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Magazine

They Will Be Back!

SEQUELS MULTIPLY IN SUMMER MOVIE SEASON

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AVENGERS
AGE OF ULTRON
THE LATEST ADDITION TO THE MARVEL CINEMATIC UNIVERSE



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Country Awards Help CBS Dominate Ratings

With Miranda Lambert, Luke Bryan and Taylor Swift leading the way, country music helped CBS to a dominant week in the television ratings.

The Academy of Country Music Awards was seen by just under 16 million viewers, making it the most-watched program in the Nielsen company's weekly accounting of popular TV shows.

Lambert won four awards, Bryan was named top entertainer and Swift accepted an award for her career's work presented by her mother, who recently announced she was battling cancer.

The ACM awards may have won the week, but finished just behind the yearly Country Music Association awards. That show, aired during a busier TV time in November, had 16.25 million viewers last year.

Nielsen's weekly list measures how many people watched a program live or before midnight on the same night, and doesn't include delayed viewing beyond that. That gives an edge to live programming like awards shows.

Fourteen of the 17 most-watched shows last week aired on CBS, Nielsen said.



C - Y - O







ABC's "World News Tonight" defeated NBC's "Nightly News" in the ratings for the third straight week after ending an NBC winning streak that began in 2009. NBC News is still mulling the future of suspended "Nightly News" anchor Brian Williams.

CBS averaged 9.6 million viewers in prime time. ABC was second with 6.1 million viewers, NBC had 5 million, Fox had 3.6 million, Univision had 2.5 million, the CW had 1.6 million, Telemundo had 1.3 million and ION Television had 1.1 million.

Fox News Channel was the most popular cable network on a week where Hillary Clinton and Marco Rubio launched presidential bids, averaging 1.66 million viewers. USA had 1.64 million, the Disney Channel had 1.62 million, TBS had 1.61 million and TNT had 1.5 million.

ABC's "World News Tonight" averaged 7.9 million viewers last week, NBC's "Nightly News" had 7.7 million and the "CBS Evening News" had 6.8 million.

For the week of April 13-19, the top 10 shows, their networks and viewerships: "Academy of Country Music Awards," CBS, 15.98 million; "NCIS," CBS, 15.84 million; "The Big Bang Theory," CBS, 14.82 million; "NCIS: New Orleans," CBS, 14.4 million; "Dancing With the Stars," ABC, 13.89 million; "The Voice" (Monday), NBC, 11.04 million; "The Voice" (Tuesday), NBC, 10.7 million; "Criminal Minds," CBS, 10.37 million; "60 Minutes," CBS, 10 million; "The Odd Couple," CBS, 9.62 million.

ABC is owned by The Walt Disney Co. CBS is owned by CBS Corp. CW is a joint venture of Warner Bros. Entertainment and CBS Corp. Fox is owned by 21st Century Fox. NBC and Telemundo are owned by Comcast Corp. ION Television is owned by ION Media Networks.

Online: <http://www.nielsen.com>





They Will Be Back: Sequels Multiply in Summer Movie Season

“I’ll be back,” the line Arnold Schwarzenegger first uttered more than 30 years ago in that indelible manly monotone, belongs to the Terminator, of course. But it also might as well be the official slogan of the summer movie season.

It’s the time of year when Hollywood’s older, reliable brands, with the tenacity of Schwarzenegger’s lethal cyborg, claw their way back onto the big screen in a popcorn parade of big-budget sequels, reboots and re-dos. That’s nothing new, but the extent of the sequel spinning is.

The sequel expansion - as headlong as Tom Cruise in the “Mission: Impossible” movies - runs in all directions, stretching into prequels, second-try reboots, spinoffs and franchises that are less linear, roman-numeral progressions than (as in the brimming Marvel world) whole universes of overlapping characters: fantasy realms to visit, not just stories to follow.

To fuel the proliferation, Hollywood is dipping ever deeper into its vaults: 10 of this summer’s most anticipated blockbusters have origins

dating back more than three decades, including “Fantastic Four,” “The Man From U.N.C.L.E.,” “Mad Max: Fury Road” and “Terminator: Genisys,” the fifth film in the series created by James Cameron in 1984. Schwarzenegger is back to say that he’s back.

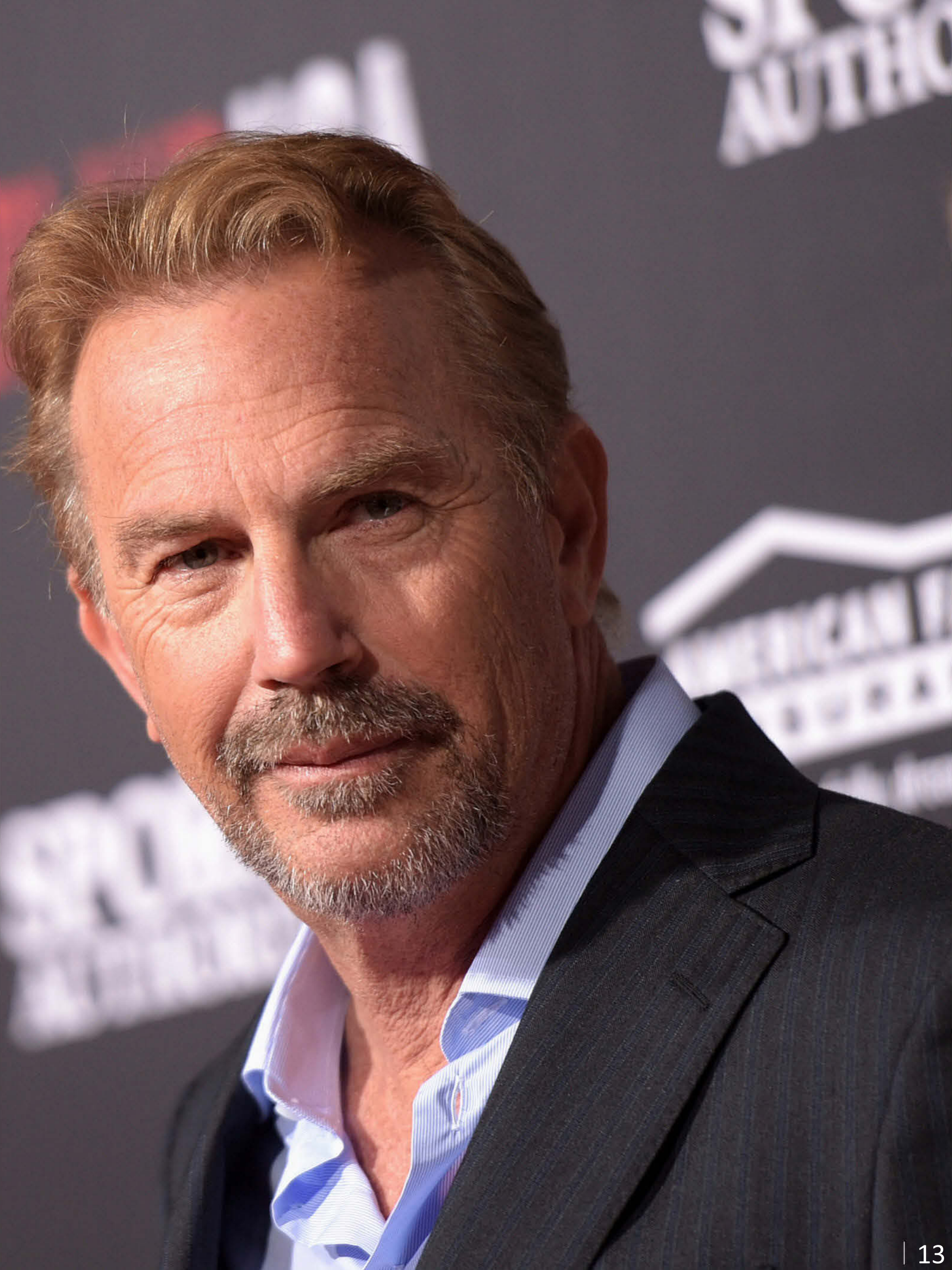
Nostalgia and familiarity mingle with updated special effects and new cast members in these films to render something that hopefully feels fresh to moviegoers. As the “Fast and Furious” series (more profitable in its seventh installment than ever before) has proven this spring, the lifespan of the sequels no longer adheres to the old rules of inevitable decay - at least for now.

The ever-lengthening life of franchises can make for some strange off-screen realities, and not just for 67-year-old Terminators. “Mad Max: Fury Road” (May 15), is returning decades later with its original creator, the Australian director George Miller.


“One of the most jolting experiences of my life was to go to SXSW and watch ‘Road Warrior: Mad Max 2’ in a newly minted print for the first time in 32 years and then showing scenes from ‘Fury Road’ all these years later,” says Miller. “It was a kind of a time travel. It was a strange but powerful experience.”

There is blunt mathematics behind the proliferating franchises. The top six summer films at the box office in 2013 were sequels. Last summer, all of the top 10 movies were sequels, reboots or hailed from well-known properties.

This summer, the box-office seems nearly certain to be led by “Avengers: Age of Ultron” (May 1), the sequel to the 2012 superhero team-up original, the highest grossing-summer movie ever. With \$1 billion-plus in box office assured, the financial imperative is, of course, enormous. “Age of Ultron” writer-director Joss Whedon says “making more money would be swell,” but a creative purpose is still necessary.







"I wanted to do better," says Whedon. "I wanted to spend more time with these guys. I just introduced them, and the movie ended. I wanted to spend time with them as a team, as comrades, with them in conflict and the fun and the humor and the pain that comes with that. I wanted to go deeper."

While Marvel's "Avengers" marches forward (a two-part sequel is planned), other franchises have progressed less predictably.

"Magic Mike," made for just \$7 million, opened in June 2012 with a remarkable \$39.1 million and went on to gross \$167 million worldwide. A male stripper romp that winks to the real past of producer-star Channing Tatum, it returns July 1 with "Magic Mike XXL." It's the classic kind of sequel - a road trip - albeit one with an especially untraditional destination: a Florida stripper convention Tatum attended before his acting career took off.

The premise still makes director Gregory Jacobs chuckle.

"We started thinking about a sequel, honestly, really early on," says Jacobs, a producer and assistant director on the first "Magic Mike." "We all loved this idea of a road trip with these guys; we just couldn't fit it into the first movie."

"Magic Mike XXL" is joined by a handful of sequels that come from fairly recent films: the teen musical "Pitch Perfect 2" on May 15; the "Despicable Me" spinoff "Minions" on July 10; Seth MacFarlane's comedy "Ted 2" on June 26. But the bulk of the summer season will depend on older franchises.

Some of them are counting on moviegoer amnesia. "Jurassic World" (June 12), stuck in development for a decade, is the fourth installment in the franchise that has been dormant (but not extinct) since 2001's "Jurassic Park III." Its star, Chris Pratt, led last summer's runaway hit, "Guardians of the Galaxy."





“Fantastic Four” (Aug. 7), starring Miles Teller and Michael B. Jordan, is an attempt to reboot the Marvel foursome after the little loved “Fantastic Four” gave it a go just 10 years ago, and was followed by a 2007 “Silver Surfer” sequel.

The futuristic “Tomorrowland” (May 22), directed by Brad Bird (“Ratatouille,” “The Incredibles”) and co-starring George Clooney, comes from the producers behind “Pirates of the Caribbean” and hopes to turn another Disney theme park attraction into a massive franchise.

“Mission: Impossible Rogue Nation” (July 31), the fifth entry to the Tom Cruise action series, isn’t the only film trading off an old television show. “The Man From U.N.C.L.E.” (Aug. 14) is Guy Ritchie’s take on the ’60s spy series. HBO’s “Entourage” (June 5) will also get a big-screen swan song about four years after the show’s finale. With so many name-brand films clustered together in the summer, box-office analysts like Paul Dergarabedian, senior media analyst for Rentrak, predicts this season will lead Hollywood to a record year. That would be welcome news for the industry, following a limp 2014 summer.

If summer 2015 is to reverse last summer’s downturn, it will need a few of the original films to pop, too. One thing 2015 has over 2014 is a Pixar movie. After a year off, Pixar will release “Inside Out,” about the voices inside the mind of a young girl, on June 19. The comedy options, too, may be better. “Spy” (June 5) stars Melissa McCarthy in a spoof thriller, and “Trainwreck” (July 17), from director Judd Apatow, stars Amy Schumer as a monogamy-averse career woman.





'Star Wars' Design Team Teases 'Force Awakens' Themes

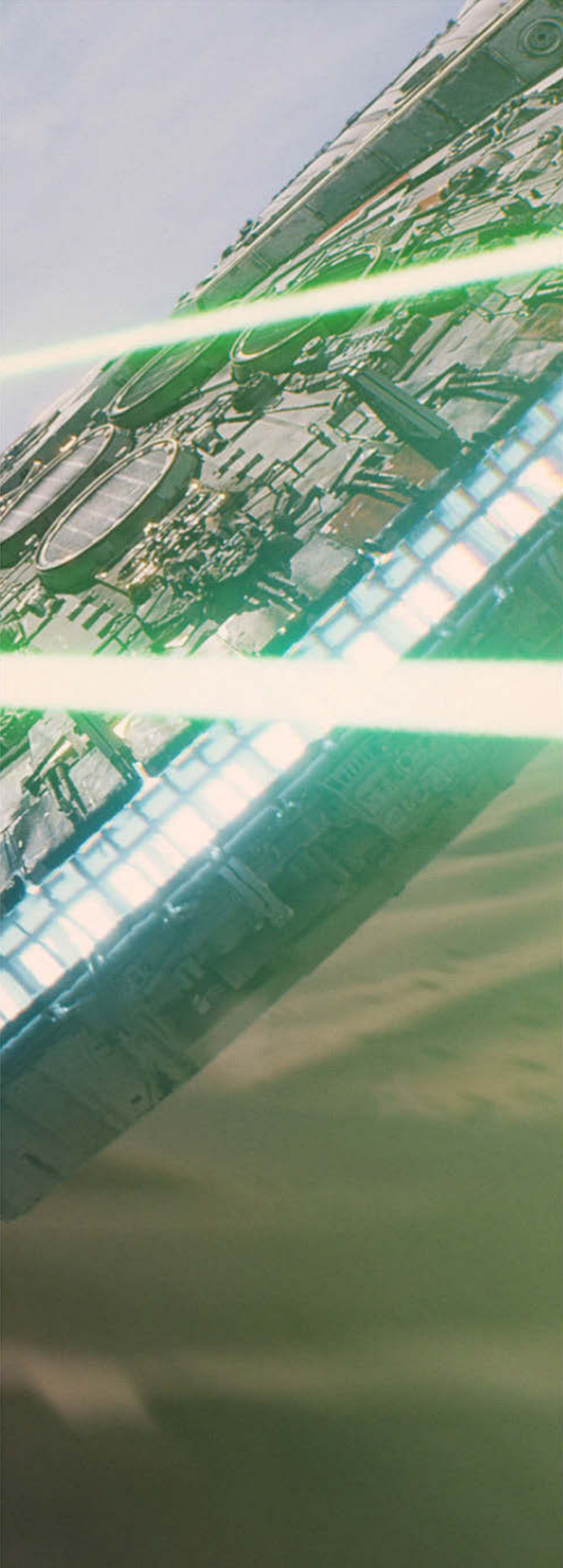
"Star Wars: The Force Awakens" is about a generational transfer in more ways than one. Set 30 years after the events in "Return of the Jedi" and coming to theaters just over 30 years after the film first debuted, that idea remained top of mind for the film's brand new production design team, fans learned at Star Wars Celebration on Saturday.

In other words, they didn't have to reinvent the wheel. They just had to update it a bit.

Rick Carter, an Academy Award winner for "Lincoln" and "Avatar," was joined on stage by his co-production designer Darren Gilford ("TRON: Legacy"), Doug Chiang ("Star Wars: Episode I - The Phantom Menace"), and Industrial Light + Magic Art Director Christian Alzmann ("A.I. Artificial Intelligence") to discuss their work together on the seventh film in the "Star Wars" saga.

While the artists couldn't reveal any specifics about the plot, they did treat a packed auditorium to a few revelations about modernizing aesthetics of everything from the X-wing fighters to the Millennium Falcon.





“Seven comes after six. It doesn’t come after three,” said Carter, referring to the poorly received prequels. “This is a period piece that we’re bringing forth. We’re always going back to go forward.”

Indeed, at the insistence of director J.J. Abrams, the team relied on the original art of illustrator Ralph McQuarrie to inform the aesthetic of “The Force Awakens.”

The early trailers for the film, out Dec. 18, reveal a dirty, grungier world. Droids and ships are beat up and run down in the desert landscape, much like they were in the original films.

“We wanted to play tribute to Ralph McQuarrie. When we got stuck on something, we would go back and look at what he’d done before. It’s come full circle,” said Chiang.

Alzmann said there was even talk about creating “What Would Ralph Do” bracelets for the design team.

They had access to the extensive Lucasfilm archives to answer even the minutest questions. Sometimes that backfired. When Abrams told the team that he wanted the Millennium Falcon to look identical to the way it did in the originals, they realized there were actually three versions.

In the end, using elements of all three, they created the “quintessential fan version” of what the ship should be.

Even the designers themselves saw themselves as part of this generational shift in ushering George Lucas’s original vision to the big screen.

Gilford, whose father illustrated the “Star Wars” cover of a 1977 issue of magazine *Cinefantastique*, said that even working out of Pinewood Studios in London connected the production to the past.

There he encountered many people who had either worked on the original films or had relatives who did.

Continuing with Abrams' oft-stated goal of building as much as possible instead of relying on sterilized computer graphics, the team discussed the idea that less was more.

"You can have all of this fancy stuff and a sci-fi movie is whatever it wants to be. Everyone is trying to outgun each other. This isn't about that. This is about the force," said Carter. He said they had entire brainstorming sessions trying to answer one question: "What would frighten us if the dark side came back?"

Carter remained cryptically informative.

"It's right in front of you. This is the movie. It's going from a deep level up. It's confident because there's a real story to be told," he said of the second teaser trailer, which premiered on Thursday during the Celebration kick-off.

He added: "When we say the force awakens it is the dark side and the light side."

MARK HAMILL SAID HE WAS 'SUSPICIOUS' OF J.J. ABRAMS

Mark Hamill knew he had to say yes when George Lucas told him about the plans to move forward with a new "Star Wars" trilogy.

"It's not like a choice. It's like I was drafted," Hamill told a massive crowd Saturday night at Star Wars Celebration of his decision to reprise his role as Luke Skywalker in the "Star Wars: The Force Awakens."

"Could you imagine if for some reason I said 'I don't think I want to do it?' I would have all of you surrounding my house like villagers, angry villagers with lightsabers instead of torches," joked the 63-year-old "Star Wars" veteran.

Hamill admitted he was caught off guard when Lucas invited him to lunch. When Hamill's wife surmised that perhaps there was a new film in the works, Hamill laughed. Lucas had told him









specifically that he was done making “Star Wars” movies after the prequels.

He assumed Lucas was going to announce a 3-D release or roll out another box set of the films, laughing about the number of versions that have been made available.

Still, his interest was piqued when Lucas disinvited Hamill’s daughter. He knew that meant it must be big.

When things started coming together, Hamill said he was cautiously optimistic about J.J. Abrams, the chosen director for “The Force Awakens.”

“I was a little suspicious because he was a ‘Star Trek’ guy,” said Hamill, laughing.

The actor quickly clarified that he likes “Star Trek.”

“It just seems odd,” he said.

He went on to compliment Abrams for his inclusiveness. Abrams, Hamill noted, is also the first “Star Wars” director to be borne out of true fandom of the original films.

“He feels the way you feel in terms of wanting practical effects. Real sets,” he said.

Keeping in line with the secrecy surrounding “The Force Awakens,” which opens on Dec. 18, Hamill said he is always worried about leaking information. He claims he even learned the subtitle of the seventh film on the Internet.

“They’re so secretive these days,” said Hamill. “When we did the first one no one cared.”

Hamill was “cleared” to tell the packed house that he did record a voiceover specifically for the new teaser trailer, which debuted on Thursday during the Celebration kick-off panel.

In the teaser, we hear Luke’s voice saying a familiar, but slightly altered line from “Return of the Jedi”: “The force is strong in my family. My father has it. I have it. My sister has it. You have that power too.”

The image is a title card for the Star Wars franchise. It features a black background with numerous small white dots representing stars. The word "STAR" is written in a large, yellow, outlined font. Below it, the words "THE FORCE AND" are written in a smaller, white, solid font. Below that, the word "WAR" is written in a large, yellow, outlined font, matching the style of "STAR".

STAR

THE FORCE AND

WAR

STAR WAKENS DAYS

He laughed and said that he kept messing up and saying: "My father had it."

The end result is a combination of the original recording and Hamill's new session, the actor said.

After playing the trailer once more in the large arena, Hamill marveled that there is "so much information there for you to speculate about" embedded in the footage.

"It implies so much that's gone on from 'Jedi' till now," he said.

"They don't call it a teaser for nothing. They want to tease you."

Online: <http://www.starwars.com>





Ringo Starr, Green Day Rock Their Way Into Rock Hall

Ringo Starr was ushered into the Rock and Roll Hall of Fame with a little help from one of his famous friends.

The mop-topped drummer who kept the beat for the Beatles, Starr was inducted into the Rock and Roll Hall of Fame as a solo artist on Saturday night during a ceremony jammed with scintillating performances and touching moments.

Starr was the last of the Beatles to be inducted for his individual work, getting in after bandmates Paul McCartney, John Lennon and George Harrison. He was always the fourth Beatle - John, Paul, George ... and Ringo - but now he's been immortalized as a frontman.





Starr was inducted along with Green Day, underground-icon Lou Reed, Joan Jett and The Blackhearts, soul singer-songwriter Bill Withers, guitarist Stevie Ray Vaughan and Double Trouble, The Paul Butterfield Blues Band and The “5” Royales.

The 74-year-old Starr was inducted by McCartney, who said he could always count on Starr to have his back on every song.

“You don’t have to look with Ringo,” McCartney said. “He’s there.”

Starr, amazingly fit and looking 20 years younger than his age, then stepped to the podium and said: “My name is Ringo and I play drums” - as if anyone didn’t know.

He was then joined on stage by Eagles guitarist Joe Walsh on “It Don’t Come Easy” before McCartney came out to play bass, the two living Beatles jamming again, to “A Little Help From My Friends.”

The evening concluded, as it always does, with an all-star jam, this time to “I Wanna Be Your Man.”


With plenty of punk attitude and energy, Green Day thrashed its way into the Rock Hall.

The Bay Area trio, which formed as teenagers and helped make punk rock radio friendly in the 1990s, briefly turned the star-studded event into one of their high-intensity shows with a powerful set of some of their most memorable hits.

From the opening power chords of “American Idiot,” Billie Joe Armstrong, Mike Dirnt and Tre Cool had the crowd at Cleveland’s Public Hall bouncing and dancing in the aisles.

Brash and belligerent, Green Day blasted onto the music scene just as Seattle’s grunge sound was growing stale. The band borrowed riffs from punk pioneers like The Stooges and Sex Pistols, flavored them with some power chords and pop hooks and helped redefine a genre.





Reed was both daring and provocative as a songwriter and lyricist, pushing boundaries with ballads about forbidden subjects like drugs, prostitution and suicide. Reed's songs like "Walk On The Wild Side," "Vicious" and "Heroin" remain vibrant today. Although he died in 2013, Reed continues to influence a young generation of musicians touched by his rebel ways.

Patti Smith remembered Reed the poet and recalled being at Rockaway Beach when she got the news of his death. She rode the subway back to New York City, Reed's city.

"People were crying on the street," Smith said. "You could hear his voice coming out of cafes. Everyone was playing his music. ... Thank you, Lou, for brutally and benevolently injecting poetry into your music."

Withers was inexplicably left off the hall's ballot for years, perhaps an unfortunate oversight. But the 76-year-old, who walked away from the music industry in the 1980s, is now part of musical royalty with a catalog of timeless songs like "Lean On Me" and "Just The Two Of Us." Stevie Wonder said he would often hear Withers' music and say, "I wish I could have written that song."

Withers was humbled Wonder would be the one to induct him.

"It's like a lion opening the door for a kitty cat," he said.

Wonder performed "Ain't No Sunshine" with Withers sitting next to him on stage enjoying every second. Withers, who has rarely performed in public over the past three decades, then helped sing the "Lean On Me" chorus with John Legend.

Jett couldn't keep her rough rocker edge for long. After being introduced, Jett, the black-leathered girl you might not bring home to meet your mom, was moved to tears.





"I tried not to cry and be tough," she said, her black mascara starting to run.

Jett opened the show with a rip-roaring version of "Bad Reputation" and was joined by Foo Fighters frontman and former Nirvana drummer Dave Grohl for a blistering "Cherry Bomb," one of her hits with The Runaways, a band that broke down barriers for women in rock.

Sadly, Vaughan died in 1990 at the height of his blossoming career in a helicopter crash. Armed with his signature Stratocaster, the Texas bluesman was an unstoppable force on six strings.

John Mayer called it the "honor of a lifetime" to induct Vaughan, whom he called "the ultimate guitar hero."

"Stevie used his guitar to lead him out of town," said Mayer, who later traded licks on "Texas Flood" with Gary Clark Jr. "He gave me hope because heroes give you hope. While Jimi Hendrix came down from outer space, Stevie came up from below the ground."

HBO will broadcast the event on May 30.



AVENGERS: AGE OF ULTRON PREMIERES

Marvel fans get excited about Ultron



THE LATEST ADDITION TO THE MARVEL CINEMATIC UNIVERSE

That aren't many people who don't love a good superhero film, and if there's one such film that can't be ignored by anyone seeking a heady dose of world-saving capers this spring, it's *Avengers: Age of Ultron*. The iconic team of superheroes that first appeared in 1963 is still going strong, and Earth's Mightiest Heroes have quite the assignment on their hands for this latest big screen epic, which will be released on North American shores on May 1.

The fact that, at the time of typing, the film has already premiered in Los Angeles on April 13, means that we already know a lot about it - and of course, we'll try not to include any big spoilers here. Nonetheless, fans of all things Marvel have much to look forward to on the evidence of the cast and crew alone, Joss Whedon writing and directing and the ensemble cast boasting such talents as Robert Downey Jr., Chris Hemsworth, Mark Ruffalo, Chris Evans and Scarlett Johansson.

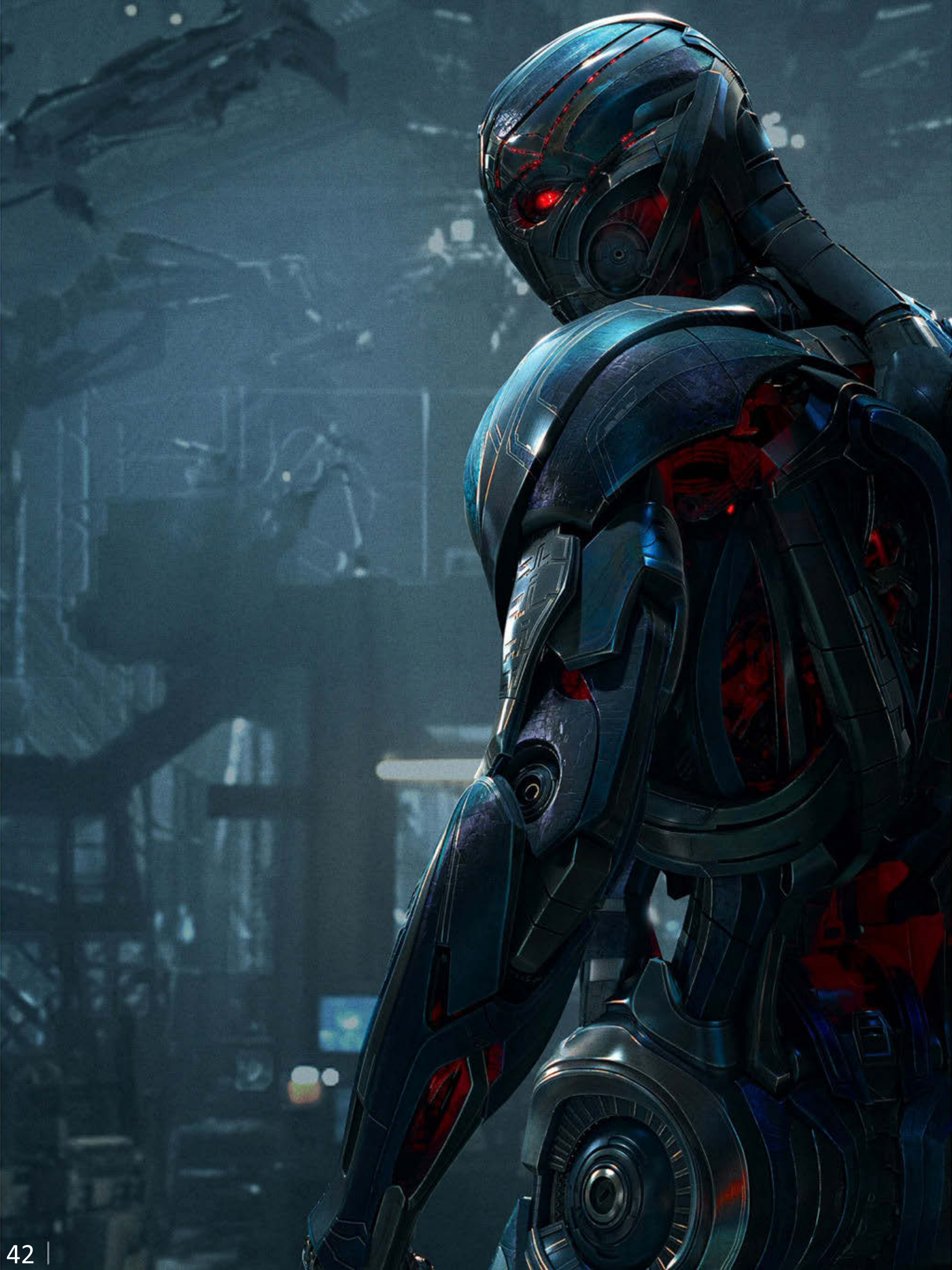
The follow-up to 2012's *Marvel's The Avengers*, *Avengers: Age of Ultron* centers on the superhero team's fight against Ultron, a technological enemy that is determined to render the human race extinct. It's Downey's character, Tony Stark, who creates Ultron in an attempt to jumpstart a dormant peacekeeping program, **only for the self-aware robot to decide that it is humanity itself that is principally to blame for the lack of harmony on Earth.**

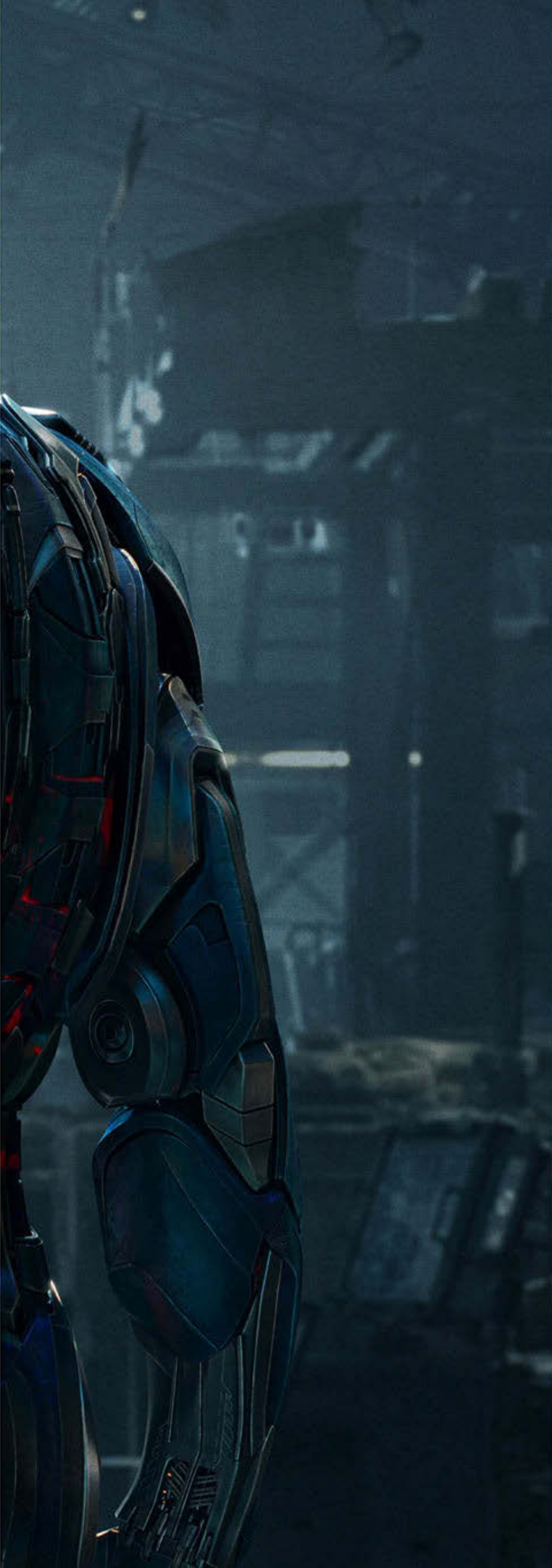












MORE 'TORTURED' THAN 'EVIL'

So far, so traditional superhero movie.

Ultron's rapidly-devised plan to eradicate the global human population forces the Avengers to assemble once more to stop him. Iron Man (Downey), Captain America (Evans), Thor (Hemsworth), The Incredible Hulk (Ruffalo), Black Widow (Johansson) and Hawkeye (Jeremy Renner) all feature, with - in the words of Marvel itself - "uneasy alliances and unexpected action" helping to keep things spicy beyond the simple-enough premise.

A signal of the kind of depth that Whedon has aimed for with Age of Ultron is the fact that he has described the titular character as not so much "evil", but tortured. In an interview with Vulture, the director commented:

"Ultron's pain is very, very real to me. He can't control the way his pain makes him behave. And I can relate to that."

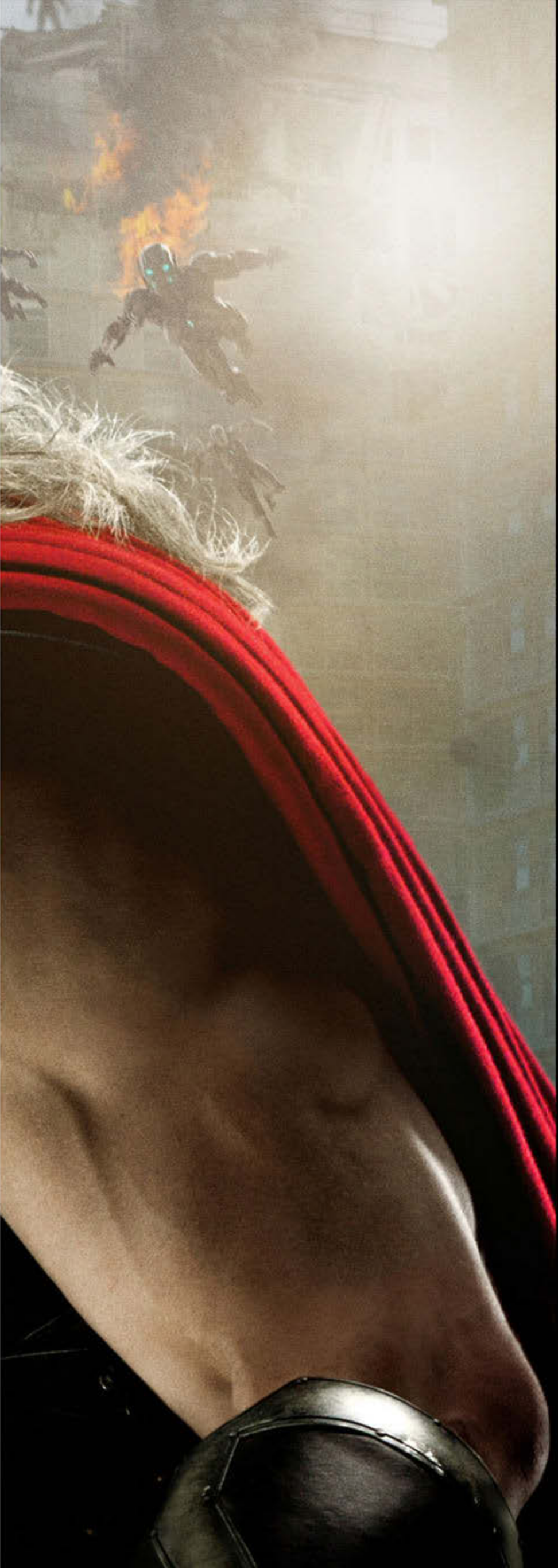
Indeed, Whedon has admitted that the whole film is "so badly, nakedly me", telling Entertainment Weekly that "To do something that is as personal as this movie is - on that budget, for a studio that needs a summer tentpole - is an extraordinary privilege."

There's no doubting that Ultron - portrayed by James Spader - is a formidable Artificial Intelligence program. Possessing an eight-foot tall advanced robotic body and the ability to learn inhumanly quickly, downloading data directly to his mind, he declares that "I was designed to save the world", but soon attributes the most undesirable qualities to the human race.









Of the latter, he concludes: **"How could you be worthy? You're all killers. You want to protect the world, but you don't want it to change.** There's only one path to peace: your extinction."


THE MARVEL CINEMATIC UNIVERSE'S LATEST INSTALLMENT

Of course, Age of Ultron isn't just a standalone film - it's part of an infinitely wider fictional world known as the Marvel Universe, which brings together all manner of familiar (and less familiar) Marvel characters - the best-known being Spider-Man, the X-Men, the Fantastic Four and the Avengers.

The Avengers themselves were created by writer-editor Stan Lee and artist/co-plotter Jack Kirby. They initially consisted of Iron Man, Ant-Man, the Wasp, Thor and the Hulk, and it's fair to say that the revolving roster has only added to the interest and appeal. Humans, robots, mutants, aliens, supernatural beings and even one-time villains have all been members of the Avengers over the last few decades, responding to a battle cry of "Avengers assemble!" and combating the enemies that would be too overwhelming a challenge for one superhero.

The broader Marvel Universe of which the Avengers are a part has generated various comic books, role playing games, animated television series and other media. The Marvel Cinematic Universe (MCU) is the term used for the superhero films that are





based on the characters and independently produced by Marvel Studios.

The intersecting common plot elements, settings and casts have only added to the fascination around the MCU, which began with the release of Iron Man in 2008 and has continued with the likes of The Incredible Hulk (2008), Thor (2011) and Guardians of the Galaxy (2014) - an Ant-Man movie also set for release in July.





A BIGGER ROLE FOR SCARLETT JOHANSSON'S BLACK WIDOW

It seems that everywhere the viewer looks, there will be something to entice and stimulate them in Age of Ultron. That is certainly the case as far as the film's galaxy of characters is concerned, also encompassing such less prominent players as Vision and J.A.R.V.I.S. - played by Paul Bettany - and Maria Hill, the former high-ranking S.H.I.E.L.D. agent now in the employ of Stark. She is played by Cobie Smulders.

But what about Scarlett Johansson? Many of the critical reviews to have already emerged have focused on her expanded part as Natasha Romanoff and Black Widow. Johansson herself has explained that in the new movie, "we definitely learn more about Widow's backstory, and we get to find out how she became the person you see. **All of these characters have deep, dark pasts, and I think that the past catches up to some of us a little bit.**"

It's obvious that Black Widow doesn't simply have the role in this movie of romancing Hulk - she actually enjoys a lot of the screen time, which has triggered further speculation about a dedicated Black Widow movie in the future. Although Whedon has said that he won't direct another Avengers movie after Age of Ultron, he has said to MTV that if he could direct one solo-led Marvel movie, Widow would be his choice.

With Johansson also suggesting that she would be "up for" such a film if Whedon was





in the director's chair, we suspect that the possibility won't be too far away from the minds of Marvel executives.

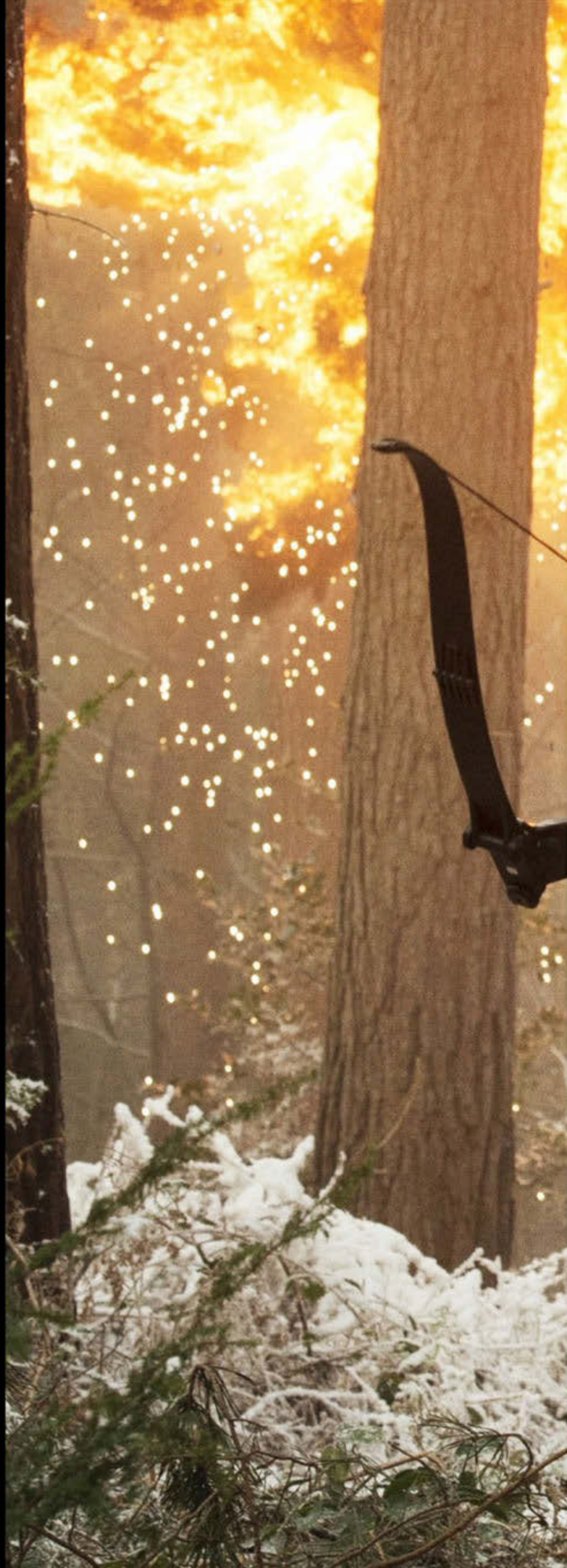
RESPONDING TO AUDIENCE EXPECTATIONS

When the Superman reboot *Man of Steel* was released in 2013, it sparked a fair few controversies, not least of which was the sheer destruction wrought upon Metropolis in the final battle between Superman and Zod. The adversaries were shown slamming each other into falling buildings as part of the city ended up being leveled. Many fans objected to this, on the basis that it would have surely meant a 9/11-esque toll of off-screen victims.

Avengers: Age of Ultron, though, clearly takes a different approach, with the heroes frequently portrayed evacuating and saving innocent people. This evidently isn't a superhero movie that is prepared to accept the average man or woman as collateral damage in a brawl with the enemy, which is actually an interesting way to add to the challenge faced by the protagonists in their pursuit of Ultron.

What cannot be doubted is that this was a deliberate decision, Whedon admitting that he had discussed with Kevin Feige - the head of Marvel Studios - "that we'd seen a little bit of a trend in movies where the city gets destroyed and the heroes say, 'We won!' And I'm thinking, Define 'win'."

The director said that with *Ultron*, he wished to "get back to what's important, which is that













the people you're trying to protect are people. **We knew that we wanted to play with a lot of big, fun destruction,** but at the same time, we wanted to say, 'There's a price for this.'"

ONE SERIOUSLY MUST-SEE SUPERHERO MOVIE

With the reviews that have already been coming in for *Avengers: Age of Ultron* on the basis of the premiere - including critics' more informal responses on social media - pointing to a serious critical hit, it looks like we can expect the film to fare similarly impressively at the box office.


Even if you aren't a diehard follower of the world of Marvel, if you like the idea of a superhero film that is simple on the surface while also delivering impressive sophistication and depth, we would seriously recommend that you catch it at your local theater in early May. ■

by Benjamin Kerry & Gavin Lenaghan









“Gwen Stefani, Usher Perform for Thousands at Earth Day Rally”

A daylong Earth Day concert had R&B star Usher dancing on crutches Saturday on the National Mall to rally thousands for political action to confront climate change and poverty.

Usher, Mary J. Blige, Gwen Stefani, Common, Fall Out Boy and Train all performed during the free Global Citizen 2015 Earth Day rally hosted by will.i.am and Soledad O’Brien.





After suffering a fracture in his foot, Usher was in a cast but drew big cheers when he got his dance on anyway. He sang his hits, including “Yeah!” and “OMG” and also teamed up with Common to sing the beginning of “Glory,” the Oscar-winning song from the movie “Selma.”

“To end poverty, it starts, in my opinion, with an education about it,” Usher told the crowd. “I want you to go and investigate for yourself so that you can really understand what’s going on.”

The rally was a joint initiative of the Global Poverty Project and Earth Day Network. It coincides with meetings at the World Bank and International Monetary Fund. Usher joined the poverty project at the White House on Friday for a meeting with officials.

“I felt really good that the issues we are addressing here are on the table,” he told The Associated Press. After his performance, Usher said his passion is expanding education to help end poverty. But the impacts of climate change also have severe impacts on the world’s poor, he said.

“Global warming is something that obviously will affect all of us. Clean water and sanitation is something that is very real,” he said. “I understand and cannot turn a blind eye to what’s going on.”

For his part, will.i.am played host and said the huge turnout shows people are concerned.

“What I hope happens post the concert is that people go out and talk about some of the issues that we were spelling out today,” he said. “Talk about solutions, go online, dig deep and hold our leaders accountable for some of the things that they’re pledging.”

Backstage, Train frontman Patrick Monahan said he didn’t know much before about the environmental movement and the push to end extreme poverty. But now he wants to stay involved permanently.





“It’s about all of us being aware but getting our hands dirty because it’s not going to be an easy thing,” Monahan said.

Monahan said he’s been inspired by the charitable work of Coldplay’s Chris Martin and the Global Poverty Project, which has set a goal to end extreme poverty by 2030.

Patrick Stump and Pete Wentz from Fall Out Boy played some of their hits and said they wanted to show their fans everyone has a responsibility to help.

“How do you wake up every day knowing that a lot of these things are within our grasp and just kind of be like oh, ok, whatever,” Stump said. “It’s frustrating. But I think we’re here for the reality that it’s hopeful. We can actually do something. We can actually effect change.”

Wentz said issues around the environment and poverty will be as big as the citizens’ demand during the upcoming presidential campaign.

“We’re who elect our officials. We’re who empower them,” he said. “So if we care about them, and they’re important to us, then they’ll be important to the politicians running.”

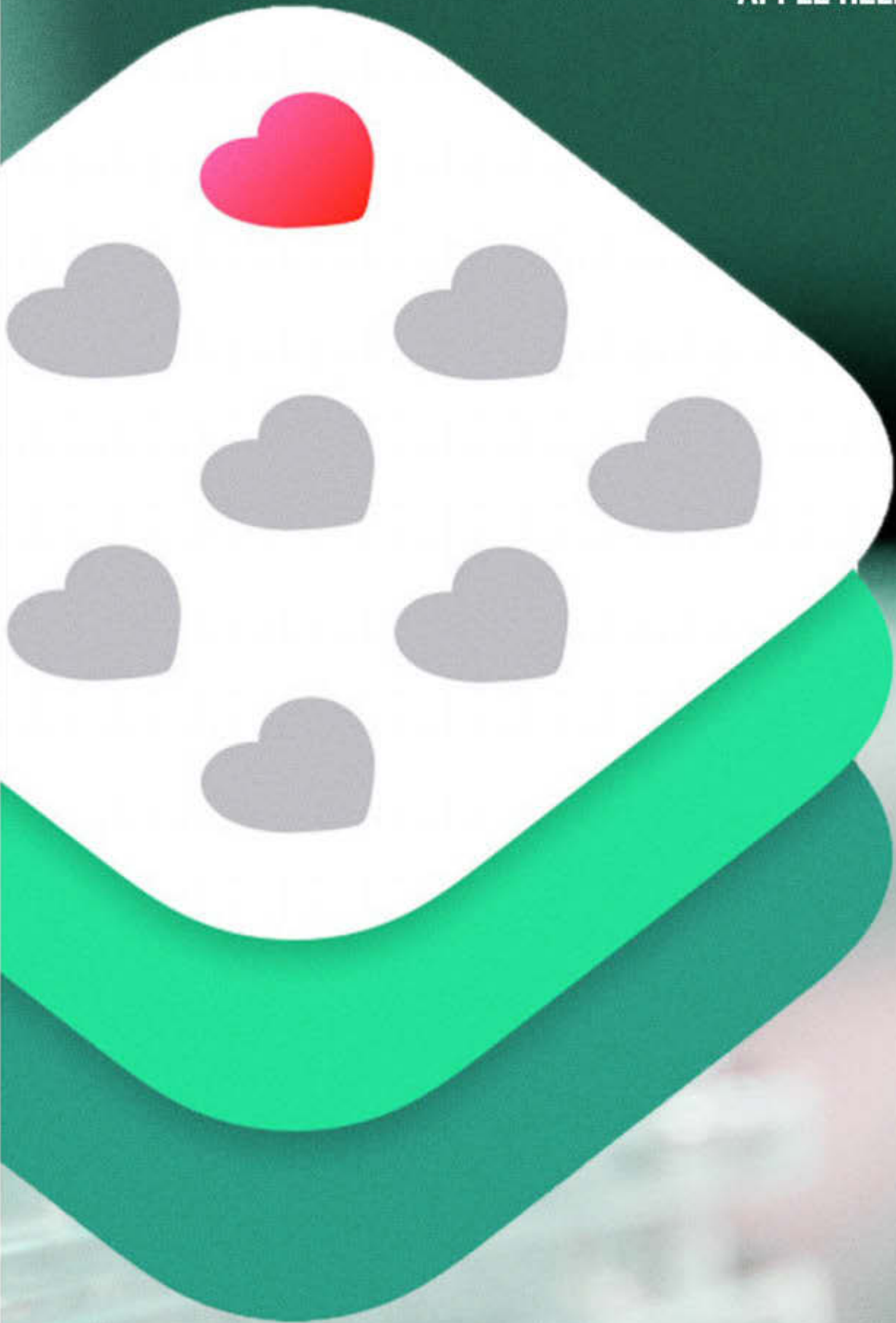
The rally also touched on global health and development needs. The U.S. Agency for International Development announced from the stage that it will commit \$126 million to rebuild West African health care systems that were broken by the Ebola outbreak. The U.S. government already has spent \$1.4 billion on the crisis to support 10,000 humanitarian responders and to provide equipment, laboratories and training. While Earth Day is officially on April 22, the Saturday rally asked participants to commit to making environmentally friendly “acts of green.” Organizers also asked attendees to sign petitions for a U.N. conference on climate change planned for Paris in December.



RESEARCHKIT

ALREADY REVOLUTIONIZING MEDICAL STUDIES

APPLE HELPING TO MAKE US HEALTHIER



9:41 AM

Step 3 of 4

Cancel

Use 2 fingers to
alternately tap as fast
as you can for 20
seconds.

Total Taps

101

Tap

Tap






HELPING TO TACKLE PUBLIC AND PERSONAL HEALTH CHALLENGES

Few of us would argue that medical studies aren't important - indeed, for many of you reading this, they may be the reason why you are still alive now. This has not prevented difficulties with conducting such research, however, **with both inconsistent data collection and small sample sizes having long proved a hindrance.** Well, now, one of Apple's latest developments - ResearchKit - may be helping to change that.



At the latest major Apple keynote in March, **there may have been a lot to get excited about as far as new products from the Cupertino stable were concerned**, with a new MacBook being unveiled at the same time as more information was shared about the Apple Watch. However, as so often with events like these, it is so often the less glamorous developments that can actually have the most significance.





Yes, that was when ResearchKit was announced. This isn't a shiny iDevice, but a software platform, but it is nonetheless already making a big difference to the world of medical research, simply by drawing upon the wealth of health-related data from iDevice users. This open source platform enables the creation of iPhone apps that enlist users - with their permission, of course - onto medical studies, while they simply go about their daily lives.



HOW RESEARCHKIT WORKS

As you might expect, medical researchers are pretty excited about ResearchKit - indeed, some of them are already putting it to good use. Getting people to sign up for medical studies in the traditional way can be arduous to say the least, but according to Bloomberg, within a day of the launch of ResearchKit last month, thousands of people had volunteered to contribute their data.

A simply staggering 11,000 people put themselves forward for one Stanford University cardiovascular trial alone - the kind of numbers that the institution has said would not normally be achievable without a year-long national effort. All the while, the premise of ResearchKit is simple - Apple takes the data generated by its Health app and shares it with the doctors and scientists who most stand to benefit from it in their studies.



Probably the most obvious benefit of the ResearchKit approach to garnering medical data is that there's so much of it, which even by itself, should surely help to improve the quality of findings. The automatic way in which the information is gathered also seemingly removes the risk of people simply lying about their activity levels.

NOT A HIT WITH EVERYONE

On the negative side, though, a huge number of sign-ups doesn't necessarily always deliver a sufficient number of high quality results - that depends very much on how ideal the candidates are for a given study. There are also still some questions that a doctor may need to ask directly - an app can't be depended on for absolutely everything.

Then, there are the privacy concerns that always arise with a development like this, where such immense amounts of data are changing hands. Apple has been careful to emphasize that it has taken privacy concerns seriously, stating that the choice of which studies to join is down to the user, who is also able to control what information they provide to which apps.

But there have still been some grumbles about the possibility of poorly-constructed apps allowing health data to be grabbed by hackers. **This helps to explain why Apple made ResearchKit open-source**, which means that the public can view the code underpinning the software.



In the words of Adrian Gropper, chief technology officer at the nonprofit group Patient Privacy Rights, "Open source encourages people to report the bugs in the software and get them fixed. The gold standard is open source because security by obscurity has been shown not to work."

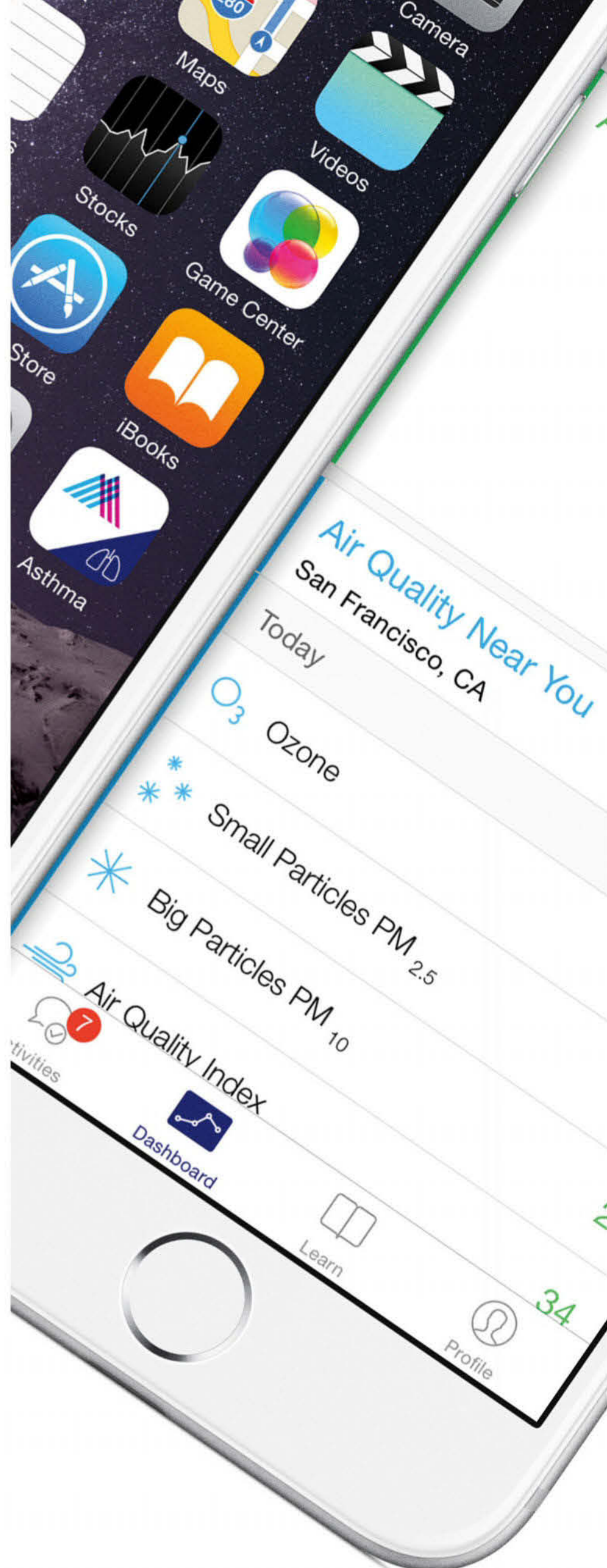
THE EARLY APPLICATIONS OF RESEARCHKIT

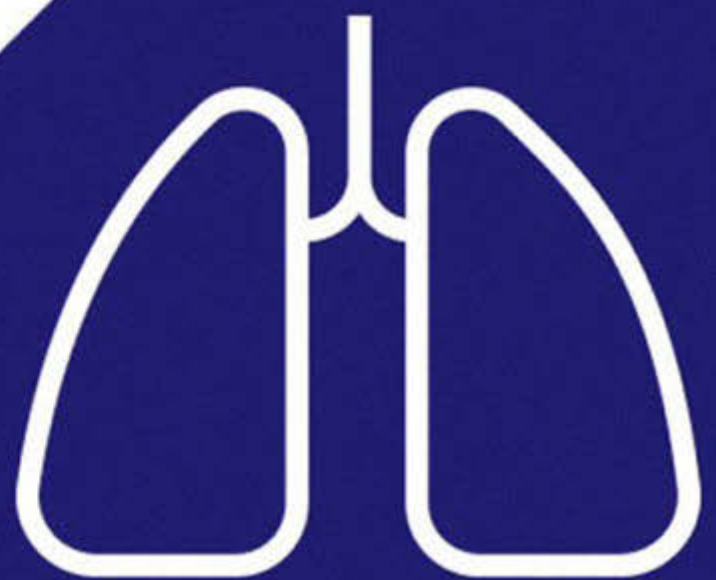
Nonetheless, it is difficult to overstate the huge change that ResearchKit represents for the world of medical research, with doctors and scientists able to use data that they know to be real, personal and up-to-date, gained from people across the United States.

Furthermore, if you wanted to see just how big a step forward it represents, you would only need to look to the first apps that have been developed from it, encompassing such areas as diabetes, asthma health, Parkinson's disease, breast cancer and cardiovascular disease.

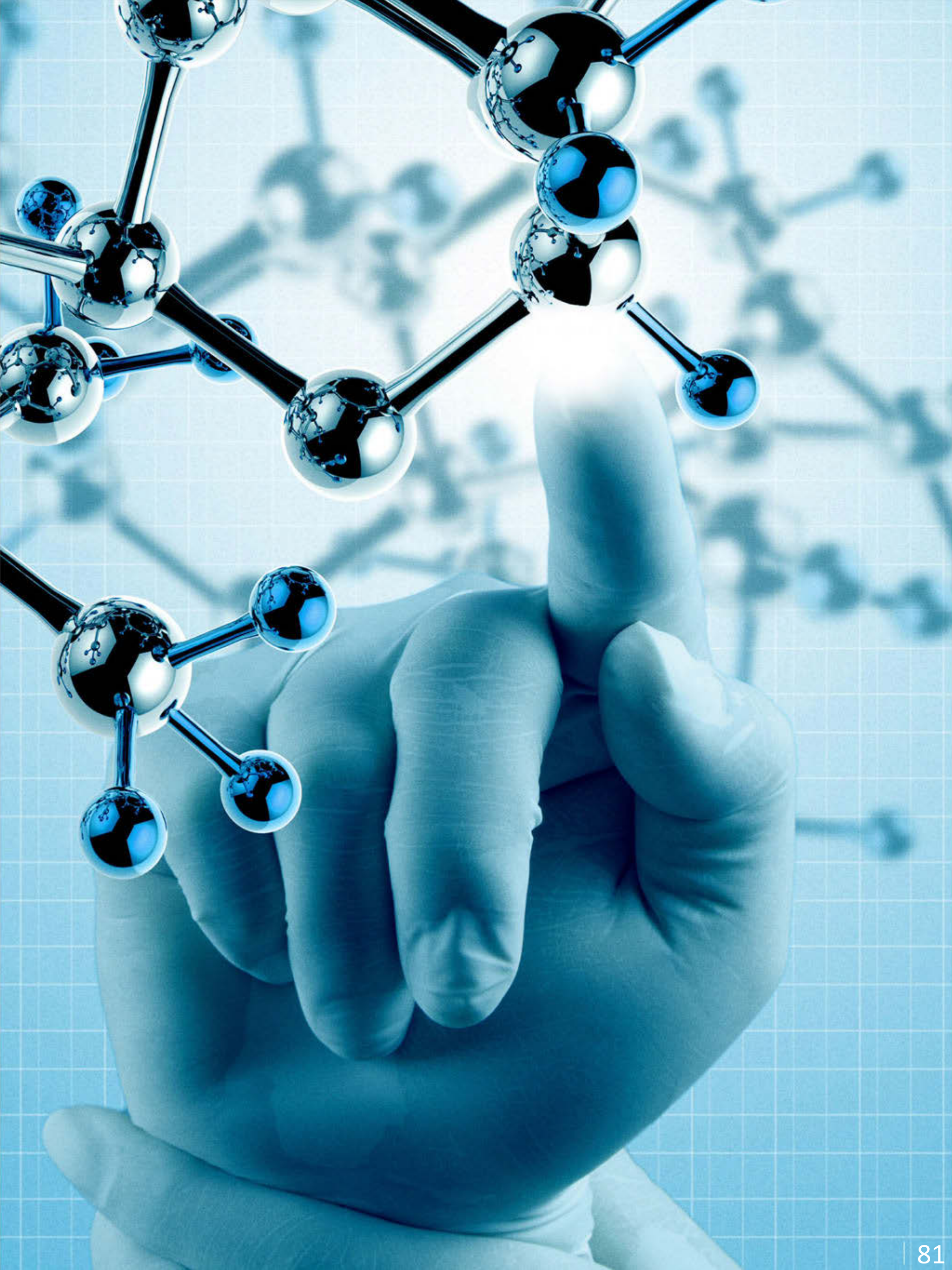
There is the Asthma Help app, for instance, which has been developed by Mount Sinai, Weill Cornell Medical College and LifeMap in order to learn more about the triggers for the disease, sufferers being helped to stay in areas with the best air quality as part of the self-management of their asthma. The tracking of symptom patterns in individuals assists researchers looking for new treatment personalization options.

Another app, mPower, is intended to help researchers to better understand the links









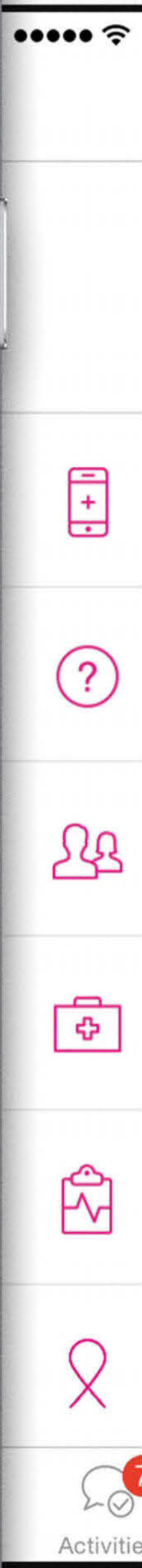
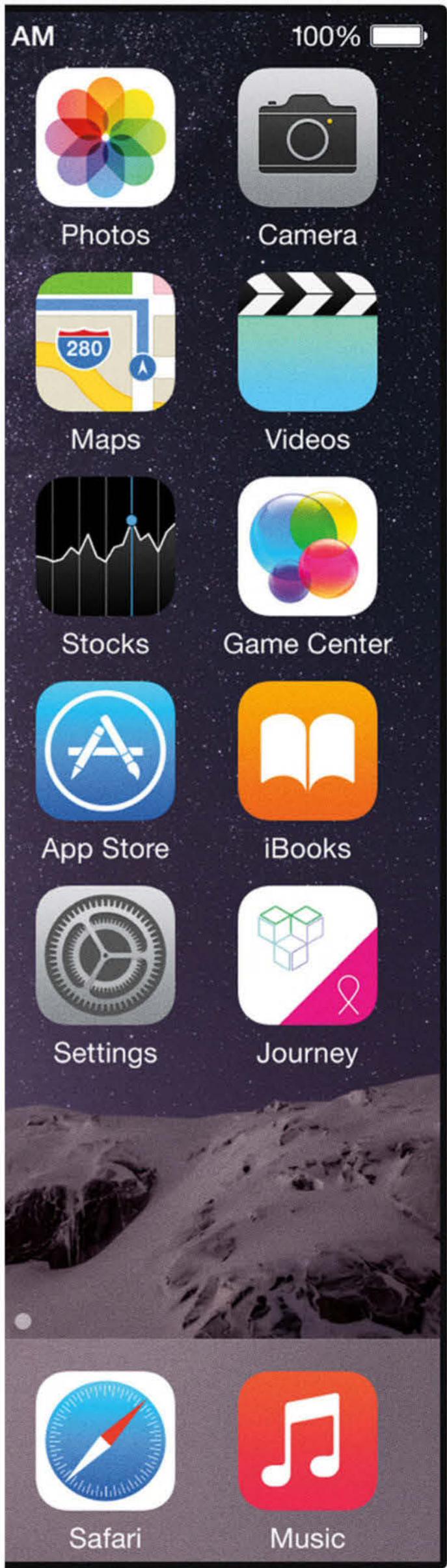
between certain symptoms and Parkinson's disease - a crucial objective, given how the sheer variability of the symptoms associated with this disease have long confused scientists. The work of the University of Rochester and Sage Bionetworks, the mPower app uses the iPhone's gyroscope to measure such parameters as the user's dexterity and gait stability.

IMPLICATIONS FOR BREAST CANCER AND CARDIOVASCULAR DISEASE


Breast cancer is another disease that may just be made a thing of the past all the sooner with the help of ResearchKit. Apple has cited the example of the Share the Journey app, which was created by the Dana-Farber Cancer Institute, the UCLA Fielding School of Public Health, Penn Medicine and Sage Bionetworks. It was conceived so that those being treated with chemotherapy for breast cancer could report on its long-term effects.

With the users of the Share the Journey app able to easily provide information on their cognitive abilities, mood and energy levels, it could help to make a big difference in future to the quality of life enjoyed by patients post-treatment.

But it doesn't necessarily need to be those who have already been diagnosed with a certain condition who can participate in the kind of useful studies that ResearchKit makes possible. The MyHeart Counts app, for instance, helps users to maintain the utmost heart health, evaluating their activity and



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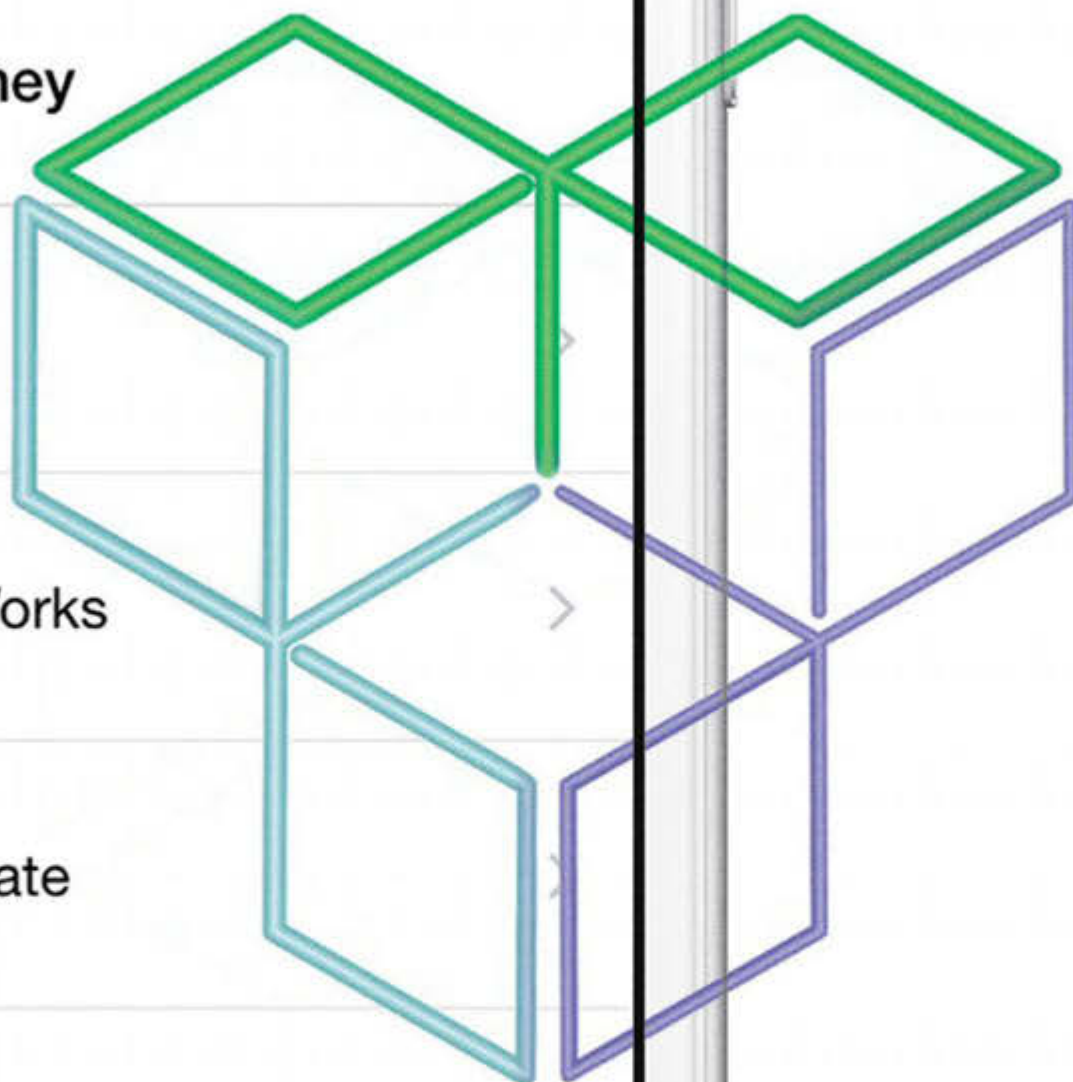
100% 

Learn



Sage
BIONETWORKS

Journey



About this Study

How this Study Works

Who Can Participate

Who is Running this Study

Symptoms

Life After Treatment



Dashboard



Learn



Profile



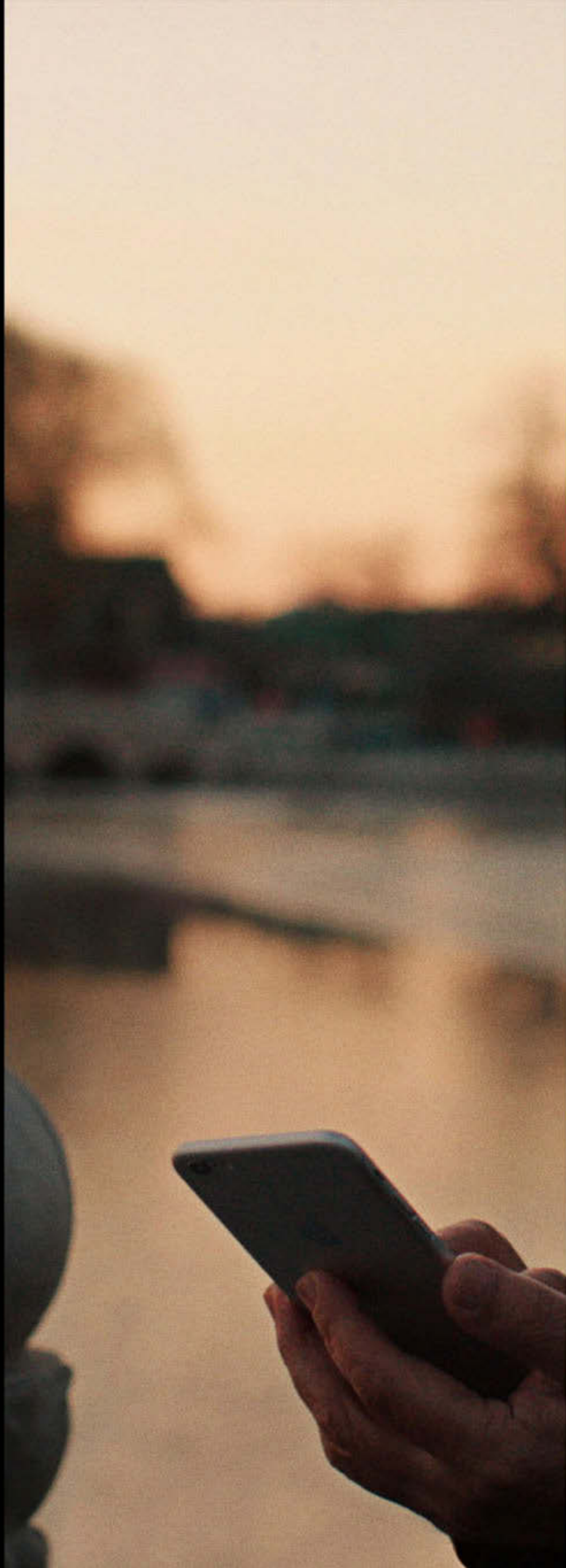
lifestyle and advising on their present risk of cardiovascular disease. It was developed in a collaboration between Stanford Medicine and the University of Oxford.

THEN, THERE'S DIABETES...

It's not a new suggestion that smartphone or wearable technology could be a very good thing in the lives of diabetes sufferers, and ResearchKit is already showing its use in this department. The GlucoSuccess app has been created by Massachusetts General Hospital, with the aim of learning about how a participant's blood glucose levels are affected by their physical activity, diet and medications.

The app was the work of the Center for Assessment Technology and Continuous Health (CATCH), which brings together faculty from the hospital and the Massachusetts Institute of Technology. As CATCH co-founder and co-director Dr. Stanley Shaw has observed, "As the research progresses, you really get an unprecedented database of fine grain health behaviors in the context of blood glucose measurements for large groups of people."

It's hard to deny the massive improvement that this represents on previous research methods. The traditional custom has been for diabetes patients to attend the center once every three or four years and complete a questionnaire, but with ResearchKit, scientists are able to accumulate substantial amounts of data on a daily basis.





Such frequent data collection should lend itself to accuracy, and given the ability for feedback to be given throughout the study, it also ought to be a more engaging experience for participants.

RESEARCHKIT: TRULY REVAMPING MEDICAL RESEARCH

For every one of the aforementioned conditions, ResearchKit is making a massive positive impact right now - so one can only imagine how profoundly some of the most critical medical research will be revolutionized once adoption reaches its peak. The software is perhaps another, lesser-sung example of how seriously Apple takes its mission to make the world a better place, rather than merely entice us with shiny new tech.

We certainly can't wait to learn more about the applications of ResearchKit in the years to come. ■

by Benjamin Kerry & Gavin Lenaghan









Facsimile of First Elvis Recording Re-released by Jack White

After anonymously buying Elvis' first-ever recording at a January auction, Jack White is offering a limited-run vinyl re-release of "My Happiness" and "That's When Your Heartaches Begin" at his Third Man Records in Nashville.

The 10-inch, 78-rpm facsimile of the 1953 recording was digitally transferred from the original acetate onto new vinyl discs with no cleanup - pops, crackles and all.

"It's exactly what came off the grooves," Third Man's Ben Blackwell said.

The record is being sold in a plain paper sleeve because that's "what Elvis would have walked out of Sun with a record in," Blackwell said.

"Sun" is, of course, Sun Records, the legendary Memphis label operated by Sam Phillips. Presley paid \$4 for the recording. Six decades later, White paid \$300,000.

Super-fans camped out in front of Third Man beginning Friday morning to make sure they could get their hands on the Elvis record and



THIRD man RECORDS

623



other goodies available only for Record Store Day. That included the first commercially available vinyl edition of “Get Behind Me Satan” from White’s former band The White Stripes. The original Elvis recording was on display at Third Man as well.

The first four people in line were mother-and-son teams from Cleveland and Indianapolis.

Christina Condor, said her love affair with White and his store began about three years ago when she saw him perform on “Saturday Night Live.”

“I fell in love with his music and started buying more and more albums,” she said. She also introduced her 24-year-old son Maxx Trevino to the scene.

Although she and Trevino make the 8-hour drive from Ohio every few months for special store events, she has glimpsed White only rarely on her trips to Nashville.

“I drove into the curb the first time I saw him,” she said.

“She dented the bumper,” Trevino said. “And there was a Beatles school-girl scream.”

Nicholas Lynch, who was in line with his mother, Mary Page, said he moderates a Facebook page for collectors of Third Man’s records. He estimated that at least 100 members of the group were in the line of about 700 people waiting for the store’s 10 a.m. opening.

Lynch also was one of about 50 customers who had been able to sign up online to relive the 18-year-old Elvis’ recording experience by cutting his own single on a one-microphone, direct-to-acetate setup in Third Man’s Blue Room.

He planned to play “Baby Please Don’t Go” and then morph into the White Stripes’ “Little Bird.”

Once inside the store, Page said that she, Lynch and Lynch’s girlfriend spent more than \$500 on merchandise. That included a Record-Store-Day-





only version of the White Stripes album with one red disc and one white disc. It also has a lenticular cover - one of those images that changes as you move it around.

Nonexclusive versions of the White Stripes album and the Elvis record will be released to a wider audience later this year, Blackwell said. Among the differences, the Elvis recording will be cleaned up and "Get Behind Me Satan" will be stamped on standard black vinyl.

But for collectors like Condor, Trevino, Lynch and Page, waiting in line for 26 hours for the exclusive versions was worth it.

"Why do we do it? Our love of Jack White," Condor said. "And Elvis too."



ACM Awards: Miranda Lambert, Luke Bryan, Taylor Swift Shine

The 2015 Academy of Country Music Awards jam-packed more than three hours of music, from classic country stars such as George Strait and Alan Jackson to contemporary favorites Miranda Lambert and Luke Bryan and pop and rock stars Taylor Swift and Steven Tyler.

Even A-list celebrities and a football star took part as the awards show celebrated its 50th anniversary in a new location, the Dallas Cowboys Stadium in Arlington, Texas.

Here's a breakdown of the top moments from Sunday night's show, which featured 23 performances.

ACM
AWARDS
50
YEARS





PRINCESS MIRANDA

Miranda Lambert is like the perennial winner actor Meryl Streep of country: She took home four Country Music Association Awards last year and the Grammy Award for best country album for “Platinum” this year.

And at Sunday’s ACM Awards, the native Texan won four awards and earned the 50th Anniversary Milestone Award.

“I was just proud in general of the show being here and kind of all the artists and fans got to see what we’re all about in Texas,” she said backstage. “That made me really happy. Like, my chest swelled up.”

Every album Lambert has released, aside from her 2005 debut “Kerosene,” has won the ACM Award for album of the year. This year was no exception, with “Platinum” taking the prize.

She also won her sixth consecutive female vocalist of the year Sunday and her third single record of the year (winning twice for the hit, “Automatic,” once as a singer and once as a songwriter).

Lambert was on a red-hot winning streak - and she rocked a red-hot bustier when she performed “Little Red Wagon.”

On the red carpet she wore a flowing, plunging dress, and inside the venue she donned white pants and a white top with a black sheer center.

LORD LUKE

Luke Bryan took home his second entertainer of the year award - but the singer says he’s not jaded about winning.

“I don’t think it’s a time for me to be smooth. I don’t think it’s a time for me to be suave. I think it’s a time for me to jump up and down and celebrate. These are the days,” Bryan said





backstage. “When I’m an old guy rocking in a rock chair, I’m going to go, ‘You had a doggone good time.’ And that’s my approach.”

Bryan first won the honor in 2013. He won the entertainer of the year award at the Country Music Association Awards in November.

Bryan was a double winner Sunday night: He also picked up the ACM for vocal event of the year for “This How We Roll” with Florida Georgia Line.

The country star performed and hosted the show, for a third year, with Blake Shelton.

A SWIFT FAMILY AFFAIR

Taylor Swift returned to her country roots at the ACM Awards and celebrated with her mother and father.

A video package highlighting her career and success played before Swift was awarded the 50th Anniversary Milestone Award, also given to Lambert, Strait, Garth Brooks, Brooks & Dunn, Reba McEntire and Kenny Chesney.

Swift’s mother, who recently announced she is battling cancer, presented the award to her 25-year-old daughter with emotional words.

“I am a very proud mom,” said Andrea Swift, who also called Swift “brave enough to explore her musical curiosity.”

Taylor Swift thanked the country world for showing grace when she announced the release her first full-blown pop album, the top-selling “1989,” last year.

“I am so happy I learned how to write songs in a town like Nashville,” said Swift, who sat in the audience with her father, Scott Swift.



I'M NOT A COUNTRY SINGER, BUT...

The 2015 ACM Awards featured just about every country act alive - from Randy Travis to Trisha Yearwood to Alabama.

But artists from other worlds joined in to party: Christina Aguilera sang with Rascal Flatts, and Nick Jonas, formerly of the Jonas Brothers trio, performed his recent hits "Jealous" and "Chains" with the country duo Dan + Shay.

Others worked as presenters, such as Steven Tyler, Kelly Clarkson, Reese Witherspoon, Sofia Vergara and Tony Romo, who played football with Bryan and Shelton.

"This isn't one of those deflated balls?" Shelton said after Bryan caught the ball, referencing the deflategate scandal earlier this year.

Online:

<https://www.acmcountry.com>

De La Renta Unveils First Bridal Line Since Designer's Death

Peter Copping had hoped to work alongside Oscar de la Renta, but it was not to be: Just days after Copping was hired last October as artistic director of the luxury label, the legendary de la Renta passed away from cancer.

In February, Copping presented his debut collection at New York Fashion Week, and on Saturday - barely two months later - he showed his first bridal line, a big occasion for a label known for dressing high-profile brides like Amal Clooney.







Luckily for Copping, who is British, the New York weather on Saturday was decidedly summery - perfect for brides. His collection retained much of the classic de la Renta glamour - lots of tulle and organza - but added a few more modern-looking silhouettes, some new takes on fabric work, and some silvery sequins. One of the most versatile looks came last, a white tiered ballgown in tulle with two bottom layers that were removable, to form a stylish minidress for dancing into the night.

Backstage after the show, Copping reflected on the collection. (The interview has been edited for length.)

eNews Magazine: You showed your first collection in February, and now this. Has it been a whirlwind?

Copping: Yes, it's tough to get it done in the time you have. But I did take some of the elements from the fall collection and brought them through into this one. Some of the ways we were working with fabrics for fall seemed really appropriate for bridal, so I thought it would be nice to use that as a stepping stone. For example, one dress was formed from lots of strips of organza; there was something very similar in a bordeaux (color) in the last show. So we did it in a lighter fabric here and we added lace as well.

eNews Magazine: You've spoken of the need to both preserve tradition in your new post, but also add in your own new touches. Did you do that here?

Copping: Yes, I think the way we treated some of the embroidery, and some of the silhouettes; you know it's just small touches, but small things can go a long way.

eNews Magazine: Anything absolutely new for you here?

Copping: I haven't done a lot of tulle like this, so that's quite new for me. I do think there a lot of women that do want that sort of princess gown. So that's really important, to cater to that



clientele. And this (last gown) - we also made it very versatile, the two layers underneath can be removed and you end up with a very ballerina, swanlike dress. So that can be perfect for later in the evening when she wants to let loose and party. Also new is a lot of the ways lace is used - sometimes using strips of it. We were playing around with it a bit.

eNews Magazine: Do you feel there's less freedom in a bridal collection?

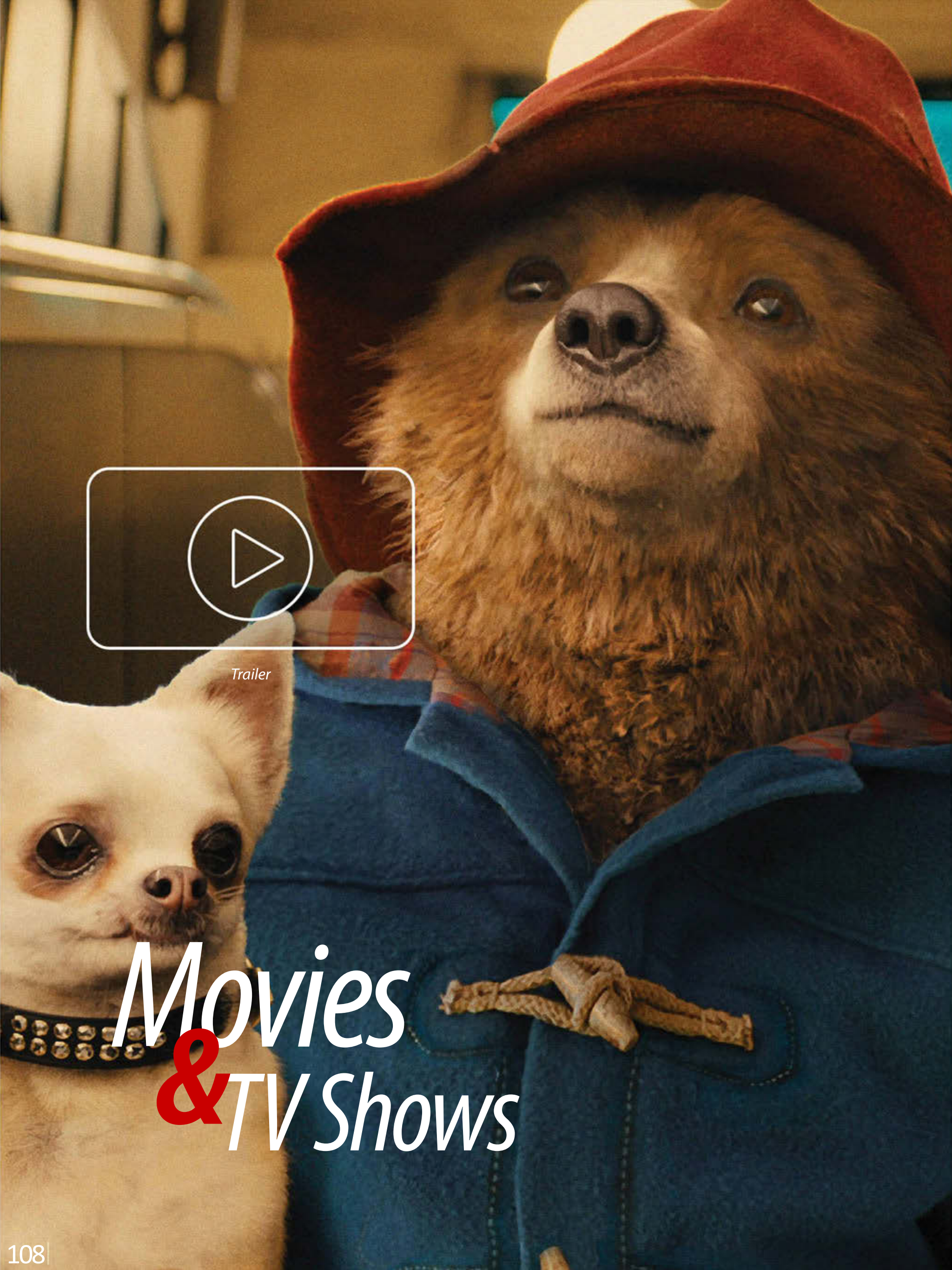
Copping: There are certain restrictions, but that's not a bad thing. I like to work within parameters sometimes. For example, not having to really worry about color! It was white or ivory, with little touches of silver. That's why we played around with the shoes, putting color there, and on some of the ribbons on the clothes.

eNews Magazine: It's still your first year at the label. Are you getting more comfortable?

Copping: Well, coming up is resort and then after that is the spring-summer collection. I think it's only going to be once I've done an entire year of collections that I'll really get a good handle on things.

eNews Magazine: Are you enjoying the move to New York?

Copping: I am. After 20 years in Paris, I quite surprised myself with how much I've settled in and am enjoying the city.



Trailer

Movies & TV Shows



iTunes Preview



by Paul King
Genre: Kids & Family
Released: 2015
Price: \$14.99

★★★★★
125 Ratings

Rotten Tomatoes



98%

Paddington

The classic children's book character Paddington Bear finally makes his debut on the big screen, and he couldn't be more adorable in this live-action caper. The chatty and amiable animal - voiced by Ben Whishaw - turns up in London and meets the kindly Brown family, but also faces danger from a museum taxidermist (Nicole Kidman) who wants to add him to her collection.

FIVE FACTS:

1. The film is based on the Paddington Bear character created by Michael Bond.
2. The first book featuring the character, **A Bear Called Paddington, was published on October 13, 1958.**
3. The Paddington books have sold more than 35 million copies worldwide and have been translated into over 40 languages.
4. Other cast members in the film include Hugh Bonneville, Sally Hawkins, Julie Walters, Jim Broadbent and Peter Capaldi.
5. Colin Firth was initially cast as Paddington, **only to voluntarily drop out of the role after the studio decided that his voice was unsuitable.**

See more in
iTunes



Interview with Nicole Kidman





Beyond the Reach

This adventure drama thriller centers on a high-rolling corporate shark, Madec (Michael Douglas), who recruits a young guide to take him into the Mojave Desert to hunt big game. However, when Madec ends up shooting and killing an innocent man, the guide's refusal to be drawn into a cover-up leads to a deadly game of cat-and-mouse.

FIVE FACTS:

1. Beyond the Reach was directed by Jean-Baptiste Léonetti, written by Stephen Susco and co-produced by Douglas.
2. It stars Douglas alongside Jeremy Irvine, with Ronny Cox playing The Sherriff.
3. Principal photography and production **took place in and around Farmington, New Mexico.**
4. The film is based on Robb White's 1972 novel, Deathwatch.
5. It **premiered at the Toronto International Film Festival on September 6, 2014.**



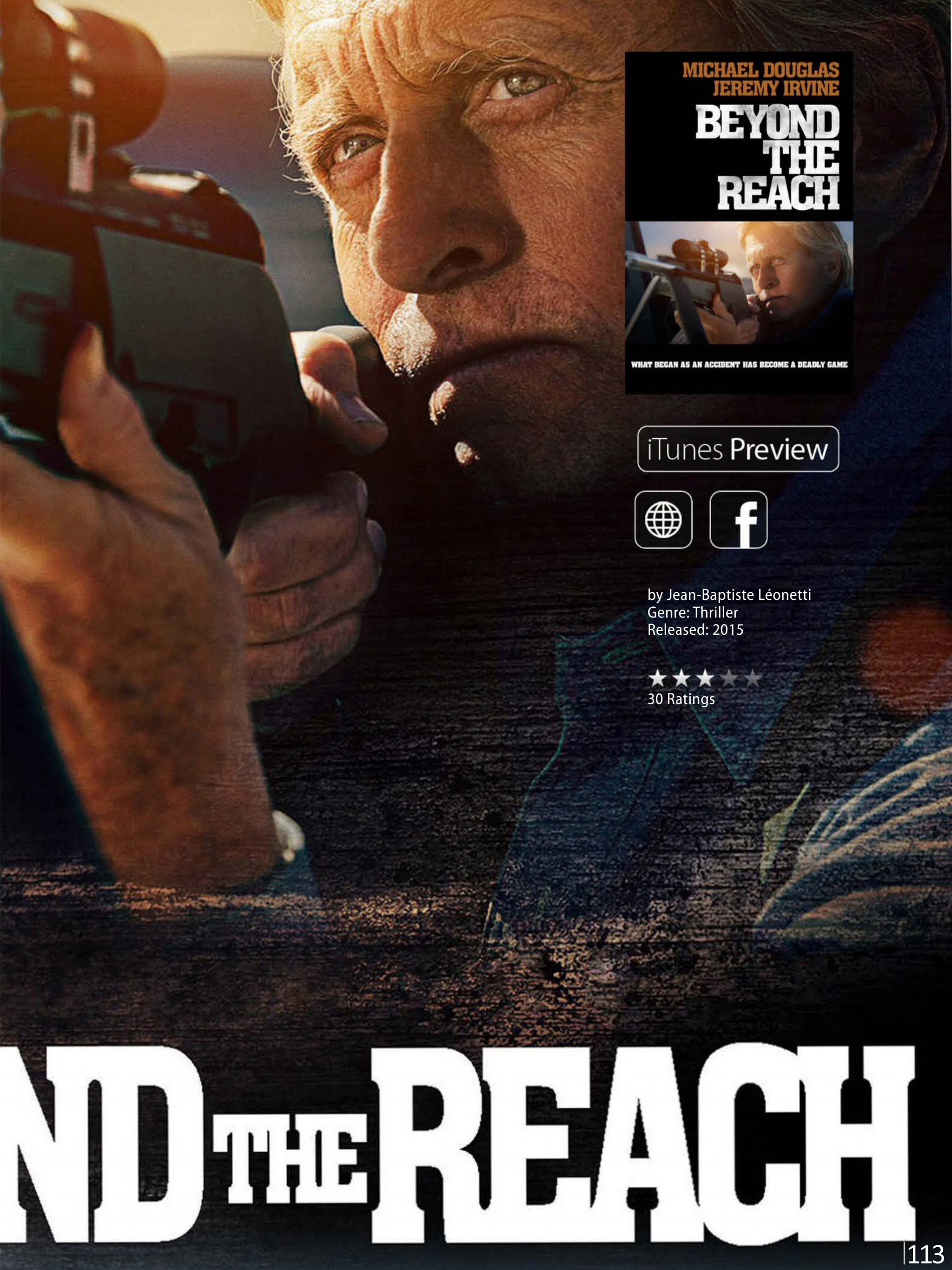
Trailer

Rotten Tomatoes



34%

BEYOND



MICHAEL DOUGLAS
JEREMY IRVINE

BEYOND THE REACH



WHAT BEGAN AS AN ACCIDENT HAS BECOME A DEADLY GAME

iTunes Preview



by Jean-Baptiste Léonetti

Genre: Thriller

Released: 2015



30 Ratings

ND THE REACH



Interview with Michael Douglas and Jeremy Irvine





Music



iTunes Preview



Genre: Country
Released: Apr 14, 2015
12 Songs
Price: \$9.99



2079 Ratings



Going Out Like That

Love Somebody

McEntire

The Queen of Country follows up her number one hit single on the Country iTunes Charts, "Going Out Like That", with the associated album. McEntire's first studio album since 2010's *All the Women I Am* and the 27th of her career, *Love Somebody* was produced by the Chockie, Oklahoma native herself, alongside Tony Brown, James Stroud and Doug Sisemore.

FIVE FACTS:

1. Reba Nell McEntire was born on March 28, 1955.
2. She released her first solo album in 1977.
3. She made a commercial breakthrough with the 1984 album *My Kind of Country*, which produced the two number one singles "How Blue" and "Somebody Should Leave".
4. McEntire **has sold more than 80 million records worldwide.**
5. Of the recording process for *Love Somebody*, she has said: "Getting to work again with Allison Jones over at Nash Icon Records (part of the Big Machine Label group) was a blast! **We listened to thousands of songs to find just the right ones for this album.**"

See more in
iTunes





Interview with Reba McEntire

Handwritten (Deluxe)

Shawn Mendes

It has been a rapid rise to prominence for the 16-year old Canadian, who only began posting song covers on the popular video sharing platform, Vine, two years ago. Now with two successful singles - "Life of the Party" and "Something Big" - under his belt, he follows up his debut EP, The Shawn Mendes EP, with this promising first studio album.

FIVE FACTS:

1. Shawn Peter Raul Mendes was born on August 8, 1998 in Toronto.
2. In 2014, he caught the attention of Island Records A&R Ziggy Chareton, which led to a deal with the record label.
3. "Life of the Party" charted in the top 10 in both Canada and New Zealand.
4. He is the **youngest artist to debut in the top 25 with a debut song** on the Billboard Hot 100.
5. Handwritten features the talents of such producers as Louis Biancaniello, Teddy Geiger, Martin Terefe and Sam Watters.



iTunes Preview



Genre: Pop
Released: Apr 14, 2015
16 Songs
Price: \$9.99



5570 Ratings



Life of the Party







Something Big





TOP

10 SONGS

UPTOWN FUNK (FEAT. BRUNO MARS)

MARK RONSON

THINKING OUT LOUD

ED SHEERAN

**LOVE ME LIKE YOU DO
(FROM "FIFTY SHADES OF GREY")**

ELLIE GOULDING

FOUR FIVE SECONDS

RIHANNA AND KANYE WEST AND PAUL MCCARTNEY

**EARNED IT
(FROM "FIFTY SHADES OF GREY")**

THE WEEKND

STYLE

TAYLOR SWIFT

TIME OF OUR LIVES

PITBULL

TAKE ME TO CHURCH

HOZIER

GDFR (FEAT. SAGE THE GEMINI & LOOKAS)

FLO RIDA

**I WANT YOU TO KNOW
(FEAT. SELENA GOMEZ)**

ZEDD

FLO RIDA





TOP 10 ALBUMS

FIFTY SHADES OF GREY
(ORIGINAL MOTION PICTURE SOUNDTRACK)
VARIOUS ARTISTS

1989
TAYLOR SWIFT

X (DELUXE EDITION)
ED SHEERAN

SMOKE + MIRRORS
IMAGINE DRAGONS

SPRING BREAK...CHECKIN' OUT
LUKE BRYAN

SOUND & COLOR
ALABAMA SHAKES

MONTEVALLO
SAM HUNT

AMERICAN BEAUTY / AMERICAN PSYCHO
FALL OUT BOY

PIECE BY PIECE (DELUXE VERSION)
KELLY CLARKSON

IN THE LONELY HOUR (DELUXE VERSION)
SAM SMITH





TOP 10

MUSIC VIDEOS

UPTOWN FUNK (FEAT. BRUNO MARS)
MARK RONSON

SHAKE IT OFF
TAYLOR SWIFT

BLANK SPACE
TAYLOR SWIFT

STYLE
TAYLOR SWIFT

ALL ABOUT THAT BASS
MEGHAN TRAINOR

ONE LAST TIME
ARIANA GRANDE

FIRST KISS
KID ROCK

LIVING FOR LOVE
MADONNA

LIPS ARE MOVIN
MEGHAN TRAINOR

HAPPY (FROM DESPICABLE ME 2)
PHARRELL WILLIAMS





TOP 10 TV SHOWS

THE DISTANCE

THE WALKING DEAD, SEASON 5

IT'S ALL MY FAULT

HOW TO GET AWAY WITH MURDER, SEASON 1

THE WANDERER

VIKINGS, SEASON 3

THE NIGHT LILA DIED

HOW TO GET AWAY WITH MURDER, SEASON 1

HERO

BETTER CALL SAUL, SEASON 1

STARING AT THE END

GREY'S ANATOMY, SEASON 11

CONNECTION LOST

MODERN FAMILY, SEASON 6

INTENT

SUITS, SEASON 4

THEM

THE WALKING DEAD, SEASON 5

THE INTIMACY ACCELERATION

THE BIG BANG THEORY, SEASON 8





TOP

10 BOOKS

THE GIRL ON THE TRAIN

PAULA HAWKINS

FIFTY SHADES DARKER

E L JAMES

FIFTY SHADES OF GREY

E L JAMES

FIFTY SHADES FREED

E L JAMES

A THOUSAND ACRES

JANE SMILEY

AMERICAN SNIPER

CHRIS KYLE AND OTHERS

FIFTY SHADES TRILOGY BUNDLE

E L JAMES

THE NIGHTINGALE

KRISTIN HANNAH

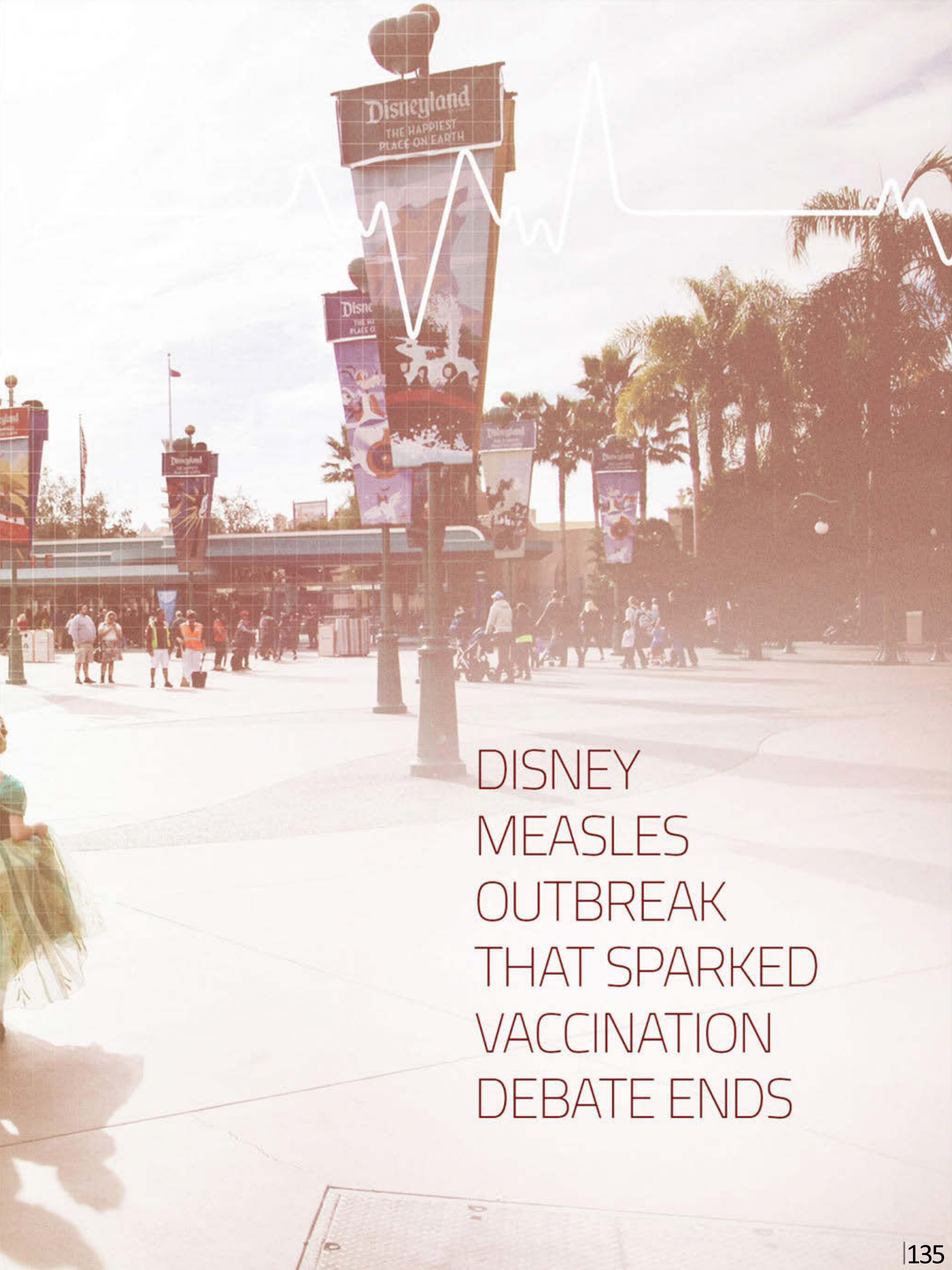
STILL ALICE

LISA GENOVA

GONE GIRL

GILLIAN FLYNN





DISNEY
MEASLES
OUTBREAK
THAT SPARKED
VACCINATION
DEBATE ENDS





An outbreak of measles that popped up at Disneyland in late December soon spread to six other U.S. states, Mexico and Canada. Health officials suspect an infected traveler, who caught the virus overseas, visited the theme park and exposed others.

The outbreak sickened 147 people in the U.S., including 131 in California. No deaths were reported.

The California Department of Public Health on Friday declared the outbreak over after no new cases appeared in the last 42 days, or two incubation periods.

HOW IT STARTED

The identity of the person responsible for spreading measles at Disney theme parks in Southern California will likely forever remain a mystery. Because there haven't been homegrown measles cases in the U.S. for more than a decade, health experts believe the virus came from abroad where the airborne disease is still common.

The outbreak probably began with a cough or sneeze. Measles is highly contagious and spreads easily through the air and in closed spaces. Infected droplets can linger for up to two hours after the sick person leaves.

HOW IT SPREAD

Health officials said 42 people were exposed to measles while visiting or working at Disneyland in December. More than two dozen family members or close friends fell ill after coming into contact with the initial cases.

Other places were hit with the virus, including hospitals, malls, airports and schools. About 20 percent of patients were hospitalized.





There were cases where the source was unknown. Because the measles strain was the same, health officials consider them part of the Disneyland outbreak.

WHY IT GOT ATTENTION

Measles outbreaks are relatively rare in the U.S. Past outbreaks mainly occurred in communities with low vaccination rates.

The Disneyland outbreak occurred at a major tourist destination filled with visitors from around the globe. People who were infected at the theme parks then traveled home with the virus, where it continued to spread.

THE PUBLIC HEALTH RESPONSE

Disease investigators tracked down thousands of people potentially exposed to measles. Those considered at-risk received the measles-mumps-rubella vaccine. Sick patients were asked to place themselves in isolation until the infectious period passed. Schools sent unvaccinated students home.

Health experts said the quick response prevented the outbreak from getting worse.

“They did a tremendous job,” said Dr .James Cherry, an infectious disease expert at the University of California, Los Angeles.





THE VACCINE DEBATE

The outbreak cast a spotlight on the anti-vaccine movement. Parents who oppose vaccines for their children for personal reasons found themselves on the defensive.

As infections mounted, several state legislatures tried to make it harder for parents to opt out of vaccinations.

In California, a bill that would prevent parents from seeking vaccine exemptions for their children because of personal beliefs generated heated discussion in Sacramento. A vote was delayed until next week.

Head of Movie Association Predicts Record Year at Box Office

It matters where you watch a movie, the head of the Motion Picture Association of America stressed Tuesday at the opening of an annual gathering of theater owners in Las Vegas.

Chris Dodd, chairman and CEO of the association, also said piracy and illegal downloading remain top concerns for the industry, especially with 2015 expected to be a record-breaking year at the worldwide box office.

At stake, Dodd said, are the jobs of 1.9 million American workers who depend on the success of the film and television industry.









Those workers are the ones whose “faces we will never see on a movie screen, who will never walk a red carpet.” he said.

Dodd used the opportunity to promote the newly launched website <http://www.wheretowatch.com>, a search platform presented by the six member studios of the MPAA to provides information on where films can be seen legally online or in theaters.

But the major theme of the presentation was the upcoming slate of movies.

National Association of Theater Owners President John Fithian noted a number of reasons that 2015 will be a banner year, including the fact that studios are finally embracing the entire calendar year for releases.

“Clint Eastwood presented serious drama in January, February is a great time for love,” said Fithian, referencing high-earners “American Sniper” and “Fifty Shades of Grey.”

In a year that includes blockbuster releases such as “Star Wars: The Force Awakens,” “Avengers: Age of Ultron,” and “Jurassic World,” Fithian said there will be “at least four, and maybe six, billion-dollar global movies spread across the year.”

Key, though, is the fact that there are more films with women at the center, and more films that appeal to all ages. Films such as “Cinderella,” “Insurgent” and “Fifty Shades of Grey” had women in leading roles and women making up 60 percent of the ticket-buying audience.

“Personally I’m so pleased that my daughter can see more women in leading roles than ever before,” he said.

CinemaCon runs through Thursday.



Box Office Top 20: 'Furious 7' Nears \$300 Million



Newcomers “Paul Blart: Mall Cop 2” and “Unfriended” were still no match for “Furious 7” in its third week in release. Universal’s high-octane movie took in \$29.2 million, bringing its domestic total to a stunning \$294.5 million. With \$1.15 billion in worldwide receipts, “Furious 7” has become the seventh highest-grossing film of all time, behind “Iron Man 3.”

Despite lackluster reviews, Sony’s “Paul Blart” sequel opened stronger than expected with \$23.8 million on a \$30 million budget, while Universal and Blumhouse’s micro-budget horror film “Unfriended” well surpassed its \$1 million production budget, taking in \$15.8 million in its first week in release.

Lionsgate’s “Child 44,” starring Tom Hardy, did not fare so well. The R-rated thriller opened to a disappointing \$621,812 from 510 locations.

The top 20 movies at U.S. and Canadian theaters Friday through Sunday, followed by distribution studio, gross, number of theater locations, average receipts per location, total gross and number of weeks in release, as compiled Monday by Rentrak:





1. "Furious 7," Universal, \$29,156,595, 3,964 locations, \$7,355 average, \$294,510,675, 3 weeks.
2. "Paul Blart: Mall Cop 2," Sony, \$23,762,435, 3,633 locations, \$6,541 average, \$23,762,435, 1 week.
3. "Unfriended," Universal, \$15,845,115, 2,739 locations, \$5,785 average, \$15,845,115, 1 week.
4. "Home," 20th Century Fox, \$10,608,947, 3,488 locations, \$3,042 average, \$142,917,827, 4 weeks.
5. "The Longest Ride," 20th Century Fox, \$7,020,782, 3,371 locations, \$2,083 average, \$23,681,298, 2 weeks.
6. "Get Hard," Warner Bros., \$4,944,381, 2,655 locations, \$1,862 average, \$78,393,149, 4 weeks.
7. "Woman In Gold," The Weinstein Company, \$4,596,287, 2,011 locations, \$2,286 average, \$15,951,799, 3 weeks.
8. "Monkey Kingdom," Disney, \$4,577,861, 2,012 locations, \$2,275 average, \$4,577,861, 1 week.
9. "The Divergent Series: Insurgent," Lionsgate, \$4,096,952, 2,542 locations, \$1,612 average, \$120,552,425, 5 weeks.
10. "Cinderella," Disney, \$4,025,469, 2,414 locations, \$1,668 average, \$186,478,482, 6 weeks.
11. "True Story," Fox Searchlight, \$1,950,214, 831 locations, \$2,347 average, \$1,950,214, 1 week.





12. "While We're Young," A24 Films, \$1,438,384, 713 locations, \$2,017 average, \$4,006,203, 4 weeks.

13. "Danny Collins," Bleecker Street, \$893,551, 648 locations, \$1,379 average, \$3,881,050, 5 weeks.

14. "It Follows," Radius-TWC, \$820,187, 941 locations, \$872 average, \$13,281,332, 6 weeks.

15. "Ex Machina," A24 Films, \$798,661, 39 locations, \$20,478 average, \$1,126,277, 2 weeks.

16. "Kingsman: The Secret Service," 20th Century Fox, \$678,874, 556 locations, \$1,221 average, \$125,659,122, 10 weeks.

17. "Child 44," Lionsgate, \$621,812, 510 locations, \$1,219 average, \$621,812, 1 week.

18. "American Sniper," Warner Bros., \$379,718, 445 locations, \$853 average, \$347,762,902, 17 weeks.

19. "Do You Believe?," Pure Flix, \$368,013, 449 locations, \$820 average, \$12,227,429, 5 weeks.

20. "SpongeBob Squarepants: Sponge Out Of Water," Paramount, \$357,715, 328 locations, \$1,091 average, \$161,709,302, 11 weeks.



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Jake Gyllenhaal, Sienna Miller on Cannes Film Festival Jury

Prize winners at the Cannes Film Festival will be chosen by a jury that includes American actor Jake Gyllenhaal, Mexican director Guillermo del Toro and Canadian filmmaker Xavier Dolan.

Malian musician Rokia Traore is also on the panel, announced Tuesday, along with British actress Sienna Miller, French performer Sophie Marceau and Spanish actress Rossy de Palma, a frequent performer in the films of Pedro Almodovar.

The jury is led by filmmaking brothers Joel and Ethan Coen.

The French Riviera film extravaganza opens May 13 with French director Emmanuelle Bercot's drama "La Tete Haute" and runs to May 24.

New movies by Gus Van Sant, Nanni Moretti, Jia Zhangke and Jacques Audiard are among the films competing for the festival's top prize, the coveted Palme d'Or.

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