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eNEWS

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*Next iPod
Generation*

NEW VERSIONS
UNVEILED

*Electric
Dylan*

50TH ANNIVERSARY OF
NEWPORT FOLK CONTROVERSY

STRONG IPHONE
SALES

APPLE STOCK DOWN WITH FEW WATCH DETAILS



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Box Office Top 20: 'Ant-Man' Continues Marvel's No. 1 Streak

Marvel notched its 12th straight no. 1 debut at the box office with "Ant-Man" opening with \$57.2 million.

While slightly below previous stand-alone superhero films for Marvel, "Ant-Man," starring Paul Rudd, is one of the comic book studio's lesser known heroes. "Ant-Man" took over the top spot from Universal's popular spinoff "Minions," which made \$49.3 million in its second week.

Amy Schumer's "Trainwreck" also opened strongly, earning \$30 million and a lot of buzz for the comedian's big-screen debut.


The top 20 movies at U.S. and Canadian theaters Friday through Monday, 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. "Ant-Man," Disney, \$57,225,526, 3,856 locations, \$14,841 average, \$57,225,526, 1 week.
2. "Minions," Universal, \$49,274,730, 4,311 locations, \$11,430 average, \$215,766,440, 2 weeks.
3. "Trainwreck," Universal, \$30,097,040, 3,158 locations, \$9,530 average, \$30,097,040, 1 week.
4. "Inside Out," Disney, \$11,544,080, 3,263 locations, \$3,538 average, \$306,247,046, 5 weeks.
5. "Jurassic World," Universal, \$11,454,975, 3,117 locations, \$3,675 average, \$611,228,810, 6 weeks.
6. "Terminator Genisys," Paramount, \$5,402,189, 2,814 locations, \$1,920 average, \$80,642,314, 3 weeks.
7. "Magic Mike XXL," Warner Bros., \$4,448,045, 2,577 locations, \$1,726 average, \$58,584,009, 3 weeks.
8. "Gallows," Warner Bros., \$4,011,094, 2,720 locations, \$1,475 average, \$18,012,685, 2 weeks.
9. "Bajrangi Bhaijaan," Eros Entertainment, \$2,621,282, 257 locations, \$10,200 average, \$2,621,282, 1 week.
10. "Ted 2," Universal, \$2,602,390, 1,582 locations, \$1,645 average, \$77,359,250, 4 weeks.





11. "Mr. Holmes," Roadside Attractions, \$2,434,908, 361 locations, \$6,745 average, \$2,434,908, 1 week.

12. "Self/Less," Focus Features, \$2,268,476, 2,353 locations, \$964 average, \$10,331,633, 2 weeks.

13. "Max," Warner Bros., \$1,912,435, 1,508 locations, \$1,268 average, \$37,888,090, 4 weeks.

14. "Spy," 20th Century Fox, \$1,506,082, 939 locations, \$1,604 average, \$106,598,905, 7 weeks.

15. "Amy," A24 Films, \$1,110,210, 435 locations, \$2,552 average, \$4,177,507, 3 weeks.

16. "Baahubali (Telugu)," BlueSky Cinemas, \$1,014,840, 160 locations, \$6,343 average, \$6,109,888, 2 weeks.

17. "San Andreas," Warner Bros., \$589,541, 402 locations, \$1,467 average, \$151,244,307, 8 weeks.

18. "Avengers: Age Of Ultron," Disney, \$468,050, 292 locations, \$1,603 average, \$455,998,417, 12 weeks.

19. "Mad Max: Fury Road," Warner Bros., \$384,349, 268 locations, \$1,434 average, \$150,986,661, 10 weeks.

20. "Dope," Open Road, \$297,352, 221 locations, \$1,345 average, \$16,118,815, 5 weeks.





Sag Gives Lifetime Achievement Award To Carol Burnett

The Screen Actors Guild is recognizing Carol Burnett for her six decades in entertainment.

The actors' union announced Monday that Burnett will receive its 52nd Lifetime Achievement Award at the annual SAG Awards in January. Union President Ken Howard said the 82-year-old entertainer is "a creative dynamo and a comedic genius."

Burnett got her start on stage, where TV talent bookers spotted her. She joined the cast of "The Garry Moore Show" in 1959. She launched "The Carol Burnett Show" in 1967, which ran for 11 years and won 25 Emmy Awards.

Burnett is working on a book about the success of her show set to be published next year. Her recent TV credits include appearances on "Glee" and "Hot in Cleveland."

*Comedian
Dave Chappelle
Speaks Out About
Comeback*









Dave Chappelle's return to the comedy stage comes at a racially charged time in the U.S., but the comedian, who never shied away from racial issues, says that's just a coincidence.

"I think it is important to be out now, but what's going on in the world isn't why I initially came back out," Chappelle told The Associated Press on Saturday. He was on Long Island at the Art For Life benefit, where he received an award from Russell Simmons' Rush Philanthropic Arts Foundation.

"This is a very surprisingly emotionally charged time, so people like me, I think, are very relevant and necessary in sorting through all this information and emotional content," he said. "And when we are at our best, hopefully we are doing a great service to many people."

During his acceptance speech Chappelle said the arts education he received in high school in Washington, D.C., saved him.

The event raised funds for arts in schools and other programs that benefit children and emerging artists. Chappelle, who had a show on Comedy Central that he famously left, had the audience laughing when he told them, "I can say honestly that I'm happy, that I can sit at home on a Tuesday night and watch Key and Peele do my show and it doesn't hurt me."

Comedians Key and Peele have been compared to Chappelle.

Chappelle told the audience that artists have a responsibility to be activists in some way.

"The biggest enemy of an artist is apathy," he said. Then he added, "A kid gets killed by the police and I buy a T-shirt and before I can wear that one, there's another kid (killed) and I'm running out of closet space."

Auctioneers Michaela and Simon de Pury, filmmaker Ava DuVernay, and artist Wanguchi Mutu also received awards at the event.

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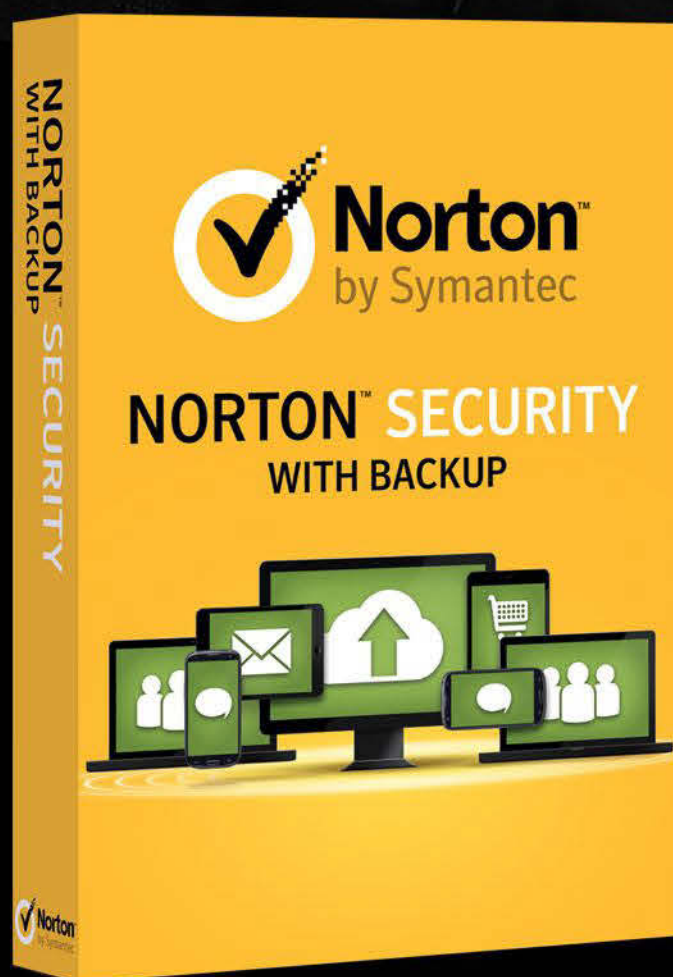
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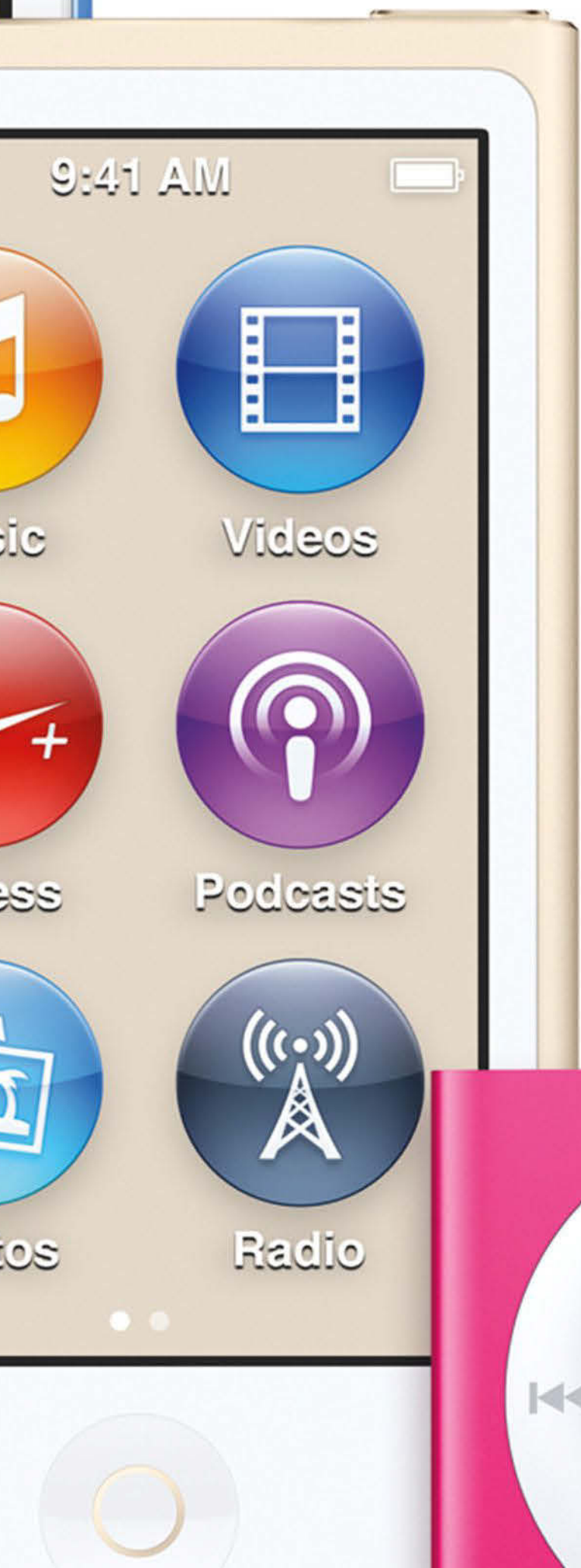
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With new versions just unveiled, what does the future hold for the iPod?

Apple has just brought out new iPod models





Few people seemed capable of forecasting it at the time, but when, on October 23, 2001, in a rented auditorium near its Cupertino campus, Apple showed off an all-new MP3 player called the iPod, it was on the verge of overseeing revolutionary change in the music market. Still, even the biggest breakers of ground can fade in significance as time progresses - and, with its introduction of the streaming service Apple Music, the iPod's creator might just have hammered one of the largest nails in the iPod's coffin. But is the iPod's future really quite that clear?

RATHER QUIET BEGINNINGS FOR A REVOLUTIONARY MUSIC PLAYER

It's a common story for a new tech product to be unveiled amid a wave of hype among the media, who enthuse about the product's supposedly amazing capabilities and how these are going to fundamentally alter the way that we live our lives. However, the product in question will almost never meet the success that had been predicted for it, leaving the same media that had initially sang its praises to sheepishly file it in the 'failed tech products' drawer.

However, Apple has a history of confounding skeptics. The very first version of the iPod, which came with a 5 GB hard drive, ARM processor and large high resolution display, noticeably departed from the then familiar style of MP3 players with its scroll wheel, which could be used to navigate through tracks much more speedily than was possible with the comparatively cumbersome





skip buttons that were standard on many competing devices.

This scroll wheel function was crucial because, unlike such devices, the iPod could allow you to have, as the marketing slogan at launch put it, "a thousand songs in your pocket". Many of us could now easily carry around nearly a hundred albums' worth of songs to the shop, our friends' houses, the bus or train, the library... basically, anywhere where it was practical for us to listen to an MP3 player. This was a product that genuinely did fundamentally alter the way that we lived our lives.

However, **even the unique features did little to win over many members of the public and press upon the device's introduction.** Many took issue with its high price and lack of Windows compatibility. Apple later addressed both of these issues with later iPods, but the player's true significance would not be widely realized until years after its introduction. Today, the iPod line comprises of the Touch, Nano and Shuffle, **all of which were refreshed by Apple earlier this month.** This could be seen as a sign that Apple remains fully behind the iPod as a current Apple device, but closer inspection of the facts muddies the waters.

IS A POST-IPOD WORLD ABOUT TO EMERGE?

The freshly-revealed sixth generation iPod Touch brings a number of significant enhancements to a product line that had not been updated since 2012. These enhancements include an A8 processor and an 8-megapixel camera, bringing it closer in specs to the latest iPhones. This update hardly seems typical of a company preparing to completely abandon the iPod. However, we did have to wait three years for it, a long time in the world of technology, while the new Nano and Shuffle devices have

had only the addition of new colors. So, could it be that, **as previously suggested by AppleMagazine**, Apple is still readying itself for a post-iPod era?

One concrete indication that the iPod is falling down the Cupertino company's priority list is the removal of the dedicated tab labeled 'iPod' on Apple's website, with its place now taken by a tab focused on Apple Music. This change could come to seem remarkably prescient - as, even if the company has no present plans to cease iPod production, should Apple Music seriously blossom in popularity, **as we at AppleMagazine have**



already judged likely, the iPod could be inadvertently pushed even further down that priority list - until, eventually, finally... it completely falls off it.

THE POTENTIAL INFLUENCE OF APPLE MUSIC AND THE APPLE WATCH

The future of music, so we are often told, is in streaming. Apple has acknowledged this with its launch of Apple Music, despite having had great success in the past selling music rather than putting it out for rental. Apple Music is also frequently cited by those who continue

to predict the ringing of the iPod's death knell. The streaming service, **as has recently been discovered**, will not be available on the iPod Shuffle and Nano. This is obviously due to these devices' absence of WiFi capabilities, but even offline listening to Apple Music songs on the Shuffle and Nano will be barred in an attempt to prevent piracy.

Intriguingly, Macworld contributor Michael Simon had recently suggested that Apple Music could assist in restoring the iPod's popularity, claiming that "**Apple Music is tailor made for the iPods of yore**". He then unleashed a stream of exciting ideas







for how elements of Apple Music could be effectively tooled with the iPod. This was all before the news that the new Shuffle and Nano models would not be compatible with Apple Music; however, it shouldn't be ruled out that future versions of these iPods could come with modifications that enable this compatibility while continuing to account for privacy concerns.

Whereas the jury is apparently still out on whether Apple Music will pose a serious threat to the iPod, another supposed threat that can be dismissed with greater confidence is the Apple Watch. Admittedly, the wearable has not been on the market in enough countries for sufficiently long for its ultimate success to be judged yet. However, judging from much-publicized Google search trends starting at the time of the announcement of the Apple Watch last September, **the wearable has often attracted less interest than the iPod even long before the new iPods had been unveiled.**

PREPARE FOR A DIFFERENT IPOD WORLD, NOT A POST-IPOD WORLD

Furthermore, it could be argued that the more gradual updates to the iPod in recent years should not be considered any big indication that Apple is slowly winding down iPod production. In a recent opinion piece for 9to5Mac, Ben Lovejoy has argued that, due to the few updates for iPod lines since 2012, the device's visual demotion on Apple's website, and its maker's recent decision to stop reporting iPod sales, "**continuing to**



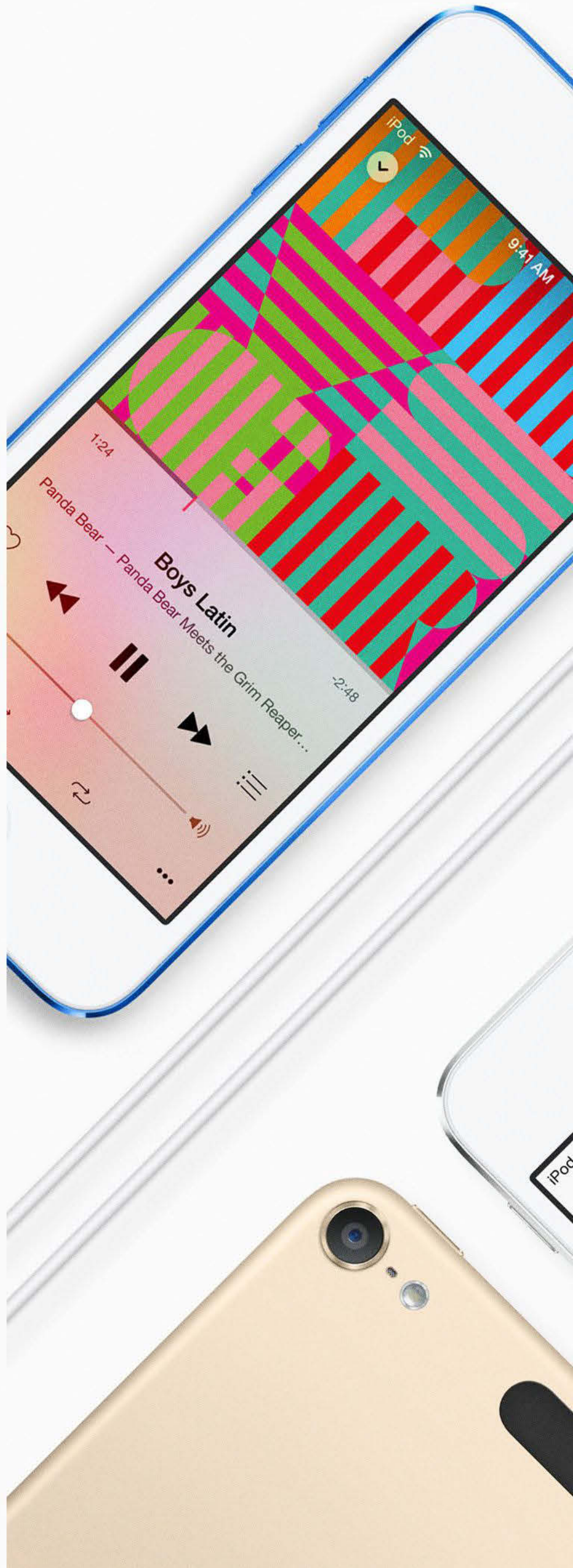


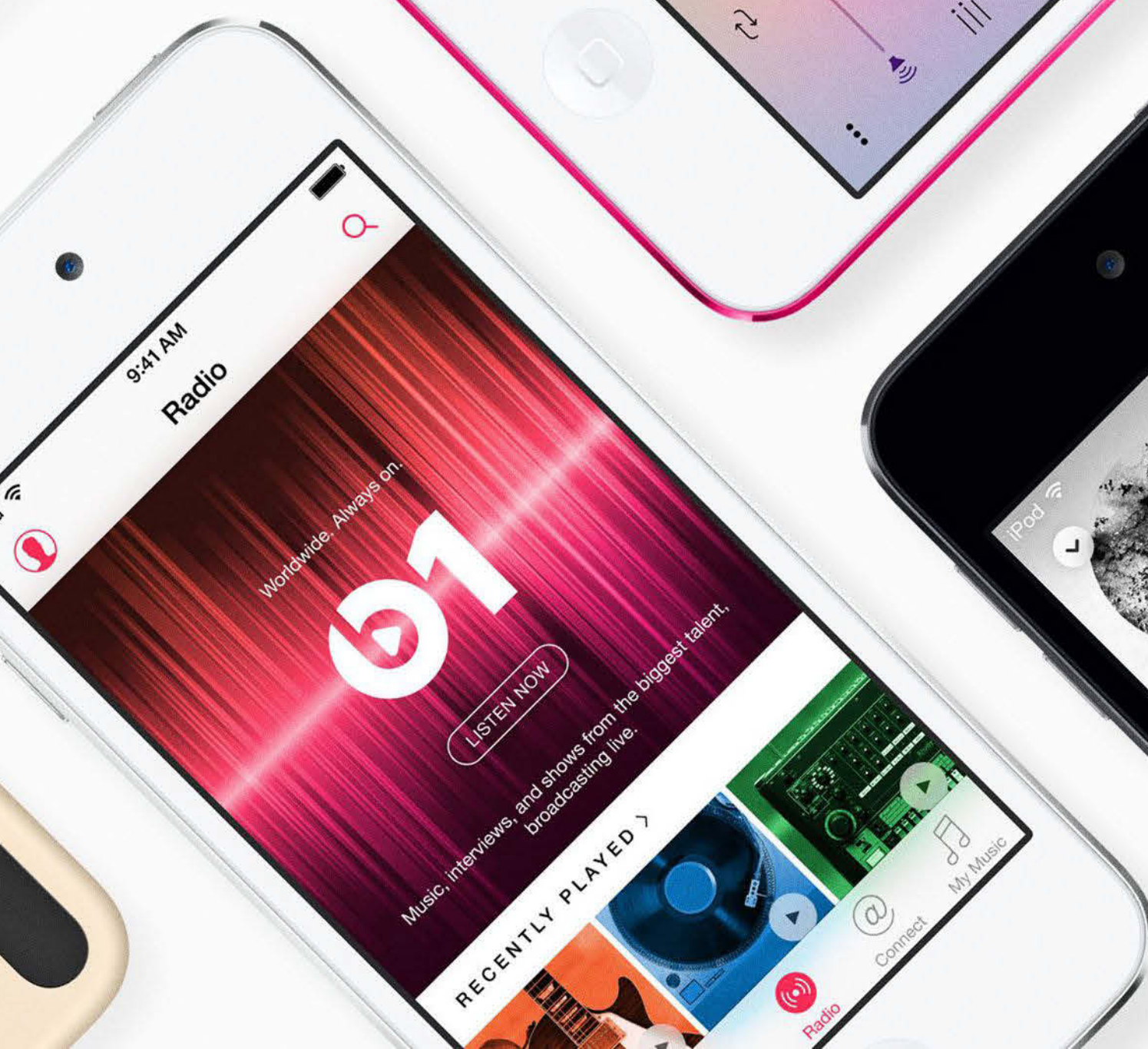
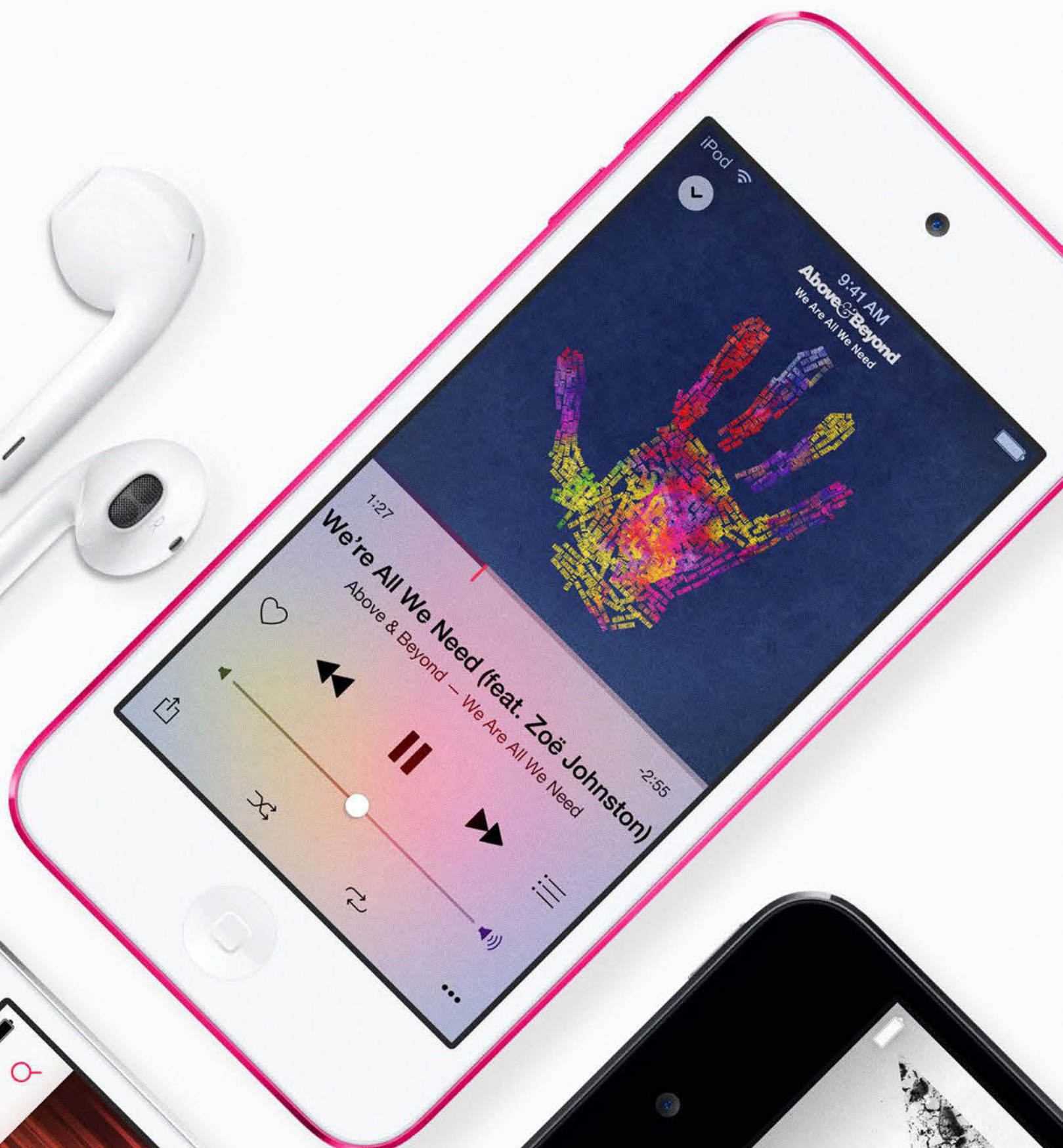
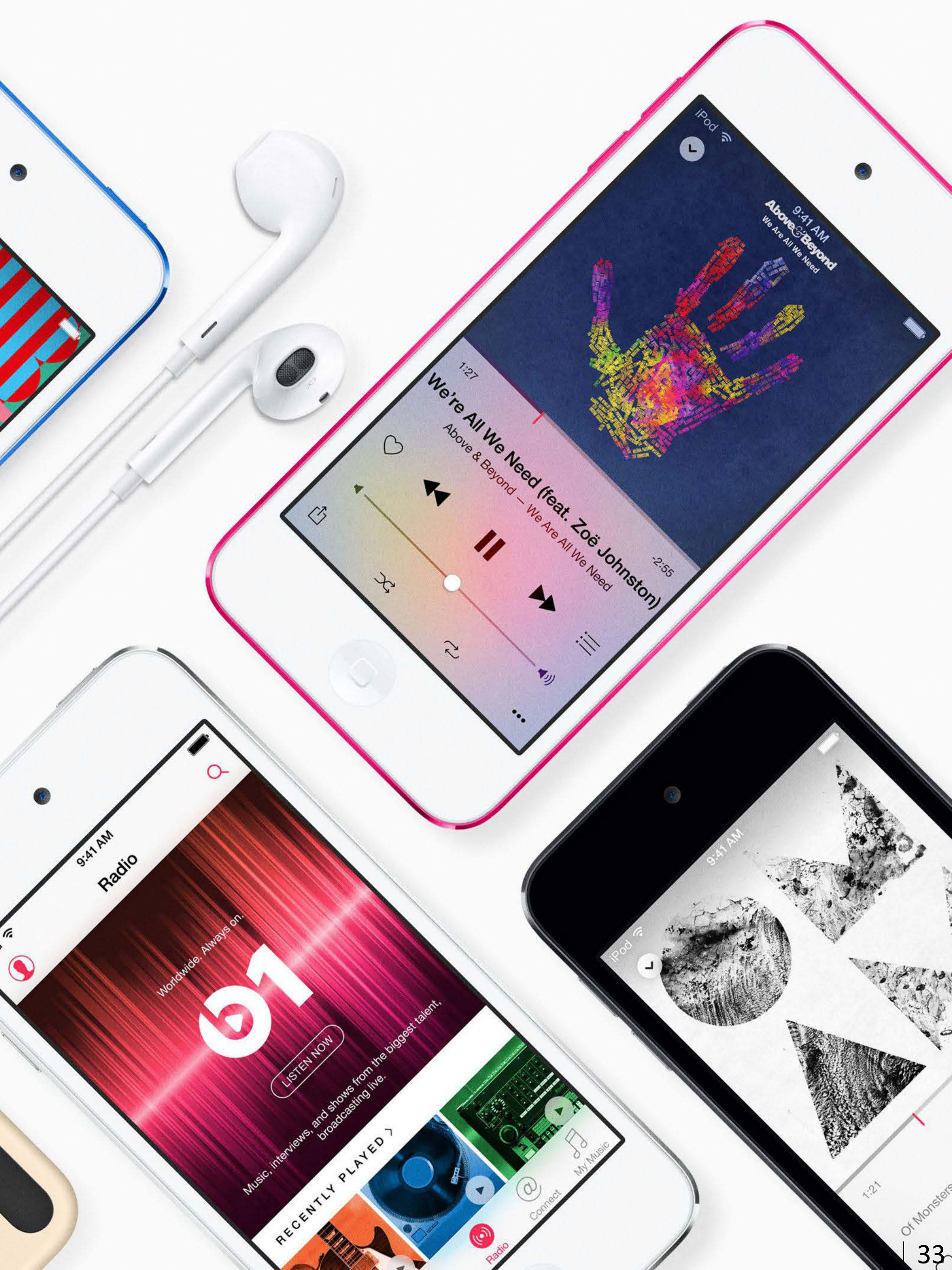
maintain the iPod as a current product" is out of the question, as we "are already some way down the legacy product path."

We would counter, though, that it shouldn't strictly be assumed that Apple will abandon the iPod simply because it lacks the profile that it once did. Whereas the iPhone and iPad are sufficiently sophisticated gadgets to warrant annual releases of new versions amid huge press attention, iPods have long been put to more unassuming uses and, due to their relative simplicity, now call for meaningful updates only every few years, rather than every year. Another major factor that Lovejoy appears to overlook are the low prices of iPods. Indeed, these prices help to maintain the popularity of iPods among more casual Apple followers.

More hardened Apple fans might be excited about poring over the wealth of new features in the latest iPhone or Apple Watch, but there remain enough other people who simply don't want or need to spend hundreds of dollars on such advanced devices. And these people are the least likely to be tempted by Apple Music, the unique features and versatility of which are best suited for hardcore music fans eager to hear a quick succession of hundreds of different artists, rather than the kind of people who only seek to occasionally listen to their top favorite album for a few minutes as they cycle to work. iPod, the rumors of your death have been greatly exaggerated. ■

by Benjamin Kerry & Gavin Lenaghan









Newport Folk Marks 50Th Anniversary Of Dylan Going Electric

On the night of July 25, 1965, Bob Dylan strode onto a stage at the Newport Folk Festival, plugged in an electric guitar and gave the music world a shock. Wearing a black leather jacket, the darling of the folk movement and singer of protest songs launched into a searing, distortion-filled, three-song electric set that brought boos from folk purists but thrilled others.





Fifty years later, it's considered one of the most important events in rock history, the high-voltage moment when Dylan broke away from folk and helped show fellow musicians the poetic possibilities of rock. The Fender Stratocaster that Dylan played that night sold for nearly \$1 million, the highest price ever paid for a guitar at auction. A new book out this month, "Dylan Goes Electric! Newport, Seeger, Dylan, and the Night that Split the Sixties," by Elijah Wald, takes a deep look at the event. And the three-day festival, which starts Friday, is marking the anniversary with a closing-night tribute to be performed by a still-secret lineup of artists. Musicians today still take inspiration from Dylan's performance and talk about what it means.

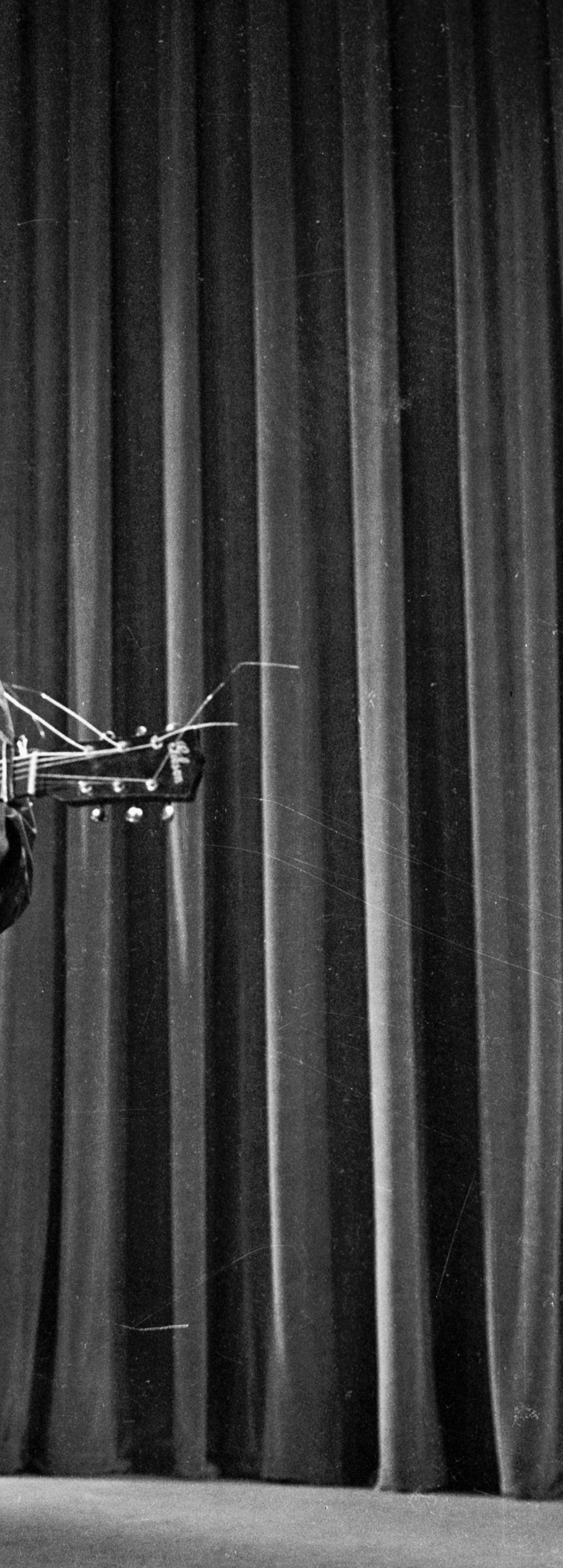
"It's the true American spirit to rebel against the establishment," says Joey Burns of the indie rock band Calexico, which is performing at the festival on Friday. He calls it a "moment of turning things upside down and questioning and rebelling and being true to oneself. Dylan being true to oneself as an artist. And also reinventing oneself."

Peter Yarrow of the folk trio Peter, Paul and Mary, who introduced Dylan that night, agrees Dylan was a poet pursuing his artistic vision. But he says Dylan's going electric had a different meaning back then for those in the folk world, which was deeply concerned with social causes such as civil rights. Until then, they thought Dylan, who wrote "Blowin' in the Wind," and "A Hard Rain's A-Gonna Fall," was, too.

"The audience cared so much about his music and its meaning in the world of that time," Yarrow says. "To them it was a breach of faith." Listeners wondered whether Dylan had become a sellout, he says, someone who had decided to "go commercial and let the suits determine what you're going to sound like."

Dylan's performance was not the first time someone had played an electric guitar at the festival. And many in the audience had already





heard one of the electric songs he played that night, “Like a Rolling Stone,” which had been released the previous week and was on the radio. But this was a poke in the eye from Dylan, who had played twice before at Newport, in 1963 and 1964. Yarrow says Dylan was insulted by his position in the lineup: in the middle of the evening, rather than at the end, like a traditional headliner. Before his set, Dylan told Yarrow he planned to play three songs and would not sing acoustic. Yarrow suggested he begin with a couple of acoustic songs, then tell the crowd he had something new he was working on that he wanted to share. Dylan ignored him.

Yarrow recalls he did a scrupulous sound check before Dylan played. But as Wald points out, rock ‘n’ roll at an outdoor festival was a novel concept at the time.

Dylan took the stage and launched into a howling version of “Maggie’s Farm.” Guitarist Mike Bloomfield turned his instrument up as loud as it could go. The now-familiar sound of distortion was new back then.

“The sheer volume, no one had ever heard anything that loud,” Wald says. “A lot of people just thought it sounded horrible. The band was overwhelming Dylan. The people who loved it were as shocked by it as the people who hated it.”

In addition, the band was under-rehearsed. Some members had learned the songs just a few hours before, Wald says. They followed with “Like a Rolling Stone” and a third song that they struggled through.

Legend has it that festival organizer and folk music elder statesman Pete Seeger threatened to take an ax to the power cord, though Wald says those stories probably stem from Yarrow telling the crowd Dylan was going to get his “ax,” slang for guitar.





While some who booed were upset over Dylan's embrace of rock or the lousy sound, others did so because Dylan's set was so short and they wanted to hear more.

In any case, Yarrow took the stage again and coaxed Dylan back up for two more songs, both acoustic - "It's All Over Now, Baby Blue" and "Mr. Tambourine Man" - before he left for good.

Yarrow says Dylan knew the response was "horrific." "He was aghast by the response and said to me, and this is a quote, 'What have you done to me?'" Yarrow recalls.

Dylan's publicist did not return an email seeking comment for this story.

But in the 2005 Martin Scorsese documentary "No Direction Home," Dylan said that at the time, he didn't know why people booed, but that he didn't think it had to do with the songs themselves. He said that later he heard Seeger was upset.

"It didn't make sense to me, Pete Seeger, someone whose music I cherish, someone who I highly respect, is going to cut the cable" Dylan said. "It was like a dagger. ... Just the thought of it, you know, made me go out and get drunk."

Boos continued in the months that followed, with one fan even shouting "Judas!" at a show in England. Dylan returned to play at the festival only once, in 2002. Festival organizers say there is a standing invitation for him to play whenever he wants, but he will not be coming this year.

These days, the story is often told as a generational split, a case of a 24-year-old Dylan rebelling against straight-laced older folks, but Yarrow and Wald say there was more to it than that. At this year's festival, "if Katy Perry was invited, a lot of people would go, 'Oh, my god, no.' That's the same split that was going on then," Wald says. "It wasn't that people hated electric guitars. It's that they hated stupid pop music."

STRONG iPHONE SALES; APPLE STOCK DOWN WITH FEW WATCH DETAILS



Apple's stock slid sharply on Tuesday after the company reported strong iPhone sales but remained coy about the performance of its new smartwatch.

While not releasing specific figures for the Apple Watch, Apple reported total results for several products, including the watch, that suggest sales were lower than many Wall Street analysts expected. The company also issued a revenue forecast for the current quarter that suggested sales could fall below analysts' prior estimates.

Apple's latest financial report shows the iPhone is still the key engine of the company's success. The California tech giant said it sold more than 47.5 million iPhones during the three months ending in June, or 35 percent more than a year ago.

But top executives stood by their decision not to disclose results for the Apple Watch, saying the information could be used by competitors.



Many analysts and investors see the watch as an important indicator of the company's ability to produce successful new products.

In one tantalizing clue, Apple reported \$2.6 billion in revenue from the segment that includes the watch and several other products, or about \$952 million more than the previous quarter, when the watch had not yet gone on sale. That's significantly less than the \$1.8 billion in watch sales that analysts surveyed by FactSet were expecting.

Apple's stock fell nearly 6 percent in late trading, indicating investors weren't satisfied with the report. Apple also forecast that revenue for the quarter ending in September will fall between \$49 billion and \$51 billion, indicating total sales could fall below Wall Street estimates of \$50.8 billion.

Chief Financial Officer Luca Maestri told The Associated Press that revenue from the watch amounted to "well over" that \$952 million increase. He said the category also includes revenue from iPods and accessories, whose sales fell in the quarter.


"We beat our internal expectations" for the watch, Maestri said, adding that the number of watches sold in the first nine weeks was greater than the number of iPhones or iPads that the company sold in a comparable period after those products launched.

Apple has previously said it sold 1 million iPhones in the first 74 days, or more than 10 weeks, after sales began in 2007. Apple has said it sold 2 million iPads in the first 60 days, with iPad sales hitting 3 million in 80 days after the iPad was launched in 2010.

For the latest quarter, Apple said revenue from all sources grew 33 percent from last year to \$49.6 billion in the April-June quarter, with the iPhone contributing \$31.4 billion in sales. Net income climbed nearly 38 percent





 iPhone





to \$10.7 billion, while earnings amounted to \$1.85 per share. That beat the estimates of Wall Street analysts surveyed by FactSet, who were expecting Apple to report earnings of \$1.81 per share on sales of \$49.25 billion.

The iPhone's performance was especially notable because it's been nine months since Apple introduced its latest iPhone 6 and 6 Plus models. Consumer demand for new models usually wanes as time passes, but Apple's sales are continuing to grow faster than they did in a comparable period after the iPhone 5 went on the market in 2012.

Apple got a big boost from new markets like China, which contributed more than a quarter of the company's revenue, or \$13.2 billion. China sales more than doubled from a year ago. Analysts say the company is also benefiting from its decision to offer bigger screens with the iPhone 6 and 6 Plus, which is helping to lure consumers away from competing phone-makers who started selling bigger-screen devices a few years earlier.

Even so, Apple may have trouble sustaining its recent growth. In the coming months, it will face more difficult comparisons against the surge in sales that followed the iPhone 6 launch last September. But analysts say the company should benefit from the size of its user base: Hundreds of millions of people own older iPhones and are expected to buy new ones when their two-year wireless contracts come up for renewal.

Meanwhile, analysts and investors were eager to learn more about the Apple Watch, which went on sale in April. While not expected to be an important revenue source now, the watch has symbolic importance as the first new product category that Apple has launched since the 2011 death of founder and iconic CEO Steve Jobs.

"When you look at the next big wave of innovation, in coming years, it's not going to come from smartphones," said analyst Angelo



Zino of S&P Capital Markets, who said phones are already becoming “commodity” items, even with Apple dominating the high end of that market. “So a lot of people want to see if Apple can roll out a new product that’s very successful and innovative.”

While Apple executives say demand for the watch has been strong, the absence of official numbers has left analysts to offer estimates ranging from rosy to lackluster. Maestri acknowledged that Apple has released detailed sales figures for other products, but he said the company wanted “to be careful” with information about the watch, to avoid tipping competitors as Apple learns more about consumer demand for a new product.

“We know that, for us to be successful, we need to innovate all the time,” he added. “But when



you look at what we've launched in the last 12 months, I think you can conclude that we're in great shape from innovation standpoint."

Besides the Apple Watch, Apple launched its Apple Pay electronic payments service last fall and a streaming music service this month.

The FactSet survey found Wall Street analysts expected, on average, sales of 4 million watches in the quarter that ended in June. Bernstein Research analyst Toni Sacconaghi estimated in a report last week that Apple would sell 3 million watches, at an average price of \$550, producing about \$1.65 billion in revenue.

The watch is "an important gauge of Apple's ability to launch a new product under the leadership of Tim Cook," Sacconaghi wrote.





HAMILT

AN AMERICAN MUSICAL

RICHARD
RODGEE



'Hamilton' Cast 'Thrilled' After Obama And His Girls See It

The current American president took a trip back in time Saturday to visit some of the country's early leaders in the hip-hop musical "Hamilton" on Broadway, leaving the young cast jazzed and beaming. Barack Obama and his daughters caught a Saturday matinee of Lin-Manuel Miranda's celebrated show about the first four presidents, the Founding Fathers and especially the nation's first treasury secretary, Alexander Hamilton. Renée Elise Goldsberry, who plays Angelica Schuyler, told herself to try to slow down.





“My breath at the start of the show was in my neck,” she said, laughing. “Fortunately, there was a lot of prayer happening before.”

White House spokesman Eric Schultz said Obama loved the play and pronounced it “fabulous.” Added Schultz: “He said it lived up to the hype.”

For the performance, 35-year-old Miranda - who composed the songs, wrote the story and usually plays the title character - wore a dark suit and sat beside the president at the Richard Rodgers Theatre. His understudy, Javier Muñoz, played Hamilton. “It felt fitting to get to watch the show with the president and his family in attendance. I don’t know if I’ll ever have a thrill like it again,” said Miranda. It’s the first time Obama has seen the full show. Miranda first performed material from what he was then called “The Hamilton Mixtape” for a newly elected Obama in 2009. First lady Michelle Obama caught it in downtown this spring.

The musical focuses on the orphan, immigrant roots of “the \$10 Founding Father without a father,” his vices and ambition, and his almost Greek tragedy of a death at the hands of Aaron Burr. Director Thomas Kail said the musical in many ways had its origins in Obama’s election and the commander-in-chief’s presence Saturday “put a charge in the atmosphere. It was palpable.”

Kail’s instructions to the cast: Do the show, no more, no less. “To honor him and the show, you just do the show and let him be a father here with his two daughters,” said Kail.

The president slipped into his seat just before it started and then went onstage at intermission to take a private photo with the cast and producers. His presence froze traffic in much of Times Square, with two sanitation trucks shutting down all vehicles on 46th Street between Broadway and Eighth Avenue. Many cast members gathered onstage after the theater was empty, sharing high-fives and beaming.





“Hamilton” was a sold-out sensation earlier this year when it debuted off-Broadway, with people paying well over 10 times the \$120 ticket price and a crush of fans seeking lottery tickets. Celebrities like Tom Hanks and Madonna showed up and praised the show for its mix of breezy pop, rap battles, gospel and R&B.

Jonathan Groff, who plays a hysterically foppish King George III, said the whole day was “completely surreal.” He rode his bike to the theater and “had butterflies in my stomach.” He, like the rest of the cast, never broke character to acknowledge their special guests.

The Obamas have been big boosters of Broadway during his presidency. Michelle Obama and daughters Sasha and Malia have attended performances of “Memphis,” “Spider-Man: Turn Off the Dark,” “Sister Act,” “The Trip to Bountiful,” “Motown the Musical” and “The Addams Family.”

The first couple saw Denzel Washington in a revival of “A Raisin in the Sun” last year and “Joe Turner’s Come and Gone” during a date night in 2009. Michelle Obama and six girlfriends also saw “Fela!” in 2010. Last weekend, Michelle Obama, her two daughters and her mom caught the Saturday matinee of “Kinky Boots.”

Goldsberry recalled hearing that the Obamas had attended “Joe Turner’s Come and Gone” and said she thought: “I can’t imagine what it would be like to be them. Today, I get to be in that blessed club. I will talk about it forever. I’m a little taller today.”

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





Jon Stewart Heads Into Home Stretch at 'Daily Show'

Jon Stewart enters the home stretch of his 16 years on Comedy Central's "The Daily Show" on Monday, with 12 more nights of jokes at the expense of those who make and report the news before he signs off for good on Aug. 6.

Stewart's exit, the latest in a year of upheaval in late-night television, will be felt most acutely over the next 15 months as the U.S. approaches its first presidential election since 1996 without his comic take.

Attesting to Stewart's cultural import, President Barack Obama is booked for his seventh appearance on the show Tuesday.

Stewart, who started on "The Daily Show" in 1999, cited restlessness in announcing his exit last February. During a recent appearance on "The Daily Show," film director Judd Apatow said he sensed that feeling even before the announcement when he interviewed Stewart by phone for a just-released book.

"I think it was that one moment when you were saying, 'Oh, God, I'm out of gas. What am I going to do?'" Apatow said to Stewart's laughter.

When Seth MacFarlane mentioned that he was feeling burned out, Stewart told him, "Let me tell you my solution. Quit."

An audience member shouted out, "We love you!" "That's not love," Stewart shot back. Love is taking soup to a sick friend. "Love is not saying, 'do more shows! Entertain me!'" he said.

Adam Lowitt, an executive producer on "The Daily Show," said he's had no sense his boss is second-guessing his decision.

"Even around the office, he seems to be relishing the place that he's in right now and taking in every aspect of the show and the people that work there," Lowitt said. "He's aware that time is winding down. Regret is not there."

Still, as Stewart stifled laughter before delivering a comic lecture directed at New Jersey Gov. Chris Christie on the show last month, he couldn't resist the aside, "I'm going to miss this a little bit."

Stewart was animated, almost gleeful, on the day Donald Trump announced his candidacy for president. The jokes poured out - sometimes a facial expression or exaggerated New York accent was all that was needed - as Stewart said Trump was putting him in a comedy hospice with injections of straight morphine.

Something about Trump is irresistible, even for retired comics. David Letterman resurfaced at a Steve Martin appearance in Texas earlier this month just to deliver a Top Ten list about Trump.

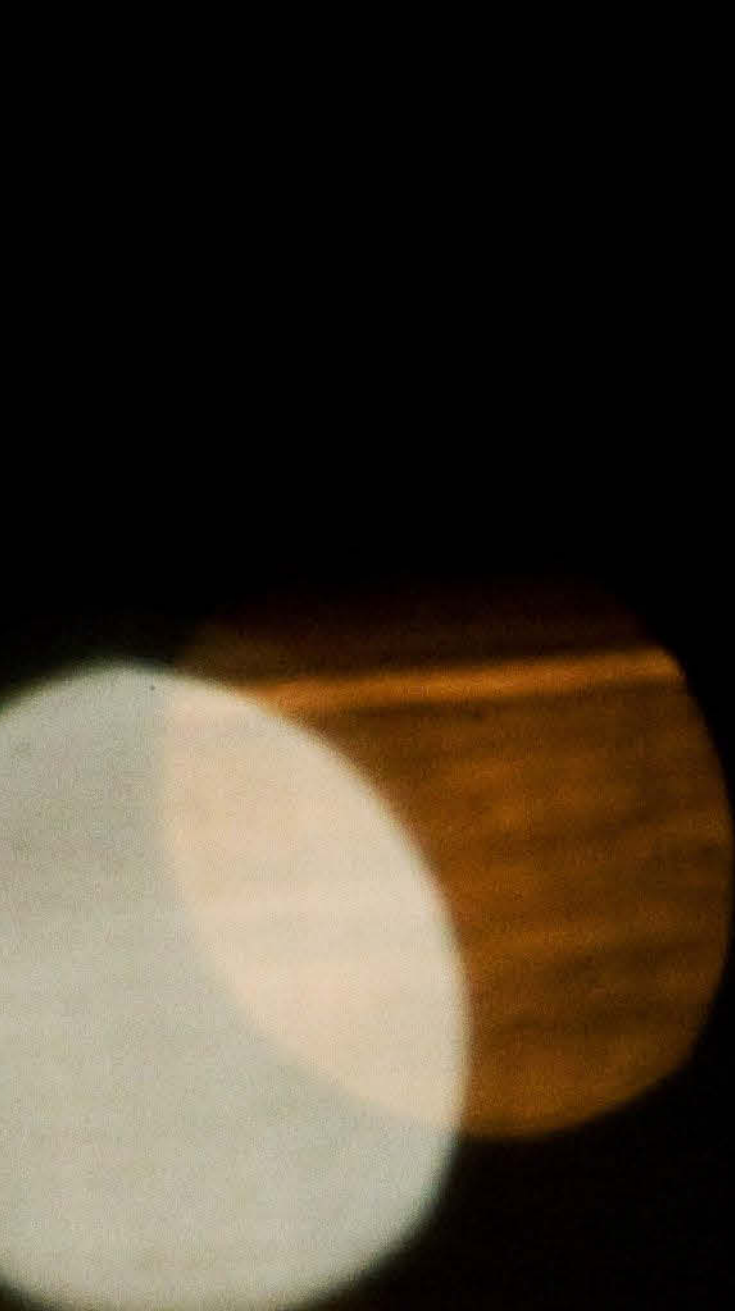
The day of Trump's announcement was one of those special times in the office that Lowitt said he'll always remember.

"Every moment was just better than the rest," he said. "Everyone was just beaming with excitement. That is something that I will definitely









miss - knowing that this material is out there and the greatest performer is about to deliver on that in six hours.”

Stewart’s value was evident for a different reason after the Charlestown church massacre. He opened the show by admitting he had no jokes, then delivered an impassioned monologue on his frustration about the lack of will in combatting mass shootings. With Letterman’s retirement, Stewart was the only person in late-night TV with the gravitas to pull that off.

As the days wind down for Stewart, the show has done a handful of self-deprecatory clip packages - Stewart breaking into song, complaining about his health or admitting to interview subjects that he hadn’t read the book or seen the movie the guest was there to promote.

“I read the back cover,” he explained meekly to author David Halberstam.

Letterman’s recent leave-taking was a several-week build-up of visits from old friends leading to a pitch-perfect goodbye. The final episode of “The Colbert Report” on Comedy Central was predictably surreal and smart, although it could have used an editor.

Stewart is conscious of making the final few weeks relatively low-key, Lowitt said. His last show is in August, prime vacation time. “What he’s always said is, ‘We’re just going to do the show that we do. We’re not going to do something crazy or reinvent it,’” he said. Actors Paul Rudd and Jake Gyllenhaal and author Ta-Nehisi Coates are guests this week.

Stewart, who took the summer off two years ago to make a movie, hasn’t said what he’s doing next. Lowitt is staying on to work for Stewart’s “Daily Show” successor, South African comedian Trevor Noah, who is essentially keeping the same staff when he starts on Sept. 28.

It ensures the sensibility of “The Daily Show” will remain, even if Stewart isn’t.





Blake Shelton, Miranda Lambert Divorce After 4 Years

After years of tabloid gossip claiming marital troubles, country music's top couple Blake Shelton and Miranda Lambert announced their divorce after four years of marriage.

The news was confirmed in a statement by the couple to The Associated Press, issued by their representatives Monday.

"This is not the future we envisioned," the former couple said in the statement.





“And it is with heavy hearts that we move forward separately. We are real people, with real lives, with real families, friends and colleagues. Therefore, we kindly ask for privacy and compassion concerning this very personal matter. The two multiplatinum stars came together just as their careers were hitting their peak, but the couple had to constantly deny rumors that their superstar careers were taking a toll on their marriage. Although sometimes they joked about competing against each other for awards, publicly they were constantly championing each other’s successes and there were no obvious signs of trouble when the couple appeared at the Academy of Country Music Awards together in April. Grammy-winning native Texan Lambert, 31, is one of country’s music most lauded female singers with her fiery brand of sass and sincerity on songs like “Gunpowder & Lead” and “The House That Built Me.”

“Boys `Round Here” singer Shelton, with his cheeky humor and easy likability, became a ubiquitous star as he juggled his musical and television career, as a judge on “The Voice” and a co-host of the ACMs. The 39-year-old Shelton first marriage of three years ended in divorce.

“We’re a really normal couple,” Lambert told The Associated Press in 2010. “We like to back road and hunt and fish. When we’re home, we’re not in that mode. We’re not in work mode, but it’s so great to have success together. Our careers have both taken a really good step in a good direction at the same time. I just think we have a really good relationship. It’s really strong. We’re best friends, and I can’t see myself with anybody else.”

But tabloids hounded the couple, in particularly focusing on their personal lives and Lambert’s weight. “There are people who literally, their only job is to make other people miserable, and that’s a terrible way to live your life,” Lambert told The Associated Press in 2014.





Just Say no to Syfy's 'Sharknado 3: Oh Hell No!'

The pun is as fitting as it is inevitable, so let's go ahead and get it out of the way: "Sharknado 3" has definitely jumped the shark.

It airs Wednesday at 9 p.m. EDT on Syfy as the latest in what, before now, was settling into a much-anticipated summer TV rite.





Beware: Seek guilty pleasure elsewhere. Two years ago, the original “Sharknado” film depicted a weather aberration on the Southern California coast that caused bloodthirsty sharks to cascade on hapless Angelenos. But hunky beach-bar owner Fin Shepard (get it?) saved the day with a makeshift shark explosion. Both as cinema and marine biology, “Sharknado” was gleefully idiotic while sinking its teeth in the funny bones of every viewer in its path. A horror-spoof franchise was born. For last summer’s emphatically titled sequel, “Sharknado 2: The Second One,” Fin was back. Again played by “Beverly Hills, 90210” alum Ian Ziering, he headed to New York for quiet post-sharknado repose with his beloved, April (Tara Reid). But an even bigger, badder sharknado storm awaited him in the Big Apple, where he rallied take-no-guff New Yawkers in a feisty counterstrike. “Sharknado 2” was a hilarious treat. Now comes the incredibly aptly titled “Sharknado 3: Oh Hell No!”

First problem: the story centers on a bigger-than-ever shark attack along the entire east coast. This sounds epic in theory, but in practice only waters down the action, with Washington quickly left in ruins before the mayhem shifts to South Florida and points in between.

Another problem: The film forgot to be funny. Perhaps the most clever touch lampoons the through-the-gun-barrel point-of-view with which every James Bond film begins (though here, it’s through the gaping jaws of a shark), but that gag is over in the film’s opening seconds.

As with its predecessors, the film is chock-full of odd-ball guest roles and cameos.

Mark Cuban is frighteningly credible as the president, with Ann Coulter his vice president.





Frankie Muniz is on hand, trying for and failing at a comeback. (He used to be so CUTE!)

Other semi-bold-face names include Bo Derek, David Hasselhoff, Penn Jillette and Teller, Lou Ferrigno, and former Congressman Anthony Weiner, far less conspicuous here than he used to be on Twitter. But this flurry of familiar faces seems more forced than funny.

The biggest shortcoming: The film and its story seem to have been cobbled together not to entertain the audience, but to serve the varied interests of Syfy owner Comcast as a multi-pronged marketing assault.

As before, this film heavily promotes Syfy sister network NBC. The sharknado siege is “covered” by NBC News personalities Matt Lauer, Savannah Guthrie and Al Roker. This was funny before, but feels uncomfortable now as NBC News struggles to restore its credibility after Brian Williams’ story-fudging fiasco. Maybe NBC News stars should try keeping a safe distance from fish tales.

More brazenly, the film spends lots of time in a certain Florida theme park owned by NBC Universal, which results in “Sharknado 3” serving less as a comedy than as a travelogue for Universal Studios Orlando.

And it doesn’t stop there. The film even jams in a NASCAR event, with which Comcast has a sponsorship deal.

Packed like sardines as they are, the only product plug missing, it seems, is Fin and April seen back at home enjoying their XFINITY cable service.

Unlike the first “Sharknado” film, which attacked without warning, and the second, an instant campy classic, this third outing is being hyped as a major television event. Far from it. It’s product-placement chum. Don’t take the bait.



Movies & TV Shows

Rotten Tomatoes
 89%



iTunes Preview



by Olivier Assayas
Genre: Drama
Released: 2015
Price: \$14.99

★★★★★
53 Ratings



Trailer

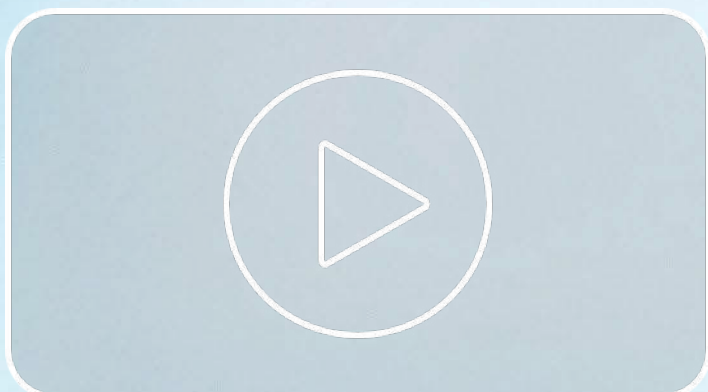
Clouds of Sils Maria

Now a global star, actress Maria Enders (Juliette Binoche) gets to take a role in a re-staging of a play that made her famous two decades ago. However, she will play not her old role of alluring young Sigrid, but instead that of the elder Helena. Enders rehearses accompanied by her assistant (Kristen Stewart) before becoming unsettled by the young starlet (Chloë Grace Moretz) lined up to play Sigrid.

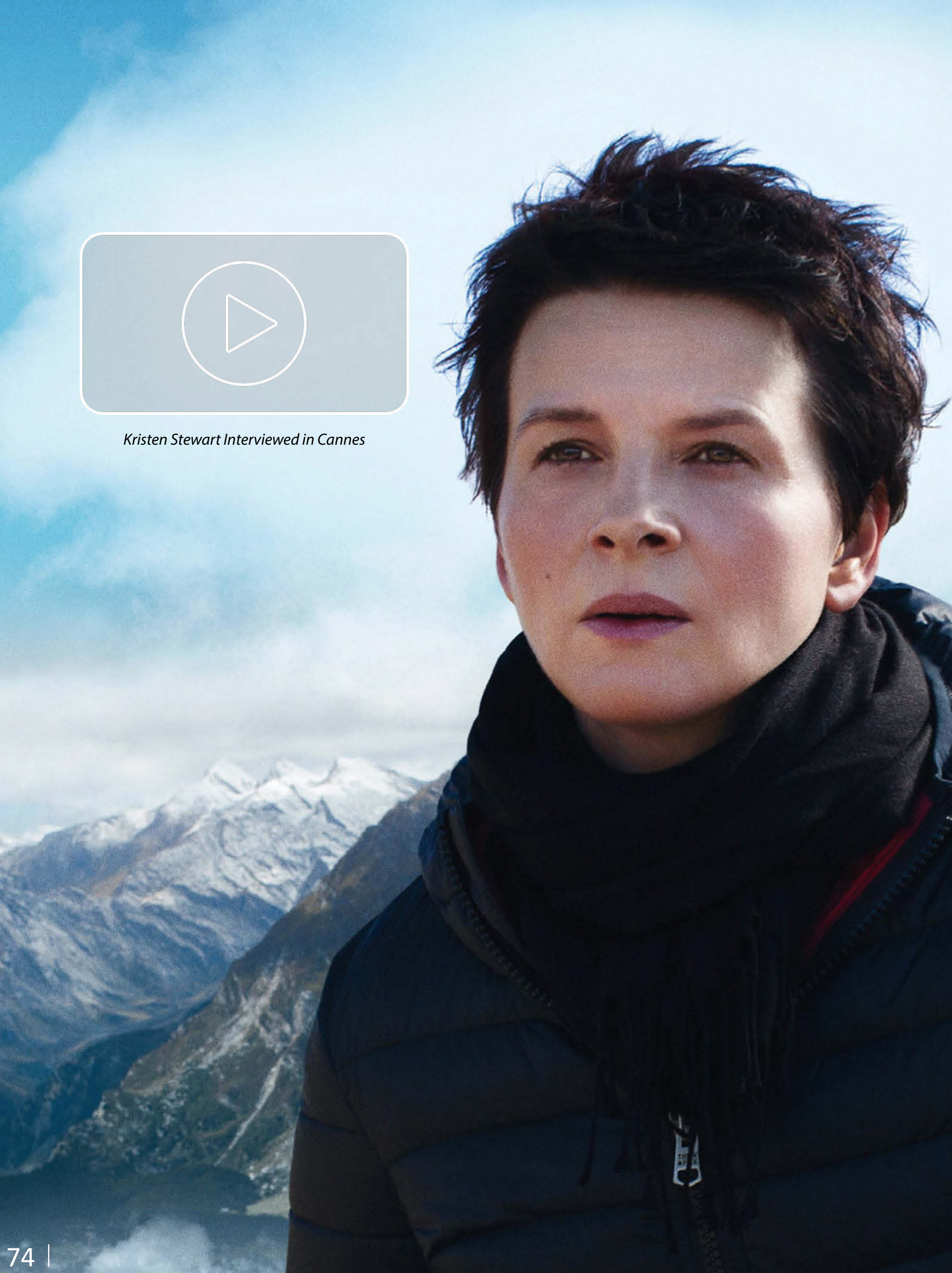
FIVE FACTS:

1. Clouds of Sils Maria is written and directed by Olivier Assayas.
2. It was screened at the Cannes Film Festival, the Toronto International Film Festival and the New York Film Festival.
3. Accolades include a Louis Delluc Prize for Best Film and a César Award for Kristen Stewart.
4. Binoche has revealed that **she took a role in the 2014 blockbuster Godzilla to ensure that her character in Clouds of Sils Maria was more believable when mentioning acting in blockbusters.**
5. The French fashion house Chanel provided clothes, jewelry and makeup to the actresses and also contributed to the budget **to enable the movie to be shot on 35-mm film instead of digitally.**

See more in
iTunes



Kristen Stewart Interviewed in Cannes





Lila & Eve

After her son's murder, grieving mother Lila (Viola Davis) meets Eve (Jennifer Lopez), whose daughter has died in tragic circumstances, at a support group. Lila is dissatisfied with how the police respond to the injustice surrounding her son's death, so Eve tells her that she should personally pursue the killers. Eve joins Lila in this mission, which involves no shortage of violence in a chase for justice.

FIVE FACTS:

1. The involvement of Lopez and Davis in this movie **was announced back in December 2013.**
2. At that early stage, the film was described as a cross between *Thelma & Louise* and *Fight Club*.
3. *Lila & Eve* **was released both in theaters and through on demand** on July 17, 2015.
4. **The first choice to play Eve was Charlize Theron, but she turned it down,** likely because she was already contracted to the similarly dark thriller *Dark Places*.
5. *Lila & Eve* is the first movie that Lopez and Davis have appeared in together **since 1998's *Out of Sight*.**



iTunes Preview



by Charles Stone III
Genre: Thriller
Released: 2015
Price: \$12.99

★★★★★
49 Ratings

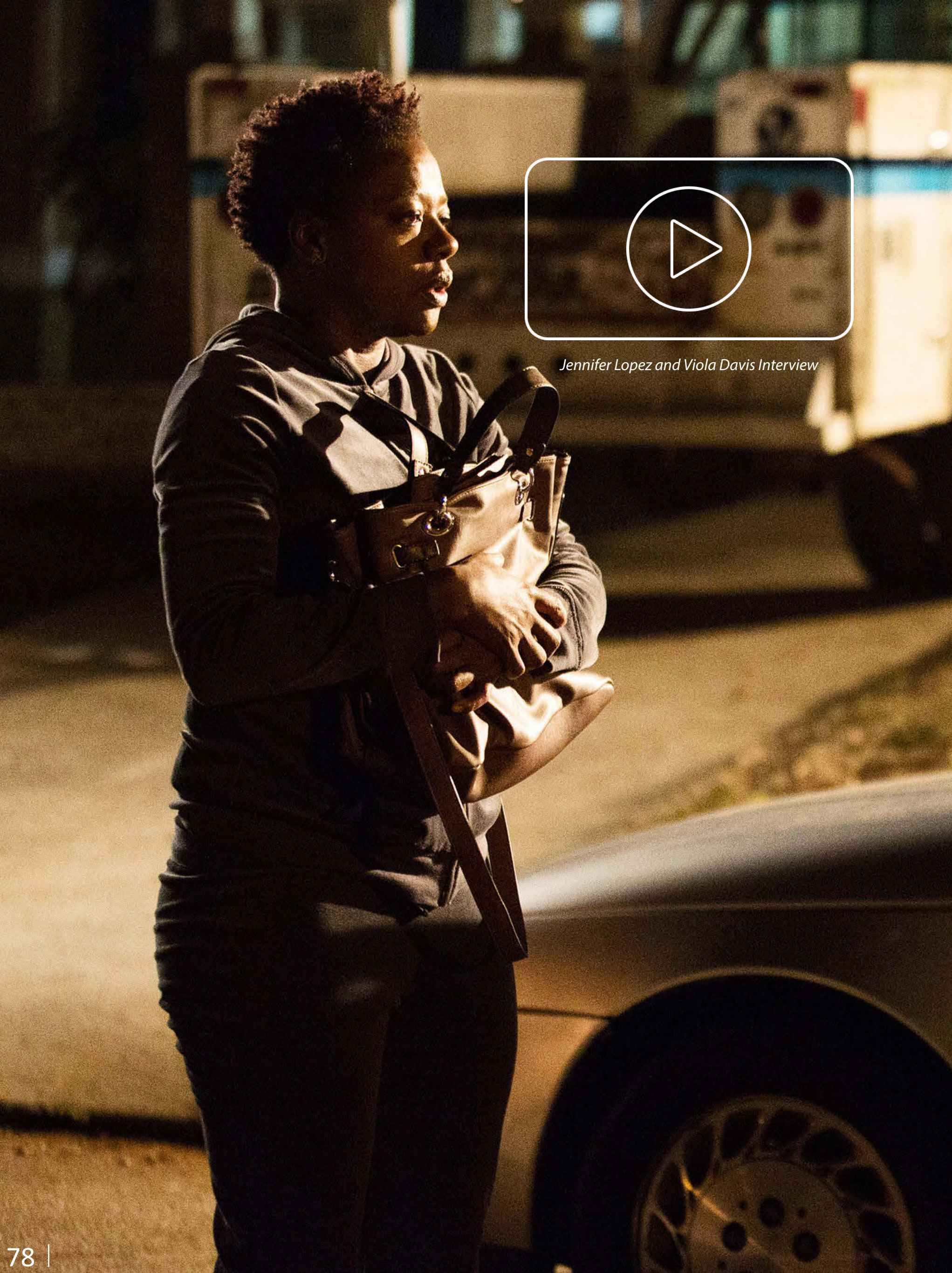
Rotten Tomatoes



43%



Trailer



Jennifer Lopez and Viola Davis Interview





Music



iTunes Preview



Genre: Soundtrack
Released: Jul 17, 2015
31 Songs
Price: \$9.99



19 Ratings



Escape

Ant-Man (Original Motion Picture Soundtrack) Various Artists

If you are one of the millions who have reacted warmly to the first major film starring surely the world's tiniest superhero, you can now also get no small - ha! - pleasure from listening to the soundtrack. Alongside an extensive score by Christophe Beck is included some classic songs, among them Roy Ayers' "Escape" and the Commodores' "I'm Ready".

FIVE FACTS:

1. The then director of the Ant-Man movie, Edgar Wright, **tweeted in February 2014 that the film would be scored by Steven Price**, who had recently composed for another big movie, Gravity.
2. However, Wright left the project in early 2014, **and Price followed**.
3. Christophe Beck, Price's replacement, has commented: "**What makes this score stand out among other Marvel movies ...** is a sneaky sense of fun since it is, after all, not only a superhero movie, but also a heist comedy."
4. Beck is a brother of the Canadian musician Chilly Gonzales, whose collaborators have included the popular French electronic outfit Daft Punk.
5. Roy Ayers' "Escape" was also on the soundtrack for Quentin Tarantino's Jackie Brown in 1997.

See more in
iTunes





I'm Ready

Neon Future (feat. Luke Steele) [Remixes]

Steve Aoki

For American electro house musician Steve Aoki's second studio album Neon Future I released last year, Empire of the Sun's Australian frontman Luke Steele contributed vocals to the track "Neon Future". It was a match made in electronic music heaven, and now fans of both artists can hear a raft of remixes of the track.

FIVE FACTS:

1. Aoki set up his own record label, Dim Mak, **from his apartment at the University of California, Santa Barbara.**
2. Acts that Aoki has remixed include the Jackson 5, Kanye West, Eminem, Girls Generation, Lenny Kravitz, The Killers and Robin Thicke.
3. His second studio album Neon Future I is, in a sense, actually the first half of an album. It was released on September 30, 2014 and was followed by the release of Neon Future II on May 12, 2015.
4. The two Neon Future albums have different themes. **According to Aoki, the first album is more party-themed, while its follow-up is "darker" and more "emotional".**
5. In a recently-released video for the song "Neon Future", **Aoki appears as a cyborg rebelling against his dystopian society's wealthy upper class led by Steele.**



iTunes Preview



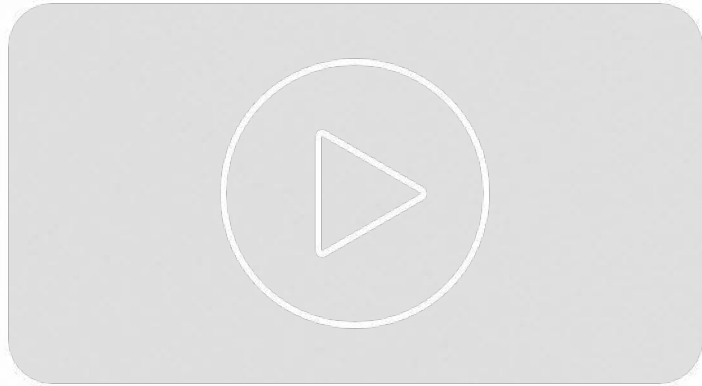
Genre: Dance/Electronica
Released: Jul 17, 2015
7 Songs
Price: \$13.99

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

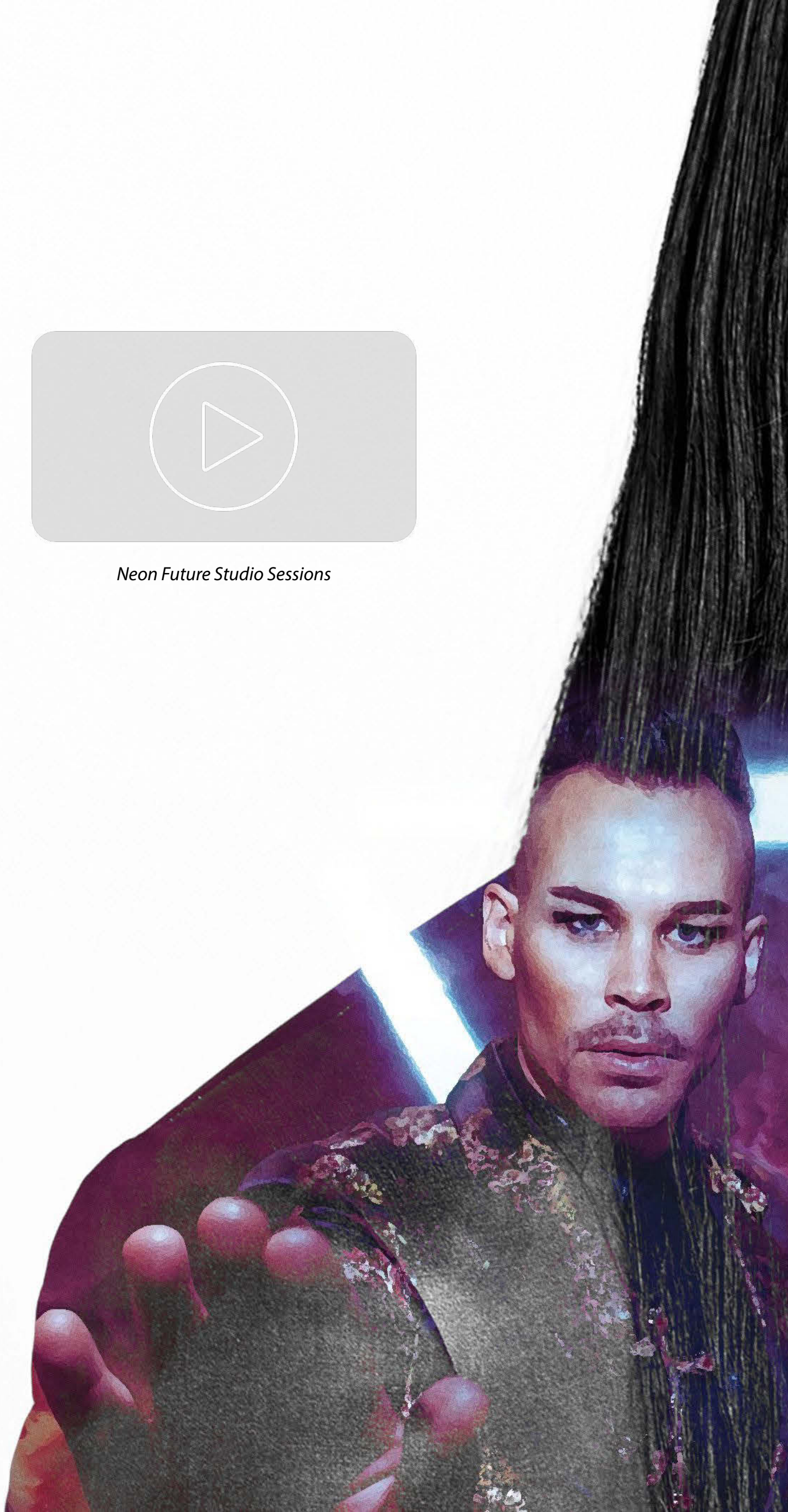


Neon Future (Remix)





Neon Future Studio Sessions





5 SECOND OF SUMMER





TOP 10 SONGS

CHEERLEADER
(FELIX JAEHN REMIX RADIO EDIT)
OMI

CAN'T FEEL MY FACE
THE WEEKND

FIGHT SONG
RACHEL PLATTEN

WATCH ME (WHIP / NAE NAE)
SILENTO

SHE'S KINDA HOT
5 SECONDS OF SUMMER

GOOD FOR YOU (FEAT. A\$AP ROCKY)
SELENA GOMEZ

HONEY, I'M GOOD.
ANDY GRAMMER

LEAN ON (FEAT. MØ & DJ SNAKE)
MAJOR LAZER

SHUT UP AND DANCE
WALK THE MOO

KICK THE DUST UP
LUKE BRYAN





TOP 10 ALBUMS

1989

TAYLOR SWIFT

KILL THE LIGHTS

LUKE BRYAN

ANGELS AND ALCOHOL

ALAN JACKSON

MONTEVALLO

SAM HUNT

**GUARDIANS OF THE GALAXY:
AWESOME MIX, VOL. 1
(ORIGINAL MOTION PICTURE SOUNDTRACK)**

VARIOUS ARTISTS

BLURRYFACE

TWENTY ONE PILOTS

X (DELUXE EDITION)

ED SHEERAN

FOO FIGHTERS: GREATEST HITS

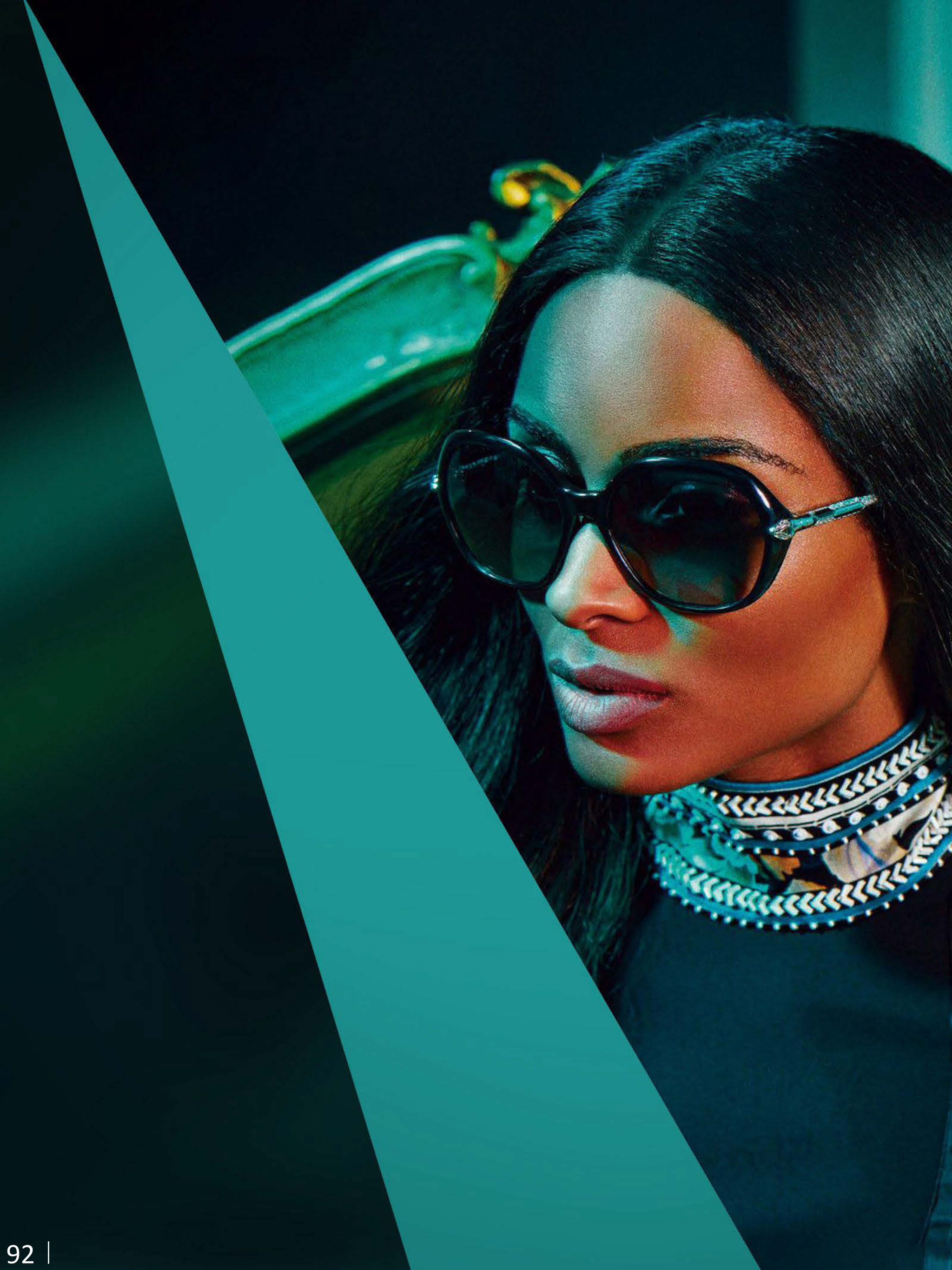
FOO FIGHTERS

JEKYLL + HYDE

ZAC BROWN BAND

EVERYDAY JESUS

ANTHONY BROWN & GROUP THERAPY





TOP 10

MUSIC VIDEOS

WATCH ME (WHIP / NAE NAE)
SILENTO

BAD BLOOD (FEAT. KENDRICK LAMAR)
TAYLOR SWIFT

DANCE LIKE WE'RE MAKING LOVE
CIARA

GOOD FOR YOU
SELENA GOMEZ

UPTOWN FUNK (FEAT. BRUNO MARS)
MARK RONSON

GIRL CRUSH
LITTLE BIG TOWN

CHEERLEADER (FELIX JAEHN REMIX)
OMI

FIGHT SONG
RACHEL PLATTEN

WORTH IT (FEAT. KID INK)
FIFTH HARMONY

SHAKE IT OFF
TAYLOR SWIFT

THE STRAIN





TOP

10

TV SHOWS

LONG DAY'S JOURNEY

THE LAST SHIP, SEASON 2

EPISODE 4

HUMANS

BY ANY MEANS

THE STRAIN, SEASON 2

NO PUEDO HACERLO

SUITS, SEASON 5

POPE BREAKS BAD

FALLING SKIES, SEASON 5

EPS1.3_DA3MONS.MP4

MR. ROBOT, SEASON 1

CHINATOWN

HELL ON WHEELS, SEASON 5

NO STONE UNTURNED

PRETTY LITTLE LIARS, SEASON 6

NO REFILLS

SUITS, SEASON 5

GAME ON, CHARLES

PRETTY LITTLE LIARS, SEASON 6





TOP

10
BOOKS

GREY

E L JAMES

THE GIRL ON THE TRAIN

PAULA HAWKINS

PAPER TOWNS

JOHN GREEN

GO SET A WATCHMAN

HARPER LEE

SELP-HELF

MIRANDA SINGS

SPEAKING IN BONES

KATHY REICHS

CODE OF CONDUCT

BRAD THOR

PALE KINGS AND PRINCES

CASSANDRA CLARE & ROBIN WASSERMAN

LUCKIEST GIRL ALIVE

JESSICA KNOLL

THE ENGLISH SPY

DANIEL SILVA



STUDIES:
BETTER SLEEP
MAY BE
IMPORTANT
FOR
ALZHEIMER'S
RISK







To sleep, perchance to... ward off Alzheimer's? New research suggests poor sleep may increase people's risk of Alzheimer's disease, by spurring a brain-clogging gunk that in turn further interrupts shut-eye. Disrupted sleep may be one of the missing pieces in explaining how a hallmark of Alzheimer's, a sticky protein called beta-amyloid, starts its damage long before people have trouble with memory, researchers reported Monday at the Alzheimer's Association International Conference. "It's very clear that sleep disruption is an underappreciated factor," said Dr. Matthew Walker of the University of California, Berkeley, who presented data linking amyloid levels with people's sleep and memory performance. "It's a new player on the scene that increases risk of Alzheimer's disease."

Sleep problems are treatable - and a key next question is whether improving sleep can make a difference in protecting seniors' brains.

"Sleep is a modifiable factor. It's a new treatment target," Walker said.

Enough sleep is important for good health generally - seven to eight hours a night are recommended for adults. When it comes to the brain, scientists have long known that people who don't get enough have trouble learning and focusing. And anyone who's cared for someone with dementia knows the nightly wandering and other sleep disturbances that patients often suffer, long thought to be a consequence of the dying brain cells.

The new research suggests that sleep problems actually interact with some of the disease processes involved in Alzheimer's, and that those toxic proteins in turn affect the deep sleep that's so important for memory formation.

"It may be a vicious cycle," said Dr. Miroslaw Mackiewicz of the National Institute on Aging, who wasn't part of the new work.





Walker's team gave PET scans to 26 cognitively healthy volunteers in their 70s to measure build-up of that gunky amyloid. They were given words to memorize, and their brain waves were measured as they slept overnight.

The more amyloid people harbored in a particular brain region, the less deep sleep they got - and the more they forgot overnight, Walker said. Their memories weren't transferred properly from the brain's short-term memory bank into longer-term storage. What's the risk over time? Two sleep studies tracked nearly 6,000 people over five years, and found those who had poor sleep quality - they tossed and turned and had a hard time falling asleep - were more likely to develop mild cognitive impairment, early memory problems that sometimes lead to Alzheimer's, said Dr. Kristine Yaffe of the University of California, San Francisco.

Sleep apnea - brief interruptions of breathing that repeatedly awaken people without them realizing - caused a nearly two-fold increase in that risk, Yaffe said. She recommended that people at risk of Alzheimer's be screened for sleep disorders, especially apnea, which has effective treatment.

"There's a lot of evidence that we need to pay more attention" to sleep in seniors, she said.

Animal studies give clues to the biology behind these changes. Dr. David Holtzman of Washington University in St. Louis reported a series of mice experiments that found amyloid production is highest during waking hours and lowest during deep sleep. Depriving mice of sleep spurred toxic amyloid build-up and, intriguingly, once those deposits began, the mice stayed awake longer on their own. Holtzman also checked Alzheimer's other bad actor, the protein tau that forms tangles in the brain, and found the same effect on deep sleep.

Another hint came a few years ago, when University of Rochester scientists reported that the brain uses sleep to flush out toxic debris. They injected mice brains with amyloid and watched it clear faster while they slept.

The work comes as researchers hunt ways to prevent a coming wave of Alzheimer's as the population ages, driven by the baby boomer generation that begins turning 70 next year. More than 5 million Americans already have Alzheimer's, a number expected to more than double by 2050. Changes that lead to Alzheimer's can begin 20 years before memory lapses, and scientists are studying drugs in people at high risk in hopes of finding preventive treatment.

But so far, lifestyle changes are the main recommendation, and starting early seems important. Yaffe also reported Monday that younger adults who get little physical activity have worse cognitive functioning by middle age. In Sweden, Karolinska Institute researchers tracked down seniors' long-ago report cards to find that school performance at age 9 or 10 predicted who was already building a better "cognitive reserve" to guard against later-in-life decline. "There are lots of risk factors we might be able to change. Sleep is one," said Alzheimer's Association chief science officer Maria Carrillo. Together, she said, the new research emphasizes how "sleep is critical as we age."










Ac/Dc Drummer Phil Rudd Arrested Again in New Zealand

Dave Chappelle's return to the comedy stage comes at a racially charged time in the U.S., but the comedian, who never shied away from racial issues, says that's just a coincidence.





"I think it is important to be out now, but what's going on in the world isn't why I initially came back out," Chappelle told The Associated Press on Saturday. He was on Long Island at the Art For Life benefit, where he received an award from Russell Simmons' Rush Philanthropic Arts Foundation.

"This is a very surprisingly emotionally charged time, so people like me, I think, are very relevant and necessary in sorting through all this information and emotional content," he said. "And when we are at our best, hopefully we are doing a great service to many people."

During his acceptance speech Chappelle said the arts education he received in high school in Washington, D.C., saved him.

The event raised funds for arts in schools and other programs that benefit children and emerging artists. Chappelle, who had a show on Comedy Central that he famously left, had the audience laughing when he told them, "I can say honestly that I'm happy, that I can sit at home on a Tuesday night and watch Key and Peele do my show and it doesn't hurt me."

Comedians Key and Peele have been compared to Chappelle.

Chappelle told the audience that artists have a responsibility to be activists in some way.

"The biggest enemy of an artist is apathy," he said. Then he added, "A kid gets killed by the police and I buy a T-shirt and before I can wear that one, there's another kid (killed) and I'm running out of closet space."

Auctioneers Michaela and Simon de Pury, filmmaker Ava DuVernay, and artist Wangechi Mutu also received awards at the event.

*Keillor Says
He's Sure: He's
Retiring From
'Prairie Home'*



Garrison Keillor, creator and longtime host of the popular “A Prairie Home Companion” radio show, says he means it this time: He’s retiring.

In an interview Monday with The Associated Press, Keillor said he plans to step down as host after next season - following four decades of entertaining listeners with his baritone voice and folksy comedy sketches about Lake Wobegon, his mythical Minnesota hometown “where all the women are strong, all the men are good-looking, and all the children are above average.”

The show is heard by 4 million listeners nationwide on nearly 700 public radio stations each week. Keillor also takes summer bus tours for live shows, and his 30-city “America the Beautiful” cross-country tour, billed as his farewell tour, starts next week.

“I have a lot of other things that I want to do. I mean, nobody retires anymore. Writers never retire. But this is my last season. This tour this summer is the farewell tour,” the 72-year-old Keillor said, laughing and joking as he sat in his book-lined office in St. Paul wearing his signature red socks. Keillor said he tapped musician Chris Thile of the bands Punch Brothers and Nickel Creek to succeed him full-time as host in September 2016, following guest-hosting spots. He said Thile - a mandolin whiz - will help return “Prairie Home” to its roots as a music show.

Keillor said his final show as host will be in July 2016, from the Tanglewood outdoor music venue in Massachusetts, one of Keillor’s favorite locations for broadcasts. The Berkshire (Massachusetts) Eagle first reported last month on Keillor’s plans to “transition” out of the show. But given Keillor’s history - he talked about retiring when he turned 70 in 2013 - many media outlets were cautious. The Minneapolis Star Tribune noted Keillor had “announced an upcoming retirement so many times that he could be called the Brett Favre of broadcast radio.”





But he insisted Monday that his decision was solid. He said he plans to stay on as executive producer, but only “an admirer” and “a gray eminence” of the on-air show, which he said will keep its Midwestern focus.

“I’m perfectly willing to do whatever needs to be done. I can certainly come on the show as a guest, you know, I can do the warm-up. I can stand in the wings and wind up microphone cord,” Keillor said.

Keillor said that means retiring his weekly monologue, “News from Lake Wobegon,” a homey recounting of the doings of Norwegian bachelor farmers and other Lake Wobegon residents, along with his sketches about hard-boiled detective Guy Noir and hapless modern-day cowboys Dusty and Lefty.

As for retirement, Keillor has a few plans, including traveling.

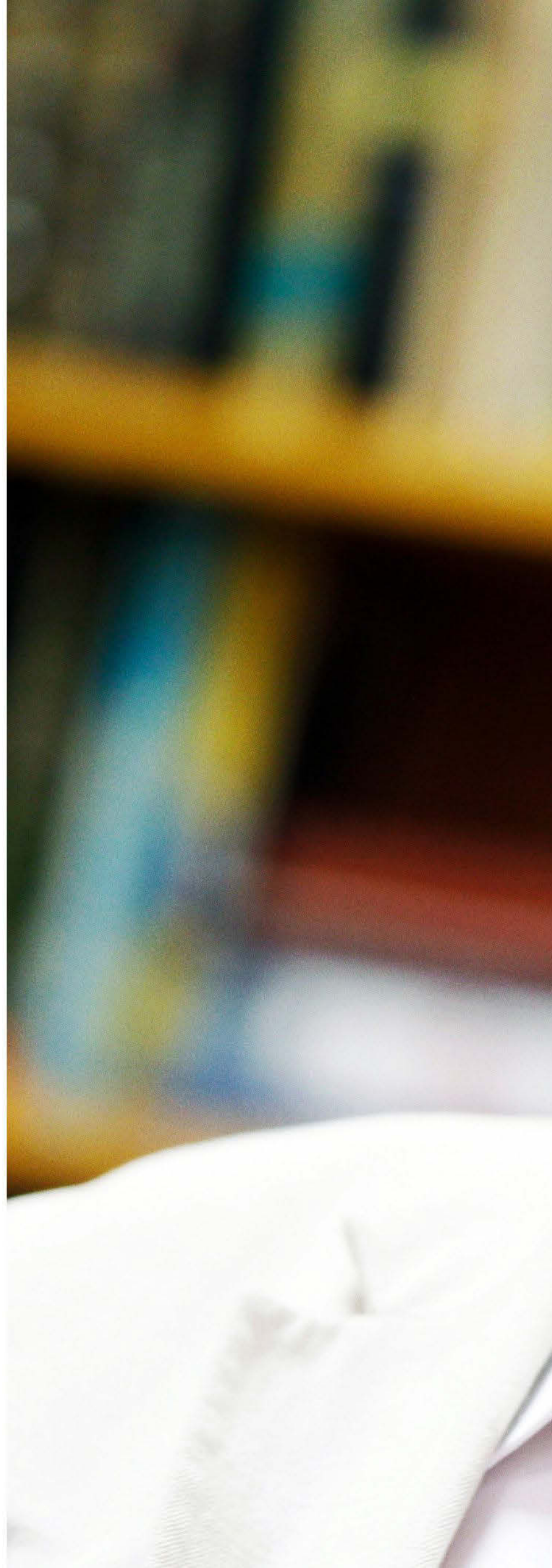
“I’ve been everywhere, and I’ve seen very little. I’ve seen a lot of hotels, a lot of airports, I’ve seen the backseats of cabs and I’ve seen back stages of theaters,” he said. “I go to all these wonderful places and I never walk around and I never see things. Because I’m working.”

Keillor also said he would like to make another movie. A movie version of “A Prairie Home Companion” hit theaters in 2006 to critical acclaim and modest box-office success. Keillor said he has finished writing a Lake Wobegon screenplay, about a young man who returns for his father’s funeral and reconnects with a high school girlfriend.

“It’s got a funeral, it’s got a big Fourth of July parade, and it’s got, you know, two people taking each other’s clothes off,” he said. “Everything we look for in a movie.”

Online:

<http://www.prairiehome.org>





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CONTACTS

Executive Director - dir@enewsmagazine.com
Relationship Management - crm@enewsmagazine.com
Magazine and Website Editor - editor@enewsmagazine.com
Advertise - ads@enewsmagazine.com
Social Network - network@enewsmagazine.com

EXECUTIVE DIRECTOR

Ivan Castilho
Executive Director / Design Conception

MINDFIELD DIGITAL ART & GRAPHIC DESIGN

Glauco Ribeiro
Art & Graphic Design Director

Raphael Vieira
Art & Graphic Design

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Art & Graphic Design

WRITERS

Precise English Inc.
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Gavin Lenaghan (UK)
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