Odyssey docuseries next year.

For the network, Bordertown joins a 2014-15 lineup that includes the already renewed scripted seasons of Sleepy Hollow, Bob’s Burgers, Glee and The Simpsons, as well as new entries Mulaney, Hieroglyph, Gotham and an untitled comedy from 30 Rock’s Tina Fey, Matt Hubbard and Robert Carlock.
ARMSTRONG LIE

By Boyd van Hoeij

Oscar-winning documentary director Alex Gibney (Taxi to the Dark Side) returns to a project he started over five years ago in The Armstrong Lie, which was initially envisaged as a movie about champion cyclist Lance Armstrong’s 2009 comeback and now includes material shot after the 2012 revelation that the athlete’s insistent denials of ever having used performance-enhancing drugs were a lie.

The director of such recent, rigorously researched non-fiction exposés as Mea Maxima Culpa: Silence in the House of God and We Steal Secrets: The Story of WikiLeaks here makes a rare, somewhat unfocused film that doesn’t contain anything really new or insightfully argued for any casual viewer of ESPN or Oprah, whose tell-all interview with the seven-time Tour de France winner from January 2013 offered the start of Armstrong’s career, with talking heads (Armstrong, ex-colleagues such as Frankie Andreu and George Hincapie and bicycling experts) and archive footage painting a picture of the cyclist as a head-strong and controlling leader who was just as much a fanatic on his bike as he was off it (“I was a bully,” he would later say to Oprah). After surviving cancer, Armstrong seems to have taken heart the idea that “losing equals death.”

The second half dives into the 2009 race, including the nail-biting climb of Mount Ventoux that initiated the beginning of the end, and is contrasted with Gibney’s new interview footage. Throughout, editors Andy Grieve and Tim Squyres lay out the narrative quite clearly, though it’s often the material itself that lacks punch or new insights into a well-publicized phenomenon that has plagued the cycling sport — and the cycling business; “everyone was making money,” as the protagonist remarks at one point — for years.

One of Gibney’s key questions — why stage a comeback that would prove fatal and, in the long run, reveal and ruin everything? — is never forcefully addressed and there’s no satisfactory, in-depth answer that explains why Armstrong chose to use the performance-enhancing drugs and lie about it until very recently, when federal investigations were underway (they’ve since been halted). The filmmaker does hint at the possibility that Armstrong — who continues to claim he was “clean” during the 2009 Tour (in which he placed third) and its disastrous 2010 follow-up (23rd place) — is trying to influence his own narrative even in front of Oprah and Gibney’s cameras. It can’t be a good sign if your subject seems to have the last word.

Opened: Nov. 8 (Sony Pictures Classics).
Production: Kennedy/Marshall, Jigsaw Productions, Matt Tolmach.
Writer-director: Alex Gibney.
Rated R, 122 minutes.

DALLAS BUYERS CLUB

By David Rooney

“Life is strange,” sings Marc Bolan in one of a handful of T. Rex classics heard on the soundtrack of Dallas Buyers Club. Putting fresh kinks in the familiar AIDS narrative, Jean-Marc Vallée’s enthralling drama recounts the strange life of Ron Woodroof, a womanizing Texas homophobe who staves down a 30-day death sentence and hustles his way to a place on the vanguard of experimental

The potentially downbeat subject matter is handled with vigor and an assured light touch, but the Focus Features release gets its biggest assist from the tremendous gusto of Matthew McConaughey’s lead performance. While much of the attention has focused on the actor’s astonishing weight loss for the role, transforming himself into a gaunt bag of bones for a good part of the action, this is a full-bodied characterization that will take his already impressive career regeneration several steps further.

McConaughey’s recent director on Magic Mike, Steven Soderbergh, comes to mind while watching this accomplished feature from Quebecois filmmaker Vallee (C.R.A.Z.Y., The Young Victoria). The unconstrained visual style, the gritty feel for environment, the ease of the character interplay and the fuss-free, almost casual eye for detail all recall the looseness and vitality of Soderbergh’s best work.

Vallee and screenwriters Craig Borten and Melisa Wallack waste no time in conveying what type of man Ron is, introducing him in the midst of a coke-fueled three-way in a rodeo holding pen with a couple of trashy women. A Dallas electrician by trade and a reckless cowboy by nature, he lands in a gaunt hospital orderly. But when that supply dries up, Ron crosses the border to Mexico, where an unlicensed American doctor (Griffin Dunne) is getting results with alternative treatments.

Translating his own urgent need for medication into an entrepreneurial opportunity, Ron begins smuggling supplies of vitamin- and protein-based anti-viral meds into Texas. In order to build a client base among the unfamiliar gay community, he partners with a drug-addicted transgender he met in the hospital, Rayon (Jared Leto), who isn’t scared off by bigoted Ron’s animosity.

To get around potential legal strife they establish a club in which monthly membership buys a full treatment regimen. Ron also begins traveling — to Japan, China, the Netherlands — for AIDS drugs being developed abroad, undeterred by the attempts of the FDA, the DEA and the IRS to shut him down.

The pic doesn’t advocate self-medication, nor does it trivialize the long and hard-fought frontline battle for effective HIV treatment in America (see last year’s brilliant doc, How to Survive a Plague) by elevating the rogue efforts of a straight guy. It tells a very specific story of one AIDS patient’s refusal to slink off and die quietly while the medical profession and pharmaceutical giants dragged their heels, focusing almost exclusively on prohibitively expensive AZT and ignoring its toxic side effects.

While that shameful chapter of American institutional failure to address a pandemic is explored only peripherally here, it provides rich background texture. Likewise the homophobic ignorance directed at Ron by his former drinking buddies, giving him an illuminating taste of his own intolerance.

But what distinguishes Borten and Wallack’s screenplay is its refusal to sentimentalize by providing humbling epiphanies to set Ron on the right path and endow him with empathy. His racket remains driven primarily by self-interest, and yet almost unwittingly, his crusade for the right to control his treatment becomes an altruistic one, while his attitude toward those he once scorned softens by imperceptible degrees.

McConaughey plays these subtle shifts beautifully in a rowdy turn that’s full of piss and vinegar but also unexpected heart. Ron is presented as such irredeemable trash early on that it requires an actor who can own the rough edges but also has real charm deployment skills to keep him in our sympathies. McConaughey aces that tricky balancing act.

He has affecting moments, both with Garner and Leto, but the surprise is how funny he makes the story of a man pushing back death.

Garner’s role has less dimension, but she brings a lot of warmth as Eve comes around to admiring Ron’s resourcefulness and recognizing the merit in what he’s doing. In the showier supporting role, Leto is simply wonderful. Fully inhabiting Rayon, he makes the slender creature anything but synthetic, his flirtatious banter poignantly underscored by helpless self-destructiveness.

Opened: Nov. 1 (Focus).
Production: Voltage Pictures, R2 Films, Evolution Independent.
Cast: Matthew McConaughey, Jennifer Garner, Jared Leto, Denis O’Hare, Steve Zahn, Michael O’Neill, Dallas Roberts, Griffin Dunne, Kevin Rankin, Donna Duplantier, Deneen Tyler.
Director: Jean-Marc Vallee.
Rated R, 116 minutes.