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DreamWorks Animation Takes $13.5 Million Charge on *Turbo*

By Paul Bond

DreamWorks Animation reported $204.3 million in revenue for the fourth quarter, down from $264.7 million, and earnings per share of 20 cents, less than the 33 cents per share analysts had predicted as its film *Turbo* didn’t live up to expectations.

The animation studio said it took a $13.5 million impairment charge related to *Turbo*, which cut about 12 cents from its per-share earnings. The company also took a $6.7 million impairment charge for “other content” and that action knocked 6 cents per share from earnings.

The stock rose 1 percent on Tuesday to $35.20 but was down more than 6 percent in after-hours trading.

The company said its feature film segment contributed $127.9 million in revenue, but *Turbo*, a film about a fast snail, generated only $1.6 million in the quarter. About 3.3 million home entertainment units of the pic had been sold as of the end of the year.

*The Croods* was the biggest driver of revenue during the quarter, delivering $59.7 million. About 6.7 million home entertainment units have sold thus far.

*Rise of the Guardians* contributed $8.5 million and *Madagascar 3: Europe’s Most Wanted* pitched in with $11.4 million. Library titles put up $46.8 million in the quarter.

The company’s television segment contributed $47.1 million in revenue during the quarter, primarily from its Classic Media acquisition as well as holiday specials and its Cartoon Network show,
DreamWorks Dragons: Riders of Berk.

The consumer products segment contributed $12.4 million in revenue during the quarter and the category of “other,” which includes streaming rights for Shrek the Musical, contributed $16.8 million.

DWA CEO Jeffrey Katzenberg told analysts during a conference call that 2013 was a “very transformational year” that included a distribution deal with Fox, the launching of a TV production unit and the close of a deal for Oriental DreamWorks.

Explaining the write-down for Turbo, Katzenberg said it suffered from perhaps the most competitive environment for family films he has ever seen. He predicted, though, that the Turbo franchise will be profitable for years to come, especially given that Turbo FAST is one of the most popular kids’ shows on Netflix.

DWA’s next three pics are Mr. Peabody & Sherman, set for release on March 7, How to Train Your Dragon 2 in June and Home in November.

Cunningham Will Lead Uni Home Entertainment

By Gregg Kilday

EDDIE CUNNINGHAM HAS BEEN named president of Universal Pictures Worldwide Home Entertainment.

Cunningham, who currently serves as president of Universal Pictures International Entertainment, will expand his duties to include the company’s domestic home entertainment operations, a move designed to provide closer collaboration and a greater global focus across the organization, the studio said. He will continue to report to Universal Pictures president and chief distribution officer Peter Levinsohn, who announced his appointment.

As Cunningham takes over the new post, which combines Universal’s domestic and international home entertainment, Craig Kornblau, who had served as president, Universal Studios Home Entertainment, overseeing domestic home entertainment, is leaving the company after 16 years.

“As the home entertainment landscape continues to evolve, we need to ensure that we’re operating as one global team positioning ourselves for the greatest success,” said Levinsohn. “Eddie has had tremendous results as head of our international home entertainment division and he will be a terrific leader for our group as we work to shape the future of Universal’s home entertainment business with an even greater global focus.”

Cunningham, who is based in London and has been UPIE’s president for eight years, will relocate to Los Angeles in order to work more closely with Levinsohn and the Universal executive team.

Prior to his current role at Universal, Cunningham was managing director of Polygram’s U.K. home entertainment business and budget music labels in 1994, preceding the acquisition by Universal Pictures in 1999. He then became chairman of U.K. operations and regional managing director for the Nordic countries as well as Australia and New Zealand, before being promoted to president, UPIE in November 2006.

Before joining Universal, Cunningham held a number of roles in retail and distribution. He was an operating board member of the Woolworths retail business and commercial director of Entertainment U.K., the entertainment software wholesaler/distributor.

Of Kornblau, Levinsohn said, “Craig has been a tremendous asset to our company, consistently delivering incredible results for our films throughout his 16 years at Universal. He’s been a leader in our industry and he’s helped Universal to continually find new and innovative ways to distribute and market our films in the home entertainment space. We are extremely grateful to him for his years of service.”

NBCUniversal vice chairman Ron Meyer commented, “Craig has been an extraordinary business leader and friend to all of us at Universal for 16 years. He was instrumental in helping form our home entertainment business and he transformed the way we approached things, ensuring our business thrived through many years of change and uncertainty. I’m incredibly proud of how Craig and his team have positioned us for the future and everything accomplished.”

Feig Named Co-President of Lionsgate Film Group

By Etan Vlessing

TORONTO — Erik Feig has received a promotion at Lionsgate.

The executive, who also inked a new long-term contact with the mini-studio, has been upped to co-president of Lionsgate’s motion picture group.

The move follows Lionsgate generating more than $2.3 billion at the global box office in 2013.

Feig joins Steve Beeks in overseeing feature film development and production for the Lionsgate and Summit movie labels.

He will continue to report to motion picture group co-chairmen Rob Friedman and Patrick Wachsberger.

“Erik has assembled a tremendous production slate over the past two years, and he will be a critical, innovative and disruptive part of our future as we continue to evolve as a next-generation global content leader,” Lionsgate CEO Jon Feltheimer said Tuesday in a statement.

Feig headed up production at Summit Entertainment for 11 years before joining Lionsgate in 2012.

His film credits include The Hunger Games: Catching Fire, the Twilight franchise, Now You See Me, Warm Bodies and Oscar winner The Hurt Locker.

Pics in the Lionsgate pipeline include Divergent, the next two installments of the Hunger Games franchise, Mockingjay Part 1 and Part 2, and action comedy Mortdecai, starring Johnny Depp.
TV Ratings: Meyers Tops Fallon’s Late Night Debut

By Michael O’Connell

With fast official ratings in for NBC’s Monday night, both Seth Meyers and Jimmy Fallon have a lot to be happy about. Each of their late-night shows scored big in both total viewers and adults under 50.

The first episode of Late Night With Seth Meyers averaged 3.4 million viewers and a 1.4 rating among adults 18-49. In the key demo, that’s the best Monday Late Night since January 2005. It also outpaces Fallon’s 2009 Late Night debut by more than 500,000 viewers and a tenth of a point in the targeted demographic.

As for Fallon’s new gig, his first regular Monday Tonight Show averaged 6.26 million viewers and a 2.1 rating among adults 18-49. Those are both Monday bests, excluding Olympic nights, since Conan O’Brien’s 2009 premiere in the slot.

The updated numbers are in line with the earlier arrival of metered-market overnights. The first night of Meyers’ post-Tonight talk show pulled a 2.6 rating among households. That also ranks as Late Night’s best Monday since 2005, besting the 2.3-rated premiere Fallon had in the same hour. Meyers had the benefit of a visit from Vice President Joe Biden.

Fallon’s first night without a gargantuan Olympic lead-in brought a 4.5 rating among households, Tonight’s best for a non-Olympic Monday showing since Jay Leno’s 2010 return to the show. And while it is still far too early to glean any long-term value from a number like that, it is substantially higher than O’Brien’s start of his second week at Tonight, which garnered just a 3.1 rating.

Odd Couple Reboot Gets CBS Pilot Order

By Lesley Goldberg

It’s official: CBS’ reboot of The Odd Couple starring Matthew Perry is moving forward.

CBS on Tuesday picked up the multicamera comedy, which received a script plus penalty commitment in December, to pilot.

Friends alum Perry and Joe Keenan (Glee, Frasier) will pen the script for the pilot based on Neil Simon’s Broadway play. Danny Jacobson (Mad About You) was previously attached as a co-writer on the project and is no longer involved.

Perry will also executive produce the CBS Television Studios comedy alongside Timberman-Beverly’s Carl Beverly and Sarah Timberman as well as The Tannenbaum Co.’s Eric and Kim Tannenbaum.

The project marks the latest incarnation of Simon’s classic about the uptight Felix Ungar and his easygoing roommate Oscar Madison. Walter Matthau and Art Carney starred in the Broadway run — which earned the former a best actor Tony and the production a best play Tony. Jack Lemmon replaced Carney for a 1968 feature film based on the play and a sequel. And an ABC comedy starring Klugman and Tony Randall ran for five seasons from 1970-75, among other incarnations.

The new CBS take marks a reunion for Perry with the network, where he has had a recurring role on drama The Good Wife. Odd Couple also serves as a return to multicamera comedies for Perry, whose past two short-lived comedies (Go On, Mr. Sunshine) had been single-camera.

Odd-couple comedies have emerged as a trend this pilot season. NBC is prepping Lifesaver, starring Christian Borle and Jonathan Rhysy, which is described as an odd-couple comedy about polar opposites who becomes inextricably linked, and CBS’ Cuz-Bros centers on a suave ladies’ man whose life is turned upside down when his mess of a cousin needs a place to stay.

Odd Couple joins a pilot haul that includes David Caspe’s Cuz-Bros, Matt Miller’s Good Session, family comedies The McCarthys, The Mistake, Jim Gaffigan’s untitled entry and More Time With Family as well as Taxi-22, Save the Date and the How I Met Your Mother spinoff.

For CBS, this brings the network’s total pilot tally to 19, down four from last year. On the comedy side, it’s the net’s tenth
For Shondaland, this marks the production company’s second drama with an African-American lead after ABC’s break out hit *Scandal*. The series, currently in its third season, has made star Kerry Washington an awards-season regular with Emmy and Golden Globe nominations, among others.

**SYFY TO AX HUMAN AFTER FOUR SEASONS**

By Philiana Ng

SYFY is canceling *Being Human* after four seasons.

The NBCUniversal-owned cable network made the official announcement Tuesday, midway through its current 13-episode run.

“Showrunner Anna Fricke and the talented producers, writers, cast and crew have done an amazing job bringing this show to life over the past four seasons and we sincerely thank them and the series’ production company Muse Entertainment for their hard work,” Syfy said in a statement announcing the cancellation. “They’ve saved the best for last with the final six episodes that revisit the story’s beginning, leading to a not-to-be-missed send-off for Aidan, Sally, Josh and Nora.”

Syfy promises that the final episodes will be “full of twists, turns and surprises that will culminate in a spectacular series finale,” which is set to air April 7.

*Being Human*, a North American adaptation of the popular U.K. supernatural drama of the same name (which ended in 2013), debuted in January 2011 to nearly 2 million viewers and centered on a werewolf, a vampire and a ghost who live together.

The current season picked up four months after the events of the season-three finale. Never a ratings hit, *Being Human* hovered around 1 million viewers for its most recent run of episodes.

Executive producers include Fricke, Michael Prupas, Stefan Pleszczynski, Rob Pursey and Toby Whithouse. Irene Litinsky is producer. *Being Human* is a Muse Entertainment production.

The news of *Being Human*’s cancellation comes at an interesting time for Syfy, which has gone through an executive reorganization. On Monday, Syfy reality chief Tim Kruback departed the company, while Syfy Films senior vp Gregory Noveck and director of development Joshua Banta exited in November. Bill McGoldrick also replaced Mark Stern as executive vp original content for Syfy.

At the moment, the remaining scripted originals on Syfy’s docket are Ron Moore’s *Helix, Haven* (with a supersized fifth season), *Bitten, Defiance*, the final season of *Warehouse 13* and upcoming *Dominion*, as well as Canadian dramas *Lost Girl* and *Continuum*.

**LONG TAPPED TO STAR IN FOX COMEDY SOBER**

By Lesley Goldberg

JUSTIN LONG, who has recurred on Fox’s *New Girl*, will star in the network’s comedy pilot *Sober Companion*.

From 90210’s David S. Rosenthal and Jennie Snyder Urman, the comedy centers on a charming but self-destructive attorney who finds his world turned upside down when a court-appointed and highly unconventional sober companion takes control of his life.

Rosenthal and Urman will pen the script and executive produce the CBS Television Studios drama, which is being produced with an eye toward series production under Fox’s new approach to pilot season.

Long will play Jeremy, the perennially upbeat, maddeningly eccentric sober companion who uses unconventional methods to keep clients clean. He joins a cast that includes Pete Davidson and Ally Maki.

Long, repped by ICM Partners and Intellectual Artists Management, most recently starred in Kevin Smith’s monster movie *Tusk* as well as Emmy Rossum-starrer *Comet*. **[TVN]**
Federal Judge Inclined to Dismiss Lawsuit Over Warners’ Trouble

By Eriq Gardner

NEW YORK — Warner Bros. has scored a summary judgment win in a copyright infringement lawsuit over the 2012 film, Trouble With the Curve, starring Clint Eastwood as a cantankerous aging baseball scout. On Tuesday, while not completely dismissing the case, the judge ruled in Warner Bros.’ favor by saying the plaintiffs hadn’t shown requisite similarity from an allegedly stolen script.

Gold Glove Productions and its leader Ryan Brooks filed the lawsuit last October and alleged that the film was similar to a screenplay titled Omaha. The plaintiff claimed to have hired a writer named Don Handfield to write Omaha, and after quarreling with Handfield, said that Omaha passed through the agency system, was camouflaged into Trouble With the Curve and became credited to another writer, Randy Brown.

The lawsuit was nasty even by the standards of an entertainment industry accustomed to a good brawl.

In the complaint, the plaintiff spoke of a “conspiracy,” derided Brown as a nobody whose band played weddings at Monty’s Steak House and spoke about the “degenerating ethics” of Hollywood. Gold Glove was particularly persuasive.

Dale Fisher has reviewed the materials plaintiffs in these kinds of cases. Judge Fisher wrote it was “conveniently crafted to salvage copyright claims.

Unfortunately for Gold Glove, none of that meant much inside a court. Ultimately, Gold Glove wasn’t able to get past the same hurdle that trips up many plaintiffs in these kinds of cases. Judge Dale Fisher has reviewed the materials and doesn’t find the scripts particularly similar, and her ruling doesn’t find that Gold Glove was particularly persuasive.

On a description of Omaha’s plot, Fisher wrote it was “conveniently crafted in generalities, such that major differences in the two plots are either papered over or ignored. But even aside from these differences ... the idea of a father-daughter baseball story is not protectable as a matter of copyright law.”

On characters, the judge said that the main characters are both gruff, old-school, irascible, stubborn widowers who miss their wives and have difficulty communicating with their daughters. “But this is far from a unique character,” said the judge. “Rather, it is one that ‘flow[s] naturally from the works’ shared premises” of an older baseball-devoted father attempting to become closer with his daughter.”

Further, Fisher said “the mood and pace also differ in the two works” and Trouble “does not appear to copy Omaha’s dialogue.”

On themes, the judge said breaking down emotional barriers and illuminating the importance of family are “inherent to many father-daughter stories.”

The case might have started out with the goal of exposing a conspiracy. Instead, it is one of the quicker ones to summary judgment. The best analogy isn’t a no-hitter. Rather, it’s a Little League game where one team talks tough but the other puts up so many runs that the umpire decides to call the game in the early innings.

Here, Fisher wasn’t amused by the plaintiff’s lawsuit, saying that the complaint “egregiously” violated Federal Rule of Civil Procedure by going well beyond a “short and plain statement” to tout “plaintiffs’ irrelevant accolades, providing unnecessary backstory and insulting defendants.”

However, the lawsuit isn’t quite over. The judge did allow the plaintiffs to file a new amended complaint before March 24. The plaintiffs’ attorneys will have a lot of work cut out for them in attempting to salvage copyright claims.

ENTOURAGE MOVIE GETS JUNE 2015 RELEASE DATE

By Borys Kit

WARNER BROS. HAS SET A RELEASE date for its Entourage movie as well as scheduled openings for Paul Thomas Anderson’s latest pic Inherent Vice and Nancy Meyers comedy The Intern.

First up is Vice, which is set to open Dec. 12. The move puts Anderson’s adaptation of a Thomas Pynchon novel up against Fox’s Exodus, the Ridley Scott epic about Moses. Also opening that day is family film Paddington.

Entourage will be released June 12, 2015, putting it opposite the opening of Universal’s Jurassic World.
**BACON SET TO TOPLINE THRILLER 6 MIRANDA DR.**

**By Borys Kit**

KEVIN BACON HAS SIGNED ON STAR in 6 Miranda Dr., the latest micro-budget thriller being made by Jason Blum’s Blumhouse banner.

Radha Mitchell is in negotiations to star opposite Bacon in the pic, which was written and will be directed by Greg McLean, the Australian filmmaker behind slasher Wolf Creek and killer-croc flick Rogue.

The project centers on a family that unwittingly brings a fear-feeding supernatural force with them when they return from a Grand Canyon vacation.

Blum is producing with Matt Kaplan from Chapter One Films. Robyn Marshall from Chapter One will co-produce.

6 Miranda Dr. will shoot in March.

Mitchell worked with McLean when she co-starred in Rogue. She recently starred on ABC’s short-lived Red Widow and appeared in 2013 movie Olympus Has Fallen. Mitchell is repped by ICM Partners, Gold Coast Management and Stone Meyer.

Bacon is currently starring on Fox’s The Following, Kevin Williamson’s sophomore serial-killer drama. Moviewise, Bacon last appeared in Universal’s R.I.P.D. He is repped by WME, Schiff Co., and Gaines/Solomon.

**GHOSTBUSTERS III TO MOVE FORWARD WITHOUT RAMIS**

By Tatiana Siegel and Borys Kit

HAROLD RAMIS’ DEATH ON MONDAY has left Hollywood’s comedy community with a mammoth void, since the writer-director-actor touched the careers of everyone from Bill Murray to Jack Black. His passing also has left Sony scrambling to keep Ghostbusters III on track since Ramis, who died at age 69 due to complications from autoimmune inflammatory vasculitis, was to have made an appearance in the film.

The sequel’s director, Ivan Reitman, is scheduled to meet with Sony production brass in the coming days to assess how to move forward on the project that is in active development, according to sources. Ramis, who starred in the 1984 original and 1989 sequel alongside Murray and Dan Aykroyd, was poised to appear in a third outing in a cameo role — like Murray and Aykroyd — that set up a baton-passing to a trio of newcomers.

The script, written by The Office writers Lee Eisenberg and Gene Stupnitsky, will now need to be revamped.

“There will be some repercussions,” said a project insider.

A studio source downplayed the impact on the project, however, insisting that Ramis was involved in Ghostbusters III only minimally. Ramis, who co-wrote the first two pics, held a first-dollar gross stake in the third film along with Reitman, Aykroyd and Murray — a position that will revert to his estate. But no deals have been inked yet, and there have been signs that the principals instead would take break-even cuts in order to get the film off the ground.

“He was always great to bounce something off of, and that will certainly be missed,” the source said of Ramis. “But it won’t affect the script.”

Even before Ramis’ death, the script had not progressed enough for the pic to begin shooting this year. Now, the studio will have to adjust without an on-screen assist from Ramis’ Dr. Egon Spengler.

The reticent Murray, who also worked with Ramis on such films as Meatballs, Stripes, Caddyshack and Groundhog Day as well as a National Lampoon show off-Broadway, offered a succinct good-bye to his former collaborator: “He earned his keep on this planet. God bless him.”
THE RED ROAD

By Tim Goodman

ONE OF THE MOST DIFFICULT CHALLENGES of ambitiously trying to make a drama that can play in the big leagues of established series is getting everything — absolutely everything — right. In The Red Road, the six-part series from SundanceTV, one crucial element comes up lacking.

Television is a writer’s medium, and Red Road has enough hiccups there to disrupt what is otherwise a very well-acted, well-shot and intriguing series.

That’s not at all to suggest that Red Road is bad or without merit — it’s just trying to get from start to finish with a pretty important blown spark plug, making it more bumpy than it ought to be.

Creator and writer Aaron Guzikowski sets up a story with a lot of potential. It focuses on conflict between the small Native American Lanape tribe in the mountains of New Jersey and the Walpole, N.J., police. Generations of tension expands dangerously when a young Indian boy is badly injured in a hit-and-run accident that the police are having trouble with. Witnesses believe it was Jean Jensen (Julianne Nicholson), wife of police officer Harold Jensen (Martin Henderson) and daughter of a state senator, who struck the boy.

That part is true — and the back story of how Jean got up into the mountains on a dark night is initially interesting, but then highlights some of the problems of Red Road.

The Jensens, who have two daughters, are having marital problems because of Jean’s drinking. She’s having difficulty keeping her emotions in check while trying to sober up and deal with her 16-year-old, Rachel (Allie Gonino), who is secretly seeing Junior (Kiowa Gordon), a Lanape. This is more than just a race or class issue, we find out, while trying to keep his teetering family from splintering.

When Jean went off in panic and rage to find missing Rachel — whom she rightly suspected was out doing God knows what with Junior — she brought Harold’s service revolver with her and then lost it. The gun is returned to Harold by the menacing and charismatic Phillip Kopus (Jason Momoa), an ex-con who has a history both with Jean and Harold (they went to high school together and Phillip dated Jean). In a remote meeting spot, Phillip tells Harold that he can make the issue disappear — promising that none of the witnesses will give a statement implicating his wife, in return for some unknown favor later. This is the “lines will cross” moment that Red Road boasts as its tagline.

But it’s also part of the trouble. With Momoa and Henderson (and most everyone else) acting the hell out of their material, the story lets them down. While it’s not impossible that a good cop would make a bad decision, it comes too quickly and neatly for maximum believability. And then Red Road veers off by planting the notion that Jean is hearing voices and seeing things. The voices sometimes control her and the images help viewers see the chaos in her mind — but the tone shift is too drastic and undercuts the gravitas that the series was building up.

Beyond that, there a number of instances where characters have dubious motivation changes that don’t seem to suit them. And while Red Road piles on the plot — there are a lot of other plates spinning as Guzikowski unspools the story — it begins to buckle under the weight. For instance, Harold and the rest of the police department are searching for a missing college student in the mountains around the Lanape tribe. They keep coming back to find what they might have missed and yet, in the first three hours, don’t think to check the lake.

Red Road has more ambition than it can keep in check — the story of Phillip’s drug-dealing, drug-using father (Tom Sizemore) doesn’t click, and his relationship with his mother (Tamara Tunie) is also needlessly complicated. While the actors do fine work with what they’re given, those storylines just bog down the movement.

If Red Road had stronger writing, then the series would have been significantly more compelling. It’s exciting to watch Momoa and Henderson give riveting performances, so it’s not like there’s nothing to recommend here. It’s just that in watching them do it, you wish the story was giving them more fodder and not bogging itself down in side arcs.

Premiere date: Thursday, 9 p.m. ET/PT (SundanceTV).

That, and her shaky battle with sobriety, are enough to set up the major hook of Red Road, which involves loving and dutiful husband Harold making the ill-fated decision to help protect his wife (in part to keep his teetering family from splintering).

The voices sometimes control her and the images help viewers see the chaos in her mind — but the tone shift is too drastic and undercuts the gravitas that the series was building up.

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## TOP 40 BOX OFFICE CHART

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<td>Ride Along</td>
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<td>10</td>
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<tr>
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<td>9</td>
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<td>Universal</td>
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<td>1,305</td>
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<td>903</td>
<td>1,918</td>
<td>73</td>
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<td>That Awkward Moment</td>
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<td>1,147</td>
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<td>Weinstein</td>
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<td>Nebraska</td>
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<td>—</td>
<td>21</td>
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<td>Roadside</td>
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<td>—</td>
<td>266</td>
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<tr>
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<td>Sony Classics</td>
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Total: $110,367,351