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eNEWS

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B.B. King
1925-2015

BLUES LEGEND WILL
NEVER BE FORGOTTEN

Green Tech

REPORT PUTS APPLE
AHEAD OF RIVALS



CANNES

FULL COVERAGE OF THE FILM FESTIVAL



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Summary



**FILMMAKERS
DEFEND A
LANGUAGE
SWITCH AT
ENGLISH-HEAVY
CANNES**

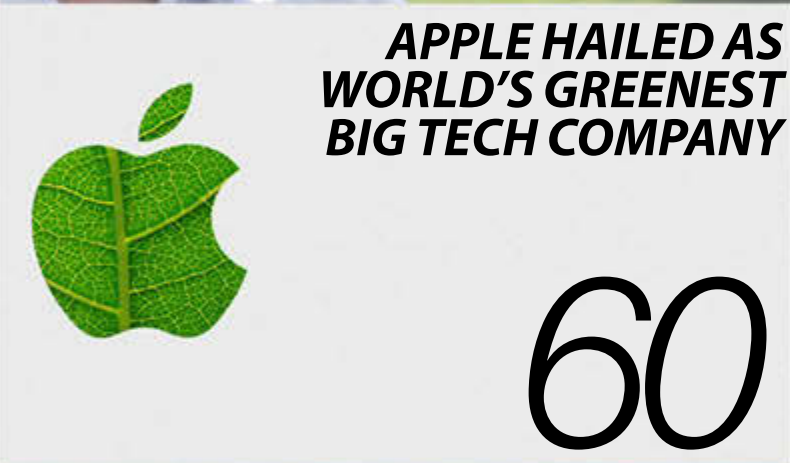
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NEW BLOOD
TESTS, LIQUID
BIOPSIES, MAY
TRANSFORM
CANCER CARE







There's more than a touch of absurdity in the way an industry fee in President Barack Obama's health care law is being passed along to state taxpayers.

As Alice in Wonderland might say, a curious tax just got curiouser. The burden to states could mount to \$13 billion in less than a decade.

The Health Insurance Providers Fee was aimed at insurance companies. The thinking went: Because insurers would gain a windfall of customers, they ought to help pay for the expansion of coverage. Insurers say they have raised prices for individuals and small businesses to cover the new tax.

As it turns out, they are raising their prices to state Medicaid programs, too.

The federal government issued guidance in October requiring states to build the tax into what they pay for-profit Medicaid health plans that serve low-income people. The first year's tax was due to the IRS in September, and state governments are now settling up with insurance companies.

It works like this: State governments pay insurers for the tax. The insurers then pay the tax to the federal government. The federal government then reimburses part of the cost to the states.

It may sound absurd, but it's not amusing to state governments, which wind up losing 54 cents for every dollar of the insurance tax. State taxpayers end up the biggest losers, without any added benefit to their state's low-income Medicaid patients.

"It's like a merry-go-round with an extra loop in the middle," said Rebecca Owen of the Society of Actuaries.

The extra loop? The health law tax is not deductible for the insurance companies when they file their corporate income taxes, and state governments must kick in extra to cover that cost, too.





“If they’re following the standard of practice, there’s no wiggle room” for states to shift the burden back onto the companies, Owen said.

It’s particularly troubling because more states are turning to private sector Medicaid managed care to keep health care costs down. An estimated 70 percent of Medicaid patients are covered by these types of plans.

Insurers such as Anthem, UnitedHealth and Centene manage the care of millions of low-income people in taxpayer-funded programs.

The fee on health insurance companies was one of several new taxes Congress used to pay for the health care law.

“They had a naive notion we were going to get something from insurers” who were gaining many new customers from the health law, said economist Douglas Holtz-Eakin, president of the American Action Forum, a center-right public policy institute. “It defied any notion of good tax policy.”

Most nonprofit insurers are exempt, but there’s no exemption for profit-making Medicaid managed care companies that collect payments from state governments with the promise of providing better care at lower costs.

The states with the most managed care will be hurt the most. Florida will pay up to \$1.2 billion over 10 years, according to a 2014 report by the actuarial firm Milliman. The same for Pennsylvania. Texas will pay up to \$1 billion and Tennessee as much as \$884 million. For California, the decade’s total will be up to \$798 million and for Georgia, \$647 million.

The Milliman report estimates Illinois will pay \$394 million to cover the tax through 2023. Illinois is starting to make higher payments to cover the tax, even as Gov. Bruce Rauner has proposed making \$1.5 billion in cuts to Medicaid providers such as hospitals for the upcoming budget year.

While the quirk in the law has been known to insurers and actuaries, the impact is just starting for states. A standard-setting board for actuaries just published a memo that clears up any remaining doubt that state governments must pay higher rates to cover the tax.

The health insurance industry wants the tax repealed, arguing that it increases prices to consumers. But largely unrecognized is the surprising effect of the tax on Medicaid and state governments.

“At the end of the day it remains a terrible policy no matter how it’s implemented, and everyone would welcome its repeal. I mean, you’re essentially having one level of government tax another to do this,” said Matt Salo, executive director of the National Association of Medicaid Directors.





Filmmakers Defend A Language Switch at English-Heavy Cannes

The Cannes Film Festival is as close to the movies' answer to the United Nations. The filmmakers and media of the world are usually represented in one way or the other. The Croisette, Cannes' seaside promenade, is usually a babble of tongues.

So this year's festival slate of films was greeted with consternation in some corners when a commonality was noticed across many of the festival's in-competition selections: the English language.

Though there are only two American filmmakers in competition for Cannes' Palme d'Or and no British directors, this year's festival is littered with Europe's elite filmmakers working in a language not their own. On a continent that has warily watched English become a kind of de facto common language, fears flared that contemporary European cinema was being lost in translation.









The Guardian said that an “Anglophone virus” was rampaging.

Italy’s Paolo Sorrentino will on Wednesday premiere his second English language film, “Youth,” with Michael Cain and Harvey Keitel. Four other notable names in international film - Norway’s Joachim Trier, Italy’s Matteo Garrone, Greece’s Yorgos Lanthimos and Mexico’s Michel Franco - are all making their English language debuts. And Quebecois filmmaker Denis Villeneuve, an Oscar-nominee for his French language “Incendies,” premiered his English language drug war thriller “Sicario” on Tuesday.

As the festival has unspooled, many directors have defended their decision to switch languages for the sake of creative curiosity and for the greater opportunities it affords them.

After making the Oscar-nominated “Dogtooth” and his follow-up, “Alps,” Lanthimos moved from Greece to London. His Cannes entry “The Lobster,” starring Colin Farrell and Rachel Weisz, certainly showed no loss of idiosyncrasy in its satirical tale of divorcees and single people who face being turned into an animal if they don’t find a spouse.

“I don’t know what the fuss is about,” Lanthimos said. “It’s been always happening in this time and age, people live anywhere in the world, work anywhere in the world. I guess it’s a strange, interesting coincidence. But other than that, I don’t think it really means anything. In my case, for sure, it is easier to make a film in the English language and have a few more resources than I did in Greece. So that’s part of the choice.”

Garrone, the director of the acclaimed mob drama “Gomorrah,” made his English debut with “Tale of Tales” despite a deeply Italian story adapted from 17th century Neapolitan fairy tales.

“My choice wasn’t premeditated,” said Garrone. “The fact that I shot in Italy, the fact that everyone came to my country helped me to no end feel

that I had a very close link to my roots and my culture. So I didn't feel this was traumatic in any way when I moved from Italian to English."

Such a transition, of course, has been going on for as long as movies have been made, from F.W. Murnau to Roman Polanski to Alejandro Gonzalez Inarritu.

"If you want to go to the American market maybe you need to have a film in English, but I still think all the great directors make films in their own languages," said festival director Thierry Fremaux, who said English functions like "the new Esperanto." "I'm not sure if it's a trend. We'll see."

Cannes, itself, fosters a crosspollination of talent. It's the biggest movie market in the world, and many of the international casts at this year's lineup were partly assembled in deals forged at previous visits to Cannes.

Bigger stars, naturally, means potentially more exposure and better financing. But sometimes a filmmaker's strengths don't come through as loudly without subtitles. Joachim von Trier's "Louder Than Bombs" is a suburban New York drama about a family dealing with a mother's death, starring Gabriel Byrne, Jesse Eisenberg and Isabelle Huppert. But at its Cannes premiere, it wasn't received as well as Trier's previous Norwegian films, "Oslo, August 31" and "Reprise."

"I went to film school in London, at the National Film and TV school, so I did a lot of short film work in English and I come from a country, Norway, with only 5 million people speaking the language," said Trier. "So I felt it was a natural progression to also try to do films in English."

For his film, set in Nyack, New York, Trier studied American teenagers in high school classrooms with an outsider's eye.

Said Trier: "It's nice to be able to travel, discover, seek something."







Bruno Mars Shines At Rock in Rio USA Festival in Las Vegas

Bruno Mars closed the Rock In Rio USA festival with an electrifying and upbeat performance that ended with his latest hit, "Uptown Funk!"

Mars was energetic as usual Saturday night in Las Vegas, kicking off his set on the drums. He went on to perform the likable "Locked Out of Heaven" as fireworks burst from the stage.

Mars, who has performed since he was a child and headlined the Super Bowl halftime in 2014, ran through his hits, including "Treasure," "Wish I Was Your Man" and "Just the Way You Are."

"Who's gambling?" Mars asked the Vegas crowd. "Who's gambling?"

The audience packed near the front of the stage, but others danced throughout the Rock In Rio site to Mars' songs - some as couples, others alone with drinks in their hands.

Mars also performed hits by others during his two-hour set, including R. Kelly's "Ignition," which made the crowd roar.

John Legend, Empire of the Sun and Big Sean also performed at the festival Saturday. The event, in its second week, featured Taylor Swift and Ed Sheeran on Friday.

The festival made its U.S. debut last week with Metallica and No Doubt, among others.



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Taylor Swift, Mariah Carey, Kanye Set For Billboard Awards

Mariah Carey hitting high notes. Taylor Swift debuting a star-studded music video. And Kanye West possibly rushing the stage.

Those are the things Billboard Music Awards hosts Ludacris and Chrissy Teigen are most excited about when it comes to Sunday's show in Las Vegas.

"Finger in the ear Mariah! I can definitely hit it, but I'm going to save that for the show," the rapper said in an interview at the MGM Grand Garden Arena, where the show will take place.

Carey, who is currently in residency in Vegas, is set to perform at the Billboard Awards. West will close the three-hour show.

"I don't think he's going to rush the stage this time around. I think he's going to chill," Ludacris said. "Now if you have some free liquor for him like some brown, some cognac or something - that might be a whole different story. He may rush the stage and rush some people in the audience at the same time."

"If I were up there and he rushed the stage, I would let him do whatever he wants, I swear," Teigen said.

Ludcaris said he “might tackle” West. Teigen, who is married to John Legend, said she would film it.

“I would be Instagraming it,” the model said. “I’d be so excited.”

The night will feature a number of moments that could dominate Instagram and other social platforms Monday morning. Swift will debut her music video for “Bad Blood,” which will feature actresses Lena Dunham, Mariska Hargitay, Ellen Pompeo and Jessica Alba, as well as musicians like Kendrick Lamar, Ellie Goulding and Hayley Williams of Paramore, among others.

Swift is also the lead nominee with 14 nominations, including top artist, top Billboard 200 album for “1989” and top Hot 100 for “Shake It Off.”

Sam Smith follows behind Swift with 13 nominations. The British crooner won’t attend the show Sunday because of vocal-cord issues. He also cancelled his weekend performance at the Rock In Rio USA Festival in Las Vegas, which starred Swift and Bruno Mars on Friday and Saturday.

Smith, along with Ariana Grande, One Direction and Katy Perry, will compete Swift for top artist.

Smith was also supposed to perform at the awards show, but the stage will feature top stars such as Britney Spears, Iggy Azalea, Nicki Minaj, David Guetta, Chris Brown, Pitbull, Ed Sheeran and Van Halen.

Imagine Dragons will pay tribute to Ben E. King, while Charlie Puth and Wiz Khalifa will perform their dedication to actor Paul Walker, the No. 1 hit “See You Again.”

And there may be a tribute to B.B. King, who died Thursday in Las Vegas. “At this point we are really not sure, but it will be acknowledged in the broadcast for sure,” executive producer Robert Deaton said in an interview Friday.

The logo for the Billboard 2015 Music Awards. It features the word "billboard" in a large, bold, lowercase sans-serif font. Below it, the year "2015" is written in a smaller, uppercase sans-serif font. Underneath the year, the words "MUSIC AWARDS" are written in a large, bold, uppercase sans-serif font. A thick horizontal line is positioned below the text.



“We are working on it,” executive producer Mark Bracco added. “There’s going to be a lot of emotion in the show in addition to a lot of fun.”

The 2015 Billboard Music Awards will air on ABC at 8 p.m. Eastern. For top Billboard 200 album, Swift’s “1989” will battle efforts from Smith, Sheeran, Maroon 5 and Pentatonix.

Performers also include Meghan Trainor, Kelly Clarkson, Nick Jonas, Fifth Harmony, Hozier, Fall Out Boy and Jussie Smollett and Bryshere “Yazz” Gray from the hit series, “Empire.”

Presenters include Idina Menzel, Khloe Kardashian, Kylie Jenner and Prince Royce.

AP Writer Nicole Evatt contributed to this report.

Online:

<http://www.billboard.com/billboard-music-awards>









B.B. King:

1925-2015

Blues legend will never be forgotten

THE KING OF THE BLUES NOW PLAYING IN THE ETERNITY

When it was confirmed that the man born Riley B. King in 1920s Mississippi had passed away in Las Vegas after a career that had taken him into the American Hall of Fame and the hearts of millions upon millions of music fans, it wasn't just a great singer, songwriter and guitarist who had been lost. It was no one less than one of the all-time trailblazing guitarists, with a legacy and influence stretching well beyond his dominant stature in the blues.

If one wished to have some indication of the immense regard in which B.B. King was held, even if they had never heard a recording of his, they would only need to read some of the copious tributes that followed the news of his death from diabetes complications on May 14th.

Praise came from the very top - namely President Barrack Obama, who said that there would be "one killer blues session in heaven tonight. **The blues has lost its king, and America has lost a legend.** No one worked harder than BB. No one inspired more up-and-coming artists."





OTHER WELL-DESERVED PRAISE FROM PEERS

Plenty more important public figures and music legends queued up to pay handsome tribute to a man who proved more than deserving of it across his many decades in the business. Eric Clapton, for instance, who was among a long line of celebrated guitarists in their own right to have been influenced by King, posted a Facebook video tribute to someone he described as a "dear friend".

Similar sentiments were expressed by ex-Beatle Ringo Starr, who tweeted: "God bless

BB King peace and love to his family Ringo and Barbarax." Other responses on the micro-blogging site included from Bryan Adams, who said that he was "one of the best blues guitarists ever, maybe the best", and Lenny Kravitz, with his comment that **"anyone could play a thousand notes and never say what you said in one."**

But what is it that so attracted the open admiration of not only such musicians as Chuck D, Slash, Edwyn Collins and Gene Simmons, but also the many non-musicians who spoke in honor of him, such as Samuel L Jackson and Hugh Laurie?



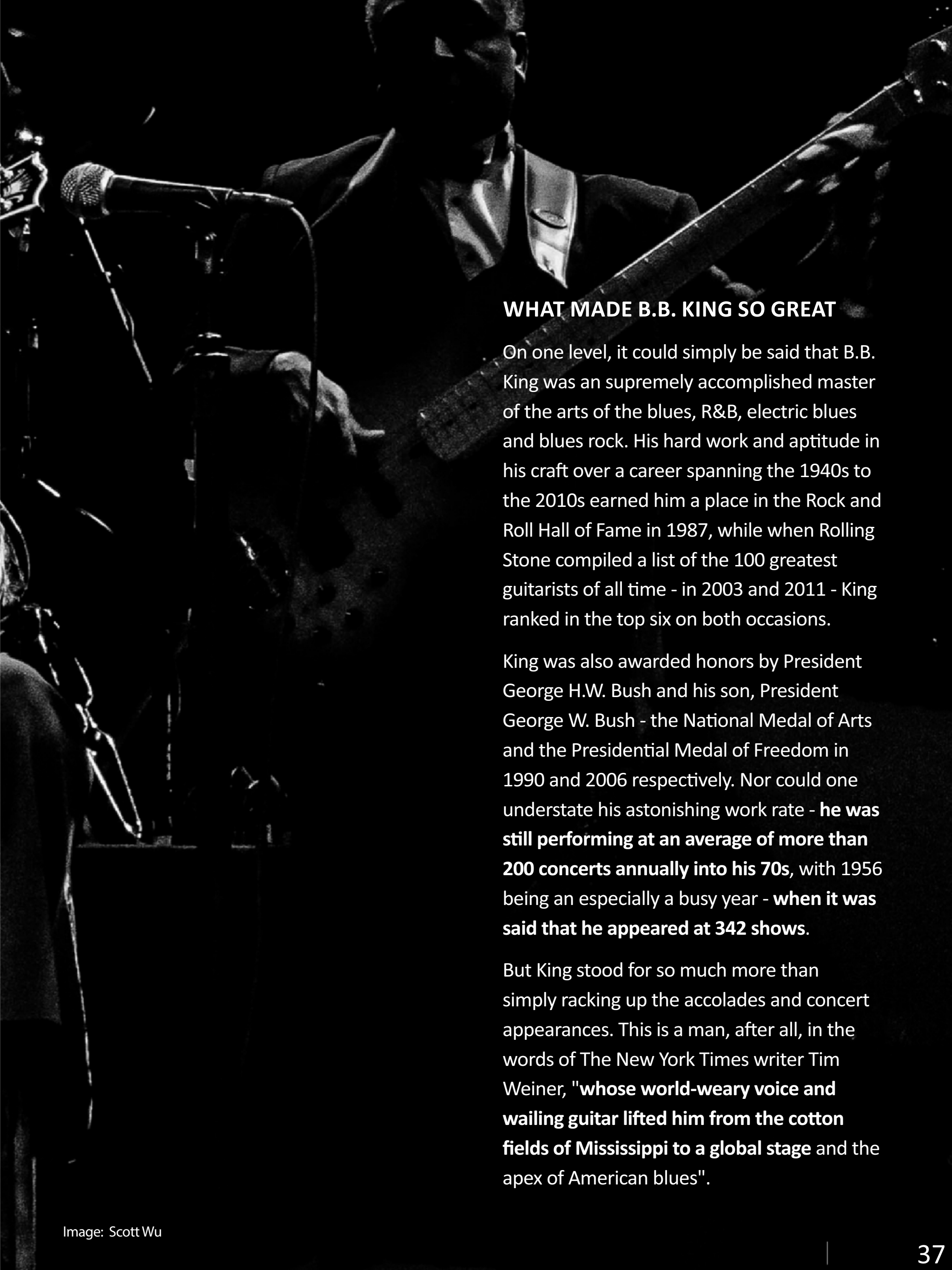




Image: AP Photo/Rogelio V. Solis







WHAT MADE B.B. KING SO GREAT

On one level, it could simply be said that B.B. King was an supremely accomplished master of the arts of the blues, R&B, electric blues and blues rock. His hard work and aptitude in his craft over a career spanning the 1940s to the 2010s earned him a place in the Rock and Roll Hall of Fame in 1987, while when Rolling Stone compiled a list of the 100 greatest guitarists of all time - in 2003 and 2011 - King ranked in the top six on both occasions.

King was also awarded honors by President George H.W. Bush and his son, President George W. Bush - the National Medal of Arts and the Presidential Medal of Freedom in 1990 and 2006 respectively. Nor could one understate his astonishing work rate - **he was still performing at an average of more than 200 concerts annually into his 70s**, with 1956 being an especially a busy year - **when it was said that he appeared at 342 shows**.

But King stood for so much more than simply racking up the accolades and concert appearances. This is a man, after all, in the words of The New York Times writer Tim Weiner, "**whose world-weary voice and wailing guitar lifted him from the cotton fields of Mississippi to a global stage and the apex of American blues**".



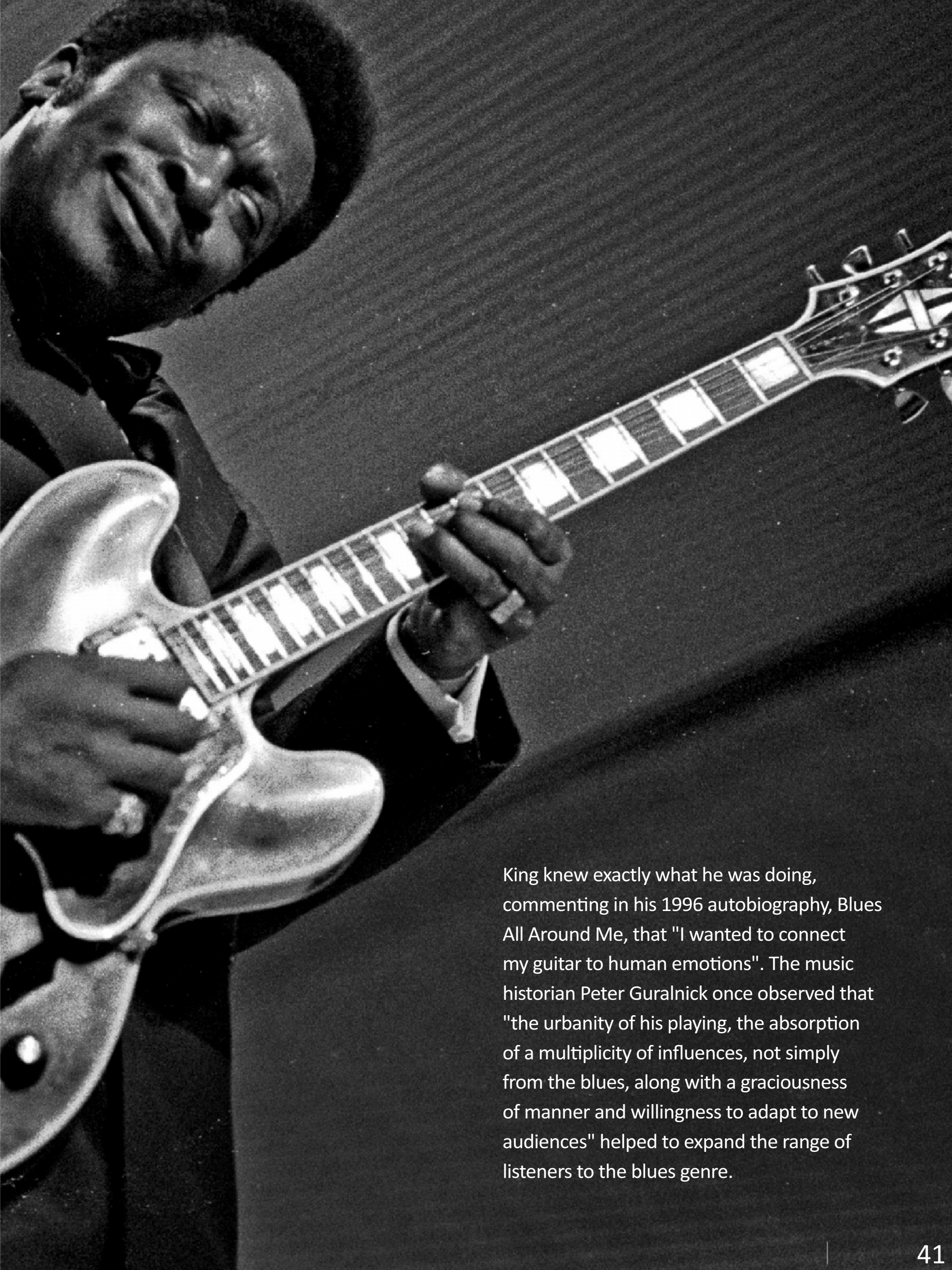


A LEGEND IN MORE WAYS THAN ONE

Weiner added that "Mr. King married country blues to big-city rhythms and created a sound instantly recognizable to millions: a stinging guitar with a shimmering vibrato, notes that coiled and leapt like an animal, and a voice that groaned and bent with the weight of lust, longing and lost love."

Central to King's magic as a performer was his sophisticated soloing style that combined fluid string bending with a shimmering vibrato that caused almost every subsequent electric blues guitarist to sit up and take note. The effect was amplified on stage by singing, hand movements and facial expressions that signified the full extent of his suffering.





King knew exactly what he was doing, commenting in his 1996 autobiography, *Blues All Around Me*, that "I wanted to connect my guitar to human emotions". The music historian Peter Guralnick once observed that "the urbanity of his playing, the absorption of a multiplicity of influences, not simply from the blues, along with a graciousness of manner and willingness to adapt to new audiences" helped to expand the range of listeners to the blues genre.





WHERE IT ALL BEGAN...

Riley B. King was born on September 16, 1925, the son of sharecroppers Albert and Nora Ella King. His first few years of life were spent on a cotton plantation near Berclair, close to the Mississippi town of Itta Bena, although his mother leaving his father for another man when he was four years old led to the boy being raised elsewhere in the state in Kilmichael, with his maternal grandmother.

It was here where the young King sang in the gospel choir at Elkhorn Baptist Church and eventually acquired his first guitar, although there are conflicting claims as to how this occurred. He soon began teaching himself the instrument, while being influenced by the Mississippi Delta blues on the radio show King Biscuit Time, which first aired in November 1941. He was still working at a plantation at this point, but would listen to it during his break.

By 1943, the time had come for King to leave Kilmichael, as he found work as a tractor driver and flaunted his burgeoning skills as a guitarist with the Famous St. John's Quartet of the Mississippi town of Inverness. This gave him exposure at area churches and on the Greenwood radio station of WGRM. The following years saw stays in Memphis in Tennessee - where he was taken in by Bukka White - and West Memphis, Arkansas, the latter giving him the chance to appear on Sonny Boy Williamson's radio program and begin developing an audience.



Image: Larry Busacca



RISE TO IMMORTAL STATUS

King later secured a 10 minute spot on the Memphis radio station WDIA, where he worked as a singer and disc jockey and developed the name by which he would be eventually known by the world. Initially, he was nicknamed "Beale Street Blues Boy", this being subsequently shortened to "Blues Boy" and eventually, just "B.B." Meeting and hearing T-Bone Walker for the first time during this period convinced him to acquire an electric guitar - a decision that would prove momentous in the history of popular music.

By the end of the 1940s, King had begun to record songs, initially for RPM Records in Los Angeles, and with Sam Phillips often on production duties. He assembled his own band, led by Millard Lee, and toured across the United States, taking in both major city theaters and gigs in the smaller clubs and juke joints in the south.

He hit number one on the Billboard Rhythm and Blues charts for the first time with "3 O'Clock Blues" in February 1952, and by the end of that decade, had become one of the most important figures in R&B, with such other hits as "You Know I Love You", "Woke Up This Morning", "Whole Lotta Love", "Every Day I Have the Blues" and "Sweet Little Angel". But he didn't record his best-known song until 1969, the minor-key blues number "The Thrill Is Gone" winning him a Grammy Award.

Throughout the subsequent decades, King sustained a very visible recording and touring





career, influencing rock gods like the Rolling Stones - for whom he was an opening act on their 1969 American Tour - and Eric Clapton, who he teamed up with to record the blues album *Riding with the King* in 2000. Although he embarked on what was supposed to have been a 'farewell' world tour in 2006, he remained active until ill health finally took him off stage for the last time in late 2014.

A HERO, NEVER FORGOTTEN

King may be gone, but he will never be forgotten, survived not only by his many children and grandchildren but also by a golden legacy in music. There have been, and will continue to be many imitators, but no one will ever replace the man who was justly hailed "The King of the Blues". ■

by Benjamin Kerry & Gavin Lenaghan







B.B. King:

1925-2015



WE'RE B PITCHER





'Pitch Perfect 2' Leaves 'Mad Max: Fury Road' in The Dust

The ladies of "Pitch Perfect 2" hit all the right notes opening weekend, amassing a \$70.3 million debut, according to Rentrak estimates Sunday.

The Elizabeth Banks-directed sequel to the 2012 sleeper hit and video-on-demand phenomenon cost Universal Pictures only \$29 million to produce and was expected to open in the \$50 million range. The first film, for comparison, grossed only \$65 million domestically across its entire run.

"It's aca-awesome," said Universal Pictures' President of Domestic Distribution Nick Carpou, using one of the catchphrases of the film about a cappella singing. "We knew that the film would be a success, but there's something that happens when movies grow in their success beyond a range that's easily predictable. When that happens, the sky's the limit."

Audiences for the musical comedy starring Anna Kendrick and Rebel Wilson were 75 percent female and 62 percent under the age of 25, according to Universal.

Carpou attributed some of the massive success to savvy positioning and the widespread appeal of the popular music and the charismatic, diverse cast. He noted that ads during the NBA playoffs and a Super Bowl spot helped to grow the film's audience base.





George Miller's critically acclaimed "Mad Max: Fury Road" landed a distant second in its debut weekend with a solid and expected \$44.4 million from 3,702 locations. The high-octane, post-apocalyptic film cost a reported \$150 million to make and stars Charlize Theron and Tom Hardy.

Although it cost significantly more than "Pitch Perfect 2" to produce and didn't come close to matching its opening, "Mad Max: Fury Road" still had a promising and successful first weekend in theaters - especially considering the fact that it is R-rated.

"We're very excited about the opening," Warner Bros. President of Domestic Distribution Dan Fellman said. "We're going to have some long legs and some great success on this movie."

The film, which also played in IMAX and 3D, is one of the best reviewed in the studio's history. Fellman said that many of the showings ended with applause, only adding to the hope that word of mouth will contribute to a lengthy and successful run.

Audiences for the film were 70 percent male and 46 percent under the age of 35, according to Warner Bros.

For Rentrak's Senior Media Analyst Paul Dergarabedian, the weekend is an undisputed success for both studios.

"Mad Max: Fury Road" also made \$65 million internationally, bringing its worldwide total to \$109.4 million.

"Each film absolutely found its target audience," Dergarabedian said. "They were running on parallel tracks, and both exceeded expectations by not cannibalizing each other. It was the perfect release strategy for two very different, high-profile films ... it really paid off handsomely."

Holdovers "Avengers: Age of Ultron," "Hot Pursuit" and "Furious 7" claimed the rest of the spots in the top five.





After opening in China six days ago, the “Avengers” sequel brought in \$185 million internationally in its fourth weekend. The film has now grossed \$1.1 billion globally.

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.”Pitch Perfect 2,” \$70.3 million (\$26.9 million international).

2.”Mad Max: Fury Road,” \$44.4 million (\$65 million international).

3.”Avengers: Age of Ultron,” \$38.8 million (\$185 million international).

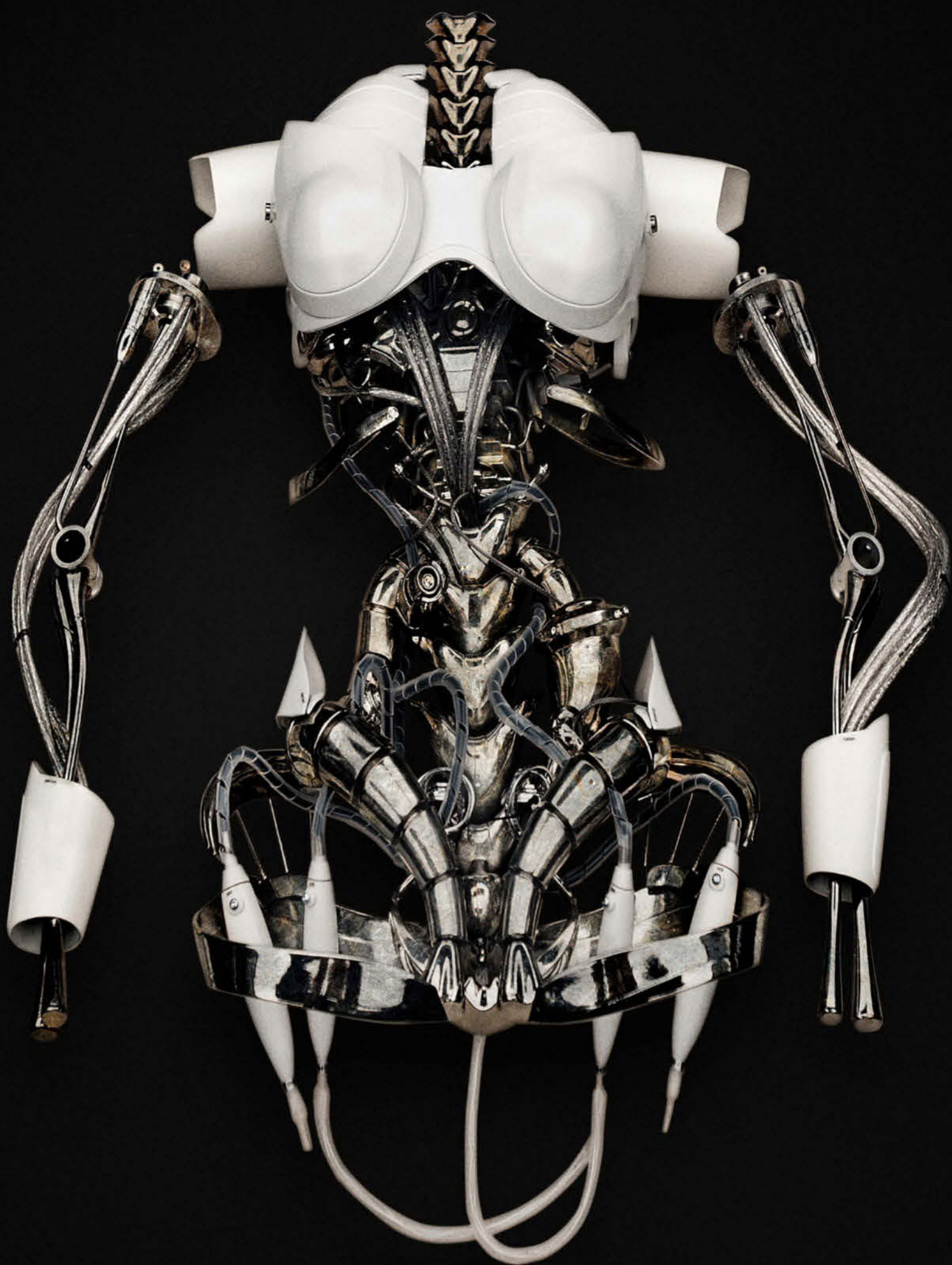
4.”Hot Pursuit,” \$5.8 million.

5.”Furious 7,” \$3.6 million (\$6.6 million international).

6.”Paul Blart: Mall Cop 2,” \$3.6 million (\$1.7 million international).

7.”The Age of Adaline,” \$3.2 million (\$1.5 million international).

8.”Home,” \$2.7 million (\$4.5 million international).



ex machina

9."Ex Machina," \$2.1 million (\$300,000 international).

10."Far from the Madding Crowd," \$1.3 million (\$828,000 international).

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

1. "Avengers: Age of Ultron," \$185 million.

2. "Mad Max: Fury Road," \$65 million.

3. "Pitch Perfect 2," \$26.9 million.

4. "Furious 7," \$6.6 million.

5. "Chronicles of Evil," \$6.3 million.

6. "Home," \$4.5 million.

7. "Cinderella," \$3.3 million.

8. "Ostwind 2," \$2 million.

9. "Paul Blart: Mall Cop 2," \$1.7 million.

10. "The Age of Adaline," \$1.5 million.



Report puts
Apple ahead
of rivals

Apple hailed as world's **greenest** big tech **company**





RESOUNDINGLY POSITIVE GREENPEACE REPORT

Those of you with long memories may recall that Apple has not always been the darling of the environmental body Greenpeace, something that you may wish to bear in mind while reading the raving words about the Cupertino giant in the pressure group's extensive report, *Clicking Clean: A Guide to Building the Green Internet*. Released this month, the document has firmly hailed Apple as the most eco-friendly of its big tech rivals.

That's not something that many people might have envisaged back in 2007, when the iPhone maker was firmly rebuked by the same organization on account of its perceived poor environmental practices. This time about a decade ago, watchdogs were slamming Apple over its product recycling policies and use of toxic substances in its gadgets. It prompted **the unveiling of an environmental blueprint for the company, entitled *A Greener Apple*, by then-CEO Steve Jobs.**

The transformation in relations between the two organizations since then could not be starker. Current CEO Tim Cook has continued good work to turn around Apple's environmental credentials that was started under Jobs, a long-term commitment being made to draw all of the firm's energy from renewable sources.

Company Scorecard



Clean Energy Index	Natural Gas	Coal	Nuclear	Energy Transparency	Renewable Energy Commitment & Siting Policy	Energy Efficiency & Mitigation	Renewable Energy Deployment & Advocacy
24%				A	C	A	C
23%	21%	27%	26%	F	C	D	D
100%	0%	0	0	A	A	A	A
10%	51%	29%	9%	B	D	B	C
49%	10%	25%	14%	A	A	A	B
46%	15%	21%	13%	B	B	B	A
22%	26%	41%	11%	C	D	B	C
24%	27%	30%	17%	B	B	B	C
39%	19%	30%	10%	C	C	C	C
17%	18%	50%	11%	D	F	D	D
25%	21%	33%	21%	C	B	B	C
23%	20%	25%	26%	A	B	C	C
73%	6%	11%	8%	C	B	A	B

Colocation Companies



18%	30%	28%	20%	C	D	C	D
6%	25%	32%	34%	D	F	D	F
15%	29%	29%	20%	B	B	B	D
18%	27%	27%	15%	C	D	C	D



WHAT ELSE WE LEARNED FROM THE DOCUMENT

Apple scored 100% in Greenpeace's Clean Energy Index, with its closest competitor - Yahoo! only able to muster 73%.

No other tech company in the Index - encompassing such big names as eBay, Google, Microsoft and Amazon.com Web Services - broke the 50% barrier, which amply demonstrates just how much of a leader the Californian firm has become from its previous position of notoriety a mere eight years ago. **Apple was also given an immaculate AAAA score** across the categories of 'Energy Transparency', 'Renewable Energy Commitment & Siting Policy', 'Energy Efficiency & Mitigation' and 'Renewable Energy Deployment & Advocacy'.

None of this news should be a big shock to those who have kept abreast of Apple's ongoing plans to minimize its environmental impact, including the construction of two solar-powered data centers in Ireland and Denmark, alongside the development of two major solar power projects in the Sichuan province of China. **A further signifier of the increasing importance of the Chinese market to Apple** is its recent commitment to the preservation of one million acres of the global most polluting country's forest for sustainable harvesting.

But back to that report. Greenpeace did not commission it simply to heap praise upon Apple and deal out varying levels of scorn to its tech rivals. It did so in order to draw

attention to the ever-more prevalent role of the Internet in almost every aspect of the modern economy, and the associated challenges in making the web truly green. It pointed out, for example, how the greater prominence of the web is creating a growing demand for data, by more than 20% every year. It was anticipated that global mobile data alone would increase by an immense 69% in 2014, its growth not relenting until at least 2019, as more and more people use their devices for such functions as video streaming.

THE PRESSING NEED FOR A GREENER INTERNET

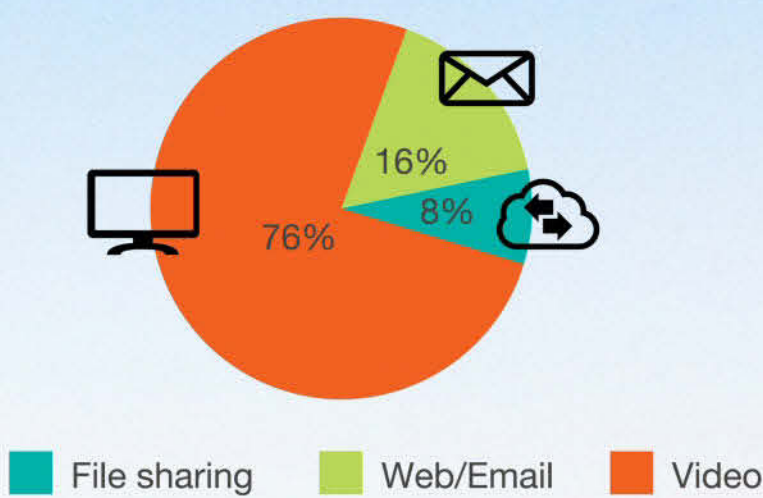
As vital as the Internet has been and will continue to be in improving people's lives and powering sustainable economic growth, Greenpeace has also identified it as a key frontier in moves towards a renewable powered society. The group was heartened to note that "a growing number of companies have begun to create a corner of the Internet that is renewably powered and coal free, with over a half dozen major Internet companies now committed to being 100% renewably powered, including major operators such as Apple, Facebook and Google."

There were obstacles towards that goal, of course, not least from utilities. Greenpeace bemoaned monopoly electric utilities that sold electricity largely powered by coal instead of renewable energy, **making it difficult for tech companies to use clean energy in their data centers.** Some regions



still have large coal industries, and while the likes of Duke Energy in North Carolina and Dominion Resources in Virginia have recently introduced green electricity tariffs to at least give their large customers a renewable energy option, these potential customers are being deterred by "poor design" and "locked-in" price premiums.

Expected internet consumer traffic: 2018



Cisco Visual Networking Index: Forecast and Methodology, 2013–2018.

Source: Greenpeace





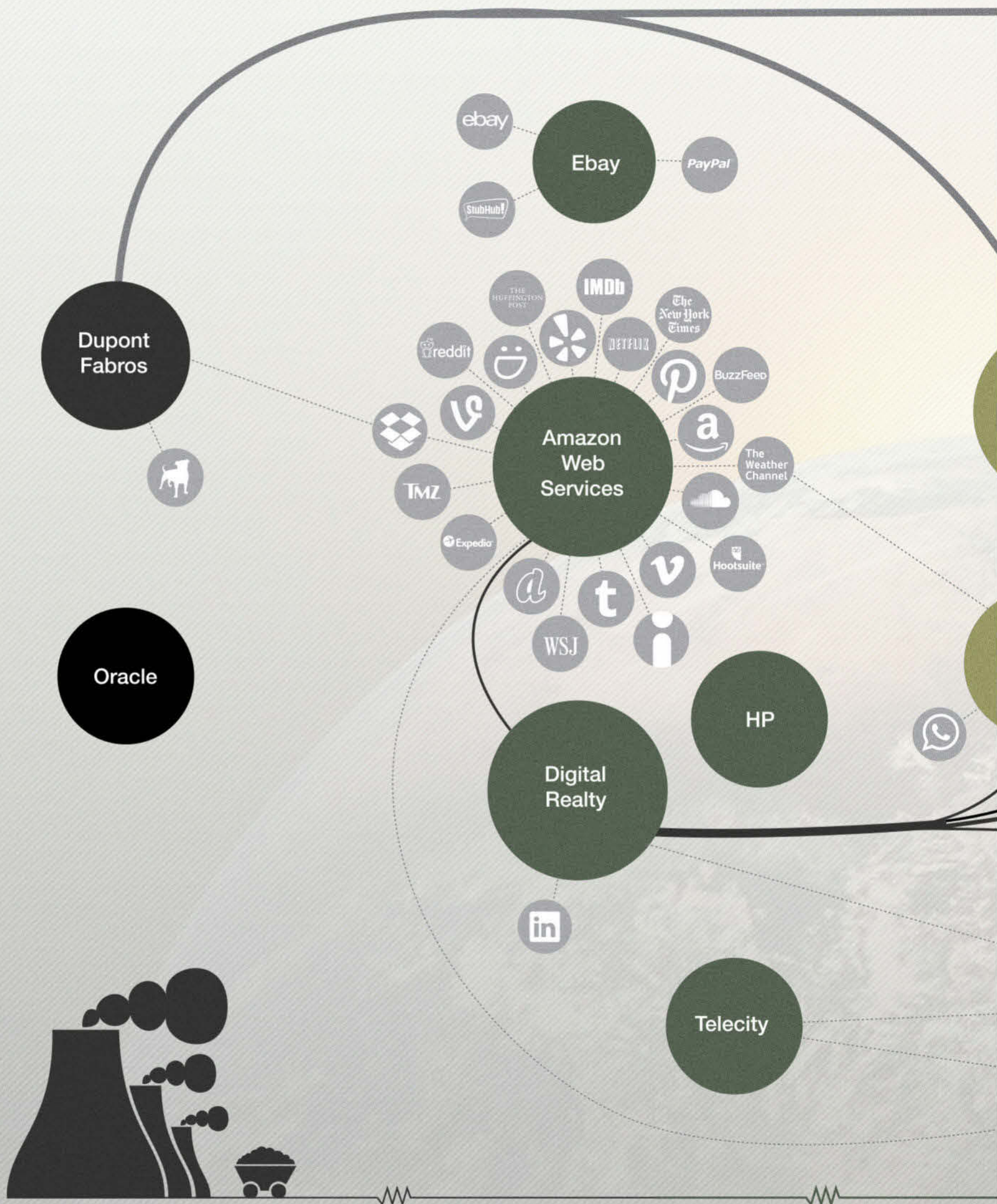


The rest of the report's findings only make the need for a more environmentally friendly Internet all the more obvious. For example, easily the biggest driver of the exponential increase in online consumer Internet data is online video, which is expected to account for more than three quarters of Internet consumer traffic by 2018. Meanwhile, Greenpeace also lamented that "Colocation companies continue to lag far behind consumer-facing data center operators in seeking renewable energy to power their operations". However, it did praise Equinix's commitment to 100% renewable energy use and its offering of renewably hosted facilities.

HOW THE BIG PLAYERS ARE RESPONDING

Of course, despite their poor scores compared to Apple, it would be wrong to suggest that only the Cupertino firm has been doing good work in the general drive towards a 'greener' Internet, as the Clicking Clean report duly pointed out. However, there were also certain barriers to the achievement of such goals and reasons for caution.

Google, for example, was complimented on its efforts to match Apple in the deployment of renewable energy with its expansion in certain markets. However, the search giant's reluctance to build and own clean energy projects of its own is also leaving it at the mercy of the aforementioned monopoly utilities for several data centers, including in North and South Carolina, Georgia, Singapore and Taiwan. Amazon has also adopted a 100%



Your Online World: Green IRL, or #dirty?



renewable energy goal, but was criticized for its lack of transparency by Greenpeace, which added that "unlike similar commitments from Apple, Facebook or Google, [the goal] does not yet appear to be guiding Amazon's investment decisions toward renewable energy and away from coal."

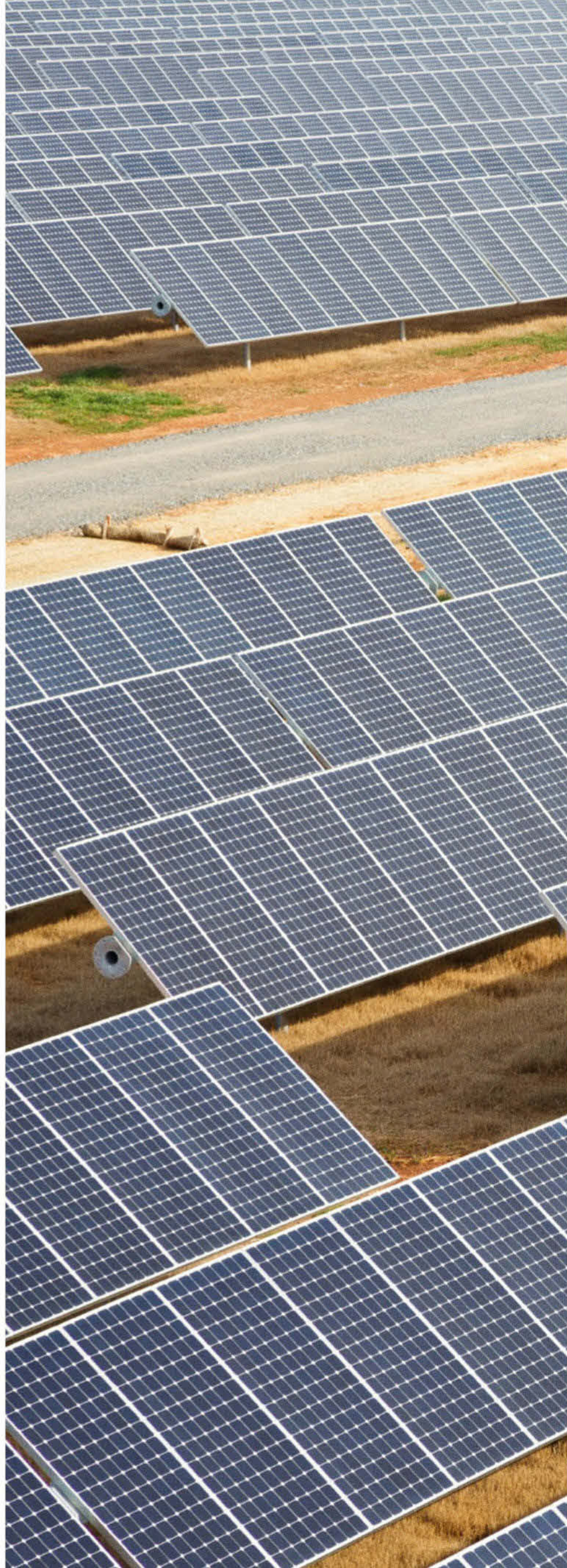
Microsoft seemed to come in for even greater censure, however, with the report noting that while there had been "massive growth" in the corporation's cloud footprint as it sought to catch up with Amazon, it had not "kept pace with Apple and Google in terms of its supply of renewable electricity."

APPLE TRULY LEADING THE WAY

All of this has left Apple in a lofty position in Greenpeace's affections that might have been dismissed as unthinkable just eight years ago. The report declared that "Apple continues to lead the charge in powering its corner of the Internet with renewable energy even as it continues to rapidly expand."

Not only did the report observe that all three of the Cupertino firm's data center expansions announced in the past year were to be powered with renewable energy, but Apple's efforts to push major colocation providers to assist it in its mission to meet its 100% renewable energy goal also did not escape the organization's attention.

It might be best to end on the note of one Tim Cook, the man who has done so much to both pick up where his predecessor left off and even more aggressively pursue the









goal of making Apple a thoroughly green tech company, and a powerful influence on other firms that may aspire to achieve the same.

He has commented: "Quite frankly, we are doing this because it is right to do, but you may also be interested to know that it's good financially to do it. We expect to have very significant savings because we have a fixed

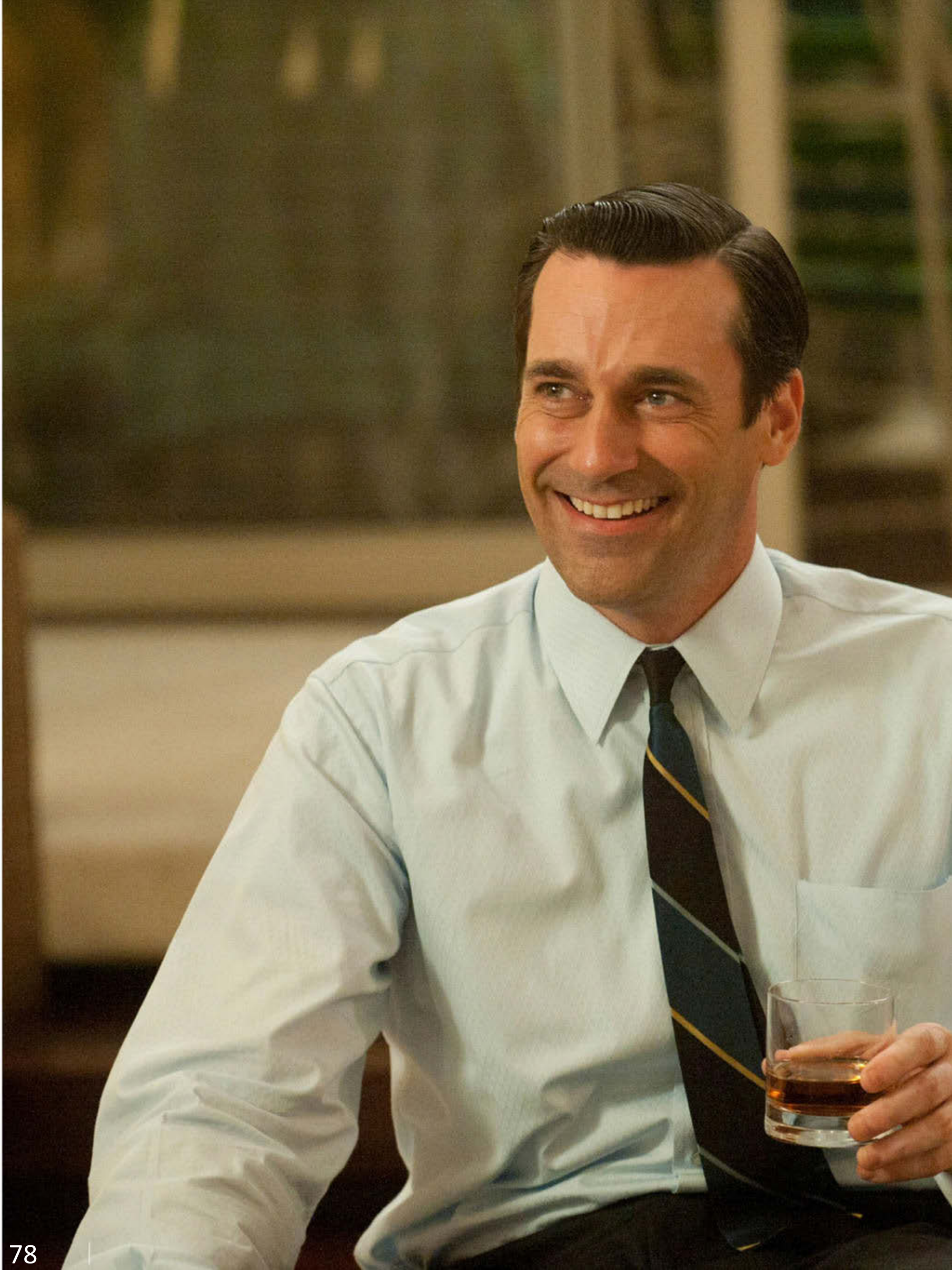
price for the renewable energy, and there's quite a difference between that price and the price of the brown energy."

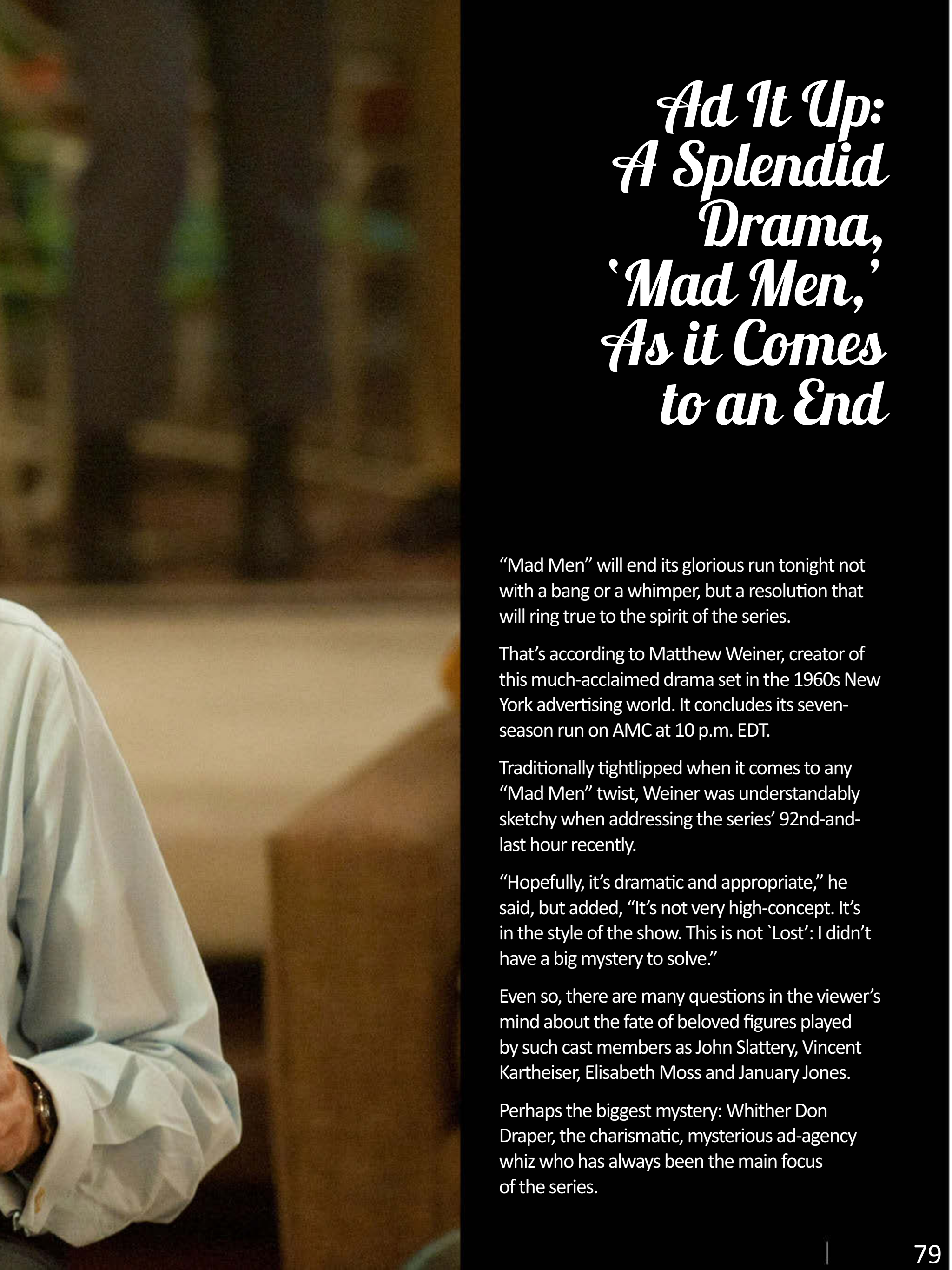
Will - or can - Apple's rivals respond to such an emphatically thrown-down gauntlet? The next equivalent Greenpeace report will certainly make extremely intriguing reading. ■

by Benjamin Kerry & Gavin Lenaghan









Ad It Up: A Splendid Drama, 'Mad Men,' As it Comes to an End

"Mad Men" will end its glorious run tonight not with a bang or a whimper, but a resolution that will ring true to the spirit of the series.

That's according to Matthew Weiner, creator of this much-acclaimed drama set in the 1960s New York advertising world. It concludes its seven-season run on AMC at 10 p.m. EDT.

Traditionally tightlipped when it comes to any "Mad Men" twist, Weiner was understandably sketchy when addressing the series' 92nd-and-last hour recently.

"Hopefully, it's dramatic and appropriate," he said, but added, "It's not very high-concept. It's in the style of the show. This is not 'Lost': I didn't have a big mystery to solve."

Even so, there are many questions in the viewer's mind about the fate of beloved figures played by such cast members as John Slattery, Vincent Kartheiser, Elisabeth Moss and January Jones.

Perhaps the biggest mystery: Whither Don Draper, the charismatic, mysterious ad-agency whiz who has always been the main focus of the series.





When last seen, he was on the run, leaving behind his agency, family and Manhattan home for a westward road trip. Then he gave his Cadillac away. At last week's fade-out he was seated on a bench in the middle of nowhere, waiting for a bus to take him further on his puzzling quest.

Weiner said he first conceived of the ending a full seven years ago, "though what I envisioned was vaguer, a feeling. The actual concrete version came to me about three or four years ago, and that's exactly how we filmed it."

Early on, very few were privy to Weiner's plans. Among the chosen: Jon Hamm, who stars as Draper.

"Matt and I have had a lot of conversations about where the show was going," Hamm recalled recently. "At some point many, many years ago, he mentioned this idea for its ending, and I said to him, 'That's a good idea.' I also said, 'How are you gonna get there? What's the path to that particular ending?'"

He laughed.

"Then I thought, 'Boy, I'm glad I don't have to write it!'"

Writing it was Weiner's job.

"Of course, I want people to like it," he said, "and I want them to be satisfied. But as I'm hearing from fans the degree of their emotional relationship with the show, I don't know if anything can be enough.

"All I can say is, that we followed the rules of the show. And that I hope the entire series won't be judged by five minutes at the end."

Online:

<http://www.amctv.com>





Pixar Celebrates Cannes Return with Original 'Inside Out'

After a two-year hiatus, Pixar has made a sensational return to the Cannes Film Festival with “Inside Out,” the kind of fresh take on animation that the studio built itself on.

“Inside Out” premiered Monday at Cannes and was among the most enthusiastically received films of the festival. Because Pixar delayed its planned 2014 release, “Good Dinosaur,” it was the Disney studio’s first new film since 2013’s “Monsters University” and first non-sequel since 2012’s “Brave.”

“Inside Out” is a Pixar-styled “Inception” where the story unfolds both in reality and in the mind. It partly take place inside the head of an 11-year-old girl, where voices like Joy (Amy Poehler), Sadness (Phyllis Smith) and Anger (Lewis Black) compete for the girl’s emotions and memories.

The high concept is sometimes rather abstract, but nevertheless packs an emotional wallop that left many teary-eyed. The story is by Pete Docter, who also co-directs, and it contains some of the tenderness of his 2009 Pixar release “Up.”

The Hollywood Reporter said it “ingeniously personifies the furiously erupting sensations associated with the onset of adolescence as a bunch of emotionally competitive cartoon characters.” Variety wrote that although “Inside Out” sounds like “another lunatic gamble,” it proves to be “the greatest idea the toon studio has ever had.”

Such a strong response was much needed for Pixar.

Although the animation studio had an unparalleled run of critical and box-office successes with the “Toy Story” films, “Wall-E,” “Up” and “Ratatouille,” doubt in Pixar’s ability to sustain its nearly unblemished record began to creep in after the less well-reviewed “Brave” and the studio’s increasing output of sequels.

“Inside Out,” which Disney will release on June 19, is Pixar’s second original film in a row to feature a female protagonist.

“It’s very important for us, both at Pixar and at Disney, of having female and ethnic characters - protagonists and all through,” said John Lasseter, Pixar’s chief creative officer. “You’ll see in future films we really are paying attention to that.”

The reception to “Inside Out” was so good that some at Cannes wondered whether it should have been included in the festival’s prestigious Palme d’Or competition.


Poehler quixotically hoped for the impossible.

“It’s not up for the ... what do you call it?” said Poehler, referring to Cannes’ top film honor. “But it could still win, right?”









Les Femmes (And Les Blockbusters) Are All The Talk At Cannes

This year's Cannes Film Festival is about halfway through, but one thing is already clear: This festival belongs to les femmes.

From the word go, this year's Cannes has been dominated by women and debate about gender equality in the movie industry. Yearly topics regularly grip the festival, raging through the Cannes cacophony like wildfire. But this year's near all-consuming conversation has had more the feeling of a rising sea change, one gathering for years and now swelling from a growing chorus of frustration.

"You hope it's not the year, that it's not some sort of fashionable moment," said Cate Blanchett, whose '50s lesbian romance "Carol" has been one of the festival's unanimous sensations. "It's important to keep talking about it," she added. "It fell off the agenda and I think we lost a lot of ground."

Cannes, in its 68th festival, is in some ways an unlikely place for an explosion of attention to sexism. A swanky French Riviera spectacle of high-heeled glamour and ambitious cinema, Cannes has sometimes been criticized for a lack of female directors in the Cannes Palme d'Or competition, the illustrious highest rung of the festival where about 20 films premiere. When no female directors were in competition a few years ago, some protested and a signed petition calling for change was published.

The festival's defense has typically been that it can only program the films that get made, and that anger should be directed at the industry: studio executives and independent film producers.

This year, though, Cannes appeared to take a deliberate step toward leading the conversation. It opened the festival with a movie directed by a woman: the delinquent drama "Standing Tall" by Emmanuelle Bercot. Two woman directors entered the competition: Valerie Donzelli's "Marguerite & Julien" and "My King" by French actress-director Maiwenn.

"People keep referring to women here, women there," Maiwenn said. "We aren't chosen because of our gender or this or that. We're chosen because of our film."

An honorary Palme d'Or is to be given to French New Wave filmmaker Agnes Varda. Even this year's official poster, which covers the festival's hulking center, the Palais des Festival, is Ingrid Bergman.

Several panels have also been held on women in film, where Salma Hayek, Jane Fonda, producer







Megan Ellison and others have spoken about their experiences.

“Cinema undermines women’s intelligence,” said Hayek, who stars in Italian director Matteo Garrone’s competition entry “The Tale of Tales.” “They don’t see us as a powerful economic force. It’s incredible ignorance. Hollywood doesn’t have this business vision.”

Yet the biggest Hollywood films at Cannes - George Miller’s road-raging explosion “Mad Max: Fury Road” and Pixar’s cerebral growing up tale “Inside Out” - are both notable for being big summer blockbusters led by female characters. Though the film’s name goes to Tom Hardy’s Mad Max, Charlize Theron’s Furiosa is the driver of “Fury Road,” while “Inside Out” is set in the mind of a young girl.

Each film played out of competition but both drew the heartiest, most gushing responses at Cannes: “Fury Road” for its relentless action-movie bravado and “Inside Out” for its thoughtful, tender story.

The practically universal acclaim of those films could be seen as a bright sign for Hollywood or a signal of a weak competition lineup to this year’s festival. The first week of Cannes, which concludes Sunday with the presentation of the Palme d’Or by Joel and Ethan Coen’s jury, has been largely defined by so-so entries and a handful of fantastical oddities.

Garrone’s “The Tale of Tales,” based on influential but little-known Neapolitan fairy tales, summoned a grotesquely fantastical world of kings and princesses, giant fleas and massive ogres. The Greek director Yorgos Lanthimos presented “The Lobster,” a deadpan satire of the social pressure to marry, played out at a remote Irish hotel where unmatched singles are turned into the animal of their choice.

But “Carol,” Todd Haynes’ adaptation of Patricia Highsmith’s 1952 novel about an illicit love in

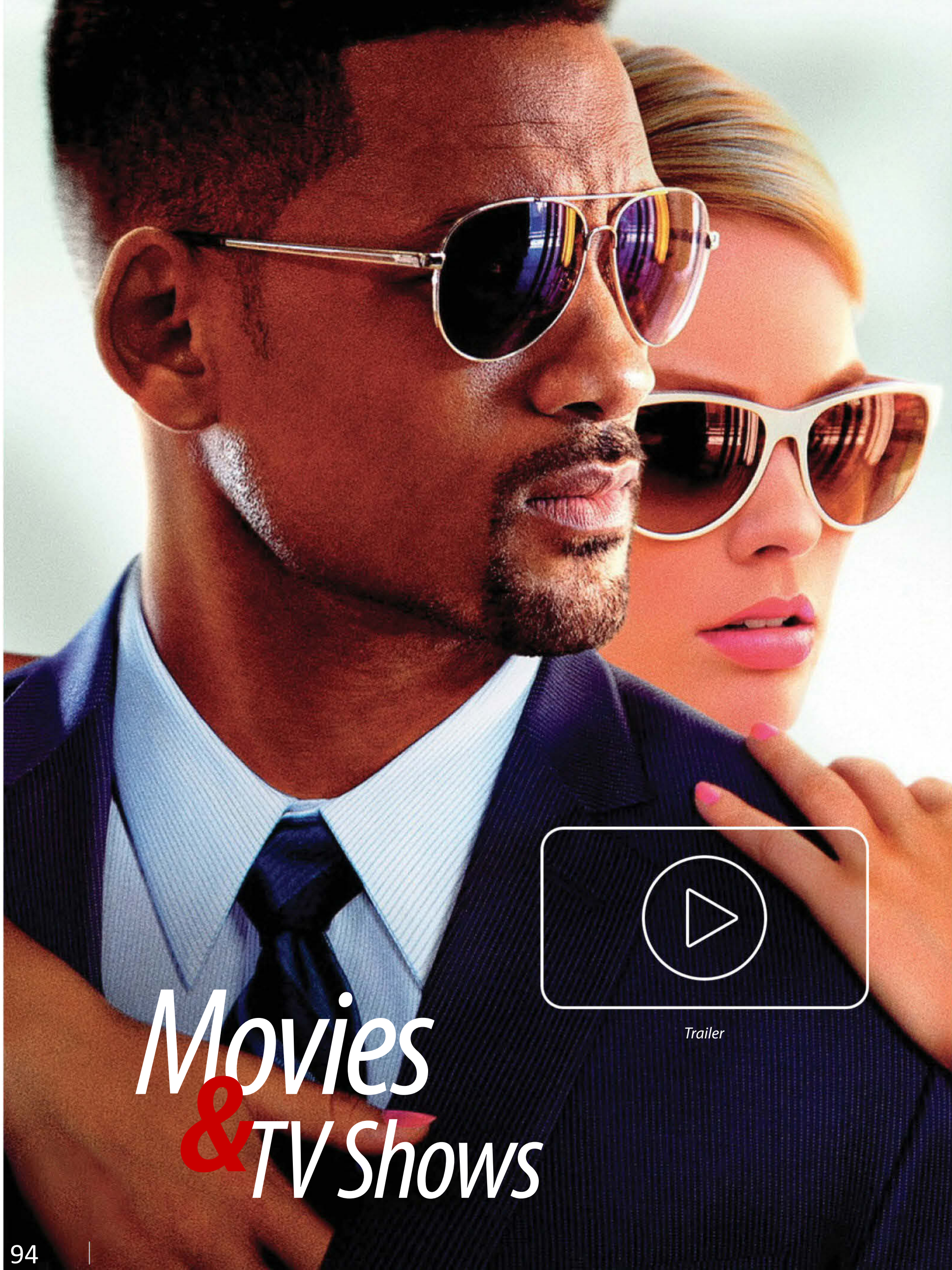




conservative '50s New York, bowled over the festival with its sumptuous photography. The film, in which Rooney Mara co-stars, could be in the hunt for both Oscars and the Palme, as could Laszlo Nemes' equally formalist Holocaust drama, "Son of Saul." The Hungarian filmmaker's debut plunges the viewer into the horrific world of a Jewish prisoner forced to help operate a death camp.

Both films exhumed painful periods of another time, nevertheless containing their own vital relevance. "Carol" offered both a chance to reflect on how far society has come in six decades, but also how much more ground still needs to be covered.

"Nothing has changed and everything has changed," said screenwriter Phyllis Nagy. "We can have this movie now."



Trailer

Movies & TV Shows



iTunes Preview



by Glenn Ficarra & John Requa

Genre: Drama

Released: 2015

Price: \$19.99



116 Ratings

Rotten Tomatoes



56%

Focus

Experienced con-man Nicky Spurgeon (Will Smith) finds himself romantically involved with a novice in the art, Jess Barrett (Margot Robbie). She becomes his student, only for him to break off the relationship. Fast-forward three years, and they meet again. She is now an accomplished femme fatale, ready to throw him off his game.

FIVE FACTS:

1. The romantic comedy-drama film was written and directed by Glenn Ficarra and John Requa.
2. Sleight-of-hand artist Apollo Robins served as a consultant.
3. Principal photography **took place in New Orleans, Buenos Aires and New York City.**
4. Other cast members included Rodrigo Santoro, Gerald McRaney and B. D. Wong.
5. The movie **grossed \$153,962,963 worldwide.**

See more in
iTunes



Interview with Will Smith and Margot Robbie



THREES THRESHERS
PHINOS
MAX
MAX

American Sniper

This biographical war drama film, directed by Clint Eastwood, stars Bradley Cooper as Chris Kyle, the Navy SEAL who in the war in Iraq, became the most lethal sniper in U.S. history. This complex, troubled and sympathetic portrayal is based on Kyle's own 2012 memoir, and centers on the toll on his family back home as well as his pinpoint accuracy in battle.



Trailer

FIVE FACTS:

1. The film is based on the 2012 book *American Sniper: The Autobiography of the Most Lethal Sniper in U.S. Military History*, which was written by Kyle with Scott McEwen and Jim DeFelice.
2. Kyle recorded 255 kills from four tours in the Iraq War, 160 of which were officially confirmed by the Department of Defense.
3. Sienna Miller plays Kyle's wife Taya, with Luke Grimes, Kyle Gallner, Sam Jaeger, Jake McDorman and Cory Hardrict making up the supporting cast.
4. The world premiere took place at the American Film Institute Festival on November 11, 2014.
5. *American Sniper* was nominated for six Academy Awards, **winning one award for Best Sound Editing.**





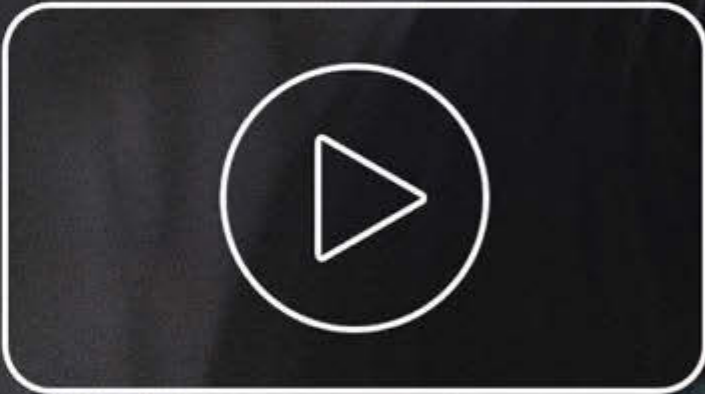
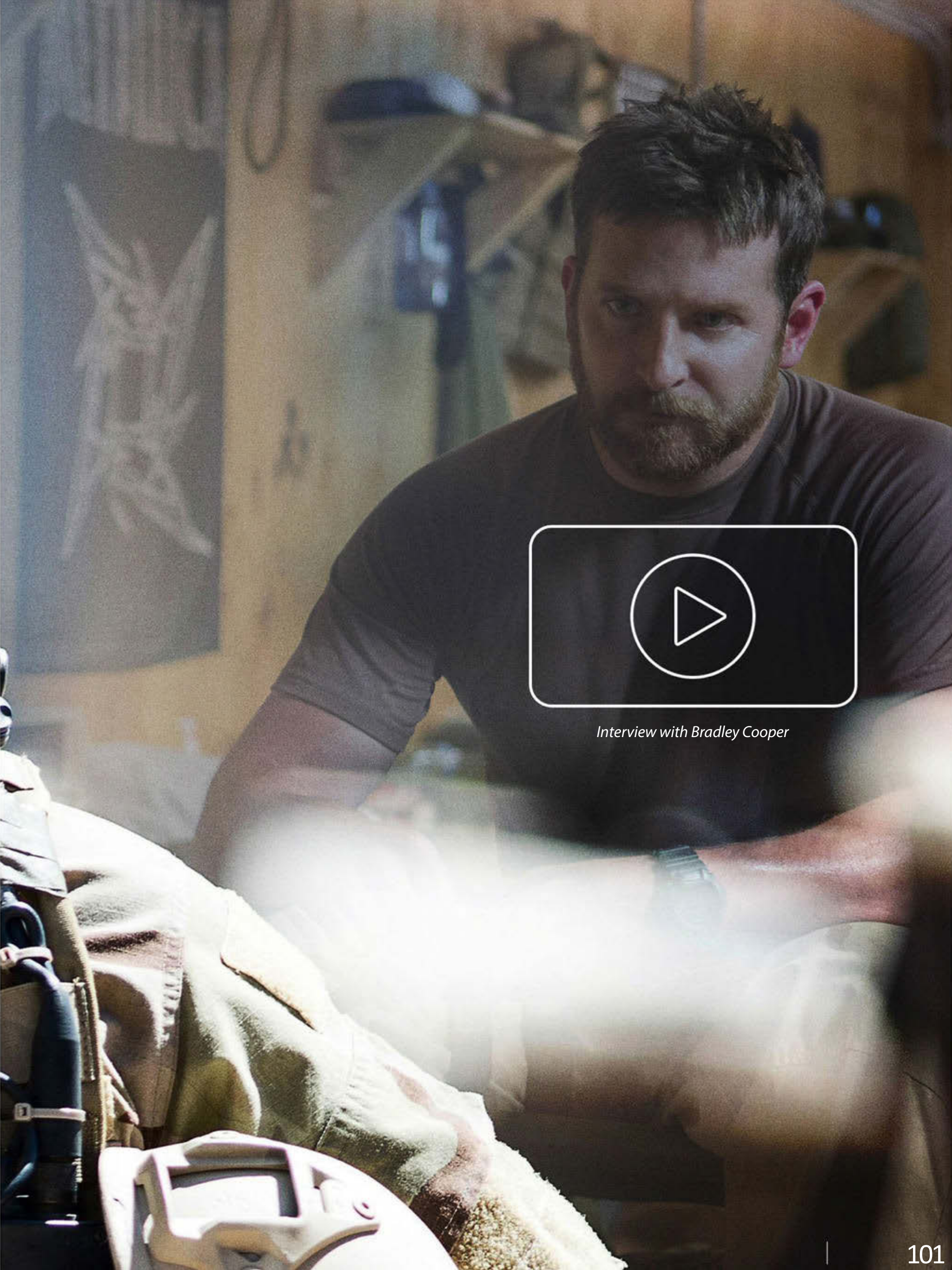
iTunes Preview



by Clint Eastwood
Genre: Drama
Released: 2014
Price: \$19.99

★★★★★
1219 Ratings





Interview with Bradley Cooper



iTunes Preview



Genre: Soundtrack
Released: May 12, 2015
18 Songs
Price: \$9.99



681 Ratings

Music

A close-up photograph of a woman with long, dark hair, smiling and singing into a black microphone. She is wearing a dark blazer over a white top. The background is dark with some blue lighting.

Pitch Perfect 2 (Original Motion Picture Soundtrack)

Various Artists

What better way could there be of joining in the sing-along action with the Barden Bellas than investing in the movie's accompanying soundtrack album? It features Jessie J's "Flashlight" and "Crazy Youngsters" by Ester Dean, alongside contributions from Snoop Dogg, Pentatonix and director Elizabeth Banks, who plays an a capella competition commentator in the film.

FIVE FACTS:

1. Pitch Perfect 2 is a musical comedy film and the sequel to 2012's Pitch Perfect.
2. The original movie was loosely adapted from Mickey Rapkin's non-fiction book, Pitch Perfect: The Quest for Collegiate A Capella Glory.
3. The film centers on the fictional Barden University and an all-female a capella singing group, The Bellas.
4. It features an ensemble cast including Anna Kendrick, Rebel Wilson, Brittany Snow, Hana Mae Lee and Alexis Knapp.
5. **Mark Mothersbaugh was hired to score the movie.**



Flashlight

See more in
iTunes



Crazy Youngsters



BUSH

Snoop Dogg

This isn't the first time that the long-established rapper and one-time Snoop Lion has joined forces with Pharrell Williams - he worked with the Neptunes on earlier albums like *Paid tha Cost to Be da Boss* and *Tha Blue Carpet Treatment* - but he has nonetheless chosen a good moment to do so, not least with the new singles like "Peaches N Cream" having won rave reviews.

FIVE FACTS:

1. BUSH is Snoop Dogg's 13th studio album.
2. It was produced by Williams, with additional production by Chad Hugo.
3. The album **also features R&B greats Charlie Wilson and Stevie Wonder.**
4. Snoop Dogg was born Calvin Cordozar Broadus Jr. on October 20, 1971 in Long Beach, California.
5. His music career began in 1992, when he was discovered by Dr. Dre of N.W.A.

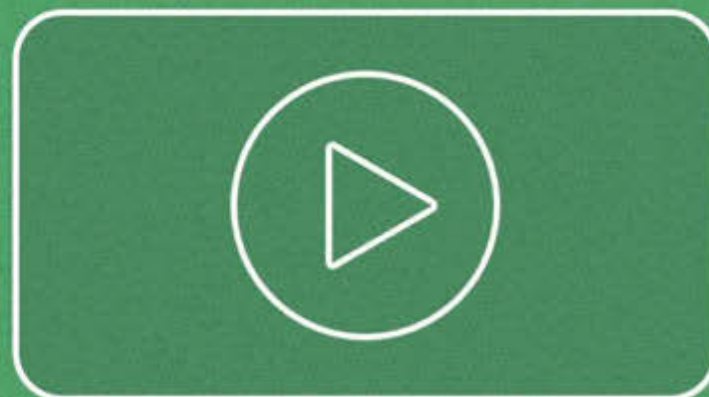


iTunes Preview



Genre: Hip-Hop/Rap
Released: May 08, 2015
10 Songs
Price: \$9.99

★★★★★
740 Ratings



Peaches N Cream



SNOOP DOGG



BUSH



Interview with Snoop Dogg





TOP 10 SONGS

BAD BLOOD (FEAT. KENDRICK LAMAR)

TAYLOR SWIFT

PLEASE (THE VOICE PERFORMANCE)

SAWYER FREDERICKS

SEE YOU AGAIN (FEAT. CHARLIE PUTH)

WIZ KHALIFA

OLD MAN (THE VOICE PERFORMANCE)

SAWYER FREDERICKS

***CHANGE MY MIND
(THE VOICE PERFORMANCE)***

SAWYER FREDERICKS

SHUT UP AND DANCE

WALK THE MOON

GIRL CRUSH

LITTLE BIG TOWN

HEY MAMA (FEAT. NICKI MINAJ & AFROJACK)

DAVID GUETTA

HONEY, I'M GOOD.

ANDY GRAMMER

FIGHT SONG

RACHEL PLATTEN





TOP 10 ALBUMS

BLURRYFACE

TWENTY ONE PILOTS

**PITCH PERFECT 2
(ORIGINAL MOTION PICTURE SOUNDTRACK)**

VARIOUS ARTISTS

1989

TAYLOR SWIFT

TRUE COLORS

ZEDD

JEKYLL + HYDE

ZAC BROWN BAND

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

VARIOUS ARTISTS

WILDER MIND (DELUXE VERSION)

MUMFORD & SONS

THE STORY SO FAR

THE STORY SO FAR

JUST AS I AM (PLATINUM EDITION)

BRANTLEY GILBERT

WILDER MIND

MUMFORD & SONS





TOP

10

MUSIC VIDEOS

PRETTY GIRLS

BRITNEY SPEARS & IGGY AZALEA

UPTOWN FUNK (FEAT. BRUNO MARS)

MARK RONSON

GIRL CRUSH

LITTLE BIG TOWN

DEAR FUTURE HUSBAND

MEGHAN TRAINOR

THINKING OUT LOUD

ED SHEERAN

SHAKE IT OFF

TAYLOR SWIFT

STYLE

TAYLOR SWIFT

SHUT UP AND DANCE

WALK THE MOON

BLANK SPACE

TAYLOR SWIFT

ALL ABOUT THAT BASS

MEGHAN TRAINOR





TOP

10

TV SHOWS

PERSON TO PERSON

MAD MEN, THE FINAL SEASON

ABOUT BRUCE (PART 1)

KEEPING UP WITH THE KARDASHIANS, SEASON 10

OUR WILLS AND FATES DO SO CONTRARY RUN

THE ROYALS, SEASON 1

THE MILK AND HONEY ROUTE

MAD MEN, THE FINAL SEASON

YOU CAN'T TAKE COMMAND

SCANDAL, SEASON 4

LOST HORIZON

MAD MEN, THE FINAL SEASON

YOU'RE MY HOME

GREY'S ANATOMY, SEASON 11

TOM CONNOLLY (NO. 11)

THE BLACKLIST, SEASON 2

TIME & LIFE

MAD MEN, THE FINAL SEASON

SCARRED BY MANY PAST FRUSTRATIONS

ORPHAN BLACK, SEASON 3



UCK
N



TOP

10 BOOKS

THE GIRL ON THE TRAIN

PAULA HAWKINS

LUCKIEST GIRL ALIVE

JESSICA KNOLL

PAPER TOWNS

JOHN GREEN

MEMORY MAN

DAVID BALDACCI

14TH DEADLY SIN

JAMES PATTERSON & MAXINE PAETRO

FIFTY SHADES DARKER

E L JAMES

ALL THE LIGHT WE CANNOT SEE

ANTHONY DOERR

FIFTY SHADES FREED

E L JAMES

THE LIFE-CHANGING MAGIC OF TIDYING UP

MARIE KONDO

THE FORGOTTEN ROOM

LINCOLN CHILD





After A Cannes Drubbing, Van Sant Reflects On 'Sea Of Trees'

The full-throated passions of the Cannes Film Festival can elevate, just as they can humble. As the Palme d'Or winner in 2003 for his school-shooting drama "Elephant," Gus Van Sant has basked in the festival's sunny glow, just as he has, this year, experienced its cold shoulder.

Van Sant's "The Sea of Trees," which stars Matthew McConaughey as a man lost in Japan's Aokigahara "suicide" forest, received emphatic boos at its premiere to press members. Though its official red-carpet premiere on Saturday went down better, the Cannes fate of "The Sea of Trees" was already sealed as (at least thus far) the festival's most rudely received film.

"I was, as I always am, cautious," Van Sant said in an interview about showing "The Sea of Trees" at Cannes. "It's a volatile place. So when I heard there were boos, I was like, 'OK. It's happened.'"

Speaking Sunday on a windy, seaside pier, Van Sant sounded sanguine about the stormy waters of Cannes.

"Who knows what thought people were going to see, but they could easily get really mad because it is very sentimental," said Van Sant. "What better movie to get angry at than something that's too schmaltzy for you? I can see that."

In "The Sea of Trees," McConaughey plays a man racked with guilt over his marriage (Naomi Watts plays his wife) who travels to Japan to kill himself. In the forest, he meets another man (Ken Watanabe) and the movie plays out as part spiritual soul-searching, part survival drama.

Plenty of films at Cannes have been received negatively this year. But usually the loudest booing is reserved only for strongly polarizing movies (even Francis Ford Coppola's "Apocalypse Now" was booed in its Cannes debut) or maybe if the hype has so exceeded the movie's merits. Such was the case last year when Ryan Gosling's highly anticipated directorial debut "Lost River" was booed and slammed by critics.

"I think maybe because it's McConaughey, there's a lot of stock in him at the moment and his Lincoln ads are parodied," said Van Sant. "And it's me. It was sort of an illustrious screenplay. It had a really good reaction among the agents. ... If it was anticipated, I could easily see myself







GUS VAN SANT

NA





disappointed. If I thought it was a certain type of movie, and it was just a different movie.”

Van Sant says that festival director Thierry Fremaux called to say he wanted the film for Cannes before seeing it. Later, it was moved from the Un Certain Regard sidebar into the competition where expectations are amped up considerably - especially for a well-regarded filmmaker like Van Sant, the director of “Good Will Hunting,” “Milk” and “My Own Private Idaho.”

“Then it went to competition and I was like: ‘OK, wow. This is scary,’” said Van Sant. “But it doesn’t matter what you’ve made. It’s always going to be scary.”

But sunnier days could still shine on “The Sea of Trees.” It was picked up for U.S. distribution by Lionsgate and Roadside Attractions ahead of the festival. The movie-going public generally has less of an issue with sentimentality than Cannes critics, and McConaughey is one of the most popular stars in film right now. A release date hasn’t yet been announced, but sometime next year is likely.

In moviemaking, the breaks can go either way.

“Every film you do,” Van Sant says, “has its possibility of hitting just the right note at the right time.”



A photograph of Cate Blanchett and Rooney Mara walking on a red carpet at the Cannes Film Festival. Cate Blanchett is on the left, wearing a dark tuxedo with a white shirt and a dark bow tie. Rooney Mara is on the right, wearing a dark, button-up dress. They are both smiling and looking towards the camera. In the background, other people in formal attire and photographers with cameras are visible. The red carpet is a vibrant red color.

Blanchett, Mara on Crafting The Lesbian Romance Of 'Carol'

Cate Blanchett and Rooney Mara are sitting in a bright room, with the Mediterranean all around, atop the Palais des Festival, the hub of the Cannes Film Festival. As the stars of Todd Haynes' '50s lesbian romance "Carol," they've been at the very center of Cannes both because "Carol" epitomizes the positive female focus of this year's festival and because few films have been more lauded here.

The megawatt attention for the pair is ironic, in a way. In "Carol," Blanchett and Mara play women drawn irresistibly together, but who must cloak their surging affection for one another in subtle, hidden gestures, keeping their love unseen to a conservative, male-dominated world.

"There's something 'Romeo and Juliet'-esque about it," Blanchett says of the film. "There's a universality to the love story that moves it out of the niche. It's about the perspective or the feeling of being in love for the first time. And, yes, it's not immaterial that there are two women at the center of it. But at certain moments, it kind of is."





The long-in-development “Carol” is finally out in the open after more than a decade of attempts to adapt the 1952 novel by Patricia Highsmith (“The Talented Mr. Ripley,” “Strangers on a Train”). The book, originally published under a pseudonym, has long been a classic of gay literature.

By the reception at Cannes, “Carol” seems sure to be in the Oscar hunt this year after it opens Dec. 18, particularly for its sumptuous period production and the raved-about performances of its two stars.

Chemistry between Mara and Blanchett is essential for the film to work, but the production schedule didn’t allow any time for rehearsals. It was either going to be there, or not.

“A lot of people ask me: what did you do to get the chemistry?” says Mara. “But chemistry, I don’t think is something you can create. You either have it or you don’t.”

As a couple, they are seemingly quite different. Blanchett, who plays a married but separating woman with a child, is a regal, 46-year-old Australian, a hugely respected force of theater and film. Mara, who plays a timid department store clerk infatuated with Blanchett’s Carol, is a petit but tough 30-year-old who broke through in David Fincher’s “The Girl With the Dragon Tattoo.”

But Blanchett says their chemistry came from their firm faith in the project and a shared seriousness.

“I feel we’re both quite practical and pragmatic about the work,” she says. “We’re both pretty unshockable. There was a little: ‘Don’t worry, don’t be embarrassed.’”

Mara, though, initially turned down the film before Haynes and Blanchett came aboard. The script, by Phyllis Nagy, first came to Mara while she was recovering from the attention of “Dragon Tattoo.”





"Everything I read, I was like, 'Oh I can't do that. I'll be terrible in that. I don't know how to do that. I don't know who that is.' I felt like I couldn't play anyone," says Mara. "Now looking back on it, I must have really hated myself to turn it down."

For Haynes, Blanchett and Mara add to a filmography littered with powerful female performances: Kate Winslet in "Mildred Pierce," Julianne Moore in the also '50s-set "Far From Heaven" and Blanchett, herself, as Bob Dylan in "I'm Not There."

"I'm very lucky to be able to have had some great chances working with women and on stories about women's lives that I think are under-represented in independent film and Hollywood," Haynes said in an earlier interview. "I'm proud of that mantle, if that's what I'm slowly earning."

"Carol" may have taken years to finally arrive, but at its world premiere at Cannes, its timeliness was obvious.

"There's no point making these things if they're just museum pieces," Blanchett says. "Todd is able to have one foot in that time frame and then be so ahead of what we feel is contemporary."





Tracee Ellis Ross on 'Black-Ish,' Her Mom And That Hair

On an unusually sweltering late-winter afternoon in a historic downtown nightclub, actress Tracee Ellis Ross and the cast of her sitcom “black-ish” have done some time traveling.

For the series’ season-one finale, airing Wednesday on ABC, the show’s Johnson family has been transported from today’s suburbs to late-1920s Harlem to tell the story of how Pops’ (Laurence Fishburne) great-great grandfather (portrayed by the modern-day dad Anthony Anderson) bet the family’s future against a ruthless gangster (guest star Sean “Diddy” Combs).



The entire “black-ish” cast and crew were under incredible pressure, shooting at breakneck pace at a site out of the comfort zone of the “black-ish” sets on the Disney lot in Burbank. To make things even harder, this was a lavish period piece featuring two busy guest actors with extremely limited time (Mary J. Blige also appears).

The eNews Magazine caught up with Ross to ask about dancing while Blige sang, her famous mom and her awesome hair.

eNews Magazine: During one of the breaks in filming, Sean started to joke around, spoofing his own diva persona by ranting and raving about how long everything was taking.

Ross: And did you hear what I said? Oh my god! (Laughs.) Everybody stopped. Because it was sort of like, ‘Is he serious? Is he not serious? I’m not really sure.’ And everybody stopped and he was like, ‘I’m just sick of this. I’m the guest star! Did she know I was waiting?’ And I busted through the door and I said, ‘Well, they told me you were waiting, (so) I took longer.’

eNews Magazine: And what about Mary J.?

Ross: The highlight for me was dancing on the moon behind Mary J. Blige. She was lip-syncing, obviously, because she was singing to track, because that’s what one has to do. But she was singing, as well. And not everyone got to hear her, but I did, from a very close proximity, sitting on the moon behind her, doing my weird arm dancing.

eNews Magazine: The show ‘black-ish’ is the first major broadcast-network sitcom to focus solely on a black family in recent memory. And while your show is attracting a diverse audience, you have said the characters’ skin color is significant.

Ross: What I firmly believe is that this is not a story about a family that happens to be black. This is a story about a family that is black dealing with life. It’s not about them being black, but they are black. And it’s actually one of the things that





I love about the show, because ... it's not about letting go of who you are, but, instead, owning your truth unapologetically.

eNews Magazine: It has introduced you to millions of viewers, though you are no newcomer, having done a ton of things, including eight seasons of the sitcom 'Girlfriends.' And yet, when we Google you, the first search results are pages and pages of articles about your natural hair.

Ross: I think the reason is that it is about bigger issues. It's about expanding this idea in our culture where we get to be all unapologetically ourselves. And in the world of television and in the world of images and in the world of entertainment, there have been limited stories that get to be told. ... So, although it is just a hair conversation, underneath it, in essence, is me saying, 'This is who I am.' By the way, underneath the hundreds (of Google-search pages) about my hair, are hundreds about my mom. (Laughs.)

eNews Magazine: After all these years, "black-ish" does seem to be the project that pulls you out of the shadow of your famous mom. (Her mother is Motown legend Diana Ross and her father is music-business manager Robert Ellis Silberstein.)

Ross: I don't know how aware of it I am. ... I think that because of who my mom is as a person and as a mom, I've never consciously been trying to get out of my mom's shadow. I've been consciously trying to discover who I am and make a mark on the world, so that I feel like my life is worth something.

Online: <http://abc.go.com/shows/blackish>

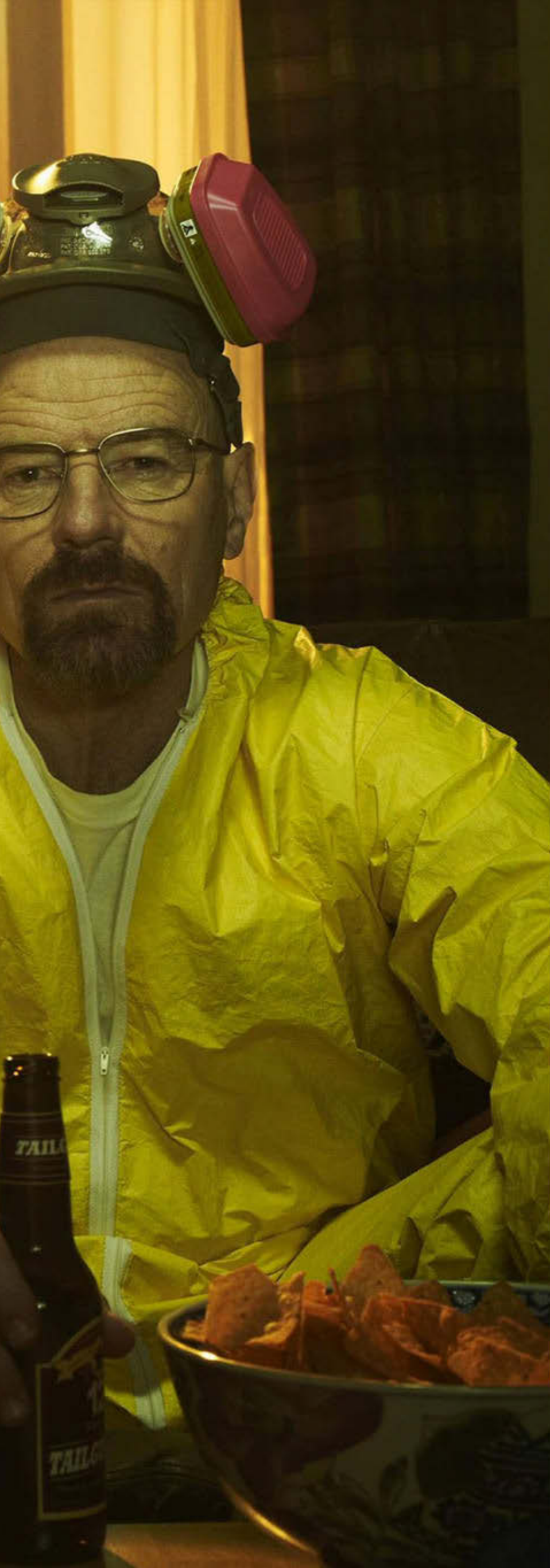




Law Journal Publishes Special Issue Examining 'Breaking Bad'

A University of New Mexico School of Law student journal has published a special issue analyzing legal issues related to the story line of AMC's "Breaking Bad" - and what might have happened if the real-life legal system was imposed on the fictional characters.





An edition of the New Mexico Law Review released this week looks at the war on drugs, the hypothetical arrest of Walter White and questionable practices of defense lawyer Saul Goodman from the television series that generated an international cult following.

Editor Matthew Zidovsky said students wanted to use the fictional show to discuss serious legal issues like the Fourth Amendment and professional lawyer ethics - all features that were central to the series.

"The whole point of the issue is to create a legal dialogue in New Mexico," Zidovsky said. "Because we know the show so well, it's easy to break down the legal questions that come up."

"Breaking Bad" follows former high school teacher Walter White, played by Bryan Cranston, producing methamphetamine with a former student, Jesse Pinkman, played by Aaron Paul.

Bob Odenkirk plays sleazy attorney Saul Goodman, who defends drug lords, criminals and those allegedly injured in minor traffic accidents.


Zidovsky said when he watched the show as a law student, he and other students spotted a number of legal problems, from the way Drug Enforcement Administration agents violate constitutional laws during investigations to the unethical lawyering by Saul, who launders money for drug kingpins.

"He was so over the top," Zidovsky said. "Anything he would do was beyond what is allowed as a professional lawyer."

Among the articles in the review is a piece by Western State College of Law professor Elizabeth Jones who compares the questionable police tactics by officers in "Breaking Bad" to the U.S. Justice Department's harsh report into Albuquerque police over excessive force.

Another piece by Utah State University political science professor Greg Goelzhauser looks at the





potential prosecution of Walter White to examine how states with no death penalty may affect federal death penalty cases. New Mexico, where “Breaking Bad” is set, does not have the death penalty any longer.

Zidovsky said that article is timely because it comes a week after a federal jury in Boston determined that convicted Boston Marathon bomber Dzhokhar Tsarnaev should get the death penalty in the 2013 attack. Three people were killed and more than 260 were injured when Tsarnaev and his brother placed two pressure-cooker bombs near the marathon finish line.

Massachusetts abolished its state death penalty in 1984.

New Mexico Law Review faculty adviser professor Dawinder “Dave” Sidhu commended students for executing the idea of the special edition.

“‘Breaking Bad,’ with its popularity and association with New Mexico, offers an accessible and unique lens through which to explore traditional legal and social issues,” Sidhu said.

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