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Jennifer Lawrence Always Seems At Home With Herself

BY GLENN WHIPP

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LOS ANGELES — Jennifer Lawrence slides into a booth at the casually elegant Culina restaurant at the Four Seasons Hotel. She's on a lunch break from the daylong grind of promoting the international release of "Silver Linings Playbook," but she's not eating because she just shared a "brick" of homemade lasagna that a journalist gave her during her last interview. Lawrence does accept the focaccia bread and olive oil a waiter offers and politely declines another offering once she's fin-

"If I'm going to wear this skirt," Lawrence says, laughing, pointing to the white number she's sporting, "I can't fit another thing into my gut." When the waiter touts the lightness of the bread, she interjects: "It's not a weight issue. Trust me. I'm barely fitting into my outfit!"

She then turns to her lunch companion. "So, I've had the lasagna," she says playfully. 'What did you bring me?'

There's a refreshing lack of pretense with Lawrence, evident from the moment you meet her and she confesses that her iPhone bullies her, its Siri app calling her "Meredith" whenever she asks it a question. But that's trivial compared to the disdain that the 22-year-old Kentucky native, who just received her second lead actress Oscar nomination with her turn in "Silver Linings," feels toward the sense of entitlement that runs rampant in the movie industry. She's also acutely aware of the

influence she has on young women, particularly now that she's playing the strong, self-possessed heroine Katniss Everdeen in the movies adapted from Suzanne Collins' young adult trilogy that began with "The Hunger

"I was a teenager too — hard to believe, right? — and remember reading magazines and tabloids," she says. "I don't think the media realizes how much they glorify anorexia. You have an actress who loses a bunch of weight for a role and she's explaining how she lost it. 'I ate one grape a day and I lost 25 pounds and I was dangerously underweight and now I get awards.'

"With Katniss. I never meant to make a big deal about it. It was just important she was strong and a warrior instead of being wasted away, especially when, without a doubt, she's going to be a role model for a lot of young girls. I thought it would be better for them to say, 'I could look like Katniss,' rather than 'I'll never be able to look like that if I keep eat-

Soon after signing to play Tiffany, the bullheaded young widow in "Silver Linings Playbook" who falls for a man fresh out of a mental care facility, Lawrence discovered a kindred soul in the movie's writer and director, David O. Russell, whose blunt honesty delighted her. She'd be in the middle of a scene, hurtling through a monologue, and hear Russell groaning at the monitor, offering a running commentary along the lines of "Oooooh. That's so bad. Oh, God. Uuuuuuuh." Lawrence would finish and ask, "Do you want me to do it again?" And Russell would answer, "Oh, God, yes!"

"It's so hilarious to me, especially after working in Hollywood where everyone tiptoes around actors and their feelings,

Lawrence says. "We're all doing the same thing. We're all making film. Let's just cut the ... Don't tell me what I'm doing right. Tell me what I'm doing wrong, so I can fix it. I came from a sports family, so I respond better to that approach."

It would seem the whole team responded well to the vibe on set. The film received a total of eight Oscar nominations, including nods for picture, Russell for writing and for directing, one each for costars Bradley Cooper, Robert De Niro and Jacki Weaver, and one for editing

Russell, when asked about Lawrence, who auditioned for him via a Skype call from her parents' Louisville home, responds, interestingly, with a sports analogy, likening Lawrence's effortlessness to New York Yankees great Joe DiMaggio.

"She's a great natural athlete," Russell says. "She's not neurotic. She's very comfortable in her own skin and has such a presence about her. Harvey (Weinstein, whose company financed the film) was very uncertain of her because of her age. But she seems ageless to me.'

Cooper also picks up on the

age thing.
"She's like 10 and 40 at the same time," Cooper says. "She would be sort of goofing around, and you think she's not really paying attention. And then she would turn on this instant laser focus and do something magi-

Tiffany is, like Katniss, a powerful young woman, but she's also flawed and damaged. She's



LAWRENCE K. HO/LOS ANGELES TIMES/MCT

Jennifer Lawrence is shown backstage at the 70th Annual Golden Globe Awards show at the Beverly Hilton Hotel in Beverly Hills, Calif., earlier this

made mistakes — and continues to make mistakes. But she's made peace with her imperfections and tries to persuade Cooper's bipolar protagonist to do the same. "Tiffany's learned that there's always going to be parts of her that are off, that aren't normal, that aren't like everyone else, but you have to accept and forgive yourself," Lawrence says. "That's the most important thing she could have learned and, hopefully, our audience could learn too.

Lawrence calls her collaboration with Russell "the best experience" of her life, an assessment supported by the way her parents reacted to the movie when they saw it at the Toronto International Film Festival in Septem-

ber. Lawrence found them after the movie ended and immediately noticed that her dad, a man she has never seen cry, was "covered in tears." So, according to her father, at least, Lawrence proceeded to yell in front of everyone, "Dad, you're crying!" — a "betrayal" he still gives her grief

"Seeing that, especially knowing how much my parents gave up for me, meant so much," Lawrence says. "They gave up their friends, their assets so I could act. So their loving what I do takes away some of the guilt, I guess. As much as it's nice to be acknowledged by your peers, your parents' approval means the most. It'll probably always be that way."

Global Spending On Movies Went Up In 2012

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LOS ANGELES — The year just ended was a good one for the movie business, as worldwide spending on films in 2012 grew 2 percent, or \$1.3 billion, to \$62.4 billion, a report released this week said.

The increase comes after a modest uptick of 0.9 percent in 2011 and declines in 2008 and 2009, according to research firm IHS. Data from 2010 was not immediately available. Over the next four years, IHS expects movie spending to continue growing 2 percent to 3 percent.

Cinemas and the Asia-Pacific region were the two biggest contributors to last year's growth. Movie spending in China, which is in the midst of a theater-building binge, along with Japan, India and other nearby countries, grew 12 percent last year to \$10 billion.

By 2016, the region should be No. 2 in the world, behind North America, IHS predicted. It is currently No. 3, behind Western Europe.

Spending on movie tickets increased 7 percent to \$33.4 billion as more people visited theaters in every region of the world.

But consumers bought and rented fewer DVDs and Blu-rays, with total spending on discs down 3 percent to \$23.7 billion, continuing a longtime trend.

Purchases and rentals of movies online grew to \$4.9 billion (IHS did not disclose the percentage rise). However, the digital realm still remains a relatively small part of the mix, accounting for just 7 percent of global spending on films.

The positive global news comes after a good year in the domestic market. Box-office receipts in the U.S. and Canada rose a combined 6 percent, and home entertainment spending edged up 0.23 percent after falling for the previous seven

Libraries

From Page 8B

be moved "out of public locations to free up space for other activi-

But more to the point, they are community centers — not just for neighborhoods but also for the community of ideas. Libraries are places where readers and writers can come together, where we can have a conversation, where books and literature are not relegated to the margins but exist, as they ought to, at the very center of public life.

Sure, there are issues facing libraries — insufficient resources, a divide between older and younger patrons — all of which Pew documents. At the same time, it's hard not to be hopeful in the face of the statistics in this report.
"In my opinion," argues another

librarian, "the idea of connection is what is most important. We are here to help people find their place in the community, provide access to information and services, and help people connect through the stories they love."

Movie

From Page 7B

was serious for the audience," Renner says. "The jokes, they'll come. But we had to treat our relationship seriously for the audience to buy into it, I think."

"Hansel & Gretel Witch Hunters" has piqued the interest of fanboys and girls on movie websites such as Rottentomatoes. Was it so much fun that they'll do another, should the need arise? Arterton was killed off as a Bond character, and didn't do the "Clash of the Titans" sequel, so she's game. "This action heroine thing could open doors for me. We'll see.'

And Renner, who might be called on to return to the Bourne movies, and certainly will be back in the various "Avengers" pictures (he's Hawkeye)? "Studios are always thinking

that. But for that to happen, we have to win over the audience and take them for a ride. They get to decide if she's Gretel and I'm Hansel again."

Killers

From Page 6B

prey, able to play the game 10 moves ahead. These figures are self-styled ubermenschen (they are usually menschen), typically with an "artistic" bent. "He didn't just eviscerate 14 female students," Kevin Bacon's reactivated FBI agent says of James Purefoy's Poe-obsessed serial killer (and leader of serial killers) in "The Following," "he was mak-

Created by Kevin Williamson ("Scream," "Ďawson's Creek"), "The Following," in which an imprisoned serial

killer marshals an army of like-minded murderers, multiplying the effect, does seem to represent some sort of watershed for network TV. Its survival relies on the survival of its villain and, therefore, the continued failure of its hero. and an unending stream of variations on the central ritual — the stalking, the torture, the killing. ("Cult," a kind of metaseries about a show-within-the-show called "Cult," feels somewhat less gruesome for being more mysterious.) The success of "Criminal Minds" notwithstanding, and the many hands that had to sign contracts and checks to bring it to life, it strikes me as an odd, sad plan for a television show, at least in the framework of network broadcast TV.

As I never tire of pointing out, broad-

cast is not cable. It legally requires accountability, and not only to the stockholders and profit-takers of the large corporations that squat there and treat the frequencies they have been merely licensed to use as their actual property. When something airs there, it's as if it were being projected in a public square, and it is weak to argue that you can just avoid that square if you don't like it, when it is your square as much as any-

The oft-heard claim from broadcasters that they need to be able to compete with cable, where things can be darker and more explicit, is weak. Their profits are not the people's concern; indeed, all the responsibility lies with the broadcasters, who are mandated to serve the

public good, which is not exactly the same as giving the people what they

I don't mean to suggest any kind of censorship, only a plea for the self-reflection that money tends to crowd out. And just as we should be able to discuss the gun problem without their makers and admirers digging in their feet like obstreperous children, we should be able to talk about violent entertainments without their makers and admirers suggesting that their First Amendment rights or the sanctity of their first-person-shooter video games, their Dario Argento and 'Saw" DVDs, is under attack.

For the generations who grew up on Freddie and Jason and Leatherface and the slasher films from whose conventions Williamson fashioned "Scream," and

those who grew up on Quentin Tarantino's hyperbolic remakes of an even earlier generation's bloody fun, this may all seem a tempest in a teapot made from a human skull. There have been national panics before, after all, over this sort of thing — horror comics were once thought to signal the end of civilization, which was more or less functioning when last seen. We find amusingly quaint the terrors of olden days.

Every passing season sets a new level of tolerance for such things. Is raising that bar a worthwhile pursuit? Exactly what sort of glory attaches to being the person who topped "The Human Cen-

'Stop me before I kill again," goes the familiar phrase. It isn't likely, but it's worth a thought.