

#060 JUL 31, 2015

eNEWS

Magazine

*To Mark a
New 'Vacation'*

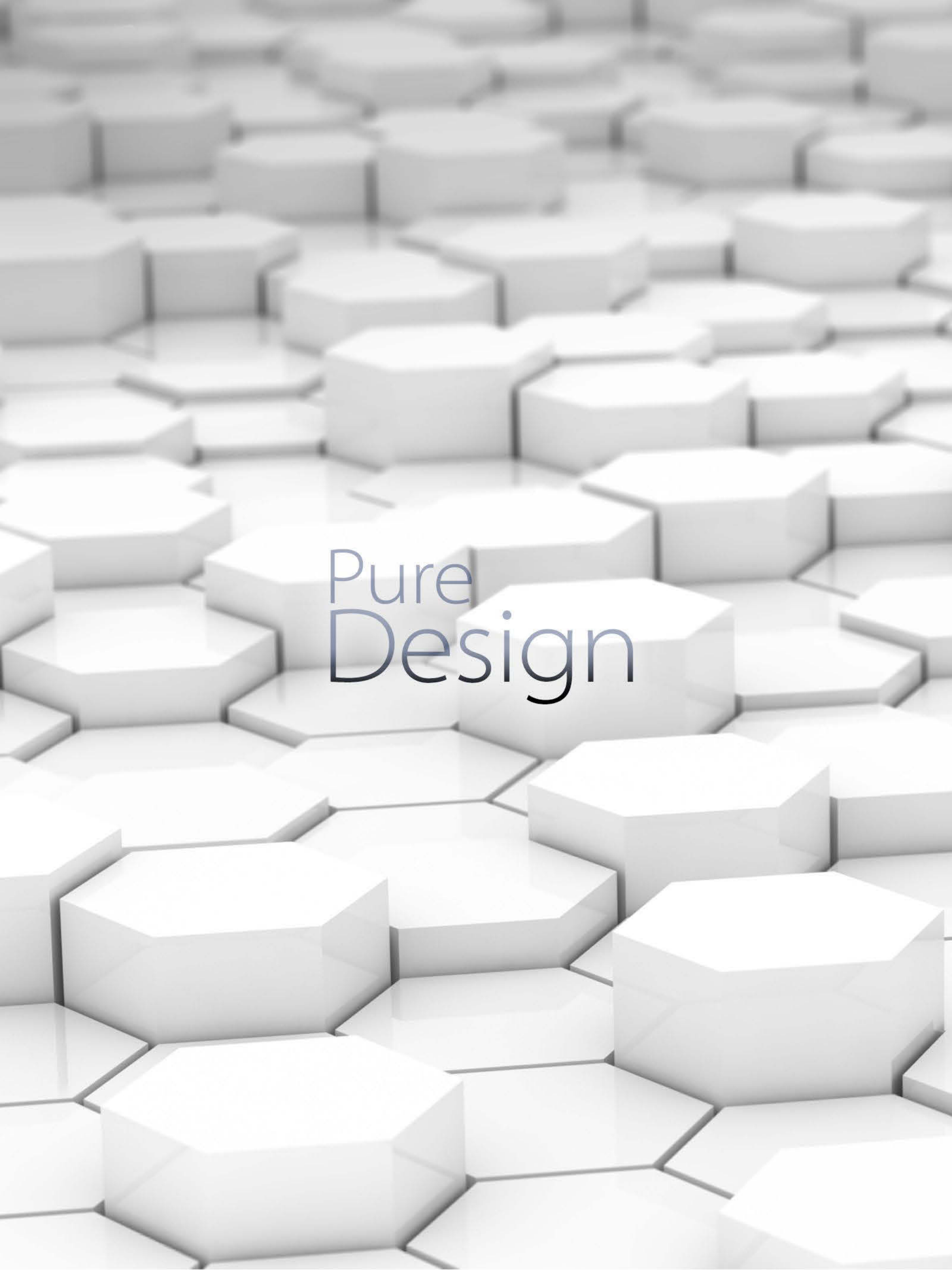
WE LOOK AT LAUGHABLE
COMEDY REMAKES

*Goodbye
Windows*

iOS SALES SET TO
SURPASS WINDOWS

PIXEL

CLASSIC ARCADE GAME CHARACTERS ON THE ATTACK



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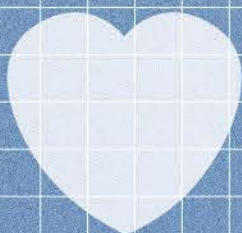
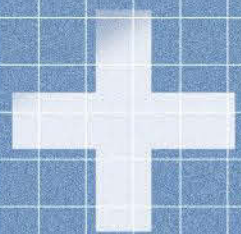
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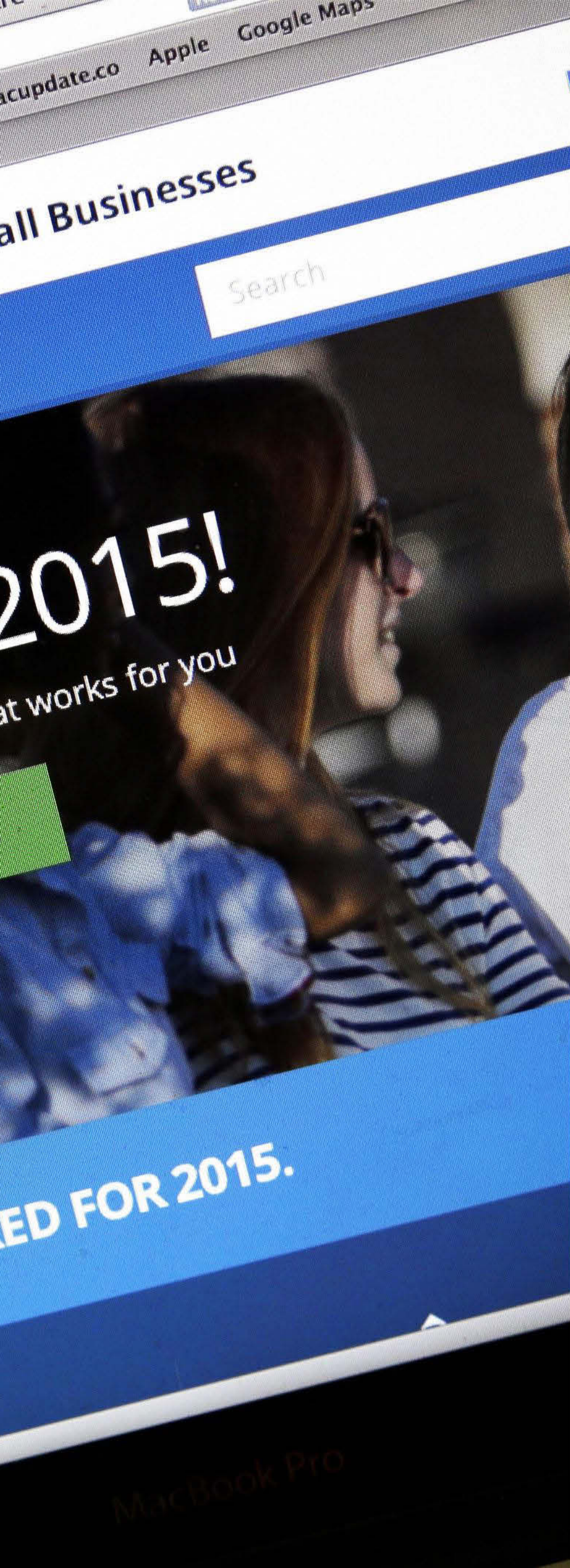
MEDICAL



MEDICAL

HIGH COSTS
PLAGUE SOME
STATE-RUN
HEALTH
INSURANCE
MARKETS





State-run health insurance markets that offer coverage under President Barack Obama's health law are struggling with high costs and disappointing enrollment. These challenges could lead more of them to turn over operations to the federal government or join forces with other states. Hawaii's marketplace, the latest cautionary tale, was awarded \$205 million in federal startup grants. It has spent about \$139 million and enrolled 8,200 customers for individual coverage in 2015. Unable to sustain itself, the state marketplace is turning over sign-ups to the federal HealthCare.gov for 2016.

Twelve states and the District of Columbia fully control their markets. Experts estimate about half face financial difficulties. Federal taxpayers invested nearly \$5 billion in startup grants to the states, expecting that state markets would become self-sustaining. Most of the federal money has been spent, and states have to face the consequences.

"The viability of state health insurance exchanges has been a challenge across the country, particularly in small states, due to insufficient numbers of uninsured residents," said a statement from the office of Hawaii Democratic Gov. David Ige, announcing last month that his state's sign-ups were being turned over to the federal government.

Now that the Supreme Court has ruled the Obama administration can keep subsidizing premiums in all 50 states through HealthCare.gov, no longer is there a downside for states turning to Washington. If the decision had gone the opposite way, state exchanges would have been a leaky lifeboat for preserving a major expansion of taxpayer-subsidized coverage under the law.

With the pressure gone, "I think you are going to see much more of a hybrid across the nation," said Peter Lee, who heads California's state-run marketplace. Covered California fell short of its sign-up projections this year by nearly 20





percent, but Lee says it remains “a solid business proposition.” States are “talking a lot about shared services,” Lee said. “It’s how you get economies of scale.”

States could pool resources on functions such as labor-intensive call centers or use HealthCare.gov’s technology for online enrollment. They generally want to keep control over marketing, consumer education and oversight of insurance plans. Sustainability is the focus of the administration’s annual meeting with state exchange directors, scheduled for the end of the month in the Washington area. The two-day meeting is closed to the media.

“Each state has a different set of circumstances that informs their approach, and we will continue to support their efforts,” said Mayra Alvarez, the federal liaison to state marketplaces.

The pendulum probably will swing toward a greater federal role in the next couple of years, said Jim Wadleigh, director of Connecticut’s Access Health. Eventually, more states will want to take the lead, he said, because it gives them greater control over health care, particularly modernizing Medicaid programs for low-income people. In New England, there’s talk of a regional exchange. The insurance industry would welcome consolidation. “Our biggest concern is that you may see many states looking to enact taxes and fees, and that makes health care less affordable,” said Justine Handelman, policy chief at the Blue Cross Blue Shield Association.

Hawaii is the third state exchange going to the federal sign-up system, following Nevada and Oregon, which made the switch last year. Among the problems confronting states:

- Minnesota’s MNsure faces a murky financial future. Its budget is balanced as a result of repeated cuts when enrollment has come in below projections, a tactic that cannot work forever. Despite a slew of proposals, no concrete





changes came out of the state's most recent legislative session. Democratic Gov. Mark Dayton has signaled that MNSure's fate is on the table, including the option of shifting operations to HealthCare.gov.

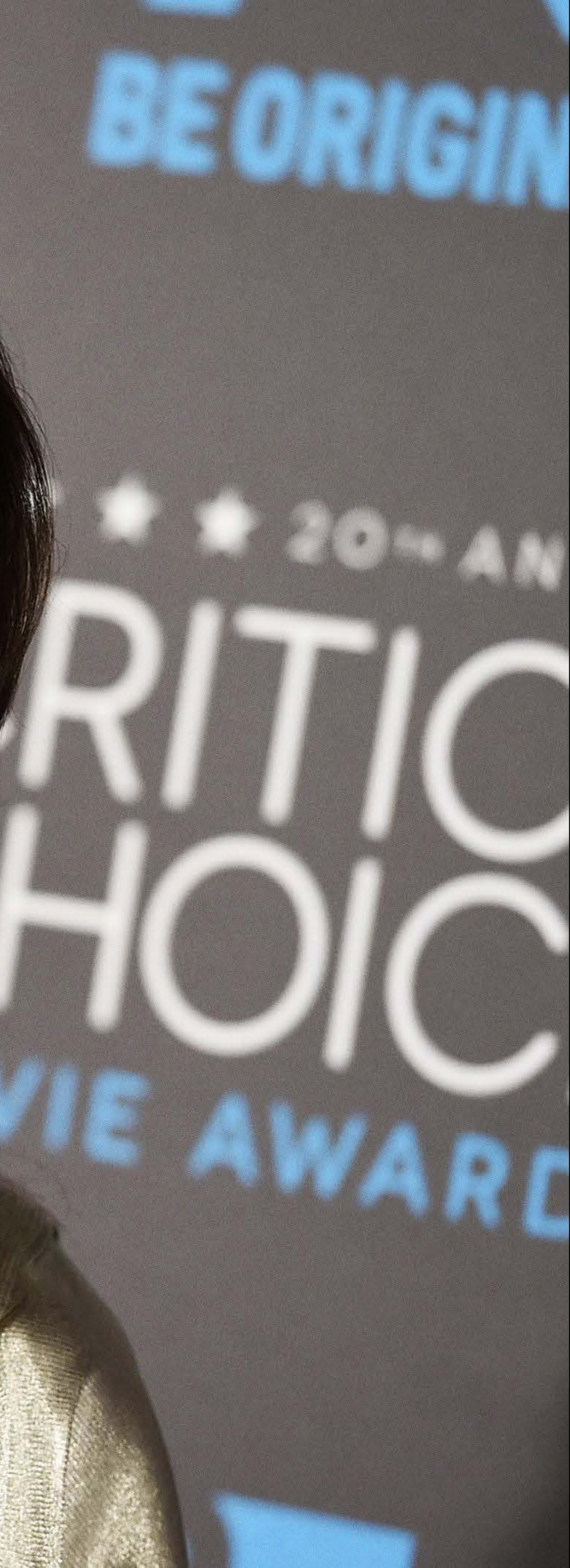
-The U.S. attorney in Boston has subpoenaed records dealing with the troubled rollout of the Massachusetts Health Connector, dating to 2010.

-Colorado officials are considering big changes to the state's marketplace, from pooling call centers with other states to dismantling the exchange and relying on HealthCare.gov instead. Although the market is on solid financial footing, it has fallen short of best-case enrollment goals.

-A federal audit concluded that Maryland used exchange establishment grants from Washington to pay for \$28.4 million in costs that should have been allocated to the state's Medicaid program. State officials dispute that, but federal officials say Maryland should pay the money back. Separately, the original lead contractor for the state website has agreed to repay \$45 million to avoid legal action over rollout problems last year.

-In Vermont, a debate has been raging about whether to abandon the state exchange. Democratic Gov. Peter Shumlin originally wanted a single state-run system for all residents, along the lines of Canada. Shumlin backed off because it would have meant prohibitively high taxes. He wants to fix the state exchange, still grappling with technology problems that plagued it from launch.





Angelina Jolie Film Paying Tribute To Land of Her Son Maddox

Cambodia helped Angelina Jolie become a film superstar and start a family. To tell the stories of people in the country that touched her, she is directing a Netflix film on location based on a memoir of the country's 1970s holocaust under the communist Khmer Rouge, blamed for the deaths of 1.7 million people.

And her Cambodian-born son Maddox will help with research and preparation for the film, Jolie said Tuesday in an email interview with eNews Magazine. Jolie's 2001 hit, "Lara Croft: Tomb Raider," was filmed partly at Cambodia's famous Angkor Wat temple complex, and in 2002 she adopted 7-month-old Maddox from an orphanage in western Cambodia.

Determined to give something back, she launched a foundation in Cambodia 12 years ago to promote community development alongside conservation.

This past weekend she visited some of the projects of the Maddox Jolie-Pitt Foundation, which focuses on programs “to help local families overcome problems associated with poverty in the region and to help preserve the remarkable habitat and wildlife for future generations,” she said. She’s slated to begin filming in November on the Netflix project, an adaptation of “First they Killed My Father: A Daughter of Cambodia Remembers,” author Loung Ung’s memoir of her childhood during the Khmer Rouge regime. Jolie recently directed the Louis Zamperini biopic “Unbroken” and is in post-production on the drama “By the Sea,” in which she also acts alongside her husband, Brad Pitt. During her visit to Cambodia this week, Jolie agreed to answer a few questions from eNews Magazine. Here is an edited version of the exchange:

- eN: Do you feel a political/social responsibility to tell the stories of Cambodia, since Maddox is from there?

- Jolie: I feel a deep connection to Cambodia. I want to respect its history and bring a film to the world that will not only show the hardships of war but the dignity and resilience of a people I deeply respect.

As Maddox and I prepare the film we will be side by side learning about his country. He is turning 14 next week and this is a very important time for him to understand who he is. He is my son but he is also a son of Cambodia. This is the time for our family to understand all that that means to him and to us. My desire to tell this story in the most truthful and accurate way possible will be my tribute to the strength and dignity of all Cambodian people.

- eN There are so many gruesome stories of people who lived through the horror of Khmer Rouge. What about this particular story do you feel needs to be told on the big screen?





- Jolie: The intent of this project is not to revisit the horrors of the war but to bring to the screen characters that people around the world will empathize with, and to help other people to learn about Cambodia.

What is special about this particular story is that it is told from the perspective of a 5-year-old child, and is based on a child's emotional experience of war. It sheds light not only on the experience of children during the genocide in Cambodia but of all children who endure war.

- eN: Will Maddox be involved with the film/production?

- Jolie: Maddox will be on set every day after school and involved behind the scenes. And yes, Maddox is already involved in the Foundation and will take over my role when he is older.

Jolie was in the capital Phnom Penh on Tuesday doing research at the Bophana Center, an audiovisual archive co-founded by Rithy Pan, an acclaimed Cambodian documentary filmmaker whose work has focused on the tragedy of the Khmer Rouge, and who will help with the Netflix project, which will be done in the Khmer language.

"We will be spending the next few months scouting for locations, casting the film, but most importantly researching every event to make sure it is historically accurate and will pay respect not only to Loung Ung and her family but to every single individual who suffered under the Khmer Rouge," Jolie said a speech at the center, which distributed the text.

"The book is a guide to one young girl's story, and we will complete the story drawing on the experiences of other and adding them to the film. Through her story we will be telling many stories, so that the film is not just based on the memory of one child but on the collective memory of the people of Cambodia."







Newport Jazz Festival to Mark Miles Davis' 60Th Anniversary

Miles Davis wasn't even listed in the program book when he appeared for the first time at the Newport Jazz Festival in 1955, but he made his presence felt with a career-reviving performance.

This year's program book is Miles-centric as the festival, which begins Friday, celebrates the 60th anniversary of the late jazz legend's historic Newport debut.

Newport festival founder George Wein recalls that weeks before the 1955 festival, he ran into Davis at a New York jazz club. Wein had created the first-ever outdoor jazz festival in the Rhode Island seaside resort the year before, and Davis asked if he was going to do it again.





"I said yes, and Miles said, 'You can't have a festival without me,' and he kept repeating that," said Wein, who at 89 is still producing the festival.

But Davis, who had just kicked a heroin habit, didn't have his own band. Wein arranged to add him to an all-star jam session that also included pianist Thelonious Monk and baritone saxophonist Gerry Mulligan.

"Miles was the hit of the festival," Wein said. "He put his trumpet right into the microphone and it came through loud and clear on 'Round Midnight.'" Backstage, Columbia Records producer George Avakian asked the trumpeter to sign with the label - the beginning of a 30-year relationship that saw Davis release classic recordings that changed the direction of jazz.

When Davis next appeared at Newport in 1958 he brought his famed sextet - with saxophonists John Coltrane and Cannonball Adderley and pianist Bill Evans - that the following spring would record his masterpiece "Kind of Blue," one of the best-selling jazz records.

These performances can be heard on "Miles Davis At Newport 1955-1975: The Bootleg Series Vol. 4," a four-CD box set comprised of eight live performances at the Newport festival and spinoff events in Europe and New York, released earlier this month by Columbia/Legacy.

The collection includes nearly four hours of previously unreleased material, including complete performances from the 1966 and 1967 festivals with Davis' second great quintet - with pianist Herbie Hancock, saxophonist Wayne Shorter, bassist Ron Carter, and drummer Tony Williams - at their peak.

This year's festival will feature panel discussions focusing on Davis, curated by Grammy-winning jazz historian Ashley Kahn, which will include interviews with Wein and former Davis sidemen, drummer Jack DeJohnette and guitarist Mike Stern, at a new intimate indoor stage named after





Wein's former Storyville jazz club in Boston. DeJohnette performed with Davis at the 1969 festival with a group that included Chick Corea on electric keyboard as the trumpeter was making the transition from acoustic jazz to jazz-rock fusion music. Davis spent the weekend checking out the rock bands on the program such as Sly and the Family Stone and Led Zeppelin, and just weeks later began recording his groundbreaking electronic "Bitches Brew" album.

"Wayne Shorter was supposed to play that day at Newport, but got delayed and we played as a quartet with Miles really stretching ... and the result was pretty exciting," said DeJohnette, who will be performing this year with his band Made In Chicago. "It was a real open experimental time. Everyone was reaching for different new ways to express their music and break down boundaries."

Wein has also asked the trumpeters on this coming weekend's program - Chris Botti, Peter Evans, Jon Faddis, Tom Harrell, Arturo Sandoval and Bria Skonberg - to perform at least one Miles Davis number.

For Botti, it was easy to accommodate Wein's request. He's been opening his shows for the past year with "Concierto de Aranjuez," from Davis' 1960 album "Sketches of Spain."

"Miles is the reason I wanted to become a professional trumpet player," Botti said in an email. "When I first heard his sound on 'My Funny Valentine,' it hit me like a lightning bolt about how the emotion of the trumpet can make somebody feel things."

Botti will be headlining Friday night's concert at the Newport Casino. The opening act will be Jon Batiste and Stay Human, recently chosen by Stephen Colbert to be the new house band on "The Late Show."

Evans, whose quintet will be making their Newport debut at Friday's program at Fort Adams State Park dedicated to emerging artists, plans





to play “Great Expectations,” the opening track on Davis’ underrated 1974 album “Big Fun,” which featured electric sitar and other Indian instruments. “Miles’ albums from the early `70s are one of the precedents for what we do in the quintet as far as combining live electronics and acoustic improvisation,” said Evans. “It was way ahead of its time.”

Wein considers Davis one of the “aces” in the jazz deck who always rose to the occasion at Newport with some of the most important performances in the festival’s history.

“Miles and I had a wonderful relationship banging each other’s heads at times and then at the end we became very close friends,” Wein said.

Online:

<http://www.newportjazzfest.org>

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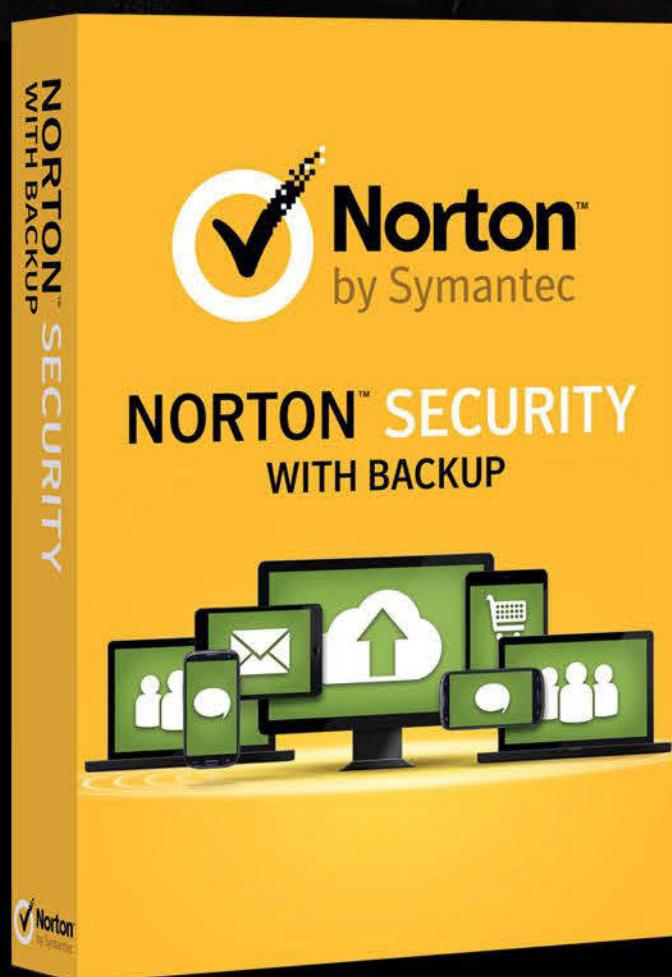
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**ADAM SANDLER STARS IN NEW
COMEDY ADVENTURE**

**CLASSIC
ARCADE
GAME
CHARACTERS
ARE ON THE
ATTACK IN
PIXELS**





There are some icons of video-game history that have so long persisted in popular culture that you hardly need to be a thoroughly experienced gamer to know who they are - think Pac-Man and Donkey Kong. However, these characters will be especially meaningful to many whose gaming infancy was in the 1980s, and those people are the most likely to appreciate *Pixels*, the new Adam Sandler comedy that casts giant digital recreations of retro gaming icons as amusingly surprising threats to humanity.

THE HEIGHT OF SILLINESS AWAITS WITH PIXELS

As you have likely already gathered by now, the concept of *Pixels* is utterly bonkers. However, unlike the raft of superhero movies that have been occupying theater screens practically non-stop this summer, *Pixels* clarifies early, even in its previously-released trailers, that it is never asking to be taken seriously. And, if the mere presence of comedy heavyweights Adam Sandler, Josh Gad and Kevin James in the leading cast doesn't make this clear, the sight of James' character shooting a cute digital Smurf and muttering to his cohorts "don't tell anybody I killed a Smurf" certainly should.

Sandler takes center stage as Sam Brenner, who was a champion Pac-Man player in the 1980s and has been called upon by his childhood friend, the current US President Will Cooper played by James, to help him to defeat huge virtual recreations of games characters including - yes - Pac-Man and



Donkey Kong, plus Space Invaders and Centipede, before they destroy the planet. These vicious characters are the tools of aliens who, having seen video-feeds of classic arcade games that had been put into a time capsule sent into outer space by NASA to attempt peaceful contact with extraterrestrial life, have misinterpreted these feeds as declaring war. Okay, NASA, so that was a bit of a blunder...

Brenner and Cooper are joined in their lovably daft mission by Ludlow Lamonsoff,

a chronically socially inept avid conspiracy theorist played by Josh Gad, and Eddie Plant, who was once Brenner's gaming nemesis and has been **modeled in physical image and character on the real-life Pac-Man gaming champion Billy Mitchell**. Also part of the team battling the quirky threat is weapons developer and military specialist Lieutenant Colonel Violet van Patten, **portrayed by the often unjustly overlooked - and, ahem, just lovely - Michelle Monaghan**.



FROM A TWO MINUTE DISTRACTION TO A 105 MINUTE POTENTIAL BLOCKBUSTER

The original inspiration for the movie was an animated short film of the same name that was written and directed by Patrick Jean and told of classic characters from video-gaming yesteryear invading New York City. However, whereas that film, which was released in April 2010 and **named the best short film at the Annecy International Animated Film Festival**

in 2011, lasted only two minutes, the new movie clocks in at 105 minutes! For fans of the short film, then, the feature-length Pixels promises to be like enjoying a whole tub of ice cream that they previously could only sample a single spoonful of...

The earliest news that Columbia Pictures and Sandler's production company Happy Madison Productions were preparing to make a feature-length movie based on Jean's work came on May 12, 2010. It was revealed







THE



that **Sandler's company had acquired the rights to the work, which had become a viral hit, and intended to make it in 3D** - an excellent idea, given how much computer-generated visuals suit the 3D effect on a big screen, and an idea that has unsurprisingly survived to the finished film.

Though it took a few more years for a satisfying script to be put together, there was a big coup for Happy Madison when, in May 2013, it was reported that **Chris Columbus, most famous for having helped to launch the blockbuster Harry Potter film franchise, was in talks to direct Pixels.** Columbus indeed ended up in the director's chair, and he certainly must have seemed an apt choice, his directorial track record including such popular family-friendly fare as the first two Home Alone movies and the Robin Williams vehicle Mrs. Doubtfire.



FAMILIAR DIGITAL FACES, BUT LESS FAMILIAR STREETS

Nonetheless, the PG-13 rating attached to *Pixels* demonstrates that teenagers, not children, are the youngest target audience - and it's sensible to suggest that audiences much older than this are the most likely to be, ironically, giggling like children when they recognize one classic game character after another hurtling around city streets on screen.

A particularly good reason that they have to be appreciative of this is that the filmmakers needed permission from the companies that own these characters before they could be included in the film.

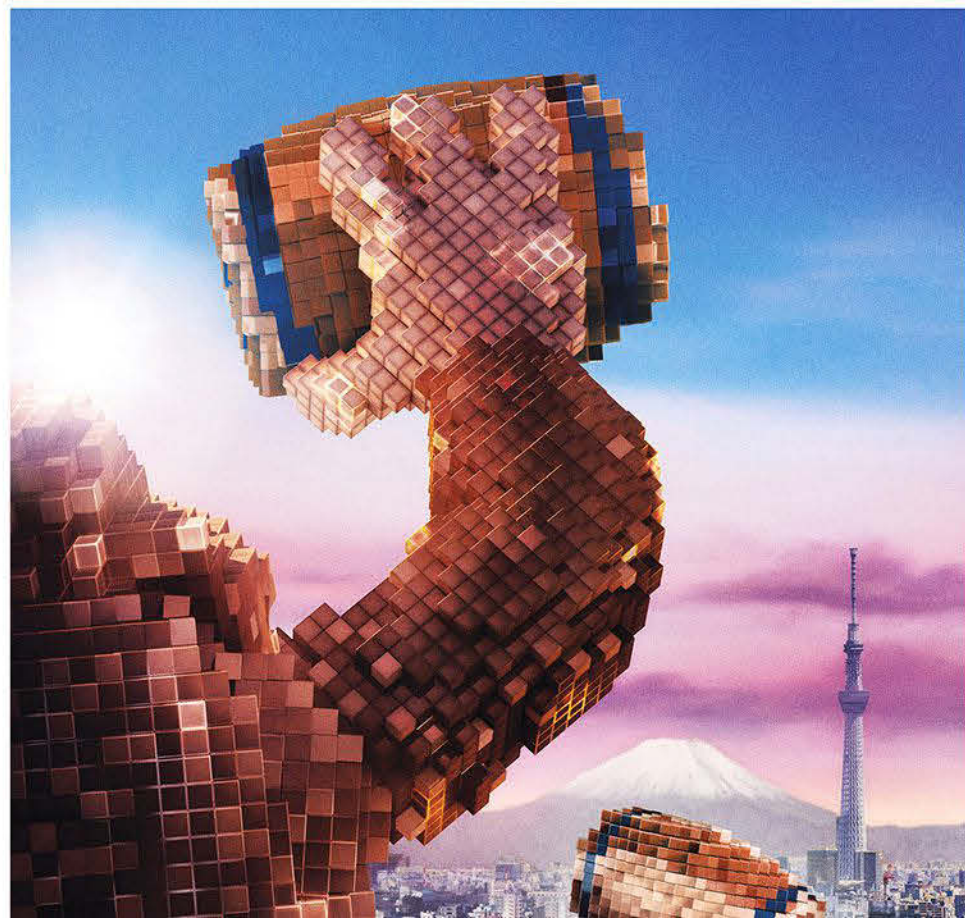
The film's producer, Allen Covert, revealed that his team approached the well-known retro games featured in *Pixels* "**with a deep love for their characters and a respect for the elements that make them unique and iconic, and we've**



worked with the companies to incorporate those elements into the film". So, people who were regularly gaming at arcade machines in the 1980s can rest assured that, when they go to see *Pixels*, they can expect genuinely accurate and faithful depictions of these legendary characters. It should be much like saying "hello" again to old friends from school...

What these viewers are less likely to recognize, however, are the supposed streets of New

York City that appear in the movie. **During principal photography, which began on June 2, 2014, downtown streets of the Canadian city of Toronto were dressed to resemble NYC streets.** The production crew even added "stairs" for recreating the look of an NYC subway! Toronto was also used for shooting scenes set in Washington, D.C.; **Bay Street was, last August, seen decorated with damaged vehicles as filming took place.**



ACCORDING TO THE CRITICS, IT'S LIKE AN ARCADE GAME, BUT...

So, has all of this careful effort resulted in a pleasing reaction from the critics? The answer to that question is... no. At the time that we write this, the movie has a Tomatometer rating of just 19% on the film reviews compilation site Rotten Tomatoes. This is hardly resounding confirmation that Sandler's and Columbus's work here has been worthwhile, though the poor critical reaction is apt in at least one sense. The Critical Consensus on Rotten Tomatoes reads that Pixels, **"like the worst arcade games from the era that inspired it, ... has little replay value and is hardly worth a quarter."**

One overriding perception to gain from the reviews is that Pixels is basically a very standard Adam Sandler comedy, except with the glossier sheen of the CGI that wowed in the trailers. The San Francisco Examiner's Jeffrey M. Anderson writes that, though the movie "has a few laughs and a few nostalgic

riffs", there comes a time when, **"like an old arcade game, the whole thing feels two-dimensional, and all surface."** ScreenRant's Ben Kendrick despondently opines: **"Despite a solid premise and talented supporting cast, Pixels is another shallow addition to Adam Sandler's product line."**

Rentrak estimated on Sunday that Pixels made \$24 million in revenue over its first weekend in theaters in the US and Canada, only narrowly missing out on the box office top spot to Ant-Man, which was thought to have grossed \$24.8 million over the same period. So, can the movie make back the \$88 million that it cost to make? Our own opinion is that negative word of mouth and competition from better-received holdover movies like Jurassic World and Minions mean that any popularity that the Sandler comedy gets is likely to be short-lived. In rather sharp contrast to a lot of the game characters who appear in the film... ■

by Benjamin Kerry & Gavin Lenaghan







Las Vegas Hotel Reopens Pool Where Fire Started

A Las Vegas high-rise hotel has reopened its rooftop swimming pool a day after a fire sent patrons running and black smoke billowing above the Strip. The Cosmopolitan of Las Vegas says the Bamboo Pool on the 14th floor reopened at 10 a.m. with full service except for its West Bar.

Hotel officials said in a statement that an area affected by the fire has been walled off by the Clark County Fire Department.

A spa, fitness center and the 15th floor of the hotel's West End Tower are also open.

However, guest rooms on the 14th floor are still closed. Crews were called to the resort around 12:15 p.m. Saturday to reports of a fire by an outdoor pool. Two people were treated for smoke inhalation.



Review: 'I am Cait' Debuts as a Docuseries with a Purpose

CAIT

It's the next step in the biggest celebrity story of the year.

It's the long-awaited debut of Caitlyn Jenner's docuseries charting her new life as a transgender woman. Fittingly, "I Am Cait" (premiering Sunday at 8 p.m. EDT on E!) opens with the former Bruce Jenner, her ample tresses in huge rollers, at home getting hair-and-makeup treatment as she beholds a giant blowup of her bombshell Vanity Fair cover that followed her April interview with Diane Sawyer. Yes, Jenner's transition from Bruce to Caitlyn has been a highly orchestrated spectacle, with "I Am Cait" the latest phase of the campaign. And, typical of celeb-reality shows, there isn't a scene in this first of eight episodes that doesn't seem stage-managed to push the starry uber-narrative along.



Even so, there is something more substantial going on here. A gratifying measure of authenticity manages to bypass the celebrity trappings. Jenner's mother and two sisters help. Delivered to Jenner's seaside California compound for their first encounter with her as a woman, they seem refreshingly like regular folks who are genuinely focused on a family member they love and support, never mind all the lights and cameras there to capture every moment.

"It's going to be so difficult for me to think of you as 'she,' and say 'Caitlyn' when I want to speak with you," her mother says. "It's going to take some getting used to, but I want to do what you want." At the other end of the authenticity scale are stepdaughter Kim Kardashian and her husband, Kanye West. They are seen in a cameo appearance that plays as unintended comic relief, with Kardashian never doffing her floor-length coat (she blames her modesty on her pregnancy, yet it smacks more of, "I don't show my body except for my own projects") and with West explaining that his shoelaces are untied because they're unnecessary since his shoes are really slippers ("the laces are sort of after the fact").

Kardashian takes the time to survey Jenner's closet full of new women's fashions. Then she and West make their hasty exit.

Such interludes undercut the dignity of Jenner's challenges, and make what she is going through arguably less relatable to an audience that needs to relate.

On the other hand, fame claims attention, and the celebrity machine for Caitlyn Jenner, including "I Am Cait," has been impossible to miss. With "Cait," she will have a weekly pulpit and a guaranteed flock to whom she knows how to deliver her message loud and clear.

"The tremendous amount of support that I've gotten has been overwhelming, but you also have to realize that it's not this way for everybody," she takes pains to point out.

SLAINTE PATRONS
DO NOT BLOCK OR
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RESIDENT ENTRY WAY.
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NO SMOKING NO BIKES
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More than once, she cites the lack of support from family, friends and outsiders experienced by far too many in the trans community, as well as the high murder rate and many suicides.

Jenner says she relates: “I’ve had some very dark moments in my life. I have been in my house with a gun and said, ‘Let’s just end it right here.’”

“People are dying over this issue,” she says. “I feel a tremendous responsibility here, because I have a voice, and there are so many trans people out there who do not have a voice.”

At the hour’s end, Jenner heads to San Diego (switching cars twice to lose pursuing paparazzi) to meet with the mother of Kyler Prescott, a transgender teen who took his own life in May.

“Even with the full support of the family, it’s still a hard journey,” Kyler’s mother says of transgender youngsters. The visit to the Prescott home is presented as a drop-in by Jenner, but, however calculated, it serves as powerful evidence for why she’s concerned.

“What I want to do is just be able to create understanding, so the next person doesn’t have to be like me,” Jenner says.

Despite disruptions by a Kardashian brand of faux glitterati, “I Am Cait,” at least in its first week, stays true to Jenner’s stated higher purpose.

Online:

<http://www.eonline.com>

Mariah Carey to Receive Star on The Hollywood Walk Of Fame

Mariah Carey will receive a star on the Hollywood Walk of Fame next week.

The Hollywood Chamber of Commerce announced Monday that Carey will get the 2,556th star on Aug. 5. Guest speakers will include directors Lee Daniels and Brett Ratner, as well as Epic Records CEO and longtime Carey collaborator L.A. Reid.

Carey is one of the most successful acts in music. She has 18 No. 1 hits on the Billboard Hot 100 chart, sold millions of albums and won a number of awards, including five Grammys.

She recently launched a residency in Las Vegas where she performs her No. 1 hits, including “Vision of Love,” “Hero” and “We Belong Together.”

Online:

<http://www.mariahcarey.com>





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AS STONE CRANDAL



With a New 'Vacation', A Look at Laughable Comedy Remakes

The modern comedy remake is among the most laughable of movie genres. In Hollywood's reboot frenzy, the movie industry has increasingly turned to reviving classic comedies, only to find that few things are harder to rekindle than the elusive elements - Bill Murray's timing, John Belushi's eyebrows- that make up a great comedy. The distance between original and remake is usually as vast as it is between "Caddyshack" and "Caddyshack II." The latest attempt is "Vacation," a new try at the classic National Lampoon series that first emanated from John Hughes' short story "Vacation '58" and was launched with the 1983 Chevy Chase original. Chase makes a cameo in the latest "Vacation," but he has ceded the driver's seat to his son, Rusty Griswold (Ed Helms).

In some quarters, the movie has not been anticipated warmly. In a column for the Hollywood Reporter, former National Lampoon editor P.J. O'Rourke judged the film from its trailer "post-humoristic" and "a summer cineplex dump-fill featuring the 'Hangover' wimp dentist as leading man."





Whether screwball or satire, comedy only works when it feels bracingly alive. Most remakes, though, tend to feel like they've been brought back from the dead, only with all the really good jokes left back in the cemetery. Hollywood is devoted to getting it right, though. The biggest test will come next July when Paul Feig releases his big-budget "Ghostbusters." Feig, at least, has had the good sense to try an entirely different track, recasting the leads as female, including Melissa McCarthy and Kirsten Wiig. But there are many others in various stages of quixotic development, including remakes of "Meatballs," "Fletch," "Bill and Ted's Excellent Adventure" and "Police Academy." With that in mind, here are a few lessons to draw from an often dubious tradition.

JUST STAY AWAY

More often than not, the best advice is just put down the script and walk away. Such was the case for Shawn Levy's "The Pink Panther," which somehow managed to earn a 2009 sequel. Steve Martin is a tremendous performer, but no one should be attempting to follow in the clumsy footsteps of Peter Sellers' Inspector Clouseau. (Martin has been a curiously frequent remake star, including two "Father of the Bride" films and the somewhat better "Dirty Rotten Scoundrels," which came from the Marlon Brando, David Niven 1964 original.)

EVEN THE COENS CAN'T DO IT

It's a testament to the difficulty of the task if even Joel and Ethan Coen whiff it. The comedies produced by London's Ealing Studios in the 1940s and '50s are comedy royalty that few would have the courage to tackle. But the Coens tried it with "The Ladykillers" in 2004, attempting a broader comedy that traded Tom Hanks and Mississippi for Alec Guinness and London. It's among the Coens





weaker films, though they can argue that they fell into directing it. They were first signed up just to write the script, but took over directing for Barry Sonnenfeld when he dropped out. Worth noting, though, is that by staying true to the Charles Portis novel, the Coens did give us easily the best “True Grit.”

RUSSELL BRAND IS NOT DUDLEY MOORE

And Adam Sandler isn’t Burt Reynolds. Brand and Sandler both have their particular talents, but neither were well suited heirs to their remakes of “Arthur” - the 2011 version of Moore’s 1981 film - and “The Longest Yard,” which had Sandler sliding in for Reynolds in the 2005 prison football comedy. Both originals, like many comedies, drew considerably from the distinct personas of their stars, making for an out of whack chemistry in the remakes. Nathan Lane and Matthew Broderick had an even higher bar to meet in taking over for Mel Brooks and Zero Mostel in the 2005 film “The Producers.” If only someone had thought to try it as a Broadway musical instead.

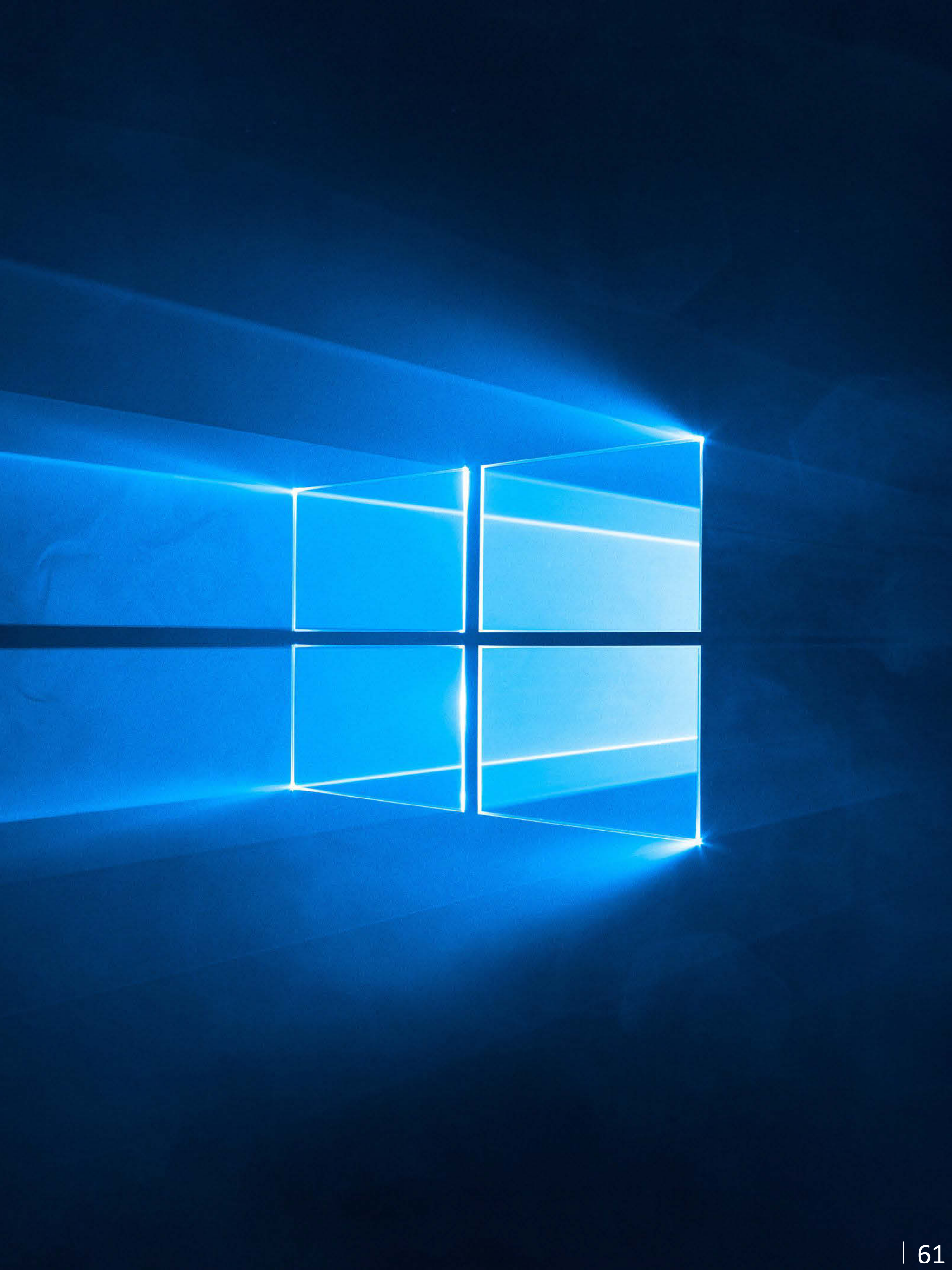
IT’S NOT IMPOSSIBLE

An unavoidable fact is that a few of the very best comedies ever made were remakes. The zippy brilliance of Howard Hawks’ “His Girl Friday” (1940) came nine years after the play it was based on, “The Front Page,” had been turned into a film. It would be tried again, too, in 1974 by Billy Wilder with Jack Lemmon and Walter Matthau and in 1988 - a lamentable swap of TV news for the newspaper biz starring Reynolds. And Wilder’s “Some Like it Hot,” that majestically madcap 1959 comedy, was based on a 1935 French film called “Fanfares of Love.” When the screenplay couldn’t be found, producer Walter Mirisch tracked down a German remake of it for Wilder to write from. In the movies, originality can be a mangled, many-authored thing. Nobody’s perfect.

What could be the
future for Windows?

Goodbye Windows

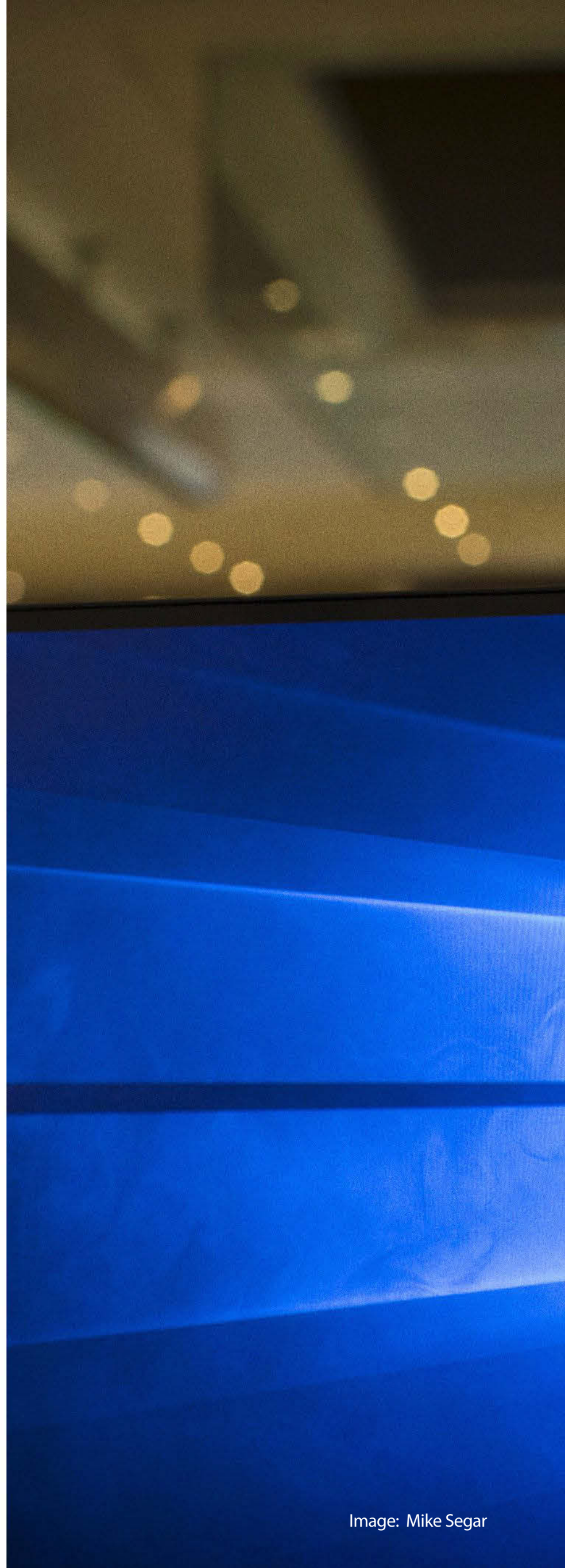
iOS device sales set to surpass
Windows PC sales



This year marks the twentieth anniversary of the launch of Microsoft Windows 95 - and there probably couldn't be a more apt opportunity for the world to look back at its launch and legacy. Not just because Microsoft is now readying for the release of Windows 10, but also because the influence of Windows PCs has changed dramatically in the intervening two decades - to the extent that **sales of iOS devices were recently reported to have matched sales of Windows PCs.**

So, is this a reflection of the long term decline of the market for such PCs, or an indication of how far Apple have come in building the popularity of iOS? As you would imagine, the picture is complex and so both have had an influence - though, as **a chart posted by respected tech analyst Benedict Evans to his Twitter page** clearly shows, whereas the growth of iOS's popularity in recent years has been meteoric, sales of Windows PCs since peaking in 2011 have remained consistent, if slightly faltering.

However, in the competitive and fast-changing world of technology, simply consistent sales are not good enough. And, though the release of a new Windows operating system has traditionally led to a spike in PC sales, **it has been predicted that these sales will actually fall by 2% even following the launch of Windows 10.** Put simply, Windows can no longer inspire hype and excitement like it did with Windows 95 all those years ago. But why? And could there yet be a more promising future for Windows PCs?







MICROSOFT: THE APPLE OF ITS DAY

Before we look to the future, however, let's look to the past. Specifically, to when, as Gulf News describes, **"Windows 95 was launched amid midnight store openings, a Rolling Stones-themed ad blitz and a Bill Gates-led roadshow"**. If you have witnessed the typical scene outside an Apple Store on the release day of a new iPhone, you should get a sense of déjà vu when you read, in a New York Times report dated August 24, 1995, about a young plumber who ended up spending **"last night's witching hour in a jostling scrum of technophiles surrounding a waist-high pile of Windows 95 software boxes at the CompUSA store in midtown Manhattan."**

The operating system even found a treasured place in popular culture, with a video in which Jennifer Aniston and Matthew Perry, the stars of the sitcom Friends that had begun broadcasting just the year before, check out various features of Windows 95. Gizmodo, which picks up on this video, perhaps puts it best when it observes that **"Windows 95 was when computers stopped being for nerds, and became something that normal people might own too."** Perhaps it shouldn't overly surprise, then, that PC sales went up by 23% in the first year that Windows 95 was on the market.



6:30[🕒]

Thursday, July 30

Lunch with Barbra
Café
11:00 AM—12:00 PM

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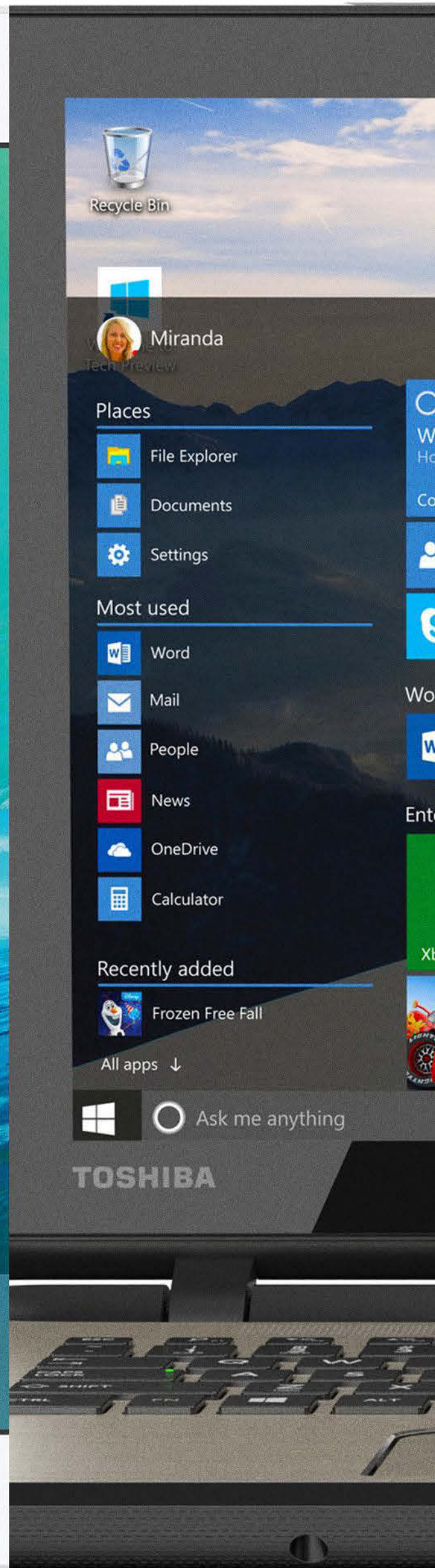
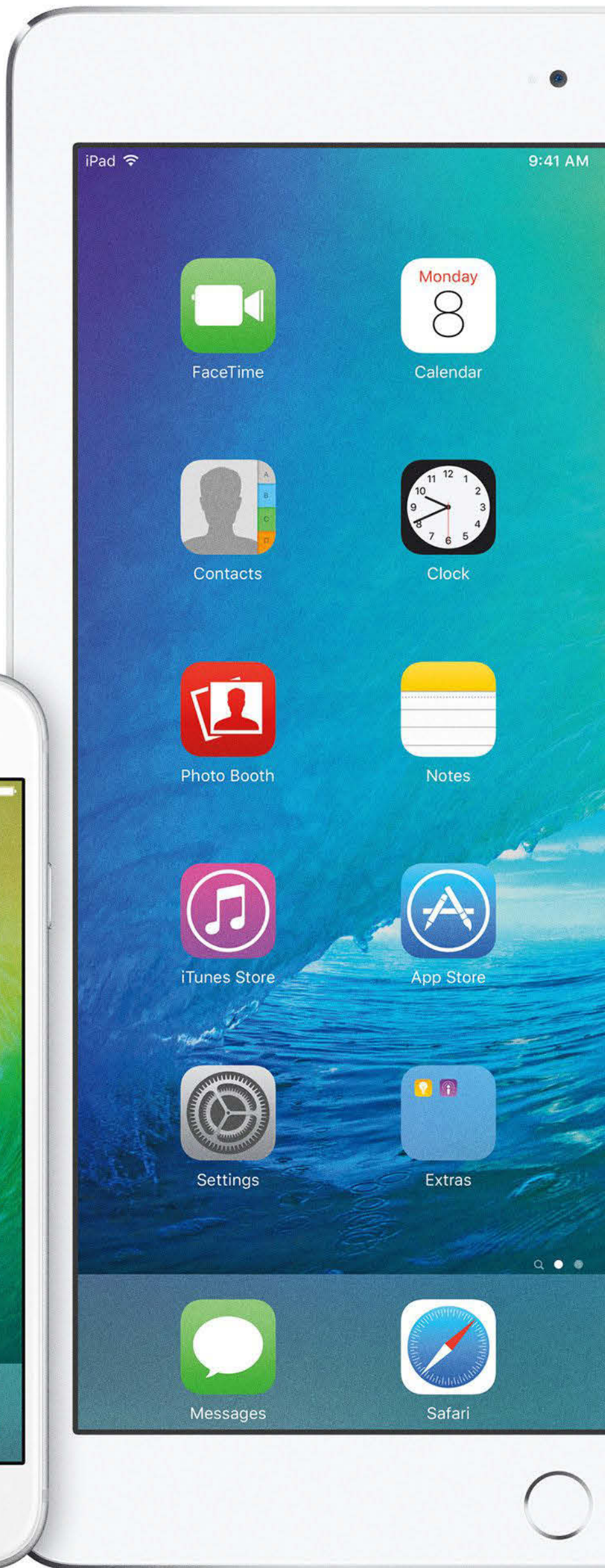
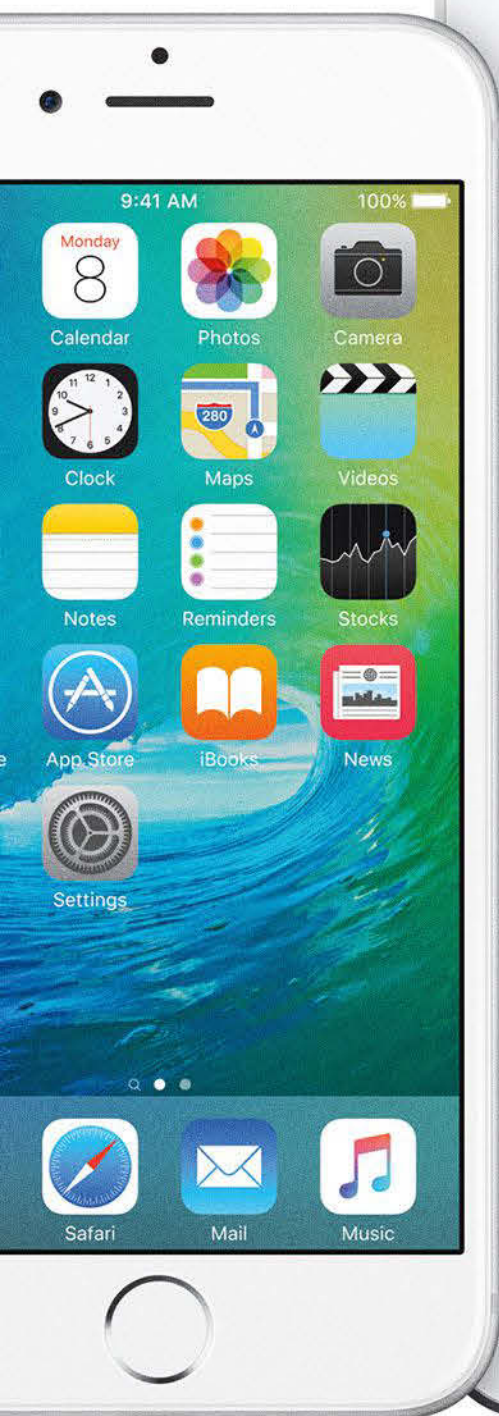


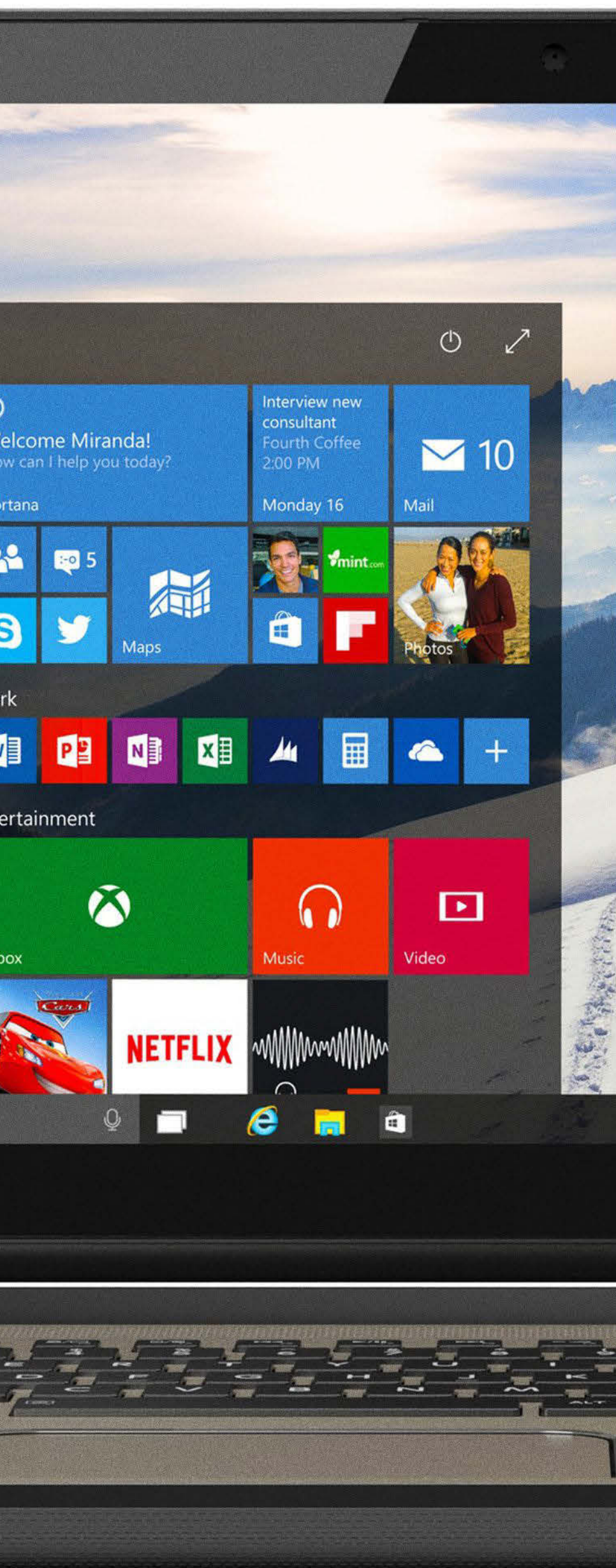
A FADING FUTURE FOR WINDOWS AS A MOBILE PLATFORM

One of the biggest errors that Microsoft has made since those glory days is underestimate the growing importance of smartphones and other mobile devices. As a result, it ultimately brought too little, too late to those product categories, and so the future of Windows, for now, seems largely restricted to devices more geared towards productivity than consumption. Still, this is not an entirely negative situation for Microsoft, as Windows remains the most popular OS on PCs - and many tasks, especially in business, remain best suited to PCs.

Microsoft is set to bring Windows 10 Mobile to smartphones later this year - probably just a few weeks after the release of Windows 10 on PCs. Now, Windows 10 Mobile - the successor to Windows Phone 8.1 - is likely to have little influence on the smartphone market, given how much weaker Windows' smartphone ecosystem is than that of iOS. However, it seems that Microsoft has recognized this and so has avoided dedicating too much attention and resources to tackling the smartphone market.

Evidence of this includes the opinion of Kantar analyst Carolina Milanesi, as expressed to IBTimes UK, that Microsoft will, rather than tackle this market, **"now pursue users with Windows 10 on other devices and with services across platforms"**. Though she continues to predict future Microsoft phones, she thinks that these will "most likely [be] focused on high-end and enterprise





to show off Windows 10 and then work with [manufacturing partners] to come up with a fuller portfolio." So, Windows 10 Mobile could ultimately be more successful, whether intentionally or unintentionally, in promoting the PC version of Windows 10 than smartphones that the mobile version of the OS runs on.

VITAL DIFFERENCES BETWEEN iOS DEVICES AND WINDOWS PCS

There are several crucial reasons why iOS devices are on course to start outselling Windows PCs - and not all of these reasons have actually been influenced by Windows itself. One is that smartphones tend to be updated much more regularly than PCs, given the especially power-hungry purposes, like gaming and music streaming, that they tend to be more frequently put to. As appealing as Microsoft Office remains for many businesses, they are unlikely to want to update it as often as every year.

This helps to explain why **Windows machines' total install base, as AppleInsider points out, remains 1.5 billion, much bigger than the total install base of iOS devices.** It also assists in clarifying why recent growth of iOS device popularity has, as also noted by AppleInsider, been driven solely by huge growth in iPhone sales. iPad sales have actually shrunk, and **Benedict Evans has suggested that these sales should be considered as part of the declining PC market** rather than placed in the 'mobile' category alongside the iPhone.

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e Explorer

Snipping Tool

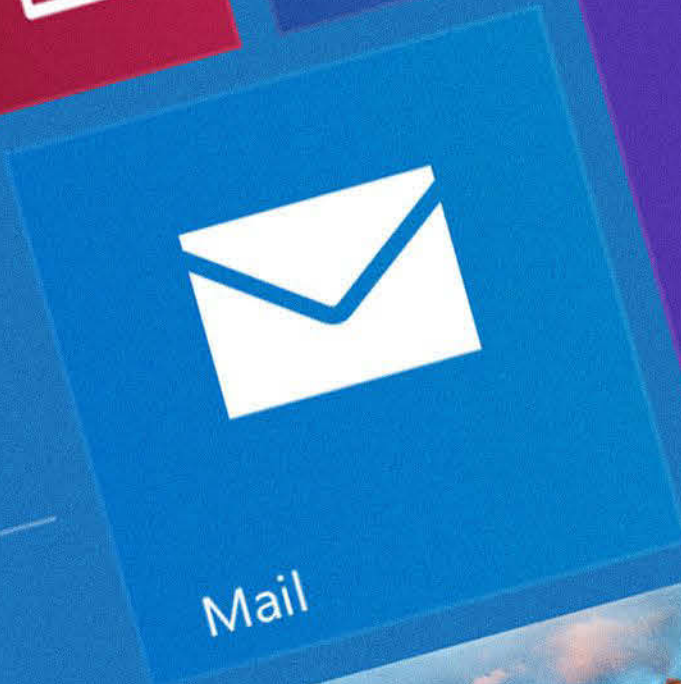
Calculator

Paint

Sticky Notes

70 |

Games



Mail

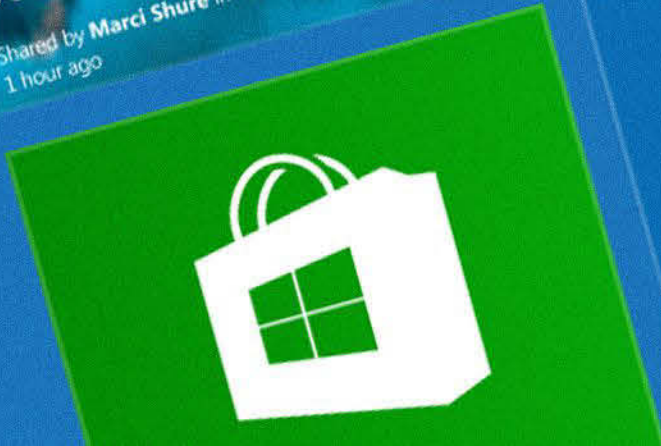


30
Tuesday
Calendar

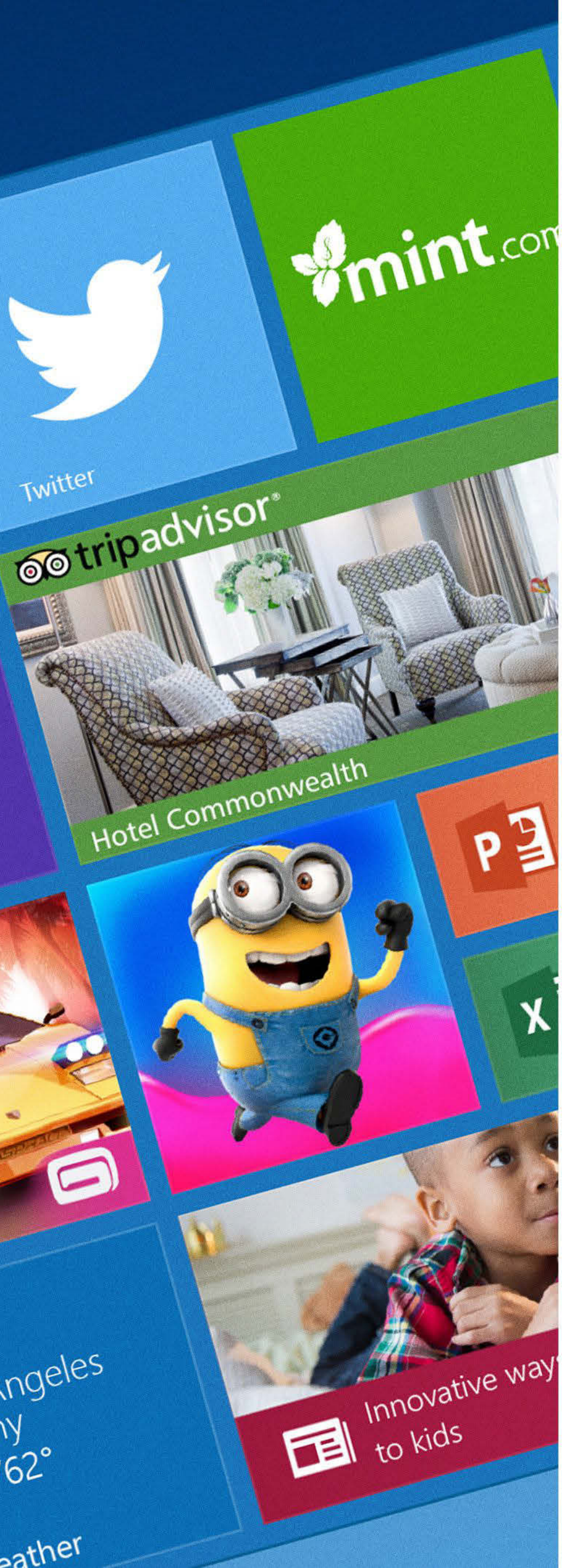


This Season's Best
Vacation Destinations

Shared by Marci Shure in WishList
1 hour ago



72°
Los A
Sun
81° /

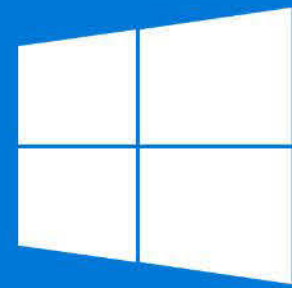


In December 2014, Evans had stated that smartphones **"are always with you and, with all their apps and sensors, are much more sophisticated than PCs ever were, seen as internet devices."** It could also be argued that the more mobile nature of smartphones makes them more personal than PCs, thus leading smartphone users to feel more attached to their devices than PC users feel to theirs. Such close attachment could even be felt by tablet users; despite the iPad's falling sales, **it remains responsible for a respectable chunk of the iOS devices that Apple continue to sell**, and has arguably made laptops and netbooks more redundant since its introduction in 2010.

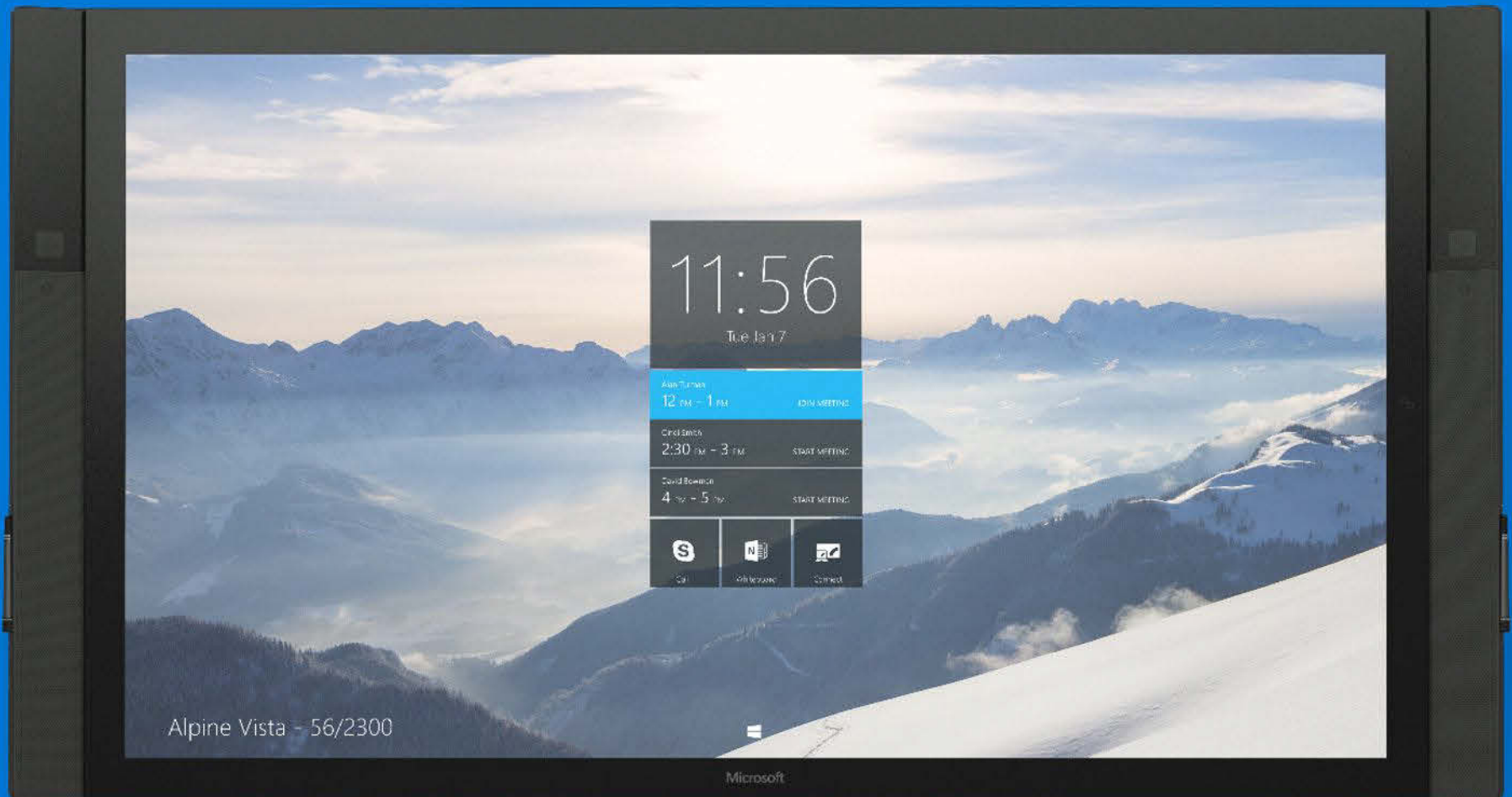
WINDOWS PCS: DOWN, BUT NOT OUT

Despite a Bloomberg Intelligence analysis of IDC projections forecasting a 2% decline in the PC market even in the 12-month period following the release of Windows 10 on July 29, this might not have as much significance for the future of Windows PCs as you expect.

Windows 10, like its predecessor Windows 8, has been built to operate well on multiple types of devices. Unlike its predecessor, however, it does not chase this aim to such an extent that the needs of the millions of people who rely on Windows for their desktop computers are overlooked. Microsoft has wisely scaled down its attempts to take on Apple in the smartphone space - a battle that it had stood no likely chance of winning in the foreseeable future. In short, with Windows 10, Microsoft has



Win

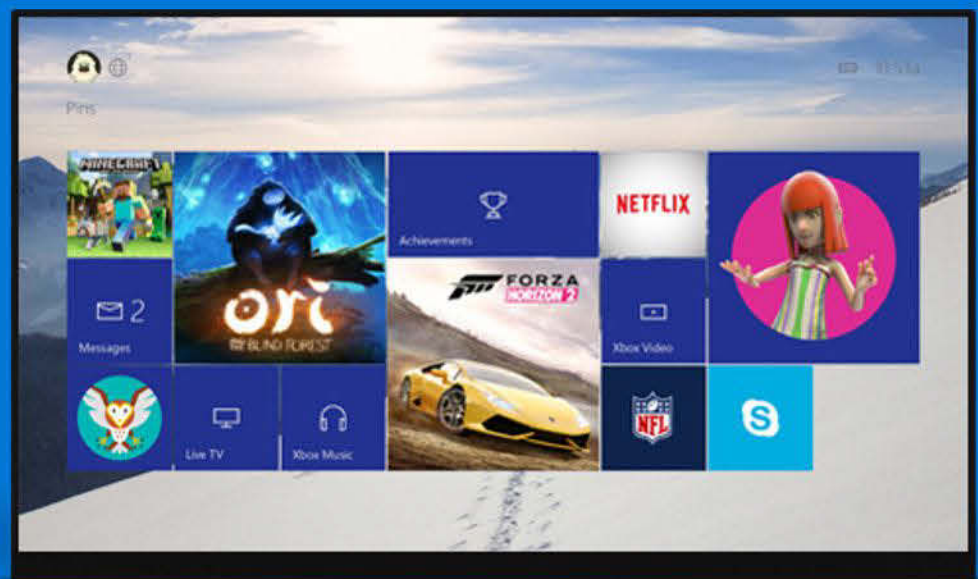


dows 10

reworked Windows to suit its traditional strengths while making mere tentative steps into mobile.

So, could a Windows PC comeback be on the cards? Possibly. But, whatever happens, Apple's clear willingness to take on its rivals in their areas of strength - with, for example, Apple Music and Apple Maps - demonstrate that the Cupertino firm will likely firmly resist any fresh Microsoft challenge. ■

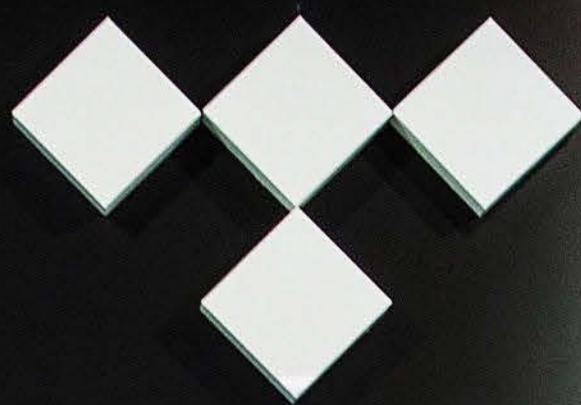
by Benjamin Kerry & Gavin Lenaghan







Windows 10



TIDAL

HIGH FIDELITY MUSIC STRI



TIDAL



Madonna: It's Just The Beginning for Streaming Service Tidal

Madonna, who co-owns Tidal with Jay Z, Beyonce and others, says it's just the beginning for the streaming service that's had some troubles since its launch in March.

"It's just the beginning, so we're working out a lot of kinks and hopefully we're going to build something unique and amazing that's going to attract a lot of people," the 56-year-old singer said in a recent interview.





Tidal, which offers a basic subscription for \$10 and a high-quality audio one for \$20, hasn't made a splash like its announcement did a few months ago, when Rihanna, Kanye West, Daft Punk, Nicki Minaj, Jack White and others stood onstage in solidarity along with Madonna, Beyonce and Jay Z. Since then, Tidal announced a family plan and discount for students. The company also lost its interim CEO last month. "It's important that people understand we didn't create Tidal, we didn't put this together, we didn't all join forces because we're broke and we want more money. The idea is we want to support other artists and we want people to understand this is our heart, this is our work, and we want people to recognize that and we want other artists to have a chance," Madonna said.

"We live in a society now where everybody just expects everything to be for free, but you don't get a house for free; you have to pay somebody to build it," she added.

Other artist-owners of Tidal include Arcade Fire, Alicia Keys, Usher, Chris Martin, Calvin Harris, deadmau5, Jason Aldean and J. Cole.

Online

<http://tidal.com/us>

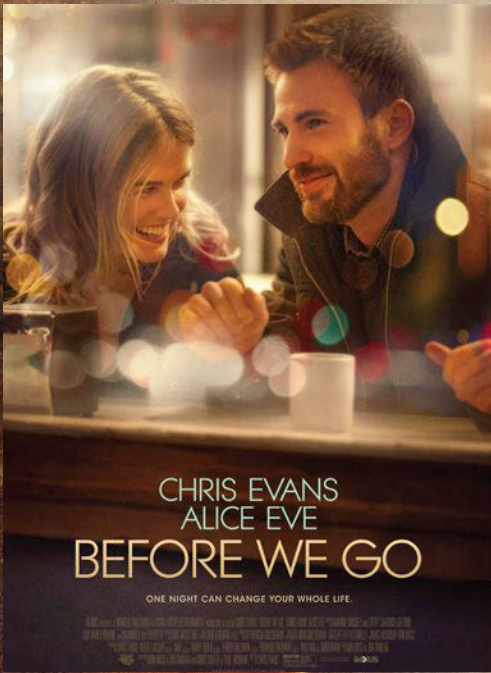


Movies & TV Shows

Rotten Tomatoes



No rating yet



iTunes Preview



by Chris Evans
Genre: Romance
Released: 2015
Price: \$14.99

★★★★★
189 Ratings



Trailer

Before We Go

Saxophone player Nick Vaughan (Chris Evans) bumps into Brooke Dalton (Alice Eve) at Grand Central in New York City. They start out simply as strangers who are both stranded for the night, but soon find themselves on an adventure that leads them to face their fears and eventually see each other as more than friends.

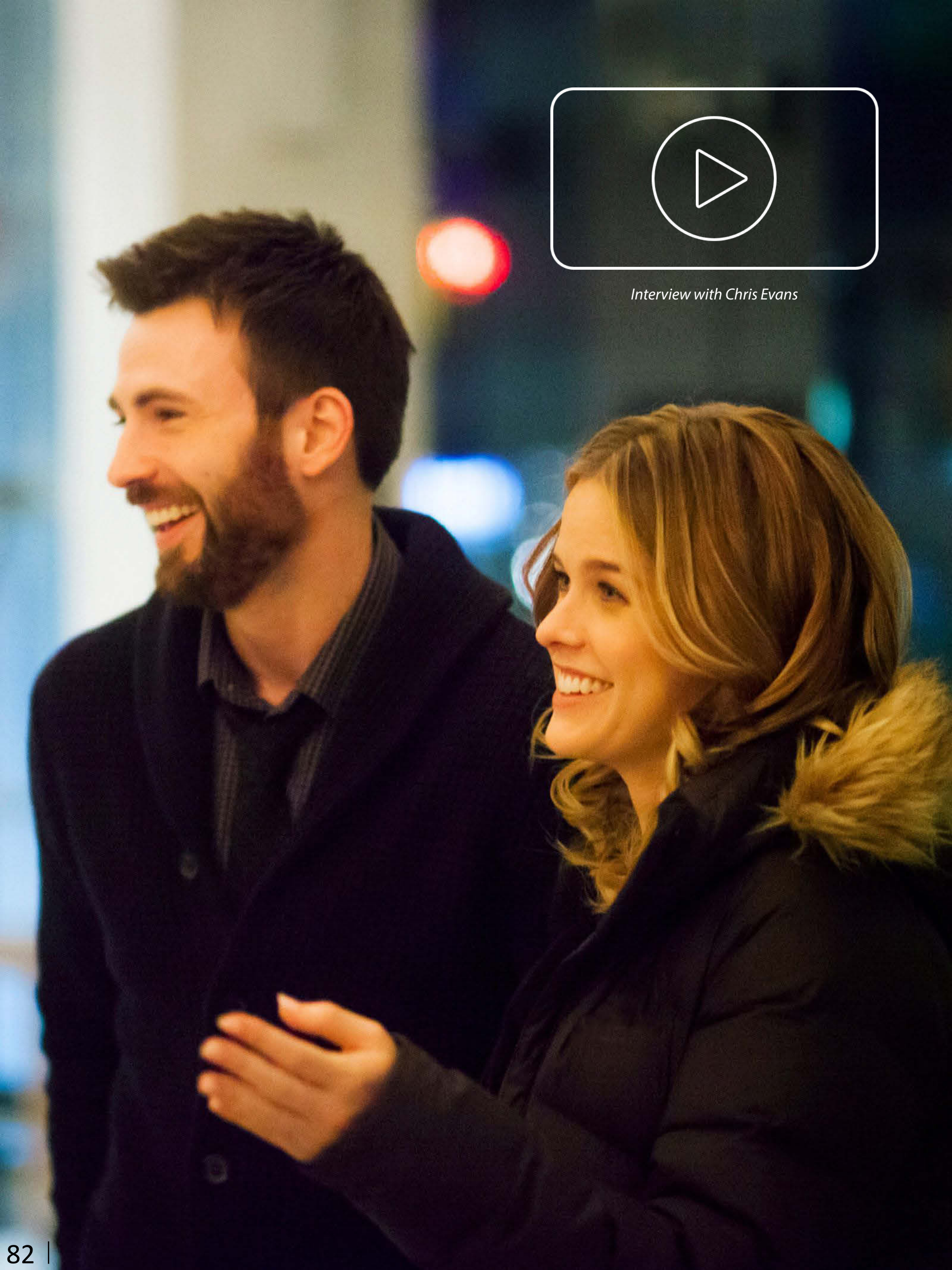
FIVE FACTS:

1. This is Chris Evans' directorial debut.
2. The movie will be **released in theaters on September 4.**
3. **The original title of Before We Go was 1:30 Train.**
4. The world premiere took place **at the Toronto International Film Festival on September 12, 2014.**
5. When this movie was being developed in 2008, **director Joel Schumacher and Italian actress Monica Bellucci were attached to the project.**

See more in
iTunes



Interview with Chris Evans





The Divergent Series: Insurgent

Adapted from the second in the Divergent trilogy of sci-fi adventure novels penned by Veronica Roth, *Insurgent* follows the lead character, Tris Prior (Shailene Woodley), as she and Four (Theo James) flee from the Erudite elite led by Jeanine Matthews (Kate Winslet). Tris and Four are fugitives rushing to learn what the former's family had died to protect.

FIVE FACTS:

1. This is the second movie adapted from a Divergent novel.
2. The first movie so adapted was *Divergent*, released in US theaters on March 21, 2014.
3. The critical reaction to *Insurgent* was mixed; the consensus on film reviews compilation site Rotten Tomatoes reads: "Shailene Woodley gives it her all, but *Insurgent* is still a resounding step back for a franchise struggling to distinguish itself from the dystopian YA crowd."
4. Nonetheless, **the movie's worldwide box office gross was a healthy \$295.2 million**, including \$130.2 million in North America, from a \$110 million budget.
5. It has been announced that the story of the third Divergent novel, *Allegiant*, will be told across two movies, **scheduled for respective release on March 16, 2016 and March 24, 2017.**





iTunes Preview



by Robert Schwentke
Genre: Action & Adventure
Released: 2015
Price: \$19.99

★★★★★
492 Ratings



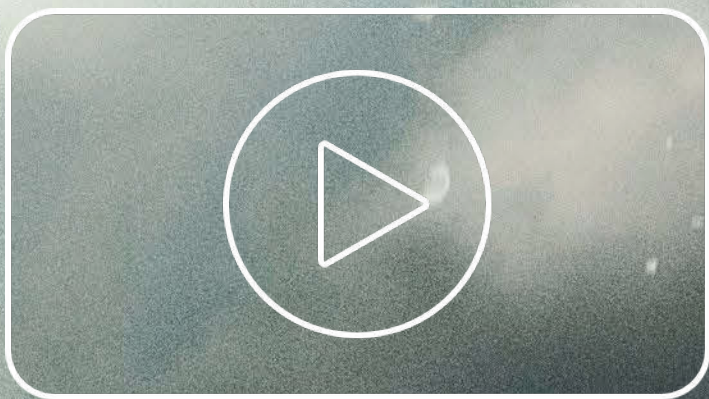
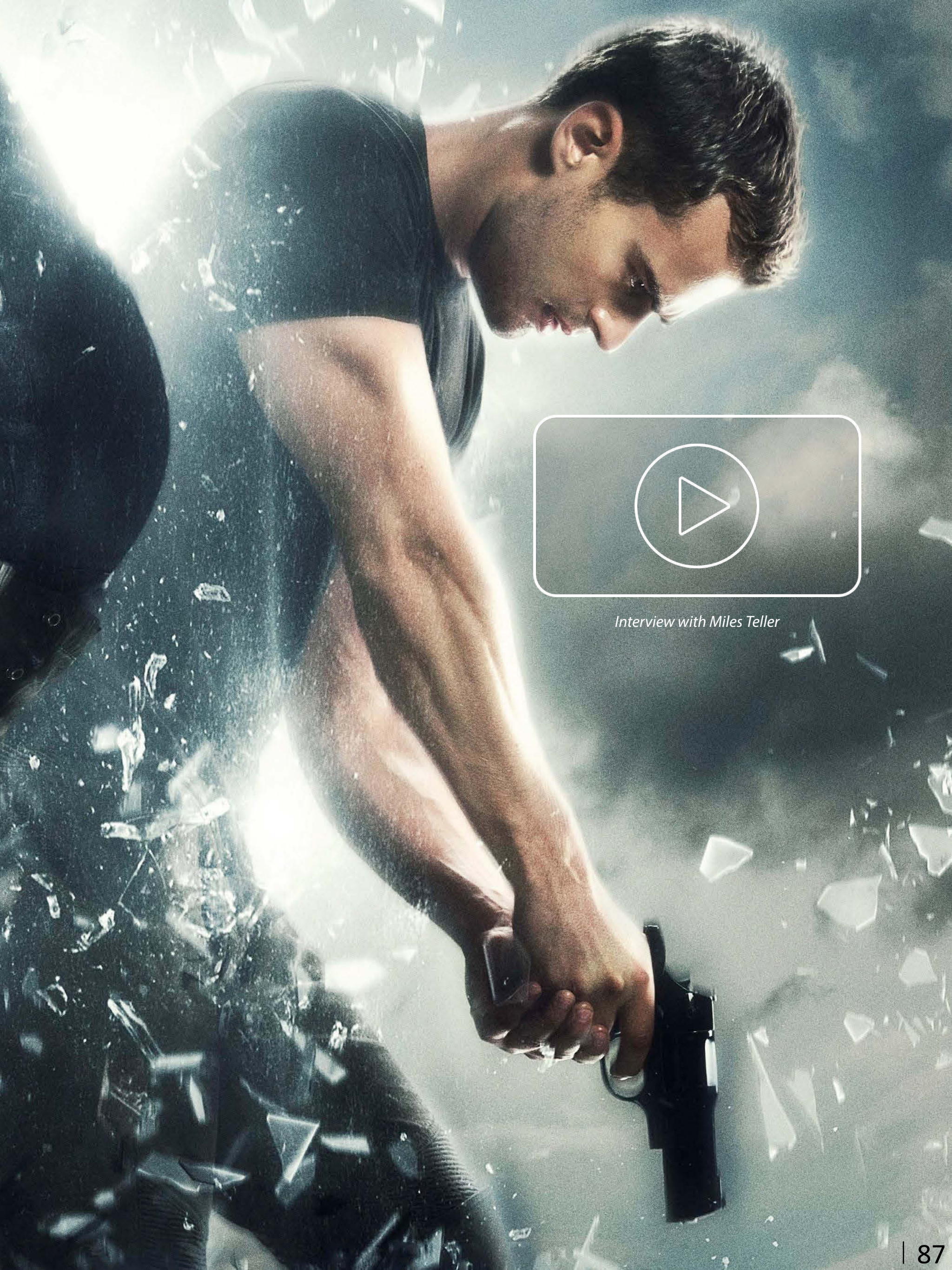
Trailer

Rotten Tomatoes



30%

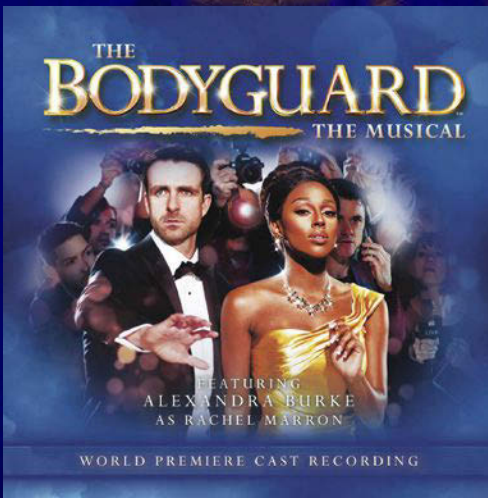




Interview with Miles Teller



Music



iTunes Preview



Genre: Musical
Released: Jul 17, 2015
20 Songs
Price: \$9.99

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



I Will Always Love You

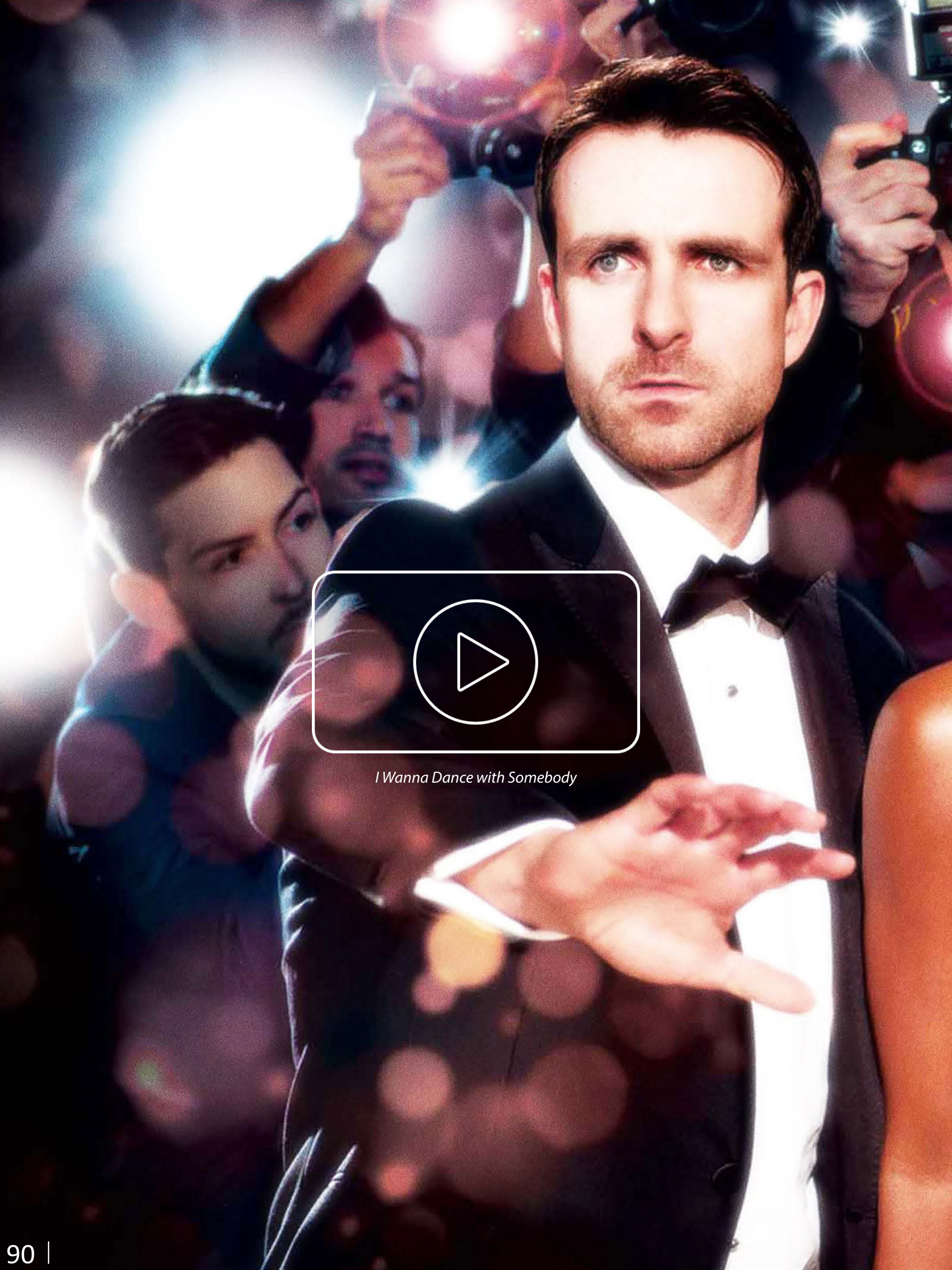
The Bodyguard - The Musical (World Premiere Cast Recording) Various Artists

It was recently announced that a musical based on The Bodyguard, the hit 1992 movie starring Kevin Costner and Whitney Houston, will tour North America in 2016. However, the musical actually debuted in London in 2012, and this album consists of music from the West End version of the show. Why not listen to it for a better idea of what we can expect next year?

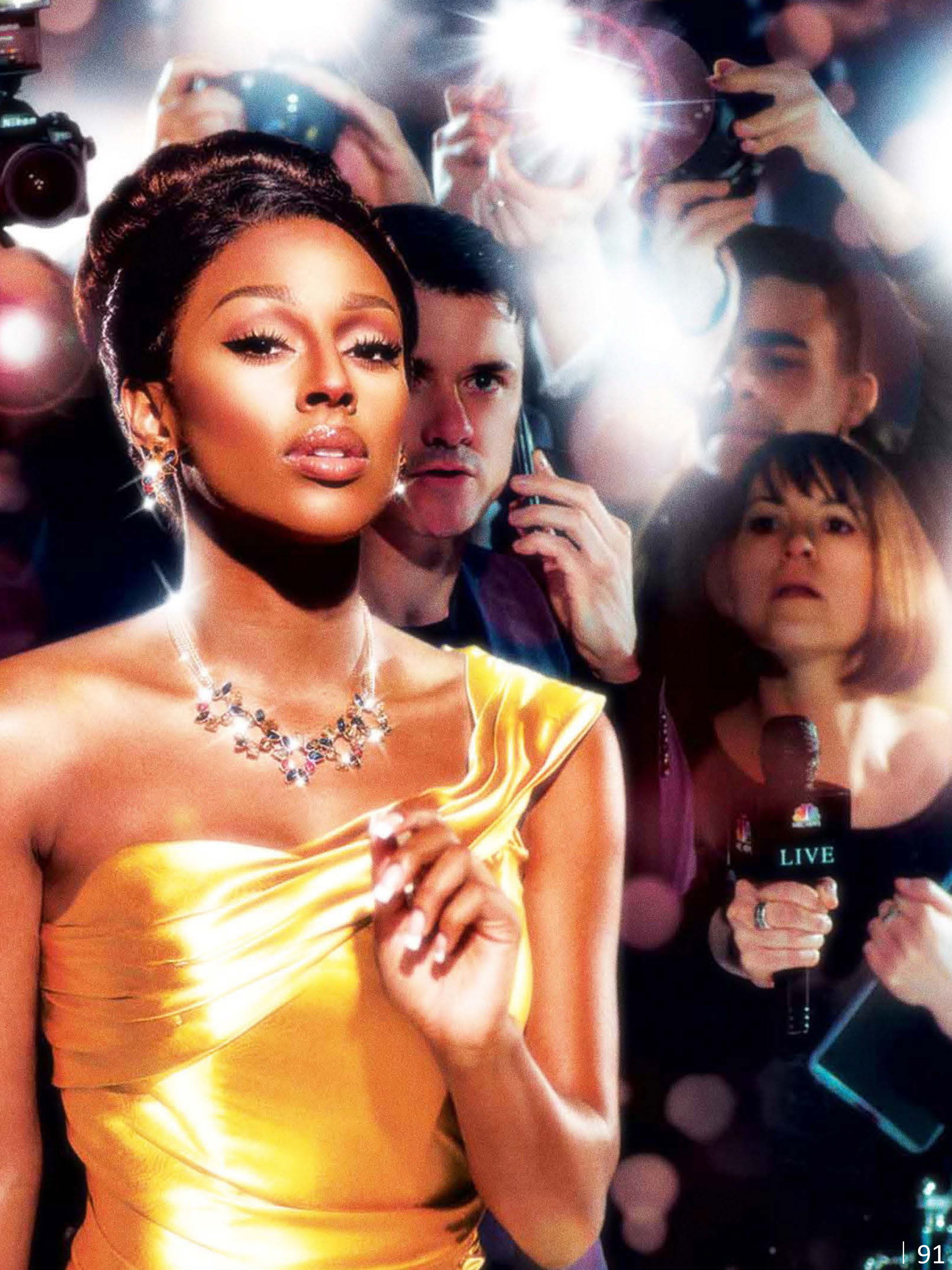
FIVE FACTS:

1. This album's leading vocal contributor is the West End musical's star, British singer Alexandra Burke.
2. Burke was the 2008 winner of the popular British talent show The X-Factor, which is basically the UK equivalent of American Idol.
3. The West End production, and therefore also this album, include several well-known Whitney Houston songs, including "Saving All My Love for You", "How Will I Know" and "I Wanna Dance with Somebody", that never appeared in the film version of The Bodyguard.
4. Deborah Cox has described landing the starring role in the upcoming North American version of the musical as **"a dream of a lifetime"**.
5. The musical is also set to be **staged in the Netherlands later this year**.

See more in
iTunes



I Wanna Dance with Somebody



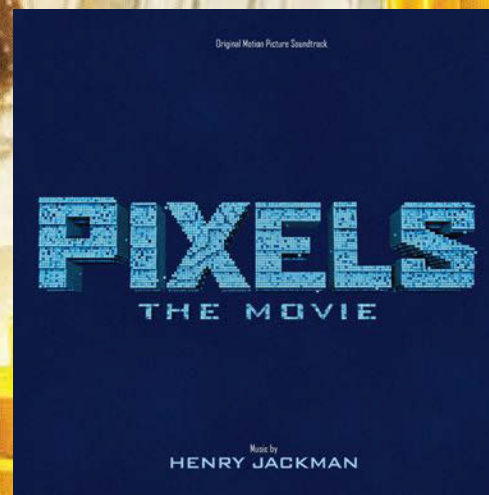
Pixels: The Movie (Original Motion Picture Soundtrack)

Henry Jackman

The sci-fi comedy film *Pixels*, starring Adam Sandler, Kevin James and Michelle Monaghan as battlers against huge virtual recreations of arcade game characters from the 1980s, has a soundtrack scored by Henry Jackman. The movie is undeniably wacky - but, now, here is an opportunity to listen to its score more closely, without distractions of CGI and humorous dialog.

FIVE FACTS:

1. *Pixels* is helmed by *Home Alone* and *Mrs. Doubtfire* director Chris Columbus.
2. The movie opened in US theaters on 24 July.
3. **The movie is based on Patrick Jean's two-minute short film of the same name**, which was released in April 2010.
4. Other films that Henry Jackman has composed for include *X-Men: First Class*, *Wreck-It Ralph*, and *Captain America: The Winter Soldier*.
5. **The *Pixels* end credits song is "Game On" by Waka Flocka Flame and featuring Good Charlotte**, but this does not appear on the *Pixels* soundtrack available on iTunes.



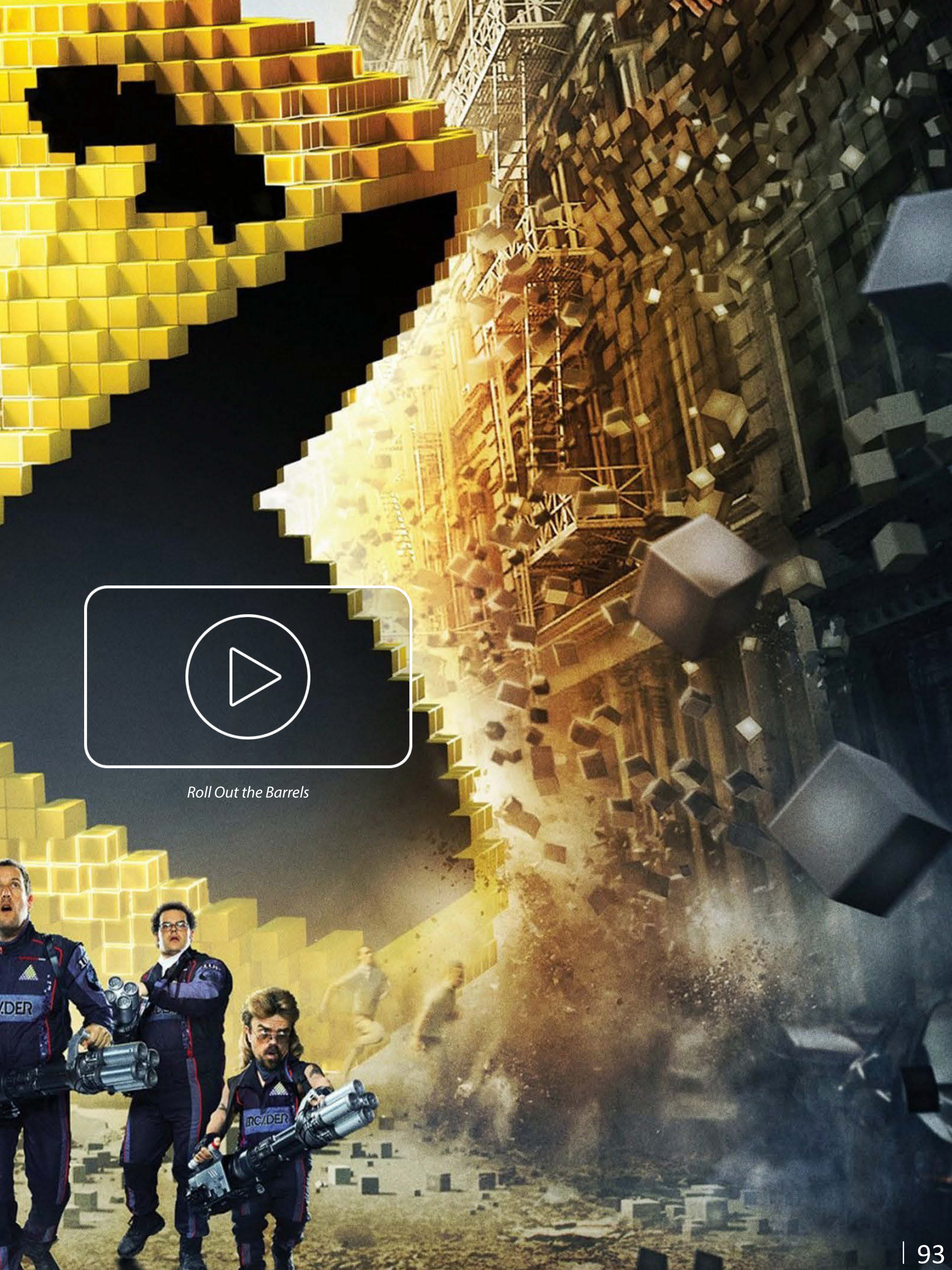
iTunes Preview



Genre: Soundtrack
Released: Jul 24, 2015
21 Songs
Price: \$9.99

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





Roll Out the Barrels



Sweet Spot



EL
MOVIE





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

JILLSON



10 ALBUMS

JILL SCOTT

TAYLOR SWIFT

BEA MILLER

LUKE BRYAN

SAM HUNT

TWENTY ONE PILOTS

ASHLEY MONROE

ISRAEL & NEW BREED

ED SHEERAN

SEVENDUST





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

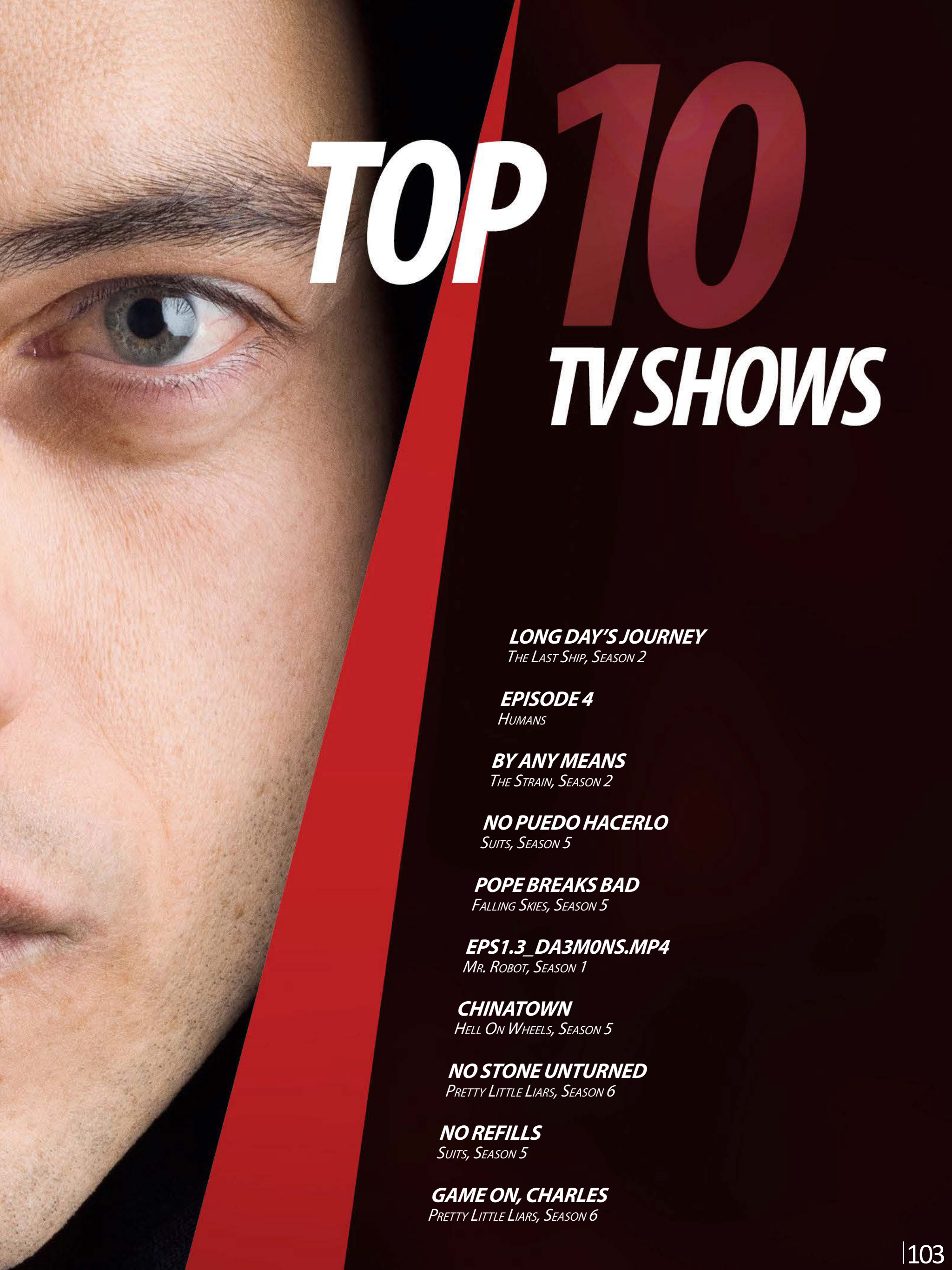
CHEERLEADER (FELIX JAEHN REMIX)
OMI

FIGHT SONG
RACHEL PLATTEN

WORTH IT (FEAT. KID INK)
FIFTH HARMONY

SHAKE IT OFF
TAYLOR SWIFT



A close-up photograph of a person's face, focusing on the eye and cheek. A thick red diagonal line runs from the top left towards the bottom right, bisecting the image. The text 'TOP 10 TV SHOWS' is overlaid on the right side of the image.

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

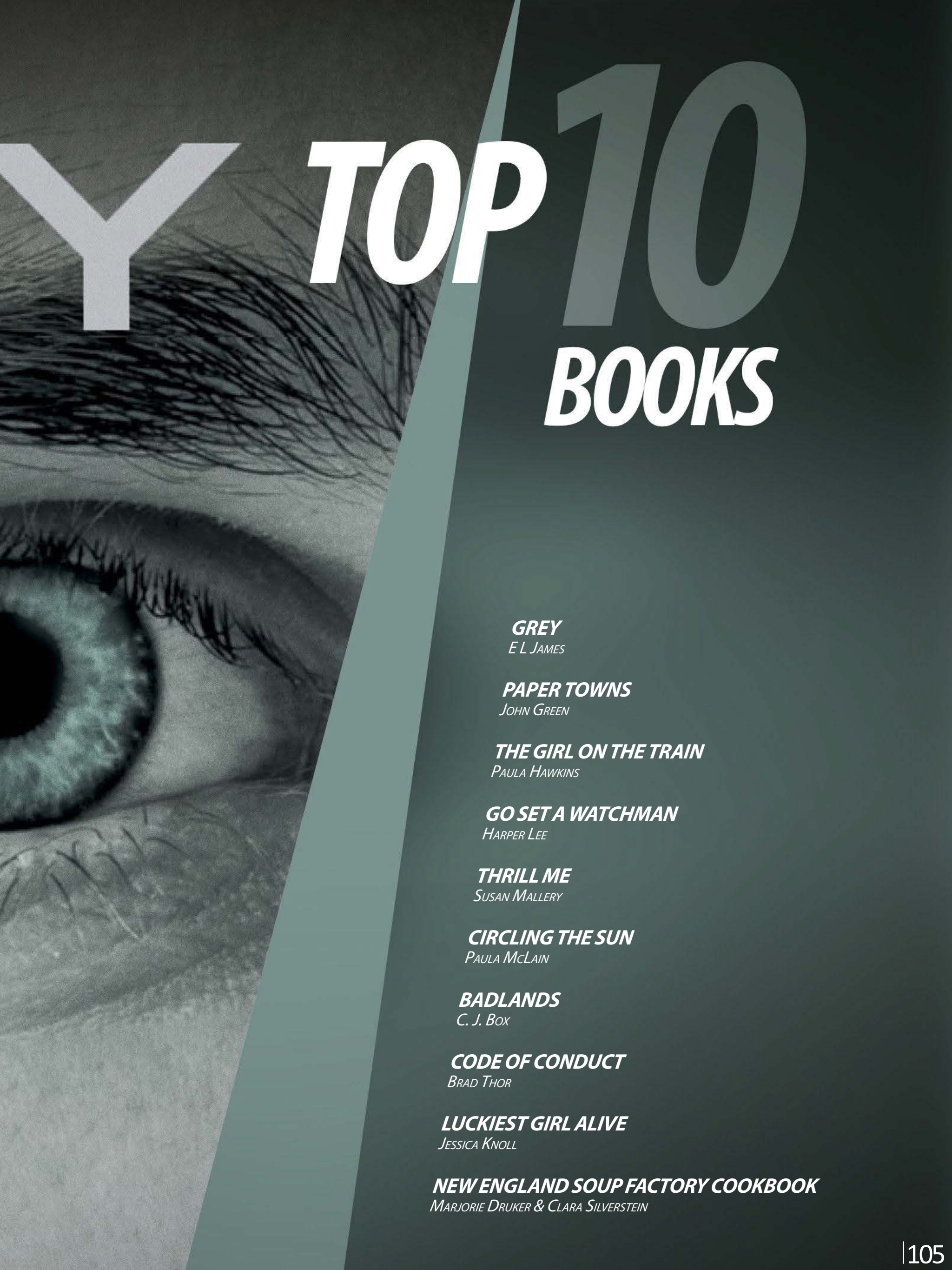
SUITS, SEASON 5

GAME ON, CHARLES

PRETTY LITTLE LIARS, SEASON 6

GREY

A close-up, black and white photograph of a person's eye, looking slightly to the right. The eye is framed by long, dark eyelashes. A diagonal band of teal color cuts across the image from the top left towards the bottom right, partially obscuring the eye and the text above it. The background is dark and out of focus.



YY **TOP 10** **BOOKS**

GREY

E L JAMES

PAPER TOWNS

JOHN GREEN

THE GIRL ON THE TRAIN

PAULA HAWKINS

GO SET A WATCHMAN

HARPER LEE

THRILL ME

SUSAN MALLERY

CIRCLING THE SUN

PAULA MCLAIN

BADLANDS

C. J. BOX

CODE OF CONDUCT

BRAD THOR

LUCKIEST GIRL ALIVE

JESSICA KNOLL

NEW ENGLAND SOUP FACTORY COOKBOOK

MARJORIE DRUKER & CLARA SILVERSTEIN





'Celebrity Family Feud' a Summertime Hit

The survey says: ABC's version of "Celebrity Family Feud" ended its run on Sunday as an unexpected summertime hit.

The Steve Harvey-hosted show, which aired six hour-long editions, averaged 9.1 million viewers and was the most-watched new television program this summer, the Nielsen company said. It more than doubled the viewership ABC had in the same time slot last year with "Wipeout."

"We had high hopes, but it certainly shot past all of them," said Rob Mills, senior vice president for alternative programming, late night and specials at ABC. With all of the new programming constantly available, there's something to be said about a TV version of comfort food, Mills said. The syndicated game show has been on the air for some 40 years, and current host Harvey is a major star in his own right. Celebrities like Dr. Phil, Anthony Anderson, Penny Marshall, Cheryl Hines competed this summer, along with NFL stars and casts from "Duck Dynasty," "The Bachelor" and "Dancing With the Stars"





ABC had initially sought to match all-celebrity teams or casts from various TV programs all summer. But Mills credited Jennifer Mullin, the show's producer from Fremantle, for recognizing that one of Harvey's strengths is in how he relates to non-celebrities, so some of the stars brought family members to compete.

With these numbers, it's a good bet the show will return. Mills said it hasn't been determined yet whether "Celebrity Family Feud" episodes will play in non-summer months.

Caitlyn Jenner's new E! Entertainment documentary series debuted to good reviews and 2.7 million viewers on Sunday, Nielsen said. Univision made a rare appearance in Nielsen's Top 20 with its coverage of Sunday's soccer match between Mexico and Jamaica.

CBS won the week in prime time, averaging 5.1 million viewers. NBC had 4.5 million, ABC had 3.8 million, Fox had 2.5 million, Univision had 2.4 million, Telemundo had 1.4 million, ION Television had 1.1 million and the CW had 1 million.

The Disney Channel was the week's most popular cable network, averaging 1.67 million viewers in prime time. Fox News Channel averaged 1.601 million, USA had 1.595 million, TNT had 1.58 million and HGTV had 1.56 million. Continuing Lester Holt's strong summer, NBC's "Nightly News" topped the evening newscasts with 7.7 million viewers. ABC's "World News Tonight" had 7.4 million and the "CBS Evening News" had 6.1 million. For the week of July 20-26, the top 10 shows, their networks and viewerships: "America's Got Talent" (Tuesday), NBC, 10.5 million; "Celebrity Family Feud," ABC, 8.71 million; "60 Minutes," CBS, 7.91 million; "NCIS," CBS, 7.53 million; "The Big Bang Theory," CBS, 7.34 million; "The Bachelorette," ABC, 6.97 million; "Zoo," CBS, 6.69 million; "American Ninja Warrior," NBC, 6.68 million; "Last Comic Standing," NBC, 6.1 million; "Big Brother" (Sunday), CBS, 5.95 million.



*Patriarc of
Musical Jackson
Family Hospitalized
in Brazil*

Joe Jackson, the father of the late Michael Jackson and patriarch of the musical family, suffered a stroke while visiting Brazil and was hospitalized in the intensive care unit of a Sao Paulo hospital, the facility said Monday.

The Albert Einstein hospital said in an emailed statement that Jackson was admitted on Sunday afternoon and was suffering from an irregular heartbeat. It did not provide any further details about Jackson's condition, and a spokeswoman said the hospital did not have any further information. But one of the organizers of a party that brought Jackson to Brazil for his 87th birthday on Sunday said he was doing well.

"He is perfectly conscious, he is talking perfectly well without any problems, he is completely dynamic," said Nogueira Fresco, one of the organizers of the party. The fete marking Jackson's birthday went ahead Saturday without its guest of honor. Local media reported he was not feeling well enough to attend.

Nexxing, the company that invited Jackson to Brazil, said he arrived in the South American nation on Wednesday and attended several events, including a visit to a Sao Paulo soccer stadium, before falling ill. Photos from his official website also show him dining in Sao Paulo restaurants. Jackson was due to leave Brazil on Tuesday. Jackson has suffered minor strokes in the past, including one in 2012.





Kaitlyn Bristowe and Shawn Booth Ready To Be a Normal Couple

Now that they're finally engaged, Kaitlyn Bristowe and Shawn Booth are ready to go on their first real-world date.

The bachelorette and her chosen fiancé are now able to live their love away from TV cameras after Monday night's "The Bachelorette" finale on ABC. Bristowe chose the 29-year-old personal trainer as her one true love.

Bristowe said the couple will go on their first real date Tuesday night. "We were counting down the Mondays until we could get to this point and we are finally here so we are just going to enjoy it," Booth said.







Twenty-five other men competed to woo the 30-year-old former dance instructor in the 11th season of the reality dating competition.

She accepted Booth's marriage proposal during the finale saying, "I never want you to question what we have ever again because I am completely yours."

It was speculated that Booth had won after a Snapchat video of him and Bristowe in bed was accidentally shared and quickly deleted in June. Bristowe said it was a regrettable mistake to spoil the show for viewers but it was a smaller ordeal than they expected.

"We just kind of skimmed over and didn't acknowledge it," Bristowe said.

Many bachelor and bachelorette couples have broken up in the pressure of the public eye, but Booth said: "We are not worried about it at all, you know, we don't think about the other couples at all or anything like that. We are just focused on our relationship and what we have and we feel so strong about it."

Bristowe faced public criticism after she confessed to Booth that she had sexual relations with runner-up Nick Viall during the competition. She has previously said she's not ashamed of her action because she is an adult women having sex.

"It was brutal," Booth said about the criticism. "It was very hard to sit back and keep my mouth closed." The couple said they hope to stay out of the public eye and plan to move to Vancouver or Nashville to get a house. "We are going to go to my hometown and go to his and just take it as it comes and in a couple months talk about marriage," Bristowe said.

MARVEL

ANIM

'Ant-Man' Inches Past 'Pixels' to Take First- Place Spot



"Ant-Man" crept past new opener "Pixels" to claim the top spot at the box office this weekend by an ant-sized margin. The Disney and Marvel superhero pic brought in \$24.8 million over the weekend, bringing its domestic total to \$106.1 million according to Rentrak estimates Sunday.





“Pixels,” meanwhile, just barely missed first place with a \$24 million debut. While studios always hope for the bragging rights of a No. 1 debut, the real issue here is whether or not the Adam Sandler end of the world comedy will make up its \$88 million production budget.

“It’s been a little competitive in the marketplace when you consider the extent of the performance of ‘Jurassic’ and ‘Inside Out,’” said Sony’s President of Worldwide Distribution Rory Bruer. “To get to where we opened to was quite good.”

Critics were not fond of “Pixels,” which shows 1980s video arcade game characters attacking Earth, but younger audiences still turned out to theaters - an estimated 62 percent were under the age of 25.

Paul Dergarabedian, Rentrak’s senior media analyst, said Sandler can still attract an audience, but the expensive film has a lot of ground to make up.

“They’re really going to have to count on the international component. That’s going to be key,” he said.

Overall, the box office is down 3 percent from the same weekend last year, when “Lucy” opened particularly strong. Dergarabedian said that though some are attempting to link last week’s theater shootings to any dip in the box office this weekend, “the numbers just don’t bear it out.”

Holdovers “Minions” and “Trainwreck” took the third and fourth spots with \$22.1 million and \$17.3 million, respectively.

Meanwhile, the R-rated boxing drama “Southpaw” surpassed expectations and landed a place in the top five with its \$16.5 million opening. Dergarabedian said that its performance is likely due to star Jake Gyllenhaal’s enthusiastic promotion of the film and also the fact that it provides an alternative to the standard summer blockbuster fare.





“‘Southpaw’ felt like a really good fall movie,” he said.

“Paper Towns,” an adaptation of John Green’s coming-of-age novel, opened in sixth place with \$12.5 million. The Fox film only cost \$12 million to produce, but considering Green’s fan base and last year’s massive \$48 million debut of “The Fault in Our Stars,” which Green also wrote, it’s a bit disappointing.

A straight comparison isn’t entirely fair, though. “The Fault in Our Stars” had a much bigger following and transcended age and gender groups with its story of two teens dying of cancer and falling in love. “Paper Towns” is a more narrow and lighthearted high school tale.

According to exit polls, 71 percent of the “Paper Towns” audience was female and 78 percent were under age 25.

Also, Shailene Woodley was a much bigger name when “The Fault in Our Stars” came out, whereas Cara Delevingne and Nat Wolff are somewhat lesser known.

Woodley’s “Divergent” association took the modest film “to another level,” Dergarabedian said. “I think we have a job ahead of us in the coming weeks to find more of our potential audience who we weren’t able to reach this weekend. But I think we can do that,” said Chris Aronson, Fox’s domestic distribution president.

Estimated ticket sales for Friday through Sunday at U.S. and Canadian theaters, according to Rentrak. Where available, the latest international numbers for Friday through Sunday are also included. Final domestic figures will be released Monday.





1. "Ant-Man," \$24.8 million (\$35.4 million international).
2. "Pixels," \$24 million (\$21.4 million international).
3. "Minions," \$22.1 million (\$44 million international).
4. "Trainwreck," \$17.3 million (\$220,000 international).
5. "Southpaw," \$16.5 million (\$3.5 million international).
6. "Paper Towns," \$12.5 million (\$8 million international).
7. "Inside Out," \$7.4 million (\$28.3 million international).
8. "Jurassic World," \$6.9 million (47.6 million international).
9. "Mr. Holmes," \$2.8 million.
10. "Terminator Genisys," \$2.4 million (\$10.7 million international).





Estimated ticket sales for Friday through Sunday at international theaters (excluding the U.S. and Canada), according to Rentrak:

1. "Monster Hunt," \$46 million.
2. "Minions," \$44 million.
3. "Ant-Man," \$35.4 million.
4. "Inside Out," \$28.3 million.
5. "Jian Bing Man (Pancake Man)," \$25 million.
6. "Pixels," \$21.4 million.
7. "The Assassination," \$19.5 million.
8. "Monkey King: Hero is Back," \$17 million.
9. "Terminator Genisys," \$10.7 million.
10. "Paper Towns," \$8 million.

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