



Actors (left) Josh Hutcherson, Jennifer Lawrence and Liam Hemsworth attend Lionsgate's "The Hunger Games: Mockingjay - Part 2" Hand and Footprint Ceremony at TCL Chinese Theatre in Hollywood, California. —AFP

Jennifer Lawrence, rare Hollywood action heroine, in 'Hunger Games' farewell

Jennifer Lawrence is bidding farewell to "The Hunger Games," the wildly popular fantasy franchise that made her a megastar and rare Hollywood action heroine. Lawrence is back as bow-and-arrow badass Katniss Everdeen, leading her rebels deeper into the fight against injustice in their dystopian world in "The Hunger Games: Mockingjay - Part 2," opening around the globe November 18-20. But the movie marks the final chapter in the hugely successful saga that saw Lawrence at 25 already an Oscar winner and the world's highest-paid actress-catapulted to fame.

"I think it will be pretty bizarre when the movie is finally out and... everything is officially done," Lawrence told reporters in Los Angeles Saturday during a press preview. "This movie has been my life for so many years." The series, adapted from the teen novels of Suzanne Collins, tells the story of Katniss' battle to survive in a reality TV-style life-and-death game in a post-apocalyptic future state. In last year's "The Hunger Games: Mockingjay - Part 1" she not only battled for her life, but became the symbol of a revolution.

In the finale, she tries to lead the rebellion against the totalitarian government of District 13. "I didn't really feel that I said goodbye to her," Lawrence noted of Katniss. In the final installment, Katniss must cope with the emotional instability of her lovelorn admirer Peeta, played by Josh Hutcherson, while still enjoying the support of the other man in her life, best friend Gale (Liam Hemsworth).

'Entire world changes'
Lawrence said it took her a while to adapt to her new life in the spotlight amid the massive "Hunger Games" success and the pressure that accompanied it. "There were a few years of getting used to it, your entire world changes," she said. Fans the

world over have embraced the "Hunger Games" since the first film came out in 2012, with the franchise passing the billion dollar mark at the box office. "I have a new normal now, I feel very stable and normal and happy," Lawrence said. "But the pressure... you just can't think about it."

The blockbusters have gone down in history for having a female heroine leading the fight. But "it's probably too soon to be able to look back and reflect" on the impact the films have had on the public, Lawrence said. As for herself? "I hope I've grown up," added the star, who won an Oscar for her role in the 2012 comedy "Silver Linings Playbook."

'Working woman'
Lawrence also addressed a recent blunt essay she wrote for an online feminist newsletter in which she blasted pay inequality between the sexes. "I would love to straighten up that I wasn't writing about not making as much as my male co-stars, as complaining about that I wasn't getting paid more because I'm a woman," she told reporters. In her post for Lenny, a newsletter co-founded by fellow actress Lena Dunham, Lawrence said that when she found out from Sony emails leaked last year that she was paid less than her male co-stars in the hit movie "American Hustle," she didn't get mad at Sony but at herself.

She went on to admit she had failed to tackle the issue out of fear of being branded "difficult" or "spoiled." Lawrence, who topped Forbes magazine's 2015 list of best-paid actresses at \$52 million, said Saturday that she loves what she does for a living and hates "waking up without a goal." "Honestly, it's a job," she said, acknowledging that "people are going to have opinions." "I really love acting, so I really just think of myself as a working woman," she added. —AFP

Q&A: On new album, Bocelli celebrates the music of movies

Andrea Bocelli's new album "Cinema," a collection of songs from movies, is the culmination of a longtime dream. The classically inspired singer fell in love with many songs as a child that he didn't know came from the movies. Now he has gone back to his childhood memories and recorded some of those songs, including classics like "Moon River" and "Cheek to Cheek." Pop star Ariana Grande also appears on the song "E piu ti penso." Bocelli, fresh off a performance for Pope Francis in Philadelphia and ahead of a US tour in December, sat down with The Associated Press to discuss the album and more this week.

AP: Why an album of movie songs?
Bocelli: The music of the movies is a very inspired and free and beautiful music. It's a music of freedom - like a big field where the composers can gather and run wherever they want. And, finally, it is inspired by emotion.

AP: You've had a real crossover career - alternating between classical and pop music. Is there a big difference in how you approach the different forms of singing?
Bocelli: I do my best in order to be a good inspira-

tion for many people. There is a difference from the point of view of expression. Because when you sing opera you are very far from the people, you are onstage, and between you and the people there is the orchestra. So you have to launch your emotions very, very far. When you sing pop, you are singing very close - the microphone is very close to your mouth.



Andrea Bocelli poses for a portrait in New York. —AP

You can whisper your emotions into the microphone.

AP: What's your favorite movie song?
Bocelli: There are many masterpieces. I love very much for example "Moon River" (from "Breakfast at Tiffany's.") But I can't choose, it wouldn't be fair.

AP: You recently sang for Pope Francis in Philadelphia. What was that experience like?

Bocelli: The pope is a very special man. (Even) apart from religion, he's a wonderful soul.

AP: Did your children inherit a love of music from you? Can it be inherited?

Bocelli: Virginia, the last (youngest) one, sings every day. All day. The other two study piano. I think you do (inherit it), but also there's the possibility of educating people to listen to music. Because if you don't have the possibility of listening to music, you can't know if you love it.

AP: If you hadn't become a singer, what career would you have chosen?

Bocelli: I studied law, and I was ready to be a lawyer in my country (Italy). Probably it is better for many clients that I changed my direction! But I was happy to study and I was a good student, I finished my studies. And everything that you learn is useful in life. —AP

Box Office: 'Our Brand is Crisis,' 'Burnt,' 'Scouts Guide' all bomb

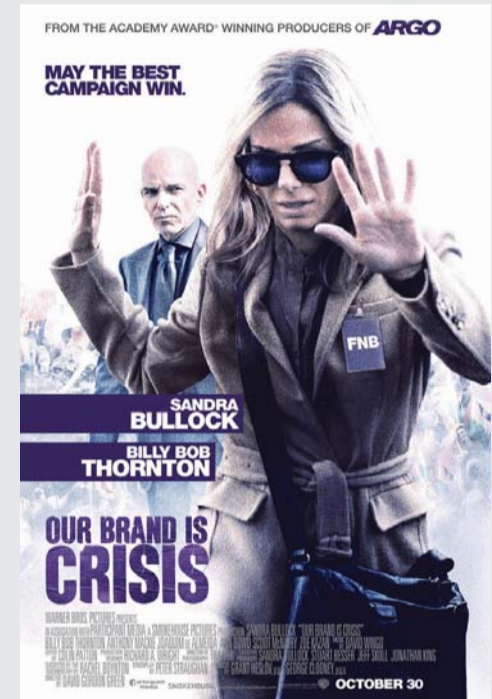
Illustrating the limits of star power, "Our Brand is Crisis" and "Burnt" were both roundly rejected by audiences despite the presence of Sandra Bullock and Bradley Cooper. "Our Brand is Crisis," a political satire about a spin-doctor navigating a Latin American presidential election, is the worst wide release opening of Bullock's career, sliding in below 1996's "Two If by Sea" with \$4.7 million. It debuted to a dreadful \$3.4 million across 2,202 locations. Warner Bros distributed the \$28 million production.

"We're proud of the movie, we had higher expectations, and we're obviously disappointed," said Jeff Goldstein, Warner Bros. distribution executive vice president. Not that Cooper fared much better playing a down-and-out chef trying to score a comeback. "Burnt" made a meagre \$5 million bowing across 2,900 theaters. The Weinstein Company distributed the critically scorched dramedy. It cost roughly \$20 million to make and was directed by John Wells ("August: Osage County").

"It's a small film and we didn't spend a ton of money on it, but we were obviously hoping for more," said Erik Lomis, the Weinstein Company's distribution chief. "We love Bradley and he worked so hard on it with John Wells. It's a passion project that hit a tough weekend." It wasn't just star power at play. Both films debuted on Halloween weekend that fell at a particularly rough time on the calendar. The holiday happened to take place on Saturday, traditionally the busiest day for movie-going, so studios were bracing for a weekend that offered up more trick than treat. Their worst fears were realized.

Overall ticket sales fell below \$75 million, the worst results of the year. The weakness of "Our Brand is Crisis" and "Burnt" enabled a group of holdovers to maintain their grip on the top spots at the box office. "The Martian" captured first place with \$11.4 million. The Fox adventure story is on pace to be the biggest domestic grossing release of Ridley

Scott's career, having made \$182.8 million since debuting in October. Second and third positions went to Sony's "Goosebumps" and Dreamworks' "Bridge of Spies" with \$9.8 million and \$8.1 million, respectively. "Goosebumps" has



made roughly \$57 million in three weeks, while "Bridge of Spies" has been one of the only adult dramas to connect, earning \$45.2 million over the same period. The top five was rounded out by Sony's Hotel

Transylvania 2" with \$5.6 million and Lionsgate's "The Last Witch Hunter" with \$4.7 million. The pictures have made \$155.7 million and \$18.6 million domestically. "Steve Jobs," the Universal drama about the Apple founder, sank in its second weekend of wide release. The picture earned \$2.6 million, a 65% fall, bringing its domestic total to \$14.5 million. It was also a bad weekend for distribution experiments. Paramount's "Scouts Guide to the Zombie Apocalypse" was brutalized when it kicked off to roughly \$1.5 million across 1,500 locations. Its failure comes on the heels of last weekend's "Paranormal Activity: The Ghost Dimension." Both pictures are part of an experiment that allows Paramount to debut the films digitally 17 days after it leaves most theaters in return for cutting exhibitors like AMC in on a cut of the home entertainment revenue. Usually they have to wait 90 days between a picture's theatrical debut and its digital launch. The problem is that many chains refused to show the pictures, believing that they set a dangerous precedent and threatened their theatrical exclusivity. "Scouts Guide" cost roughly \$15 million to produce.

"Truth," a drama about "60 Minutes" controversial report on George W. Bush's National Guard service, stumbled in its wide release expansion. The Sony Pictures Classics' release moved from 18 screens to 1,120 venues, earning a dispiriting \$900,914 in the process. Its total stands at \$1.1 million. The failure of "Our Brand is Crisis" contributes to an annus horribilis for Warner Bros. The studio scored hits with "San Andreas" and "v Sniper," but has lost tens of millions on the likes of "Pan," "The Man From U.N.C.L.E.," and "Jupiter Ascending." Its hoping next year, which offers up "Batman v Superman: Dawn of Justice" and the Harry Potter spin-off, "Fantastic Beasts and Where to Find Them," can help the studio rebound. —Reuters



People dress in costume at the Halloween Carnival on October 31, 2015 in West Hollywood, California. Carnival officials paid homage to the 40th anniversary of the musical comedy horror film "The Rocky Horror Picture Show" which quickly became a cult classic film when it was first released in 1975 and has since become the longest-running theatrical release in film history. The annual Halloween Carnival attracts hundreds of thousands of people. —AP/AFP photos

Trump, bacon and creativity at NYC Halloween parade

New York City's giant Halloween Parade brought thousands to the streets Saturday to celebrate the ghoulish and spooky from Donald Trump to witches; from bacon to a pervert in training. Organized on balmy autumnal night, it was the 42nd edition of a parade that marches up Sixth Avenue, and calls itself the largest celebration of its kind in the world.

Keeping it political, there were party goers dressed as Donald Trumps, the brash Republican contender for president, and a Hillary Clinton witch-puppet on a broomstick. Keeping it sporting, revelers donned Mets

hats or shirts in honor of the once-moribund New York team's place in the World Series, 30 years after it last clinched victory. Rashers of bacon and posters proclaiming love for pork were also popular—just days after the United Nations warned the cured meats give you cancer.

But as befits the entertainment capital of the United States, it was above all a bonanza of pure creativity, style and sexual outrageousness. "It's our Mardi Gras," said Catherine Schuller, an image consultant who teaches fashion and is friends with the organizers. "It's the ultimate creative expression,

and this is what we do best." Pediatrician Alon Leibovitz, 38, was one of those dressed as Trump, loathed by a swathe of Democratic New York for his bombastic style and opinions on immigration. "There's not that many news stories," he said. "He's very funny," he told AFP, dressed in a grey suit, Trump blonde wig and Trump campaign trucker hat promising to "Make America Great Again."

Flasher
He strapped a giant plaster-cast penis to his crotch with the strapline "Obama You're Fired"—Trump's catchphrase as a reality TV star

on "The Apprentice." "It's so funny and the energy, you get together with your friends. You can be kids together," he said. Graphic designer Mimi Flow said her bodysuit spider costume, which she made herself complete with elaborate web headpiece, was inspired by a vintage photo she found online from the 1920s.

A student, who gave his name as Richard Jones, came as a flasher in a black raincoat which he flung open to reveal a flashlight and Christmas-tree lights strapped to and flashing from his briefs. "It's all about engaging people," he said leeryly. A New Jersey cou-

ple came as a pair of New York cops, wondering whether people might think they were real officers. "We don't have the guns with us," explained chemical engineer Kaushal Sheth, explaining that no one had. Husband and husband-both called Chris Jordan—dressed up as street fighters for their first parade since moving to New York from Colorado, and getting married. "It's huge, it's awesome," said one of the Chrises, who works as a consultant. "There are so many people. Everyone's so excited. And everyone's wearing costumes in the subway and no one cares." —AFP