#055 JUN 26, 2015

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Star Wars Battlefront

THE GAME THAT FANS HAVE BEEN WAITING FOR

Apple Music Controversy

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THE INSPIRATIONAL AND INTRIGUING STORY OF

BATKID

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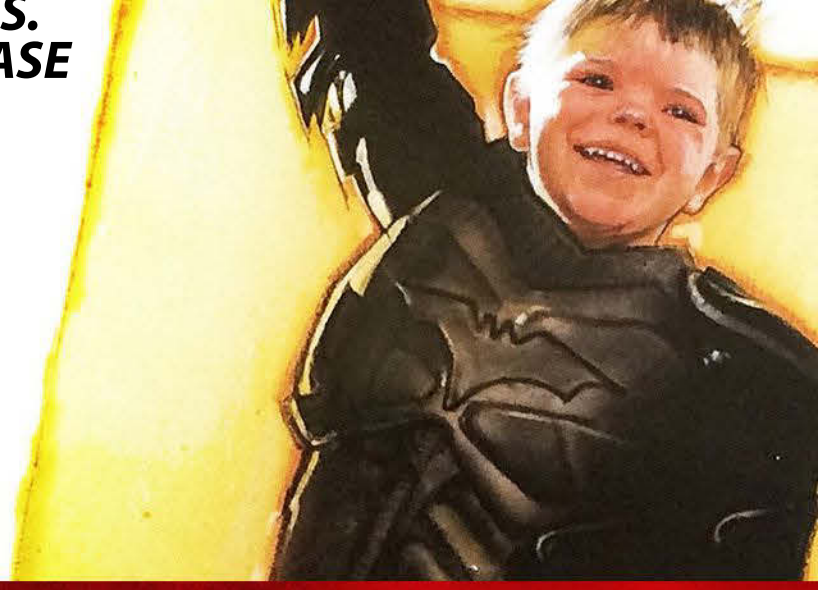


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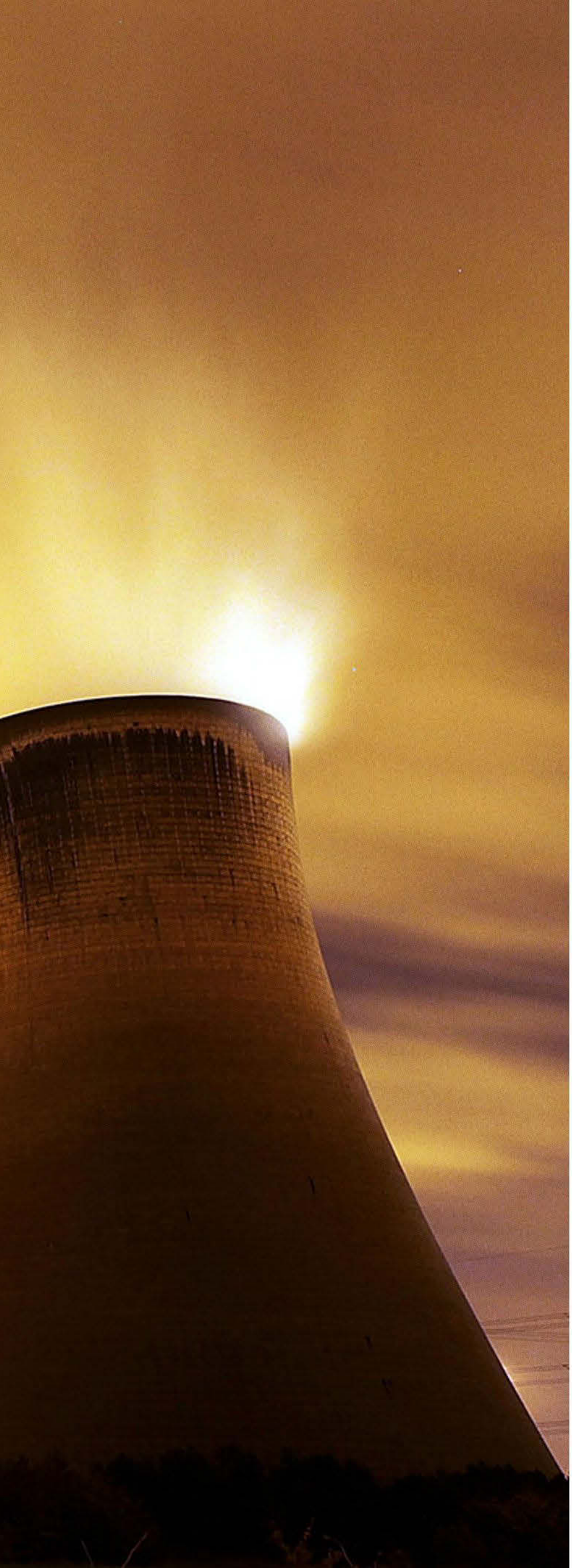
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WHITE HOUSE ACTION NEEDED NOW TO SLOW CLIMATE CHANGE



Failure to act on climate change could cause an estimated 57,000 deaths a year in the United States from poor air quality by 2100, the Obama administration argued in a report released Monday that warns of dire effects of global warming. The report says inaction on climate change could cost billions of dollars a year in damage from rising sea levels, increased wildfires and drought, as well as higher costs for electricity to cool homes and businesses in hotter temperatures. The Environmental Protection Agency report argues that action now on climate could save billions in avoided costs for maintenance and repairs on roads and bridges made vulnerable by global warming and save the lives of an estimated 12,000 people in 49 U.S. cities who could die from extreme temperatures in 2100.

The report comes as Republicans in Congress seek to undo the administration's environmental policies, including an expected plan by the EPA to target coal-fired power plants, and days after Pope Francis issued a stern warning about global warming's consequences, especially for the poor and underdeveloped nations. The National Oceanic and Atmospheric Administration said last month was the hottest May around the globe in 136 years of global records.

A global health commission organized by the prestigious British medical journal Lancet recommended on Monday that substituting cleaner energy worldwide for coal will reduce air pollution and give Earth a better chance at avoiding dangerous climate change. The panel said hundreds of thousands of lives each year are at stake and global warming "threatens to undermine the last half century of gains in development and global health."

The White House report is part of a weeklong effort to emphasize climate change to mark the two-year anniversary of a "climate action plan" announced by President Barack Obama.





While the most severe effects of global warming would not be felt for decades, the Obama administration said decisions about climate change need to be made now.

“Decisions are not going to wait 50 years,” EPA Administrator Gina McCarthy told reporters at a White House briefing. “They are today’s decisions.” McCarthy called the report “a wake-up call for some who may not be aware” of the potential damages of climate change.

Obama, in an interview out Monday with comedian Marc Maron for his popular podcast, said he was acting on his own on power plants and other environmental regulations because the GOP-controlled Congress has blocked more comprehensive efforts.

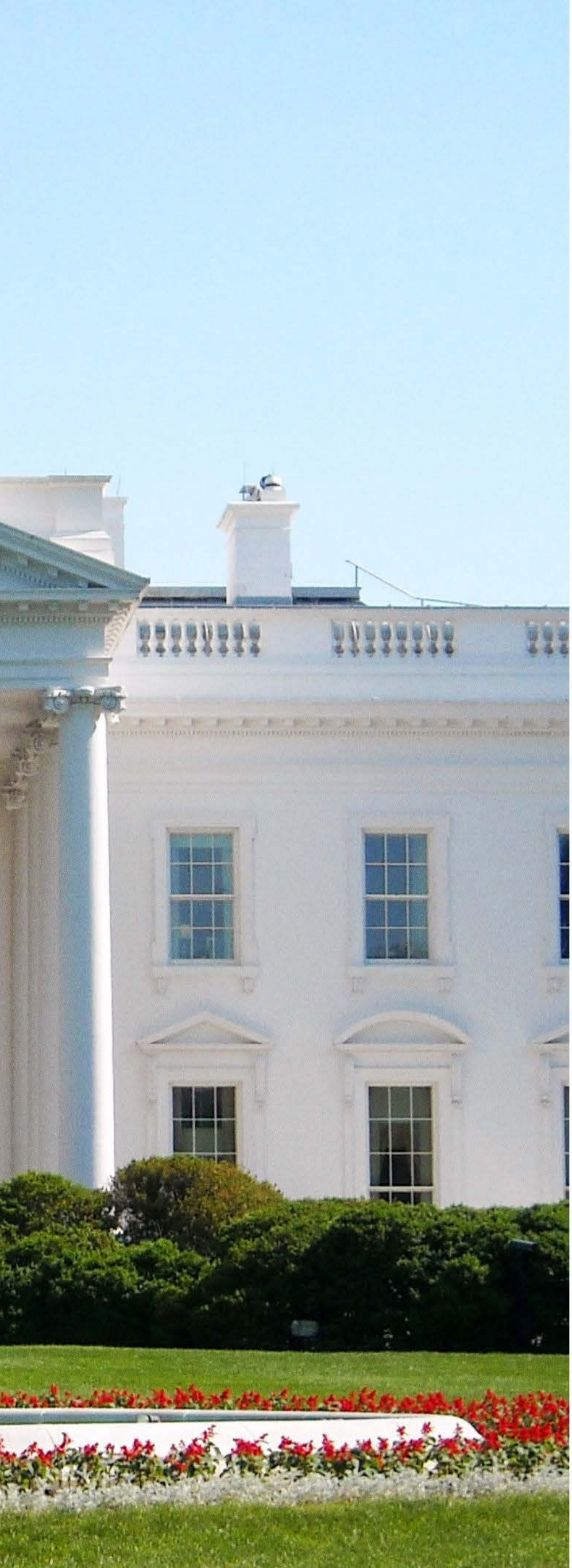
“We’ll get that stuff done,” Obama said, adding that “it would be a lot better, it would be a lot more helpful, if we had some cooperation from Congress, and if I didn’t have the chairman of the energy and environment committee in the Senate holding up a snowball as if that was proof that climate change wasn’t happening, that would be useful.”

Obama’s comments referred to Sen. James Inhofe, R-Okla., chairman of the Senate Environment and Public Works Committee, who tossed a snowball in the Senate chamber in February to demonstrate his claim that global warming is a hoax.

The EPA report says actions to slow climate change could save about $3.1 billion in expected costs from sea-level rise and storm surge in 2100, while the power sector could save as much as $34 billion by 2050 in avoided costs for additional electricity for air conditioning and other uses.

An estimated $3 billion in avoided damages from poor water quality could be saved by 2100, the report said.





Actions begun in the next few years could reduce droughts by at least 40 percent by 2100 and save an estimated 6 to 8 million acres from being burned by wildfires, the report said.

It said meaningful actions also could prevent the loss of about one-third of U.S. supplies of oysters, scallops and clams by 2100, as well as 35 percent of Hawaiian coral reefs.

Failure to act could lead to summers in Illinois to "feel like Louisiana" today, McCarthy said, while South Dakota summers may be as hot as those in Arkansas. The Republican-controlled House is expected to vote this week on a bill to scale back the plan on coal-fired power plants, the centerpiece of Obama's second-term push to confront climate change.

The bill would allow states to opt out of the plan if the governor determines it would cause significant rate hikes for electricity or harm reliability of service in the state. The bill also would delay the rule until all court challenges are completed. The House also is expected to take up a separate spending bill that would bar the EPA from enforcing the power plant rules, cut the agency's budget and attack other prominent EPA regulations on air and water pollution.

Obama has managed to thwart GOP efforts in the past, but Republicans are renewing their efforts now that they control the Senate as well as the House.



Counting By The Billion, Hollywood's Summer Starts To Sizzle





“A million dollars isn’t cool,” said Justin Timberlake as Sean Parker in “The Social Network.” “You know what’s cool? A billion dollars.”

He was talking about Silicon Valley, but he might as well have meant today’s Hollywood. And lately, the movie business has been hot enough to be very cool.

When “Jurassic World” crossed $1 billion globally on Monday after just 13 days of release, it did it faster than any movie before. And it wasn’t just the first film this year, or even this season, to reach that mark. “Jurassic World” is the third billion-dollar movie this summer following “Furious 7” ($1.5 billion) and “Avengers: Age of Ultron” ($1.4 billion).

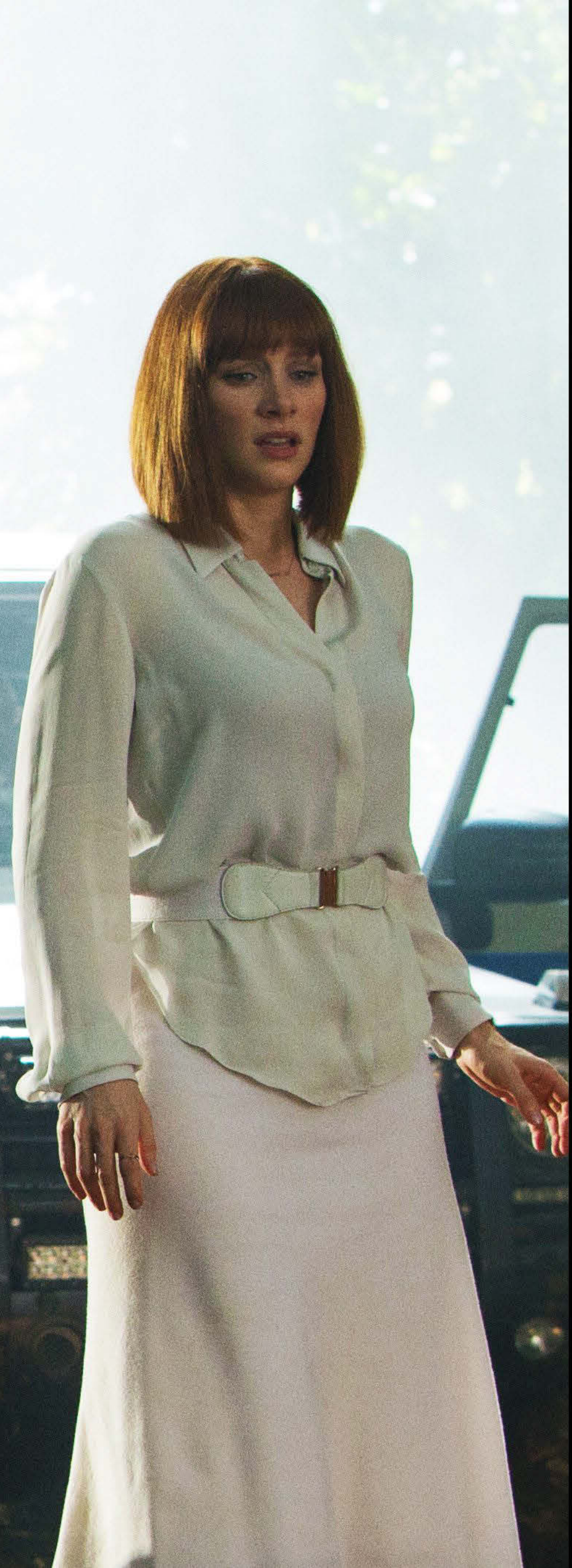
Those two films already rank among the five highest grossing films ever, and “Jurassic World” is certain to join them. A billion dollars is starting to look easy.

The summer box office got off to a so-so start, but, suddenly, business is booming at the multiplex. After “Jurassic World” set an opening record two weeks ago, almost doubling expectations, Pixar’s “Inside Out” followed up with a forecast-busting debut of its own, with $90.4 million.

An industry where the sky is often rumored to be falling, for the moment, is roaring.

“Audiences love to go to the movie theater,” says Paul Dergarabedian, senior media analyst for box office data firm Rentrak. “I don’t want to hear any more that people don’t want to go to the movie theater and they just want to sit on their couch. They want to do both. That outside-of-the-home experience is essential and these two weekends prove it.”

The twin hits couldn’t be more different. One is an Earth-stomping franchise entry that cynically alludes to its own corporate profit-driven existence; the other is a rainbow-colored burst



of originality. When it comes to moviemaking, no rule is so set in stone that its opposite isn't true, too. "Jurassic World," both a sequel and a reboot, is directed by Colin Trevorrow but also came, importantly, with Steven Spielberg's name attached (as executive producer). The fourth "Jurassic Park" film - like the runaway success of "Furious 7" - has essentially proven, without a doubt, the new math of Hollywood: The money (especially in billion-form) is in franchises.

Author and journalist Mark Harris on Grantland mourned the success of "Jurassic World" as the death of something else: "what used to be the backbone of Hollywood moviemaking, namely self-contained, non-repeatable scripts, now threatens to become an anomaly, a charity act, a niche, a tithe to awards season, or a skippable option."

What's striking about this new wave of franchise frenzy is that it's not even taking Hollywood's A-game. "Jurassic World" was virtually assured of making gobs of money, but few expected it be the biggest summer hit of all time. "As disposable as used Kleenex," is how movie blogger David Poland of Movie City News described it, echoing the sentiments of most critics.

The "Fast & Furious" franchise also looks odd ranked just below "Titanic." Yet, propelled by "Furious 7" and "Jurassic World," Universal Pictures, which distributed both, has already had the biggest year ($3.8 billion) in its 103-year history. Some of the upcoming summer sequels ("Terminator: Genisys," "Magic Mike XXL," "Minions") will surely be cheered by the recent box office numbers.

Pixar, which is owned by Disney, has its own plans for more sequels ("Finding Dory," "Toy Story 4," "The Incredibles 2"), but the large opening of "Inside Out" - the largest opening weekend by a wholly original property, surpassing "Avatar" - proves that a good idea, well told, can still drive enormous audiences.





“The solution or the antidote to that historical challenge was putting out something great,” says Dave Hollis, distribution head at Disney. “This business really does respond to great big events, to great storytelling, to great character development. And Pixar is known for those emotions and relatability and sophistication. As a result, we’re seeing something that is not just good for this movie but is really good for the business.”

Other factors are contributing, too. There are more theaters, especially internationally. (However, China, the second-largest marketplace after North America, is now entering a “blackout” of foreign titles in favor of only homegrown releases.) And after dwindling returns, higher-priced 3-D tickets are also selling better. Nearly half of the “Jurassic World” domestic gross has come from 3-D.

The summer to date is up about 11 percent over last year, according to Rentrak, though that’s still 5 percent off the pace of Hollywood’s record $4.75 billion summer in 2013. A bad Memorial Day weekend (when Disney’s “Tomorrowland” flopped) hurt overall business, and no smaller sized releases have really broken out (though the Brian Wilson biopic “Love & Mercy” is doing very well). The blockbusters may be becoming so big that they swallow up everything else.

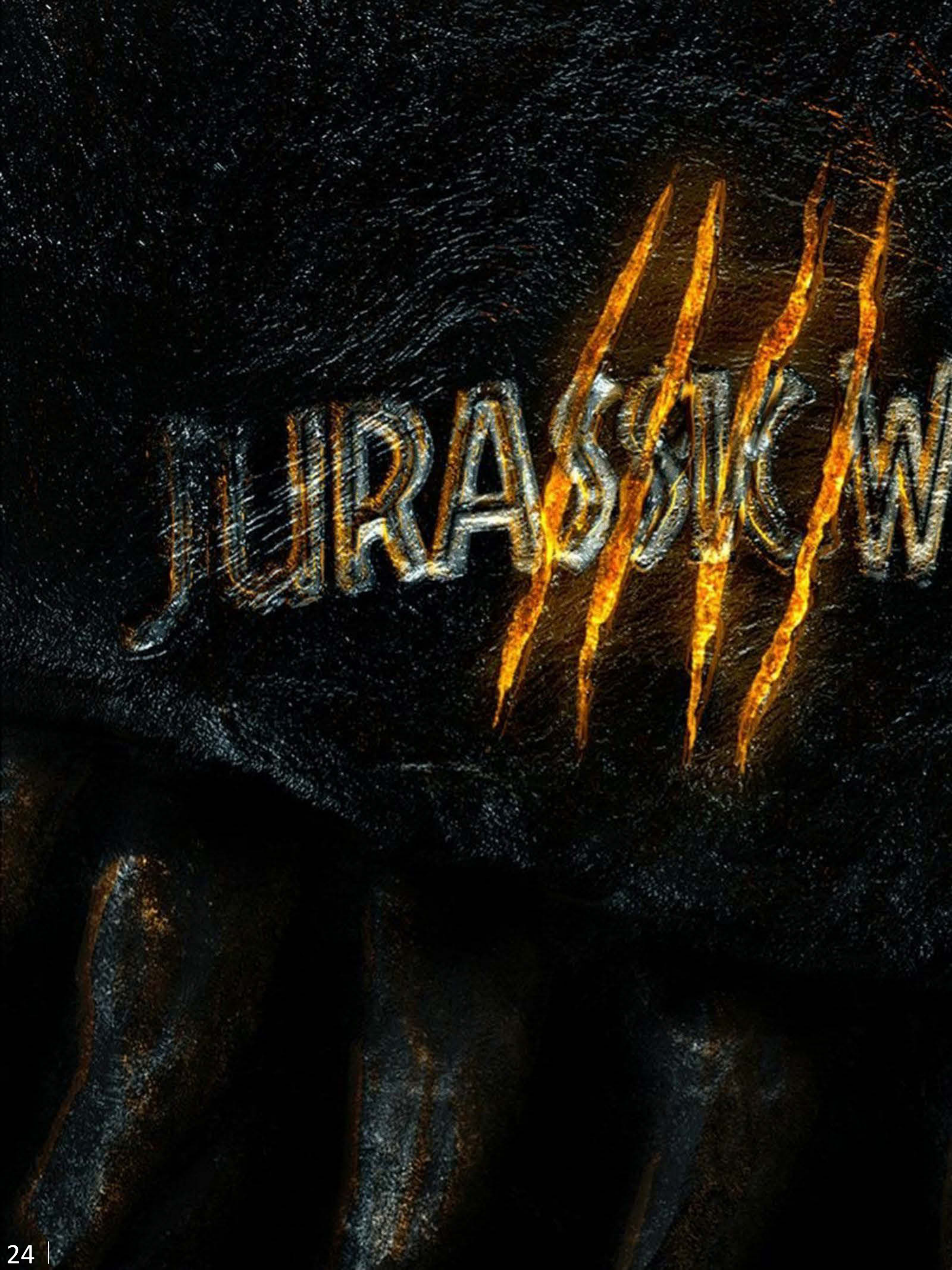
“It’s such a fragile ecosystem, the summer box office,” says Dergarabedian. “The perception can change at the drop of a dime. A couple weekends like this can create enough momentum to carry through the rest of the summer, but we’ll have to wait and see how the other films perform.”





‘Jurassic’ Holds Box Office, But ‘Inside Out’ Shows Bite

In a box-office bout of Tyrannosaurus-sized proportions, “Jurassic World” kept the No. 1 spot with one of the biggest second weeks ever, while Pixar’s “Inside Out” nearly matched it with a $91.1 million debut well above expectations.


JURASSIC W



Universal's "Jurassic World" took in $102 million in North American theaters, according to studio estimates Sunday, making it only the second release to break $100 million in its second week. The enormous holdover for "Jurassic World," which last week set an opening weekend record with $208.8 million, has been bested by only 2012's "The Avengers," which made $103.1 million in second week.

The unexpected sensation of the Colin Trevorrow-directed, Steven Spielberg-produced fourth entry in the franchise had turned Disney's $175 million 3-D "Inside Out" into an underdog expected to merely nip at the heels of "Jurassic World." But the emotional "Inside Out," about the voices in the head of an 11-year-old girl, blew past its own forecasts to set records, too.

"Inside Out" was the first Pixar release not to open in first place, following an unparalleled two-decade streak of 14 straight no. 1s. But it's the largest opening for a wholly original movie (one not based on source material or a sequel), unseating "Avatar" in that distinction. Directed by Pete Docter ("Up") and co-directed by Ronaldo del Carmen, "Inside Out" had been expected to open in the range of previous Pixar non-sequels like "Wall-E" ($63.8 million opening) and "Brave" ($66.3 million). But "Inside Out" was propelled by gushing reviews from critics, a flashy premiere at the Cannes Film Festival and an appetite for a movie from Pixar. The animation studio hadn't had a release in two years after delaying "The Good Dinosaur" last year. "We came into the weekend thinking we'd do something in the 60s," said Dave Hollis, distribution head for Disney. "As we got closer to release, we hit a critical mass of really unbelievable critical response. In this day and age where technology allows people to see a Rotten Tomatoes score or read something and pass it along to their friends, all of a sudden, there was quite a stir about this as a thing to see."





The twin hits of “Inside Out” and “Jurassic World” are giving Hollywood’s summer a major boost. The weekend was up a staggering 64.6 percent over the same weekend last year, according to box-office data firm Rentrak. In 10 days, “Jurassic World” has already made $981.3 million and appears poised to be among the highest-grossing releases of all time. “Part of the success of `Inside Out’ is owed to this massive infusion of moviegoers into the marketplace,” says Paul Dergarabedian, senior media analyst for Rentrak. “If you look at last weekend, around the world, how many people were in theaters when `Jurassic World’ made its debut?” He added, though, that “Inside Out” was also driven by Pixar’s unique storytelling knack: “They can take almost any subject and turn it into something insightful, poignant and moving.”

“Inside Out” and “Jurassic World” had the multiplexes largely to themselves over the weekend. The other wide release to open was “Dope,” a low-budget teen comedy set in Los Angeles’ Inglewood neighborhood. Written and directed by Rick Famuyiwa, starring newcomer Shameik Moore and boasting some high-profile producers (Forest Whitaker, Pharrell Williams), “Dope” was acquired by Open Road after a buzzy premiere at the Sundance Film Festival.

Though Open Road gave “Dope” an optimistic wide release of 2,002 theaters, it took in only $6 million. In limited release, the Adam Scott and Jason Schwartzman comedy “The Overnight” - also a Sundance premiere - opened on three screens in New York and Los Angeles, pulling in $61,523, good enough for the most packed theaters (albeit in far tinier numbers) besides those playing “Jurassic World” and “Inside Out.”





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. “Jurassic World,” $102 million ($160.5 million international).

2. “Inside Out,” $91.1 million ($41 million international).

3. “Spy,” $10.5 million ($9.6 million international).

4. “San Andreas,” $8.2 million ($18 million international).

5. “Dope,” $6 million.

6. “Insidious Chapter 3,” $4.1 million ($3 million international).

7. “Pitch Perfect 2,” $3.3 million ($1 million international).

8. “Mad Max: Fury Road,” $2.8 million ($4.9 million international).

9. “Avengers: Age of Ultron,” $2.7 million.

10. “Tomorrowland,” $2 million.



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

1. “Jurassic World,” $160.5 million.

2. “Inside Out,” $41 million.

3. “SPL 2,” $29 million.

4. “San Andreas,” $18 million.

5. “Minions,” $12.3 million.

6. “Spy,” $9.6 million.

7. “The Classified File,” $8.5 million.

8. “Dragon Ball Z: Resurrection F,” $7 million.

9. “Mad Max: Fury Road,” $4.9 million.

10. “Poltergeist,” $4.4 million.

Prada Analyses Modesty In an Era of Self-Promotion

Silky comfort is emerging as a trend on the second day of menswear previews for next spring and summer during Milan Fashion Week.

Bottega Veneta designer Tomas Maier joined colleagues Versace and Dolce&Gabbana in offering silken pajama-inspired looks, down to the classic stripe, for the next warm weather season.



The outfits surprisingly can sometimes take the form of suits, becoming office wear for the style-minded.

Here's some highlights from the shows Sunday, the second day of previews, by Bottega Veneta, Salvatore Ferragamo, Calvin Klein, Missoni and Prada.

MODESTY IN A TIME OF BOLDNESS

Miuccia Prada says her menswear collection for next spring and summer is an exploration of the role of modesty in an era that requires self-promotion.

So, the issue of modesty isn't so much about not showing skin, as one might assume when discussing fashion. Skin, the designer said, in fact is a sign of humanity.

Men were offered short shorts, in contrast to the Bermuda and cargo shorts on most other runways, and the female models, who have been included in Prada's menswear shows in recent seasons, wore A-line mini dresses in painted python held on by chains.

Prada said the show aimed to analyze modesty and humanity in contrast with "the necessity of being bold, aggressive and loud."

"Because modesty is not any more for today," Prada said backstage after the show.

The men's looks had a slouchy feel, whether silken shirts open to the belt and haplessly tucked in or stiff leather-hooded jackets worn as if they could fall off. The looks were paired with trousers with contrasting pockets or loose-fitting short shorts. Women's outfits were neater with pleated skirts in contrasting panels and striped sweaters with pointy shoes. Accents like sequins and button holes were purposely exaggerated in graphic style. Hair was left purposely curly to convey humanity, normalness, the designer said.







Graphic images of rabbits, rocket ships, eyes and lips cast a whimsical note, and Prada said she purposely chose “the most stupid ones” to operate on a graphic level. But she also said she intended to comment on censorship with the eye, which sometimes appeared with an X, and lips.

MICHAEL SHANNON FOR PRADA

Actor Michael Shannon had a full-page spread modeling for Prada in Italian dailies Sunday, but he only met the designer behind the label after the menswear preview show.

“I like that Prada seeks out actors and people with character to help promote their product as opposed to just more anonymous model type persons,” Shannon said backstage, where he was hanging out with actor Willem Dafoe, who appeared in a previous Prada campaign.

The current campaign also features actors Tye Sheridan and Scoot McNairy and was inspired by album covers from the English punk era.

Backstage, Shannon was decked out in a cream color Prada summer suit with dark shirt and a star-covered tie. But in his real life, he says, he usually just wears a T-shirt and jeans.

“That’s because I play dress-up at work,” he said.

RETURNING TO NATURE

Creative director Tomas Maier’s spring/summer collection for Bottega Veneta took it outside - with looks and gear suitable for strolling in the Bavarian Alps, if not all trail-ready then at least lodge appropriate, or along the coast.

Maier said the collection `’is about the fascination of a journey back to nature, when it is time for spiritual rest.”





Tapping his Teutonic origins, the German designer incorporated details from Lederhosen on lambskin suede trousers, from the drawstring waist closures to the button-down calves. He wisely eschewed the traditional checked button-down shirt, pairing the bottoms with, say, a cotton sweater and Gabardine jacket.

The looks were finished with sandals featuring rope details or hiking boots, both worn with two-tone ribbed wool socks.

And then Maier took his duffel and quilted backpack and headed for the seaside with cotton-pull-on pants that gathered on the calf, ready to wade right in, and crochet caps in bright purple and peacock blue.

The collection culminated with silken suits with a comfy pajama feel made out of cupro, a regenerated cotton fiber often used as a silk substitute, and paired with flip-flops.

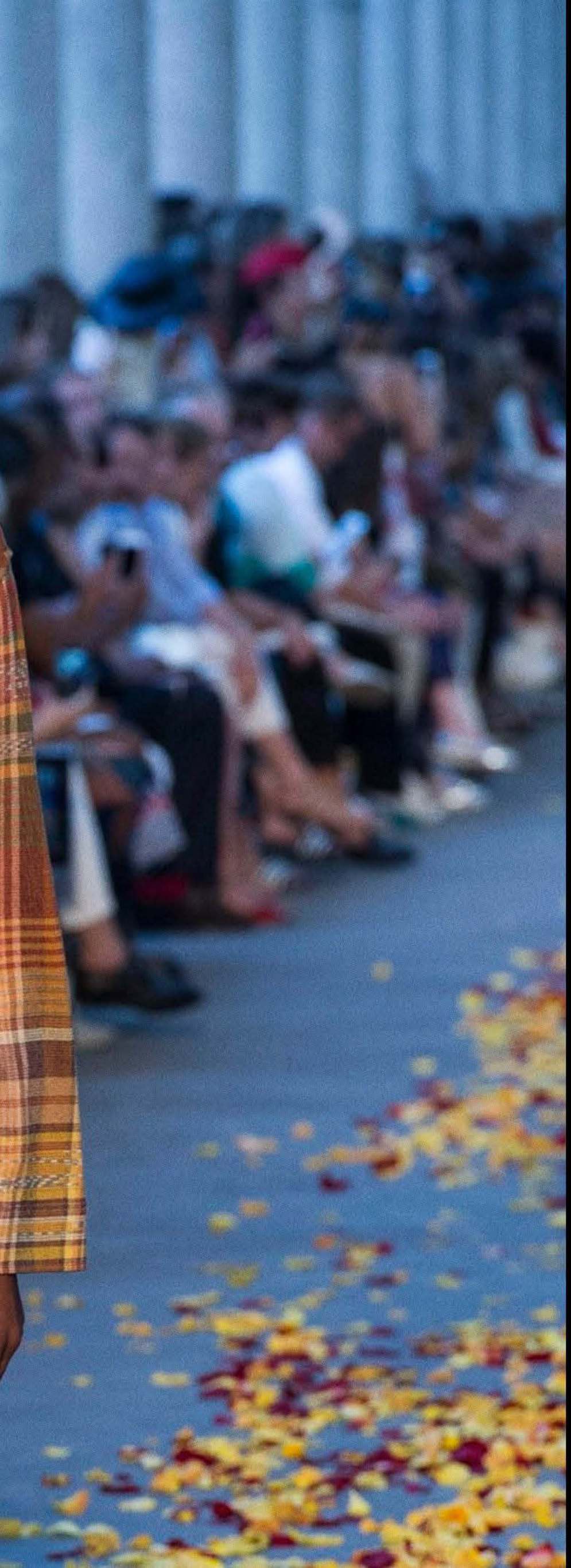
The outdoor looks tended toward natural and washed-out colors, while the suit jackets and matching trousers were stronger shades of olive green, blue and maroon, often in stripes.

Menswear star model Lucky Blue Smith continued his Milan run, taking a turn for Bottega after Versace and Philipp Plein. While Plein singled him out with a ride on the back of a stunt motorcycle, the 17-year-old American model was just one of the blokes for Bottega, No. 40 in the lineup.

FERRAGAMO WHIMSY FOR THE YOUTHFUL DRESSER

Massimiliano Giornetti reached for a youthful audience with an idiosyncratic collection that included off-kilter graphic prints of cacti and monkeys, bold color panels on suits and pinstripes dressing up bomber jackets.





Menswear is a big part of Ferragamo's heritage and represents 40 percent of its business, a rare balance in the female-oriented fashion universe.

Signaling the collection's eclecticism, Ferragamo dressed up its showroom with art deco furniture, hot house plants and a life-size carved gorilla - the dwelling of an eccentric adventurer.

For the more traditional customer, there were double-breasted and single-button suit jackets, often paired with more playful color-block tops. Giornetti tapped the brand's leatherwear DNA with an ultra-luxurious graphic shirt that appeared to be panels of brightly colored crocodile.

The brand's more interesting, and updated, read of the classic suit included shorter jackets and contrasting stitching.

The most obsequious bag was a belted wallet, and shoes included sandals and sneakers with Velcro-closures covering the tongue. Baseball caps underlined the collection's everyday nature.

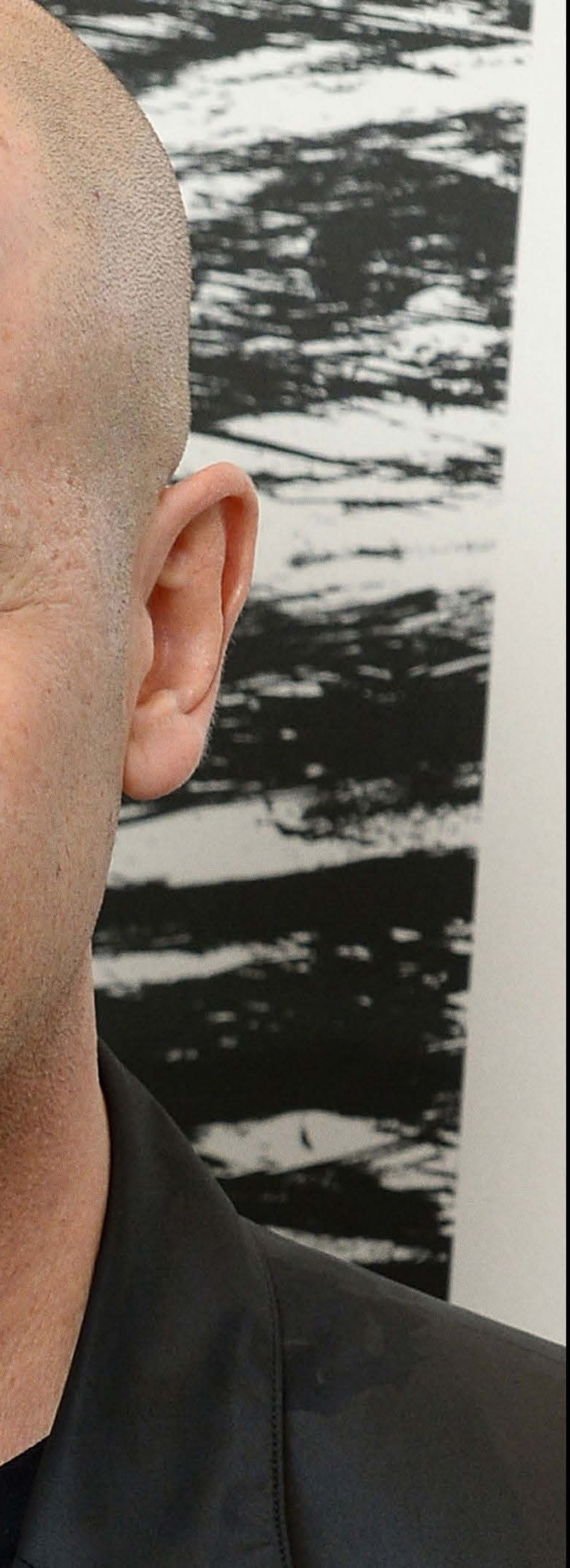
The oft-overlooked belt is actually the brand's big seller and came in rich black and brown combinations. At the front row for the show were race car driver Mathias Lauda and SoundCloud co-founder Alexander Ljung.

PASSAGE TO INDIA

Missoni beckons men to India on a spiritual journey that incorporates the brand's Western roots.

Angela Missoni's menswear collection for next spring and summer centers on two must-have pieces for the modern-day nomad: the four-pocket field jacket and the tunic. The two elements "interweave Western utilitarianism with Eastern ornamentation and devotion," Missoni said in the show notes.

The loom-woven knitwear comprises Madras check elements, resembling plaids, as well as triangular patchwork and the more traditional



Missoni zig-zag. Knit jackets were worn over linen shirts with Missoni knit sleeves, and paired with roomy knit pants or cargo shorts.

Long beads or big scarves added to the ethnic mood. For travel-ready footwear there was the Malibu sandal - made with Peta-approved vegan material, according to the show notes - and Converse All-Star Chuck `70 sneakers in Missoni's military mesh.

Colors were key to conveying the spiritual element of the collection, including saffron, indigo, turmeric, marigold, vermilion and ivory.

The looks pack neatly into a new collection of Globe-Trotter hard-topped suitcases lined with Missoni macro knit in both cross-body and trolley versions. The limited edition series is the result of a first-time collaboration between the brands.

BACK TO BASICS

Is there anything more refreshing to the fashion palate than blue jeans, a white T-shirt and a pair of well-cut Khaki colored trousers that aren't chinos?

It's back to basics at Calvin Klein, where men's creative director Italo Zucchelli presented a utilitarian collection for spring/summer 2016 that works for the man, and not the other way around. The mainly monochrome looks featured T-shirts or sweaters with suit jackets and tailored trousers, or for more casual outings simply T-shirts with jeans or trousers with big tablet-size pockets, usually cuffed. Staple T-shirts were plain or with a faded graphic palm tree. There were a series of sleeveless tops in black-red-and-gray waves for the more fantasy-minded.

For evening, simply add a little sheen to the fabric and you are off. In keeping with the uniformity theme, models' hair was cut short and worn sleek.

YOUR BRAND HAS NEVER BEEN IN SUCH GOOD COMPANY



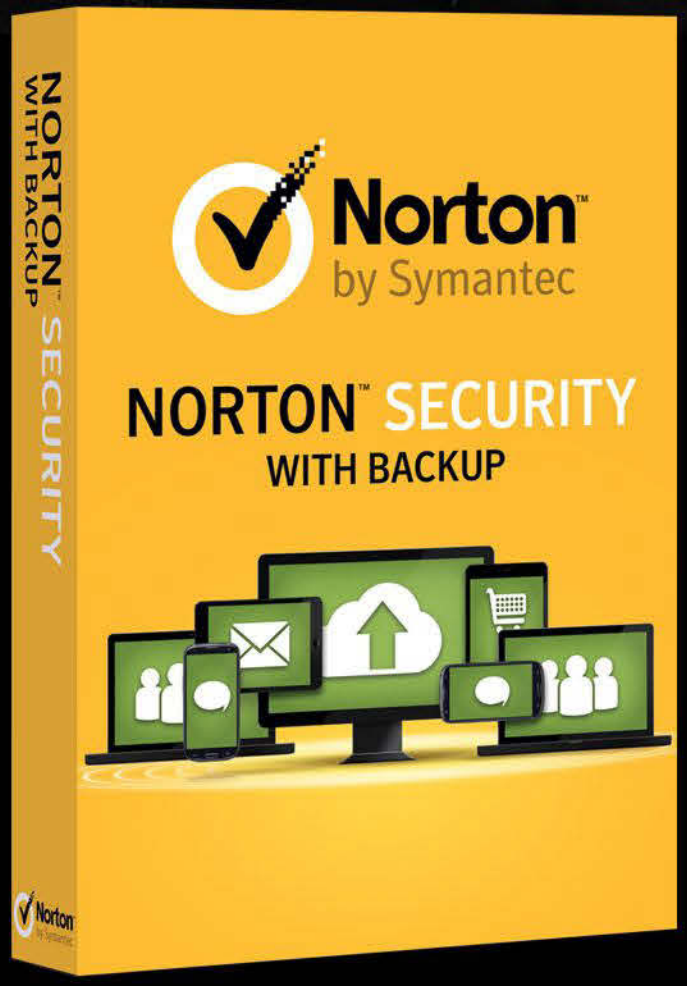
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STUNNING NEW GAME

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STOKES THE HYPE



THE GAME THAT FANS HAVE BEEN WAITING FOR

This November, another Star Wars video game is released - not massively surprising news, you might have thought, given the immense anticipation that already surrounds the upcoming reboot of the iconic film franchise, the J. J. Abrams-directed The Force Awakens. Indeed, with little information about the new game having been released so far, much of the fuss has centered on a pretty small number of previews and demos.

However, the fact that such scant information has already been enough to get people talking in feverish terms about the next Star Wars game might reveal quite a few things. It's telling, for sure, of the lack of truly memorable games based around the franchise to have been issued so far. But it also suggests that Star Wars Battlefront - which will be available for Microsoft Windows, PlayStation 4 and the Xbox One - might be the game to buck that trend of relative mediocrity.



A LESS-THAN-DISTINGUISHED VIDEO GAME HISTORY

Let's have a quick run-through of some of the games that have been released as tie-ins to the Star Wars franchise down the years, as long ago as 1978. That was the year when an unlicensed game was released by Apple Computer on the cassette format for its Apple II. It enabled the player to assume the role of a "space pilot trainee", destroying TIE fighters via a first-person heads-up display.

Games to have followed since include 1982's The Empire Strikes Back for the Atari 2600, as well as the 1991 platform game Star Wars that was available for the Nintendo Entertainment System, Sega Master System, Game Boy and Game Gear. Fast-forward to 2004, and the first Star Wars: Battlefront game saw the light of day, kick-starting a series of first- and third person shooter video games developed by such firms as Pandemic Studios, Free Radical Design and George Lucas' own LucasArts.



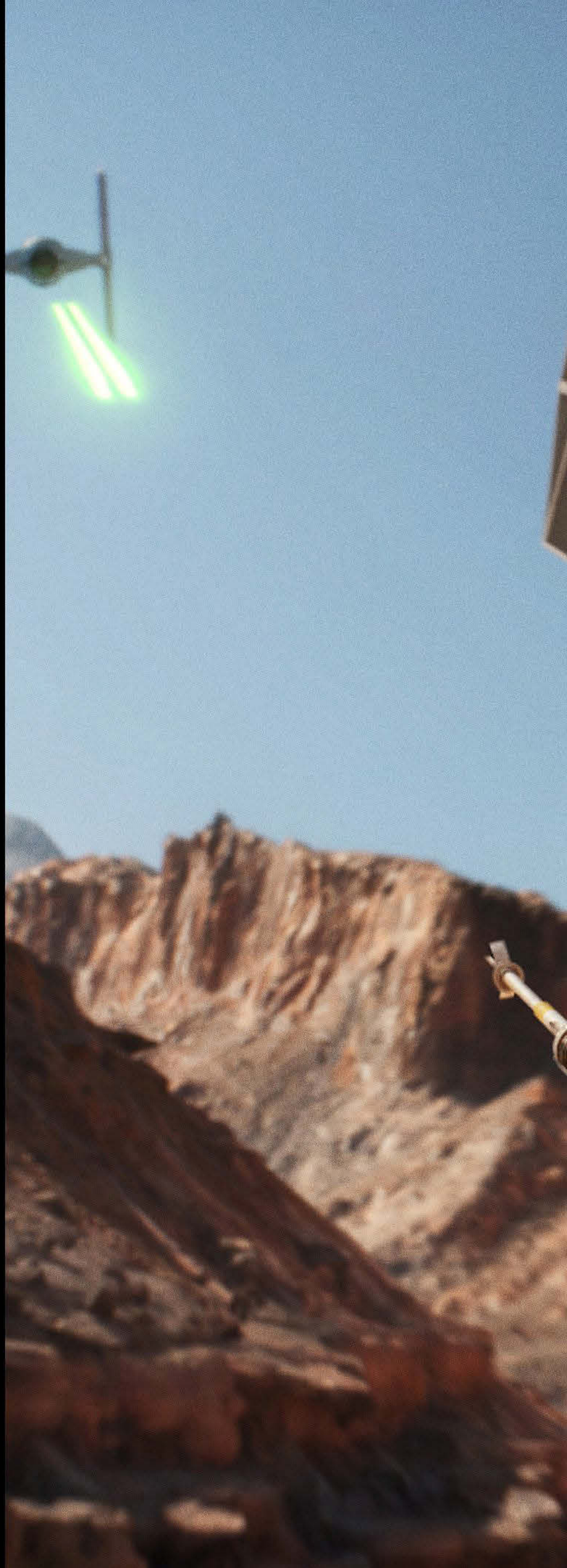
HOPES OF BUCKING THE TREND

For the latest Battlefront installment, it's EA Digital Illusions Creative Entertainment, commonly known as EA DICE or just DICE, that steps into the breach - ironic, **given its responsibility for the acclaimed Battlefield series of games that early Star Wars: Battlefront games were accused of being clones of**. There is admittedly a certain logic, though, to turning to the developer that might have somehow 'inspired it all'.

That's not the only sign of promise. The juicier processing power of the PlayStation 4, Xbox One and the latest PCs might just provide the first opportunity for a truly realistic Star Wars gaming experience for the first time - one in which fans can feel genuinely transported into the world of Skywalker, Leia, Vader and co.

More and more now, video games are considered to be as 'state of the art' as the motions and graphics of the silver screen, to such an extent that people are asking whether Stars Wars Battlefront might be ripe for the truly immersive experience that only the very latest generation of 3D glasses can provide.

It remains to be seen whether that will be the case, but the thorough work that DICE has already conducted into the original Star Wars props and locations suggests that it is striving to make the new game an instant classic. That became clear in a video that showed every inch of the graphical flair that you might expect, **as well as creative director Niklas Fegraeus' comment that "There's so much love and detail in these pieces that we want to get into the game."**









A POSITIVE EARLY RECEPTION

The initial videos that have been released have certainly given us hope of Star Wars Battlefront being something of a breakthrough title among the franchise's game tie-ins, with one such gameplay demo appearing at the recent Electronic Entertainment Expo, or E3.

The GamesRadar site perhaps summed up the general reaction better than we could, declaring it to be "dazzling" and "insane" before adding, "**It plays like someone just threw a first-person camera into a Star Wars movie battle**. It has all the exciting, flash-bang bombast you want, and all the chaotic, intimate, human focus Star Wars needs. It is, quite frankly, a relentless, giddy, air-punch generator".

There were similarly warm sentiments expressed by a recent GameCentral hands-on preview, which while admitting the game to be "already review-proof", added that it was actually "very good - and so far seems perfectly deserving of the hype and its inevitable sales."

That review also drew attention to key differences between this Battlefront and the preceding games in the series by other developers, pointing out that DICE didn't stick "particularly close to the original template" in its decision to omit space battles, a story campaign and even the Galactic Conquest mode that is a signature of the series.




STAR WARS™
BATTLEFRONT™
EA™

From a set-up and controls that were "purposefully uncomplicated" to graphics that were described as "drop dead gorgeous", there were many good things that GameCentral had to say about the upcoming game. The site even concluded that **"after playing the E3 demos we're almost as excited for the game as we are for the new film."**











THUMBS UP WERE NOT UNIVERSAL

However, in the interests of balance, it's probably a good idea to point out that not everyone who has had the chance to try the game out has necessarily had very positive things to say about it. **In one particular review, with the title DICE's Star Wars Battlefront feels like a half-assed Battlefield mod**, Jed Whitaker - writer for Destructoid - made unflattering comparisons with DICE's own long-lived franchise.

Whitaker said that the fears of some fans since EA's initial announcement that the game would turn out to be "Star Wars Battlefield" seemed to have come true. He said, for one thing, that "First person felt ripped from Battlefield, with aiming down sights or through scopes", adding that "I found myself dying far more often than I remember in classic Battlefront games, and that has been a problem for me in Battlefield games as well."

Even Whitaker, however, conceded that "the game was still enjoyable" and "looked and sounded like Star Wars". Another reviewer to try their hand at a Hoth multiplayer campaign at E3 was The Verge's Bryan Bishop, whose own early verdict more closely echoed the aforementioned widespread positivity. He said that despite being concerned on the evidence of the earlier-publicized gameplay trailer that "the game was going to be extraordinarily busy", he "needn't have worried."

Bishop continued: "Battlefront is simple and streamlined, allowing anyone that has

ever played a first-person shooter to jump right in with next to no learning curve." Of the incorporation of the original trilogy's weapons, models and props, he said that "the final result in the game is staggering. This didn't feel like I was watching a bad video game riff on the Hoth battle; this felt like I was truly inside a scene from The Empire Strikes Back that had somehow hit the cutting room floor.

"And let's get real: **while I may be wondering about the long-term shelf life of the game, I've** already placed my pre-order. It's Star Wars."





A STAR WARS VIDEO GAME THAT COULD YET TRIUMPH

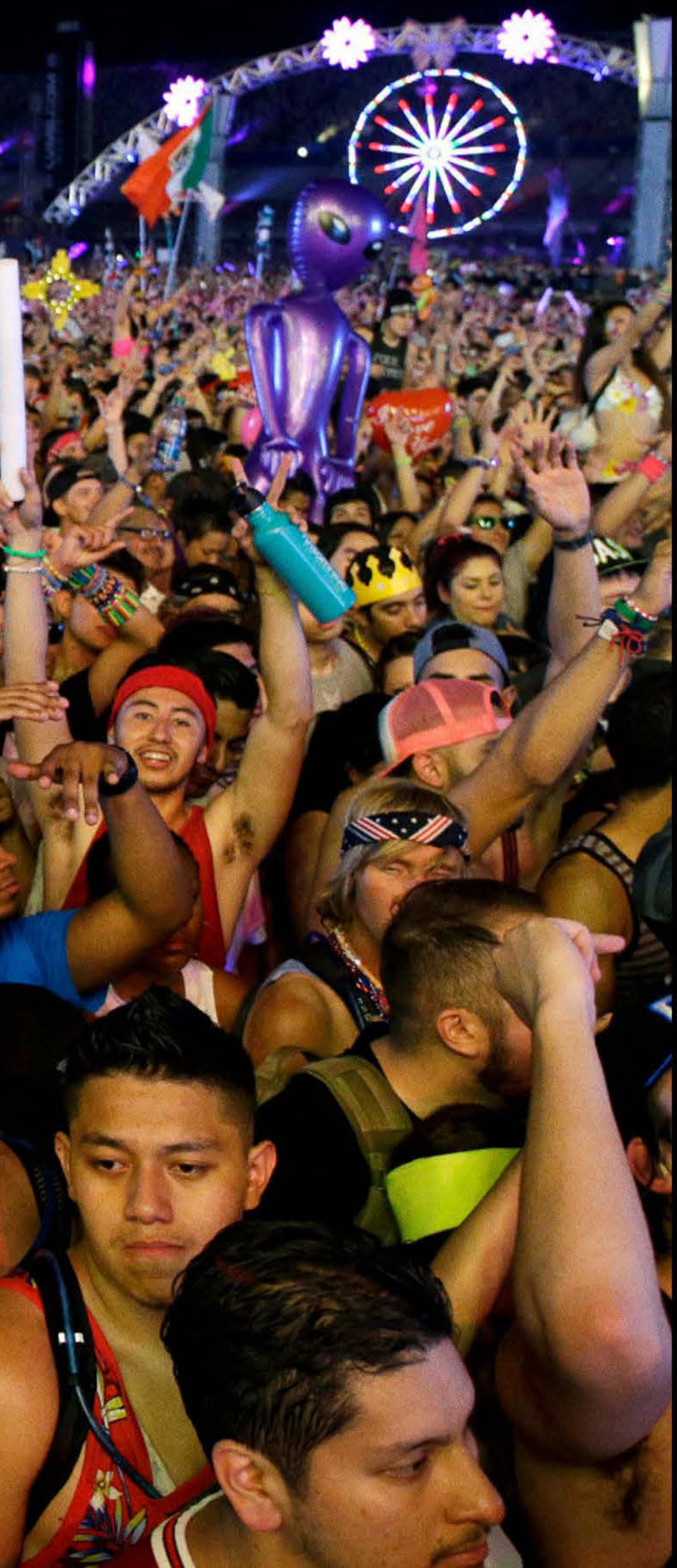
It's a fair bet that Star Wars Battlefront will sell in the truckloads in much the same way as admission tickets for The Force Awakens will - the anticipation has already been too much for any other result to be conceivable. The debate will continue, however, as to whether the game will do justice to the legendary status of the Star Wars franchise, in the way that almost every previous title has failed to do.

But with the early signs being such encouraging ones, we suspect that the force will, indeed, be strong with this one. ■

by Benjamin Kerry & Gavin Lenaghan







Nevada To Tax Music Events as Vegas Becomes Festival Mecca

Northern Nevada has long been known as home to the freewheeling counterculture Burning Man festival in the starkly beautiful Black Rock Desert. In the past five years, Las Vegas, too, has evolved into a festival goers' mecca.


BALLYS
Jubilee!
JACK DANIEL'S
Tennessee
WHISKEY
VECTOR
As Army Readies Assau
Eiffel Tower

Hundreds of thousands of devotees now also flock to the psychedelic Electric Daisy Carnival rave, the iHeartRadio music festival, the Route 91 Harvest country festival and Rock in Rio, an import from Brazil.

But organizers fear new changes to Nevada's tax law could endanger their festivals' futures.

Last month, state lawmakers voted to impose a 9 percent tax on admissions to most live entertainment events, replacing a two-tier tax rate. The original tax had so many exemptions and exclusions that it became a headache to enforce. All events in venues with a capacity of 15,000 or more must pay the fee even if they have nonprofit status - a provision that aims to prevent organizers from avoiding the tax by claiming a 501(c)3 exemption.

The measure won't take effect until October, months after this year's Electric Daisy Carnival wraps up, but general admission passes that cost about $360 now could soon include a fee of about $32.



"Nine percent is a huge tax," said Gary Bongiovanni, president and editor-in-chief of the concert industry trade publication Pollstar, adding he was surprised that Nevada of all places was taxing festival tickets.

"People from California move to Nevada to get away from taxes," he said.

Burning Man organizers, who have mused about moving elsewhere, argued after the bill's passage that attendees already support local businesses and pay gas and sales tax. They've called the new tax misguided.

Organizers of the Electric Daisy Carnival called it "extremely detrimental" for an industry that operates on "razor-thin margins in an already high-risk environment."

Pasquale Rotella, founder of Insomniac which produces the event, said he doesn't want to


hollywood
planet hollywood
Panasonic
Hard Rock Cafe



move the festival that's now in its fifth year at the Las Vegas Motor Speedway. But if he needed to, there are other places it could go.

"I love it here. I moved here. My home is here now," he said, also crediting the area for its support of the festival.

But doing the math to make it work will be difficult, he said.

He noted the festival lost $3 million the first year and didn't begin to make a profit again until its third year in Las Vegas.

"We have to build a city from scratch for 140,000 people," he said, noting that his staff brings in power to the speedway's parking lot and erects huge stages and carnival rides for a dance party spectacle. "It's a huge gamble."

He's raised prices before to cover the increasing costs and he said he doesn't doubt that some people may forgo attending if an extra 9 percent tax is added on top. He also said it ended any discussion of launching more events in Nevada.

"This is just something that we haven't gotten our heads around yet," he said.

The revamped tax has now looped in outdoor events, and even includes strip clubs and escort services.

Sen. Mark Lipparrelli, a Las Vegas Republican who co-sponsored the bill with Democratic Assemblywoman Marilyn Kirkpatrick, said the measure aims to broaden the tax base and avoid double-taxing purchases at some events by newly exempting food, beverage and merchandise.

Lipparelli said he doesn't expect the restructured tax to bring in any more or less revenue than the old structure because food tax revenue was a major driver.

Proponents also say the reworked law brings certainty for business operators and reduces the prospect of surprise fines. Under the old


WELCOM
TO Fabulous
LAS VEG
NEVADA
MANDALAY BAY



law, venue owners and auditors agonized over sweeping gray areas: Would a guitarist playing background music in a restaurant or go-go dancers at a nightclub trigger the tax, for example?

But the prospect of higher ticket prices is troublesome for festival attendees, who already feel put out by ticket, food and travel expenses.

Colton Hood, 21, and his wife Sarah, from Greeley, Colorado, rattled off what they spent for their Rock in Rio weekend in May. Tickets $300 each, gas another few hundred dollars, $600 for a few nights at the Excalibur and about $300 each for food and drinks. All told, nearly $2,000.

While an extra $10 or $20 on top of that wouldn't seem like a big deal, "it's annoying," Hood said.

Roberta Medina, a vice president with Rock in Rio and daughter of the music festival founder, wasn't aware of the tax plan but said it would be too bold to suggest it might sway the festival's decision to return.

Rock in Rio USA already has agreed with MGM Resorts International to return to their 37-acre site again in 2017 and 2019, and Medina said there have been talks to return every year after 2017.

But there's no guarantee.

"Nothing's no matter what. It has to be good for everybody," she said.

BATKID SET FOR U.S. THEATRICAL RELEASE

NOT JUST ANOTHER SUPERHERO MOVIE

THE STORY THAT TOUCHED HEARTS ACROSS AMERICA

We all love a superhero movie, right? Well in that case, you might want to consider one for a slightly different kind of superhero. Released by Warner Bros on June 26 following its debut at January's Slamdance Film Festival, Batkid Begins centers on the touching story of Miles Scott, the child and cancer survivor **whose wish to be Batman's sidekick was dramatically and touchingly realized with the help of many thousands of social media followers**.

It all began with a request by Scott to the San Francisco branch of the Make-A-Wish Foundation, the non-profit organization that arranges experiences, or "wishes", for children with life-threatening medical conditions. In the case of northern California native Miles, who had been diagnosed with lymphoblastic leukemia at just 18 months old, his wish was to celebrate the completion of his chemotherapy treatments by becoming 'Batkid'.

HOW BATKID BECAME REALITY

To put the plan into action, Make-A-Wish duly got in touch with the San Francisco Bay Area chapter, which with the help of a marketing agency, sent out an email a month before the event requesting supporters. The initial hope was for a mere few hundred people to be present at the closing ceremony, but by the night before the event, some 12,000 volunteers had come forward.




Gotham City Chronicle
Friday, November 15, 2013
BATKID

On 'Batkid day' itself, more than 10,000 people showed up at various venues to cheer on Miles as Batkid and his younger brother, who was dressed as Robin, as they got involved in a series of staged crime scenarios in parts of the city with the help of 'Batman' himself.

For one day only, San Francisco was actually Gotham City - the San Francisco Chronicle even marking the occasion by publishing a special edition of the paper as the Gotham City Chronicle, complete with the headline "Batkid Saves City: Hooded hero nabs Riddler, rescues damsel in distress." Combined with the immense interest on social media and even the Make-a-Wish Foundation's website crashing due to the onslaught of visitors, it's fair to say that the event was quite the phenomenon.

Image: Paul Sakuma

Image: Ramin Talaie





NOW, MILES IS A MOVIE STAR

As if all of that dream-fulfilling in one day wasn't enough for Miles, fast-forward to this month, and a now in-remission Miles can look forward to seeing himself on the silver screen. Yes, that's right - a documentary film has been produced, written by Kurt Kuenne and Dana Nachman, the latter taking on directorial duties. It tells the story of how the big day was organized and unfolded, and let's just say that it greatly touched many a usually-hardened critic.

Among those critics was Christopher Campbell, who wrote for Nonfics that the movie was **"obviously adorable and heartwarming from start to finish"**. He drew particular attention to the involvement of Kuenne, whose best-known film Dear Zachary: A Letter to a Son About His Father was "famous for being possibly the most gut-wrenching documentary of all time. He made a lot of people weep with devastation with that one, and now he's got a new doc that will have you crying happy tears instead."

A WARM-HEARTED DOCUMENTARY

It's clear from the reviews that Batkid is a film that knows precisely what it wants to be: it's there to enchant and enthuse people with an infectious sentimentality and positivity, not get into the grittier aspects of the story that many people might prefer to avoid.

This is not to suggest that the documentary didn't cover a lot of ground. After all, it actually takes the story back to the very beginning, with Miles' medical condition and



application to Make-A-Wish, followed by all of the preparatory work for the big day and the astonishing rise, rise and rise again of support from around the world, largely facilitated by social media.

We also get to completely follow the event itself, as Batman (former LucasArts video game developer Eric Johnston), Batkid and Robin pursue the Penguin and the Riddler (local actor Philip Watt) and even save a damsel in distress (Sue Graham Johnston), who was tied up on the train tracks of San Francisco's historic cable cars in the Russian Hill area of the city. At one point, the Penguin - played by Mike Jutan - even 'kidnaps' the San Francisco Giants' mascot Lou Seal.

With Gotham City saved, Batkid turned up at SF City Hall to a hero's welcome, being presented with a key to the city by San Francisco mayor Ed Lee and even receiving a video tweet from President Barack Obama at the White House. The film captures the sense of overwhelming occasion and emotion, commentary being provided by such people involved in the elaborate undertaking as Scott's parents, leaders at the Bay Area Make-A-Wish and the actors who portrayed the various characters.

BUT NOT A 'WARTS AND ALL'

However, as undoubtedly life-affirming and inspirational as the documentary is, it would be wrong to pretend that there was zero criticism of the 'Batkid' phenomenon, with some feeling that important questions were left unanswered by the documentary film

as well as the event itself. San Francisco city supervisor Eric Mar was perhaps the most notorious detractor, wondering aloud on Twitter "**how many 1000s of SF kids living off SNAP/FoodStamps could have been fed from the $$**" - comments that earned him a rebuke from Townhall.com as "Jerk of the Week".

The accusation from Townhall.com writer Christine Rousselle was that instead of learning "the heartwarming lesson behind the day", **Mar had "decided to politicize the event." Mar, to his credit, responded to the uproarious response to his comments with dignity**, praising Miles as "a lovable and brave little boy" and the Make-A-Wish Foundation "for the incredible and inspiring work they do bringing joy to the lives of so many other brave children."

But he continued: "The words that I tweeted today regarding this event are not meant to diminish how special today was. I simply wanted to urge that we, as a City, find similar amounts of love, compassion and empathy for children living every day in dire circumstances who, in the vast majority of cases, will not be supported or even recognized by our society."

To be fair to Mar, he was probably only highlighting the very real unease that some people do have with hugely-publicized and sentimentalized events like 'Batkid day'. There is a lingering suspicion among some that, as heartwarming as it all unquestionably is, it might all be some kind of attempt to compensate for our societal guilt that we don't do more to help a wider range of ill, hungry and disadvantaged children to

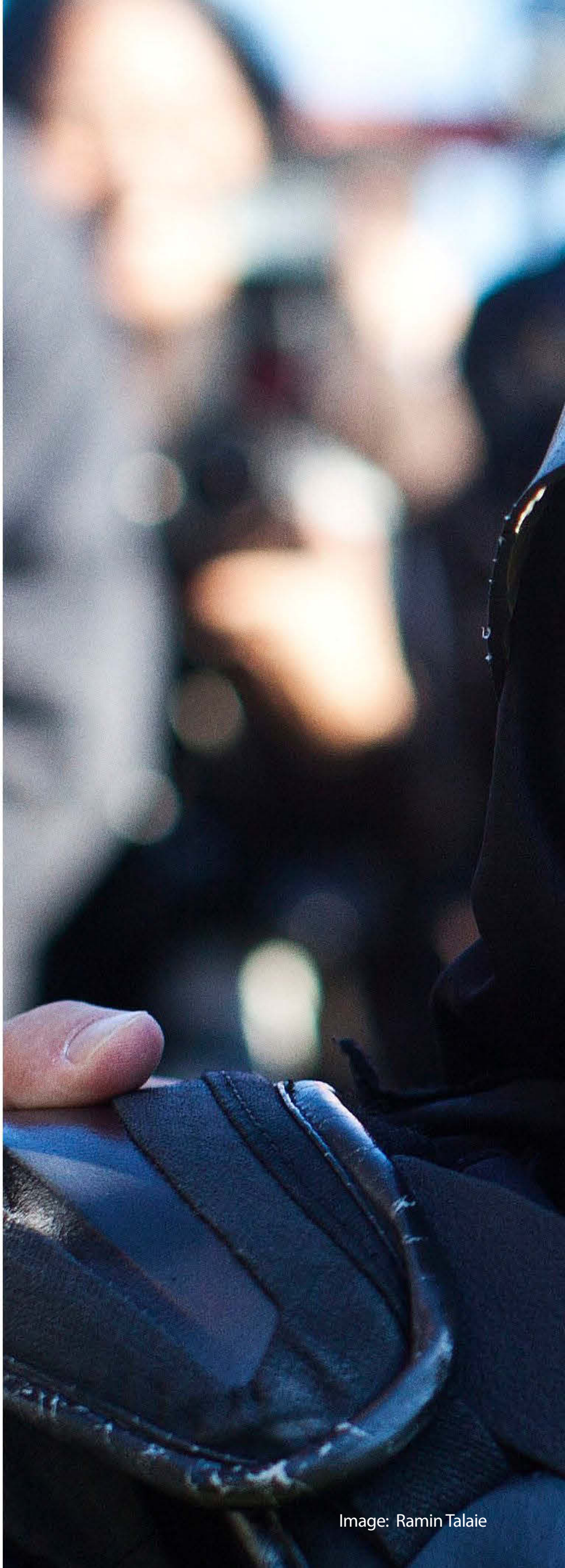


Image: Ramin Talaie






to The City of Gotham
SENTED TO ... Miles Scott, Batman
November 15, 2013



Image: Robert Galbraith

overcome their obstacles in growing up and enjoy fulfilling lives.

Unsurprisingly, the film does not mention Mar's controversial comments, and although it is mentioned that there were some complainants about taxpayer money being used for the event, this is answered with the disclosure that a generous couple had agreed to foot the entire bill. Clearly, the filmmakers couldn't bring themselves to include anything that couldn't be counteracted with an upbeat response.

A MUST-SEE FOR POSITIVITY-SEEKERS

Nonetheless, this is a movie that doesn't pretend to be anything that it is not. The intention of Nachman, Kuenne and co was never to make Batman Begins a hard-hitting examination of precisely why 'Batkid' became such a viral colossus. The film never asks, for example, whether all 10,000-20,000 people who turned up to see Batman, Batkid and Robin traverse San Francisco as 'Gotham City' really did so simply out of support for a cancer-surviving little boy, or instead to be involved in a massive viral event.

That lack of scrutiny is not necessarily a big problem if you're not expecting a film that ducks 'beneath the surface'. In its own right, the Batkid phenomenon is a very interesting and inspiring one indeed, and if you are looking to be uplifted at the theaters this summer, you really couldn't hope to choose a better film. ■

by Benjamin Kerry & Gavin Lenaghan


POLICE



‘True Detective’ Returns, Staying True to Its Powerful Past

“True Detective” could drive you to drink. Its second season (Sunday at 9 p.m. EDT on HBO) arrives under cover of such darkness and psychic pain it seems to beg its audience to keep a bottle close by in a display of unity with its hard-drinking protagonists.

“You tying one on?” asks Frank Semyon (series star Vince Vaughn), an enterprising but beleaguered mobster, as he sits across from tormented Detective Ray Velcoro (co-star Colin Farrell) and watches him drain glass after glass of Frank’s pricey Johnny Walker Blue.

“Not particularly,” grunts Velcoro, filling his glass again.

Of course, if you were to tie one on while watching “True Detective” you might realize you’re not the sort of high-functioning alcoholic represented by Detective Velcoro, who serves the city of Vinci, a corrupt, industrially ravaged neighbor of Los Angeles. Or by Ani Bezzerides (Rachel McAdams), a hard-bitten Ventura County sheriff’s detective.

Stick to soft drinks. “True Detective” this season, even more than last, demands a viewer’s full attention to absorb the twisting, multilayered puzzle taunting Ray and Ani, along with Paul Woodrugh (Taylor Kitsch), a troubled war veteran and California Highway Patrol motorcycle cop, as well as Frank, whose make-or-break-him real-estate deal is thrown in jeopardy, as they all converge on a pivotal event: the eerie murder of a Vinci city official.

That, in a nutshell, is what this season’s “True Detective” encompasses: law-enforcement officers (the series title still applies) and attempts to find answers to a crime whose search is complicated by ulterior motives. (Hear Ray addressing a superior in a future episode: “One question. Am I supposed to solve this or not?”)

But what “True Detective” is this season may be no more important than how it differs from last season, which, of course, was a triumph starring Matthew McConaughey and Woody Harrelson as they tackled, in effect, not one but two roles apiece: former Louisiana State Police detectives being interrogated in 2012 about a homicide case that they were seen, in flashbacks, working in 1995.

Although Vaughn and Farrell are the nominal co-leads this season, and excellent, the new saga doesn’t call for last year’s two-man actors’ showcase in a dual time frame. These co-stars are fused into this season’s larger ensemble, in the present tense.

What truly ties the “True Detective” seasons together: the voice and vision of Nic Pizzolatto. He created the series, wrote all last year’s episodes and has repeated that feat for the upcoming eight hours. And he apparently has never heard the expression “If it ain’t broke, don’t fix it,” having ditched the buddy-drama format that worked so well to do his thing in other, different ways this time.



How he's done it should become increasingly evident beyond the three episodes made available for preview. But he has clearly retained last year's "weird fiction" atmospherics of the Louisiana bayou despite relocating to an urban world. In this factory-and-refinery-choked corner of L.A., the macabre is in evidence, even in the interstitial aerial shots of tangled freeways, where cars look like corpuscles coursing through blood vessels.

As before, Pizzolatto's characters seem fated to be cruelly denied whatever they want most.

Frank wants a child with his lovely, supportive wife, Jordan (Kelly Reilly).

Paul, the highway patrolman, wants to be returned to duty as a motorcycle cop, but that seems unlikely after he gets into a scrape.

Ray wants a comfortable relationship with his young son, which seems as far out of reach as this unmet dream: "I used to want to be an astronaut," he says. "But astronauts don't even go to the moon anymore."

Yet another way "True Detective" stays true to its past: its darkness.

Even darker than last year, this season sets out on one very black journey, both visually and tonally. A key scene in the season premiere occurs in a bar, perhaps the dimmest bar in TV history, where the entertainer - a wan young woman with a guitar - sings maybe the most melancholy song ever heard. Its refrain: "This is my least favorite life."

Ahead, "True Detective" is absorbed with least favorite lives, which makes it just as fascinating, if not more so, than ever. But be warned: You may long for a flashlight.




POLICE DEPARTMENT
DETECTIVE

Milan Designers Blur Gender Lines

Milan designers continue to blur the lines between female and male dressing, to various degrees.

For some it is experimentation with textiles, but others are challenging to the core long-held assumptions about what belongs to men and women.

Here are some highlights from shows Monday, the third day of menswear previews for next spring and summer during Milan Fashion Week featuring Gucci, Fendi, Canali, Etro, and Brioni.

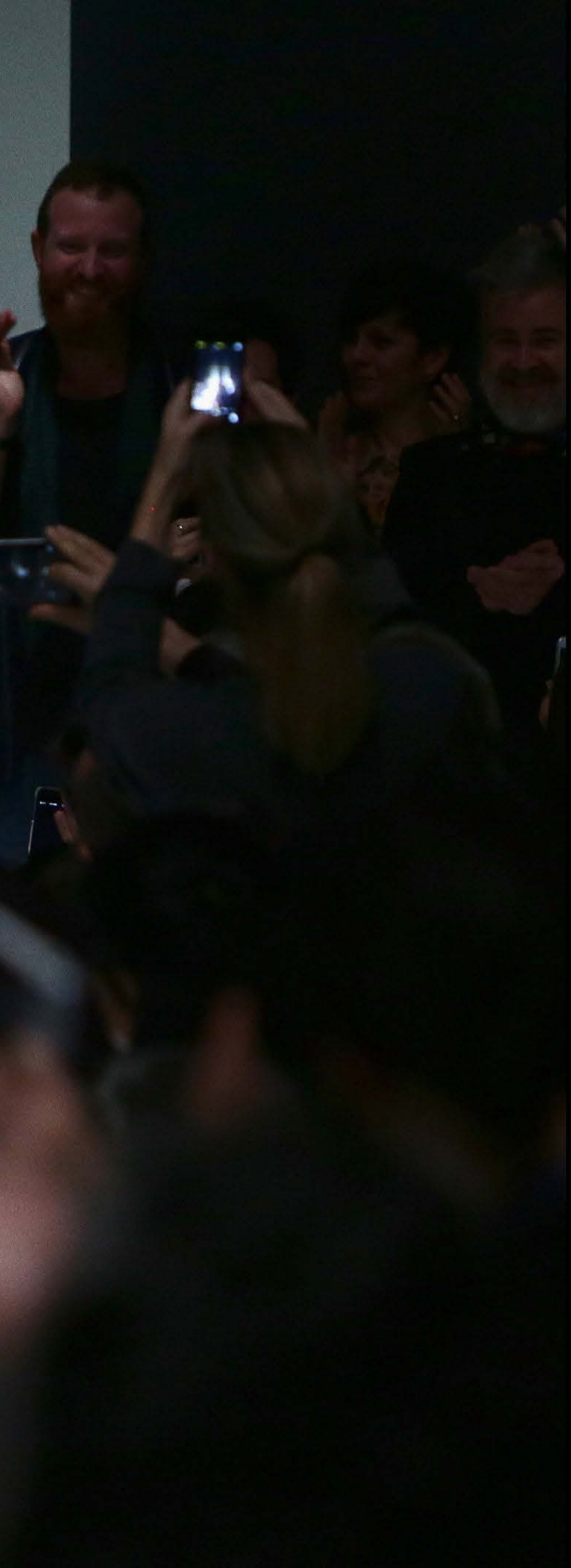
WHAT'S GOOD FOR THE GOOSE IS GOOD FOR THE GANDER

So, it turns out that Alessandro Michele's speedy Gucci collection for men in January, pulled together in just five days, was very indicative of his fashion leanings, which are decidedly gender flexible.

Gucci looks for men included white crocheted shorts with an embroidered butterfly and anchor. Transparent lace shirts with decorative appliques were worn with shiny basketball shorts or athletic pants. Flared elephant pants were paired with glittery sweaters and shirts with pointy collars. A double-breasted suit had a shirt with micro-ruffles and a red flower at the neck.







More traditional designs like the belted Gucci trenchcoat had applique details like a big snarling cat - one of the season's motifs - and was shown with a red crocheted hat with a pompon. The trench also was worn with a trailing floral scarf.

When Michele did dip into the Gucci archives, he turned those references on their head by making a sailor top out of patterned fabric or embroidering anchor detailing on tops. The red-and-green Gucci stripe circled around a coat like a rainbow motif would have in the 1970s.

As he has done in his past two shows, Michele sent both men and women down the runway, often in similar outfits, as he blurred the lines between genders. They wore the same baggy shorts that shouted skirt on first impact, and floral suits were unisex.

OUT WITH THE OLD, IN WITH THE NEW

Michele is breaking with the past in every way conceivable. Last season he ventured to turn the contemporary theater where Gucci has previewed its collections for years into a subway station. This season, he ditched the theater entirely and took the fashion crowd on a weed-strewn journey to a disused former customs station.

Michele had the cavernous space lined with red-lacquered chairs with green floral upholstery, and models strutted down an unusually long runway of a couple of hundred meters -- but were spared the turn back.

TRANSFORMING EASE TO LUXURY

Andrea Pompilio is wiping the slate clean from his first two seasons at Canali, sweeping aside geometric prints in favor of monochromes.

But the real news of the season is his materials. He made outerwear out of a silk organza that





created transparency, durable denim out of linen, cotton and silk and terry cloth tops and jackets from knitwear.

The papery transparency of the safari jackets, bombers and trench coats allow just a glimpse of the softly striped shirt below. Despite its lightness, the organza fabric maintains a nearly architectural shape.

`'That they see through your trenchcoat your suit or shirt, I find very interesting," Pompilio said backstage after the show.

The terry cloth recalled the heyday of 1950s men's dressing, when Hollywood stars would be pictured poolside in terry cloth shorts outfits. Pompilio expressed his love for geometry by creating stripes of terry cloth on shirts and jackets, alternating lines of spongier weave with a more compact one.

`'We take something very easy and we make it very luxury," Pompilio said.

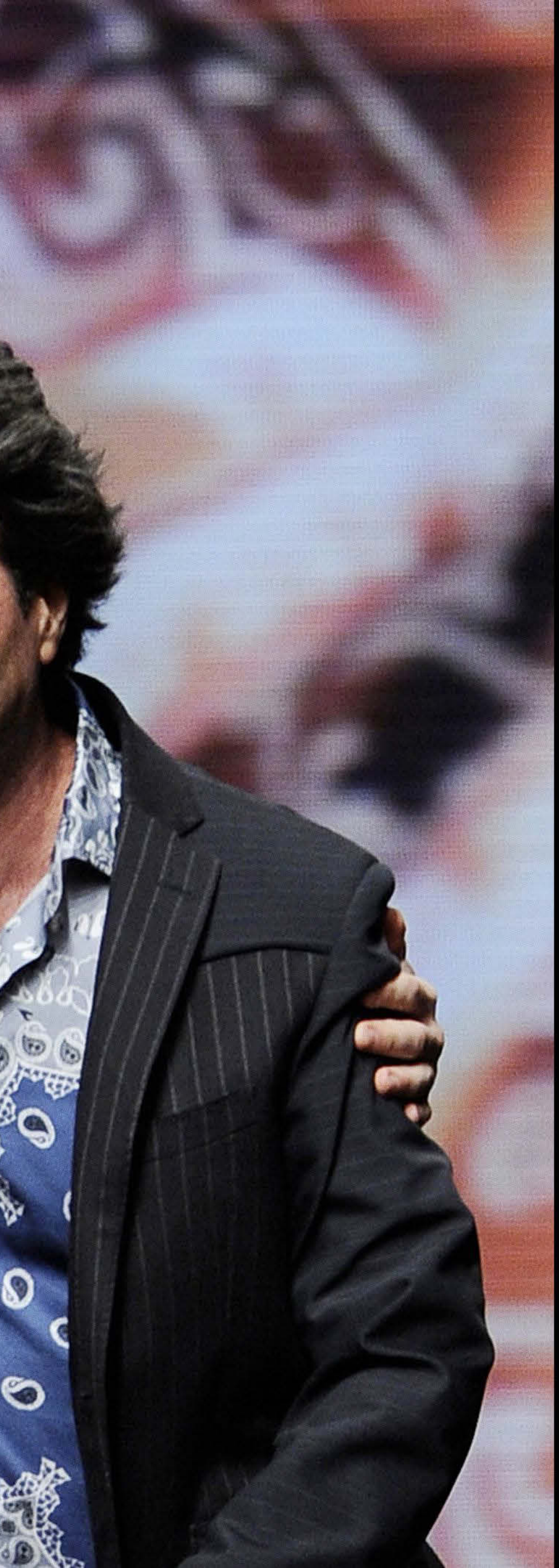
ETRO

Keane Etro's looks for next summer were clean and contemporary, anything but the bohemian and ethnic attire often associated with Etro.

Etro chose female fabrics for the men's line, continuing the Milan trend of exploring the lines between genders, and maintained a sharp silhouette. The deployment of Etro's familiar paisley was understated and any tribal touches were reserved for linings of the garments, not for outward display.

Etro revamped its showroom into a circle, and at the end the designer joined hands with the models in an outward-facing circle as a tree grew up on the screen behind them. Sustainability is in the air during the Expo 2015 world's fair, which is in its second month and continues until Oct. 31.





LUCKY BLUE SMITH

Teenage girls mob him wherever he goes, and a group was waiting outside the Etro show to get a glimpse and maybe a photo of American model Lucky Blue Smith, who has had a busy Milan season. The 17-year-old has also walked the runway for Philipp Plein, Versace and Bottega Veneta. “I got signed as a model when I was 12. I’m 17 now. I just got scouted, and then I didn’t take it serious until I was maybe 15, 16,” Smith said backstage at Etro. “Then I started getting some work and it got busy. And then I started building up my Instagram.”

FENDI

Nothing is what it seems at Fendi. The runway appears to be a drying stream bed, but it is actually an effect achieved with resin. And Silvia Venturini Fendi continues her sleight of hand throughout the menswear collection for next spring and summer. The python peacoat is in reality a technical fabric treated for a shadow effect; the yellow rubber raincoat is actually fine leather and reversible nonetheless. And the tweed coat is in truth stamped cotton with a granite effect. The looks were disciplined and well-proportioned, but relaxed with few suits and no ties. The line focused on mixing materials: a silky shirt with suede jacket and jersey knit pants for a comfortable walk. There were also pebbled prints on super-light-weight matching shorts and button-down tops. Fendi’s colors were inspired by a coastal storm, from the frothy white, sand, slate blue, gray and black palette to the pebbly prints.

Bags included satchels and backpacks, some with doll-size backpacks attached, with pebbled finish or studs creating ethnic patterns. The Fendi bag bug of the season is a fuzzy white smiley face.



Kim Kardashian, Kanye West Expecting A Baby Boy

Kim Kardashian is expecting a baby boy, a spokeswoman for the reality TV star said Monday.

Ina Treciokas confirmed a post that Kardashian made on Instagram and Twitter in a message to her rapper-husband Kanye West.

A picture of West reading a book to their 2-year-old daughter, North West, is captioned: “You’re such a good daddy to North & you will be the best daddy to our new son too!”

Kardashian revealed the news of her pregnancy in a clip that appeared after an episode of the E! reality show “Keeping up With the Kardashians.”

The show documented the 34-year-old’s fertility struggles, and she confided that an attempt to conceive through in vitro fertilization failed.



A Quintessential American Ballerina Hangs Up Her Toe Shoes







Juliet's death is always a sad moment at the ballet. But it's safe to say there were lots more tears than usual when Julie Kent splayed her limber body backward across that cold stone slab in the Capulet crypt over the weekend - for one last time.

Kent, a quintessential American ballerina who's so often been linked with the word "beauty" that it might as well be her middle name, was retiring from American Ballet Theatre after 29 years. And her fans and colleagues at the Metropolitan Opera House weren't going to let her go without a curtain call for the ages.

One by one, Kent's fellow dancers, teachers and mentors walked onstage, handing her bouquets and offering long, often teary hugs. A few of her favorite male partners lifted her into the air, just for fun.

Her two young children came out to join her, each getting their own bow with Mom. Confetti poured from the rafters, and flowers were tossed from the audience. Kent, 45, wiped away tears and blew kisses. The curtain call lasted more than 20 minutes.

"I'm still rather in disequilibrium," Kent said in an interview Monday, some 30 hours after leaving the stage. Ending her stellar career "wasn't easy," she noted, "but just because something is difficult doesn't mean it's bad."

And, as if to reassure the many dance fans expressing sadness on Twitter and Facebook, she added: "There's no need for drama here. It's all good! And that's the truth of it. I mean, who gets to have this kind of career? You can't be greedy about it. As much as that's tempting."

Here are some more of Kent's reflections on her career, and her big night:

eNews Magazine: Was the final night everything you expected?



Kent: I didn’t have time to have expectations. I was so focused on making sure the performance could happen at all. (Kent was recovering from a calf injury, first suffered during a performance of `Giselle.’) So there was an enormous amount of stress and anxiety around that. I was just feeling such gratitude that I could have that moment, and be Juliet again. There was so much love out there. Really beyond what I could have dreamed.

eNews Magazine: The audience applauded so long when you made your entrance, it must have been impossible to hear the music.

Kent: That was incredible, I have to say! I felt the love of every single person in the audience. That was such a great moment of humanity.

eNews Magazine: How important was it to go out as Juliet?

Kent: Actually, at first I wanted to go out as Cinderella. I wanted the whole company onstage at the end, and a happy ending! And I was trying hard to avoid all the drama; Juliet has been so important to my ABT life. But we all got together and talked, and of course, Juliet WAS the right decision.

eNews Magazine: Why was this the right time to retire?

Kent: To be honest, if I could dance for the rest of my life, I would! The question has been on my mind for years now. My colleagues who’ve retired kept telling me, `You’ll know’ when the time comes - but I wasn’t getting that. And so I put my trust in Kevin (ABT artistic director Kevin McKenzie). And he pretty much made the decision. You know, it’s a natural process in a company. You can’t have people holding on and holding on. Younger dancers need to be developed.

eNews Magazine: What’s next for you?

Kent: I won’t stop dancing entirely. I have some performances planned in Italy with Roberto Bolle



(Kent's Romeo on Saturday). I'll be dancing when it makes sense to me, and I also hope to be an ambassador for dance and an advocate for the arts and arts education - and to help develop the next generation of dancers. It'll all become more clear. You can't transition in a day!

eNews Magazine: There has been some talk in recent years that ballet is fading away, or even dying.

Kent: No, I think it's just changing. Just as life changes, so does ballet. And the element of social media is changing it in a way that isn't bad at all. It's giving people who love ballet a way to connect. And I love that now you can just go to YouTube on your phone and type in, `Juliet Kent Farewell' and see it.

eNews Magazine: Your ABT colleague Angel Corella said when he was retiring that he was going to go to a bakery the very next day and buy two huge chocolate chip cookies that he couldn't allow himself when dancing. Is there anything you haven't been able to do that you're looking forward to now?

Kent: (Laughing.) That sounds like Angel. But no, not really. Dancing has made everything possible for me.



Trailer

Movies & TV Shows



iTunes **Preview**

by David Gordon Green
Genre: Romance
Released: 2015
Price: $6.99 (Rent HD)

★★★★★
22 Ratings

Rotten **Tomatoes**
CERTIFIED FRESH
46%

Manglehorn

Delivering arguably his finest performance in years, Al Pacino plays small-town locksmith A.J. Manglehorn, who was left heartbroken by the loss many years ago of the woman he loved. But then along comes a kindhearted bank teller, Dawn (Holly Hunter), who may just be able to draw the eccentric key-maker out of his shell.

FIVE FACTS:

1. Manglehorn is directed by David Gordon Green.

2. Harmony Korine and Chris Messina also star.

3. The film was **selected to compete for the Golden Lion at the 71st Venice International Film Festival.**

4. Shooting of the movie took place in Austin, Texas in November 2013.

5. It was also **screened in the Special Presentations section at the 2014 Toronto International Film Festival.**

See more in iTunes



Interview with David Gordon Green

American Heist

When James Caley (Hayden Christensen) and older brother Frankie (Adrien Brody) commit a crime together, the latter ends up taking the rap to save the former's life. A now-released Frankie, back on the streets and with no money, turns to his underworld connections and convinces James to accompany him on one last job.



FIVE FACTS:

1. American Heist is directed by the Armenian director of films and commercials, Sarik Andreasyan.

2. It is **based on the 1959 film The Great St. Louis Bank Robbery**.

3. Jordana Brewster and Akon also star, as Emily and Sugar respectively.

4. The movie was **screened in the Special Presentations section of the 2014 Toronto International Film Festival**.

5. Principal photography **began in June 2013 in New Orleans, Louisiana**.

iTunes **Preview**

Genre: Thriller
Released: 2015
Price: $9.99 (Rent HD)

★★★☆☆
47 Ratings

Rotten **Tomatoes**
CERTIFIED FRESH 20%



Trailer



Behind the Scenes with Jordana Brewster





Nothing Without Love

Music



iTunes Preview

Genre: Alternative
Released: Jun 12, 2015
12 Songs
Price: $7.99

★★★★★
390 Ratings

Grand Romantic

Nate Ruess

If you don't recognize the name, you will almost certainly recognize the voice, Ruess having been the lead singer of indie pop hit-makers Fun since its 2008 formation. Now, for the first time, he strikes out on his own, his debut album spearheaded by a single - "Nothing Without Love" - that he recently performed on Jimmy Fallon's late-night show.

FIVE FACTS:

1. He was born Nathaniel Joseph Ruess in Iowa City, Iowa on February 26, 1982.

2. In 2001, at the age of 19, he launched the band the Format with longtime best friend Sam Means.

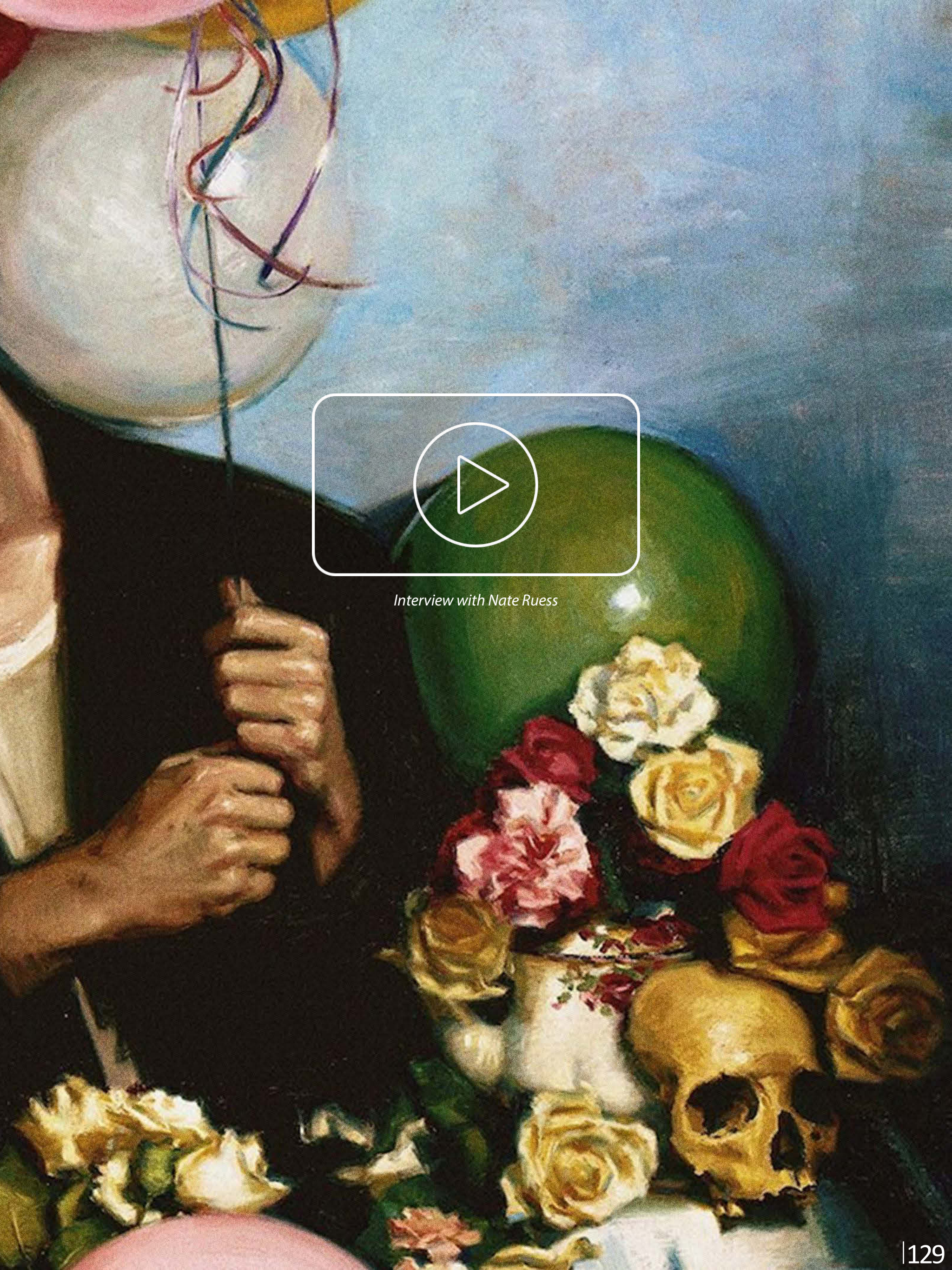
3. With Fun, he scored the 2011 number one US Billboard Hot 100 single "We Are Young", featuring Janelle Monáe.

4. "Some Nights", the follow-up single from the album of the same name, peaked in the top three of the same chart.

5. Writing for Alternative Press, Jack Appleby **described the album as "proof-positive more Nate Ruess is always a good thing."**

See more in iTunes





Interview with Nate Ruess

Before This World

James Taylor

The five-time Grammy Award winner's 17th studio album is also his first album of original material since 2002's October Road, and it's fair to say that it has been worth the wait. The Rock and Roll Hall of Fame inductee worked with producer Dave O'Donnell, drummer Steve Gadd and bassist Jimmy Johnson, writing nine of the 10 songs himself.

FIVE FACTS:

1. James Vernon Taylor was born in Boston, Massachusetts on March 12, 1948.

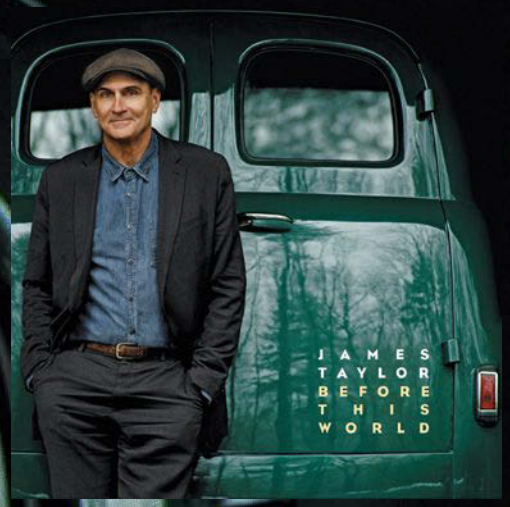
2. His breakthrough single was the number three hit "Fire and Rain" in 1970.

3. He achieved his first number one hit the following year with the Carole King song "You've Got a Friend".

4. Taylor's four siblings, Alex, Livingston, Hugh and Kate as well as his children with Carly Simon, Ben and Sally, have all had careers in music.

5. In 2000, he was inducted into both the Rock and Roll Hall of Fame and the Songwriters Hall of Fame.





iTunes **Preview**

Genre: Pop
Released: Jun 15, 2015
10 Songs
Price: $11.99

★★★★★
247 Ratings

Montana (Live)



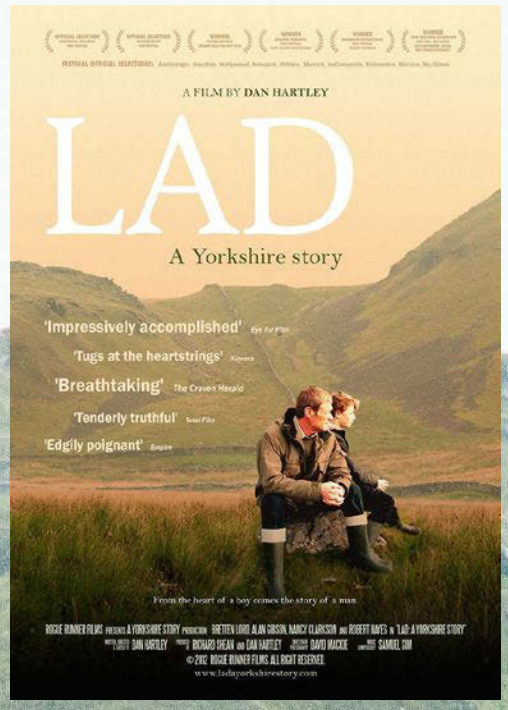


Teaser

Lad: A Yorkshire Story

Finally, while not one of our featured movies in this review, an honorable mention must go to Lad: A Yorkshire Story, the UK self-distributed film that has won 21 international festival awards and proved a hit with viewers and critics around the world, despite being made on just a fraction of the budget of the Hollywood blockbusters.

Based on the story of a teenage boy coming to terms with the loss of his dad in Yorkshire, England, Lad has been described as "a possible turning point in self-distribution". Although it remains to be seen whether it lives up to that billing, there's no doubt that it is a film that has firmly punched above its weight.



iTunes **Preview**

Genre: Independent
Released: 2015
Price: £7.99

★★★★★
36 Ratings







Trailer


TALK
IS



TOP 10 SONGS

GOOD FOR YOU (FEAT. A$AP ROCKY)
Rachel Platten

CHEERLEADER (FELIX JAEHN REMIX RADIO EDIT)
Omi

FIGHT SONG
Rachel Platten

BAD BLOOD (FEAT. KENDRICK LAMAR)
Taylor Swift

HONEY, I'M GOOD.
Andy Grammer

CAN'T FEEL MY FACE
The Weeknd

SHUT UP AND DANCE
WALK THE MOO

SEE YOU AGAIN (FEAT. CHARLIE PUTH)
Wiz Khalifa

GIRL CRUSH
Little Big Town

WORTH IT (FEAT. KID INK)
Fifth Harmony



TOP 10 ALBUMS

UNBREAKABLE SMILE (BONUS TRACK VERSION)
Tori Kelly

1989
Taylor Swift

DARK BEFORE DAWN
Breaking Benjamin

PAGEANT MATERIAL
Kacey Musgraves

BEFORE THIS WORLD
James Taylor

WILDER MIND
Mumford & Sons

COMING HOME
Leon Bridges

GRAND ROMANTIC
Nate Ruess

BLURRYFACE
twenty one pilots

MONTEVALLO
Sam Hunt


UP TO
FUNK



TOP 10 MUSIC VIDEOS

BAD BLOOD (FEAT. KENDRICK LAMAR)
Taylor Swift

GIRL CRUSH
Little Big Town

UPTOWN FUNK (FEAT. BRUNO MARS)
Mark Ronson

STAIRWAY TO HEAVEN (LIVE AT THE KENNEDY CENTER HONORS) [FEAT. JASON BONHAM]
Heart

FUN (FEAT. CHRIS BROWN)
Pitbull

DEAR FUTURE HUSBAND
Meghan Trainor

HEY MAMA (FEAT. NICKI MINAJ, AFROJACK & BEBE REXHA)
David Guetta

THINKING OUT LOUD
Ed Sheeran

SHAKE IT OFF
Taylor Swift

WORTH IT (FEAT. KID INK)
Fifth Harmony





TOP 10 TV SHOWS

FIGHT THE SHIP
The Last Ship, Season 2

#BATTLEOFTHEBODS
#RichKids of Beverly Hills, Season 3

SONGS OF EXPERIENCE
Pretty Little Liars, Season 6

HISTORY YET TO BE WRITTEN
Orphan Black, Season 3

HOW IS LADY POLE?
Jonathan Strange & Mr Norrell

GONE GIRL
Mistresses, Season 3 (US Series)

EPISODE ONE
Poldark, Season 1

I'LL BE WATCHING YOU
Mistresses, Season 3 (US Series)

MIDNIGHT NEVER COME
Salem, Season 2

SECONDO
Hannibal, Season 3

TRU
OR





TOP 10 BOOKS

GREY
E L James

DOWN THE RABBIT HOLE
Holly Madison

THE MELODY LINGERS ON
Mary Higgins Clark

THE GIRL ON THE TRAIN
Paula Hawkins

WICKED CHARMS
Janet Evanovich & Phoef Sutton

SAFE AT LAST
Maya Banks

ON MY KNEES
J. Kenner

TRUTH OR DIE
James Patterson & Howard Roughan

PAPER TOWNS
John Green

THE RUMOR
Elin Hilderbrand





Laurie Metcalf To Join Bruce Willis On Broadway In 'Misery'

Bruce Willis will now be tortured on Broadway by a three-time Emmy Award winner.

Laurie Metcalf is replacing Elizabeth Marvel in the stage adaptation of Stephen King's novel "Misery," which begins performances Oct. 22 at the Broadhurst Theatre. Marvel pulled out due to scheduling conflicts.

Willis will play novelist Paul Sheldon, whose car crashes one day, and Metcalf, who starred on "Roseanne," will play his so-called No. 1 fan. She nurses him back to health until she reads his new manuscript in which the author has killed off a heroine named Misery.

William Goldman has once again adapted the book. His previous film adaptation starred James Caan and Kathy Bates, who won an Academy Award.

"Misery" made its world premiere at Bucks County Playhouse in 2012.

Online:

http://www.MiseryBroadway.com





Hemingway's Havana Home To Get $900,000 In Us Improvements

A U.S. foundation will ship nearly $900,000 in supplies to build a state-of-the-art facility to preserve Ernest Hemingway's books, letters and photos - the first major export of construction materials to Cuba since President Barack Obama loosened the trade embargo on the island.

The Boston-based Finca Vigia Foundation has been trying for years to help Cuba stop thousands



of pages of documents from slowly disintegrating in the baking heat and dripping humidity of the sprawling home where the American writer lived and worked outside Havana from 1939 to 1960. Officials with Cuba's National Cultural Heritage Council, which runs the Finca Vigia, have been enthusiastic about building a conservation laboratory but said they didn't have the funds or supplies to do it.

High-quality building materials are virtually impossible to find throughout much of Cuba, with homeowners forced to buy paint and water pumps stolen from government agencies and pay overseas travelers to bring items as large as sinks and kitchen cabinets in their checked luggage. In state-run hardware stores, a request for an item as mundane as a box of screws can provoke peals of laughter from sales clerks.

The foundation's proposal to send four shipping containers with as much as $862,000 of materials ranging from nuts and bolts to tools and roofing was approved by the U.S. government in May, after Obama created a series of exemptions to the embargo. The exceptions include permission for Americans to export supplies donated for the purpose of supporting the Cuban people in fields such as science, archaeology and historical preservation.

Cuban architects, engineers and workmen will use the American supplies and Cuban cement blocks and mortar to construct a 2,400-square-foot, two-story laboratory where thousands of photos, roughly 9,000 books and a huge number of letters to and from Hemingway can be treated and preserved.

"It will make a tremendous difference," Mary-Jo Adams, executive director of the privately funded Finca Vigia Foundation, which was founded in 2003. "They'll be able to be kept for decades, if not longer."



TV home improvement expert Bob Vila, a Finca Vigia Foundation board member who is Cuban-American and speaks fluent Spanish, will help oversee the project, Adams said. The head of Cuba's National Cultural Heritage Council told The Associated Press that she couldn't make any immediate comment on the project.

The series of exemptions that Obama carved in the embargo a month after his Dec. 17 announcement of detente with Cuba is designed explicitly to help ordinary Cuban citizens and the island's growing private sector rather than its socialist, single-party government.

But the Cuban government retains control of most aspects of life on the island. Obama administration officials acknowledged from the start that it would be impossible to prevent warming ties from helping a state apparatus that the U.S. criticizes for a lack of political and economic freedom. American tourism to the island is still prohibited by U.S. law and critics of Obama's engagement with Cuba say that it will simply funnel cash to Raul Castro's government.

The Finca Vigia is one of Havana's most popular tourist attractions and its entrance fees go to the government, but Adams said the preservation lab wouldn't be a part of that.

"It is not going to attract visitors but it will keep the collection safe," she said.

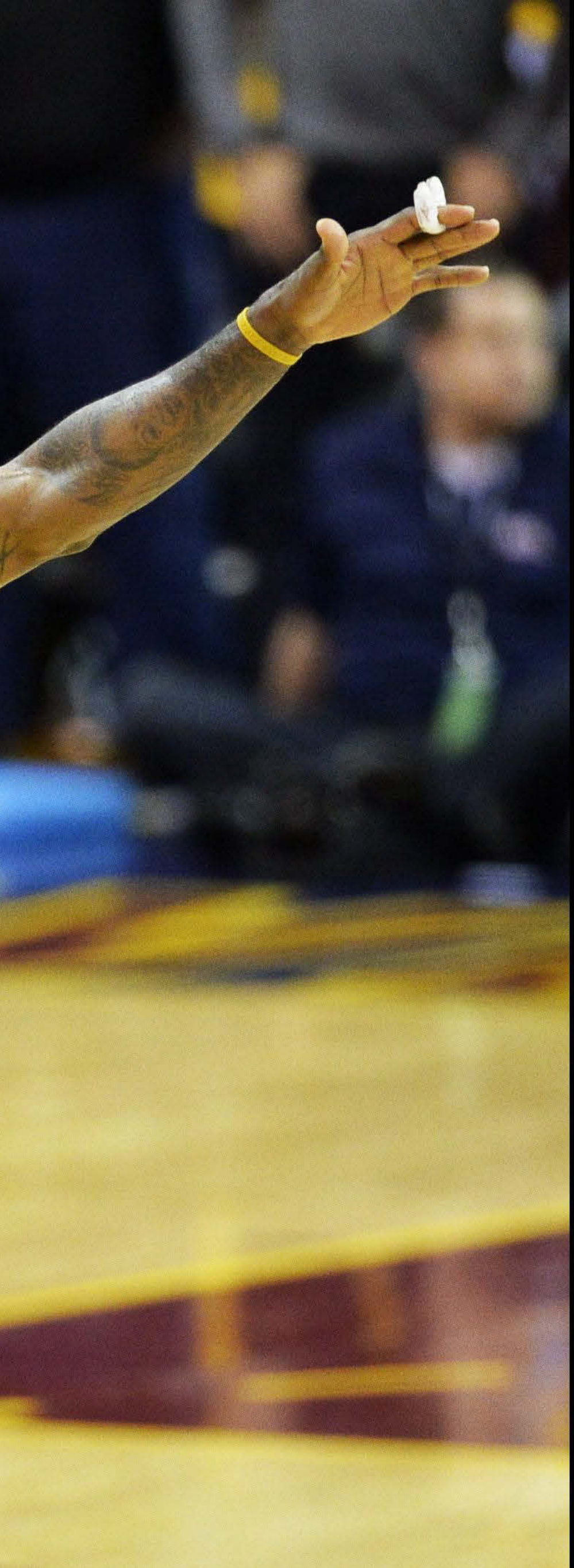
She said that questions about the ethics of a project that works with the Cuban government had long since dissipated.

"It was sensitive probably 10 years ago. It no longer is," she said.

Basketball Finals A Winner For Abc




CAVS
23



The showdown between Stephen Curry and LeBron James proved to be the most popular NBA Finals on television since Michael Jordon was winning his sixth championship back in 1998.

The Nielsen company said the six-game series won by the Warriors averaged just under 19.9 million viewers. It didn't come close to the average of 29 million people who watched Jordan's last stand but, then again, nothing has. The Warriors' clinching game last week had more than 23 million viewers.

Never underestimate the appeal of games on TV during the warm-weather months: ABC's premiere of "Celebrity Family Feud" was the third most popular program of the week. A couple of other summer shows on ABC, "The Astronaut Wives Club" and "Battlebots," also had strong premieres. The Lifetime movie, "A Deadly Adoption," had 2.1 million viewers in its first airing Saturday night, with a total of 6 million people watching at least one of the six showings on the network. The movie, starring Will Ferrell and Kristen Wiig, was one of the odder TV stories of the year. The stars made it quietly, lied and said the project was being cancelled when it was revealed, then Lifetime aired it over the weekend with virtually no publicity.

Three other Lifetime movies did better so far this year among the women's demographic that the network aims at; there's no telling how "A Deadly Adoption" would have done with more attention ahead of time.

The second season of HBO's "True Detective" premiered to just under 3.2 million viewers on Sunday night, Nielsen said.

ABC won the week in prime time with an average of 6 million viewers. Fox had 4.92 million, boosted by the ending of the U.S. Open golf tournament that stretched into prime time on Sunday. CBS had 4.9 million, NBC had 4.5 million, Univision had 2.1 million, Telemundo

and the ION Network both had 1.13 million and the CW had 880,000.

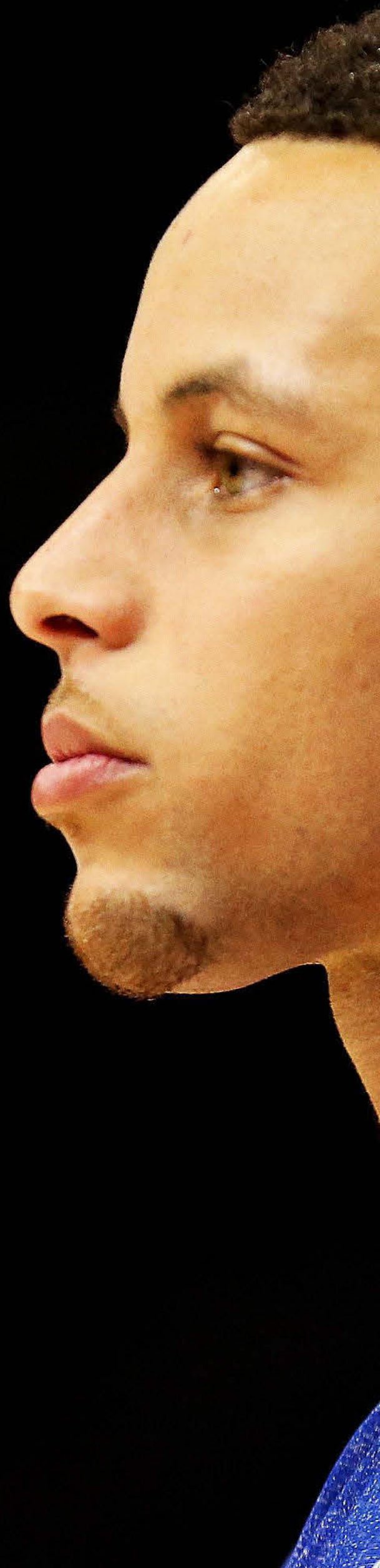
The Disney Channel was the week's most popular cable network, averaging 1.79 million viewers. TNT had 1.76 million, HGTV had 1.53 million, Fox News Channel had 1.5 million and USA had 1.49 million.

ABC's "World News Tonight" won the evening news ratings race with an average of 7.9 million viewers. NBC's "Nightly News" had 7.5 million and the "CBS Evening News" had 6.9 million.

For the week of June 15-21, the top 10 shows, their networks and viewerships: NBA Finals: Golden State vs. Cleveland, Game 6, ABC, 23.25 million; "America's Got Talent," NBC, 10.18 million; "Celebrity Family Feud," ABC, 8.66 million; NHL Stanley Cup Finals: Tampa Bay vs. Chicago, Game 6, NBC, 8.01 million; "NCIS," CBS, 7.45 million; "20/20," ABC, 7.26 million; "The Big Bang Theory," CBS, 7.21 million; "NBA Countdown," ABC, 6.57 million; "Dateline NBC" (Thursday), NBC, 6.31 million; "The Bachelorette," ABC, 6.29 million.

Online:

http://www.nielsen.com









APPLE'S ABOUT-FACE REVEALS CRACKS IN MUSIC INDUSTRY

Apple's abrupt about-face on paying royalties for songs during a three-month free-trial period for its new music service was a symbolic victory for superstar Taylor Swift and other artists, and a shrewd business move by Apple, at a time when the streaming phenomenon is causing major changes in the music industry.

The olive branch extended by Apple comes as music is increasingly being consumed on streaming services like Spotify and Deezer - to the detriment of album sales and iTunes downloads - heightening tensions between artists, labels and service providers over who gets paid and how much.



Apple had already agreed to share revenue from the new Apple Music service once users start paying a $10-a-month subscription fee for the service, which it plans to launch June 30. But the technology giant wasn't planning to pay artists and labels directly for the use of their music during the free, 90-day trial period that it's offering to get fans to try the service.

That changed quickly Sunday, after Swift posted an open letter to Apple opposing the lack of royalties during the free period, and declaring she'd be withholding her latest album 1989 from Apple Music because of it. Apple Senior Vice President Eddy Cue reversed the company's trial-period terms, which had gone out to thousands of independent labels, including Swift's Big Machine Label Group, after the technology giant reached a deal with major label groups Universal, Sony and Warner in early June.

The company needed to avoid a PR nightmare and quickly extinguish the firestorm that Swift had created, said Daniel Ives, tech stocks analyst with FBR Capital Markets.

They needed to handle this perfectly, Ives said, because Apple is facing an uphill battle against competing services like Spotify that are already well-established. There can be no snafus or speed bumps, from the artists' perspective, or any type of consumer backlash.

Apple hasn't publicly revealed how much it will pay in royalties for the free streaming period. Cue declined to offer financial details in an interview with The Associated Press on Sunday, but he said the payments will be based on a different formula than the company had already negotiated for sharing subscription revenue, since Apple won't be collecting any revenue from the 90 days of free streaming. Instead, Cue said, royalties for the free streaming will be based on a standard amount for each time a song is streamed.



Jeff Price, the CEO and founder of royalty collection firm Audiam, said the free-period royalties could amount to about $25 million per month in the U.S. alone if Apple Music pays the same as Spotify did in December 2014, according to publishers' data. Ives noted the cost to Apple is not even a rounding error for a company that made $39.5 billion in profit and $182.8 billion in revenue for its last fiscal year.

While Apple Music doesn't have any subscribers yet, compared to the 4.7 million Spotify had in the U.S. then, its global launch in 100 countries could quickly change that. Still, Price says the gesture will likely be worth it for Apple.

It got them an unlimited amount of public goodwill and artist goodwill, Price said.

Some artists did praise Apple Monday for its decision, while many more cheered Swift for taking her public stand. Rocker Elvis Costello called Swift our future president on Twitter and added, You tell `em, Girl.

Artist grumbling about the lack of compensation during Apple Music's lengthy free trial had been brewing since the unveiling of service at Apple's developer conference two weeks ago.

The American Association of Independent Music expected a flood of sign-ups at launch, suggesting to its members in an email they should reconsider releasing music to the platform right away We are struggling to understand why rights holders would authorize their content on the service before October 1.

The fact that independent labels drove this change highlights their growing power in the music industry - and Apple's practice of simply offering independent labels terms that had been negotiated with the majors, said Rob Enderle, principal analyst of the Enderle Group.

It certainly showcases to Apple that if they step on the labels, some of them can step back pretty hard, Enderle said.

Withholding their latest releases from services like Spotify had already become the norm among top artists who see more to gain from download sales in the initial release period, including Swift and Adele, who herself is set to release 25 sometime later this year. But few artists have the same clout, and because download sales are falling in favor of revenue from streaming services, few spoke out publicly either for or against the plan.

Cue wouldn't comment on whether Swift will now make her album 1989 available on Apple Music.

Ben Bajarin, a longtime Apple watcher and founder of research firm Creative Strategies, said he'd never seen Apple make such a quick reversal on a major business issue. But he said Apple had no reason not to change position after it was clear artists were upset. And it will likely even gain more favor among fans.

If there were people on the fence about trying the new service, there are tens of millions that will probably try it now, just to see what it's about, and that will help Apple achieve its goal faster, Bajarin said.



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CONTACTS

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

EXECUTIVE DIRECTOR

Ivan Castilho
Executive Director / Design Conception

MINDFIELD DIGITAL ART & GRAPHIC DESIGN

Glauco Ribeiro
Art & Graphic Design Director

Raphael Vieira
Art & Graphic Design

Michael Danglen
Art & Graphic Design

WRITERS

Precise English Inc.
Benjamin Kerry *(UK)*
Gavin Lenaghan *(UK)*
Elena Lusk *(US)*
Kyron Timbs *(AUSTRALIA)*

COLUMNS

iTUNES REVIEW
Benjamin Kerry

FINANCE NEWS
Associated Press / Bloomberg

REVISION

Gavin Lenaghan
Elena Lusk

SPECIAL THANKS

Rui da Costa
Lise Berda
James Jarvis
Lauren Brown
Richard Sawyer
Roger Gayalkar
Matthew Coburn
Robert Fluellen
Raquel Serrano

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