

#036 FEB 13, 2015

eNEWS

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*New Apple
Photos for
Macs*

Narrows Gap Between
Desktop and Mobile

*Fifty Shades
of Grey*

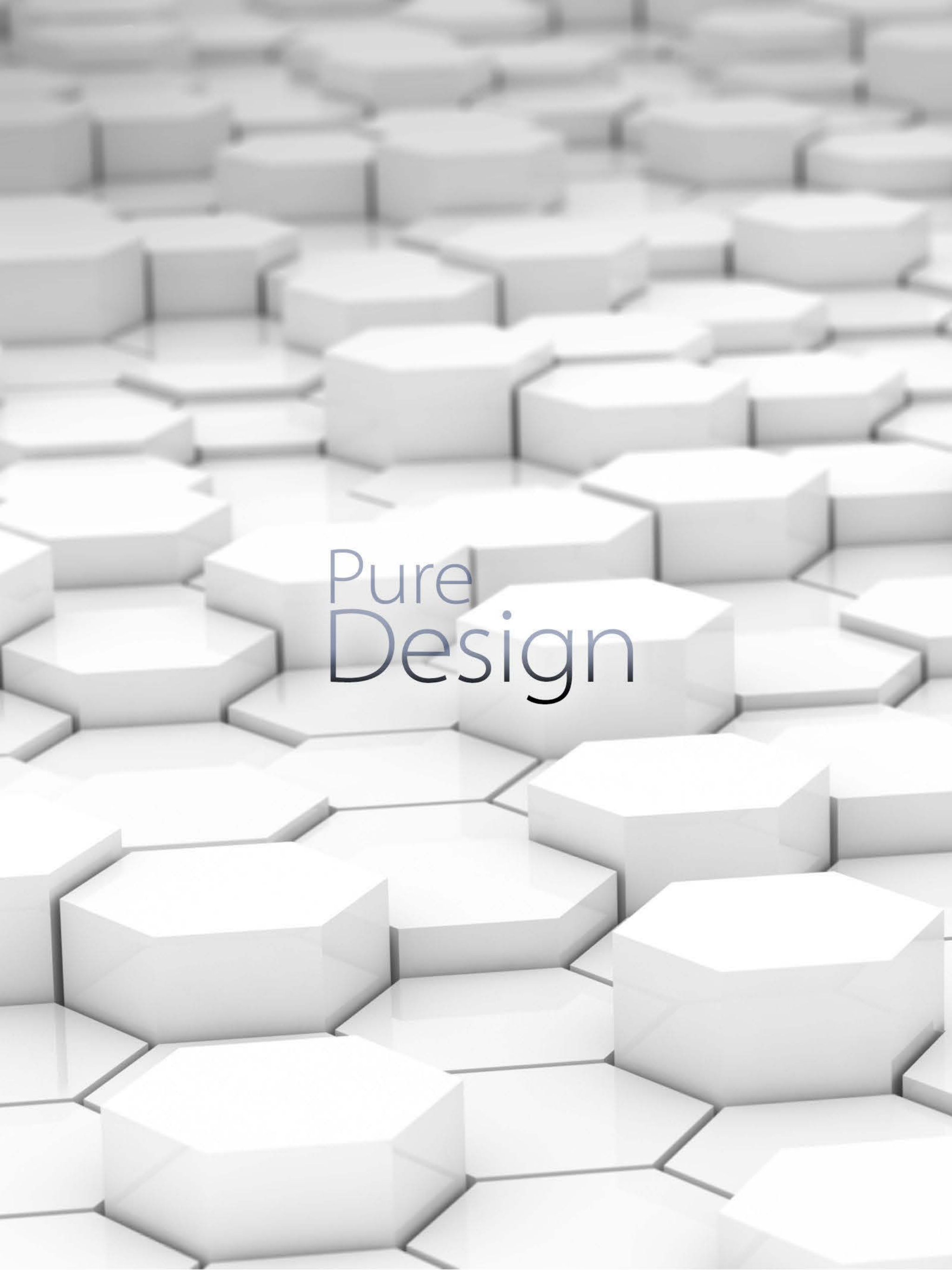
Review: Shades of
Dissatisfaction



OSCAR

NOMINATIONS

CAUSE A FEW STIRS



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A photograph showing several men, likely inmates, standing behind a chain-link fence. One man in the center is wearing a green baseball cap and sunglasses. Another man to his right is bald and wearing sunglasses. The background shows a light-colored building with a dark doorway. The foreground is dominated by the top of a dark-colored vehicle, possibly a police car or a transport vehicle.

Lawyer Says Bieber is Making Progress on Probation Terms

An ankle injury has tripped up Justin Bieber's attempts to complete the terms of his sentence in a vandalism case filed after he threw eggs at his neighbor's house last year.

Probation officials wrote in a report filed Tuesday that Bieber cited a severe ankle sprain he suffered during a soccer game as the reason he couldn't complete five days of community labor as planned in early January. Bieber provided a chiropractor's report stating he was ordered to stay off his feet for a week in early January.

Bieber's attorney Shawn Holley told a judge on Tuesday she expected the singer to complete community labor and anger management counseling - the remaining terms of his sentence - by his next court date on May 11.

The Grammy-nominated singer also cited time in the recording studio and the taping of several television programs as reasons for why he hadn't completed his sentence as planned, the report states.

Superior Court Judge Leland B. Harris said the report was favorable to the singer and followed the recommendation of probation officials to give Bieber more time to comply with the sentence.

Bieber, 20, remains on probation after he pleaded no contest to misdemeanor vandalism in July.

He was ordered to complete five days of community service, attend 12 anger management sessions, and pay \$80,900 to repair damage to his neighbor's home. He has paid the restitution and completed nine anger management sessions, according to the probation report.

Bieber "has displayed a cooperative attitude and has expressed a sincere desire to be more diligent in completing anger management and community labor," probation officer Darlene Montalvo wrote.

Bieber did not attend Tuesday's hearing.



Grammy Ratings Slip on Sam Smith's Big Night

After a very strong five-year run as a winter music attraction, viewership for the Grammy Awards dipped to 24.8 million this year on British soul singer Sam Smith's big night.

It was the smallest Grammy audience since 2009, according to the Nielsen company. The audience was above 28 million in both of the last two years, soaring to 39.9 million in 2012, when it aired shortly after the death of Whitney Houston.

Smith won three top Grammys - for best song and record, as well as best new artist.

The three-and-a-half hour show was stuffed with performances from the likes of AC/DC, Madonna, Beyonce and Hozier.

The Grammys were undoubtedly hurt by the return of "The Walking Dead," television's most popular drama for young people, which started a new season Sunday with 15.6 million viewers. The debut of AMC's "Better Call Saul," the "Breaking Bad" prequel, had 6.9 million viewers Sunday.







Between the Grammys and high ratings for its regular programming, CBS easily won the week in prime time with an average of 12 million viewers. ABC had 6 million, NBC had 5.1 million, Fox had 4.5 million, Univision had 2.9 million, the CW had 1.8 million, Telemundo had 1.2 million and ION Television had 1.1 million.

AMC was the week's most popular cable network, averaging 2.01 million viewers in prime time. USA averaged 1.97 million, TBS had 1.92 million, Fox News Channel had 1.86 million and the Disney Channel had 1.72 million.

Despite its anchor, Brian Williams, being under fire for a story misrepresenting his Iraq War reporting, NBC's "Nightly News" did very well with an average of 10.2 million viewers. ABC's "World News Tonight" had 9.5 million and the "CBS Evening News" had 7.9 million. Interest in bad wintertime weather early last week spiked the news viewership.

Meanwhile, the "World News Tonight" lead over NBC last Friday - two days after Williams' apology for his reporting - shrunk to 200,000 with more complete nationwide data. Nielsen had reported Monday that ABC's lead on Friday had been twice that.

For the week of Feb. 2-8, the top 10 shows, their networks and viewerships: "Grammy Awards," CBS, 24.82 million; "NCIS," CBS, 18.64 million; "The Big Bang Theory," CBS, 17.09 million; "NCIS: New Orleans," CBS, 16.52 million; "The Walking Dead," AMC, 15.64 million; "Mom," CBS, 11.65 million; "Empire," Fox, 11.47 million; "Blue Bloods," CBS, 11.32 million; "American Idol" (Wednesday), Fox, 11.21 million; "Criminal Minds," CBS, 10.48 million.



Review: Fifty Shades of Dissatisfaction

Curious? The posters for “Fifty Shades of Grey” coyly ask.

Whether or not you’re one of the 100 million who bought, and presumably read, E L James’ kinky book, the buzz alone surrounding this “Twilight” fan fiction turned international phenomenon is enough to pique the interest of a rock. “Fifty Shades of Grey” is inherently spectacle.

With all that irresistible anticipation, how could a movie about BDSM be so run of the mill? The short answer: fear and money. It’s one thing to read about the bondage-enabled sexual awakening of a virgin. It’s quite another to see it depicted on screen.

Director Sam Taylor-Johnson had an impossible mission on her hands to meld the tawdry with the conventional. It’s like trying to mash up the sensibilities of Lars von Trier with Nancy Meyers to create an end product that will be appealing on a mass scale. In trying to please everyone, though, “Fifty Shades of Grey” has stripped away the fun and settled on palatable. There have



been perfume commercials with more depth and story arc.

For the uninitiated, “Fifty Shades of Grey” is about lit student Anastasia Steele (Dakota Johnson) and her torrid affair with 27-year-old billionaire Christian Grey (Jamie Dornan). They meet on a lark, when her aspiring journalist roommate gets ill and Anastasia agrees to help out by subbing in to interview the handsome mogul.

The two are made to look as mismatched as possible. She’s a clumsy innocent with a childish ponytail in tights and a cardigan, he looks like he’s just stepped out of an ad for bespoke suits and new money pretention. We’re supposed to believe that sparks fly immediately, but this first meeting conjures up the dynamic of a predator and a scared feral animal more than anything else.

Still, something snaps in Christian and he decides he must have her as his own. He starts popping up everywhere, from the hardware store where she works to the college bar where she’s had a bit too much to drink to save her from a handsy friend.

Soon he’s whisking Ana (Ms. Steele as he calls her) away on his helicopter to a garish bachelor’s pad/penthouse apartment, wooing her with white wine (but not too much, as he constantly reminds her), domineering gazes, and antiquated formalities. Laughable sexual innuendo peppers all their conversations.

But instead of the will-they-won’t-they tension that even the silliest sitcom can pull off effectively, the unfortunate consequence is that the nearly 40 minutes that it takes for Christian and Ana to go under the sheets almost seem more gratuitous than anything that happens in the Red Room of Pain. Also, after the sex starts, so do the exhaustive and dull contract negotiations.

The chemistry between Johnson and Dornan is decent, even if they do seem to be acting in different movies. Dornan's Christian is a humorless caricature, while Johnson's Ana is actually quite likable, funny and strong-willed. In a film full of flaws, Johnson is an undeniable bright spot.

A lot has been made about what the popularity of James's book says about American women and their sexual fantasies. On screen, that conversation makes even less sense. Fans hungering for less conventional depictions of sex haven't been looking hard enough - non-pornographic sex is not uncharted territory in cinema, or even television for that matter. There is more scintillating material in a premium HBO show than in this version of E L James's book.

"Fifty Shades of Grey," had an opportunity here to do something different - to give a mass audience something worthy of all the hype.

We may have all been curious going in, but by the time the credits roll, there's another question that springs to mind: Is that all there is?

"Fifty Shades of Grey," a Universal Pictures release, is rated R by the Motion Picture Association of America "for strong sexual content including dialogue, some unusual behavior and graphic nudity, and for language." Running time: 125 minutes. One and a half stars out of four.

MPAA definition of R: Restricted. Under 17 requires accompanying parent or adult guardian.







Diana Krall Turns to Pop on New CD 'Wallflower'

Singer-pianist Diana Krall wants to make one thing clear about "Wallflower," her new CD: It's a pop album, not a jazz album.

For her 12th album, Krall enlisted fellow British Columbian David Foster, a 16-time Grammy winner. Foster did the arrangements and played most of the piano parts, freeing Krall to focus on her vocals.

Three Rock and Roll Hall of Famers provide background vocals on several tracks: Stephen Stills, Graham Nash and Timothy B. Schmit of the Eagles (on his own "I Can't Tell You Why"). Krall sings duets with two fellow Canadians: Michael Buble on Gilbert O'Sullivan's "Alone Again (Naturally)" and Bryan Adams on Randy Newman's "Feels Like Home."

The repertoire mostly includes pop ballads from the '60s and '70s, including The Mamas and the Papas' "California Dreamin'"; The Eagles' "Desperado"; and Elton John's "Sorry Seems to Be the Hardest Word."

The title track is an obscure Bob Dylan song that Krall discovered on one of his "Bootleg Series" records. The newest song is a previously unreleased ballad by Paul McCartney, "If I Take You Home Tonight."

After complications from pneumonia forced her to push back the album's release and a fall tour, Krall is looking forward to kicking off a 27-city tour in Boston on Feb. 25.

A conversation with Diana Krall:

eNews: Why did you want to do a pop album?

Diana Krall: I had a chance to work with David Foster whom I've known for a long time. I felt that this was the right time and the right person to do this kind of record with. David has a jazz background, but he's also a great pop producer and incredible accompanist which I discovered more and more as I was working with him. ... I really made it clear that I didn't want to do a jazz record. ... I wanted to do a pop record and keep the integrity of the original melody and chord changes.

eNews: Do you feel a personal connection with these songs from the '60s and '70s?

Krall: I don't think I could do things that I don't find some connection to. It's not like I'm pulling songs from another era that mean nothing to me. I sang pop music most of my life. I was a somewhat normal young person listening to pop music - Crowded House, Linda Ronstadt, Bryan Adams - and playing it. Elton John was always a hero of mine alongside Oscar Peterson.

eNews: What was it like working with Paul McCartney on his standards album, "Kisses on the Bottom"?



Krall: That whole time working with Paul was probably one of the greatest experiences in my life. He's just an amazing, good person. ... I was the band leader, piano player and accompanist, and I loved being in that role. Every day it was a joy to come into the studio and see Paul and (producer) Tommy LiPuma work together.

Paul had written some romantic ballads of his own to include on the record, but fortunately for me one song, "If I Take You Home Tonight" did not make it on the record. I asked, "Paul, do you think it would be OK if I did the song on my record?" and he said sure. How exciting is it to do a new Paul McCartney song? It's one of my favorite tracks.

eNews: Are you worried about how your fans might react to "Wallflower" - that some might think you're abandoning jazz for pop?

Krall: I don't think I'm abandoning anything. ... I've always seen myself as a jazz pianist first. The major influence in my life is Nat King Cole, although I don't put myself in the same category as him. I know that some will like this album and some will not. You cannot control that. ... You just want to make a beautiful record that you love, coming from an honest place, and hope that everybody else will love it.







MET



Netflix Brings its Streaming video service to Cuba

Netflix began selling its Internet video service in Cuba Monday in what appears to be a largely symbolic move driven by the recent loosening of U.S. restrictions on doing business with the communist-run island.

The expansion probably will generate more publicity for Netflix Inc. than new subscribers because only a small fraction of people living in or visiting Cuba have the high-speed Internet access needed to stream movies and TV shows.



NETFLI



The audience with fast enough Internet service to get Netflix consists primarily of international executives, foreign media workers and high-ranking government officials. Many more Cubans have access to relatively fast internet connections if they work for state businesses authorized to have the service, but their online activities are monitored. Streaming videos at work is among the activities that could trigger disciplinary action.

Most Cuban incomes are meager, too, making Netflix's \$8-per-month service an unaffordable luxury for most of the island's 11 million residents. A ban on making U.S. payments also remains in effect, requiring anyone in Cuba who wants to subscribe to Netflix to set up an international payment method.

Credit card use by Cubans is virtually unknown, though both MasterCard and American Express recently announced plans to begin processing payments by their U.S. card holders while visiting the island.

Despite those obstacles, Netflix evidently wants to establish a toehold on Cuba now with the hope that Internet service will improve, household incomes will rise and diplomatic relations with the U.S. will continue to thaw. Moving into Cuba isn't likely to cost Netflix a significant amount, given that the Los Gatos, California, company already has been programming for Spanish-speaking audiences since expanding into dozens of Latin America countries in 2011.

Netflix now has more than 5 million subscribers in Latin America, accounting for nearly 10 percent of its 57 million customers worldwide. About 39 million of those subscribers are in the U.S, but Netflix is now experiencing its fastest growth internationally.

Things have been going so well internationally that Netflix CEO Reed Hastings plans to complete the company's expansion outside the U.S. by the end of next year. By then, Netflix expects to be

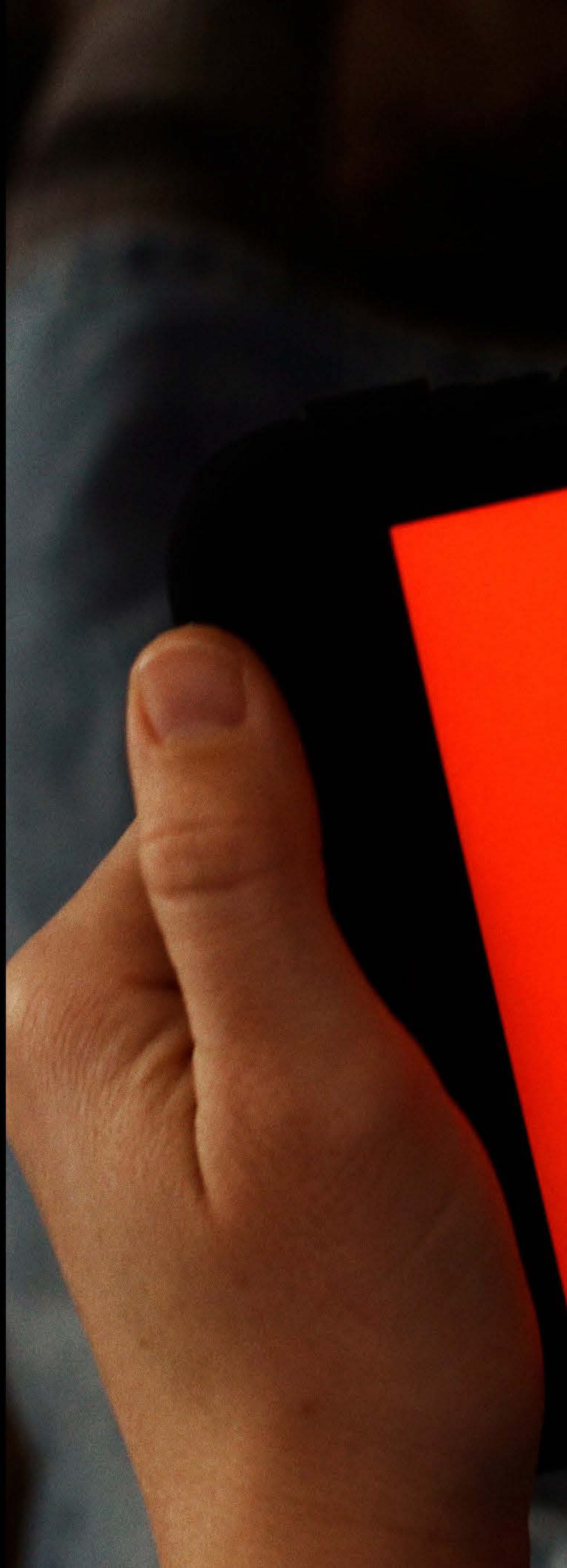
streaming in 200 countries, including China, if the company can get the necessary approvals.

Investors apparently don't view Cuba as a particularly promising market for Netflix. The company's stock dipped 85 cents to \$443.51 in afternoon trading Monday.

Only about 27 percent of Cuba's population currently has access to the Internet, according to Internet Live Stats, which uses information from the International Telecommunication Union, the United Nations and the World Bank to estimate the world's Internet users. Another estimate by the group Freedom House puts Cuba's Internet availability at just 5 percent of the population.

Much of Cuba's Web surfing occurs in hotels or government internet centers with connections too slow to stream videos. That kind of access typically costs \$4.50 per hour or about a quarter of the normal monthly wage. Most Cubans currently use the Internet time to email friends and relatives abroad.

Hundreds of thousands of Cubans entertain themselves by sampling a wide range of U.S., Spanish and Latin American films and television series copied onto DVDs and USB memory drives. The pirated content makes it possible to watch an entire season of a TV series for as little as \$1.



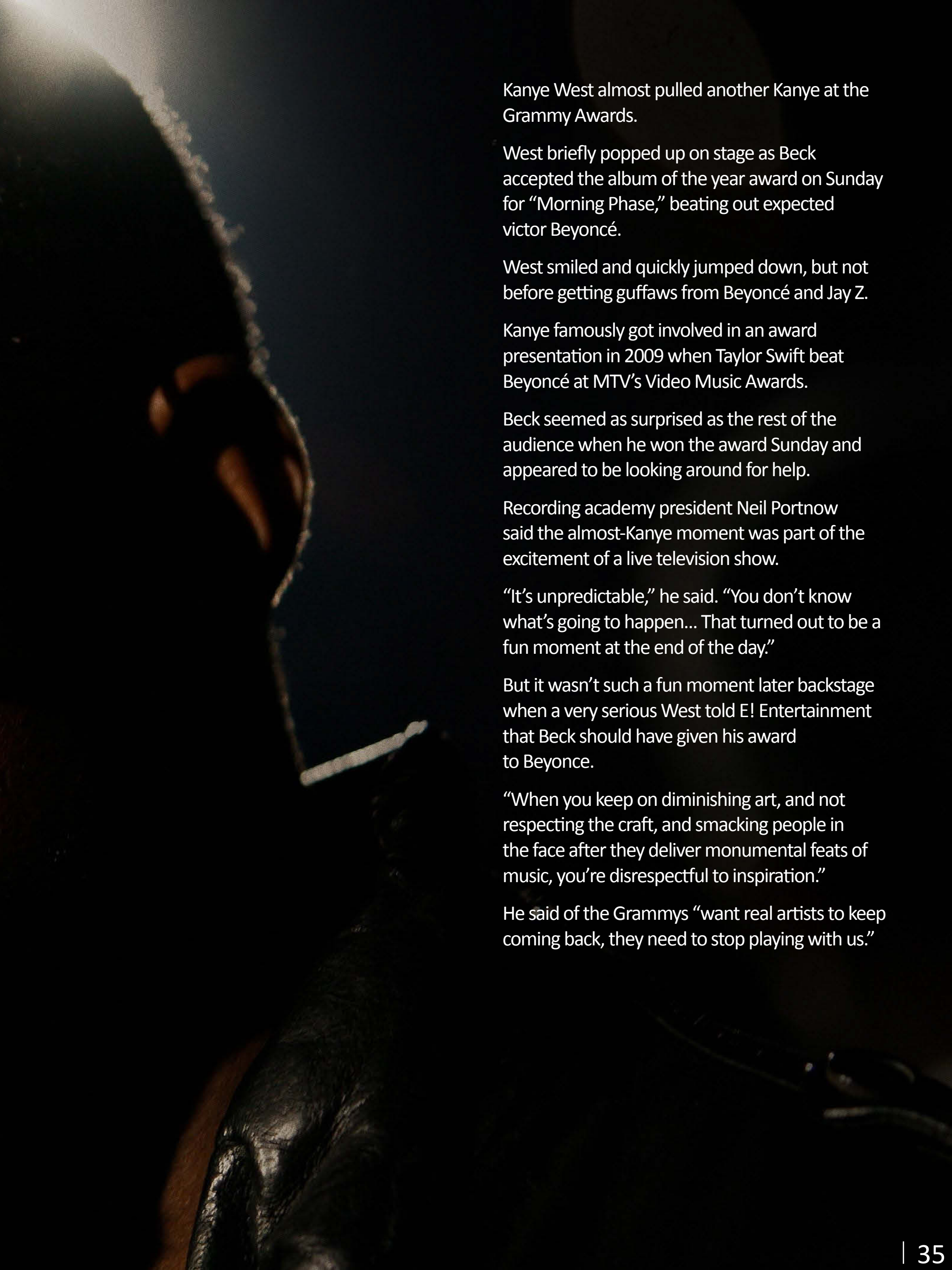
NETFLIX





*Kanye West Almost
Pulls a Kanye on
Best Album
Winner Beck*





Kanye West almost pulled another Kanye at the Grammy Awards.

West briefly popped up on stage as Beck accepted the album of the year award on Sunday for “Morning Phase,” beating out expected victor Beyoncé.

West smiled and quickly jumped down, but not before getting guffaws from Beyoncé and Jay Z.

Kanye famously got involved in an award presentation in 2009 when Taylor Swift beat Beyoncé at MTV’s Video Music Awards.

Beck seemed as surprised as the rest of the audience when he won the award Sunday and appeared to be looking around for help.

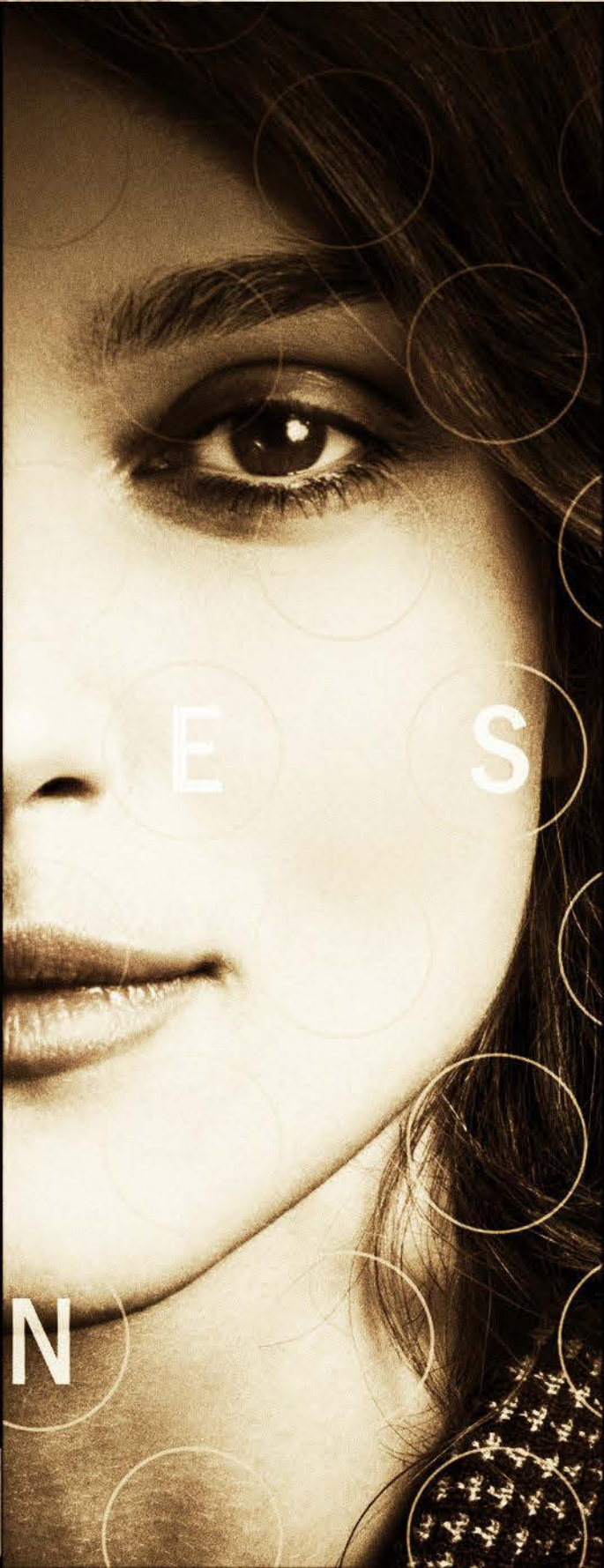
Recording academy president Neil Portnow said the almost-Kanye moment was part of the excitement of a live television show.

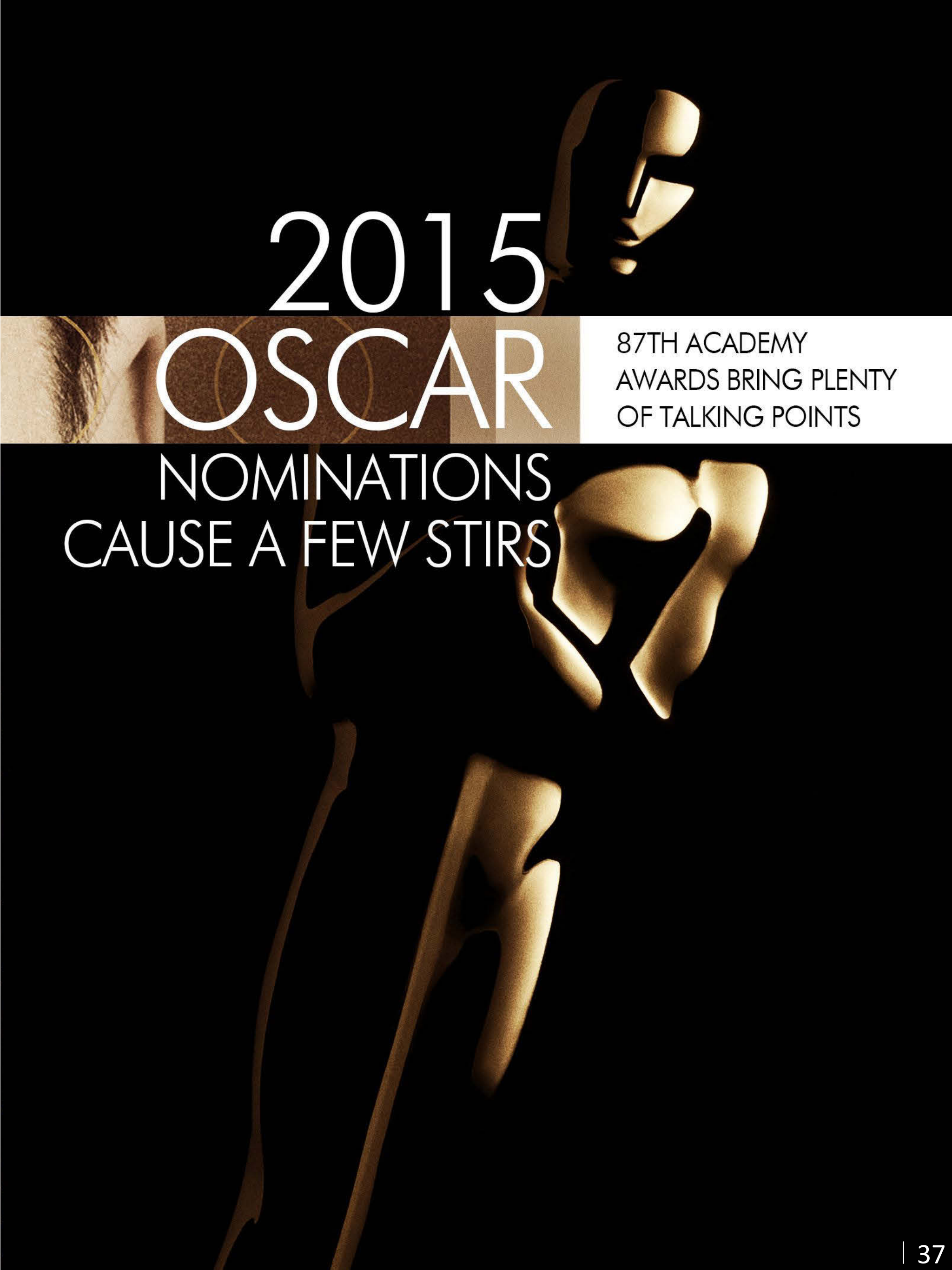
“It’s unpredictable,” he said. “You don’t know what’s going to happen... That turned out to be a fun moment at the end of the day.”

But it wasn’t such a fun moment later backstage when a very serious West told E! Entertainment that Beck should have given his award to Beyoncé.

“When you keep on diminishing art, and not respecting the craft, and smacking people in the face after they deliver monumental feats of music, you’re disrespectful to inspiration.”

He said of the Grammys “want real artists to keep coming back, they need to stop playing with us.”





2015

OSCAR

87TH ACADEMY
AWARDS BRING PLENTY
OF TALKING POINTS

NOMINATIONS
CAUSE A FEW STIRS





SNUBS INCLUDE JENNIFER ANISTON AND DAVID OYELOWO

The Academy Awards always have given us a lot to talk about, and the situation was no different on the January 15 release of the nominees for the 87th ceremony. On February 22, at Los Angeles' Dolby Theatre, the Academy of Motion Picture Arts and Sciences will toast the successes of the latest award winners across some 24 categories. However, there has also been controversy about this year's list of nominees being the 'whitest' this century.

As always, in the run-up to this year's nominations being announced, there was much media speculation about who would - and wouldn't - make the cut. The critics raving over certain films and actors is no guarantee that the almost 6,000 voting members of the Academy - which makes up so many of the industry great and good - will necessarily feel the same.

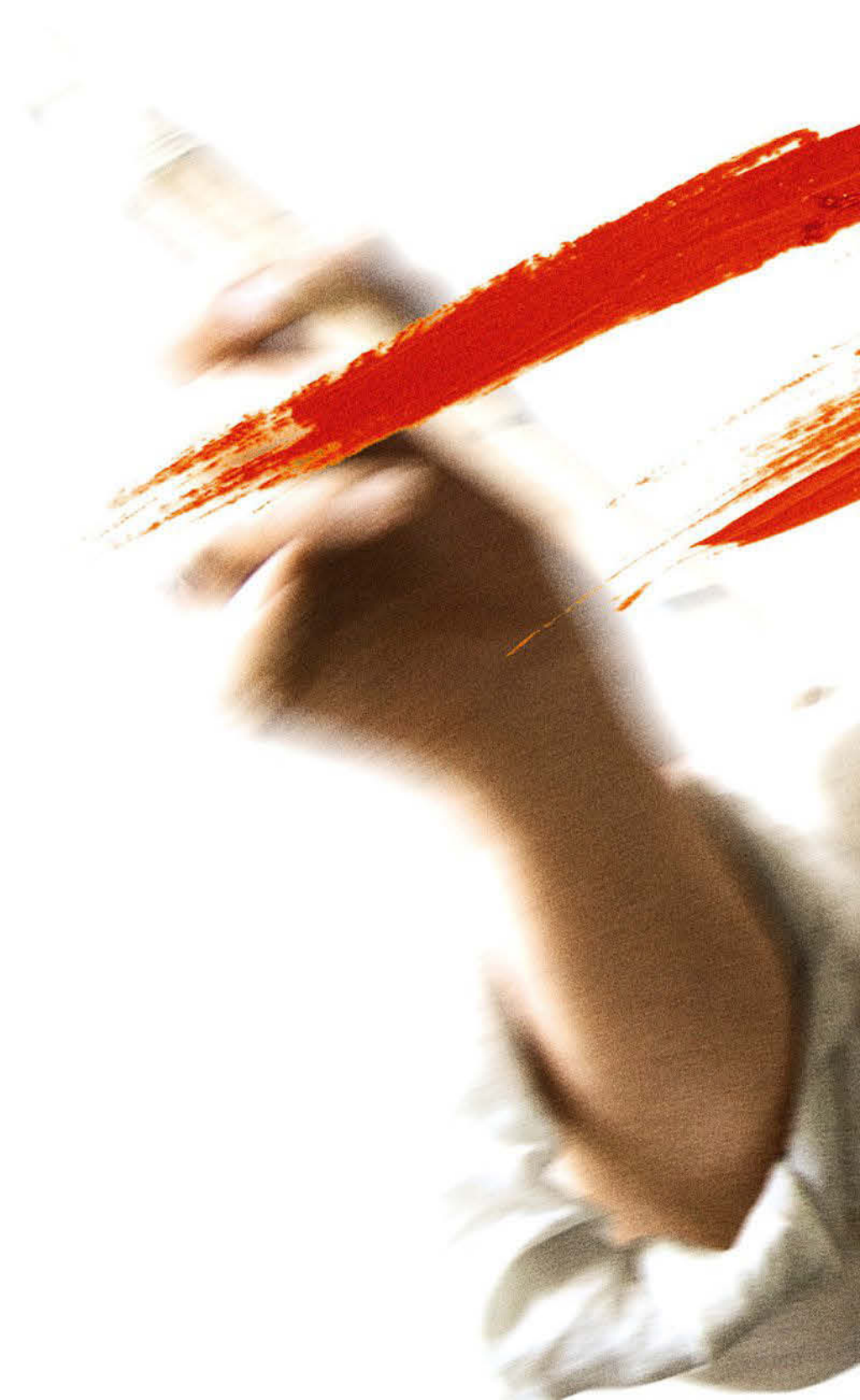
As Variety Deputy Awards and Features Editor Jenelle Riley **put it on the eve of the nominations announcement**, "predicting Oscar nominations is far from an exact science. While there are indicators of how a film will do in the race - mainly guild nominations - you're relying on a lot of buzz and media hype. Going with your gut instinct over logic can pay off big, or be a killer in the office pool."

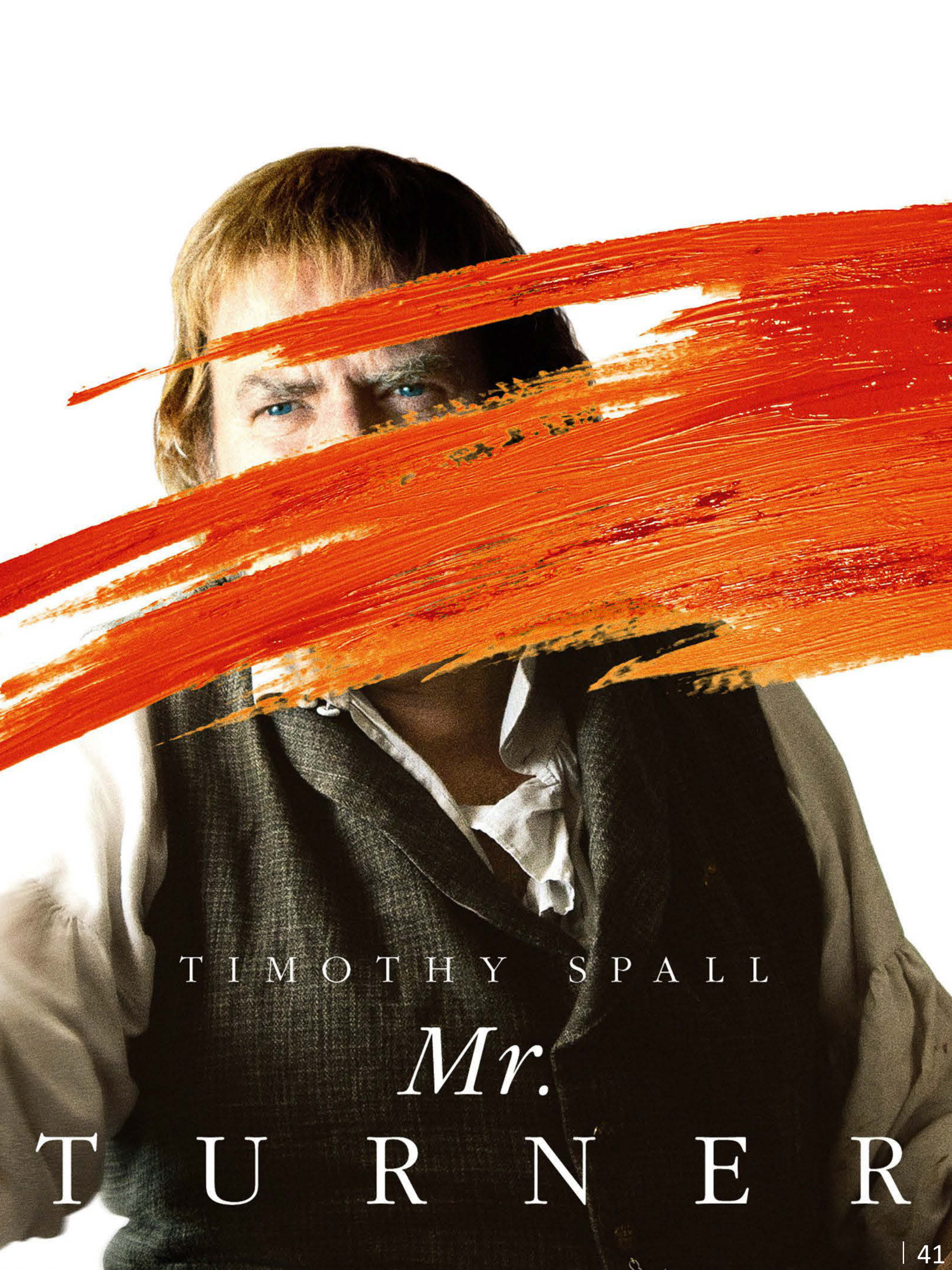
WHAT WAS BEING SAID PRIOR TO THE NOMINATIONS

Riley added, in an article setting out her "final predictions" for this year's Oscar nominations: "It's also hard to ignore personal biases. There are certain films I might not like, but have to acknowledge that the majority of the industry does."

She noted as "a pleasant surprise" that both *Nightcrawler* and *Whiplash* were doing well in precursor races, also expressing her "respect" for *Selma* and hoping that it would make the final list of nominations, despite widespread suggestions that it wouldn't, on account of its failure to register with guilds. Riley suggested *Mr. Turner* and *Unbroken* as other potential shock contenders.

Riley's tips for the final list of nominations included, in the category of Best Director, Wes Anderson for *Grand Budapest Hotel*, Ava DuVernay for *Selma*, Clint Eastwood for *American Sniper*, Alejandro G. Iñárritu for *Birdman* and Richard Linklater on account of his work on *Boyhood*. She also kept an open mind about the possibility of Mortein Tyldum displacing Eastwood for *The Imitation Game*, "if the love for his film is strong enough".





TIMOTHY SPALL

Mr.

T U R N E R

ANISTON AND JAKE GYLLENHAAL PROMINENT IN PRE-NOM TALK

As for the Best Supporting Actress gong, Riley admitted to "gambling on the love for Nightcrawler to push the fantastic Rene Russo into the race" - her other picks including the likes of Boyhood's Patricia Arquette, Keira Knightley for The Imitation Game, Birdman's Emma Stone and Meryl Steep for Into the Woods. She listed five contenders for Best Supporting Actor, meanwhile, namely Ethan Hawke, Edward Norton, Mark Ruffalo, J.K. Simmons and Tom Wilkinson.

Then, of course, there were the really heavyweight categories. Describing Best Actress as "the category that's due for a big surprise", Riley tentatively listed Cake's Jennifer Aniston among her nomination tips, despite admitting that "there are still a lot of people who don't see her as a true contender." She also wondered whether Amy Adams could get a nod for Big Eyes, despite that film's muted reception. In what she called "the most competitive Best Actor race I've ever seen", she reckoned the Golden Globe-winning Michael Keaton and Eddie Redmayne were the only certainties, although Jake Gyllenhaal winning all of the precursor nominations also earned him a mention.

Finally, Riley listed 10 tips for Best Picture, namely American Sniper, Birdman, Boyhood, Gone Girl, The Grand Budapest Hotel, The Imitation Game, Nightcrawler, Selma, The Theory of Everything and Whiplash - a collection that she described as "a pretty solid representation of the year 2014 in movies."







HOW THE NOMINATIONS ACTUALLY PLAYED OUT

Inevitably, the final list of nominations would never completely resemble any predictions, and there's no doubt that it made intriguing reading. **Eight films were nominated for Best Picture, for example, including Boyhood - which built on its Globes momentum -** and the less-expected Selma. The other runners and riders in this category were Birdman, The Imitation Game, American Sniper, The Theory of Everything, The Grand Budapest Hotel and Whiplash.

The Director category brought us the five nominations of Linklater, Iñárritu, Tyldum, Anderson and Bennett Miller for Foxcatcher - **neither Eastwood nor DuVernay making an appearance.** As for Best Actor, sure enough, both Keaton and Redmayne made the cut, along with American Sniper's Bradley Cooper, The Imitation Game's Benedict Cumberbatch **and the surprise inclusion of Steve Carell for Foxcatcher.**

The list of nominees for Best Actress consisted of Still Alice's Julianne Moore, Felicity Jones for The Theory of Everything, Rosamund Pike in Gone Girl, Marion Cotillard for Two Days, One Night and Wild's Reese Witherspoon - Aniston and Adams both falling short. Simmons, Norton, Ruffalo, Hawke and - contrary to Riley's prediction - The Judge's Robert Duvall are all in the running for Best Supporting Actor, Wilkinson missing out.

Unfortunately for Riley, Russo didn't make the final list of nominations for Best Supporting





Actress. Instead, **Arquette, Knightley, Stone, Streep and Wild's Laura Dern** were left to **fill out the positions**. It's yet another intense category that really promises to make this year's ceremony one to watch.

DISMAY OVER 'WHITE' OSCARS

While there is sure to be plenty of discussion about the artistic merits of the nominations and winners, there have also been some unwelcome headlines about a certain other aspect of the nominations list - the skin color of the participants. Indeed, the failure to include the likes of David Oyelowo has made this the least racially diverse year at the Academy Awards since its 70th running in 1998.

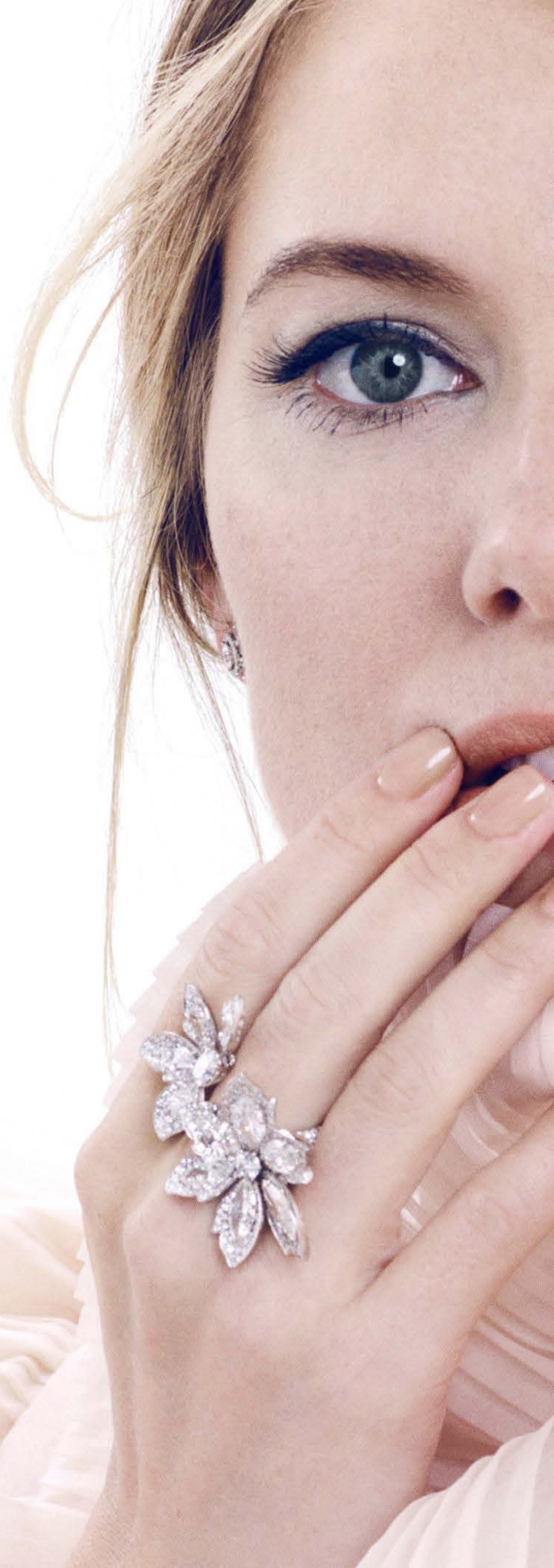
That's a particularly big shock given how different last year's ceremony was in that respect - Lupita Nyong'o having taken home the Best Supporting Actress gong and Steve McQueen's production of *12 Years a Slave* landing him the Best Picture award. **Selma appearing in that category this year at least gives hope of an Ava DuVernay win**, but the overall picture is of a far-from-diverse nominations list, admittedly representing what remains a far-from-diverse industry.

The sheer whiteness of the final nominations list even inspired a social media hashtag, #OscarsSoWhite, started by ReignOfApril.com attorney and blogger April Reign, who commented to MTV News: "It's disconcerting that every single year, we can count the people of color who are

nominated on one hand. That really needs to change. It's not because there's a lack of quality films that star or feature people of color; that's not the issue."

She went on to draw attention to a recent article in The Atlantic **revealing 94 per cent of Oscar voters to be white and 76 per cent of them to be male, while also having an average age of 63 years old.** As Reign put it, "they might not be as interested in seeing Selma."

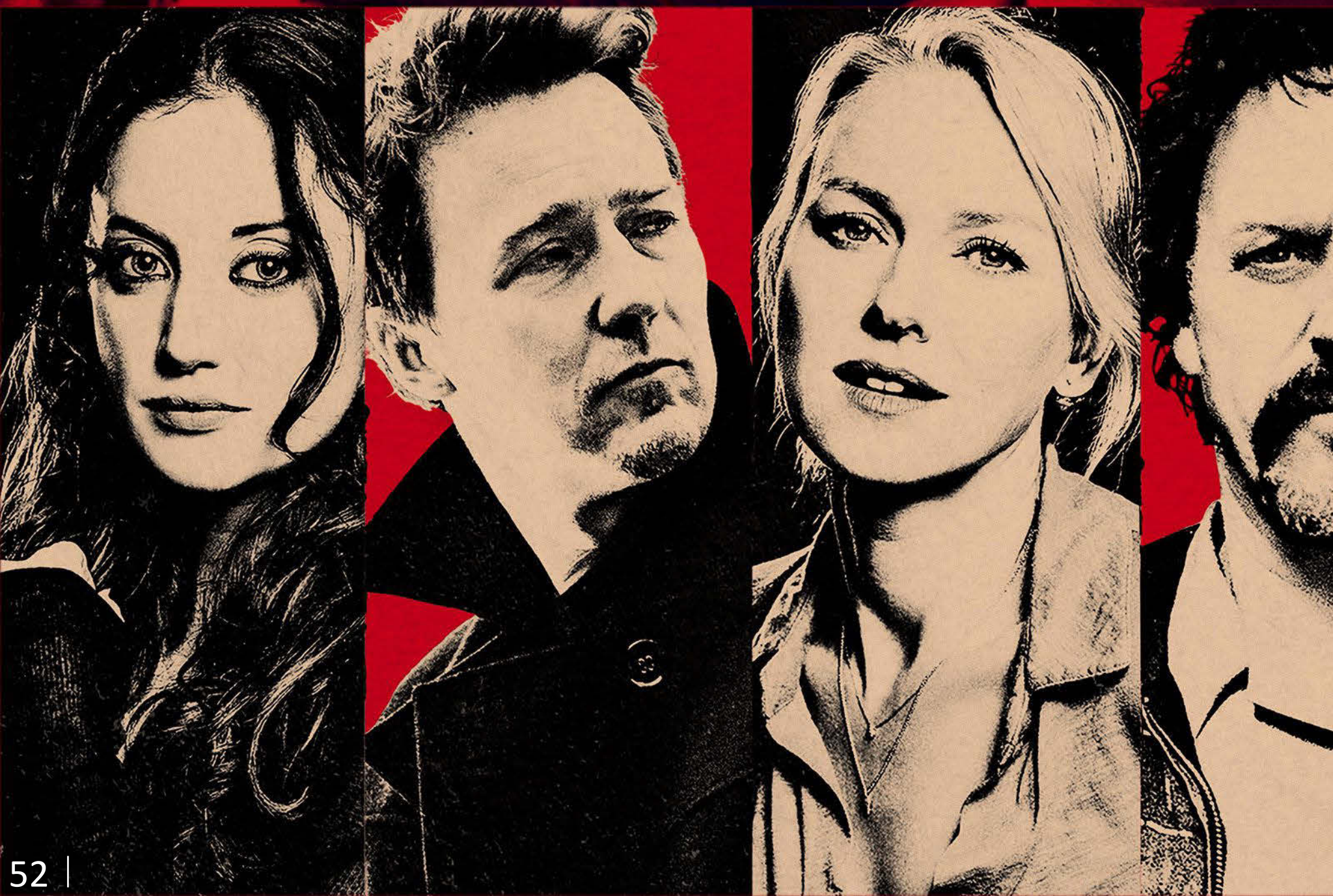
As for Oyelowo, he was left to accept the consolation of joining a list of celebrity presenters at the ceremony that also includes Aniston - **who might be especially smarting given how hotly-tipped she was for a Best Actress nomination** - along with Sienna Miller, Chris Pratt, Chris Rock, Kerry Washington and John Travolta.











THE ACADEMY AWARDS RETAINS ITS ABILITY TO SURPRISE

If there's anything that all of these running stories suggest, it's that the Academy Awards - including who is chosen for a nomination, and by whom - still very much matter. The amateur and professional critics alike are sure to rant and rave about the inclusions and omissions this year, while picking their personal favorites among those who did make the cut. This year's ceremony is sure to be quite the watch. ■

by Benjamin Kerry & Gavin Lenaghan



3 Top Grammys Now Staying With Sam Smith

Somewhere in England sits a man who was the unwitting inspiration for the biggest winner at the Grammy Awards.

He's the man who loved, and dumped, 22-year-old British soul singer Sam Smith. Smith's yearning hit, "Stay With Me," won Grammys for song and record of the year and he was named best new artist - three of the four biggest awards the Grammys present each year. His album "In the Lonely Hour" won best pop vocal album, but lost to Beck for album of the year.

Still, not a bad haul.

While accepting his record of the year award, Smith said he wanted to thank the man he's been in love with for the past year "for breaking my heart, 'cause you got me four Grammys."

Backstage later, Smith said that "I'll be seeing him soon, so I can let him touch the Grammys - once."

Asked what could top his night, Smith said, "A boyfriend would be nice."









Other memorable moments at Sunday's 57th annual Grammy Awards:

KANYE TIME

He didn't win any Grammys, but Kanye West predictably made his presence felt - and not just for bringing wife Kim Kardashian along to entertain the red carpet crew.

West performed a new song about his late mother, "Only One," on a nearly dark stage, illuminated by a light glowing from under his feet. He joined collaborators Rihanna and, yes, Paul McCartney for a performance of their new song, "FourFiveSeconds." And he made a joking reference to one of his most infamous moments, at an MTV Video Music Awards when he hijacked the stage from Taylor Swift to protest a prize he thought should have gone to Beyonce.

When Beck won album of the year, beating out Beyonce among others, Kanye climbed the stairs to the stage and stopped just short of the microphone, smiling and wagging his finger before swiftly exiting. Knowing music insiders roared with laughter.

"Come back. I need some help," Beck said with a smile.

West wasn't joking backstage, however, telling E! Entertainment that Beck should have given his award to Beyonce.

"When you keep on diminishing art, and not respecting the craft, and smacking people in the face after they deliver monumental feats of music, you're disrespectful to inspiration."

He said of the Grammys "want real artists to keep coming back, they need to stop playing with us."





BECK'S BIGGIE

Beck's award for album of the year was Sunday's biggest surprise. His date mouthed, "Oh, my god," in hugging him after his name was announced and he looked a little shell-shocked walking up to the stage.

Beck's "Morning Phase" was a critical favorite, and it won best rock album. But it sold modestly and, at a time rock has receded in pop music's firmament, he'd been overshadowed by fellow nominees Sam Smith, Pharrell and Beyonce. But Beck won the influential Grammy, and later was joined by Chris Martin for a performance.

HAPPY TIME

Pharrell went home happy again.

The producer-performer won three Grammys, including best pop solo performance for a live version of his omnipresent hit, "Happy." He won best music video and best urban contemporary album.

"This is superawkward and I'm going to moonwalk my way off this stage right now," he said after picking up one trophy.

Known for his headgear, Pharrell donned a bellboys' cap to play "Happy" in collaboration with Lang Lang and Hans Zimmer.

COUNTRY TIME

She wasn't offered a spotlight on the prime-time broadcast, but veteran singer Rosanne Cash went home with three Grammy Awards for American roots performance, American roots song and Americana album.

"Reagan was president last time I won a Grammy," said Cash, a country star in the 1980s who now lives in New York and keeps away from

boisterous mainstream country. “I just showed up for work for 35 years and this is what happened.”

Country queen Miranda Lambert’s stage show shot off fireworks and she was briefly bleeped during her raucous performance of “Little Red Wagon.” She won best country album for “Platinum.”

SOCIAL ISSUES

The state of the world found a place on the Grammy stage. President Barack Obama appeared in a taped message, urging help for women who are abused, and a woman involved in a violent relationship talked about getting help. Katy Perry followed her to the stage and sang the ballad “By the Grace of God.”

Racial turmoil was referenced a handful of times, once by Prince when he came onstage to present the Grammy for album of the year.

“Albums, remember those?” he said. “Like books and black lives, albums still matter.”

In a moving closing segment, Beyonce sang the spiritual “Precious Lord, Take My Hand.” Common collaborated with John Legend on “Glory,” Common’s song in the movie “Selma,” which referenced last summer’s racial unrest in Ferguson, Missouri.

PERFORMANCE

Veteran Australian rockers AC/DC made for a somewhat odd choice to open the Grammys, performing a new song and the classic “Highway to Hell.” Katy Perry and other audience members wore red horns in the audience to show support.

The night had several memorable performances. Usher did a spot-on Stevie Wonder imitation for “If It’s Magic,” briefly joined by the master with his signature harmonica. A well-toned Madonna









cavorted with men wearing bull masks and antlers on her new “Living for Love.” Smith was joined by Mary J. Blige on “Stay With Me” and Annie Lennox dueted with Hozier on “Take Me to Church.”

None could top Australia’s Sia for comic effect, some of it probably planned. She avoids being photographed, so she sang “Chandelier” in a bushy wig with a back to the audience with dancers replicating her music video, including surprise guest Kristen Wiig.

RIVERS WIN

Veteran comic Joan Rivers won her first Grammy, in the spoken word category for “Diary of a Mad Diva.” Sadly, it was a posthumous award. Daughter Melissa Rivers collected the trophy.

“If my mother was here tonight, she would not only be honored and thrilled to be holding her first Grammy,” Rivers said. “She would most likely have it copied and on the air on QVC by 11.”

Online:

<http://www.grammys.com>

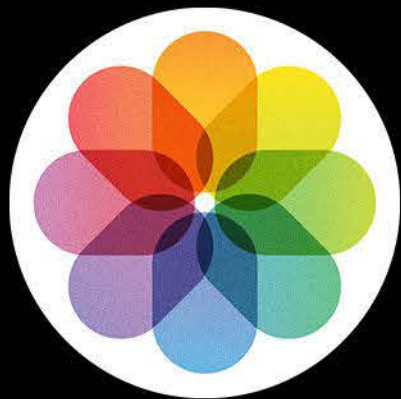
Photos for OS X finally revealed



Mac's Photos app narrows gap
between desktop and mobile







AN EXTREMELY FAST REPLACEMENT FOR iPHOTO

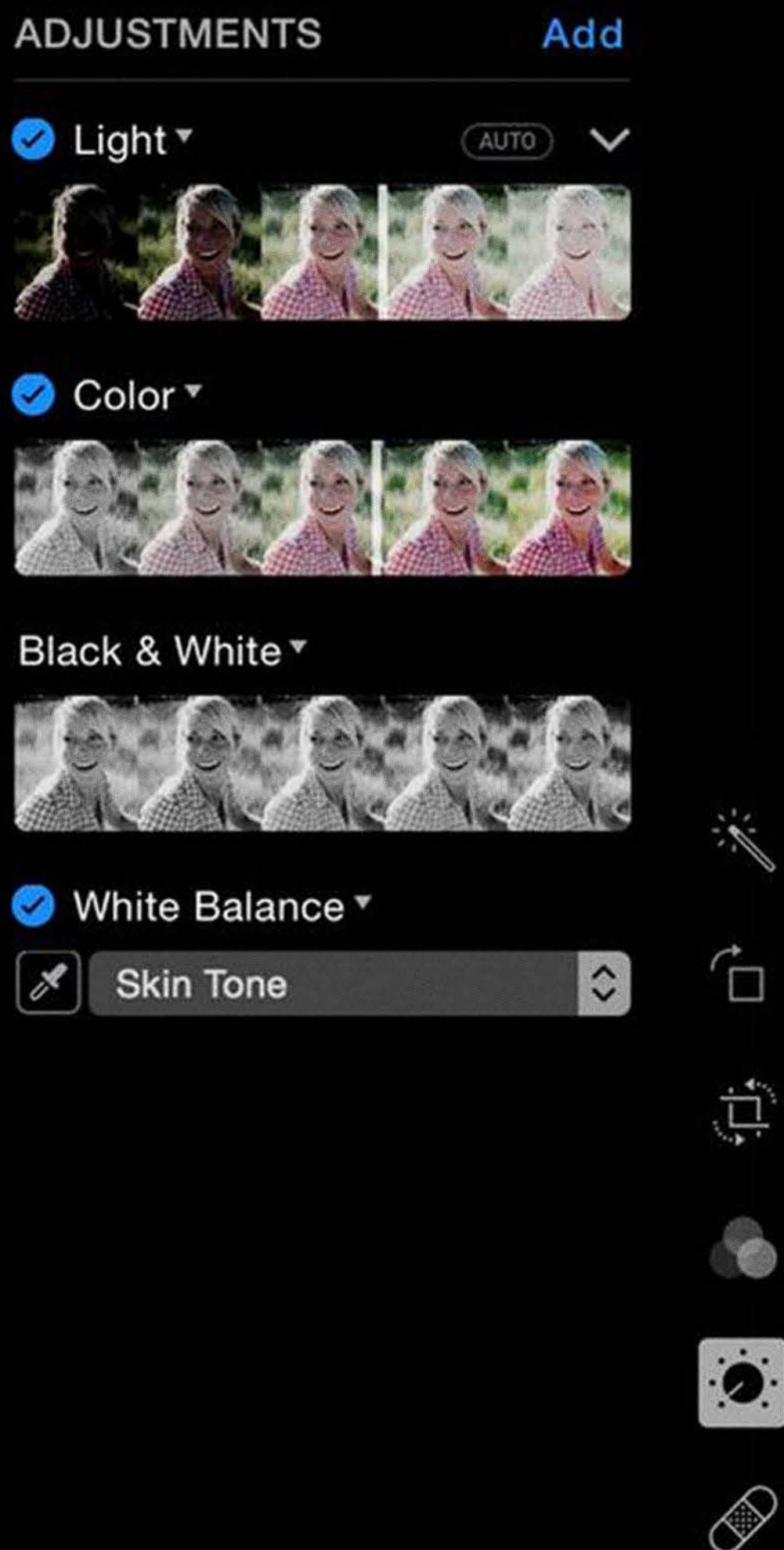
When it comes to image editing, Apple Mac users have long depended on the trusty iPhoto - a firmly established solution for manipulating digital photographs, but far from perfect. Now, its successor has finally been unveiled, a developer seed version of the simply-titled Photos having now been distributed to developers. But how good is it? The short answer is "very good indeed".

However, let's first have a bit of back-story. The iPhoto software has been familiar to Mac users since the release of the first version in 2002, and has long been an indispensable tool for the editing, printing, importing, organizing and sharing of digital photos. It has served as the Cupertino company's go-to image editing program with distinction, but of course, all good things must come to an end.

Sure enough, last year, Apple announced that development would cease on not only iPhoto, but also its accompanying professional photo editing suite, Aperture. We also got news at that time that the replacement product would be developed from the ground up, with a close connection to the cloud. That product turned out to be Photos, which promises much as a new breed of image-editing software for OS X Yosemite.

WHAT THE APP CLAIMS TO OFFER

The developer seed version of Photos will be followed by a public beta version, and finally the version of the app that will be used by the



ordinary mortal you and me. Intriguingly, the software will take the form of a free update for Mac users.

As for what those users will get, the section of the Apple website dedicated to the new software is as bullish as you would expect. Photos will apparently bring you "Your entire photo collection... framed in a whole new way", the design of the "ground up" program being "easy-to-use and streamlined". The editing tools are said to be "powerful and intuitive", **and it should be a cinch to "keep your growing library organized and accessible."**

Apple has also placed a great emphasis in its publicity on the iCloud Photo Library, which supposedly provides space for the storage of "a lifetime's worth of photos and videos". This being the cloud, you will naturally be able to access those photos and videos from any of your Mac or iOS devices at whatever time takes your fancy.

WHAT THE NEW SOFTWARE IS ACTUALLY LIKE

Inevitably, whenever some new Apple software is released, even on a supposedly restricted basis, there are always reviewers of both an amateur and professional nature, ready to pass judgment on it. **Various 'hands-on' verdicts on the program have already sprung up online.**

The first thing to catch the attention of those reviewers has, of course, been the aesthetic aspect of the new software. It's clear from the





way the software looks how committed Apple is to narrowing the gap between desktop and mobile, with Photos sporting the same flat look of its iOS counterpart - and the program seems to be even easier than iPhoto to navigate, too.

Apple has created many well-loved hardware and software products, but the venerable iPhoto wasn't one of them, in large part because it seemed slow - increasingly so every year. The boys and girls of Cupertino seem to have taken that feedback to heart when devising Photos for OS X, creating a solution that makes it so much faster and more effortless a process to flick through your pictures.

There are four main tabs that the app gives you to navigate. These include Photos, which presents you with your images in chronological order, as well as Shared, which is where you will find the photos from your shared image streams. The Albums tab contains your self-created albums, while Projects not only stores your slideshows, but also gives you a convenient portal through which to buy products making use of your printed photos, such as books, cards and calendars.

THE OPINIONS OF THE PROFESSIONALS

The Verge writer Casey Newton was among the many to respond positively to the emergence of the new software. He declared it to be "fast, fast, fast", adding that it would



File Edit Image View Window Help



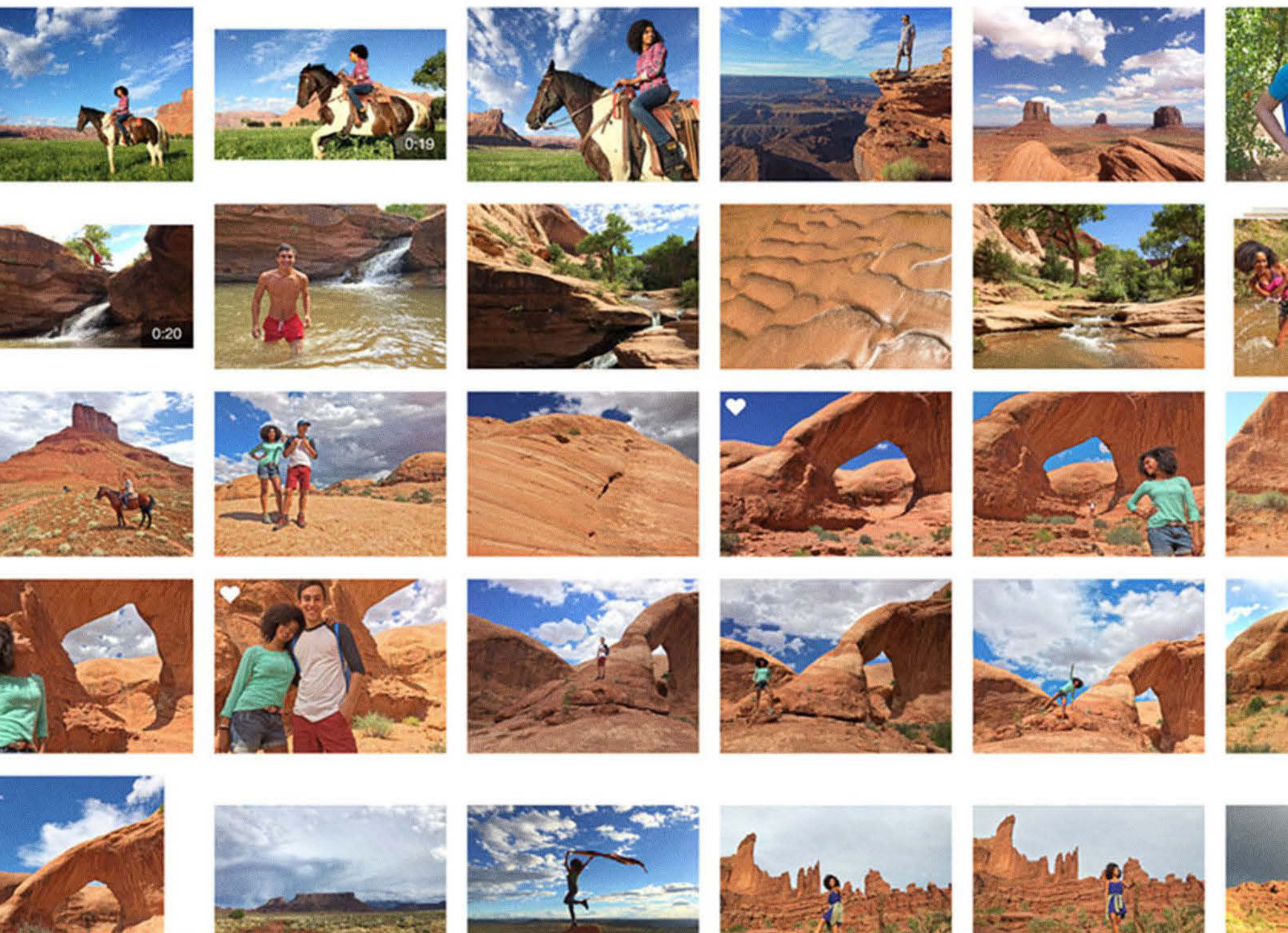
Photos

Shared

Albums

Projects

Nipson Springs, UT > August 24, 2014



MacBook Air



Alaska



Week at Tahoe

Friends

Backp



"likely feel like an improvement for most iPhone users" - albeit with the caveat that "users of Aperture's more powerful editing and organizational features are likely to find it wanting."

Newton continued that the picture library was "clean" and "reasonably intuitive", and that the app "should be easy to navigate for anyone who has spent time with an iPhone... on the whole it's a much easier system to navigate. And since the software is brand new, it's super fast, even with a large library of photos - at least, it was on the new MacBook Pro we tested it on."

Engadget reviewer Dana Wollman, meanwhile, **described the software as "all very impressive (and pretty), and generally a welcome upgrade from the ageing iPhoto"** - although she did also acknowledge that the editing tools wouldn't be sufficient for some people with more advanced demands, even if "for everyday users, it should fit the bill, and be easy to use, too."

Another who had the opportunity to take an early look at the program was Macworld's Christopher Breen, who said that "my general impression is that it hits a sweet spot for the casual-to-enthusiastic iOS and digital camera shooter", **describing its navigation as "more nimble" and its performance as a "significant improvement over that of iPhoto."**

Christina Bonnington, meanwhile, writing for Wired, **praised Photos as a "vast improvement" over its predecessor,**

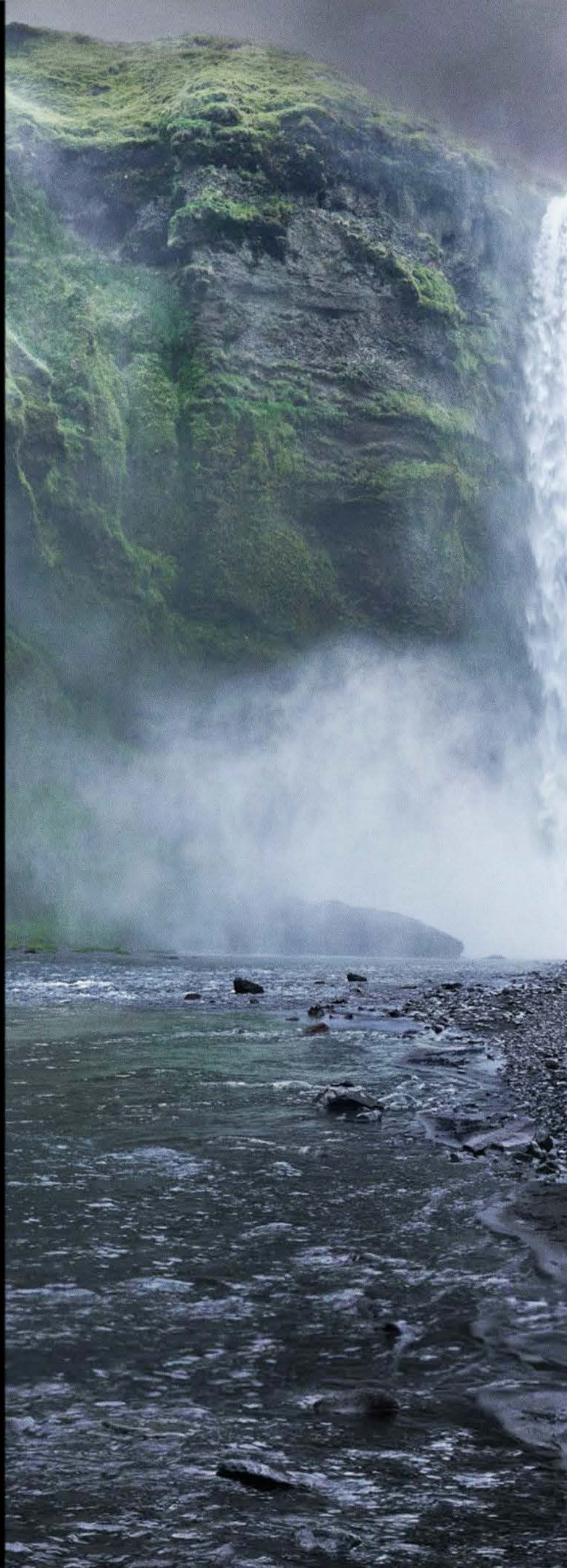
drawing attention to the new editing tools that she said "make it extraordinarily easy to transform a photo from 'OK' to 'Wow.'" She also seemed impressed by the software's "straightforward" interface.

AN AMAZING RANGE OF FUNCTIONALITY

One only needs to have a casual peruse of the Photos software for oneself to realize what these critics are raving about. The iCloud element of the program is certainly not to be underestimated - after all, there's nothing quite as convenient as being able to take a selfie with your iPhone and immediately being able to access it from your Mac and other iOS devices as well, given that each new photo is automatically added to iCloud Photo Library.

This is where the redesign of the OS X software to bring it into line with iOS makes so much sense, as it's nice to be able to sift through your photos on your desktop device, and then on your phone or tablet, without having to learn your way through what may have otherwise been very different image viewing and editing software programs. If you edit a photo on your Mac or even add to an album, those changes will be represented on your other devices, as well as on iCloud.com.

The software's Moments, Collections and Years views allow you to look at your photos on the basis of their time and location, with gestures making the process of perusing your images even easier. The editing tools have a







similar combination of ease of use and resounding impact, whether you choose the Enhance option to instantly improve your photos or adjust lighting and color with the Smart Sliders.

There are many more advanced parameters than those that you are able to play with for a given image, encompassing white balance, definition, vignette and more. In a post-Instagram world, many users will also be pleased by the eight in-built filters that allow for even more striking effects to be instantly added. Oh, and the Share menu even takes so much of the potential hassle out of the sharing of your images with the outside world, such as via Facebook and Twitter.

A FORMIDABLE PROPOSITION OVERALL

We may not be getting the final product until the spring, but we've already seen and heard enough about Photos for OS X Yosemite to be convinced that it is a worthy successor to iPhoto. It isn't an absolutely perfect solution, as many reviewers have already pointed out, but the vast majority of Mac users are likely to find it a true enhancement to their experience of viewing and editing photos on their desktop machine, in close conjunction with their smartphone and tablet devices. ■



by Benjamin Kerry & Gavin Lenaghan

Revert to Original



ADJUSTMENTS

Add

✓ Light



✓ Color



Black & White



✓ Definition

Amount 0.30

✓ Vignette ▾

Strength 1.00

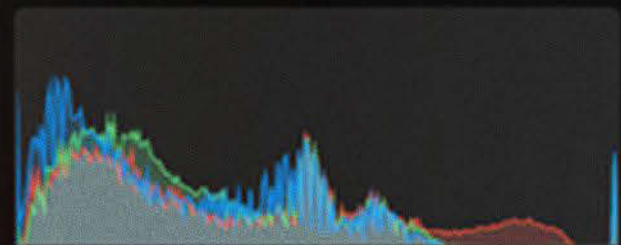
Radius 0.75

Softness 0.36

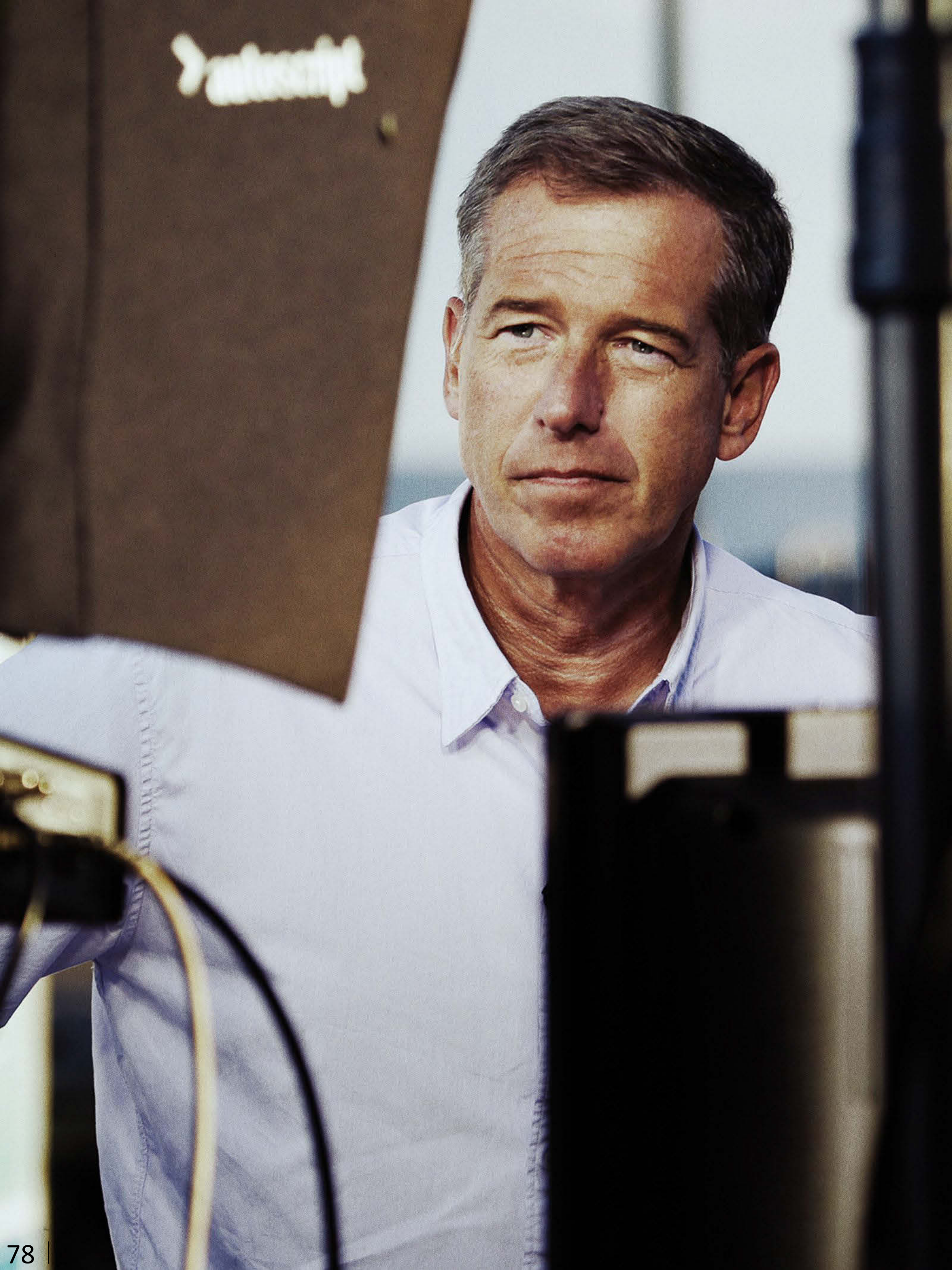
✓ White Balance

🔧 Skin Tone

✓ Levels



Reset Adjustments





ABC Beats Brian Williams' Newcast in Ratings Friday

Brian Williams' nightly newscast on NBC was beaten soundly in the ratings by ABC's "World News Tonight" on Friday, two days after Williams apologized for telling a false story about being in a helicopter hit by a grenade in Iraq 12 years ago.

The Nielsen company said that ABC's broadcast had 8.46 million viewers on Friday, while NBC's "Nightly News" had just under 8 million. Williams anchored the newscast for NBC.

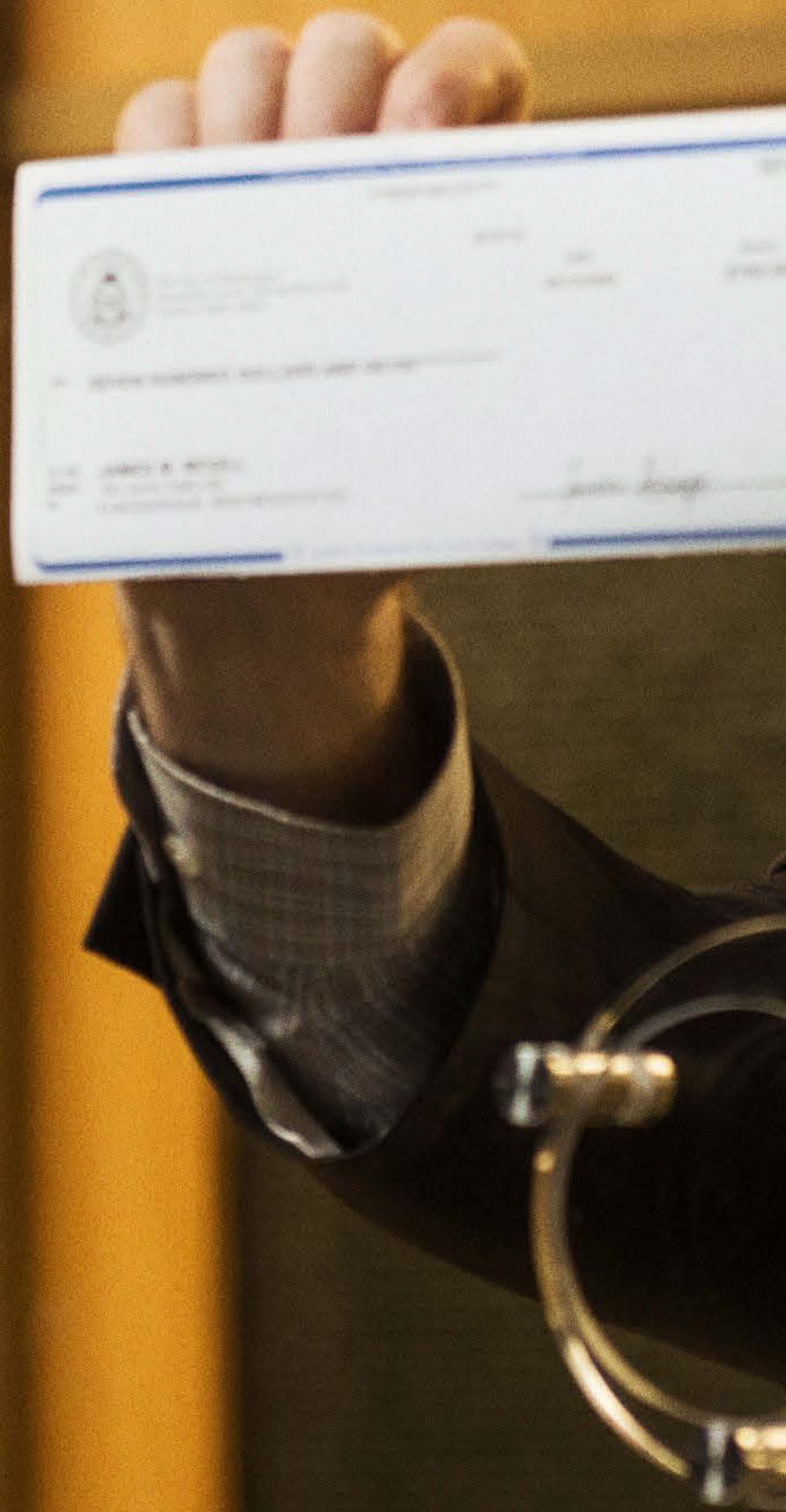
While it's not unusual for ABC to win some individual days in the ratings, NBC has been consistently winning on a week-to-week basis. On the previous Friday evening, ABC also won in the ratings by almost 400,000 viewers. News of Williams' Iraq tale came out on Wednesday of last week.

'Better Call Saul' Sparks Excitement in Albuquerque

New Mexico's largest city is back to being featured in another television show more than a year after the end of AMC-TV series "Breaking Bad."

"Better Call Saul" premiered Sunday, and city officials hope the prequel to the hit series sparks more interest in Albuquerque after "Breaking Bad" spawned tours, sales of novelty items and even a political ad during the last election.

More than 100 fans showed up for a premiere "Better Call Saul" viewing party at an Albuquerque brewery, and more such gatherings are scheduled for the remainder of the season. One lawyer, Ron Bell, who some speculate the show's main character is loosely based on, has a billboard advertising "Better Call Ron Bell."









Already the city's visitors' bureau has created a website to help tourists find Albuquerque sites from the show.

New Mexico's new Attorney General Hector Balderas even thumbed out a tweet during the show to let its main star, Bob Odenkirk, know that the state's top cop was watching him. "Hey (at) BetterCallSaul (at) mrbobodenkirk, know that the Attorney General of New Mexico will be keeping an eye on you this evening," Balderas wrote.

"Better Call Saul" follows a struggling criminal lawyer born Jimmy McGill, who later changes his name to Saul Goodman, as he defends drug lords, petty criminals and those allegedly injured in traffic accidents.

In "Breaking Bad," Odenkirk played the lawyer of methamphetamine lord Walter White, played by Bryan Cranston.

Tania Armenta, a vice president for the Albuquerque Convention & Visitors Bureau, said interest in "Breaking Bad" Albuquerque sites has not slowed, and they remain particularly popular with European tourists. City officials expect even more interest with "Better Call Saul."

"Definitely loving the buzz," Armenta said. "Most of the buzz we are seeing is positive."

Armenta said the show's creators haven't revealed much, so when Albuquerque sites are shown city officials update the website, visitalbuquerque.org/bettercallsaul.

"We need it really bad," said Debbie Ball, owner of The Candy Lady store, who sells blue "Breaking Bad" fake meth treats and offers limousine tours of scenes from the first series. "I think it's going to help the city."

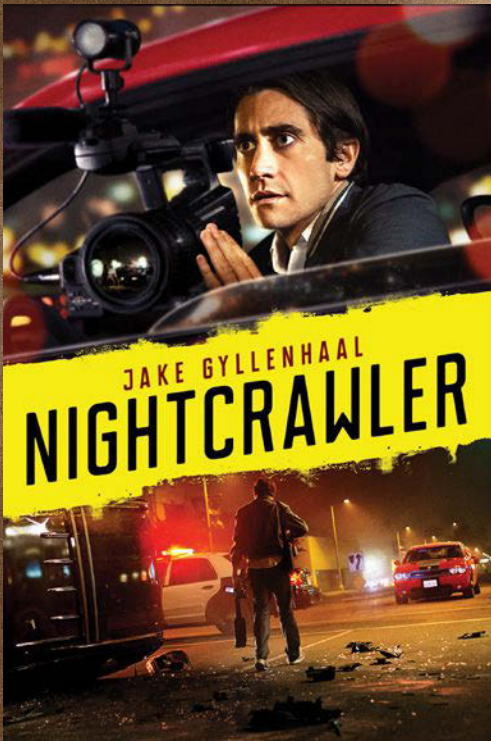
And will she try to benefit from the new show's popularity? "If I can figure out how I can do it tactfully," Ball said, "I will do it."



Trailer

Movies & TV Shows

Rotten Tomatoes
 95%



iTunes Preview



by Dan Gilroy
Genre: Thriller
Released: 2014
Price: \$14.99

★★★★★
205 Ratings

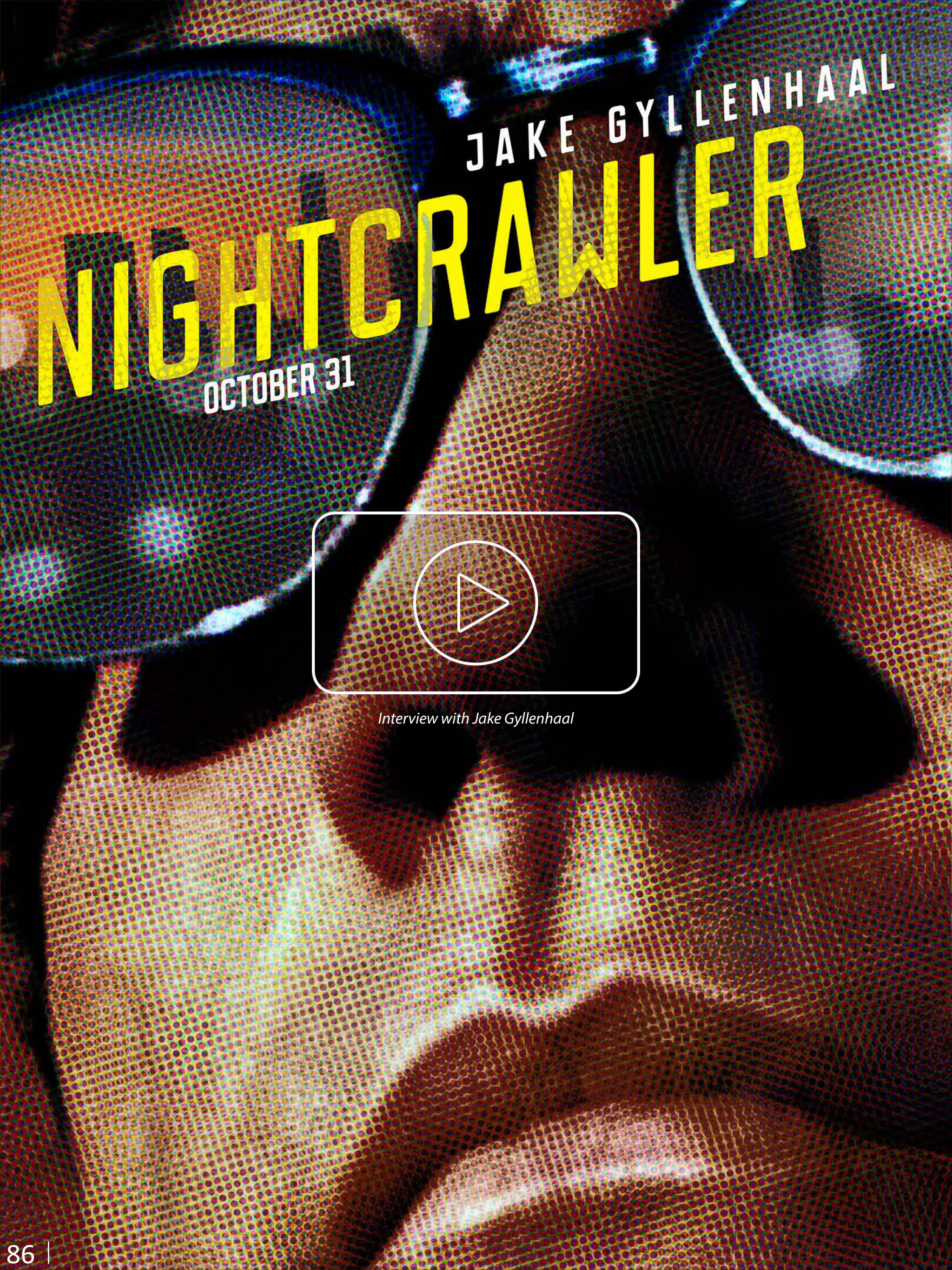
Nightcrawler

Set in the nocturnal underbelly of contemporary Los Angeles, this high-octane thriller centers on the driven, desperate-for-work young grifter Lou Bloom (Jake Gyllenhaal), who reinvents himself as a freelance news videographer, shooting footage of the city's accidents and crimes. But can he prevent himself blurring the line between observer and participant?

FIVE FACTS:

1. Nightcrawler is Dan Gilroy's directorial debut.
2. Rene Russo, Riz Ahmed and Bill Paxton also star.
3. The movie **had its world premiere at the Special Presentations section of the 2014 Toronto International Film Festival.**
4. It was nominated for the 2015 Academy Award for Best Original Screenplay.
5. Gyllenhaal **lost 20 pounds (9.1 kilograms) for the role.**

See more in
iTunes



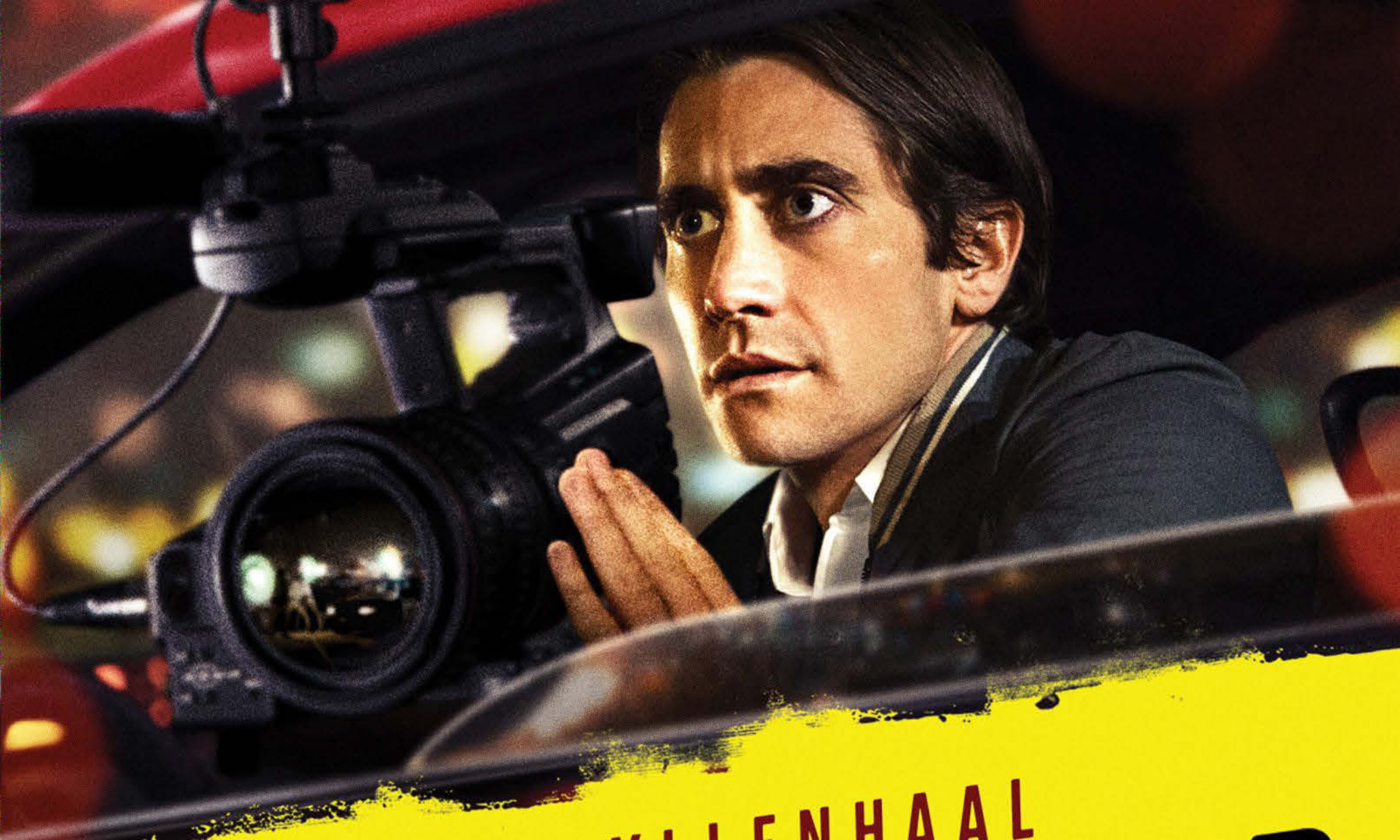
JAKE GYLLENHAAL

NIGHTCRAWLER

OCTOBER 31



Interview with Jake Gyllenhaal



JAKE GYLLENHAAL

NIGHTCRAWLER



Horrible Bosses 2

(Extended Cut)

Nick, Dale and Kurt bid to end their days of answering higher-ups in favor of becoming their own bosses - only to end up hatching a misguided and desperate plan when the rug is pulled out from under them by a slick investor. This extended cut includes even more outrageous jokes not seen in theaters.

FIVE FACTS:

1. Horrible Bosses 2 was directed by Sean Anders.
2. It is the follow-up to 2011's Horrible Bosses.
3. Jason Bateman, Charlie Day, Jason Sudeikis, Jennifer Aniston, Jamie Foxx and Kevin Spacey all reprise their roles.
4. New additions to the cast include Chris Pine and Christoph Waltz.
5. Principal photography **took place in Burbank, California.**



iTunes Preview



by Sean Anders
Genre: Comedy
Released: 2014
Price: \$19.99

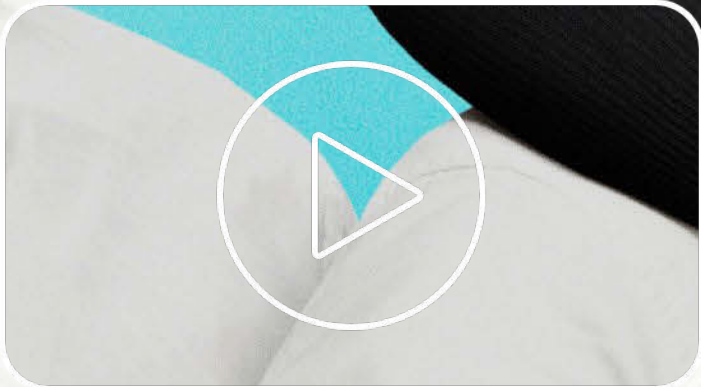
We have not received enough ratings to display an average for this movie.

Rotten Tomatoes
 35%

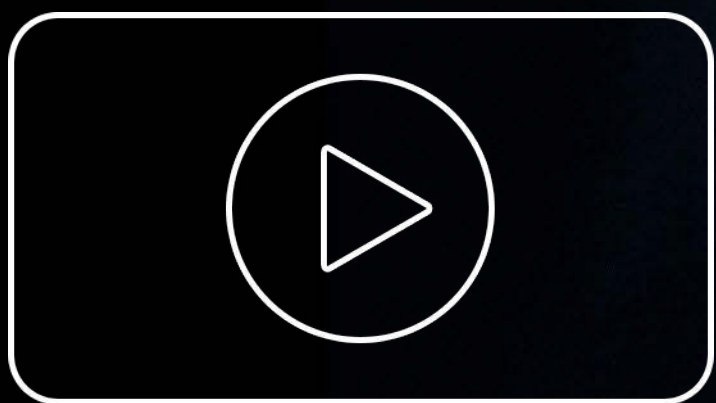


Trailer



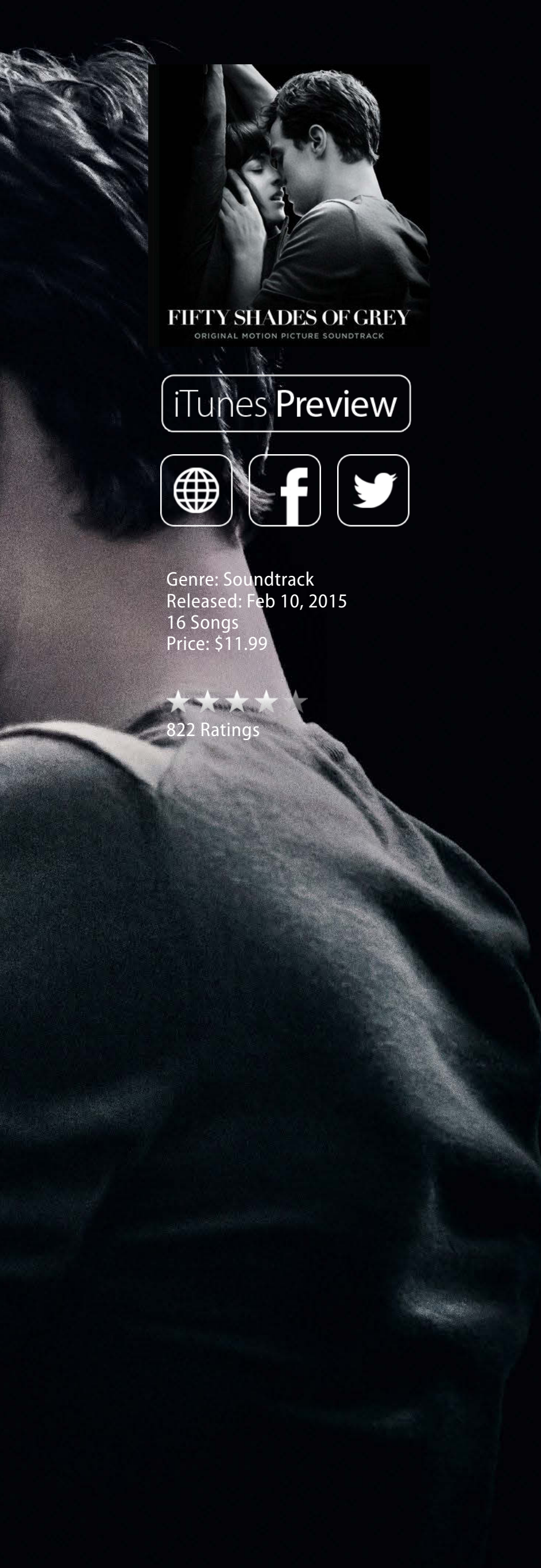


*Interview with Jason Bateman, Jason Sudeikis
and Charlie Day*



Earned It

Music



FIFTY SHADES OF GREY
ORIGINAL MOTION PICTURE SOUNDTRACK

iTunes Preview



Genre: Soundtrack
Released: Feb 10, 2015
16 Songs
Price: \$11.99

★★★★★
822 Ratings

Fifty Shades of Grey (Original Motion Picture Soundtrack)

Various Artists

If the movie isn't quite raunchy enough for you, why not also invest in the soundtrack? With The Weeknd's "Earned It" and the Ellie Goulding smash "Love Me Like You Do" having already been issued as singles, you may have become quite acquainted already with this musical accompaniment to the steamy romantic drama.

FIVE FACTS:

1. The 2015 film *Fifty Shades of Grey* is an adaptation of E. L. James' 2011 novel of the same name.
2. The movie stars Jamie Dornan and Dakota Johnson.
3. The book and movie portray the deepening relationship between college graduate Anastasia Steele and young business graduate Christian Grey.
4. The original novel caused controversy for its explicit eroticism including elements of bondage/discipline, dominance/submission and sadism/masochism (BDSM).
5. Other artists represented on the soundtrack include Annie Lennox, Beyoncé, Sia, The Rolling Stones and Frank Sinatra.

See more in
iTunes



Love Me Like You Do



Holding All the Roses

Blackberry Smoke

Fans of the finest Southern rock of the 2010s cannot possibly overlook Georgia natives Blackberry Smoke, who came to prominence from Atlanta's country-rock underground when their third album, *The Whippoorwill*, was released on Zac Brown's Southern Ground record label. For *Holding All the Roses*, though, they're bringing their bluesy sound to Rounder Records.

FIVE FACTS:

1. The group's debut album was *Bad Luck Ain't No Crime* in 2003.
2. *The Whippoorwill* **sold more than 50,000 copies.**
3. The band has performed as both headliner and as a support act for artists such as Zac Brown Band, Eric Church, ZZ Top and Lynyrd Skynyrd.
4. The lineup consists of Charlie Starr (lead vocals, guitar), Richard Turner (bass, vocals), Brit Turner (drums), Paul Jackson (guitar, vocals) and Brandon Still (keyboards).
5. They have also released a live album, *Leave a Scar, Live: North Carolina*, in 2014.



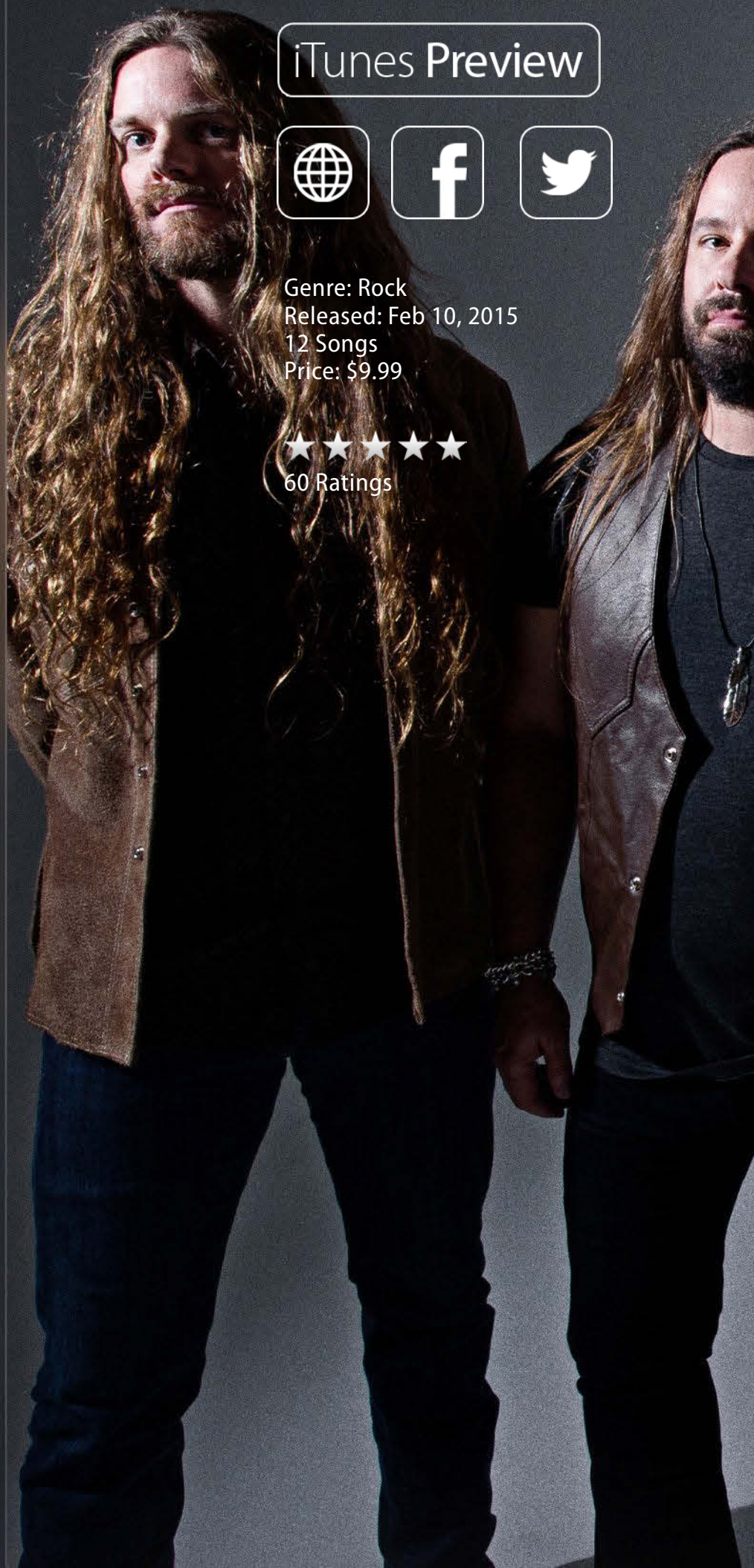
iTunes Preview

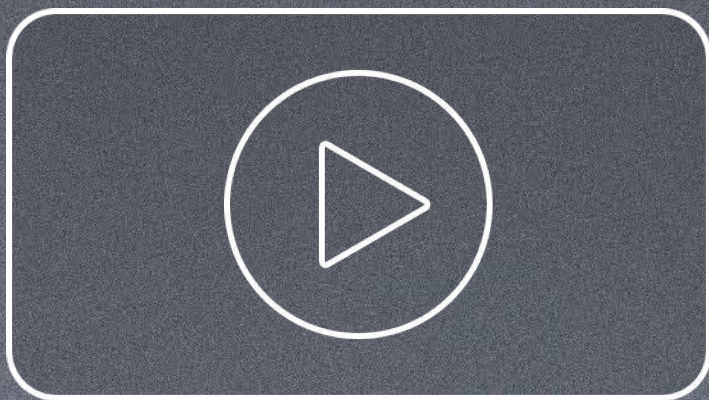


Genre: Rock
Released: Feb 10, 2015
12 Songs
Price: \$9.99



60 Ratings





Living In The Song



Black



Interview with Blackberry Smoke

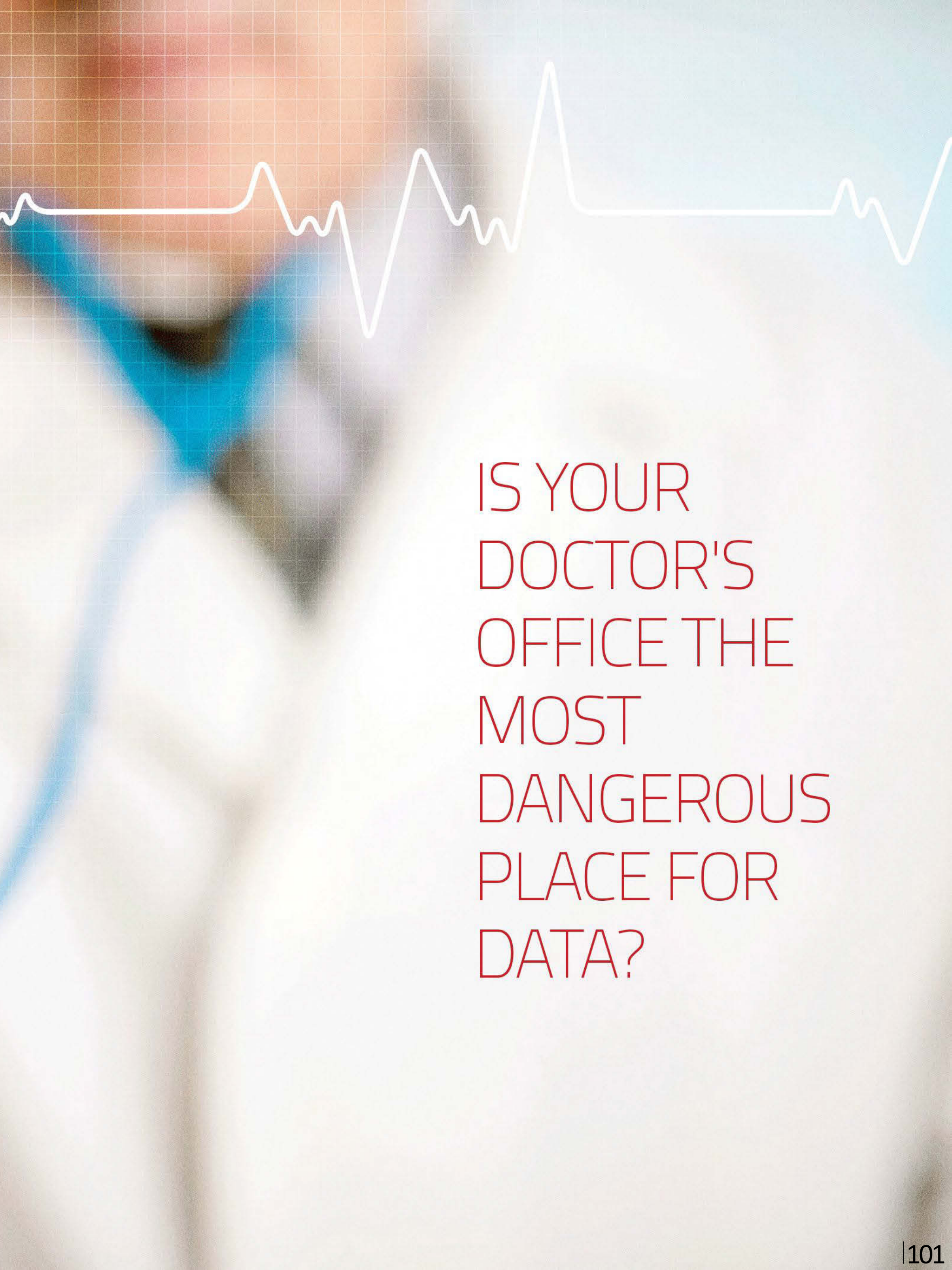


Holding

Penry Smoke

A vintage-style photograph of a wooden workbench. On the bench lies a pen knife with a dark handle and a silver blade. A string of red roses is draped across the knife and the workbench. The background is a rustic wooden wall.





IS YOUR
DOCTOR'S
OFFICE THE
MOST
DANGEROUS
PLACE FOR
DATA?





Everyone worries about stolen credit cards or hacked bank accounts, but just visiting the doctor may put you at greater risk for identity fraud.

Those medical forms you give the receptionist and send to your health insurer provide fertile ground for criminals looking to steal your identity, since health care businesses can lag far behind banks and credit card companies in protecting sensitive information. The names, birthdates and - most importantly - Social Security numbers detailed on those forms can help hackers open fake credit lines, file false tax returns and create fake medical records.

"It's an entire profile of who you are," said Cynthia Larose, chair of the privacy and security practice at the law firm Mintz Levin in Boston. "It essentially allows someone to become you."

Social Security numbers were created to track the earnings history of workers in order to determine government benefits. Now, health care companies are, in some cases, required to collect the numbers by government agencies. They also use them because they are unique to every individual and more universal than other forms of identification like driver's licenses, said Dr. Ross Koppel, a University of Pennsylvania professor who researches health care information technology.

But once someone creates a stolen identity with a Social Security number, it can be hard to fix the damage. A person can call a bank to shut down a stolen credit card, but it's not as easy of a process when it comes to Social Security numbers.

"There is no such mechanism with Social Security numbers and our identity," said Avivah Litan, a cybersecurity analyst at the research firm Gartner. "You can't just call the bank and say, 'Give me all the money they stole from my identity.' There's no one to call." So being that the data is so vital to protect, health care companies are taking every precaution to defend against hackers, right?

Not necessarily. The FBI warned health care companies a year ago that their industry was not doing enough to resist cyberattacks, especially compared with companies in the financial and retail sectors, according to Christopher Budd of security software company Trend Micro. The warning came in a government bulletin to U.S. companies that cited research by a nonprofit security institute, he said.

Last year, more than 10 million people in the U.S. were affected by health care data breaches - including hacking or accidents that exposed personal information, such as lost laptops - according to a government database that tracks incidents affecting at least 500 people. That was the worst year for health care hacking since 2011.

Litan estimates that the health care industry is generally about 10 years behind the financial services sector in terms of protecting consumer information. She figures that it may be twice as easy for hackers to get sensitive financial information out of a health care company compared with a bank. Banks, for instance, are more likely to encrypt personal data, which can garble the information if a hacker gets ahold of it. They also are much more likely to use advanced statistical models and behavior analytics programs that can spot when someone's credit card use suddenly spikes, says Litan, who studies fraud-detection technology. That's a sign of possible fraud that may be worth investigating.

"There's a need for that everywhere now," she said. Health care companies do have security to protect sensitive patient information. Anthem, the nation's second-largest health insurer, said last week that hackers broke into a database storing information on 80 million people, including Social Security numbers. The company had "multiple layers of security" in place before the attack, said David Damato, managing director at FireEye, the security company hired by Anthem to investigate the breach.









But the stolen data was not encrypted. An Anthem spokeswoman said encryption wouldn't have helped, because the intruder used high-level security credentials to get into the company's system.

Still, several experts say encryption does help.

Encryption programs can be tuned so that even authorized users can view only one person's account, or a portion of an account record, at a time, said Martin Walter, senior director at cybersecurity firm RedSeal Networks. That makes it harder for an outsider to view or copy a whole stockpile of records.

Even if Anthem's security had proved invulnerable, the health care system offers several other inviting targets with varying levels of security. Hospitals, labs, clinics and doctor's offices all can be attacked. Cybersecurity experts say they expect even more health care hacking problems in the future as those layers of the health care system shift their paper files to electronic medical records, a push that has been boosted by federal funding in recent years.

"A lot of businesses that didn't place a premium on security are now placing this incredibly valuable information online," noted Al Pascual, director of fraud and security at the consulting firm Javelin Strategy & Research.

The experience of a big company like Anthem does not bode well for the broader health care industry, said Budd at Trend Micro.

"They have resources to throw at cyber security," he said. "And if someone with nearly unlimited resources can be breached like this, then it raises serious questions as to what's at risk."

Beth Knutsen still worries about someone using her Social Security number more than a year after she was told that some old patient files of hers had been taken from a doctor's office in Chicago. The 39-year-old New York resident visited that doctor nearly 20 years ago.

She's seen no signs of fraud yet, and she still provides her Social Security number when a doctor's office asks for it - but only because it seems to be required for insurance and billing.

"It's so scary," she said. "Who knows what can happen with that information?"









Oprah Winfrey Selects Cynthia Bond's 'Ruby' for Book Club

From the very first sentence, Oprah Winfrey loved what became her latest book club pick.

"I thought, 'Wow, this is so good I have to wait until I actually have the time to absorb the language,'" said Winfrey, during a recent telephone interview with The Associated Press, of Cynthia Bond's novel "Ruby."

"I put it down and waited until I was in bed with the flu to start reading it. I found the language and descriptions so vividly compelling that sometimes I would have to take a breath and repeat the sentences out loud."

Winfrey's choice, coming out in paperback Tuesday and announced to the AP, is a debut novel published last year to positive reviews and moderate sales. Bond's publisher, Hogarth, understandably expects that to change and has commissioned a paperback printing of 250,000 copies. The hardcover currently has 20,000 copies in print, according to Hogarth, an imprint





of Penguin Random House, and is available as an e-book. As with Winfrey's three previous picks since relaunching her club as "Oprah's Book Club 2.0" in 2012, she will focus on online promotion, through her own website (<http://www.oprah.com>) and through Twitter, Instagram and other social media.

Winfrey also has acquired film and television rights for "Ruby" through her Harpo Films. Her interview with Bond will appear in the March issue of "O" magazine, which comes out Feb. 17.

A Barnes & Noble "Discover" pick in 2014 and a favorite of the editors of "O," Bond's book is set in the author's native Texas and tells a fierce and poetic tale of a worldly, beautiful black woman, Ruby Bell, and her struggle not to be destroyed by her home community of Liberty Township. Bond sets the scene right away, for Winfrey and, presumably, for many others: "Ruby Bell was a constant reminder of what could befall a woman whose shoe heels were too high."

Bond's novel is Winfrey's first choice in just over a year, when she selected Sue Monk Kidd's "The Invention of Wings." Fans may wish she announced picks more often, but Winfrey's success and staying power is in part because of her reluctance to recommend a book until she finds one that excites her.

When she started her first club, in 1996, she would make several choices a year. But by 2002 she felt she had put too much pressure on herself to find new works and suspended her club. Winfrey ended the hiatus a year later, only after she came upon a book she was compelled to talk about, John Steinbeck's "East of Eden."

"I thought, 'Gee, I wish I had a book club so I could tell everybody about it and do it without pressure,'" she said.

Bond, now a resident of Los Angeles, studied journalism at Northwestern University and lived for years in New York, where she acted with

the Negro Ensemble Company. During a recent telephone interview, she said that she worked on the novel for more than a decade and that it will likely be the first of a trilogy. She had written 900 pages for “Ruby,” but decided to separate it into three books after her mother, then her agent, suggested it.

“Ruby” draws upon stories Bond has heard while working with at-risk youth in Los Angeles, and was also inspired by a horrifying event in her family’s history. In the 1930s, Bond’s aunt was shot repeatedly by the sheriff and his deputies, all rumored to be members of the Ku Klux Klan, because she had been involved with a white man. Her body was dumped in a sack and thrown onto her grandfather’s porch.

“This has impacted our family so much and was the base from where the story (of ‘Ruby’) started,” Bond said.

In praising the book, Winfrey compared it to works by Toni Morrison and Zora Neale Hurston, authors that the 53-year-old Bond cites as influences. She and Winfrey have had much to say to other. Bond, like Winfrey, has known difficult, despairing times. She was sexually and physically abused as a child and says writing helped her cope with near-suicidal depression. They also share a connection to Maya Angelou, who died last year. Bond is the daughter of a literature and theater professor and met Angelou as a child. Winfrey knew Angelou for decades and often spoke of the poet as a mentor and mother figure.

“If Maya had been alive I would have called her before I finished this (‘Ruby’) and said, ‘Oh, my God, you’ve got to read this book and finish it with me,’” Winfrey said.







TOP 10 SONGS

THINKING OUT LOUD

ED SHEERAN

FOURFIVESECONDS

RIHANNA AND KANYE WEST AND PAUL MCCARTNEY

UPTOWN FUNK (FEAT. BRUNO MARS)

MARK RONSON

TAKE ME TO CHURCH

HOZIER

STAY WITH ME

SAM SMITH

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

ELLIE GOULDING

I'M NOT THE ONLY ONE

SAM SMITH

STYLE

TAYLOR SWIFT

BLANK SPACE

TAYLOR SWIFT

LIPS ARE MOVIN

MEGHAN TRAINOR





TOP 10 ALBUMS

X (DELUXE EDITION)

ED SHEERAN

MORNING PHASE

BECK

IN THE LONELY HOUR (DELUXE VERSION)

SAM SMITH

1989

TAYLOR SWIFT

***FIFTY SHADES OF GREY
(ORIGINAL MOTION PICTURE SOUNDTRACK)***

VARIOUS ARTISTS

2015 GRAMMY NOMINEES

VARIOUS ARTISTS

NOW THAT'S WHAT I CALL MUSIC, VOL. 53

VARIOUS ARTISTS

HOZIER (BONUS TRACKS VERSION)

HOZIER

1000 FORMS OF FEAR

SIA

AMERICAN BEAUTY / AMERICAN PSYCHO

FALL OUT BOY





TOP 10

MUSIC VIDEOS

UPTOWN FUNK (FEAT. BRUNO MARS)
MARK RONSON

SHAKE IT OFF
TAYLOR SWIFT

BLANK SPACE
TAYLOR SWIFT

FOURFIVESECONDS
RIHANNA AND KANYE WEST AND PAUL MCCARTNEY

ALL ABOUT THAT BASS
MEGHAN TRAINOR

QUERIDA (FEAT. JUANES)
JUAN GABRIEL

CHANDELIER (DIRECTOR'S CUT)
SIA

LIPS ARE MOVIN
MEGHAN TRAINOR

STAY WITH ME
SAM SMITH

ROAR
KATY PERRY



TOP 10 TV SHOWS

WHERE'S THE BLACK LADY?

SCANDAL, SEASON 4

LUTHER BRAXTON (CONCLUSION)

THE BLACKLIST, SEASON 2

THE BED'S TOO BIG WITHOUT YOU

GREY'S ANATOMY, SEASON 11

BEST CHRISTMAS EVER

HOW TO GET AWAY WITH MURDER, SEASON 1

BAGGAGE

THE AMERICANS, SEASON 3

RESPECT

SUITS, SEASON 4

LUTHER BRAXTON (NO. 21)

THE BLACKLIST, SEASON 2

THE TROLL MANIFESTATION

THE BIG BANG THEORY, SEASON 8

RASH DECISIONS

MODERN FAMILY, SEASON 6

BAR-BE-Q BURRITOS

HART OF DIXIE, SEASON 4

THE
BI





TOP

10 BOOKS

FIFTY SHADES OF GREY

E L JAMES

THE GIRL ON THE TRAIN

PAULA HAWKINS

FIFTY SHADES DARKER

E L JAMES

FIFTY SHADES TRILOGY BUNDLE

E L JAMES

AMERICAN SNIPER (ENHANCED EDITION)

CHRIS KYLE AND OTHERS

TO KILL A MOCKINGBIRD

HARPER LEE

PRIVATE VEGAS

JAMES PATTERSON & MAXINE PAETRO

FIFTY SHADES FREED

E L JAMES

GONE GIRL

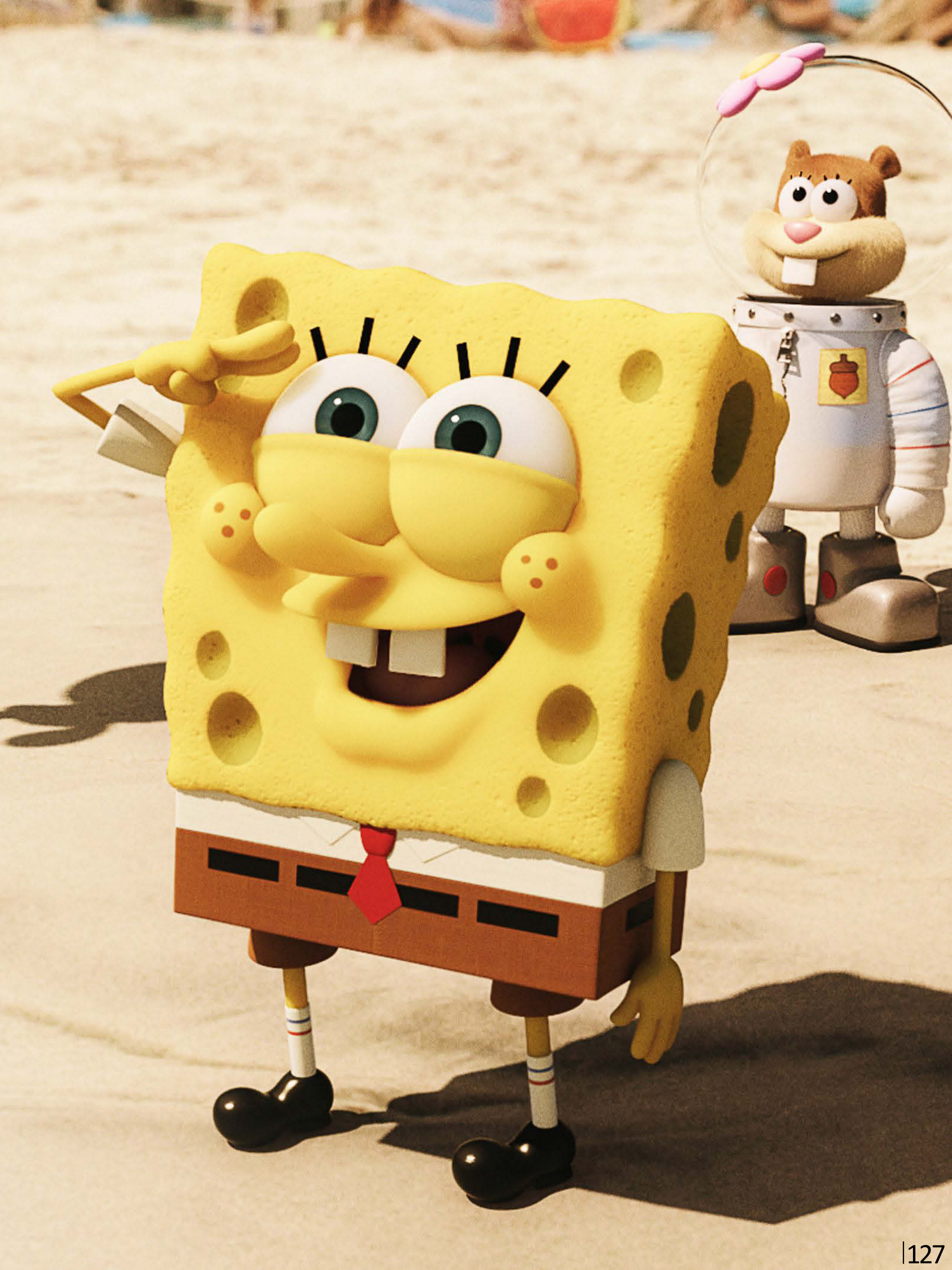
GILLIAN FLYNN

ALL THE LIGHT WE CANNOT SEE

ANTHONY DOERR

***Box Office Top 20:
'Spongebob' Takes
out 'American
Sniper'***







The three-week box office reign of Clint Eastwood's "American Sniper" was brought to an end by an unlikely sharp-shooter: SpongeBob SquarePants.

"The SpongeBob Movie: Sponge Out of Water" debuted with \$55.4 million in North American theaters over the weekend, a hefty haul for the Nickelodeon cartoon. In its fourth week of wide release, "American Sniper" remained a major draw, pulling in \$23.3 million.

Two big-budget fantasies flopped. The \$175-million space opera "Jupiter Ascending," from Lana and Andy Wachowski, opened with \$18.4 million after Warner Bros. delayed its 2014 summer release. "Seventh Son," a medieval fantasy starring Jeff Bridges, managed just \$7.2 million despite a nearly \$100 million price tag.

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. "The SpongeBob Movie: Sponge Out Of Water," Paramount, \$55,365,012, 3,641 locations, \$15,206 average, \$55,365,012, 1 week.

2. "American Sniper," Warner Bros., \$23,289,113, 3,885 locations, \$5,995 average, \$281,389,352, 7 weeks.

3. "Jupiter Ascending," Warner Bros., \$18,372,372, 3,181 locations, \$5,776 average, \$18,372,372, 1 week.

4. "Seventh Son," Universal, \$7,217,640, 2,875 locations, \$2,510 average, \$7,217,640, 1 week.

5. "Project Almanac," Paramount, \$5,232,672, 2,900 locations, \$1,804 average, \$15,661,312, 2 weeks.

6. "Paddington," The Weinstein Company, \$5,220,940, 2,888 locations, \$1,808 average, \$57,124,415, 4 weeks.

7. "The Wedding Ringer," Sony, \$4,719,532, 2,138 locations, \$2,207 average, \$54,997,220, 4 weeks.

8. "The Imitation Game," The Weinstein Company, \$4,687,391, 1,963 locations, \$2,388 average, \$74,546,178, 11 weeks.

9. "Black or White," Relativity Media, \$4,537,267, 1,823 locations, \$2,489 average, \$13,139,951, 2 weeks.

10. "The Boy Next Door," Universal, \$4,111,835, 2,193 locations, \$1,875 average, \$30,861,390, 3 weeks.

11. "Taken 3," 20th Century Fox, \$2,314,437, 1,507 locations, \$1,536 average, \$85,042,496, 5 weeks.

12. "Selma," Paramount, \$1,690,342, 941 locations, \$1,796 average, \$46,422,326, 7 weeks.

13. "The Loft," Open Road, \$1,447,948, 1,841 locations, \$787 average, \$5,201,632, 2 weeks.

14. "Birdman," Fox Searchlight, \$1,301,830, 666 locations, \$1,955 average, \$35,135,202, 17 weeks.









15. "The Theory of Everything," Focus Features, \$993,809, 602 locations, \$1,651 average, \$32,035,483, 14 weeks.

16. "A Most Violent Year," A24 Films, \$955,004, 706 locations, \$1,353 average, \$4,604,786, 6 weeks.

17. "Strange Magic," Disney, \$883,531, 1,322 locations, \$668 average, \$11,467,444, 3 weeks.

18. "Still Alice," Sony Pictures Classics, \$855,890, 135 locations, \$6,340 average, \$2,552,748, 4 weeks.

19. "Into the Woods," Disney, \$852,830, 750 locations, \$1,137 average, \$125,718,156, 7 weeks.

20. "Whiplash," Sony Pictures Classics, \$762,530, 479 locations, \$1,592 average, \$9,573,569, 18 weeks.

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