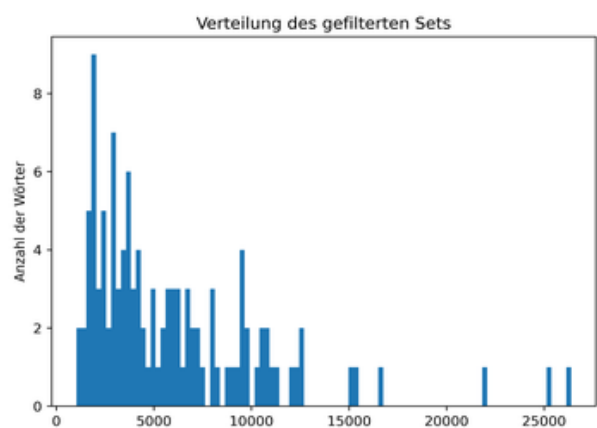
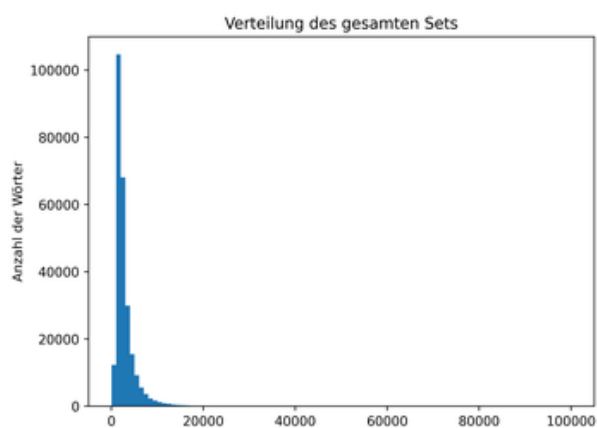
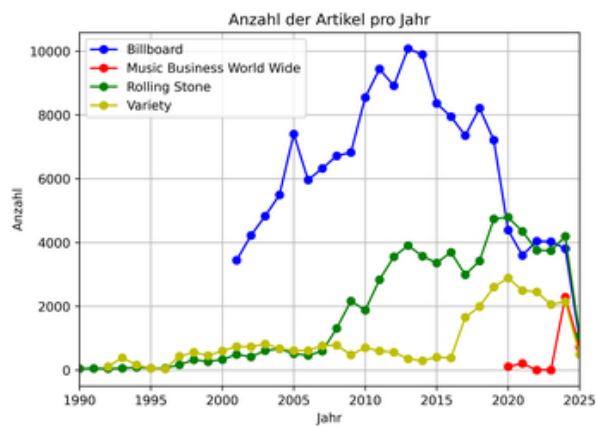
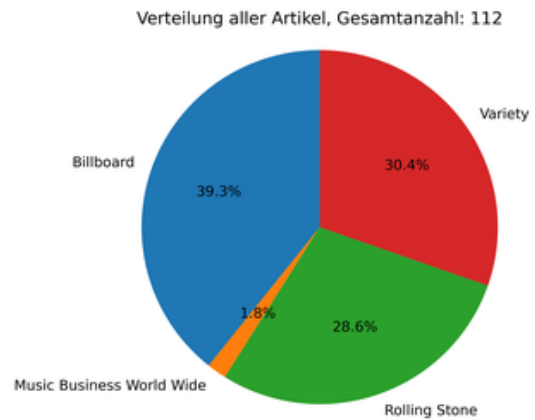
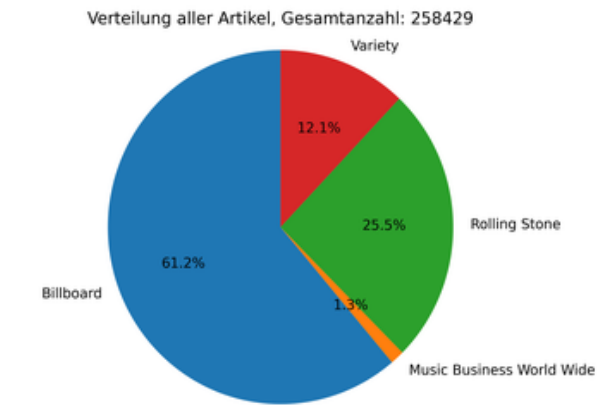
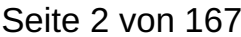


Report

date: 08.05.2025, 18:32:06
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blacklist: ['revealed he signed an NDA']





<https://www.billboard.com/music/music-news/tony-hale-reacts-starring-with-beyonce-super-bowl-ad-1235738041/>

Länge: 2020

2024-07-23 20:31:10+00:00

Tony Hale Recalls Receiving the Phone Call to Appear With 'Queen' Beyoncé in Super Bowl Ad

"I finally am doing something cool that my daughter thinks is cool, but I couldn't tell her because I signed an **NDA**," the actor revealed. Tony Hale is no stranger to working alongside some of Hollywood's biggest stars thanks to his work in projects like *Veep*, *Arrested Development*, *Inside Out* and more. However, it's not every day you get to star alongside Beyoncé in a Super Bowl ad. Explore Explore beyonce See latest videos, charts and news See latest videos, charts and news The actor appeared in the iconic Verizon 2024 Super Bowl commercial that confirmed that Bey had Cowboy Carter up her sleeves. The minute-long ad finds comedian Hale challenging Bey to do something so big, it "breaks" Verizon's 5G internet service. To do so, she does a ton of activities like running a lemonade stand for fans, playing the saxophone, introduces her own "Beyonc-AI" technology, parodies Barbie as "Bar-Bey" and announcing her candidacy for "Beyoncé of the United States" — but nothing worked. Bey then decided that announcing new music is the only way. "OK, they ready," she says from a rocket ship. "Drop the new music." Trending on Billboard "They called me and they said, 'Hey, do you want to be in a Super Bowl ad?'" Hale recalled of finding out about the gig with "the Queen" during a Monday night (July 22) interview on *The Tonight Show Starring Jimmy Fallon*. "I was like, 'Yeah,' and they said, 'It's with a music artist.' I was like, 'Great.' They were like, 'Beyoncé,' and I was like, 'Sorry?'" He continued, "I finally am doing something cool that my daughter thinks is cool, but I couldn't tell her because I signed an **NDA**." However, he still found ways to tease the appearance for his daughter. "Actually, they did these teasers beforehand of me in front of a lemonade stand and she immediately got it and was like, 'Dad?' And I just texted back an emoji of a bee." Watch the full interview below.

<https://www.billboard.com/music/music-news/ethan-hawke-josh-charles-taylor-swift-fortnight-video-cameos-1235677056/>

Länge: 3763

2024-05-08 16:20:59+00:00

Ethan Hawke & Josh Charles Recall Hiding Their Taylor Swift 'Fortnight' Cameos From Their Kids

The two actors had a mini Dead Poets Society reunion in the pop star's music video. Taylor Swift runs a tight ship. Following their surprise Dead Poets Society mini-reunion in the pop star and Post Malone's "Fortnight" music video in April, both Ethan Hawke and Josh Charles opened up in separate interviews about keeping their cameos a total secret from everyone — including their kids. First, Hawke appeared on The Late Show Monday night (May 6), where host Stephen Colbert wasted no time in asking the actor about his collaboration with Swift. "I think she wanted to hide a little Easter egg about Dead Poets Society," the Before Sunrise star explained. "Josh and I, we laughed ourselves silly the whole day. We felt like the biggest rock stars in the whole world." "You can't imagine what it's like to walk through an airport with a friend you've known for 35 years, who you grew up with, and watch all the young people in the airport with their Eras sweatshirts on ... and we got something on them," he continued, recalling his and Charles' voyage to Swift's top-secret filming location. "We're going to meet the queen ourselves." Trending on Billboard Hawke also revealed he signed an **NDA** prior to shooting the project, meaning he couldn't tell either of his young daughters — Clementine and Indiana, whom he shares with his wife, producer Ryan Shawhughes Hawke — about the endeavor. "You tell my teenage daughters that I'm going to meet Taylor, and everybody at school's going to know," he told Colbert. "When they did find out, the look on their face was one of profound disappointment. [They were like,] 'Don't pay attention to my dad, my dad's an idiot, you should be calling me.' Taylor belongs to them. I can't have that on them." Stopping by The Tonight Show the next day, Charles told Jimmy Fallon that he also kept the video hidden from his children before it dropped April 19, the same day Swift's Billboard 200-topping album The Tortured Poets Department hit streaming services. "They're just blabbermouths and they'll go talk about it at school," he said, laughing. "Finally, right before it aired, I did tell my son because he's so full of hot air," added Charles, who shares two kids with his wife, author Sophie Flack. "He makes up so much stuff, I knew no one would believe him anyway. He said, 'Dad, I actually told someone. They didn't believe me, you were right.'" The Good Wife alum also revealed that Swift had first reached out to Hawke's oldest daughter, Stranger Things star Maya Hawke — whom he shares with ex-wife Uma Thurman as well as 22-year-old son Levon — in order to connect with the two Dead Poets Society leads. The actors co-starred in the Peter Weir-directed classic in 1989, nearly 30 years before they would reunite to play mad scientists conducting experiments on Swift's character in "Fortnight." The Post Malone-assisted track has since spent two weeks at No. 1 on the Billboard Hot 100. "Taylor knows Ethan's daughter Maya and reached out to her," Charles recalled. "I think it's a little tip of the cap to Dead Poets Society, other tortured poets. Once I got over thinking [Ethan] was punking me when he first called me — I said, 'Dude, are you bulls—ting me right now?' It just seemed like such a fun idea." "I will tell you this, [Swift's] an incredible director," Charles added. "My favorite kind of director 'cause she knows what she wants. I was already a fan of her music, but if any of you ever get to meet her, your fandom for her will just go up through the roof. She's just such a genuine, cool, approachable person." Watch Ethan Hawke and Josh Charles open up about their "Fortnight" cameos below.

<https://www.billboard.com/music/music-news/raven-symone-dates-signed-ndas-1235344388/>

Länge: 1847

2023-06-01 19:13:32+00:00

Raven-Symoné Says She Had Dates Sign NDAs 'Before Naughty Time Comes'

She also revealed that her wife Miranda Pearman-Maday signed one. Raven-Symoné has grown up in the spotlight, which meant also navigating dating as a celebrity from a young age. The longtime Disney Channel star joined Howie Mandel on his Howie Mandel Does Stuff podcast recently, where she revealed that privacy was a concern while dating. "All of my relationships, especially – obviously – when I started dating, I had to get people to sign NDAs," she explained. "It took me a while to wrap my head around it because it's very impersonal, but someone in our position needs to do that." So when were the NDAs presented? "Before the naughty times come," Raven-Symoné said with a laugh, before continuing, No, I'm serious — right before naughty time comes." Explore Explore Raven-Symone See latest videos, charts and news See latest videos, charts and news Raven-Symoné is now happily married to Miranda Pearman-Maday, whom she tied the knot with in 2020. She revealed, however, that even her now-wife signed an NDA at some point. "We were in New York. We were in this outdoor French type of restaurant, and my mom had been bugging me," Raven-Symoné recalled "She was like, 'You got to get it signed. I'm like, 'She's from the industry.' And my mom was bugging me." Trending on Billboard The That's So Raven actress continued, "I was really reluctant because I knew something was different about Miranda." While Pearman-Maday was hesitant at first, she signed it because she "understood" the situation. "We both were like, 'This takes away the genuineness of it all, but we also understood that we live in Hollywood,'" Raven-Symoné said, before adding, "She knows who she is. So she did it." Listen to the full interview below.

<https://www.billboard.com/music/music-news/megan-thee-stallion-snl-anxiety-nda-plan-b-performance-video-1235156740/>

Länge: 2389

2022-10-16 15:46:44+00:00

Megan Thee Stallion Channels Beauty Pageant & Brings Out Full Rock Band on 'SNL': Watch

The rapper performed three tracks from her new album, 'Traumazine,' while pulling double duty as host and musical guest. Megan Thee Stallion expertly delivered songs from her latest album while pulling double duty as host and musical guest during Saturday Night Live on Oct. 15. In between her hilarious sketches, the 27-year-old superstar rapper performed three tracks from her August-released sophomore album, Traumazine, which peaked at No. 4 on the Billboard 200. For her first song, with an introduction by SNL cast member Bowen Yang, Meg channeled a beauty pageant while performing "Anxiety." With a large tiara set as the backdrop, the rapper donned a beautiful red sequenced dress while wearing a white sash that read "Miss Anxiety." She was backed by numerous dancers who also wore sashes with such messages as "Overworked," "Underpaid," "Insecure," "Overwhelmed" and "Overlooked." Megan returned later in the show, this time introduced by SNL's Kenan Thompson, for a medley of "NDA" and "Plan B." The in-your-face performance launched with an arena-rock intro from a full band as Megan addressed her "SNL Hotties" and "Hotties at home" before blasting through the opening lines of "NDA." Dressed in all black and sporting a pair of dark sunglasses, the rapper later transitioned into a rocked-up version of "Plan B." Trending on Billboard Though this marked Meg's first time hosting SNL, she previously appeared on sketch comedy program as a musical guest in 2020 to perform her hit songs "Savage" and "Don't Stop." Jack Harlow will be the next artist to pull double duty as host and musical guest when he takes over SNL on Oct. 29. A day before her SNL appearance, Megan noted on social media that she would be taking some time off after the show. TMZ reported that the rapper's Los Angeles home was broken into and more than \$300,000 worth of personal property was stolen. "Hotties im really sorry but after SNL I really gotta take a break I'm so tired, physically and emotionally," she wrote on Twitter. Watch Megan Thee Stallion's SNL performances below, and see the full episode on Hulu [here](#). The streaming service is currently offering a 30-day free trial, which you can sign up for [here](#). The show is also live streamed on Peacock. <https://youtu.be/2-44oNTMZws>

<https://www.billboard.com/music/music-news/megan-thee-stallion-snl-host-best-sketches-video-1235156748/>

Länge: 2391

2022-10-16 17:15:37+00:00

From 'Hot Girl Hospital' Nurse to Twerking Workout Coach, Here Are Megan Thee Stallion's Best Moments While Hosting 'SNL': Watch

The superstar rapper pulled double duty as host and musical guest on Oct. 15. Megan Thee Stallion showcased her comedy skills while pulling double duty as host and musical guest during Saturday Night Live on Oct. 15. The 27-year-old Houston rapper opened the iconic NBC sketch comedy show with a fiery monologue in which she addressed all of her various monikers. "If you know me, then you know I go by more than one name," Meg said, rattling off titles like Tina Snow, the Hot Girl Coach and the H-Town Hottie. "And if you're one of my many, many haters, I'm probably, ugh, 'That B—.'" She also playfully bragged about being a good actress and even demonstrated her best British accent. "Alright, check this out. Put me in Bridgerton, b—," said the rapper, who recently made a cameo in the Disney+ show *She Hulk: Attorney at Law*. Elsewhere on SNL, Megan appeared in numerous hilarious sketches, ranging from a dismissive nurse in a hospital dedicated to "bad b—es" (the rapper actually received a health administration degree in 2021) to a twerking workout coach helping those who haven't been "butt blessed." She also appeared in a pre-recorded musical sketch where three strangers awkwardly get stuck together in a club. Trending on Billboard In between skits, Meg delivered three tracks from her August-released sophomore album, *Traumazine*, which peaked at No. 4 on the Billboard 200. She started by channeling a beauty pageant with "Anxiety," and followed with rocked-up versions of "NDA" and "Plan B." Though this marked Meg's first time hosting SNL, she previously appeared on sketch comedy program as a musical guest in 2020 to perform her hit songs "Savage" and "Don't Stop." Jack Harlow will be the next artist to pull double duty as host and musical guest when he takes over SNL on Oct. 29. Watch some of Megan Thee Stallion's best moments while hosting SNL below, and see the full episode on Hulu here. The streaming service is currently offering a 30-day free trial, which you can sign up for here. The show is also live streamed on Peacock. Megan Thee Stallion Monologue "Hot Girl Hospital" "We Got Brought" "Workout Class" "Women's Charity" https://youtu.be/3y_C03YkAjs "Deer" "Girl Talk" <https://youtu.be/aC83lnbVleU> "Classroom"

<https://www.billboard.com/music/music-news/megan-thee-stallion-celebrates-anniversary-cheeky-photo-1235157888/>

Länge: 1599

2022-10-19 16:55:27+00:00

Megan Thee Stallion & Pardison Fontaine Celebrate Their Anniversary With Quite the Cheeky Photo

"Yr 2 with U," the rapper captioned a series of snaps. Megan Thee Stallion rang in her second anniversary with boyfriend Pardison Fontaine on Tuesday (Oct. 18) with a rather, erm, cheeky social media post. "Yr 2 with U," the rapper captioned the carousel using a blue heart emoji. Each picture shows the happy couple together. In one, she's flipping the camera the bird while her rapper beau grins from behind her finger. But fans were in for a surprise after swiping through the first few photos. Partway through the slideshow, Meg included a candid snap of Fontaine playfully biting her backside. In the next photo, the pair pose together in bed while the "Sweetest Pie" rapper wears a gray mud mask in the name of self-care. The final snap shows Fontaine lifting his shirt to reveal the tattoos across his abs while Megan poses in a sheer green bodysuit. The superstar's sweet anniversary post comes just days after she pulled double duty at Saturday Night Live by simultaneously serving as host and musical guest in Studio 8H. During the show, she performed a medley of "NDA" and "Plan B" as well as Traumazine album cut "Anxiety," and hilariously found herself stuck with Bowen Yang and Ego Nwodim at a club in the music video sketch "We Got Brought." Next, Meg is set to headline Amazon Music Live as part of Amazon Prime Video's Thursday night football coverage. Her livestream concert will air Nov. 3. Other artists participating include Lil Baby and Kane Brown, with host 2 Chainz.

<https://www.billboard.com/music/music-news/jennifer-lopez-reacts-ben-affleck-wedding-video-leak-1235132546/>

Länge: 1706

2022-08-29 18:50:01+00:00

Jennifer Lopez Says Video of Her Performing for Ben Affleck at Their Wedding Video 'Was Stolen': 'We Had NDAs'

The singer stated that the video was released to 'TMZ' without her or the actor's permission, and "sold for money." Jennifer Lopez and Ben Affleck had their dream wedding in Savannah, Ga., on Aug. 20 in front of a small group of friends and family. In the time since, Lopez has shared few details about her and the actor's special day. Now, she's come forward after a video from the occasion was leaked to TMZ. Explore See latest videos, charts and news Ben Affleck Jennifer Lopez See latest videos, charts and news The clip in question featured the 53-year-old singing an unreleased song to the actor, who was sitting in a chair in front of her and smiling widely at the display of affection. "All night I can feel the passion in your eyes/ I'm still in love with you/ You know I can't get enough," J. Lo crooned in the video, with added spectacle from supporting backup dancers. On Instagram, a fan shared an interaction they had with Lopez, in which she specified that the video — that is still available to view on TMZ's website — "was taken without permission. Period." Trending on Billboard She added, "Whoever did it took advantage of our private moment. I don't know where you all are getting it from bc we had ndas and asked everyone to not share anything from our wedding. That is our choice to share. Anything I put out private is OnTheJLO and it's to share with my fans. Which I will do when I am ready to. This was stolen without our consent and sold for money. Thank you for caring I love you guys." See J. Lo's comment about the wedding video leak below.

<https://www.billboard.com/music/music-news/britney-spears-thanks-iggy-azalea-conservatorship-battle-9626026/>

Länge: 2643

2021-09-08 15:18:45+00:00

Britney Spears Thanks Iggy Azalea for Her 'Kind Words' and Support Amid Conservatorship Battle

Britney Spears took to Instagram on Wednesday (Sept. 8) to thank Iggy Azalea for all her "kind words" and support. See the post here. Britney Spears is thanking Iggy Azalea for her continued support now that her conservatorship under father Jamie Spears is slowly coming to an end. On Wednesday (Sept. 8), the "Toxic" singer posted a throwback shot of her and Azalea performing their song "Pretty Girls" at the 2015 Billboard Music Awards along with some positive words about the rapper. Explore See latest videos, charts and news Britney Spears Iggy Azalea See latest videos, charts and news "Me and Iggy on stage!!! It was so much fun working with such a strong, bada- woman like her," Spears captioned the post, which featured them embracing each other on stage during the performance. "I haven't met her new baby but if she's reading this God bless you and thank you for all your kind words!!!! Pssss although the name of the song is 'Pretty Girls' I think the concept is more like revenge of the NERDS!!!!" The "Fancy" rapper expressed her appreciation and affection for Spears in the post's comments. "I absolutely adore you more than words," responded Azalea. "Loving you always you brilliant, too-genius-for this-world-to-understand, kind hearted, gracious & beautifully ethereal being. We are definitely two big ole goofballs in the best way possible." Spears' thank you note to Azalea comes after the pop star's father, Jamie Spears, filed a petition Sept. 7 to end her 13-year conservatorship. Azalea had previously condemned the restrictive conservatorship in a #FreeBritney post to her Twitter account on June 30. The post detailed an alleged interaction that Azalea had with Jamie during the performers' 2015 BBMA's performance, where she also claimed she "personally witnessed" some of Jamie's behaviors regarding Britney. "During the time we worked together in 2015, I personally witnessed the same behavior Britney detailed in regards to her father last week and I just want to back her up & tell the world that: She is not exaggerating or lying," Azalea claimed in the post. "Her father conveniently waited until literally moments before our BMAs performance when I was backstage in the dressing room and told me if I did not sign an **NDA** he would not allow me on stage....the way he went about getting me to sign a contract, sounded similar to the tactics Britney spoke about last week in regards to her Las Vegas show." See Spears' Instagram post and message to Azalea below. <https://www.instagram.com/p/CTioeMOIAz-/>

<https://www.billboard.com/music/music-news/bts-permission-to-dance-best-new-music-9599312/>

Länge: 1741

2021-07-11 19:59:45+00:00

Fans Choose BTS' 'Permission to Dance' as This Week's Favorite New Music

BTS' latest song "Permission to Dance" has topped this week's new music poll. BTS' latest song "Permission to Dance" has topped this week's new music poll. Music fans voted in a poll published Friday (July 9) on Billboard, choosing the K-pop boy band's happy-go-lucky dance-pop track as their favorite new music release of the past week. "Permission to Dance," co-written by English superstar Ed Sheeran, brought in 64% of the vote, beating out new music by Billie Eilish ("NDA"), The Kid LAROI and Justin Bieber ("Stay"), Post Malone ("Motley Crew"), and others. Explore Explore BTS See latest videos, charts and news See latest videos, charts and news BTS' "Permission to Dance" will be included on the CD single of "Butter," which is currently spending its sixth week atop the Billboard Hot 100. The four-track CD single, featuring both songs and their instrumental versions, was released on Friday. The new track was written by Sheeran and Snow Patrol singer Johnny McDaid, along with frequent Sheeran collaborator, British producer Steve Mac, as well as "Butter" co-writer Jenna Andrews. BTS will bring the debut television performance of "Permission to Dance" to The Tonight Show Starring Jimmy Fallon for the K-pop group's special two-night musical takeover from July 13-14. Placing second on the past week's tally with nearly 26% of the vote was Eilish's latest track "NDA." The dark single is the singer's fifth release ahead of her highly anticipated sophomore album, Happier Than Ever, which is scheduled for release on July 30 through Darkroom/Interscope Records. See the final results of this week's new music release poll below.

<https://www.billboard.com/music/music-news/scooter-braun-comments-taylor-swift-catalog-acquisition-9591154/>

Länge: 4225

2021-06-23 18:40:08+00:00

Scooter Braun Reflects on Acquiring Taylor Swift's Catalog & His 'Regret' Over Her Reaction

Scooter Braun has commented on his previous acquisition of Taylor Swift's master recordings, which has led the pop superstar to begin the process of re-recording her first six albums. Scooter Braun has commented on his previous acquisition of Taylor Swift's master recordings, which has led the pop superstar to begin the process of re-recording her first six albums. Variety named Braun, longtime manager of the world's biggest pop stars such as Justin Bieber and Ariana Grande, its Music Mogul of the Year in a new cover story published Wednesday (June 23). In his interview with the magazine, he discussed his Ithaca Holdings' purchase of Big Machine Label Group in June 2019, where he acquired the master recordings of Swift's first six albums, for an estimated \$300 million. In November 2020, Shamrock Holdings purchased Swift's Big Machine Label Group catalog from Ithaca, marking the second time in 17 months ownership over her first six albums has changed hands. Explore See latest videos, charts and news Scooter Braun Taylor Swift See latest videos, charts and news Upon Braun's initial purchase of her master recordings two years ago, Swift publicly declared her disdain for the deal and her intent to re-record her first six albums, which she began the process of in November 2019. Related Scooter Braun Involved in Legal Dispute Over Scuttled Private Equity Fund "I regret and it makes me sad that Taylor had that reaction to the deal. All of what happened has been very confusing and not based on anything factual," Braun claimed to Variety. "I don't know what story she was told. I asked for her to sit down with me several times, but she refused. I offered to sell her the catalog back and went under NDA, but her team refused. It all seems very unfortunate. Open communication is important and can lead to understanding. She and I only met briefly three or four times in the past, and all our interactions were really friendly and kind. I find her to be an incredibly talented artist and wish her nothing but the best." Swift had earlier addressed the sale of her masters in a letter she posted on Twitter in November 2020, confirming she entered into negotiations with Braun and his team, but that she was first presented with an "ironclad NDA" "that would silence me forever before I could even have a chance to bid on my own work." She also stated at the time that Braun's team would "never even quote my team a price." Been getting a lot of questions about the recent sale of my old masters. I hope this clears things up. pic.twitter.com/sscKXp2ibD — Taylor Swift (@taylorswift13) November 16, 2020 Braun's team refuted her claim to Variety in the new story and stated that "negotiations had started in earnest." But the sentiment toward the 40-year-old music mogul regarding the deal has been anything but earnest, as the loyal Swifties took to social media to label him a "bully" after the acquisition. "The thing that struck me the worst is the word 'bully.' I'm firmly against anyone ever being bullied. I always try to lead with appreciation and understanding," Braun said in the interview. "The one thing I'm proudest of in that moment was that my artists and team stood by me. They know my character and my truth. That meant a lot to me. In the long run, I'm happy for my life's work to be the legacy I leave behind." The 11-time Grammy-winning singer released the first of the six re-recorded albums in April, a new version of her breakthrough sophomore album and first Billboard 200 No. 1 album dubbed Fearless (Taylor's Version), which debuted at No. 1. Last week, the pop superstar announced her blockbuster 2012 album Red will be the second album she will re-record and release, due Nov. 19. "It's going to be fun, because it'll feel like regaining a freedom and taking back what's mine," Swift told Billboard in 2019 of the re-recording process. "When I created [these songs], I didn't know what they would grow up to be. Going back in and knowing that it meant something to people is actually a really beautiful way to celebrate what the fans have done for my music."

Why Russell Simmons' Accusers Don't Think the Music Biz Is Getting Better for Women

"The music industry people in my life have been conspicuously silent or they've been conspicuously careful about communicating with me in a way that no one could see or track," says Dixon. In December 2017, two months after sexual assault allegations against Harvey Weinstein came to light, former music industry executive Drew Dixon went public with her story accusing hip-hop mogul Russell Simmons of rape. When the documentary *On The Record*, which recounts her story and decision to come forward, debuts May 27 on HBO Max, it lands at a different moment on the #MeToo trajectory. Weinstein now sits in prison after being sentenced to a 23-year term. But three of the women featured in the film—Dixon, Sil Lai Abrams and Sheri Sher—who each accuse Simmons of rape (he has denied the claims), in separate interviews with Billboard question whether the systemic sexism in the music industry has changed since their experiences in the '90s. (Billboard reached out to Simmons for comment on the documentary and did not receive answers by press time.) "The music industry people in my life have been conspicuously silent or they've been conspicuously careful about communicating with me in a way that no one could see or track," says Dixon, who in the documentary also alleges encounters of sexual harassment by L.A. Reid that she says blunted her career. Trending on Billboard "A lot of people in the industry have sent me private messages on social media and emails offering support. And then I see them liking and commenting and praying for Russell all over his Instagram and praying for L.A. Reid all over his Instagram, I guess assuming I won't notice. I think a lot of people are trying to have it both ways. They want to check the box and check in with me, but publicly they're absolutely still with Russell and L.A. Reid and the people who have the power. And the men have the power." <https://www.youtube.com/watch?v=9bgVmJX86bQ> Abrams, who served as executive assistant to the evp of marketing and promotions at Def Jam in 1992, believes the situation likely has worsened. "If anything, I would imagine that there are a lot more of NDAs and payoffs occurring," she says. "If you look at the center of what's occurring in our society and how sexual violence is being treated... this petering out of coverage and voices around sexual violence... If change is not occurring in more moderate work environments, I don't have any reason to believe that over in the music industry things have shifted." While the accusers in the film didn't publicly share their stories for decades, the women in *On the Record* tell Billboard a number executives in music and ancillary industries knew about their situations early on. Dixon says she told two music execs at Arista (one of whom she still considers her "protector") about it so they wouldn't be caught off-guard by a lawsuit she was filing against Simmons over sexual harassment and unpaid expenses. The suit, she says, stemmed from Def Jam's refusal to pay outstanding expenses on a credit card. "It was totally business expenses from Def Jam and they were just ignoring me," Dixon says. "So ultimately I told my record industry lawyer. Once I explained to him why I'd quit suddenly without submitting my expenses, he said, 'Drew, this isn't a music industry issue, this is a sexual harassment and assault issue.'" Dixon ultimately settled for a sum that covered the bill plus legal fees, and not a penny more. Of their response, she says, "They said they were kind of surprised I'd survived in such a tough environment and wondered how I survived in that environment—not that they'd speculated anything specifically along those lines had happened," she recounts. "They told me they were glad I was at Arista and supported me and, you know... there was nothing else... I don't know. That was that." Stories of abject silence are hardly new. In a recent interview with Britain's *The Sunday Times*, Alanis Morissette asserted the pervasive abuse of women in music hasn't been brought to light because so many are afraid to speak out against those who've committed sexual misconduct. "Almost every woman in the music industry has been assaulted, harassed, raped," Morissette is quoted in the *Times* article. "It's just so normalized." Referencing that article, Dixon tells Billboard, "I think the music industry is holding its breath and biding its time and hoping this Category 5 storm blows over. This is why this film is so important, because we can't just go back to the status quo. It's not only devastating to women like me who are victims of abuse. It's devastating to the business when an otherwise productive executive abandons her career, or an otherwise talented artist like Sheri abandons her career because the only way to get from point A to point B professionally is to cross paths with a sexual predator. This is not a black music problem. This is a music industry problem." Sher, a founding member of the all-female hip-hop group Mercedes Ladies, details a complicated relationship with Simmons, who initially championed her career when she found little support elsewhere. When she began to pen her 2008 book about Mercedes Ladies, Sher says she sought advice from her editor and other people in the industry about whether to include her account of Simmons raping her. After telling her editor about Simmons, he said, "You have a choice to make." Ultimately Sher elected to tell the story as a novel, absent the Simmons account. "In my heart, I knew Russell was too powerful of a man and he was going to blackball the things I was trying to do with my book. I was working on a script, I had all of that going and I thought if I blew him up that would have stopped all of that because he was too well-respected in the game," she says. "Russell is considered a god in hip-hop. People were like, 'I don't think you should blow up Russell.' It's like, 'How dare you come out and speak out on him and black men.' This is the way we were raised up. That's why a lot of us don't come

out with our stories because, who's going to care? Nobody's going to listen. And then you're going to be looked down on. We don't have the support." The notion of black women calling out black men is fraught with complication, as Abrams tells Billboard. "Quite frankly, no one thought #MeToo would ever land in hip-hop because you have the double layer of the protectionism of the art form, and the insular nature of the industry and the dominance of men there," Abrams says. "And then it fits within the nexus of the black community, which is another space where we don't talk about and address gender violence." Abrams currently is enrolled at Bryn Mawr College studying political science and sociology. It's a lens that came strongly into focus in days before *On the Record* premiered at Sundance in January when Oprah Winfrey, who'd signed on as an executive producer, abruptly backed out. Winfrey—who maintains she believes Dixon, Abrams and Sher—initially cited creative differences with the directors. But Simmons and his supporters publicly pushed her to abandon the film, and she acknowledged that pressure to *The New York Times*: "He did reach out multiple times and attempted to pressure me," Winfrey said of Simmons. The film went on to debut to a standing ovation at the film festival. Related Oprah Winfrey Details Her Decision to Withdraw From Russell Simmons Film Ironically, it's precisely this kind of scenario that empowered Dixon to collaborate with the film's directors Kirby Dick and Amy Ziering, the team behind docs *The Hunting Ground*, about rape on American college campuses, and *The Invisible War*, about rape in the military. "The filmmakers are white filmmakers who kind of stumbled upon the double bind when they asked me to consider being a main subject of a documentary and I told them I really was reluctant because I didn't want the black community to ostracize me. That's not something they'd thought about because they're not black," Dixon says. "When they realized how absolutely terrified I was specifically of the blowback in the black community, that's when they realized this specific double bind had to be part of the film. That's why I ultimately agreed... The opportunity to even have the conversation of the double bind was more important of my own anxiety of being in the middle of the conversation." Abrams says she believes Simmons, in particular, became vulnerable to exposure—he has been accused of sexual assault or sexual misconduct by more than a dozen women to date—explicitly because he has become "less black." "Russell has over the course of time distanced himself from black culture. He's kind of in his own lane, where because of his celebrity and his wealth and his variety of business interests, he's seen as a businessman who happens to be black," she says. "I think that is what made him vulnerable in a way in which other moguls, and certainly we can presume there are others who have not been named who have also committed sexual violence, are not." Dixon in *On the Record* alleges that after label head Clive Davis departed Arista and Reid took the reins, Reid began sexually harassing her both publicly and privately. When Dixon rebuffed his advances, she says Reid started passing on artists she brought to him—Kanye West and John Legend, among them—effectively leaving her no path forward at the label. She hung up the promise of her career and left the music business. In a statement to *The New York Times* after accusations of sexual harassment hit, Reid said, "I'm proud of my track record promoting, supporting and uplifting women at every company I've ever run. That notwithstanding, if I have ever said anything capable of being misinterpreted, I apologize unreservedly." Only recently, after coming forward with her story, has Dixon begun to feel the pull of what she loved most about the industry—developing talent. She set up 9th Floor Music and signed as her first act a young artist named Ella Wylde, who appears in the documentary and for whom Dixon was on track to help land a major label deal. "She had a great audition. The person I met with extended the meeting and brought in another [executive] because the audition was going so well. I think the A&R person who came into the meeting didn't quite realize who I was and what my history was. She even asked me, sort of casually when she figured out my dates at Arista, if I knew L.A. Reid. I just said I did and dropped it. So she clearly didn't know at the time," Dixon says. "But then I never heard from her again." Wylde's song "Medicine" will be released via Spotify and other digital channels this week. "I'm just doing it on my own," Dixon says. "I hope the audience embraces it. I don't know that the industry will embrace me or Ella; I just don't know." What she does know, is how the industry can begin to right the ship. "Above all, it's the enablers," Dixon says. "The women and men that know untoward things are happening, and they turn a blind eye and do not extend a hand when they see someone struggling. I wish someone had extended a hand to me. I hope people will step up and draw a line. That would be a place to start."

<https://www.billboard.com/music/music-news/yael-cohen-braun-defends-husband-scooter-braun-to-taylor-swift-dont-blame-him-8518145/>

Länge: 1872

2019-07-01 01:02:05+00:00

Yael Cohen Braun Defends Husband Scooter Braun to Taylor Swift: 'Don't Blame Him Because Kim Caught You In A Lie'

Pop stars like Halsey and Justin Bieber have already picked sides after Taylor Swift spoke out today (June 30) about Scooter Braun acquiring her Big Machine catalog, and now Braun's wife Yael Cohen Braun has taken to Instagram to call out Swift and share her side of the story. Pop stars like Halsey and Justin Bieber have already picked sides after Taylor Swift spoke out today (June 30) about Scooter Braun acquiring her Big Machine catalog, and now Braun's wife Yael Cohen Braun has taken to Instagram to call out Swift and share her side of the story. Explore Explore Taylor Swift See latest videos, charts and news See latest videos, charts and news In a post captioned, "@taylorswift, I'm here to talk privately any time," Cohen Braun alleges that Swift was given a heads-up about the deal, writing, "Your dad is a shareholder and was notified, and Borchetta personally told you this before it came out. So no, you didn't find out with the world." A spokesperson for Swift denied that her father Scott knew of the deal in advance, telling People, "Scott Swift is not on the board of directors and has never been. On June 25, there was a shareholder phone call that Scott Swift did not participate in due to a very strict **NDA** that bound all shareholders and prohibited any discussion at all without risk of severe penalty." Billboard has reached out for additional comment. Cohen Braun also responds to Swift's comment about Braun's "incessant, manipulative bullying," writing, "Girl, who are you to talk about bullying? The world has watched you collect and drop friends like wilted flowers. My husband is anything but a bully, he's spent his life standing up for people and causes he believes in." Read Yael Cohen Braun's full post below.

Länge: 7212

2019-05-30 01:35:35+00:00

Jenni Rivera TV Series Results in First Amendment Win for Univision

The producers of the series, on the other hand, can't escape a lawsuit from the Jenni Rivera Estate alleging that they intentionally interfered with a nondisclosure agreement hushing up the late pop star's ex-manager. When it comes to Hollywood, secrets abound. Perhaps none rise to a matter of national security. Nevertheless, as WikiLeaks founder Julian Assange prepares to defend himself from the U.S. government's charge of spilling its secrets, a smaller dispute concerning the late Mexican-American pop star Jenni Rivera showcases both the scope and limitations of the First Amendment in obtaining and then disclosing confidential information. Explore Explore Jenni Rivera See latest videos, charts and news See latest videos, charts and news In 2016, Univision prepared to air a series titled *Su verdadero nombre era Dolores* (Her Real Name Was Dolores). The subject of the show was Rivera's life. The project was co-produced by BTF Media, which had a deal with a company co-owned by Pete Salgado, Rivera's ex-business manager. According to a press release at the time, *Su verdadero nombre era Dolores* would be based on a book by Salgado. That created one big problem, which became the subject of a notable ruling on Wednesday from a California appeals court: Salgado was restricted from sharing the Mexican pop star's secrets thanks to a nondisclosure agreement. That prompted a lawsuit from the Jenni Rivera Estate, and while her heirs couldn't stop the series from airing, both Univision and BTF Media were unsuccessful in their attempts to immediately dismiss claims of interfering with a hush deal. Trending on Billboard Related 5 Shocking Jenni Rivera Secrets Revealed After Her Death According to Wednesday's opinion, part of the trial court's decision to allow the case to move forward was in error. California Appellate Justice John Segal sets up the First Amendment showdown. He writes that speech on matters of public concern occupy the highest rung of the hierarchy of First Amendment values, yet he also notes precedent establishing that the right to speak and publish doesn't carry with it an unrestrained right to gather information. While it may be true that the newsgathering of lawfully acquired information is protected, there are some activities — like using telephoto lenses to intrude upon private establishments — that are outside the bounds. Univision insisted that the First Amendment provided a complete defense to claims over the Rivera series because such claims arose out of a publication of a "truthful account of a newsworthy event about a public figure." The Jenni Rivera Estate responded by stressing how Univision paid money to intentionally encourage a breach of secrets, and that such activity went beyond "traditional means of news-gathering." Is paying for a television series that will divulge secrets like a reporter who asks questions of those in a position of confidence? Or is it akin to a reporter who trespasses into a home to score a scoop? "California courts have not determined where intentionally interfering with a nondisclosure agreement falls on this continuum," writes Segal, adding that other jurisdictions and legal scholars have been wary of extending liability to the media on tortious interference claims, especially on matters of public significance. "We need not decide the broad question whether the torts of inducing a breach of contract and interfering with a contract are 'independent torts' such that the First Amendment can never provide a defense to such claims when they arise from conduct that leads to the publication or broadcast of truthful and newsworthy information," continues the appeals court. "Here, it is uncontroverted Univision had no knowledge of the nondisclosure agreement at the time it entered into the license agreement with BTF. The evidence of Univision's actions, after it learned of the nondisclosure agreement, that arguably contributed to Salgado's continued breaches of the agreement consisted of continuing to pay license fees to BTF and promoting Salgado's involvement with the Series. Even if those actions were sufficient to serve as the basis of liability for tortious interference, they are not sufficiently 'wrongful' or 'unlawful' to overcome the First Amendment newsgathering and broadcast privileges." It's a very favorable decision for Univision, which is able to reverse an order denying its SLAPP motion. As a result, Univision will escape the case. However, the producers of the series aren't so lucky. The BTF parties also brought a motion premised on California's SLAPP statute, meant to deter frivolous actions targeting First Amendment activity. But the producers didn't argue as Univision did that their activity constituted newsgathering and as such, the First Amendment provided a bar to the suit at hand. Instead, perhaps due to a closer relationship with Delgado, the producers focused attention on how the plaintiff's claims were unlikely to succeed. In the decision, the appeals court rules that the Jenni Rivera Estate made a prima facie showing that's sufficient to establish causes of action including interference with contract. "The Producers cite numerous cases from California and other states in support of their argument that they cannot be liable for inducing a breach of or interfering with the nondisclosure agreement because they did not have knowledge of the agreement at the time production of the Series began," states the decision. "None of the cases they cite, however, stands for the proposition that JRE cannot state a cause of action based on Salgado's continuing obligations under the agreement and his breaches of discrete obligations at different times." The full decision then goes on to shrug off the producers' contention that they had reason to doubt the authenticity of the NDA based on Delgado's declaration that he never signed it. According to Segal, "At most, the Producers' argument created an issue for the trier of fact regarding the Producers' knowledge of the

nondisclosure agreement; it did not defeat JRE's showing of minimal merit." Lastly, the appeals court points to intentional acts alleged to have induced a breach. Those included paying Delgado throughout the production of the series, giving him credit as an executive producer, and marketing the series to promote Salgado's role in the production and his forthcoming book. The evidence is deemed sufficient at this stage. Here's the full decision, which briefly touches on the damages factor, or the Jenni Rivera Estate's own supposed lost opportunity to publish a book or sell a television series. That's notable given that a documentary about Rivera is in the works. That one has the cooperation of her estate. Univision was represented by Aaron Moss and Ricardo Cestero at Greenberg Glusker. BTF Media was handled by James Sammataro. The other producers were represented by Martin Singer and Andrew Brettler at Lavelly & Singer. Finally, the Rivera side was handled by Bert Deixler, Robert Dugdale and Nicholas Daum at Kendall Brill & Kelly. This article was originally published by The Hollywood Reporter.

<https://www.billboard.com/music/music-news/the-masked-singer-week-6-eliminated-celebrity-speaks-8497056/>

Länge: 2845

2019-02-07 09:10:18+00:00

'The Masked Singer' Week 6 Eliminated Celebrity Speaks

'I was in a lot of pain during this process,' the actress, talk show host and singer said following her elimination. The sixth celebrity unmasked on Fox's reality hit The Masked Singer was in "a lot of pain during this process," she told reporters at a Television Critics Association's winter press tour panel for the series ahead of its airing on Wednesday night. That pain was both mental and physical for the Raven, who was revealed to be actress, singer and ex-talk show host Ricki Lake — not only was she healing from the death of her husband in 2017, she was also experiencing painful sciatica that left her barely able to walk. She decided to do the show, though, in an attempt to get on the road to recovery. "It was for the fun of it. I went through a really rough couple of years and this was about joy," she explained to reporters. Trending on Billboard Lake revealed a few granular details that many fans had wondered about: First, though each week's reveal makes the actual unmasking process seem like an incredible physical feat, her mask wasn't actually that hard to get off. Host Nick Cannon has had to help a few contestants, but not her. Second, the celebrities aren't necessarily competing in full glam. "I did get to have hair and makeup [before the reveal]," she said. And while it's hard to believe the singers' identities have remained a secret for the months since the show filmed, it turns out that the audience members who were present at each reveal really are adhering to their **NDAs**. The disguise process wasn't exactly fun — "It was hot, it was the summer, and I had to wear this giant hoodie with the visor," she said (not to mention the fact that she was alone and couldn't talk to anyone on set) — but she had a blast. The judges didn't have access to Google to aid their guessing like viewers at home do, but Lake was still amused that so many people were able to guess. "I kind of knew the clues seemed like a dead giveaway," she said, and "the hardest part of this job has been keeping my mouth shut." But hopefully those who were able to guess — including judge Robin Thicke, who knew from her gestures that it was her — feel happy they solved the riddle. Joked Lake, "I think I did the audience a favor by making them feel so smart because they knew it was me. I took one for the team." Now that six of the celebrity contestants have been revealed — NFL star Antonio Brown, Tommy Chong, Terry Bradshaw, Margaret Cho, Tori Spelling and Lake — it wouldn't be surprising if the axed singers got together to commiserate. But Lake revealed that there is no ex-Masked Singer group chat. "I haven't been in touch with anybody," she said. And furthermore, "I have not guessed anyone right!" The Masked Singer airs Wednesdays at 9 p.m. ET/PT on Fox.

<https://www.billboard.com/music/music-news/grimes-responds-to-poppy-plan-destroy-am-i-a-girl-claims-of-being-bullied-report-8487678/>

Länge: 1954

2018-12-02 19:29:21+00:00

Grimes Responds to Poppy's Claims of Being 'Bullied': Report

Grimes has reportedly responded to Poppy's claims that she was "bullied" by the artist during a songwriting session for the track "Plan Destroy." Grimes has reportedly responded to Poppy's claims that she was "bullied" by the artist during a songwriting session for the track "Plan Destroy." On Friday (Nov. 30), Billboard broke the news that singer-songwriter, actress and Internet personality Poppy felt "kind of bullied into submission by [Grimes] and her team of self-proclaimed feminists" while co-writing the song "Plan Destroy" for Poppy's second album, Am I A Girl? "We planned the song coming out months ago, and she was preventing it. I got to watch her bully songwriters into signing NDA[s] and not taking credit for songs that they were a part of," Poppy told Billboard. "She doesn't practice what she preaches. It's really upsetting to work with a female that is very outward about a topic, but behind closed doors, it's the complete opposite. It's actually very disheartening to people that are actually feminists and supporters of other females." Explore See latest videos, charts and news Grimes Poppy See latest videos, charts and news Grimes reportedly responded to Poppy's claim in a post on her Instagram Story Saturday (Dec. 1), which has since been deleted. The statement below was captured in a screenshot by Spin. Trending on Billboard "Poppy, you dragged me into a disgusting situation and won't stop punishing me for not wanting to be a part of it. I don't want to work with you, you leaked the song anyway. U got what you want. Let it go," the statement reads. Billboard has reached out to Grimes' representatives for comment. Last week, Grimes released the dark, driving song "We Appreciate," which features additional vocals from her longtime collaborator Hana. It's the first new music from the singer since the release of her 2015 album, Art Angels.

<https://www.billboard.com/music/music-news/jimmy-kimmel-live-michelle-obama-reads-jokes-she-couldnt-say-as-first-lady-watch-8485383/>

Länge: 2324

2018-11-16 12:45:08+00:00

Michelle Obama Reads Jokes She Couldn't Say as First Lady on 'Jimmy Kimmel Live!': Watch

With her new memoir, "Becoming," Michelle Obama reveals a bit more about herself and her life as first lady than she could while she was in the White House. But when she was a guest on ABC's "Jimmy Kimmel Live!" on Thursday night (Nov. 15), the host pushed her to open up even further, asking her to read a few jokes he had penned. With her new memoir, Becoming, Michelle Obama reveals a bit more about herself and her life as first lady than she could while she was in the White House. But when she was a guest on ABC's Jimmy Kimmel Live! on Thursday night (Nov. 15), the host pushed her to open up even further, asking her to read a few jokes he had penned. Explore Explore Jimmy Kimmel See latest videos, charts and news See latest videos, charts and news "As far as I'm concerned, you can cut loose and say anything now, right?" Kimmel asked of her period after leaving the White House. "Yes?" Obama replied tentatively. Kimmel then explained the premise of the bit, in which Obama would recite sentences he had written of "things you couldn't say while you were in the White House." (The late-night host has prompted guests with a similar routine before, including adult-film performer Stormy Daniels before she legally claimed that an **NDA** she had signed regarding her interactions with President Donald Trump was void.) Trending on Billboard Though Obama was hesitant to read Kimmel's statements, she played along, reading first, "I've never eaten a vegetable." (Obama tended a vegetable garden while in the White House and made videos that attempted to encourage children to eat more veggies.) "I knew it, I knew it," Kimmel asserted. "That's not true," Obama shot back. The next phrase poked fun at the Obamas' multiyear Netflix deal, inked in May: "The whole eight years we were in the White House, we used Laura Bush's Netflix password," Obama read. "Laura, sorry," she joked. In Becoming, which was released Tuesday (Nov. 13), Obama describes the shock of the Trump presidency, experiencing racism in public life and struggling to maintain her self-confidence in the face of the intense scrutiny the presidency put her family under. Watch the entire segment, below. This article originally appeared on THR.com.

Poppy Breaks Down New Album 'Am I A Girl?' And Says She Was 'Bullied' By Grimes

Poppy's lofty second album, *Am I A Girl?*, released on Halloween, will only inspiring more questions than answers about the Poppy project and what it represents. Who is Poppy? Is she a girl? Is she okay? Is she a collective fever dream? Fans and critics love to speculate about the world behind Poppy's curtain. The singer-songwriter, actress and internet personality became famous via a series of irreverent and unsettling YouTube videos she makes with director Titanic Sinclair. Often set to a soundtrack of brooding organs or synthesizers, the videos range from five-second clip of her asking "Is Santa racist?" to a 10-minute recording of her simply saying "I'm Poppy" over and over again. Her vacant stare and girlish demeanor conjure both a sense of childlike innocence and existential dread, yet she's garnered more than 385 million views since 2011 as well as the attention of Diplo's Mad Decent label, to which she's signed. Poppy's lofty second album, *Am I A Girl?*, released on Halloween, inspires more questions than answers about the Poppy project and what it represents. The records' 14 tracks range from slick synth-pop to crunchy nu-metal, while its lyrics range from the inane to the philosophical. Poppy says her interest in exploring the depth's of cultural shallows (and vice versa) comes from society's own obsession with what's on the surface. Explore See latest videos, charts and news Grimes Poppy See latest videos, charts and news Trending on Billboard "[I'm inspired by] Hollywood and vanity and the way people are so quick to judge when you first meet them, in the first few seconds," Poppy, 23, says on the phone. A slight and occasional Southern twang offers the only hint of the human behind the character. Poppy was born Moriah Rose Pereira in Boston and spent her teenage years in Nashville before moving to Los Angeles, though she typically speaks in the third person and says she's from the internet. "I think it's fascinating," she continues. "I study it in a way. Living in Hollywood, it's everywhere, so it's cool to analyze — well, not cool. It's interesting to analyze. I think people should do that. I think they should talk less and listen more." *Am I A Girl?*, the follow-up to last year's *Poppy.Computer*, is a byproduct of her California life. Poppy originally wrote and recorded material in Japan, but after arriving back in L.A., she hit the studio with a wide range of producers, from rising EDM stars like Vaughn Oliver, Wax Motif and Aray to pop heavyweights like Diplo and Ferdinand Garibay. "We just experimented with sounds," she says of the latter, best known for his work with Lady Gaga and Kylie Minogue. "He asked me who I was listening to and who I would like to triangulate. A lot of the music that I was listening to was very '80s synth-driven but also industrial. We played a lot with industrial-sounding drums, fusing them together and creating this poppy, future-esque, fashion, dance and nu-metal album." She also worked with Grimes on "Play Destroy," which she says is one of her favorite songs on the record despite a behind-the-scenes process she "could have gone without." "I was kind of bullied into submission by [Grimes] and her team of self-proclaimed feminists," she says. "We planned the song coming out months ago, and she was preventing it. I got to watch her bully songwriters into signing NDA[s] and not taking credit for songs that they were a part of. She doesn't practice what she preaches. It's really upsetting to work with a female that is very outward about a topic, but behind closed doors, it's the complete opposite. It's actually very disheartening to people that are actually feminists and supporters of other females." (Billboard reached out to Grimes' representatives for comment; in a since-deleted Instagram post from Dec. 1, Grimes wrote: "Poppy, you dragged me into a disgusting situation and won't stop punishing me for not wanting to be a part of it. I don't want to work with you, you leaked the song anyway. U got what you want. Let it go.") The album's lyrical content is even more ambitious than her list of collaborators: *Am I A Girl?* touches on identity, climate change, classism, fame, the commodification of sex and the need for approval. The album's title track addresses gender fluidity ("Sometimes I'm feminine/ Sometimes I'm masculine/ Don't evaluate me as woman or man," she sings) while "In a Minute," pokes fun at gender stereotypes and performative "woke"-ness ("I'll make up my face in a minute/I'll reform this state in a minute"). That may all sound like your Twitter feed condensed into an album, but Poppy isn't interested in being timely or topical — if anything, she wants to offer a break from the endless scroll. "I hope to help people," she says. "I hope that I can be the escape that they need when things seem impossible or too tough. I think that there should be more artists that want to be the escape for people, for the fans, for the public. I don't like when people talk about the news. I think it's boring. I think people should just make art and let the art speak for itself." She makes an exception, however, for one of her favorite newsy subjects: the valley between artificial intelligence and humanity — and the way technology is shrinking that gap. It's at the center of songs like "Hard Feelings" and lead single "Time Is Up," which Poppy calls a "dance song in disguise" told from the perspective of a sentient robot who pities humanity for its ignorance and mortality. "It's important for me to tell it from that perspective because it is an issue, and it is a scary thing," Poppy says. "We've known that it's been coming for a very long time, but nobody really does anything about it. They just know 'Wow, there's more robots in the world. Oh, we have Google and Alexa in our house, and it's really convenient for us,' but they're actually taking in all this information. It's not just going nowhere. It's all going somewhere up into the cloud, but it's all very valuable information." Perhaps unsurprisingly for Poppy, what starts off resembling a critique of the disintegration of privacy soon turns into a surreal

prediction about a robot-driven apocalypse: "I don't have all the answers but I do think that they're taking all of it and using it to program the A.I. robots, and I think they are going to take over," she says. "But you have to, I believe, surrender to them and embrace it, because when they get too powerful they're just going to try to kill those people that tried to go against them ... I don't think that humans can get it back, but they can embrace the change and enjoy the time on this planet while they're here, because none of this really makes sense. We're all living on a planet. I think about that a lot." The end of *Am I A Girl?*, a string of three heavy nu-metal tracks, hints at both Poppy's next sonic chapter — she says she has tons of songs in that style already written for her third album — and that dark future she teases in conversation. The video for "X," is total horror: One moment, Poppy resembles a '60s flower child frolicking in fields, espousing world peace; the next, she's covered in blood, Carrie-style, backed by a masked, ominous metal band. The players joined her for her album release party in Los Angeles. She enjoyed sharing the stage with them so much that she's invited them on the road for her *Am I A Girl?* Tour, which kicks off in early 2019. Until then, fans can tide themselves over by joining Poppy's "cult," *Poppy.Church*, a twisted take on a fan club that sounds like a cross between a Ryan Murphy creation and a tribute to early Internet forums: Cult members can chat with other users and maintain personalized home pages; to sign up, you just have to pledge your allegiance and "sign your name in blood," which is just red ink. According to Poppy, the site has amassed more than 25,000 members since its launch this past summer. "I wanted to gather my fans in a place that wasn't Instagram or Twitter, something that I made myself" she says. "*Poppy.Church* Is the best place for that." One day, Poppy hopes the Church can become a real physical place in L.A. If it happens, it'll be the perfect compliment to her songs and videos — just another way she's blurring the lines between our tangible selves and our digital selves, the real and the fake. Poppy *Am I A Girl?* North American Tour Thursday January 31 – 9:30 Club (Washington DC) Friday February 1 – Theatre of Living Arts (Philadelphia) Saturday February 2 – Irving Plaza (New York City) Monday February 4 – House of Blues (Boston) Wednesday February 6 – Danforth Music Hall (Toronto) Thursday February 7 – St. Andrew's Hall (Detroit) Friday February 8 – House Of Blues (Chicago) Saturday February 9 – Stage AE (Pittsburgh) Monday February 11 – Cannery Ballroom (Nashville) Tuesday February 12 – Buckhead Theater (Atlanta) Wednesday February 13 – The Orpheum (Tampa Bay) Friday February 15 – House Of Blues (Dallas) Saturday February 16 – Emo's (Austin) Monday February 18 – Belly Up (Aspen) Tuesday February 19 – Gothic Theater (Englewood) Thursday February 21 – The Showbox (Seattle) Friday February 22 – Wonder Ballroom (Portland) Saturday February 23 – Senator Theatre (Chico) Sunday February 24 – Regency Ballroom (San Francisco) Wednesday February 27 – House Of Blues (San Diego)

<https://www.billboard.com/music/music-news/stormy-daniels-details-trumps-private-parts-with-jimmy-kimmel-8478064/>

Länge: 1972

2018-10-03 05:06:48+00:00

Stormy Daniels Details Trump's Private Parts With Jimmy Kimmel

The adult film star was on the show to promote her new memoir. Stormy Daniels had a decidedly less coy appearance on Jimmy Kimmel Live! Tuesday night than previously. In her latest spot on the ABC late-night show, Daniels, whose real name is Stephanie Clifford, reenacted particular scenes from her new book that featured a sexual relationship with President Donald Trump. Daniels said she met with Trump in a hotel room where he answered the door in silky pajamas. "I'm pretty sure I thought he was channeling Hugh Hefner," said Daniels. "Significantly less sexy." Of the detail that Daniels spanked Trump with a magazine, Kimmel asked "What does he do, when you spank Donald Trump?" to which Daniels responded, "Do you want me to show you?" Kimmel eventually conceded and Daniels used her book to spank him. "I laid there and prayed for death," Daniels said of her experience with Trump. Eventually, the conversation turned to Trump's private parts and Daniels description in the book. Kimmel pulled out a display of orange mushrooms and asked her to pick one. Trending on Billboard Daniels was there to promote her memoir, Full Disclosure, which hit bookshelves Tuesday. Related Stormy Daniels Adds Defamation Claim to Suit Against Trump Lawyer When Daniels last appeared on Live!, she neither denied nor verified that she had signed an **NDA** that barred her from speaking about Trump and her (then-alleged) allegations that she had sex with him at a golf course in 2007. Daniels has since outright claimed that the incident occurred, and that she signed an **NDA** that she says is invalid because Trump never signed it. Kimmel then produced a puppet that looked like Daniels and played "Never Have I Ever" with it, with Daniels answering questions. Despite the runaround tactic, Daniels didn't give much away about her claims at the time. This article originally appeared in THR.com.

<https://www.billboard.com/music/music-news/uk-music-biz-calls-for-govt-intervention-after-majors-fail-to-act-on-7709035/>

Länge: 3458

2017-02-28 22:30:31+00:00

UK Music Biz Calls For Gov't Intervention After Majors Fail To Act On Transparency

A consortium of U.K. music organizations representing the interests of thousands of artists have called upon the British government to back its campaign for greater transparency around streaming royalties. A consortium of U.K. music societies and trade organisations, representing the interests of thousands of artists, songwriters and musicians, has called upon the British government to back its campaign for greater transparency around streaming royalties. It follows on from failed efforts to establish a voluntary code of practice among rights holders, publishers, labels, artists, collection societies and digital services, conducted in association with umbrella organization UK Music, which recently fell apart after 18 months of discussions, negotiation and extensive rewrites of over 17 drafts. The aim of the non-legally binding agreement was to "establish a simple code of conduct for the recorded music industry focusing on the principles of transparency, clarity and alignment of interests," says a joint statement from the British Academy of Songwriters, Composers and Authors BASCA, the Featured Artists Coalition (FAC), Music Managers Forum (MMF), Music Producers Guild (MPG) and Musicians Union (MU). 7510296 Trending on Billboard "Despite much patience and many concessions, these efforts have been in vain due to intransigence on the part of the major music corporations," the statement goes on to say, welcoming support from a number of politicians who backed their cause in a Westminster debate about protecting intellectual property, held in London earlier today (Feb. 28) "We therefore welcome the acknowledgement of Parliamentarians that intervention is required to guarantee greater clarity to music-makers. And ensure that a fairer share of the commercial growth from services that use our music goes back to the artists, songwriters and producers that created it," the statement continues. At the heart of the dispute is artists and creators fight for greater transparency around commercial deals between rights holders (i.e. labels) and digital services, the terms and details of which have traditionally been hidden behind complex and opaque non-disclosure agreements (NDAs) and secretive revenue shares. Increased transparency would enable artists and songwriters to see exactly how their music was being licensed and how the resulting revenues are being distributed, argue campaigners. Last year, the European Commission published its long-awaited draft Copyright Directive which contained a number of transparency provisions that significantly strengthened the hand of artists and composers living in EU member states. However, under Brexit those provisions will not necessarily apply in the U.K. – although measures are already being proposed in support of British creators. Earlier this month, Lord Clement-Jones tabled an amendment to the Digital Economy Bill supporting the creation of a Code of Practice that would provide authors, artists and performers "timely, adequate and sufficient information on the exploitation of their works," including "information on modes of exploitation, revenues generated and remuneration due." In the absence of such a code, Lord Clement-Jones proposed that creators would be entitled to apply to the Intellectual Property Enterprise Court for a detailed account of any revenues due to them.

<https://www.billboard.com/music/music-news/tiffany-haddish-talked-to-beyonce-the-bite-incident-8456454/>

Länge: 1107

2018-05-16 22:49:32+00:00

Tiffany Haddish Talked to Beyonce About the Bite Incident: 'Nobody's Trippin'

It's been about a month since Tiffany Haddish told GQ that an actress "on drugs" bit Beyonce's face at a party. It's been almost two months since Tiffany Haddish told GQ that an actress "on drugs" bit Beyonce's face at a party—sending the Internet into a frenzy to uncover the mystery of "Who Bit Beyonce?" However, the actress told People that she didn't expect the all the buzz that followed: "I didn't think it was going to blow up like that." Related Tiffany Haddish Recalls Witnessing Beyonce Get Bit in the Face "We've talked since then, and it's been cool," she continued. "Nobody's trippin' except for everybody else." Since the fiasco, Haddish signed an **NDA** agreement that prevents her from revealing any more about the story. The top suspected biter, 46-year-old Sanaa Lathan, denied the allegations in Health's June issue. "I would never do anything malicious like that — to her, or to anyone," she said. "It's so bizarre. I thought it was the funniest thing ever that it was a news story. It's so crazy."

Länge: 2852

2018-05-03 09:38:24+00:00

Stormy Daniels Attorney Unveils New Trump Evidence on 'Late Show'

Michael Avenatti showed off a wire receipt for the \$130,000 payment during an interview with Stephen Colbert on Wednesday's 'Late Show.' Stormy Daniels' attorney, Michael Avenatti, joined Stephen Colbert on the Late Show Wednesday night to discuss his client's current lawsuit against President Donald Trump. Daniels is currently suing Trump for defamation in federal court in New York. At issue is a tweet Trump made in which he dismissed a composite sketch that Daniels says depicted a man who threatened her in 2011 to stay quiet about her alleged sexual encounter with Trump in 2006. The adult film actress, whose real name is Stephanie Clifford, is also suing to be released from a non-disclosure deal she agreed to days before the 2016 election in exchange for \$130,000. The payment was made by the president's personal lawyer, Michael Cohen. Trump has denied knowledge of the payment, although his lawyer Rudy Giuliani claimed the president repaid Cohen the \$130,000 on a television appearance on Wednesday. Trending on Billboard When asked about the payment by Colbert, Avenatti said, "It's absurd to suggest that an attorney would advance \$130,000 for somebody from a personal home equity loan, never tell them about it — not just anyone, but a billionaire running for president — never seek reimbursement ... it's just absurd. No one believes that." When Colbert asked whether Cohen was just a terrible attorney, Avenatti responded, "I agree he's a terrible attorney, but he's not that stupid." Avenatti showed off a new piece of evidence on Colbert's show: An incoming wire receipt from Daniels' prior lawyer showing where the \$130,000 payment came from. The payment originated at a First Republic bank in San Francisco instead of the bank's New York branch. That showed, Avenatti said, that California attorney general Xavier Becerra could have jurisdiction if there were any criminal wrongdoing in the case. If California were to bring charges, the lawyer added, Trump could not pardon Michael Cohen from those charges. Related Stormy Daniels Adds Defamation Claim to Suit Against Trump Lawyer "That could take his Get of Jail Free card," Colbert said. Avenatti said ultimately, even if Trump did pardon Cohen, it could not protect the lawyer from state charges in New York and California. Avenatti then doubled down on his speculation, repeated often in his media appearances, that the president would not serve out his term. "I don't think the president is going to be able to stand the heat on his own," Avenatti said. .@StephenAtHome is curious to know from @MichaelAvenatti how many other NDA's President Trump might have out there. #LSSC pic.twitter.com/BxEtu1FgaQ — The Late Show (@colbertlateshow) May 3, 2018 This article originally appeared in THR.com.

<https://www.billboard.com/music/music-news/donald-trump-doctor-ronny-jackson-snl-cold-open-saturday-night-live-8095266/>

Länge: 3394

2018-01-21 16:27:06+00:00

Trump's Doctor Tells Audience 'How Not Fat He Is' on 'SNL' Cold Open

In a spoof of the president's recent physical, Beck Bennett posed as Dr. Ronny Jackson to flatter Trump's looks, his ability to do the "Tide pod challenge" and his sex drive. On Saturday Night Live's cold open on Jan. 20, Beck Bennett, posing as President Donald Trump's doctor, gave an "unbiased, 100 percent accurate health assessment" that flattered Trump's looks, his ability to do the "Tide pod challenge" and his sex drive. In a spoof of Trump's physical exam on Tuesday, in which White House doctor Ronny Jackson gave a press conference where he stated that he "found no reason whatsoever to think the president has any issues whatsoever with his thought processes" and that Trump had won a perfect score on his cognitive test, Bennett, playing Ronny Jackson, flattered the president's physical condition, from his age to his weight. Trending on Billboard Sarah Huckabee Sanders, as played by SNL cast member Aidy Bryant kicked off the sketch by introduced "Dr. Ronny Jackson," saying that he was addressing the press in order to convince them "how now fat he is." "At the time of examination, the president 71 years and seven months young, his resting heart rate was a cool 68 bpm, his weight a very svelte 248 pounds, he has a gorgeous 44-inch coke-bottle waist, and his height, 75 inches with legs that seem to go on forever," the "doctor" said when arrived at the podium. "It's my expert medical opinion that the president has a rockin' bod with an excellent cushion for the pushin'. And if given the chance, I would." Answering some skeptical reporters, Bennett maintained that Trump was in "peak physical condition" but that he does take medical supplements including pineapple juice "to keep things sweet." Answering questions about the president's mental fitness, a hot topic in recent months, the "doctor" responded that Trump passed a cognitive test "with flying colors, almost no hints" that his brain was broken. He explained that, in fairness, doctors usually used the test to make sure that people were not severely cognitively damaged or "a monkey in people clothes." When cast member Pete Davidson announced himself as a member of Saturday Night Live and asked a question about Stormy Daniels, Huckabee Sanders stepped in to interrupt the briefing. Last week, the Wall Street Journal reported that Trump's personal lawyer had arranged a \$130,000 settlement with adult film actress Stephanie Clifford, whose professional name is Stormy Daniels, just before the Nov. 2016 election. According to the Journal, Clifford had privately alleged that she had a brief affair with Trump in 2006, after Trump had had his first child with wife Melania Knavs, and that an **NDA** was a component of the settlement. The "doctor," however, was all too happy to comment on Daniels. "Actually, I can't confirm whether the president and Ms. Daniels had relations or not, but I can tell you that if she did, he's a lucky woman," he said. He says that Trump also completed a "sex exam" and that "when he was done, there wasn't a dry eye in the room." Huckabee Sanders finished off the briefing by saying that Trump passed every exam given to him "physical, mental, the Tide pod challenge" — referring to the dangerous viral video trend — "he crushed it." This article originally appeared on The Hollywood Reporter.

<https://www.billboard.com/music/music-news/playmate-karen-mcdougal-anderson-cooper-alleged-trump-affair-8257682/>

Länge: 6264

2018-03-23 12:00:40+00:00

Former Playmate Karen McDougal to Anderson Cooper on Alleged Trump Affair: 'He Always Told Me He Loved Me'

Two days after Karen McDougal filed suit against National Enquirer publisher American Media Inc. to be released from a nondisclosure agreement, the former Playboy playmate sat down with CNN's Anderson Cooper to discuss her alleged affair with President Donald Trump across 10 months in 2006 and 2007. Two days after Karen McDougal filed suit against National Enquirer publisher American Media Inc. to be released from a nondisclosure agreement, the former Playboy playmate sat down with CNN's Anderson Cooper to discuss her alleged affair with President Donald Trump across 10 months in 2006 and 2007. Explore Explore Anderson Cooper See latest videos, charts and news See latest videos, charts and news McDougal is the second woman to have claimed to have had an affair with President Trump and to have signed an **NDA** so as not to talk about it. Stephanie Clifford, an adult-film actress who goes by the stage name Stormy Daniels, has also sued Trump to end her 2016 nondisclosure agreement, which she claimed was voided when his attorney Michael Cohen discussed it, which would allow her to discuss an alleged affair. Clifford is also scheduled to appear on Anderson Cooper 360, on Sunday (March 25). Cooper began the interview by reviewing the start of the alleged relationship, which McDougal said began when Trump was filming a scene of The Celebrity Apprentice at the Playboy Mansion. She repeated details that previously appeared in a February New Yorker story, which was informed by an eight-page handwritten note penned by her and provided by a friend to the publication. In the note McDougal said she had an affair with President Trump in 2006 and 2007 and alleged that Trump met her often in L.A., took her to events and introduced her to family and friends. McDougal said she ended the relationship after 10 months. McDougal told Cooper that she first began to feel strange about the alleged relationship with Trump, who was married to Melania Trump and had just had his son Baron Trump with her when they first met, when she was expecting to go to dinner at the Beverly Hills Hotel for their first date, but Trump's bodyguard took her to a bungalow. "I think that first night I was concerned because I didn't expect we were going to go to a hotel room," McDougal said. "I think at that moment I began to think something else is going on." However, McDougal said she met Trump again after the first meeting because he made her feel better about herself at a time when she was in a "bad place in life." "What everyone sees on TV, I didn't see in that man," she said, saying he was "charming" and "sweet." She then went on to say that Trump wasn't afraid to hide the relationship, even cooing when she said she had told her sister about their affair. When Cooper asked McDougal whether she was in love with Trump, she said she was. As for him: "He always told me he loved me," she said, adding that he would call her "baby" or "beautiful Karen." She alleged she saw him at least five times a month for 10 months and that he did not use protection during sex. McDougal told Cooper she met Melania Trump once, at an Apprentice release party at the Playboy Mansion, and showed Cooper a photograph of the two and Ivanka Trump standing in a group at the party. She also brought a photograph of her with Eric Trump at a Trump Vodka release party. When Cooper asked if she had other documentation of the alleged relationship, she replied, "If you're in a loving relationship, do you try and collect evidence?" When asked about Stephanie Clifford's allegations about meeting Trump and having an extramarital relationship with him at a Lake Tahoe golf championship, where McDougal has also alleged she met Trump, McDougal said she was confused about Clifford's story. "My first thought was how could she be with him when I was with him?" McDougal said. She claimed that she was with Trump at every moment during the contest except for when he went to the course. She added that she remembered him telling her there were a "bunch of porn stars" at one event. McDougal claims that when she first went to American Media, Inc. with her story after a friend began posting about it on social media in 2011, she passed on the AMI deal and spoke with ABC News, which was interested. She said she got cold feet, in part because she still felt loyal to Trump and didn't want to tarnish her image. "I don't want to hurt anybody," she said. When AMI came back to her in 2016, again offering her a deal for her life rights, this time with a column deal attached, she accepted the offer because it would keep her brand "wholesome." On Tuesday McDougal filed suit against American Media, Inc., claiming the organization, helmed by Trump friend and AMI CEO David J. Pecker, paid her \$150,000 to keep silent. "I just want the opportunity to set the record straight and move on with my life, free from this company, its executives, and its lawyers," McDougal said in the suit. AMI has denied McDougal's claims, calling them "completely without merit" and claiming McDougal has been free to speak about her alleged relationship with Trump since 2016. McDougal added that she was a lifelong Republican and voted for Trump, whom she called "my president." She said that the point of her lawsuit against AMI, rather, was not politicized but to get her life rights back: "I want to share my story because everybody else is talking about it," she said. Though Clifford's story took a little bit of the fear of telling the story away, she said, she probably would have come forward anyway after she learned more about her contract with AMI. McDougal said she didn't have any regrets about the relationship, except that Trump was married at the time. When Cooper asked McDougal what she would want Melania Trump to know

if she watched the interview, McDougal responded with tears in her eyes. "What can you say except I'm sorry, I'm sorry. I wouldn't want it done to me. I'm sorry," she said. The White House has denied McDougal's claims, calling them "more fake news" and saying Trump never had a relationship with McDougal. This article originally appeared on THR.com.

<https://www.billboard.com/music/music-news/stormy-daniels-details-alleged-donald-trump-affair-on-60-minutes-8260890/>

Länge: 4845

2018-03-26 04:21:33+00:00

Stormy Daniels Details Alleged Donald Trump Affair on '60 Minutes'

"Because people are just saying whatever they wanted to say about me, I was perfectly fine saying nothing at all, but I'm not okay with being made out to be a liar," the adult film actress tells Anderson Cooper. There were few questions Stephanie Gregory Clifford, aka Stormy Daniels, passed on answering when she sat down for an interview with Anderson Cooper on CBS' 60 Minutes, which aired Sunday. The porn star gave more insight into an alleged affair with Donald Trump (the president has denied the allegation) that she says took place in 2006, when he was the host of NBC's Celebrity Apprentice. Clifford told Cooper she realized she was breaking a non-disclosure agreement she signed in return for a payment of \$130,000 (she claims she felt pressured to sign) from Trump's attorney, Michael Cohen, just before the 2016 presidential election, but it was necessary for her to speak out now. "Because people are just saying whatever they wanted to say about me, I was perfectly fine saying nothing at all, but I'm not okay with being made out to be a liar, or people thinking that I did this for money and people are like, 'Oh, you're an opportunist,'" Clifford said on 60 Minutes, according to a transcript of the interview. Trending on Billboard She made it clear early in the interview that she was not an unwilling victim. "They're trying to. Like, oh, you know, Stormy Daniels comes out #MeToo," she said. "This is not a #MeToo. I was not a victim. I've never said I was a victim. I think trying to use me to further someone else's agenda does horrible damage to people who are true victims." Clifford explained that Trump invited her to his hotel room in July 2006 after they met at a celebrity golf tournament. She said Trump talked mostly about himself, asking her if she had seen his latest magazine cover. "And I said, you know, 'Give me that,' and I just remember him going, 'You wouldn't,'" she said. "And so he did, and I was like, turn around, drop 'em.'" Clifford claims she spanked Trump with the magazine. "He was like, 'Wow, you—you are special. You remind me of my daughter,'" she said. "He was like, 'You're smart and beautiful, and a woman to be reckoned with, and I like you. I like you.'" Not long after, they had unprotected sex, Clifford told Cooper. "He said that it was great, he had—a great evening, and it was nothing like he expected, that I really surprised him, that a lot of people must underestimate me—that he hoped that I would be willing to see him again and that we would discuss the things we had talked about earlier in the evening," she said. She also made it clear she was in no way attracted to Trump. Clifford said Trump told her not to worry about his wife, Melania, who'd just given birth to their son. "I asked. And he brushed it aside, said, 'Oh yeah, yeah, you know, don't worry about that. We don't even—we have separate rooms and stuff,'" she recalled. Clifford also claimed Trump called her often afterward and said he would try and get her on Celebrity Apprentice. And while they would be alone together again in Los Angeles, they only had sex once, she told Cooper. As for any text messages or photos involving Trump she may or may not possess, Clifford said she could not comment on the advice of her lawyer, Michael Avenatti. On Thursday, Avenatti tweeted an image of what appeared to be a CD or DVD along with, "If a picture is worth a thousand words, how many words is this worth???? #60minutes #pleasedenyit #basta." Clifford said she was previously threatened by a man she did not know while in Las Vegas to not talk about the alleged affair with the media. "There can be no question where this threat came from. It could only have come from one place," Avenatti tweeted as the interview aired. Clifford and Avenatti have filed a lawsuit in an effort to invalidate the NDA, arguing Trump never signed the document. Trevor Potter, a former chairman of the Federal Election Commission appointed by President George H.W. Bush, said the payment is problematic for the president. "It's a \$130,000 in-kind contribution by Cohen to the Trump campaign, which is about \$126,500 above what he's allowed to give," Potter told Cooper. "And if he does this on behalf of his client, the candidate, that is a coordinated, illegal, in-kind contribution by Cohen for the purpose of influencing the election, of benefiting the candidate by keeping this secret." Following the interview, Avenatti responded via Twitter to those complaining it wasn't salacious enough. "Any claim that 'There was nothing new other than the details of the threat' is not only false but is also similar to asking 'Other than the short interruption Mrs. Lincoln, what did you think of the play?'" This article originally appeared in THR.com.

<https://www.billboard.com/music/music-news/beyonce-bite-face-timeline-8272362/>

Länge: 2938

2018-03-29 17:15:31+00:00

The Beyonce Biter: A Timeline of the Mystery

The Beyonce Biter is still at large, people. Fans are determined to reveal the unnamed actress who supposedly bit Mrs. Carter's face, and although it's only been a few days since witness Tiffany Haddish spilled the beans, a whirlwind of accusations, investigations and denials have unfolded. The Beyonce Biter is still at large. Fans are determined to reveal the unnamed actress who supposedly bit Mrs. Carter's face, and although it's only been a few days since witness Tiffany Haddish spilled the beans, a whirlwind of accusations, investigations and denials have unfolded. Explore Explore Beyoncé See latest videos, charts and news See latest videos, charts and news Billboard understands that it might be a lot to keep up with in such a short amount of time, which is why we've compiled a brief comprehensive timeline of how this mystery has played out. December 2017: Haddish meets Beyonce at a party, where the infamous biter takes a chomp at the singer's face. Haddish threatens to kick the ass of whoever dare lay a tooth on Queen B, but Beyonce herself tells Haddish to let it go and just "have fun." Haddish told GQ: "She was like, 'Tiffany, no. Don't do that. That bitch is on drugs. She not even drunk. The bitch is on drugs. She not like that all the time. Just chill.' " March 26, 2018: After keeping it under wraps for a couple of month, Haddish reveals the story in an interview with GQ, thus the drama and investigations commence. Chrissy Teigen claims she knows the truth — but is keeping her lips sealed. Trending on Billboard I AM NEVER TELLING I'm scared I've said too much KNOWLEDGE IS A CURSE! — christine teigen (@chrissyteigen) March 26, 2018 Sara Foster and Sanaa Lathan, two of the earliest suspects, both shut down rumors on their respective social media. Y'all are funny. Under no circumstances did I bite Beyonce and if I did it would've been a love bite — — Sanaa Lathan (@justsanaa) March 26, 2018 Related Everyone Who Has Denied Biting Beyonce So Far March 27, 2018: Lena Dunham, another suspect according to random Twitter accounts, evidently knows what we were all thinking when she denies the accusations. As the patron saint of "She would do that..." I didn't. — — Lena Dunham — (@lenadunham) March 28, 2018 Sarah Michelle Gellar confesses to the bite, posting a photo of herself sporting fangs à la her title character on Buffy the Vampire Slayer. Sadly, residents of Sunnydale and beyond know she was only kidding. We'd love Buffy's help in hunting down this force of evil right about now. March 29, 2018: While getting her hair done on an Instagram Live, Haddish implies that she signed a non-disclosure agreement regarding the infamous biting case. "NDAs are real," she says, but then goes on to tease it was another celebrity currently getting lots of media buzz: "I'm going to tell you so this can all be done with... it was Stormy Daniels."

Länge: 5630

2018-02-11 23:50:31+00:00

N.Y. Attorney General Files Suit Against Weinstein Co. for 'Egregious' Violations

New York State Attorney General Eric Schneiderman's office has filed a lawsuit against The Weinstein Co. alleging the company violated numerous New York civil rights, human rights and business laws. New York State Attorney General Eric Schneiderman's office has filed a lawsuit against The Weinstein Co. alleging the company violated numerous New York civil rights, human rights and business laws. The suit is the result of an ongoing four-month investigation by the AG's office. The 38-page action was lodged Sunday afternoon (Feb. 11) against Harvey Weinstein, Bob Weinstein and TWC. The suit paints a damning portrait in alleging that Harvey Weinstein ran roughshod over his employees as he pursued his sexual conquests. The AG's office alleges any enforcement by the human resources department at TWC was virtually non-existent, and that Bob Weinstein, Harvey's brother, and the board were complicit. Related Uma Thurman Accuses Harvey Weinstein of Sexual Assault Trending on Billboard The suit claims TWC engaged in "a years-long gender-based hostile work environment, a pattern of quid pro quo sexual harassment, and routine misuse of corporate resources for unlawful ends that extended from in or about 2005 through at least in or about October 2017." It further claims that Harvey Weinstein personally would refer to female and male employees as "pussy" or "c—" when angry with their performance. In detailing Weinstein's alleged sexual exploits, the suit describes a culture in which one group of female employees, known as "wing women," had the primary job of accompanying Weinstein to events where they were expected to facilitate his sexual conquests; a second group of predominantly female assistants were required to take various steps to facilitate his sexual activity, including maintaining space on his calendar; and a third group, while their primary job was film or TV production, were required to meet with Weinstein's prospective victims. The suit alleges that Weinstein's assistant scheduled what were known as "personals" on the mogul's calendar, which is when his sexual activity took place. It says that assistants also possessed copies of what was known as the "Bible," which included instructions on how to arrange Weinstein's "personals." Additionally, it says Weinstein's drivers were required to keep condoms and erectile dysfunction injections in the cars that he used at all times. According to the suit, company executives repeatedly failed to protect employees from Weinstein's unrelenting sexual harassment, intimidation and discrimination. Weinstein was fired from the company he co-founded with his brother last fall, but remains a shareholder. The AG office's investigation also found that when complaints were raised, they were not handled by TWC's human resources department or by other members of TWC's senior management. It alleges complaints were not treated confidentially, citing a case in which the human resources department forwarded a complaint directly to Weinstein. And it alleges that Bob Weinstein, instead of ensuring a safe working environment, knew of and permitted his brother's behavior. The also suit alleges that Harvey Weinstein prevented independent members of the board from accessing his personal files, and that his most recent contract extension "effectively monetized, rather than prohibited, ongoing acts of sexual harassment and misconduct." Specifically, it states that if TWC had to make any payments for Weinstein's violations of the company's code of conduct, he would face penalties of \$250,000 for the first incident, \$500,000 for the second, \$750,000 for the third and \$1 million for each subsequent incident. But it also said if he personally covered the costs of any payments, there would be no penalties. And it didn't set out any employment consequence for such payments, whether Weinstein handled them personally or faced the penalties. "As alleged in our complaint, The Weinstein Company repeatedly broke New York law by failing to protect its employees from pervasive sexual harassment, intimidation and discrimination," said Schneiderman in a statement. "Any sale of The Weinstein Company must ensure that victims will be compensated, employees will be protected going forward and that neither perpetrators nor enablers will be unjustly enriched. Every New Yorker has a right to a workplace free of sexual harassment, intimidation and fear." Sources say the AG lawyers have been interviewing former TWC employees in recent weeks and the AG's office said the investigation is ongoing. It brought the suit on Sunday because of the violations uncovered so far and because of the imminent sale of the company. The sale of TWC to an investor group led by Maria Contreras-Sweet, which was expected to wrap up Sunday, has stalled as a result of the AG's action. As part of the deal, a \$50 million fund was to be created to handle any claims against TWC not covered by insurance. The AG's office said that the proposed terms of the deal would allow the perpetrators and their enablers to receive a windfall and did not set aside enough money to ensure victims would be sufficiently compensated. The suit calls for civil penalties of \$500 to \$250,000 for each violation of law be paid to the state of New York; restitution and damages be paid to the victims; freeing women from any NDAs they have signed; and prohibits any business deals that that would allow the Weinsteins to evade compliance. This article was originally published by The Hollywood Reporter.

<https://www.billboard.com/music/music-news/chrissy-teigen-mckayla-maroney-fine-olympic-trial-8094407/>

Länge: 1462

2018-01-16 18:15:30+00:00

Chrissy Teigen Boldly Offers to Pay Olympic Gymnast McKayla Maroney's 100k Fine If She Speaks at Larry Nasser Hearing

Teigen took to Twitter to step up and defend the gymnast. In light of the hundreds of allegations against U.S. Gymnastics team doctor Larry Nasser, and with his sentencing going on today (Jan. 16), news that one of the victims, Olympian McKayla Maroney won't be able to testify has left some very angry. Maroney, who sued and received a settlement of \$1.25 million from the U.S. Gymnastics team in 2016, faces a \$100k fine if she speaks out at Nasser's sentencing due to a legal agreement. Chrissy Teigen took to Twitter to defend and the gymnast and offered to gladly pay Maroney's fine if she were to speak out during Nasser's marathon sentence hearing, in which a large number of victims are giving statements towards the disgraced doctor, the U.S. Gymnastics program, and Michigan State University where Nasser practiced. "The entire principle of this should be fought – an **NDA** to stay quiet about this serial monster with over 140 accusers, but I would be absolutely honored to pay this fine for you, McKayla," said Teigen in a Tweet this morning (Jan. 16) Trending on Billboard Along with Maroney, over 100 people have come forth to share stories of Nasser's sexual advances. The latest of which was U.S. Gymnastics Olympic gold medalist Simone Biles. She is one of four from the 'Fierce Five' team that won gold in the 2012.

<https://www.billboard.com/music/music-news/porn-star-stormy-daniels-intouch-trump-compared-daughter-ivanka-8094911/>

Länge: 1834

2018-01-18 16:02:43+00:00

Porn Star Stormy Daniels to InTouch: Trump Said I Was 'Just Like His Daughter'

Although Donald Trump is alleged to have paid porn star Stormy Daniels \$130,000 in 2016 to keep quiet about a reported affair that took place 10 years previously, In Touch Weekly has published an interview with Daniels from 2011, before the signing of any **NDA**, in which she spills intimate details of meeting the then-Apprentice host at a celebrity golf event in Lake Tahoe. Their [...] Although Donald Trump is alleged to have paid porn star Stormy Daniels \$130,000 in 2016 to keep quiet about a reported affair that took place 10 years previously, In Touch Weekly has published an interview with Daniels from 2011, before the signing of any **NDA**, in which she spills intimate details of meeting the then-Apprentice host at a celebrity golf event in Lake Tahoe. Their alleged assignation took place four months after Trump's third wife, Melania, gave birth to the couple's son. A frequent theme throughout the interview concerns Trump being taken aback by how smart and business savvy Daniels was, with Trump going so far as to tell Daniels that he wanted to put her on The Apprentice. "I actually don't even know why I did it, but I do remember while we were having sex, I was like, 'Please, don't try to pay me,'" Daniels reportedly told the magazine. One of Daniels's other quotes on the subject which In Touch published in the print edition of the story but not online, is also particularly striking. "We had really good banter," Daniels told In Touch. "He told me once that I was someone to be reckoned with, beautiful, smart, just like his daughter." Trump, one assumes, was talking about Ivanka Trump, who was 24 at the time. This article originally appeared on Spin.

<https://www.billboard.com/music/music-news/jimmy-kimmel-porn-star-stormy-daniels-alleged-trump-affair-8097355/>

Länge: 3835

2018-01-31 06:36:13+00:00

Jimmy Kimmel Presses Porn Star Stormy Daniels on Alleged Trump Affair

The adult film star, who is reported to have had an affair with Donald Trump in 2006, appeared on 'Jimmy Kimmel Live!' Tuesday night. Hours after President Donald Trump delivered his first State of the Union address, the adult-film star he allegedly had an affair with in 2006 neither denied nor verified that she had signed an **NDA** that barred her from speaking about him. In a guest appearance on Jimmy Kimmel Live!, Stormy Daniels — whose real name is Stephanie Clifford — addressed a letter that had been sent to several journalists on Tuesday reiterating a claim that she had not had an affair with Donald Trump. Clifford's alleged affair with Trump first came to light in a January Wall Street Journal story reporting that Trump's lawyer Michael Cohen had paid a \$130,000 settlement to Clifford before the Nov. 2016 election that required her not to discuss an alleged encounter with Trump from 2006. According to Wall Street Journal sources, Clifford had "privately alleged" the two had had a sexual encounter at a golf tournament in 2006. Cohen denied the validity of the story and sent the Wall Street Journal an email signed "Stormy Daniels" that denied having received hush money from Trump. Kimmel said that three hours previously, he saw the Tuesday statement, and noted, as other journalists had, that the signature on the original, Cohen-sent statement does not match the signature on her Tuesday statement, nor do they match past signatures on her headshots. But when he asked Clifford if she had signed the Tuesday letter, Clifford was cagey. "I don't know, did I? That doesn't look like my signature, does it?" she said. "You're saying that perhaps this signature did not come from you?" Kimmel asked. Clifford did not answer, but said that it came from the Internet, which also said that she is in the FBI and a man. When Kimmel then asked her if she had a nondisclosure agreement with Trump, Clifford responded, "Do I?" "If you did not have a nondisclosure agreement, you could say that you did not have a nondisclosure agreement," he responded. "You're so smart, Jimmy," she said. Kimmel then pressed her on the 2011 InTouch interview, published in January after the WSJ story, in which Clifford said that she had had an affair with Donald Trump. When he asked her if she had done the interview, she said, "Not as it is written." Kimmel pressed her on details described in the interview, and Clifford said that if Trump had invited her to his hotel room to watch her videos, he would have "good taste." Of the obsession with sharks Daniels alleged in the interview, she said that lots of people are obsessed with sharks. Kimmel then introduced a puppet that looked like Daniels and played "Never Have I Ever" with it in order to get an answer from her in the case that she did have an **NDA**. Clifford's puppet nodded yet to "Never have I ever had sex with a married man at a golf course," but didn't answer Kimmel's more pointed questions that clearly identified Donald Trump. During the appearance Kimmel asked Clifford what she thought of Trump bringing three women who had accused Bill Clinton of sexual misconduct to a presidential debate in 2016, especially if she thought it was "odd." "Odd? No. Dirty, yes. And I know a lot about dirty and even I wouldn't do that," Clifford responded. The post-State of the Union special of Jimmy Kimmel Live! started off with a clip of Kimmel and Clifford watching Trump's State of the Union address. "Enough of this. Show me what he did to you with these," Kimmel says, as Kimmel and Clifford brandish boy and girl puppets, respectively. Clifford's puppet has her mouth taped shut with duck tape. Watch a clip of her appearance below. This article originally appeared in THR.com.

Länge: 8800

2017-12-14 20:11:04+00:00

Publicist Beth Martinez of Danger Village on Sexual Harassment: 'I'm Sorry Means Nothing Without Retributive Action'

PR executive Beth Martinez addresses sexual misconduct in the music industry. Before the Harvey Weinstein scandal made headlines, an earlier wake-up call about the pervasiveness of sexual harassment was sounded on Jan. 18, 2016. That's when Amber Coffman, vocalist/multi-instrumentalist for the Dirty Projectors, fired off a series of tweets about the inappropriate sexual behavior she was subjected to by Heathcliff Berru, the founder of Life or Death PR and Management. Following Coffman's brave admission, more than seven other women stepped forward with claims of their own against Berru. Soon thereafter, Berru resigned from Life or Death. And the firm's remaining staffers dismantled the company to establish a new venture called Liberal Arts. Among the seven females supporting Coffman's claims was Beth Martinez. The founder/owner of the artist development company Danger Village tweeted — and reiterated in a Billboard interview — that Berru put his hand down her shirt multiple times while he drove her home from a bar. Martinez will be moderating the first panel on sexual misconduct in the music industry at SXSW in March: <https://schedule.sxsw.com/2018/events/PP70021>. In the wake of new sexual harassment allegations against music industry veteran Russell Simmons, Martinez expresses concern about why female voices in the music industry are “still being suppressed and our career progress is being hindered” in spite of the Weinstein scandal. After the Heathcliff [Berru] abuse scandal broke in 2016, I spent weeks giving interviews to everyone who asked me. Sexual abuse was an important issue I had been trying to talk about for many years, and finally people were listening. It was exhausting. Recalling the abuse that I've experienced to a new person several times a day took its toll. I wasn't sleeping. I was fielding messages, calls, texts and emails from other victims of rape and assault — up to dozens of times a day. I didn't know how to hold space for all of that pain without drowning in my own re-traumatization. Yet I persisted in answering the interview requests because I knew it was important to keep going and get this story out there. Overall, I did about 30 interviews and out of those, I believe about a quarter ended up being printed. I am concerned that in spite of the recent outpouring of stories from victims, our voices are still being suppressed and our career progress is being hindered. In light of the Great Reckoning where women have started to come forward about the abuse we have been silently enduring for years, the music industry needs to start asking ourselves, “What can be done so that women can rise to places of power?” As an abuse survivor and outspoken advocate for women in the music industry, it is grievous that women have to relive our trauma publicly in order to expose the pervasive problem of sexual misconduct. However, speaking up seems to be the only way that the power dynamics are going to change. Seeing as how the courts have failed us, law enforcement has failed us, HR has failed us and company policy and state laws have failed us, it looks like speaking out is the only way we can bring to light what is being done to us. To start this move to a place of equality, men need to be held accountable for their crimes against women. Recently FYF founder Sean Carlson admitted to Spin that he harassed several women — without confessing to assault. In a statement to Spin, Carlson said he had stopped these actions after apologizing to his family and seeking treatment. He also apologized to his victims. This has become commonplace for men who are called out by many victims for sexual predation. The script is: apologize to family members and seek therapy. The abusers hide for a while until they feel it is safe to come back to their community. This self-policing retreat is not an acceptable consequence in the eyes of the victims. There is something we need to be very clear about here: assaults of a sexual nature are violent crimes perpetrated against women in order for the abuser to gain power and control. These crimes have long-lasting effects on the psyche of the victims that will affect their lives forever. Every woman who has experienced assault will suffer from symptoms of PTSD, which means that every woman you saw post #METOO could also be silently experiencing flashbacks, terror dissociation and shame. These aftereffects of trauma go a long way toward explaining why women are not able to get ahead in the workplace. Fear and shame make us afraid to go out and network. How can we leave the house when we're experiencing traumatic meltdowns? How can we make connections when we're afraid to face our abuser in public again? The power differential in the music industry is not happenstance and can be directly correlated to the abuse that has been placed on us for far too long. A simple apology to the abuser's family doesn't go nearly far enough in paying retribution for a crime that is a life sentence of recurring trauma for a victim. In no other violent crime does a criminal get to say, “I have apologized to my family and I am seeking treatment.” Imagine if this was someone breaking into houses and stealing property. If the burglar admitted he was doing this but stopped two years ago, apologized to his family and sought treatment, he would still be liable for the property he stole or damaged. He would go to jail. Sexual predators should not just get to apologize, go away for a minute and be welcomed back with open arms by fans who are “ready to forgive.” The effects of harassment and assault upon women in the music industry is incalculable. You can see it in any list of “Top Players in the Music Industry,” where the lists are consistently predominantly men. I know many, many women who left the music industry after experiencing a sexual assault of some kind. Sexual harassment

makes us afraid to speak up. It immediately tells us that we, as women, are lower than men. For women who have experienced sexual trauma, we receive those signals as dangerous. We know you can hurt us. We know you have been able to keep us silent when we have spoken up about harassment in the past. We are worn down by constant vigilance. We stop seeking promotions and raises. We stop volunteering to speak because we don't want the eyes on us. We are shamed into silence. Time after time, I do interviews about sexual harassment and abuse in the music industry. And time after time, I am told that I am the only person who will go on record to talk about these issues. What is this culture we're living in where all of us have been abused, yet none of us are recovered enough to give statements to journalists who are working to uncover the truth? Well-meaning journalists keep asking, "Why don't more women come forward?" The questions we need to be asking are: What is in our culture in the music industry that these stories are not printable? What is making women afraid to tell our stories? With the Sean Carlson story, only one woman out of dozens was able to go on the record, and now I've seen men on Twitter seek her out for harassment. It is terrifying to speak out publicly, especially for someone already dealing with the effects of trauma. Even if we want to speak out, we are often not allowed to by our bosses, by our work contracts or even by friends who, perhaps unintentionally, shame us into keeping silent. We need to look at the culture of NDAs [non-disclosure agreements] in the music industry that make women think they are not allowed to talk about their experiences with sexual harassment or abuse in the workplace. NDAs are meant to protect information leaks from competitors — not to keep victims of violent crimes silent. Yet they are contributing to rape culture by manipulating the abused into not speaking up. What is going on now is just the beginning. More men will be named. Sociopathic behavior is rewarded in our society with promotions and raises. For the men who are rising to the top of the music industry while hurting women, I want you to know that your actions have consequences. For the men who are yet to be named, please know this: Saying "I'm sorry" means nothing if not followed by retributive action. A real apology means owning up to what you did and taking responsibility. "I'm sorry" doesn't go back in time and change the futures of the lives you interrupted. "I'm sorry" doesn't change the fact that you became rich and successful while the women you abused were afraid to socialize, make connections and experience meaningful relationships. You are not off the hook. We remember. "I'm sorry" changes nothing.

<https://variety.com/2022/music/news/ryan-tedder-onerepublic-i-aint-worred-top-gun-maverick-hit-song-whistle-1235446172/>

Länge: 25195

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Ryan Tedder Whistled While He Worked: OneRepublic's Frontman on Crafting a 'Top Gun' Soundtrack Smash With 'I Ain't Worried'

It was taken as a given, early this year, that the "Top Gun: Maverick" soundtrack would deliver a worldwide hit. That belief came true, only instead of Lady Gaga's emotional end-credits track, the global smash ended up being "I Ain't Worried," the whimsical OneRepublic tune that comes during a light-hearted football-playing interlude in the middle of the otherwise tense action movie. A nice caveat: it accompanied that full scene, which was hardly bad placement. This led to "Worried" becoming a (what else?) TikTok phenomenon before it was a belated radio and streaming sensation. Of course, no one should ever assume that a mountain of careful thought hasn't gone into anything Tedder puts his hands on, even before the final TikTokkiness of it all may come down to someone doing in the Midwest doing the right goofy dance. For the Hitmakers issue, Tedder gave Variety a master class in how the soundtrack cut was written, recorded, edited and made into a summer hit. But our classroom time extended into his general insights about how the whole business of songwriting has changed into something seemingly more arbitrary than it used to be, and why writers rely on radio and streaming for entirely different forms of validation, in the culture vs. profit equation. Popular on Variety Tedder also weighed in candidly on not being pleased about the songwriting credits for "I Ain't Worried." Many assumed that the co-writing credit for Peter Bjorn and John and their "Young Folks" was given voluntarily; while it's true the trio never asked for a credit, it came from Paramount Pictures, not Tedder, who says there is no real resemblance. (He adds that if he had to give up a slice of the writing pie to someone, he's glad it's a group he likes.) Is having a huge hit a science anymore, when things are as unpredictable as they've seemingly become? There's a measure of writing songs for sure that I would say almost anyone can accidentally write or stumble into something that just becomes insatiable and sticky. It's doing it over and over again and repeating it where the craft component kicks in. But even with that, you could have all the craft in the world, you could have gone to Berklee, gone to Belmont, studied in Sweden, and done all of it and every hit still has to have the God particle. The God particle is that one moment where somebody in the room, whether it's yourself or somebody else, hums something or says something where all the hair on the back of your neck stands up and everyone looks at each other in disbelief. Where did that come from? It has to happen for a hit song, and you never know what it's gonna be or where it's gonna come from. And every now and then it's a whistle. When you're on tour now, do people whistle along during the live show, or do they just sing along during the vocal parts? Yeah, people who can whistle do. Brian, who's our keyboard player, is a phenomenal whistler, so he can do that live when we perform it, which is nuts. I'm the one who actually did the whistle on the recording, but it took me like 30 takes and a tube of chapstick and a bunch of water, because I'm not great at it. Can you describe the origin point of "I Ain't Worried"? We zoomed with Tom Cruise and Jerry Bruckheimer and Chris McQuarrie, the (co-)writer of "Top Gun: Maverick," on a Wednesday evening. The following morning, Brent (Kutzle) was in Seattle, I was in L.A., we FaceTimed, and he said, "What are you hearing?" I texted him a beatbox. I went back to high school when I considered myself a marginally talented beatboxers. I beatboxed the rhythm of the drums that you now hear in the song. I'd say, "I hear this as the breakbeat pattern. I hear chords that could be something like this," and I'm humming notes, just like voice memo stuff. Within two hours, Brent sent me back a loop of what is the current chord progression and drum pattern. I kind of shut my brain off and turned the mic on, and my immediate reaction to those chords was me whistling that melody. I called Brent and said, "Hey, don't hate me, but what do you think if we start with a whistle?" He laughed and was like, "Well, we've done that before." ["Good Life," from 2011, was heretofore the biggest of several OneRepublic whistling tunes.] I said, "I know, but look, this song is probably gonna be for somebody else." We had no clue that at the time that it was gonna be OneRepublic. I was just trying to write the best song and remove, as much as I could, my ego from the process. Of course I wanted to do it; it's "Top Gun"! The other artists in conversation were Lady Gaga, Post Malone, all these huge names. In my mind I was kind of marginalizing us and I was like, "Well, I don't think they're gonna put us right next to Gaga on this film." I've definitely never suffered from delusions of grandeur as far as my own band is concerned. I love what we've accomplished. I love who we are. But as I was just writing it, I wasn't thinking, what am I gonna whistle? What am I gonna say? It was more, what does this scene of this movie need to sound like? Period, full stop. The football scene was the only lighthearted moment in the movie. There's nothing more lighthearted than a whistle, and if you're whistling, you're definitely not thinking about going to war, or getting shot at. So let's do the whistle. I broke almost every rule of pop math in this record. Number one, I start the song with the whistle, but the verse melody is identical to the whistle. That was a random idea I had, because I thought, what if every part of the song feels like a chorus? So let's make the verse identical to the whistle. Tom had said on the zoom, "This is the only moment in the film where nobody's worried about anything." So if there was any trade craft at all, it was on that one moment. I was like, I'm gonna use Tom's own words, uh, you know, uh, for a purpose in this song.

The phrase just hit me: "I ain't worried." So the entire song, soup to nuts, was about 45 minutes, approximately, of writing. And the other kind of rule that I broke is, there is no pre-chorus, and the verse is seven seconds long before you're in the chorus, and then it's right back to the whistle. So I really was just aiming to be like, hook, hook, hook, hook. Let's make people feel euphoric and happy and carefree. And, and then the verse lyrics, uh, you know, the lyrics in general when I tend to write one Republic stuff, and I started to get the inclination that it might be us that we, I'll, let me put it this way. I thought that there was a shot, there was a window of a shot that we would get to do the song as I was writing. And recording the vocals, I kept texting Brent like, "I don't know who else is gonna do this. I doubt they're looking for us to do it, but who else is going to do this?" I was like, maybe Foster the People, but I know them really well, and Mark's not gonna sing somebody else's song. I was going through all the other bands that I thought might do it, and I was, "Well, shit, maybe we'll get lucky here and they'll leave us on the record that we wrote." It's funny — if you talk to Randy Spendlove (president of music at Paramount Pictures), he would tell you that from the beginning he assumed it would be us. And I think Tom did too. I mean, clearly I need to improve my own perspective on my band, because I didn't have us in the running, I was just trying to write the best song for the three and a half minutes that served that film. So it was never brought up in the conversation one way or another whether you could be the artist. Randy is such a champion of OneRepublic that I knew there was a shot. When I write for OneRepublic, it's incredibly difficult because I get really self conscious about what I'm saying. I've been putting out albums for 15 years and, you know, you love us or hate us. You can't buy groceries, get in an elevator, step in an Uber without hearing our music anywhere in the world. That's a blessing and a curse. The curse of it is I'm cynical and when I hear myself singing back to myself, I've said a lot of what I want to say, as an artist, in 15, 16 years. And so now when I write songs, they have to almost fall from the sky because I don't want to retread the same concepts. How was the song received? Tom and I talked about a dozen times about this scene, and me and McQuarrie and Jerry multiple times, going over it and making edits. We did one thing that I've never done for a film, but I was just so freaking determined to lock music to picture. We edited every inch of the song to the film, ourselves. How did that work? Everybody signed a hundred NDAs. It's "Top Gun." It's the most locked-down, top secret film. Nobody had seen shit. Initially we weren't allowed to have a copy of the scene we were writing for. When we Zoomed it, I was like, Oh shit. I turned my phone on, hit record on the video and just filmed it on my phone. Then we uploaded it, put it through in the Logic, slapped it with some time code. Once Tom signed off on the verse and chorus, he was like, "Oh my God, this fits perfectly now; we just gotta figure out how it edits to picture." Working at Variety, obviously you know that you can lose a song if it doesn't play to picture — it doesn't matter how good the song is. If the edits aren't right, you lose it. So I thought, "What else can we do to guarantee that this song's gonna get locked to this film? What if we just do the editor's job?" And we did the thing which I've never done: We threw some time code on it, went in and myself, Brent and Tyler (Spry, another co-writer) sat there for hours, hours and hours, going through each football catch touchdown, chest bump, Rooster's famous six-pack moment, when Jon Hamm walks up and talks to Tom... "Who's winning?" "Who cares?" All of those moments, we went through and preemptively edited the song, the lyrics — we would go from chorus to instrumental to whistle to chorus to verse — and we edited it, trying to guess what the film editor himself or herself would do. Then the next day when Tom was like, "Well, we wanna see how this would cut to picture," I don't think he knew that I had filmed the thing, but I sent him the video and said, "Hey, check this out, man." And I just sent him the three and a half minute full edit — I mean, it's a long scene. It's the whole song. And he just called me and goes, "How the hell did you do this? Like, what the fuck? Did the editor do this?" Like, no, no, no. "But how?" I was like, "Oh, I just filmed it on my phone." And he just died laughing and was like, "Oh my God. Well, that's a first." And to my knowledge, the final edit that you see is probably 95% what we did on that day. Let's talk about how it was received. You've said something along the lines of "Every hit we've ever had was been like pushing a massive cart up a hill." This one doesn't seem like such a major push. Did it feel even a little bit more like coasting toward success? I'll be honest with you. With streaming and sales, it has done its own duty. Until Taylor Swift dropped her fantastic album that took over the universe, the song had pretty much been in the top 10 globally, if not top five, for about three months. So in terms of sales and streaming, it's done its job with very little push, because it went viral on TikTok. We had all the boxes checked. You pray for a perfect storm and every now and again you get one. My whole thing is very simple, dude. One of my best friends is an ex-pro baseball player, and we've talked about, how did you play so consistent for 13 years? He was like, "If you never leave the batter's box, the law of averages dictates that you're gonna hit one or two over the fence, and it's gonna happen again and again." So, you know, I've taken one six-month break in 15 years where I really walked away from songwriting in 2017. But for the rest, I just don't leave the batters' box. I told our band and management two years ago, "If every three months we drop a new song, and if we do our best to make sure the songs are great and if we do our best to try and get them to align and land huge, in looks like films and commercials..." Look what's happening with Sia right now and "Unstoppable." It's a six-year-old song and she's having a global hit because of a Samsung commercial. So we're in a weird time right now with the battle for eyes and ears. It's so hard to be seen when there's 100,000 songs a day being uploaded to Spotify. With "Top Gun," we've had a lot of other songs in movies, but this is the second time ever, maybe third, in 15 years where because of a movie, we had a huge hit. And I think it's just by virtue of the fact that we don't leave the batter's box. Now, that said, I will go on record: It has not been a cake walk. It should have been. We thought it would be. Radio has been the most difficult. With U.S. radio specifically, it has been a absolute knockdown/drag-out, at Top 40. We went No. 1 at Hot AC and top five at top 40. But we almost lost the record six weeks ago, and it was inexplicable. I was pulling my

hair out, screaming at my manager going, "We're No. 6 in America right now. Everything ahead of us is Bad Bunny or Harry Styles. Why are we still struggling?" So radio is its own beast, man. All they care about is their markets, as they should, and they focus on research. (It comes down to) things as bizarre as this: When you're doing research on a record at radio, if the sample of the song that you send out for research isn't the right part of the song, or it's not the part that's gone viral, you'll get bad research on a smash. I mean, I can tell you that Steve Lacy and "Bad Habit" (made it to) No. 1 but had major struggles at Top 40. Whereas the average person who's not deep in the music industry would look at a song and go, "How is that not No. 1, if it's already No. 1 at Spotify, Apple, etc.?" There's still a cultural disconnect between radio and streaming. And the reason I even bring that up is because, man, I'm a child of top 40. I grew up listening to Top 40 because in Tulsa, Oklahoma, there was no cool college radio station. I didn't have some cool older brother sister playing me "Astral Weeks" by Van Morrison or Pink Floyd; I was literally listening to Boyz II Men, and Diddy, and whatever was popping on Top 40. Also, with how songwriters get paid, radio still so out outweighs streaming. For me radio is because it always has been, culturally and just as my childhood, but when it comes to just being compensated for the work that you do... It's amazing to have a record that streams like crazy. But until songwriters get their equitable share of payments from streaming, when everybody in your band and everybody else is trying to make a living, radio is still God, as far as that's concerned. So for the songwriter, culturally, we look at Apple and Spotify. But to pay our bills, we look at radio. And you put the difficulties you had with this song down to the research not getting things right? I was in a yelling match with one of our promoters saying, "Tell the program directors to look at the U.S. (Hot 100) chart. Right now, the only thing ahead of us is Spanish records or the Harry Styles record that already peaked. I'm not an idiot, so I can read the tea leaves. But I've been doing this long enough to understand that you're getting great research in this part of America, but for some reason you're getting really bad research in this part of America." And I'm probably pulling the curtain back too far, but I went as deep as asking regional program directors, "What part of 'I Ain't worried' are you using in your research?" I found out that there were stations that were using a part of the song that wasn't familiar. And I had to explain to one of our promo people, "Dude, have you been on TikTok — i.e., the 2022 version of MTV?" Never before has an outside thing more than MTV influenced the music industry heavier than TikTok is. And I'm telling my promo guy, "Go on TikTok. The part that the whole world knows is the whistle." And I sent him three videos, which was Kevin Hart, Ryan Seacrest and Reese Witherspoon all doing things to our whistle on their TikTok with 500 million in audience. And I was like, "Dude, if you don't put the whistle in the clip of this song, thousands of people in their 40s and 50s, who are the key demographic for radio stations, are not gonna recognize it. The only part they're gonna recognize is the whistle." So that's how easy it is to lose a record that should be undeniable. I have congratulations text messages from like half a dozen huge songwriters going, "Dude, congrats on another No. 1." I'm like, "Dude, don't jinx me. We're not." The same thing happened with "Counting Stars." We got to like No. 7 and stalled. And my manager, God bless his heart, gets on the phone and makes a hundred phone calls and we're pulling favors... This isn't me complaining, this is just me stating the reality — we're not Ed Sheeran, we're not Taylor Swift, and I don't have a lever I can pull where 500 million people know that OneRepublic has a new song at the same time. I would say that I wish I did, but that also comes with its own cost, meaning I couldn't walk out of my hotel without being mobbed. So you have to be careful what you wish for. Not to disparage Lady Gaga, but there was a presumed breakout smash with this soundtrack, and it was her leadoff single, and didn't happen. So when that went away, a lot of people were probably just thinking, "OK, this 'Top Gun' soundtrack was not destined to be ubiquitous thing that the last one was." Maybe you were the hail Mary... or maybe not that much was expected out of your song at all? Your assumptions are pretty much correct. Look, nobody saw our song coming right the way they did. To be fair, nobody thought "Counting Stars" was a hit. I've seen this movie before, a lot, not just with us, with lots of artists. Here's the truth, man. Nobody knows anymore. All the greatest ears in the music industry will tell you right now that everybody's guessing because it's just the nature of how music is right now. You can have 10 of the top A&Rs and ears in the business all in a room together listening to 10 songs, and five years ago, those people would've picked the biggest hit out of those 10 75, 80% of the time. Now there is a 75 to 80% chance that they are all dead-ass wrong. And that's not because their ears suck. It's because getting a hit in 2022, more than any time in history, is a lottery ticket. There is no more singular mouthpiece to broadcast, "Hey, here's a new song." Used to be you go on the Today Show, SNL and the Tonight Show, and if the song's a hit and you perform it, they're gonna have a hit. That no longer is the case. You look at Lizzo's "About Damn Time" — that song's a smash, right? Except that when it came out, it died immediately. It debuted in the sixties, dropped and then fell off the chart. She hosted "SNL," performed it — it went down the chart further! Ten days out of release, they were pivoting to the next single. "About Damn Time" was completely dead. Then a girl in her kitchen danced to the second verse — not even the chorus, the second verse — and within three days it was back inside the top hundred, then the top 50, then the top 20, then the top 10, then a Billboard No. 1. So then philosophically, you go, "Well, was it, or wasn't it a hit?" You know what I mean? I told the songwriters, "Guys, I hope I don't jinx it, but I think this is a smash," the day it came out. And then it died and I was like, "Oh my God. I need to have my ears checked. I think 'About Damn Time' is a smash — how am I that wrong?" And then two weeks later... I think that that story encapsulates the state of music right now, which is no matter how good the song is or how big the artist is... Look at Imagine Dragons — they did that song years ago. They didn't even put it on an album. And I know because I know all the people surrounding it. It's now the biggest that they've ever had. I think there's almost 8 billion streams total when you count the end game streams, 6 billion of which came from the game. It's not like Dan Reynolds doesn't know how to

write a hit. That guy can write hits all day. But I talked with him the week it came out. Nobody thought it was a hit, and then it came out and exploded. We're just in a different time. The song that everyone in the room thinks is the catchiest, biggest, best song is not the hit, period. I compare it to "Stranger Things." We are in the Upside Down. So that's why you just can't leave the batter's box. You just keep swinging. The good news is, that means anybody at any stage in their career can have the biggest hit of their career. You could be 65 years old and have the biggest hit you've ever had now, which has never happened. The downside is, you're gonna have a lot of heartbreak and you've got to have really thick skin. Because you're gonna make what you think is the best song of your life, set it up, do an expensive video, all the promo in the world, put it out, and it's gonna be a tree falling in the forest. And some 17-year-old in a basement in Cleveland is gonna shit out a song on their iPhone, and it's gonna go No. 1, and it's the first song they've ever written. That's the state of music right now. Because you're competing against the world there. There are no gatekeepers anymore. So for a guy like me, you have days where you want to quit, but I just go, OK, I have to be strategic. We still tease songs all the time cuz you never know what's gonna go off on TikTok. If I really give a shit about the song that I'm putting out, I'm literally picking up the phone and saying, OK, what, what can I do to surround this song with some type of bubble wrap? Because culture right now is more important than the song itself. Culture is everything. I just wanted to ask about what the song reminds people of. And of course you gave a writing credit to Peter Bjorn and John. But I also went online to look at people discussing the song, and I have a list of about 25 different songs where people were going, "No, this is the song it's like," and they're naming tunes by everyone from Chris Brown to AJR to Bruno Mars. So maybe that's part of the brilliance of the song is that almost everybody thinks it reminds 'em of something, but they can't agree on what it is. If I'm good at any one specific thing with songwriting, it's coming up with melodies that feel like quickly, oddly familiar, but you can't put your finger on it. If I have one trick, that's my favorite trick. That's the thing that I try to do the most because, well, it works. With preemptively giving credit to Peter Bjorn and John, is that just a smart thing to do these days? I'm gonna be dead honest. Every time you release a song on a major label, now, internally, you've gotta pass their own kind of music guidance people. We passed the Universal Music (test). Nobody at Universal Music thought it sounded like anything. But one person inside of Paramount Pictures said, "Oh, it kind of reminds me of that one Peter Bjorn and John song." And we were like, what? And I'm gonna be honest, we said no. Like, "We're not doing that. We didn't copy that. It's a different melody. It's a different thing." And at Paramount, the policy is, because there's too much at stake with movies, if they think it sounds like anything, then you have to literally preemptively reach an agreement. So look, I love Peter Bjorn and John, I think they're sweethearts, and I'm happy it was them. You know what I mean? That it wasn't somebody else. But if I'm being fully transparent, we did not copy them. We weren't sitting around going, "Let's do the 'Young Folks.'" My first-verse melody is the same as the whistle melody, and that's the same thing they do in that song. So, I guess I'd rather it be this than having than a bunch of people call us out and be like, "Man, you ripped them off." But it's not that. The last time we really talked to you in depth about a song was the Jonas Brothers' "Sucker." We're destined to talk to you every time there's a whistle song, which is great, because it's quite a genre. You know, Clive Davis once told me that with the best songs in the world, you can whistle the melody. And genuinely speaking, I think that stuck in my brain, him telling me that and me going, "Well, Clive told me whistles always work." We've had three hits with whistling, two of which were in the U.S., one of which was outside the U.S. So I think I'm keeping the whistle genre alive. That's my calling card. It's definitely not something that's ever intentional. We had a band meeting and we were just talking about what the sound is, moving forward, of the band, because I'm starting to hand in some records that sound really different. And I just told them, "Just so you know, we are placing a seven-year moratorium on whistles." I said, "For the next seven years there will be a drought of whistles." I'm fucking whistled out. But I'm happy that we did it.

Länge: 6844

2016-06-16 20:05:35+00:00

Meet the Composer Who Wrote the Music for Shanghai Disneyland's Tomorrowland

BT (born Brian Transeau) has not been able to talk about his two-year undertaking until now. Here, he reveals his inspirations, work process and the one thing he really, really wants from Disney. BT has seen the future, and it looks like the happiest place on Earth. Walt Disney Co. executives handpicked the pioneering electronic artist, composer and producer (born Brian Transeau) to write the original music pumped through the Tomorrowland themed area at Shanghai Disneyland. The \$5.5 billion park officially opened Thursday. They chose BT after surveying the musical landscape for possible candidates. "Our creative director, Scot Drake, distilled the principal design premise for Tomorrowland with this statement: The land is the intersection of man, nature and technology," says John Dennis, executive creative director at Walt Disney Imagineering. "Using that statement as a starting point, my team spent several weeks listening to the music of many artists to find the right fit. One day I heard BT's [2010 Grammy-nominated album] *These Hopeful Machines* and I felt a connection between his music and Tomorrowland." Explore Explore See latest videos, charts and news See latest videos, charts and news BT's representative, Kraft-Engel Management's Laura Engel, casually mentioned Disney's offer to him at the end of a slate of other projects. What she didn't know was that BT and his 11-year-old daughter are Disney junkies. "We've lived at Disney for the past 10 years. I intimately know all the rides. I've been to every [Disney] park except Hong Kong," he says. "Everything else [Laura] was excited about became back-burner stuff." From the first meeting with Drake and Dennis more than two years ago, BT was bound by non-disclosure agreements not to utter what he was working on. The Hollywood Reporter interview is the first he's given since the **NDA** was lifted. "It's been an absolute social media and life **NDA** blackout. If I said anything, I would be attacked by Disney ninjas," he jokes. "I've been bursting at the seams to talk about it. It's one of the most thrilling experiences of my life." Trending on Billboard Part of the thrill was being part of a team of a dozen Imagineers — the title given the members of Disney's creative brain trust — of all different disciplines, some of whom had been with the company for decades. "They showed me some early-stage design documents [for Tomorrowland] and just glancing at it, I intuitively understood it. I said, 'Those are Fibonacci spirals, this is bio-mimicry stuff, you're copying shapes from nature. This is what I do with music.'" Dennis agrees that the connection was immediate. "In our first meeting, it was clear to me that BT would be a great fit for this project," he says. "BT's work as a technologist and an artist, along with his enthusiasm for Disney theme parks, made him the perfect fit to create the music for Tomorrowland." Spanning two years, BT wrote more than four hours of music that flows out of more than 200 speakers spread throughout Tomorrowland. Though used to writing for his albums and for movies — among the films he's scored are *The Fast and the Furious*, *Stealth* and *Monster* — writing immersive music for the theme park was a totally different animal: "It's a living space and it's a space that changes as you walk through it. The first thing I had to do — and it took me about two months — was lay out in a sundial configuration how these pieces of music should overlap," he says. "I had to decide how the music was going to function. How the compositions would speak to one another. It wasn't just like, 'Let's go write some music.' It was how is the concourse area going to be affected by arena music based on its proximity of 327 feet, and how much are you going to hear? There was so much thought before I wrote a single piece of music." Though the team's discussions, he was given suggestions on how the music should sound: aspirational, hopeful, influenced by technology but not dependent upon it. And then he was left to create. "They came to me and were like, 'Here's what we want it to look like. Here's what we want it to feel like. Blow our minds.'" He would bring his music back to the team for feedback. "The cool thing was even people who had nothing to do with the music were involved because they were involved in sculpting the feeling of the park," he says. "I worked very intimately with the lighting people; everyone had a say. I've certainly had [movie] projects where the rogue producer would comment and not only knew nothing about music, but was saying something to justify being in the room. We didn't have a single person on the project like that. Every single person who gave me notes, ideas or thoughts, it was all valuable. It was crowd-sourced to the group. It was very democratic." His themes range from orchestral — he recorded with a symphony in Nashville — to electronic to what he calls "glitchy, micro-rhythmic." What he assiduously stayed away from was anything that sounded of the moment. "The marching orders were make it futuristic without being dated, so I really avoided any kind of modern clichés," he says. "There's no dub step or house music. I used a lot of electronic instruments that are 30, 40 years old — like a Yamaha CS-80, which is what Vangelis used for *Blade Runner*. We wanted there to be a feeling of nostalgia about the future." Another goal was for Shanghai Disneyland's Tomorrowland to sound distinct from the Tomorrowlands in the five other Disney parks. "Chinese ambient noise is totally different from westernized ambient noise," BT says. "I studied the tonality of Mandarin and part of the frequency range that it occupies and tried to stay out of it. You just have to drill down to a molecular level." Though there are vocalizations in some of his themes, "we decided to avoid the use of a language because we wanted it to not be beholden to any one culture," he says. "We wanted it to be very broad." BT, whose 10th album will come out later this summer, declined to comment on how much it

cost to create his aural world for Tomorrowland or how much he earned, adding only: "I would say there was more work than I anticipated, but they were generous. Any of the raw materials that I needed, they were really open to." His one complaint? All his work failed to earn him the coveted Golden Pass that allows employees lifetime free entry into any Disney theme park. "It was one of the first things I asked them about and I got shot down. I'm not kidding," he says. "People who get that have worked their whole life for Disney. I have a feeling I'd have to do another five of these to get that. I'd do it again in a heartbeat." This article was first published by The Hollywood Reporter.

<https://www.billboard.com/music/music-news/international-artist-organisation-youtube-value-gap-safe-harbor-european-commissions-7415639/>

Länge: 5372

2016-06-22 18:35:34+00:00

'Contractual Gymnastics' and the Value Gap: International Artist Organization Asks European Government to Intervene

Less than 24 hours after fifty-eight members of the European Parliament petitioned the European Commission (EC) over safe harbor provisions, user-generated services like YouTube find themselves facing renewed pressure from the music industry. Less than 24 hours after fifty-eight members of the European Parliament petitioned the European Commission (EC) over safe harbor provisions, user-generated services like YouTube find themselves facing renewed pressure from the music industry. Explore Explore See latest videos, charts and news See latest videos, charts and news "We have recommended to artists across the globe that they support the labels in their quest to review value-gap legislation on safe harbors both in Europe and the USA," reads a letter sent today (June 22) to the EC from the Paris-based International Artist Organisation (IAO) — a non-for-profit trade body representing artist organizations in 10 European countries, including the UK's Featured Artists Coalition (FAC) and the French music artists guild (GAM). IAO says it collectively represents the rights of over 15,000 artists. Entitled "Artists and the Value Gap," the letter adds to the ever-growing number of protests towards YouTube in opposition to the relatively small revenues it pays artists and rights holders. Europe and Copyright: A Comprehensive Look at the Continent's Digital Plans "It is difficult to argue against the Value Gap and the headline figures are stark," states the letter, which is addressed to EC president Jean-Claude Juncker, vice president Andrus Ansip and the commissioner for digital economy and society, Günther Oettinger and is signed by IAO president Paul Pacifico. "Usage on YouTube is indeed vast and in terms of functionality it is all too close to services which pay up to ten times more," continues Pacifico, adding that despite its "unique promotional opportunities" the high level of music consumption on the platform "is difficult to reconcile against the proportion of revenue that usage delivers back to artists." "If we are sharing the value we collectively generate then neither platforms nor labels should be able to use contractual gymnastics to remove value from the table and deny the stakeholders further down the value chain their fair and legitimate share from the use of their works," proclaims the letter, which cites NDAs between labels and platforms and European competition law among the obstacles that it faces in negotiating a fairer deal for artists. Taylor Swift, Paul McCartney Among 180 Artists Signing Petition For Digital Copyright Reform As a result, the IOA says "legislative intervention is absolutely necessary" and outlines four demands to be implemented as part of the European Commission's current copyright review. They include transparency, addressing the value gap, a duty of care throughout the value chain and revised remuneration rights for artists and rights holders. "Without these we face a digital future in which it is very difficult to see how creators can build sustainable careers," the letter concludes. In a response provided to Billboard, YouTube writes that they and other digital platforms "are not the enemy. YouTube is working collaboratively with the music industry to bring more money to artists beyond the \$3 billion we've already paid out to date. The overwhelming majority of labels and publishers have licensing agreements in place with YouTube, and choose to leave fan uploads up on the platform and earn money from them 95 percent of the time. YouTube's rights management system Content ID goes above and beyond what the law requires to help rights owners manage their content on YouTube, with fan uploads driving 50 percent of their revenue today. Ultimately we believe that by providing more transparency into payouts to artists we can address many of these concerns." The IOA's letter follows an ever-growing wave of criticism directed towards YouTube and the safe harbor provisions that shields it from copyright infringement liability. Earlier this week, Taylor Swift, Paul McCartney, Carole King were among 180 performers and songwriters who signed a print advert — co-ordinated by manager Irving Azof and published in three influential Washington D.C. publications — calling for reform of the Digital Millennium Copyright Act (DMCA), a law which contains safe harbor provisions. In April, Katy Perry, Christina Aguilera, Lionel Richie, DeadMau5, Garth Brooks and Jon Bon Jovi were among hundreds of signatories of a petition addressed to the U.S. Copyright Office for similar legislative reforms that, they say, are essential "to bring about balance." The story is the same in Europe, where trade bodies and music companies have been lobbying the EC to tackle safe harbour regulations as part of its ongoing review into copyright. "Unless we can fix the value gap problem we are doomed to bump along at two or three percent growth, as opposed to having the real returns on the explosion of music consumption. If we don't fix the value gap then whatever we do we will not be able to pull ourselves out of the mire," IFPI chief executive Frances Moore told Billboard earlier this year. The EC's revised copyright framework proposals are expected in the fall.

<https://www.billboard.com/music/music-news/martin-mills-brian-message-manifesto-plan-music-retail-growth-6480560/>

Länge: 7047

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Martin Mills and Brian Message Take On Major Labels, Billboard 200 in Launch of Plan to Save Music Retail

Less than a week after umbrella trade body UK Music launched a five-point policy plan to develop the music business, Britain's Entertainment Retailers Association (ERA) has followed suit with its own manifesto for growth. Less than a week after umbrella trade body UK Music launched a five-point policy plan to develop the music business, Britain's Entertainment Retailers Association (ERA) has followed suit with its own manifesto for growth. Supported by Beggars Group founder and chairman Martin Mills and Radiohead manager Brian Message, the pair had strong words to say about global release day, major label dominance and the Billboard 200. Entitled Shaping The Future of Entertainment, the five key points of the initiative are: Putting Consumers and Creators First, with specific reference to eradicating "aggressive windowing or lop-sided release schedules," which "can end up exacerbating problems like piracy." UK Music Puts Forth Five-Point Policy Manifesto Ahead of Elections Modernising the sector's Technology and Working Practices — most notably building a "modern, efficient supply chain in both the physical and digital ecosystems." ERA also notes that "suppliers need to address a lack of investment in back-office systems, including "high quality and consistent data for digital services." Simplifying Licensing, which is itself split into five key principles to streamline the licensing process. They are: a) Minimizing the number of different licensing points. b) Greater flexibility from suppliers in their approach to licensing, including "test-bed licensing as a way to trial new ideas." c) Prioritize the creation of a central information resource built around high quality repertoire data. d) Quicker decision making. e) Fast-track dispute resolution. Promoting Diversity in Retailing and Digital Services — "Suppliers need to re-examine licensing terms which currently mean most digital services can only succeed at scale," recommends ERA. Addressing Retail Sustainability — specifically arresting the decreasing margins of entertainment retailers "at the same as suppliers have been able to escape the costs of physical manufacturing." Speaking at the manifesto launch, which took place this morning (Feb. 24) in central London, Mills called retail "the interface between artist and fan through their recorded music, and every time I see attempts to cut out the retailer fail, I am surer and surer of that." "Rather than dis-intermediation, the internet brought disaggregation, the single biggest change in this era," continued Mills in a wide-ranging speech in which he identified "two tribes of consumers, and two tribes of artist — those that want their music in album form, and those that want it in track form." Number of Music Retailers in UK Climbs To Record Highs "The singles and albums charts now represent, other than for superstar artists, two different worlds," he added calling "this two-sided world... good for music, good for the consumer. It creates a diverse musical climate, because not all artists are running the same race." "But I am really concerned that there are forces at work that wish to destroy this, to create a lowest common denominator musical landscape," stated Mills citing the inclusion of track sales and streams alongside album sales in the Billboard 200 chart as one example of aggregation that, he claimed, makes "the big artists look and get bigger, and the more niche artists of the album world get swamped, and side-lined, starved of exposure." Mills continued: "It may well be in the interests of the small number of super-consolidated major labels to make the big become bigger, and appear to be even bigger. But I believe it's fundamentally against the interests of the rest of us, since it will reduce the oxygen available for artists whose natural format is the album." "That will hurt all labels and artists long term, I believe, as lack of diversity will strangle innovation and music will become moribund and uninteresting, and consumer interest will erode. It will also dis-empower the artist since the major labels will regain total control of access to market. It will create short termism, and damage career longevity." Mills attack on major labels did not stop there, though. Detailing his "concerns about the proposed global release day," the Beggars chief said that he feared that the majors' consultation about a worldwide music release date "has been a charade." "I fear this move will also lead to a market in which the mainstream dominates, and the niche, which can be tomorrow's mainstream, is further marginalized. I fear it will further cement the dominance of the few — and that is exactly what it is intended to do." Damian Abraham Talks to Martin Mills About Beggars' Un-Punk Roots, Passing on Nirvana and the (Rare) Ramones Kudo He wasn't done there either. Discussing the digital retail landscape, Mills called upon major suppliers to "encourage the growth of local, niche, or specialist digital services." "That may mean, for them, less onerous up front terms. [But] disproportionate advances, guarantees, and breakage, have distorted our industry, reduced transparency, created suspicion, limited funds available for marketing and promotion, and hobbled new services. I believe the market would be healthier for everyone without them." Also present at the manifesto launch was Message, whose clients include Radiohead and who also stands on the board of directors of the Music Managers Forum (MMF). Like Mills he also had strong words about the failings of major labels to protect and develop a sustainable future for the music business. "Central to this structural failure is the NDA [non-disclosure agreements] culture that is now ingrained in the licensing of creator catalogues to retailers and digital services," said Message, adding that "having now met with whistle-blowers, law makers, artists,

managers, label personnel, digital service providers, lawyers and litigators on all sides... I'm reasonably sure that whilst it takes two parties to sign an **NDA**, it's the corporates owning the major labels that today drive this particular agenda." Message continued: "When the price of getting a license is a stake in the digital service provider and that stake is attained at less than market rates or at the expense of per play revenue then that is value lost to the economic chain." "Overhead contributions, technology fees, advances that can't be recouped, unattributable advances, equity positions at the expense of streaming rates, the dropping of litigation to receive shares that then get sold and other such clever tactics distort the market and ultimately don't allow it's development for the benefit of everyone," he went on to say, singling out "BMG, Kobalt and leading independents" as examples of companies "who are leading the charge as to how a 21st century rights holder should operate."

Länge: 12545

2014-03-18 18:31:21+00:00

Meet Ryan Tedder, the Secret King of Pop Who Doesn't Look at Royalty Checks (Cover Story)

The Undercover King of Pop: He made more than \$2.5 million writing songs last year, but doesn't know it. Now OneRepublic's lead singer, who claims to never check his money, is music's most prolific writer/producer. The Undercover King of Pop: He made more than \$2.5 million writing songs last year, but doesn't know it. Now OneRepublic's lead singer, who claims to never check his money, is music's most prolific writer/producer. Minutes after getting off a Paris stage, Tedder, 34, gets right back to work — at his other job, as a songwriter for hire. His friend Hubert Blanc-Francard, half of French dance duo Cassius, swings by the dressing room to catch up. Tedder has completed two songs for Cassius' next album, which is shaping up to be an all-star compilation that includes remixes of Pharrell, Cat Power and Phoenix's Thomas Mars, as Tedder eagerly will tell you. Eager not just because all those acts have a hipster cachet that OneRepublic does not, but because as opposed to some of the work Tedder is doing, the Cassius project is not top secret. Working with the biggest stars in the business, as he did with Beyonce in songwriting sessions for her last album, often comes with a strict **NDA**. "I think I can talk about this," he says, which will become a refrain when we meet two days later in Paris' Place des Vosges. The current tour is OneRepublic's biggest in terms of both dates and production, and it includes two legs in Europe and a second leg of U.S. amphitheaters, an upgrade from last summer's run of smaller outdoor stages. And it all has to be carefully coordinated with the rest of Tedder's professional obligations. His friend and fellow hitmaker Benny Blanco offers a perfect snapshot of Tedder's whirlwind life: "One time I was with Ryan, and we were cutting a song. He asked me to come in to cut a song. He was in the middle of recording strings for Adele. He was recording strings for Adele, at the same time recording me, and then 15 minutes later, he had to take a helicopter to the airport so that he missed the traffic. Then he took a jet to perform, and then he had to be back the same day to perform in another country. So he had two shows, two sessions and a helicopter. This was in New York City. It was insane. That dude is everywhere at once. I think he has stunt doubles or twins or something." It would all be a lot simpler if only OneRepublic hadn't hit a new stride in recent months thanks to "Counting Stars," a No. 2-peaking hit that topped 2007's "Apologize" as the band's biggest hit and propelled the album Native to gold sales last month. Meanwhile, Tedder has been steadily — and somewhat stealthily — building up his dual career as an in-demand songwriter/producer ever since he and singer-songwriter Jesse McCartney penned Leona Lewis' 2007 global smash "Bleeding Love," which spent four weeks atop the Billboard Hot 100 and racked up 4.7 million downloads in the U.S. Trending on Billboard He also co-wrote and produced Adele's top 20 hit "Rumour Has It" and was among the first people she started working with on her feverishly anticipated third album; his "Halo" became a signature ballad for Beyonce in 2008, and she tapped him again for 2013's "XO"; and former tourmates U2 have just completed sessions with Tedder for their long-in-the-works 13th album. While OneRepublic has been touring Europe for the past month, Tedder has continued his creative tear. He recently finished two singles for Ariana Grande's sophomore album, a new OneRepublic single called "Love Runs Out," due for release later this spring, two songs for the forthcoming debut from Mikky Ekko (the songwriter and hook vocalist on Rihanna's "Stay") — and, oh yeah, a song for Taylor Swift's next album. "I did one or two other songs that I'm leaving out," he says before later confirming his latest finished product, a dance anthem with vocals from Elton John, produced and co-written with Swedish House Mafia's Sebastian Ingrosso and Axwell for an as-yet-undetermined project. What's a Tune Worth? Tedder's Songwriting Income in 2013: \$1.8M U.S. mechanical and radio airplay royalties for 7 songs by OneRepublic, Beyonce, Ellie Goulding, Maroon 5, Demi Lovato and The Fray \$543K Royalties for OneRepublic U.S. sales and digital streaming payments \$190K Producer royalties for U.S. sales of hit singles by OneRepublic, Beyonce, Maroon 5, Demi Lovato and The Fray TOTAL = \$2.5M "He's made great records, yet why he's so different is, you don't see these guys usually going around producing Adele or Beyonce — he's so diverse," says Interscope chairman Jimmy Iovine, who signed OneRepublic in 2007 and paired the band with Timbaland for the breakthrough remix of "Apologize." Adds Iovine: "There have been people like him in the past — whether it be Todd Rundgren a long time ago or a Dave Stewart — someone who comes along from a great band and has gone on to produce other people, but he's spread it out a lot. He's gone to multiple genres, which is very difficult to do." Many of the songs started out in other cities at other times — the John collaboration more than a year ago, the Swift session in late January during Grammy Week — but Tedder draws upon the inspiration of the road to put the final ribbon on his tracks. "Counting Stars" initially was born out of the week he spent in the Hamptons working on Beyonce's top-secret album but was completed months later when he was in Santorini, Greece, with Noel Zancanella, a rising writer-producer signed to his Patriot Games Publishing. "It's the most productive tour I've done, and we've still got another month," he says. "It is expensive — I'm renting another bus half the time in Europe, which'll cost you an arm and a leg. I'll rent studios in Amsterdam, Prague, Berlin, Paris — I just finished two songs for the Cassius project here." Later that night Tedder and his wife of seven years, Genevieve, their 3 ½-year-old son, Copeland Cruz, and Genevieve's mother will join Cassius' Philippe Zdar for dinner in Montmartre, a chance to mix a little business

with family time. Even in Paris, there's no avoiding Tedder's many songs hitting the airwaves. In the past six months alone, he has charted Hot 100 hits for Maroon 5 ("Love Somebody," peaking at No. 10), Ellie Goulding ("Burn," No. 13), Demi Lovato ("Neon Lights," No. 36), Beyonce ("XO," No. 45) and The Fray ("Love Don't Die," No. 60), in addition to the impressive run of "Counting Stars" — currently in its 20th straight week in the top 10 — enough to make him the top-ranked songwriter on Billboard's Publishers Quarterly for Q4 2013. He's also one of the biggest-earning, often sharing writer-producer credits that net him 50 percent to 75 percent of a song's earnings, sometimes more, which added up to an estimated \$2.5 million last year in the U.S. alone. Not that Tedder keeps track. The Tulsa, Okla., native swears he's never looked at a royalty check since his very first — \$7,500 in mechanical royalties for co-writing and singing on Bubba Sparxxx's "She Tried" from 2003's *Deliverance*. "I can't start thinking about the money," he says. "I've been with [music rights administrator] Kobalt since day one. I signed because of the transparency that you could go online and constantly see your flow. They can verify this — I have never signed in. I have this weird jinx-y [thing] where if I start thinking about that and start focusing on how much I'm making..." Tedder pauses to semi-correct himself. "At the end of every year I ask my business manager, 'What did I make this year?' and my goal is to match or beat the year before. And that's it. I don't know when my last royalty thing came in." His first big opportunity arrived in 2000 at the age of 20, when he entered an MTV TRL competition called "The Free Lance Talent Search," hosted by 'N Sync's Lance Bass. He won with an acoustic, Babyface-ish ballad called "The Look" and was introduced to Justin Timberlake (who remains a close friend and business partner; Tedder is an investor in Timberlake's New York barbecue joint, Southern Hospitality). But when a promised record deal fell through, Tedder was practically back to square one. After spending two years "mining my sound" through a mix of influences he sums up as "American gospel rock meets anything British," he began finding work as a topline songwriter and signed with Timbaland's Mosley Music Group. The MTV experience taught him a valuable lesson. "When I won that [contest], I knew I'll never play guitar as good as John Mayer, and I'm not gonna have more fans than Justin Timberlake or be in a boy band. And I asked myself, 'What do you actually listen to? What is your favorite music?' And the things I was listening to by that time, my sophomore and junior year of college music, was British rock, Jeff Buckley and Muddy Waters. To this day, the album I play the most is a Muddy Waters compilation. It's spiritual and uplifting but it's dirty at the same time. It's in the dirt, and that's what I want." Still, there remains a relative anonymity to Tedder that has kept him from the superstar path currently enjoyed by Adam Levine, who also is at a career high with both Maroon 5 and his own ventures thanks to his role on *The Voice* since 2011. Levine has been sharing the wealth with Tedder in recent seasons, however, including helping Tedder land a half-season stint as his guest mentor and the chance to pen the show's first original song for season-five winner Tessanne Chin. Tedder says that his current level of notoriety is ideal. "I don't get hounded, I don't get chased, I don't usually travel with security, and I still feel relatively like a normal person. The day that I can't go out and walk around Paris, I'm done. I'm not joking. If I can't do what I've done the last five days, I'm done." "I've now learned the hard way [that] just having a hit song doesn't equal having a hit song," Tedder says of working with other artists. "There are so many other factors: timing, profile, rollout, press, doing promo with an artist who doesn't like to do promo, not getting the song to the licensing department early enough to get any traction. It depends on all these different metrics. I don't have the time or the wherewithal on every single song to put out an all-points bulletin to my licensing department, and I'm kind of getting to a point where I'm fatigued. Less is more: Just do less songs. It's unfair to say for better artists, but certainly better situations." He alternately admires and envies his peers Max Martin, Dr. Luke, Blanco (Maroon 5, Katy Perry), Greg Kurstin (Pink, Kelly Clarkson) and Greg Wells (Adele, Mika) for the luxuries that having one day job affords. "They wake up every day and they can walk across the hall or drive to their studio because they're not on the road," he says. "So Benny's developing four artists right now, and there are moments where I'm like, 'Man, I'm jealous of that.' But I can't functionally do that." His imprint with Interscope, Patriot Records, through which he signed and developed two artists, Nikki Flores and Kay, has slipped off his radar. "I think I still have one, I don't know if it's folded or not," he says. (Irvine confirms the imprint is still active: "It's just a matter of being attended to — he's got a lot going on.") However, if he were to sign a new artist again, it would be someone like Lorde ("I would love to write with her"), or Of Monsters and Men ("they're pretty awesome"), or his most recent obsession, Irish folk-soul singer Hozier ("when I heard 'Take Me to Church,' I was like, 'You gotta be freaking kidding me!"). He wants to sign someone self-contained, he says, "where all they needed was someone to put out their awesomeness. But I don't need to conquer every single corner of the music business or feel that I have my hands in everything. I don't want money bad enough to do that, or the amount of undue stress that's caused from developing artists." Wherever Tedder ends up deciding to apply his talents, he won't suffer for a lack of options. "Ryan has his pick of many, many models," Irvine says. "Ryan can do anything from playing a concert, playing an arena, write or produce for other people, he could do a label. He's got the talent and the drive and the personality to do any of it. It depends on what he wants to do, or if he wants to do all of it. He's one of those guys — he's got that kind of bandwidth. Not everybody has that. It's hard to find."

Why Publishers Lost Big Against Pandora (Analysis)

In making the decision on March 14 to set ASCAP's royalty rate at 1.85% through the end of 2015, Judge Denise Cote rejected practically every argument the PRO, and its two largest members made on behalf of a higher rate, according to the redacted 136-page decision, released yesterday. In making the decision on March 14 to set Pandora's royalty rate to ASCAP at 1.85% through the end of 2015. Judge Denise Cote rejected practically every argument the PRO, and its two largest members — Sony/ATV Music and Universal Music Publishing Group — made on behalf of a higher rate, according to the redacted 136-page decision, released yesterday. Explore Explore See latest videos, charts and news See latest videos, charts and news According to the document, the U.S. Federal Judge, who presides over the Southern District of New York, said that ASCAP failed to demonstrate that its rate proposal of 2.5% for 2013 and 3% for 2014-15 is reasonable. At the same time, in a minor conciliation to the PRO and publishers, Judge Cote also ruled that Pandora had failed to prove its case that it was entitled to the 1.7% rate that terrestrial radio pays for its digital broadcasts. With the court's decision to apply the 1.85% rate through 2015, ASCAP will have had the same rate for over 10 years. Trending on Billboard Since ASCAP requested the 1.85% rate for the first two years (2011 and 2012) of Pandora's consent decree license, the Judge decided that it would be a reasonable rate for the entire license period. Moreover, the judge noted that the 3% rate level is the historical division between what has been paid by non-interactive music services like Pandora and interactive music services like Rhapsody and now Spotify. That rate divide requires that the Pandora license be well below the 3% rate at which ASCAP licenses interactive music services, the Judge wrote. Furthermore, the Judge dismissed arguments about the growth of Pandora, saying that the percentage rate itself guarantees that the licensee gets larger payments as the digital music service grows. From Pandora's viewpoint, adoption of a single rate through the life of the license facilitates business planning, the Judge pointed out. In making direct deals with Pandora after withdrawing from ASCAP, Sony negotiated a royalty rate for its pro-rata share of 5% of Pandora income, or an implied rate of 2.28%; while UMPG negotiated a royalty rate for its pro-rata share of 7.5% of Pandora income, or an implied rate of 3.42%. Both of those rates are substantially higher than the 1.85% royalty rate that ASCAP was being paid by Pandora and neither qualify as market rates according to the Judge, because negotiating circumstances compelled Pandora to accept such rates. Consequently, the judge ruled that the deals didn't pass muster under willing buyer/willing seller circumstances. In both instances, Pandora was under time pressure to make deals, and didn't have a complete list of songs from each publisher, which could be used to take down songs, if it chose not to make a deal. Sony/ATV and ASCAP didn't provide a list of the Sony catalog, according to the documents. And while UMPG provided a list of its songs, the non-disclosure agreement precluded the list from being used to take down the publisher's songs, according to Pandora's interpretation, which the Judge agreed with. In Pandora's view, the **NDA** on the list meant it could only be used to allow the service to assess the financial impact of UMPG's withdrawal from ASCAP so the service knew what rate to press for in rate court. "Without the list, Pandora's options were stark," the Judge wrote in assessing the circumstances Pandora faced when making its deal to pay a higher rate to Sony/ATV. "It could shut down its services, infringe Sony's rights, or execute an agreement with Sony on Sony's terms." As for the 10% rate that iTunes Radio is paying the large publishers and the two PROs bound by consent decrees, which the PRO and the two publishers used to justify their case for a higher rate — compelled by the DOJ to license anybody that requests one and compelled to use a rate court if the licensee and licensor can't agree on a rate — the judge ruled that the deal wasn't a competitive market rate. The iTunes Radio service complements Apple's iTunes store and iTunes Match service, all of which operate as an ecosystem that generates synergies. "As a consequence, Apple conducted negotiations for its licenses for the public performance of compositions within the context of a business model that has no analogue for Pandora," the Judge concluded. Finally, the judge noted that the higher rate sought by the large publishers was driven by envy of the rates that Pandora was paying the record labels, thanks to another rate-setting body, the U.S. Copyright Royalty Board. While the disparity in royalty payments between record labels and publishers drove changes in the publishing industry — like the large publishers withdrawing digital rights from the two large PROs — U.S. legislation prohibited the PRO rate courts from considering that disparity when setting or adjusting public performance royalties. In fact, Congress made that rule at the behest of the publishers, and only recently. On Feb. 25, when Rep. Doug Collins (R-GA), a member of the House Committee on the Judiciary, again at the behest of songwriters, PROs and publishers, introduced legislation under the name the Songwriter Equity Act that would allow the master recordings rates to be considered when setting publishing rates. "While we are not surprised, we are disappointed by the Court's decision [on rates]," Sony/ATV chairman and CEO Martin Bandier said in a statement. "The compulsory rate court process has once again produced an artificial non-market rate and underscores why Sony/ATV withdrew its new media rights from both ASCAP and BMI. While we respect the Court and the judicial process, we know what occurred in the SATV/Pandora negotiation and we strongly disagree with the Court's

expressed views on credibility and its conclusions. Pandora earns nearly a billion dollars in revenue each year, while tens of thousands of songwriters and publishers receive only \$15 million collectively." If Pandora continues to grow this year at the same 54% growth rate it had last year when it hit \$600 million in revenue in an 11-month period, its revenue will be about \$1 billion by the end of this year. "This decision only strengthens our resolve to fight to reform this system so that our writers and composers and their heirs are fairly compensated for their music," Bandier said. Said UMPG chairman/CEO Zach Horowitz in a statement: "[The ruling] reinforces what we already knew to be the case — that songwriters will never receive fair market rates unless the consent decrees are changed." Meanwhile, National Music Publishers Assn. president David Israelite, who already condemned the March 14 decision as a "slap in the face to anyone who creates music or represents those creators," added the observation that Pandora founder Tim Westergren cashed out more stock than Pandora paid every ASCAP songwriter and music publisher combined. "That fact is a sad testament to both this ruling and the impact of outdated consent decrees," he said. "The rate court's decision preserves the status quo, which is unacceptable for the thousands of songwriters and composers who depend on ASCAP royalties for their livelihoods," ASCAP President and Chairman Paul Williams emailed to Billboard after the original publication of this story. "Unfortunately, it is now more clear than ever that it is time to update the laws that regulate how songwriters and composers license our works to make sure the next generation of songwriters is paid fairly regardless of how listeners enjoy their music." Currently, the U.S. music publishing industry has turned its attention the U.S. Dept. of Justice in hopes of negotiating a change in the consent decree laws.

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Motley Crue & Tommy Lee Prevail in 'Rollercoaster' Drumkit Lawsuit

A roundup of entertainment law news including a possible Terrence Malick settlement and "Y.M.C.A." in French. Motley Crue and drummer Tommy Lee have prevailed in a strange lawsuit that proposed that a drum stunt used on the band's 2011 tour was taken from an onstage "rollercoaster" proposal 20 years earlier. The plaintiff in the lawsuit was Howard Scott King, who claimed that he had come up with an idea for a "Tommy Lee Loop Coaster." As the complaint described the apparatus: "Lee would play his drums on a platform on wheels which would follow the track until Lee was in an upside down position playing the drums and he would continue playing the drums as the platform followed the track in a complete loop." Explore Tommy Lee See latest videos, charts and news See latest videos, charts and news King further alleged that in 1991, he worked with an engineering company and agents for the band. He said he delivered a proposal but heard no response. He sued after watching a "drum ring" on the 2011 tour. Last month, L.A. Superior Court Judge Lisa Cole dismissed the lawsuit. Trending on Billboard She ruled that King's idea was not a trade secret "as he failed [to] take reasonable steps to maintain confidentiality, including handing the idea over to Lee, the proposed purchaser, without securing an NDA or any promise not to use the idea without compensation." The judge also determined that the drum ring was "independently developed" and that King didn't in fact submit the proposal to Motley Crue, represented by attorneys at Miller Barondess. The decision (read in full here) echoes the famous legal principle that a man who blurts out his idea without having first made his bargain has no one but himself to blame. In other entertainment law news: * An investors' lawsuit over Terrence Malick's Voyage of Time could be on the verge of settlement. In July, Seven Seas Partnership sued Sycamore Pictures for breach of contract, alleging that the Oscar-nominated director was supposed to direct two 45-minute Imax films and a 90-150 minute feature-film version of a project portraying the events of our cosmic history. The investors said that Malick had become distracted on other work. Malick's company then filed counterclaims accusing the investors of concocting its story to cover up running out of funds. The parties recently told the judge that they are working diligently to draft a settlement agreement around parameters discussed before the judge at a November hearing. They say there are still "open items," but have proposed scheduling delays with an eye on updating the situation before Jan. 20. * Another dispute being settled is a class-action lawsuit against Warner Music Group from recording artists who allege they were underpaid on digital downloads. The plaintiffs led by Sister Sledge members objected to music on outlets like iTunes being treated as "sales" instead of "licenses." Because of the distinction, Warner Music shared only 6 to 20% of royalties instead of a 50-50 split under a licensing framework, which the artists argued was appropriate with no packaging costs. Warner has submitted a \$11.5 million proposed settlement to a judge, minus \$3 million for legal fees. The deal would cover artists who opt in with recording contracts with Warner after 2002. First, though, comes a process to submit claims, object to the arrangement and have a judge bless the settlement. * Thanks to a special provision of copyright law, many song authors are busy sending "termination notices" to publishers with the goal of recapturing rights. This doesn't always happen without controversy. A couple of cases with an international flair: First, Edizioni Curci, an Italian-based entity that is one of the oldest song publishers in the world, is going to court to limit the scope and effect of a termination notice registered on the song popularly known as "Volare." Here's the complaint. Second, Village People songwriter Victor Willis looks headed to trial in his own termination dispute. In May, 2012, a judge allowed him to effectuate termination on songs including "Y.M.C.A." The case has continued over the question of what share he's now entitled to enjoy on the songs. Willis contends that one of the credited co-authors, Henri Belolo, didn't actually contribute to the authorship or lyrics of 24 of the compositions. On Dec. 26, a judge denied summary judgment to the plaintiff song publishers who were arguing that Willis' claims were barred by statute of limitations. The judge says that it is a triable issue whether Belolo expressly repudiated Willis' claimed 50 percent copyright interest many years ago. A jury could soon decide when it was that Willis first learned that Belolo was taking credit for originally writing "Y.M.C.A.," "Macho Man," "In the Navy," and "Go West" in French.

<https://www.billboard.com/music/music-news/how-justin-timberlake-became-an-unofficial-sales-exec-for-iheartradio-fest-5719291/>

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How Justin Timberlake Became an Unofficial Sales Exec for iHeartRadio Fest: Q&A With Clear Channel Connections' Greg Glenday (Exclusive)

Greg Glenday, president of Clear Channel Connections, spoke to .Biz about how sponsorship for the third annual iHeartRadio Music Festival, which begins today, is at an all-time high. He also confirms how Justin Timberlake may have had a hand in making that happen with no less than three sponsors as well as the lowdown on the launch of this year's Fan Village which includes a car from the future and a refrigerator that looks like a "rocket ship." Tickets to Clear Channel's third annual iHeartRadio Music Festival this weekend aren't the only part of the two-day spectacle that are sold out — sponsor activity is at an all-time high, too. More than 14 blue-chip brands are prepping major on-site sponsorships and activations, in addition to an A-plus roster of performers that includes Justin Timberlake, Katy Perry, Miley Cyrus, Elton John, Paul McCartney, Drake, J. Cole, Robin Thicke, Bruno Mars and many more. A full run-of-show was posted to iHeartRadio's site Thursday afternoon. In July, Billboard announced initial sponsors Macy's, AT&T's "It Can Wait" campaign, Pepsi, Unilever's Axe Chill and Fruttare Ice Cream Bars, Diageo's Smirnoff vodka, State Farm Insurance, MGM Grand, 20th Century Fox and Matador Snacks. In the weeks since, Clear Channel has confirmed The CW Network, Bud Light Platinum, Elizabeth Arden and MasterCard as additional partners. A whopping three of those — 20th Century Fox, MasterCard and Bud Light Platinum — all came on-board as a direct result of Justin Timberlake, who headlines Saturday's performance. Exclusive: Clear Channel Announces iHeartRadio Festival Sponsors; Preps First Fan Village Hosted at Las Vegas' MGM Grand Arena, iHeartRadio will introduce its first daytime Fan Village, which includes its own music lineup (Cyrus, Avril Lavigne and Jason Derulo are among the performers) and extensive space for sponsors. Tickets for the Arena have been sold out since July, with 20,000 attendees per night, and the 10-acre Village expected to host about 15,000 people. Greg Glenday, president of Clear Channel Connections, the company's sponsorship and marketing arm, tells Billboard in an exclusive Q&A about all the ways brands will be incorporated into this weekend's event. From how Timberlake became the festival's unofficial sales exec, to the big-name marketing execs expected to be making their way to the MGM Grand. Billboard: A lot of iHeartRadio's sponsorships this year are tied to artist relationships, particularly with Justin Timberlake. How were you able to triangulate those deals early enough in the process? Greg Glenday: Because of our relationship with the labels and the artists we're able to connect the dots a little bit earlier than other media vendors. We just finished, in fact, another deal with a major artist because we were aware of her association with a vendor — it's amazing what can come together when everybody's already under the same tent. The same thing happened here with MasterCard before they even had their deal signed. They had an **NDA** signed with Justin and said, "Hey, we're thinking of doing this with our artist," and we said, "Well, we're thinking they might be at our festival." It was a bunch of "hint-hint" until we got to the point of, "Let's open everything up and have a really creative dialogue together." So what are some components of MasterCard's sponsorship? I just played [Mastercard's] charity golf event yesterday. The idea we understood is what their Priceless experience meant to their brand, and what they were trying to do with Priceless Cities — it's not just where but how they want to relate to their cardholders. So yes, it was great. He was one of their spokespeople, we have this money-can't-buy experience; there were just a ton of ways for us to activate that. Whether it's the Priceless Lounge in the Village, or their tent, which I just saw rendering of — it's a great place to cool off and get some refreshments as one Priceless experience. There will also be a speed pass line for people to get through into the main part of the festival at night. If you have a MasterCard you can cut the line. And then somebody in that line is gonna get their seat upgraded to basically the front row. It's about adding cardholder value to them and us understanding them as opposed to just slapping a logo on it. We really took the whole Priceless experience to everything. We'll also have branded seatbacks on the floor, where we'll have some celebrities and other photogenic people to bring attention to those seats. Our content team really treated this like part of our team — like a partner. In addition to 20th Century Fox, which hosted the premiere of his movie "Runner Runner" on Wednesday, Justin's also involved with Bud Light Platinum. What can we expect from their involvement? Probably my favorite thing of the whole time is the Bud Light Platinum lounge — Justin's the creative director at Bud Light Platinum, so he had creative input into this. We've done this lounge the last two years and it's always been a different theme. The first year it was red for Budweiser, last year it was blue for Bud Light. This year their brief was all around nightlife and nightlife occasions and getting dressed up — everything that's Justin. Rather than us saying, "Let's slap Budweiser into the VIP party," let's have a holistic conversation and say "You know what, we've got this relationship with Justin, you have this lounge. Let's have him involved." Obviously he's a busy guy, and I don't know how much time he actually spent with this, but I think it's great that he was involved in the design of it. It feels more personal. Clear Channel's Tom Poleman On Z100's 30th Anniversary, iHeartRadio Festival as 'Turbo-charged' Jingle Ball, and Indie Label Rights Partnerships This is the first year you'll have a Fan Village. How

did that create more opportunities for your brand partners? I just this morning saw a cheat sheet of a menu of what's happening there. Sometimes with these things, other companies have areas where they stick the sponsors. We sold a whole lot of tickets to this as a free-standing event that's gonna be pretty neat. The tents we've built out — Pepsi for example, we've got some really neat social experiences. We've got this car from the future that will be part of the village, we installed IHeartRadio in it already and, in a conversation with Pepsi, they said, "Why don't we add a refrigerator to this thing?" Literally it looks like a rocket ship and it's got a drink holder. We feel like this is gonna be a social home run. Pepsi will also be hosting a Live for Now bus and places to enter contests. Monster products will host a headphones listening lounge. State Farm will have their Better State crew again. They wanted to do a better job this year of advertising. So their team of Better State people will help people get around, drive them in transportation from the airport to hotels to the Village. AT&T has the It Can Wait tent — the don't-text-and-drive pledge. Fruttare will be giving out fruit bars and personal misters to cool off in the desert heat. Smirnoff has an ongoing relationship for Masters of the Mix. They'll have DJs spinning and contests located right at the entrance. We're also gonna do a silent disco with some professional DJs — both ours and ones Smirnoff has had through the Masters of the Mix contest. How big is the space? The whole lot is 15 acres — I think they cut it down to 10 for what we're actually using. It's definitely not going to feel like a parking lot. We also have a small sponsor in Matador Beef Jerky. They bought a sponsorship last year. They wanted a bullfighting ring — once we booked this village we said, "Absolutely, this is the kind of thing we want." So they'll have a mechanical bull, which is kind of their trademark. Any branded stages? There will be two branded stages — one for Pepsi, and one for The CW, which is a sponsor in addition to our broadcast partner. They'll have the casts from some of their shows like "Vampire Diaries" and "Arrow" on-site. Britney Spears, who's presenting, has an Elizabeth Arden fragrance so they'll be in the village. That's a level of sponsor we wouldn't have been able to find room for if we didn't have an outdoor space. And because Fruttare is a Unilever brand, we were able to bring in Axe for their Black Chill new product. We've been able to find more room for the bigger sponsors, as well as create Village-only opportunities. Are all of IHeartRadio's sponsors also spending with your stations on-air? Everybody except Axe, Elizabeth Arden and Monster has some sort of digital or on-air component. And frankly that's where the bulk of the revenue goes. We learned that the first year, to get an understanding of what they do. There just isn't a lot of revenue that goes just to the on-site. It doesn't matter how great the 20,000 people are, there's only so much somebody would spend on it. But when you tie it all together and have intellectual property rights ... Pepsi was giving away trips during the VMAs — in Pepsi's commercial they had our logo and were giving away a chance to win a trip to the IHeartRadio Music Festival. Us allowing Pepsi to do that was of value to them. Festivals know they've truly arrived as marketing vehicles when their sponsors' suite execs actually attend. Any sense of how senior of executives your sponsors will have in attendance? The CEO of Anheuser-Busch is expected to be there, and some folks from Bud Light Platinum. Macy's, their CMO Martine Reardon will be there for the first time. MasterCard will have Ben Jankowski, their global head of media, though probably not their brand-new CMO. Unilever will have their senior director of media, Gail Tifford. Pepsi will likely have Brad Jakeman, president of their global beverage group, or Chad Stubbs, their North American media director. Overall, we're expecting to entertain about 200 clients, many of whom will just be there even not as sponsors. Head [HERE](#) to subscribe to Billboard's free music industry newsletters: Breaking News, Morning Fix, Touring, Top 40, Country Update and many more

<https://www.billboard.com/music/music-news/inside-david-bowies-stealth-comeback-qa-with-producer-tony-1484319/>

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Inside David Bowie's Stealth Comeback: Q&A With Producer Tony Visconti

During much of the past two years, Tony Visconti has been "walking around the streets of New York with my headphones," listening to the music that became "The Next Day," David Bowie's first new album in 10 years. With Bowie himself choosing not to do interviews for "The Next Day," Visconti has become the voice of the album -- and, not surprisingly, he has plenty to say about it. During much of the past two years, Tony Visconti has been "walking around the streets of New York with my headphones," listening to the music that became "The Next Day," David Bowie's first new album in 10 years. Visconti — who's worked with Bowie on "David Live," "Young Americans," the so-called Berlin Trilogy, "Scary Monsters" and 2003's "Reality" — has been involved with the new project from even before Bowie started recording demos and oversaw sessions at The Magic Shop studios in New York's Soho section with a corps of Bowie regulars. With Bowie himself choosing not to do interviews for "The Next Day," Visconti has become the voice of the album — and, not surprisingly, he has plenty to say about it... It's hard to say if the greatest achievement of "The Next Day" is making it — or keeping it so entirely secret as you did. How does it feel now that the world knows about it? Oh, well, I'm ecstatic. I'm really, really happy. I've been keeping this a secret for two years...so to finally have the dam break loose and have the world know about it, I actually had a physical reaction to it, a big relief in my body. How did you manage to keep the news from leaking? Trending on Billboard The members of the band and the engineers, the people who bring us coffee in the studio, everybody who was involved in this had to sign a (non-disclosure agreement) to keep this a secret. The people who played on this album, most of them have worked with David for a long time; to sign an NDA would have been unnecessary for most of them. But we had some new people and a new recording studio we didn't have an old, long-standing relationship with, so we took the precaution. Everyone had to sign it. No one objected; they said, "It's just an absolute joy to be working with David Bowie." The way we kept it a secret was on an honor system — not that we were worried about being sued or anything like that. It was so cool to be part of this club. That's what it was really about. What was the timetable for all of this? Well, (Bowie) started writing it two years ago. David's one of my oldest friends. We'd been communicating over e.mail all the time and we'd meet up for lunch occasionally in New York. The last few times I met with him I saw a twinkle in his eye that wasn't there before, which meant he was writing. I knew the call was gonna come one day, and he contacted me and said "I'd like to go in and make some demos." We went into a studio about two years ago with myself on bass and Sterling Campbell on drums and Gerry Leonard on guitar and we just jammed for a week or two on the ideas that David had. We lived with those demos for a few months and we walked into an actual studio maybe 18 months ago and put down the first serious tracks and worked from there. We'd go two weeks a time and then take a month off or as long as two months off. We probably spent about three months in the studio, but spread out over 18. Was David conscious that it had been such a long time people had kind of written off the idea of ever hearing from him again? He seemed to be amused by the world kind of thinking he retired or was in ill health. It didn't bother him at all. I think he was a little tired of having to make an album because it was in his contract to do another one in a certain time period. He just gave all that up. He just wanted to have a private life and think about when he would go back in the studio. He's a very confident person; "I'll make a record when I'm ready, when I really have something to say." It never really did bother him what people thought about his absence. He looks pretty healthy in the video for "Where Are We Now?" I've seen him steadily since he had the health problem (an angioplasty) in 2004 and he's very healthy. He's kind of rosy-cheeked. And in the studio his stamina was fantastic. It was as if he never stopped doing this for a 10-year period. He was singing with every live take; quite often he'd play piano or guitar at the same time. And when it came time to do the final vocals, he was just as loud as he ever was. The personnel was kind of like old home week, too, wasn't it? Oh, yeah. We had his longtime guitarist Gerry Leonard and his longtime guitarist Earl Slick and his longtime guitarist — since 2001, anyway — David Torn. So we had three absolutely wonderful guitarists who have their own specialties. Earl Slick was the tearing-it-up lead guitarist, and then both Gerry and David have different versions of ambient guitar, very dreamy, washy kind of guitar sounds. So the three guitarists were very complementary. And we used Zachary Alford on drums and Sterling Campbell on drums; these are all old Bowie band members from different tours and albums. And Gail Ann Dorsey played most of the bass on the album and sang backup vocals. We had Tony Levin, who's a wonderful bass player, come in for a few tracks as well. And then we had string players come in, wonderful string players who play in Broadway musicals and things like that, and various other people. It was a nice, small combination. I'd say at most a dozen musicians were involved. Any guest vocalists or featured rappers? (laughs) No, not at all. This was an exclusive, closed-door David Bowie album being made under secretive wrap. Is "Where Are We Now?" indicative of the sound of the album? That is the only song like it on the album. Most of the album is uptempo rock songs, with some very innovative new styles as well. I can't give too much away, but there's some very familiar Bowie on it. Obviously you're going to get some classic Bowie, but then there are some tracks that

are so far out he's never recorded anything like them before. And they sound oddly commercial, the really far out ones. It's really exciting; I've listened to this album for two years now, analyzing it, tweaking it, writing notes, and I've never grown tired of it. It's amazing every time I hear it. Tell us about some of the far-out tracks. There's one called "Dirty Boys," and "If You Could See Me" is extremely far out there — if anything, a bit jazzy. Bowie writes a lot of songs on keyboards now, and when he writes on keyboards he goes into this jazz thing which is quite remarkable. But he's always had songs that have sophisticated chords in them. There's another one, "How Does the Grass Grow," that's very, very different, new Bowie, new-style Bowie. Did you work on more than the 17 songs that are coming out between the regular and deluxe versions of the album? We over-recorded, yeah — I think 29 songs in all...and some of them were abandoned within weeks. They just didn't work out. He often writes without lyrics or melody; we're just going for a groove or something that's pre-lyric stage. I think maybe some of the others, if we record again, they'll be re-written or re-arranged, but they didn't fit the immediacy of this album. The 17 we settled on were really the hot ones. I think there are three or four others that are hot, but we disagree on that. (laughs) Where in the process did "Where Are We Now?" surface? Early, but I didn't hear the lyrics until about five months after it was recorded. It was just a pretty ballad; it was called something else, but I forget what. He came i one day and said, "I've written words for that. I wrote a song about Berlin," and I thought, "How nice. That's really cool." And he gave me a copy (of the lyrics) and got on mic and started warming up, and I read the lyrics and it gave me goosebumps because I spent quite awhile in Berlin, too, making the three albums that are called the Berlin Trilogy. I knew hat he was talking about, because in those days when we were making those albums he didn't live in a very expensive apartment. He lived in the bad part of town, and he and Iggy Pop and I used to go around to just ordinary beer gardens and sit around and pretend we were German and drink beer. He got that feeling in that song with those lyrics. What else does he sing about on the album? ("Where Are We Now?") seems personal, but some of it is historical. He's been reading history books, and we were having great conversations in the studio about, well, British monarchy for a start and stories related to them. A couple of songs on this album are about historical subjects. Some of the lyrics are blood-curdling, they really are — very, very strong lyrics about old wars, things like that. The title track...is one of the gorier songs. It's kind of like a Hammer Horror film lyric to it, pretty gory. But I think David's very multi-level; "The Next Day" could also mean this is the new day or this is a new album, this is a new me. But I'm speculating. You mention possibly returning to some of the material that wasn't used. Are you confident that "if" will become a "when?" I don't know. There's no "when" yet, obviously. I'm not booked to do another album with him. But we talked about recorded more after this. We ended the album on such a high, and he said, "I can't wait to get back in the studio" — but that's a long way off. This album's going to run its course. We might get together this year. I really don't know. Did he say anything about touring or playing live? He said no, absolutely not. He said to me, "I've played live for 30-odd years and given interviews, and I don't want to do either of them anymore." They kind of fall into the same bag, the way he thinks. He just wants to make records. He feels like that's what he's entitled to do now.

<https://www.billboard.com/music/music-news/music-matters-conference-recap-troy-carter-spotify-the-rise-of-1095103/>

Länge: 6574

2012-06-01 15:00:00+00:00

Music Matters Conference Recap: Troy Carter; Spotify; The Rise of Asian Music Fests

Music Matters, Asia's premiere music conference, just wrapped another successful edition, its 8th, digging into substantive music industry issues with 175 speakers, including Lady Gaga's manager Tory Carter; Bob Lefsetz squaring off against Spotify's Ken Parks and legendary manager Peter Jenner; a K-Pop panel; and a rise of the Asian Music Festival panel with execs from Live Nation, Glastonbury and SXSW. Lady Gaga manager Troy Carter delivering the keynote address at the Music Matters conference in Singapore. (Photo: Crowded Studios) Music Matters, Asia's premiere music conference, held another successful edition, its 8th, digging into substantive music industry issues for both for Asia and the world. 1,200 people attended this year's confab with 175 speakers, 40 performing musical acts and 400 participating companies across 30 countries. Explore Explore Lady Gaga See latest videos, charts and news See latest videos, charts and news The headlining speaker, Troy Carter, Lady Gaga's manager, had several interesting insights and Asia-specific thoughts. Carter, referring to the supremacy of social media, noted that he did not want fans to find out about his artists' music via the radio but rather on the web which he believes has more value. He also pointed out that for this album cycle, Gaga would spend more time in territories instead of flitting in and flying out immediately. Carter also commented on Gaga's shows in Indonesia, which were still on at the time. He said the show sold out faster than in any other market, noting the dialectic between repression and the urge to seek out art. K-Pop's Big Night Out at Music Matters Conference Trending on Billboard Catherine Liang, GM at Baidu (China's premier search engine), noted, "I actually got a lot more from the keynote... than from the panels. Troy Carter [explained] how the Internet is great for talent because it offers an instant global market." One the second day music industry pundit and blogger Bob Lefsetz took the stage. Lefsetz's remarks on Asia were interesting if not completely informed. He offered that in the West between 1964 and 1977 there was a cultural, political, and sexual revolution that informed our attitudes towards music and musicians. Lefsetz posited that since Asia has a different history, its experience is all about the fans' relationship with an artist as facilitated by media, and the business which results. Though an interesting theory, Japan, Asia's largest music market, in fact had a very similar cultural revolution in the sixties. Spotify COO Kenneth Parks engaged in a conversation about Spotify's business practices. (Photo: Jean Gorguet) Lefsetz came off better when he went one-on-one with Spotify COO Ken Parks, taking the exec to task for Spotify's insistence that one log on to Spotify with Facebook, calling the subscription service "beholden" to the social media site. Parks rejected the idea and attempted to defend the Facebook entry point, calling it a "social tool." Parks tried to smooth things over by saying Spotify was constantly reviewing its system and it was possible they may allow a different style of log on in future. Things got even more heated, however, when Spotify's remuneration to rights' holders was addressed. Lefsetz asserted the system wasn't fair and Peter Jenner, the legendary manager of bands like Pink Floyd and The Clash, stood up and screamed Spotify's "NDA [Non-Disclosure Agreement] structure is a scandal." Parks contended that the system was fair and the company is always re-examining its process. He also reminded people that Spotify is monetizing music consumption that was previously being taken for free. Jasper Donat On Music Matters 2012: Troy Carter, Growing Asian Touring Market, Music Publishing In 53 Countries A K-pop panel [which included this reporter], discussed the rise of the genre and its astute use of social media, YouTube and blogs to become a worldwide phenomenon. Razmig Hovaghimian, CEO and co-founder of online TV site Viki.com noted that K-pop stars Big Bang had received a remarkable 58 million votes for the MTV Europe Music Awards' Best Worldwide act. The panel posited that K-pop is still a work in progress in terms of worldwide success as no artist has yet sold significant numbers in the American market. Live Nation Entertainment president international/emerging markets Alan Ridgeway on stage during the Rise of the Asian Music Festival panel. (Photo: Getty Images) Perhaps the panel that offered the most opportunity for industry actors to make important new connections was The Rise of the Asian Music Festival panel. It featured, among others, Alan Ridgeway, President International and Emerging Markets at Live Nation Entertainment; Scarlett Li, CEO and founder of Zebra Media Group; Paul Dankmeyer, festival director, Java Jazz Festival and Java Rockin Land; Martin Elbourne, talent booker, Glastonbury Festival and Brent Grulke, creative director, SXSW. Panelists discussed their individual experiences holding major music fests around the world and the astounding rise of the music festival in Asia. Scarlett Li told Billboard the conference was key for her China-based fest. "Music Matters has helped us a lot, it connects us to artist agents, [helps us] share information with other promoters and introduces us to important media companies such as YouTube." Scarlett Li, who founded and serves as CEO of Zebra Media Group, during her panel. (Photo: Getty Images) She added her panel was particularly valuable. "I was able to ask specific questions to Alan Ridgeway, and I learned a lot from Martin Elbourne and Brent Grulke. Our Zebra Music Festival is [only] 4 years old. Compared with Glastonbury, we are still a toddler. The experience of these western music festivals is fascinating to us." Alan Ridgeway concurred the conference were a great help. "It was an extremely productive two days — not just because it was possible

to take so many meetings in one place, but also being able to hear through the panels, the views of local market experts on such a variety of topics." On the festival panel he added, "It was particularly good to hear about the experiences and challenges faced by Scarlett in China and Vijay (Nair, Director of Only Much Louder Entertainment) in India. The biggest surprise was the shortage of home grown talent when it comes to booking their festivals." The Rise of the Asian Music Festivals panel at Muisic Matters. (Photo: Getty Images)

Länge: 3082

2012-06-15 16:11:13+00:00

Arthouse Entertainment to Sell Over 100 Songs

Boutique publisher Arthouse puts a slate of songs on the market, seeks new partner. If you have a few shekels to invest and are looking to own a piece of the publishing of some of the hottest songs around today, like Bruno Mars' "Just the Way You Are" and "Grenade," Cee Lo Green's "Forget You," B.o.B's "Nothin' on You" and Carrie Underwood's "Undo It," now's the time to open up your purse-those songs are coming up for sale. Arthouse Entertainment, the boutique music publishing and production company owned by entertainer/songwriter Kara DioGuardi and her partner Stephen Finfer, is about to put those hits-as well as 100 other songs-up for sale as part of a move to bring in a new financial partner. Arthouse songs have been administered by BMG Chrysalis, which acquired Bug Music last year, but that deal is coming to an end. Arthouse has hired John Rudolph of Music Analytics/Siemer & Associates and Jaimison Roberts of Roberts & Hafitz to serve as advisers and run the sale. Trending on Billboard "We are selling a schedule of songs [including] a number of established hits from the last few years," Finfer says. "You can walk in and buy [Wiz Khalifa and Snoop Dogg's] 'Young, Wild & Free' and the Band Perry's 'Postcard From Paris.'" While there are a preponderance of publishers willing to buy evergreen songs, it takes a degree more expertise to value new hits. Still, Finfer is positive that the songs up for sale are marketable right now for synch, cover and a multitude of other uses. "The hits compiled in this catalog over the last four years have the ability to endure and be part of the cultural psyche forever," he says. Meanwhile, Arthouse is keeping its writers and their contracts and intends to continue operating the boutique music publisher. As such, it is looking for a partner to help finance the operation, serve as an administrator and handle some back-room functions, and a high bid alone may not be enough to win the deal. Sources say that the songs up for sale generate net publisher's share of about \$1.2 million annually and that the sellers are looking for at least a five-times multiple, or \$6 million. Informed sources also say the sale process has just begun with potential suitors being sent nondisclosure agreements. After signing the **NDA**, suitors will get a book and a process letter, with indications of interest due in mid-July, followed by a period for due diligence and final bids due by mid- to late August. DioGuardi, who sold her catalog to Bug in 2008 and signed a co-publishing deal that's now with BMG Chrysalis, says Arthouse will continue to be an incubator for writers early on in their careers. "When we started [Arthouse], it was to administer my copyrights," DioGuardi says. "Then we decided to sign other songwriters who could write with me, but that eventually morphed into a self-standing company. Now, we figure out which songwriters and artist/songwriters would be best for our songwriters to collaborate with and make sure they have a shot at the single cuts."

<https://variety.com/2022/music/news/billie-eilish-damon-albarn-gorillaz-coachella-1235234201/>

Länge: 2744

2022-04-17 08:45:10+00:00

Billie Eilish Brings Out Blur's Damon Albarn for Gorillaz Classic at Coachella

Billie Eilish already made history as the youngest person to headline Coachella when she took the stage on Saturday night. So it may have been surprising to her young fans that among her guest stars was a 54-year-old: Damon Albarn, of Blur, Gorillaz and The Good, the Bad and the Queen fame. Appropriately, he joined in for the song "Getting Older," after which she helped cover Gorillaz's "Feel Good Inc." (with Posdnuos of De La Soul lending a hand). <https://twitter.com/DamonUnofficial/status/1515601224980054020?s=20&t=3OPbrvn-OTvuhDBcVAR-7Q> "Shut the fuck up and pls give a fucking warm welcome to Gorillaz Damon Albarn," said Eilish in introducing the singer. "This is the craziest shit I've ever experienced," she continued. "This man changed my life in a lot of ways, and changed my complete view of what music could be, and what art could be, and what creation could be. My first favorite band ever was the Good, the Bad and the Queen when I was six years-old and Blur changed the world and Gorillaz changed the world and this man is literally a genius, and that's that." Albarn was the second surprise of her set, following an appearance by Khalid for the song "Lovely." Popular on Variety Billie Eilish and Khalid – Lovely, Coachella pic.twitter.com/h8aGfEaA9A — Tav 🇧🇷 the eras tour (@girlonsaturn_) April 17, 2022 Eilish's set, which ran through nearly 25 songs, was an exercise in pure showmanship, taking the crowd to musical highs and even some lows, like when the singer implored the audience to crouch, then jump, while she and her dancers amped up the energy. Eilish's whispery vocals pierced through the drone, ably played by her brother Finneas, as well as the drums, which took on their own ferocity as the show neared its end — particularly on the closer, "Happier Than Ever." It was a sentiment Eilish carried throughout the set, stopping to tell the audience, "I want us to be grateful that we are alive and breathing and we're here. It's been such a crazy three years and we deserve to feel good and be happy and feel safe and calm." Clearly relishing her time onstage, Eilish did a victory lap at show's end, blowing kisses to her fans and waving enthusiastically as she exited. See below for her full set list: Bury a Friend I Didn't Change My Number **NDA** Therefore I Am My Strange Addiction idontwannabeyouanymore Lovely You Should See Me in a Crown Billie Bossa Nova GOLDWING Halley's Comet Oxytocin Ilomilo I Love You Your Power Overheated Bellyache Ocean Eyes Getting Older Feel Good Inc. When the Party's Over All the Good Girls Go to Hell Everything I Wanted Bad Guy Happier Than Ever

<https://www.musicbusinessworldwide.com/jobs/kobalt-music-group-manager-business-affairs-us/>

Länge: 4004

2025-01-13 17:42:41+00:00

Manager, Business Affairs (US)

Kobalt Music Group Manager, Business Affairs New York Overview Kobalt's industry leading legal team is hiring a New York-based Business Affairs Manager. Reporting into the Vice President, this exciting opportunity involves hands-on negotiating and drafting of our agreements, as well as supporting the team with other legal matters. You are a qualified attorney with strong drafting skills who thrives in fast-paced environments. You are a detail-oriented, organized and ambitious individual and in return, will have the opportunity to develop professionally and personally at a transformative and progressive music publishing company. WHAT DOES A MANAGER OF BUSINESS AFFAIRS AT KOBALT DO? You will draft and negotiate publishing administration proposals, agreements and amendments as well as deal summaries; communicating as needed with relevant internal departments. You will also draft various NDAs and other ancillary legal documents, track litigation matters and draft demand letters and other correspondence. In addition to the above, you will support the wider team with other general legal tasks. WHAT SKILLS AND EXPERIENCE ARE WE LOOKING FOR? You have a law degree and are admitted to the NY bar. You have some experience in either a law firm or an in-house legal team (entertainment or music industry experience with an understanding of music publishing concepts is a plus!). You demonstrate excellent drafting and communication skills (both verbal and written) and the ability to disseminate complicated legal and contractual principles to non-BA staff in a coherent and precise manner. You pay attention to details and are highly adaptable having worked in a fast-paced and high-volume environment developing the ability to juggle multiple high-priority matters. Proficiency/ease in working with various programs (MS Office, Salesforce, DocuSign, etc.). As a Kobalt ambassador, embrace the culture and share a passion for music and its creators. If this sounds like you, then please share your story by filling out the application below. To get you in the right mood, have a listen here to songs by our talented creators, especially curated to get you in the right mood when looking for the next challenge! WHY CHOOSE US? At Kobalt we've prioritized creators since we first started in 2000. Our music services and the technology we've built helps make the industry more fair and rewarding for artists. We're trusted by some of the world's biggest names like Doja Cat, Kali Uchis, Phoebe Bridgers and Sam Fender and songwriters such as Simon Aldred (Rag N Bone Man, Liam Gallagher, Celeste) and Clarence Coffee Jr. (Dua Lipa, Lizzo, The Snuts). We thrive on creativity and are committed to championing diversity. We're dedicated to inclusiveness and provide all the resources and benefits you need to grow your career and reach your potential. We offer competitive compensation packages, professional development opportunities, and an entrepreneurial culture that makes working here not just fun, but also rewarding. IMPORTANT NOTICE Applicants must be eligible to work in the United States. A full DBS check on acceptance of offer. Kobalt is an equal opportunity employer encouraging diversity in the workplace. All qualified applicants will receive consideration for employment without regard to race, color, national origin, gender, age, religion, disability, sexual orientation, or any other status or characteristic protected by law. NYC Pay Transparency Law: The range provided is for NYC-based hires only and will be commensurate with candidate experience. Pay ranges for candidates in other locations other than NYC may differ based on the cost of labor in that location. Pay range: \$87,000 – \$108,000 The range provided is for NYC-based hires only and will be commensurate with candidate experience. Pay ranges for candidates in other locations other than NYC may differ based on the cost of labor in that location.

<https://www.billboard.com/music/music-news/total-music-shuts-down-1274697/>

Länge: 3504

2009-02-10 05:00:00+00:00

Total Music Shuts Down

Total Music, the joint venture backed by Universal Music Group and Sony Music Entertainment, among others, has shuttered. Total Music, the joint venture backed by Universal Music Group and Sony Music Entertainment, among others, has shuttered, Billboard.biz can confirm. Multiple sources directly involved in the venture said all concerned agreed to stop funding the effort, citing both business and economic factors for doing so. Sources spoke on background due to **NDA** agreements. "Total Music as it is now, is over," said one. "With resources being limited these days, we prioritized everything and realized we could accomplish the same thing in some of the other areas where we were working." Among the business factors that led to the decision is the continued dominance of Apple's iTunes music store, the rise of free ad-supported streaming services and the overall downturn in Internet advertising. Those involved say these collective challenges were not insurmountable by themselves. But adding the ongoing economic climate, which is placing added pressure on record labels already hurting from plummeting CD sales and revenues, proved too much to bear. "Current conditions are such that funding something like that is tough to justify," said another source. The Total Music story was a complicated one from the start. It first emerged in the summer of 2007 as a concept for providing music to various services and devices. Championed by UMG chairman and CEO Doug Morris, the strategy was to encourage device manufacturers and service providers to bundle the cost of a music subscription service into the cost of their products. The closest example to see the light of day is Nokia's Comes With Music service, which offers a year's music subscription into the cost of compatible phones. That idea later evolved to the formation of the Total Music entity, which aimed to create a digital music subscription service that could then be licensed to partners under the same model as part of a complete solution. The venture acquired the college-focused music service Ruckus to provide the backend subscription capabilities for that plan. But the entire evolution remained shrouded in mystery. None of the parties involved ever formally laid out the details of the initiative, preferring to keep mum on the details. The acquisition of Ruckus, for instance, was never announced, nor was the addition of Sony or any other labels. Last year, the Department of Justice began asking questions about the legality of these competitors joining forces on the effort, but it was more of an inquiry than a full-scale investigation, and those involved say it played no role in the venture's demise. While the legal entity behind it is no more, sources involved in the effort say the concept behind Total Music lives on. Bundling access to music with other services and products remains an interest for the labels involved, something they are likely to continue pursuing either individually or through continued cooperation, but on more of a case-by-case basis. And while Sony and UMG may no longer be working together as part of the Total Music venture, the process of forming the entity and working together on it since has laid the groundwork for other types of collaboration. "The concept of Total Music will express itself in some other way," said a source involved in the effort. Explore Explore See latest videos, charts and news See latest videos, charts and news

<https://www.billboard.com/music/music-news/mos-vs-aim-war-of-words-continues-1326366/>

Länge: 1863

2007-03-01 05:00:00+00:00

MoS Vs AIM War Of Words Continues

U.K. dance music empire Ministry of Sound has issued its second "open letter" to AIM within 48 hours. U.K. dance music empire Ministry of Sound has issued its second "open letter" to AIM within 48 hours, this time lining-up Warner Music Group in its crosshairs and criticising AIM's acceptance of a Non-Disclosure Agreement covering the deal with the major label. The London-based firm had earlier resigned from AIM, the U.K. independent music companies' trade body, in protest of Impala's support of WMG's bid for EMI. AIM is a member of Impala, the Brussels-based trade body for European independent music firms. Fellow AIM member Gut subsequently followed MoS' lead, and exited AIM. As a response to those departures, AIM yesterday hosted an "emergency" board meeting at its London headquarters, during which its key executives drilled into confidential documentation on Impala's agreement with WMG. MoS Music Group managing director Lohan Presencer attended the early part of the meeting, but balked at the **NDA** which was put on the table for all attendees to sign. "If WMG wish this matter to be resolved without reference to the European Commission, then they must and will agree to the terms of the agreement with Impala being debated openly and transparently," MoS wrote in its latest letter, issued by its legal representatives Blake Lapthorn Tarlo Lyons. In the letter, MoS adds that it is prepared to attend AIM's upcoming monthly board meeting next Tuesday, at which the terms of agreement will be further analysed. However, it says it will only join on the condition that the restricted document was "disclosed in advance and publicly circulated" and without constraints. Warner Music Group declined to comment. Explore Explore See latest videos, charts and news See latest videos, charts and news

<https://variety.com/2022/music/news/scooter-braun-regrets-taylor-swift-catalog-acquisition-arrogant-1235389394/>

Länge: 5931

2022-09-30 14:59:37+00:00

Scooter Braun Says He 'Regrets' the Way Taylor Swift Catalog Acquisition Was Handled

As has been well documented, the 2018, Scooter Braun-led acquisition of Big Machine Music Group — and the rights to Taylor Swift's first six albums — caused some controversy. Swift — who had attempted, unsuccessfully, to acquire the rights herself — was outraged, saying she had been blindsided by the deal, and launching not only a global dialog about artists owning the rights to their work, but sticking it to the new owners by beginning a campaign to re-record all of those albums and encouraging her fans to stream the new "Taylor's Versions" instead of the earlier ones; two such albums have been released to great success. She had few kind words for Braun in the process. Braun bore the substantial wrath of the Swifties for a year and a half before selling off the catalog (for a tidy profit) and said he had attempted to speak with the singer about the issue multiple times after the sale was finally revealed, to little avail. He has since sold his own company to the South Korean entertainment powerhouse HYBE (for an even more tidy profit), and continues to run it and manage the careers of Justin Bieber, Ariana Grande and others. Popular on Variety But in a new interview with NPR'S Jay Williams, he says he wishes things could have been done differently — pointing a subtle finger in the direction of former Big Machine owner Scott Borchetta for the non-disclosure agreement he says he was forced to work under — and says, "The regret I have there is that I made the assumption that everyone, once the deal was done, was going to have a conversation with me, see my intent, see my character and say, great, let's be in business together." For her part, Swift said in a November 2020 social-media post, "My team attempted to enter into negotiations with Scooter Braun. Scooter's team wanted me to sign an ironclad NDA stating I would never say another word about Scooter Braun unless it was positive, before we could even look at the financial records of BMLG (which is always the first step in a purchase of this nature). So, I would have to sign a document that would silence me forever before I could even have a chance to bid on my own work." She said negotiations never got underway, because of the strict NDA demands. "He would never even quote my team a price. These master recordings were not for sale to me," she concluded. Braun's comments on the issue follow below; head here for more from the interview. Contacted by Variety, a rep for Swift did not immediately have a comment. "I learned an important lesson from [the Big Machine acquisition]," he begins. "When I did that deal, I was under a very strict NDA with the gentleman who owned it, and I couldn't tell any artist. I wasn't allowed to. I wasn't legally allowed to. What I told him was, hey, if any of the artists want to come back and buy into this, you have to let me know. And he shared a letter with me that's out there publicly that — you know, the artist you're referring to said, 'I don't want to participate in my masters. I've decided to, you know, not make this deal,' blah, blah, blah. So that was the idea I was under. "I was excited to work with every artist on the label. So when we finalized the deal, I started making phone calls to say, hey, I'm a part of this. And before I could even do that — I made four phone calls; I started to do those phone calls — all hell broke loose. So I think a lot of things got lost in translation. I think that when you have a conflict with someone, it's very hard to resolve it if you're not willing to have a conversation. So the regret I have there is that I made the assumption that everyone, once the deal was done, was going to have a conversation with me, see my intent, see my character and say, great, let's be in business together. And I made that assumption with people that I didn't know. "And I learned an important lesson from that, that I can never make that assumption again. I can't put myself in a place of, you know, arrogance to think that someone would just be willing to have a conversation and be excited to work with me. I don't know these people. So when I did the deal with HYBE, I took 50 million of my own stock that I received, and I gave it to my employees and my artists. And it — I didn't think it was going to become public, but it was a publicly traded company, so I can talk about it now 'cause it was very much out there. And I made sure that everyone participated significantly. And even employees that were no longer employees — you know Kenny. "I called up Kenny, and he is a shareholder. I called up Tommy Brown, who had produced stuff with me with Ariana, and he's a shareholder. I called up Poo Bear, who had made stuff with Justin and I, and, you know, he's a shareholder. Justin and Ariana and Demi and J. Balvin and all these people, and they all became shareholders alongside all our, you know, major, long-term employees and former employees. And everyone felt good, you know, and they could sell the stock if they want to. It's worth real money. But I wanted them to feel good about it 'cause I learned that lesson. And I think in any conflict, you can say, I didn't do anything. It's their fault. And you could be right. You could be justified. And you could say, this is unfair, I'm being treated unfairly, or you can say, OK, I'm being treated unfairly. I don't like how this is feeling. I can't fix this, so how am I going to look at it and learn from it? And I didn't appreciate how that all went down. I thought it was unfair. But I also understand, from the other side, they probably felt it was unfair, too. "So I choose to look at it as a learning lesson, a growing lesson, and I wish everyone involved well. And I'm rooting for everyone to win because I don't believe in rooting for people to lose."

Länge: 3743

2020-02-04 21:30:05+00:00

I Wrote a Book About #MeToo and the Music Business: Here's What Happened After (Guest Column)

When I released my book, "Anything For A Hit: An A&R Woman's Story Of Surviving The Music Industry," in September 2018, it was a starkly different environment than when I wrote it in 2016. Harvey Weinstein had been outed, Les Moonves was about to be removed from his CBS throne and Matt Lauer was weeks away from his own dismissal. #MeToo had hit the film and TV business, it stood to reason that music was next. But that's not what happened. In fact, the industry known for the mantra of turning it up to 11 was all but silent. The response I received for exposing years of systemic gender-based prejudice as an A&R executive was received by the current executives with little more than a whimper. I was supported publicly by two men in the business; Jason Owen of Sandbox Management, whose clients include Kacey Musgraves and Little Big Town and who sponsored my Change The Conversation talk in March 2019, and John Esposito of Warner Music Nashville, home to Blake Shelton and Dan + Shay, who had me speak to his senior staff about sexual harassment. Others have supported me privately. I am grateful to those men! The women of the former and present music biz flooded me with stories of being sexually harassed, raped, assaulted, and emotional and physical abuse. There were stories of affairs, abortions, and even illegitimate children. Lives changed forever because of a career decision — rarely advanced, more often punished. Popular on Variety In speaking with the men, the common theme is they do not understand CONSENT. Legally, if a woman says yes to sex with a man it's a legal clearance. But in the #MeToo era, if the man has the power over a woman professionally, there is no consent. That is what all the drama at NBC was about. And it's what we're seeing play out in the courtroom as the Weinstein trial progresses. Sexual harassment is always about POWER, not sex, and shareholders of public companies want nothing to do with this reckless behavior. The common thread is no matter how bad the man is, or how he behaves, he stays. The women are forced out through firings or settlements that include NDAs. When women in the music business do say something, they are punished. Artists like Lily Allen, and Kesha who have spoken out, their careers seemed to stall. Coincidence? In our latest scandal, the Recording Academy placed Deborah Dugan on leave because she wrote a memo asking for sweeping changes — initiatives suggested by the organization's own fact-finding Inclusion Task Force report. Dugan was called a "bully" — would that be a liability for the scores of men who became rich employing this exact management style? A double standard. I wrote a memo in 1990 at Atlantic records asking for equality, and was promptly shamed, and then thrown out the door. Some have suggested that my experience came as the result of having "worked in a different time." What was different? Time Warner was a publicly traded company. I was a shareholder as well as an employee. There is no difference then or now. The men running the companies protect the men. There are cover ups. I would like the men controlling this business to protect employees and artists. They need to implement effective executive training for everyone — from receptionist to CEO. And of course, they need to provide equal pay. No more turning a blind eye to bad behavior. Stop waiting for accusations and firings. Engaging in dialogue rather than denial is the first step. This will alleviate the fear and anxiety that executives are feeling. The Grammy debacle shows just how ill-prepared and out of touch the business is. We must do better.

<https://www.musicbusinessworldwide.com/robert-kyncl-spotify-deal-warner-musics-distribution-strategy-at-morgan-stanley-event/>

Länge: 9289

2025-03-07 15:59:02+00:00

Robert Kyncl talks Spotify deal, Warner Music's distribution strategy at Morgan Stanley event

Yesterday (March 8), Robert Kyncl gave one of his most energized interviews yet...even if the timing was a little odd. Kyncl took the stage at the annual Morgan Stanley TMT conference in San Francisco, just as his rival, Sir Lucian Grainge, was announcing UMG's much anticipated FY 2024 earnings. MBW listened in. The Warner Music Group boss came with a message – building a case for how he is differentiating WMG in a fiercely competitive market. "I don't worry about what the others are doing," he said. "I'm focused on how we can deliver the best for artists and songwriters, and for shareholders." Warner's latest earnings were decidedly mixed, but investors responded positively. Afterwards WMG's share price tickled its 52 week high, propelled by crucial new contracts with Spotify and Amazon, plus the acquisition of Tempo Music (valued at north of \$450 million). Talking to Morgan Stanley's Ben Swinburne yesterday, Kyncl expanded on what he achieved with those deals, and laid out how he's combining Warner's A&R chops with sustained tech investment in an attempt to sharpen his competitive edge. Here are four of the biggest takeaways from the discussion... SOPA/Alamy 1. WMG's latest DSP pacts gives it "certainty" on price increases In recent months, Universal Music Group first announced new licensing deals with Amazon and Spotify; WMG quickly followed suit. As you'd expect, all parties tout these deals as "win-wins". Yesterday, Kyncl was at pains to emphasize that WMG is "aligned" with its partners: "It's really important to approach it collaboratively and build for the future together... you have to understand what's important to both sides." But what exactly does that entail? Making sure Spotify can't do bundling shenanigans and cut out the music companies? It sounds like yes. "We're very happy about the certainties that we got [on price increases]. And then we've moved the ball meaningfully forward on a whole bunch of other items," said Kyncl. "We're very happy about the certainties that we got [on price increases]. And then we've moved the ball meaningfully forward on a whole bunch of other items." Robert Kyncl on WMG's new Spotify deal He predicted "a lot more price innovation" in music streaming is coming, something which he said "obviously hasn't been there for the previous 15 years". According to Kyncl, that means both higher prices such as Spotify's much-discussed 'Music Pro' tier, as well as lower prices, like YouTube's new Premium Lite tier, which was unveiled this week. When pushed on whether Warner's new Spotify deal cleaned up the music publishing (mechanical royalties) bundling issue, Kyncl – no doubt being careful to abide by **NDAs** – was coy. Yet to our ears, his message was obvious: "We are very strong supporters and defenders of songwriters and all the associated rights, and we're very happy with our deal." Interestingly, Kyncl said the prospect of future streaming price increases represented only 25% of Warner's confidence about its long-term growth. The continued boom in streaming's volume/reach, he said, makes up the other 75%. Kyncl opined that music streaming services were "still pretty significantly under-penetrated from a subscription standpoint relative to subscription video-on-demand [like Netflix etc.], even less so versus the television. "There's a lot of room to grow in all markets; even in the mature markets we're still under-penetrated versus [video-on-demand platforms]." Courtesy of Warner Music Japan 2. Kyncl believes Team WMG's secret sauce is "institutional knowledge" combined with "new blood" All music company CEOs excitedly name-drop their artists. So it's no surprise that Kyncl mentioned everyone from Ed Sheeran to Lizzo, Linkin Park to Bruno Mars in his JPMorgan discussion. But he also went out of his way to give his creative execs credit. He pointed out the initial success of Atlantic Music Group CEO, Elliot Grainge. He hailed Warner's new Japanese CEO, Takeshi Okada (pictured inset), as a "local superstar", and praised Alejandro Duque who "runs our Latin American business...he [now] reports to me, whereas before he was two layers down". Kyncl argued that Warner's "cradle to superstardom" A&R capabilities are an "underappreciated" part of the Warner story. "Even last year, Benson Boone and Teddy Swims [showed artist development] is in the DNA of our company," he stated. Kyncl also highlighted his commercial team, including Chief Digital Officer Carletta Higson, who Kyncl brought over from YouTube, plus Chief Corporate Development Officer, Michael Ryan Southern, who was hired "from Goldman Sachs to help acquire more IP – the Tempo acquisition was a great example of that". Said Kyncl: "Change management is hard and doing it while you're [publicly traded] is hard, but I'm really excited about the team. It's a combination of having institutional knowledge and a whole bunch of new blood... mixing it all together and having safe space to basically argue it all out and move the ball forward... not following others, charting our own path." Credit: rafapress/Shutterstock 3. Kyncl sees restructuring and technology as ways to strengthen WMG's "value proposition to artists" while "driving efficiency" Kyncl talked about how WMG has fixed its "core infrastructure, like our digital supply chain, and lots of effectively boring things that you will never hear about, but they're absolutely necessary to drive the business, drive it efficiently, and give ourselves optionality for scaling." And he admitted the company is in its next phase, "the build phase", with "tools that strengthen [its] value proposition with artists and songwriters". At the same, he's clearly thinking about the right balance between global reach and local expertise. "Our organizational structure needs to be [local] to a certain extent, but it is also less nimble than it could be. So there's a lot of work that we've been doing on that front to change that."

“Across the industry overall...today the majority of our revenue is derived from global sources, from digital service providers, but our organizational structure is much more local,” he said. “It needs to be [local] to a certain extent, but it is [also] less nimble than it could be. So there’s a lot of work that we’ve been doing on that front to change that.” What does all this add up to? WMG is making “significant changes while expanding market share at the same time.” 4. WMG’s distribution strategy is “full force ahead” but “not at all costs” Whether you call it “distribution” or not, it’s a major growing force in the modern global marketplace: distie and services offerings for independent labels, artists, and entrepreneurs. Warner Music Group’s in-house platform is ADA, a direct rival to the likes of The Orchard and Universal’s Virgin Music Group. Notably, Kyncl and BMG previously agreed to end a long-running distribution deal through ADA. (BMG now distributes to Spotify and YouTube direct, while its physical releases go via Universal.) Meanwhile, Warner took a long, hard look at acquiring Believe last year, but ultimately walked away from a potential USD \$1.8 billion takeover of the French company. “I’ve looked at all distribution companies over the last 18 months, just being a responsible steward...and what I can tell you is that we’re not willing to grow [the market share of this area of the business] at all costs.” Kyncl has previously told MBW that he is determined to avoid “empty calories” distribution agreements with partners – a reference to thin margin deals that, as the adage goes, flatter the ‘vanity’ metric of topline revenues but add little to the ‘sanity’ metric of bottom-line profits. Speaking yesterday, Kyncl said: “I’ve looked at all distribution companies over the last 18 months, just being a responsible steward...and what I can tell you is that we’re not willing to grow [the market share of this area of the business] at all costs. “We have investment criteria that are important to us. Expanding our margin is important to us. That doesn’t mean that distribution isn’t important to us; it just comes with specific investment parameters, and we also are in a unique position.” Kyncl teased that Warner’s “incredible technology team” has, for the past year, been “building features” that would augment WMG’s distribution offering to independent partners. He said the build of these features has “a little bit more to go” before launch, noting that a ‘build vs. buy’ strategy would “forego market share jump[s] and those kinds of things in the short term.” However, he argued that by investing in building new tech solutions internally, Warner can “get to the same outcome much more efficiently – [although] it takes a little bit longer”. That said, Kyncl noted that Warner had accomplished substantial acquisitions in the distribution space in recent years, citing the examples of Africori in Africa and Qanawat in MENA. He added that significant distribution partnerships with indies, including a recent tie-up with Three Six Zero’s record company, showed it was “full force ahead” for Warner’s indie distribution play.

Music Business Worldwide

<https://www.billboard.com/music/music-news/brianna-lapaglia-taylor-swift-fan-zach-bryan-breakup-1235877701/>

Länge: 2519

2025-01-16 22:41:32+00:00

Brianna LaPaglia 'Grateful' to Zach Bryan Breakup for Turning Her Into a Taylor Swift Fan

"I'm listening to the diary of someone who experienced something completely the same as me," she said. Brianna LaPaglia may not have gotten the love story she thought she would with Zach Bryan, but she's still thankful for their breakup as it led her to Taylor Swift's discography. In a cover story interview with Sports Illustrated published Wednesday (Jan. 15), the 25-year-old influencer — known to many by her nickname, Brianna Chickenfry — opened up about turning to the pop superstar's music following her messy split from the country musician. "It's unfortunate that it took this circumstance to get to be a Swiftie, but at the end of the day, I'm very grateful that I have found Taylor," she told the publication. "Now I'm not just listening to pop music, I'm listening to the diary of someone who experienced something completely the same as me," LaPaglia added. "I can listen to it and be like, 'Wow, how the hell does she have a song for everything?' And I mean, everything. For what I'm going through now, there's a song, there's an era, there's something for everything in Taylor Swift's music." Trending on Billboard The podcaster and Bryan broke up in October after over a year of dating. LaPaglia soon opened up about the issues she faced in the relationship, accusing the "I Remember Everything" artist of emotionally abusing her and claiming that she refused his offer of \$12 million and a New York apartment to sign a non-disclosure agreement (NDA) following their split. While speaking to SI, LaPaglia revealed that she's opened up more emotionally now that she's single again. "When I walk into a room, I want to talk to everyone," she reflected to the publication. "When the relationship first started, that became a problem for him; I was talking too much or I was being too much, and maybe the spotlight was not on him enough. That's how he made me feel: Oh, I need to dim myself down." As for Bryan's history with Swift, the former previously found himself in hot water with Swifties after tweeting, "eagles > chiefs / Kanye > Taylor" and adding, "who's with me." He quickly apologized, writing on X in September, "I was drunkenly comparing two records and it came out wrong. I know there's a lot of stuff that clouds around Ye and I was speaking purely musically. I love Taylor's music and pray you guys know I'm human and tweet stupid things often. Hope one day I can explain this to her."

<https://variety.com/2023/music/news/mike-green-grammys-sexual-assault-lawsuit-1235825151/>

Länge: 3528

2023-12-06 23:33:15+00:00

Mike Greene, Former Grammys CEO, Sued for Sexual Assault and Harassment

Mike Greene, who was president of the National Academy of Recording Arts and Sciences from the late 1980s until 2002, has been sued by a former female employee for sexual assault and harassment. The news was first reported by the Los Angeles Times. Terri McIntyre, who was the L.A. chapter executive director from 1994 to 1996, alleges sexual harassment, negligence and harassment in the 55-page suit, filed in Los Angeles County Superior Court on Wednesday. Additionally, it names the Recording Academy and claims that "Defendant Greene and/or Defendant Academy have engaged in a cover-up and/or an attempted cover-up." It comes on the heels of a suit filed against Neil Portnow, former chairman and president of the Recording Academy, who was accused by a woman who claimed he drugged and sexually assaulted her in 2018. Today's complaint was filed under California's Sexual Abuse and Cover-Up Accountability Act, similar to Portnow's suit in New York under the recently expired Adult Survivors Act. Popular on Variety Greene resigned from the Academy back in 2022 after an investigation into numerous harassment and assault allegations from an Academy employee, as well as mismanaged funds. McIntyre describes how she was hired in 1994 at the Recording Academy and shortly thereafter learned that Greene expected her to perform sex acts on him to maintain employment. The complaint states that Greene repeatedly told her that she needed to "give some head to get ahead" in the position. The suit goes into numerous incidents where Greene reportedly assaulted and harassed her. One instance reflects on a 1994 trip to Hawaii where Greene provided her with champagne and "quickly began to feel unwell and began to lose control of her physical movements." As she lost consciousness, she noticed other people in the room leaving her alone with Greene, and she later woke up in his bed with Greene nude and asleep beside her. She said she sought professional help after the encounter but decided not to pursue a police report for fear of retaliation. Another incident occurred when she went to visit Greene's Malibu beach house, claiming "Defendant Greene appeared in front of Plaintiff with [his] erect penis exposed" and forced her to perform oral sex. Joanne Gardner, a former Recording Academy executive in the mid-'90s, told Rolling Stone that McIntyre confided in her about the allegations. "It was a predatory place for women and Mike Greene was predator in chief," she said. "This was deviant sexual manipulation. And it was all power-based. These young women didn't have anybody to take care of them at that point." At the time, the Recording Academy did not have Human Resources in place to deal with allegations of assault and harassment. McIntyre says she spoke to numerous supervisors who told her they couldn't help her, and she resigned in 1996 after she "came to understand that her hopes, dreams and aspirations to work in the Music Industry were defunct and unreachable." She says she turned down payment and severance in exchange for signing an NDA. McIntyre's attorney told the LA Times, "Charles Michael Greene is a very powerful, perverse predator. This suit exposes the culture that permitted him and the Academy to profit for years. It also spotlights the perilous practice of NDAs and hush money employed by the Academy and deployed by the entire music industry that exploits and silences victims."

Länge: 6324

2024-08-27 16:43:52+00:00

Childish Gambino Lights Up Brooklyn With New Songs, Old School Jams, Next-Level Tech — and Shaboozey: Concert Review

Donald Glover — aka Childish Gambino — makes you wait for it. He'll be quiet for a year or two and you'll idly wonder where's he been, but then suddenly he'll announce or even surprise-drop a wildly elaborate new album or a new season of "Atlanta" or a low-key film that happens to star Rihanna or, as is the case this year, two albums, a fully booked world tour and an accompanying film that we still don't know much about. The elaborateness of the rollout is more than matched by the depth and complexity of the projects (not to mention the **NDAs**) — you could conceivably spend hours unpacking the references and meanings of the lyrics and music and staging and effects and wardrobe, or you can just enjoy it without thinking too hard about what you're enjoying and why. He likes mystique and magic tricks and that makes it fun for fans too. Courtesy Motif greg noire This latest round is the self-proclaimed "final" project from his Childish Gambino persona and involves his latest album, the excellent "Bando Stone and the New World," a forthcoming film of the same name, a re-release of his equally excellent "3.15.2020" album — which he rush-released in the early days of the pandemic but has remixed, revamped and retitled "Atavista" — and, possibly most elaborate of all, this "New World Tour" that alighted at Brooklyn's Barclays Center Monday for the first of a two-night stand. Popular on Variety Shaboozey makes a surprise appearance at Childish Gambino's Barclays Center show. (📱 @jemaswad) pic.twitter.com/bJaObNykvw — Variety (@Variety) August 27, 2024 Designed by Tobias Rylander (Beyonce, the 1975), the technology for the show is truly next-level — a performance in Connecticut over the weekend was canceled because the venue apparently couldn't present it properly — and there were two stages and two tall vertical lighting towers on either end of the arena, as well as big cube-shaped video screens on either side of the stage and a long walkway leading out into the audience; there was also a more conventional horizontal lighting rig and banks of laser lights that could pierce the air individually or shoot from one tower to another, forming perpendicular curtains of light. Most dazzling of all, above the end of the walkway was a sort of giant crystal cloud comprised of a couple hundred icicle-like rods that lit up in synchronized sequences — and even featured a giant mosaic-like video of Glover's face — and rose and descended throughout the show. The audience was warned, by both a voiceover and later, Glover himself, not to look directly into the lasers or ultra-bright lights. GREG NOIRE But that's getting ahead of things. After an opening set from Willow (who brought her own elaborate stage set), the audience was entertained between sets not by music but by the sound of machinery — actually piped over the venue's P.A. — as the crew put finishing touches on the set; at one point a welder in full gear did something to the middle of the stage that produced a shower of sparks while the ultra-bright overhead lights flared. Glover took the back stage promptly at 9:15, emerging in a sort of space suit, complete with helmet, surrounded by curtains of lights; he looked like a member of Daft Punk in "20,000 Leagues Under the Sea." But after performing the new album's opening track, "H3@rt\$ W3re M3@nt to F7¥," he removed the suit and talked affably with the audience as he walked through the aisles to the front stage, telling everyone to enjoy themselves and, even though they're New Yorkers, not worry too much about looking cool. The setlist that followed was oddly, and intentionally, lopsided: The first half of the show consisted mostly of multi-genre songs from the new album, along with a couple from "Atavista," a pair that date back a decade or more, and "Witchy," his recent song with Kaytranada. But after a sort of intermission — where he sang the new album's ballad "No Excuses" into a video camera from beneath the stage while he told the crowd, "Now's the time if you wanna light up that blunt or pop that edible, go to the bathroom or get a drink" — he then plunged straight into what was basically an opposite set, heavy on hip-hop tracks dating back to his early 2010s mixtapes and EPs for the "real fans" (as he said at least eight times). Glover performed his 2012 song "One Up" as a duet with his brother and screenwriting partner Steve G. Lover III; his galvanizing 2018 song "This is America," which got a show-stopping workout during the encore of his last tour, only got a passing look. greg noire Immediately after his brother left the stage, Glover surprised the audience by bringing out rising country star Shaboozey. The pair duetted on what Glover said was the live debut of the new album's song "Dadvocate" before cruising straight into Shaboozey's smash "Bar Song" — which probably made for a nice cap on a day when the young singer saw his first-ever hit begin a seventh week at the top of the Billboard Hot 100; Glover retreated to the back of the stage and let Shaboozey have the spotlight. greg noire From there the show roared to its conclusion on another raft of early tracks before bringing things to a sultry end, inevitably, with his sumptuous 2016 R&B slowjam "Redbone," before wrapping with the new album's "Lithonia" — and like SZA's recent tour, the show ended with credits rolling on the video screen. While visually and musically dazzling, the lopsided setlist (and surprise Shaboozey segment) did make for some uneven pacing for the show. To be fair, it's not easy for such a multi-genre — not to mention multi-discipline — artist to satisfy an audience that sprawls over a 20-year musical career: For example, my friend on the right was dancing to the newer songs but didn't know a lot of the older ones, while my friend on the left was the opposite. But it's hard to imagine anyone left disappointed — and it's equally difficult to imagine that this

is the end of anything for Donald Glover the musician, except possibly retiring the Gambino persona that, as a 40-year-old man, he may feel he's outgrown. Still to come is the "Bando" film — and whatever's beyond that, we'll be here for it.

<https://variety.com/2021/music/news/kid-laroi-justin-bieber-bts-olivia-rodrigo-chart-1235023346/>

Länge: 2081

2021-07-20 00:04:23+00:00

Kid Laroi, Justin Bieber and BTS Shake Up Top of the Songs Chart

After several static weeks without much change at the top of the songs chart, the teaming of the Kid Laroi with Justin Bieber has stepped up to shake things up a bit, as has BTS. The Laroi/Bieber collaboration "Stay" debuted at No. 1 on the Rolling Stone songs chart, followed by another new entry, BTS' "Permission to Dance," at No. 2. Things didn't look much different than they have on the Rolling Stone album chart, though, as Olivia Rodrigo enjoyed yet another week at No. 1 with "Sour," and the highest debuting album was Vince Staples' self-titled album at No. 19. In the world of singles, the Bieber/Laroi song debuted with 255,000 song units and 30.8 million streams. Arriving in the second spot, BTS' latest had 202,000 song units and 9.6 million song streams. That pushed Rodrigo's long-running top song "Good 4 U" down two spots to No. 3, where it came in just ahead of another new entry, Post Malone's "Motley Crew," premiering at No. 4 with 136,000 song units and 16.5 million streams. There were four songs debuting in the top 10 altogether, with the last of them being "Whole Lotta Money" by Bia featuring Nicki Minaj at No. 9. Further down in the rankings, Billie Eilish's offbeat "NDA" bowed at No. 23. Popular on Variety Holdovers in the top 10 songs included "Kiss Me More" by Doja Cat featuring SZA at No. 5, followed by Ed Sheeran's "Bad Habits," Dua Lipa's "Levitating," BTS' "Butter" and country singer Walker Hayes' "Fancy Like." On the album chart, Rodrigo remained on top in her eighth week with 81,400 album units, with 93.7 million song streams contributing to the album's No. 1 status. Following behind were Doja Cat, at No. 2 with "Planet Her," and Morgan Wallen, Lil Durk/Lil Baby, Polo G, Tyler, the Creator, Dua Lipa, Bo Burnham, MoneyBagg Yo and the Weeknd. Staples' eponymous release reached No. 19 with 19,300 album units, 20.1 million song streams and 2,800 album sales. You can find the full ranking of the top 200 albums [here](#) and the top 100 songs [here](#).

Länge: 4383

2022-08-12 16:29:44+00:00

Megan Thee Stallion Gets More Serious, Sad and Stern With 'Traumazine': Album Review

Megan Thee Stallion has had eeeenough to last her a rap lifetime, judging from the tone of "Traumazine," her best, most fully realized recorded work to date. Megan records usually drop with spirited, humorous displays of sensuality, assuredness and empowerment, with the twists in their sobriety coming exclusively as the Houston rapper takes time-outs to come down on those who've made life hard for her or bad for her #Hotties. "Traumazine," however, is made of sterner, more serious stuff — a sound of release, of letting go, of dealing with rage — with its callouts coming quicker, often subtly and ringed with tinges of sadness and disgust. On this, her official sophomore album release, Megan lets loose the tension built up from having been in a forever-seeming contract struggle with her longtime label, 1501 Certified Entertainment, to say nothing of the ongoing court case with her alleged assailant, Tory Lanez. And yet for all of Megan's piss-and-vinegar raps, she adds a surprisingly reserved measure of humility, isolation and dejection, too, to the ire-filled tales, deliciously contagious melodies and throbbing rhythms on "Traumazine." "Y'all know I always have problems with dropping my music under this label, all these games and having to go to court just to put out my art has been so stressful," MTS wrote on Twitter as part of her new album's announcement. "Thank you hotties for rocking with me through the bullshit WE ALMOST OUT ... LETS STAY FOCUSED AND RUN THIS LAST ONE UP." When she's feeling righteous indignation on songs such as the Hitkidd-produced, piano-heavy "NDA" (with lines such as "I ain't perfect, but anything I did to any of you [N-word], y'all deserved it / You see me in that mode, don't disturb me when I'm working"), you get hit with resentment's every nuance. Megan is not reining in the acrimony. Nor is Megan afraid to "get into my feelings," put mental health first and reveal the chinks in her armor. On the pulsating "Anxiety," after calling herself "a bad bitch" with "bad anxiety," Megan goes on to describe the rainbow's wealth of shades (and shadiness) that color her life. People call me rude because I ain't letting them try me Saying I'm a ho 'cause I'm in love with my body Issues, but nobody I could talk to about it They keep saying I should get help but I don't even know what I need They keep saying "speak your truth" And at the same time saying they don't believe Not everything on "Traumazine" goes to the extremes of red or black. On the house music uplift of "Her," Megan wastes no time graphically displaying the full range of her feminine wiles with sensitive delicacy ("everything natural, actual, factual") and raw power ("Prissy in the streets, but I fuck like an animal"). MTS and guest rapper Key Glock make "Ungrateful" into a dramatic dialog on a concept as oblique as thanklessness with one smartly, spiteful line sticking out ("You would never be you if I wasn't your muse") before going for the throats of "fake-ass, snake-ass, cake-ass, hating-ass, no money getting-ass" former associates. When Megan cuts you out of her life, you're done with no second chances, muse or not. Name features such as those from punk-rock princess Rico Nasty ("Scare"), Dua Lipa ("Sweetest Pie") and Future ("Pressurelicious") are solid and impactful. But having guests don't help settle the scores that Megan Thee Stallion has to settle, let alone raise the blood pressure on the passions she needs to expel. These tensions are best and most brutally displayed by MTS alone, on everything from the confident, piano-plinking sensuality of "Gift & a Curse" ("A bitch like me, yeah, I know my worth") to the ladies-love-yourself anthem of "Plan B" (with smooth-and-salty jazz licks courtesy producers Shawn "Source" Jarrett and Hitmaka) to the take-no-prisoners rant of "Ms. Nasty." If Megan Thee Stallion is making "Traumazine," as she suggests, as the last effort in her long, messy label battle, she's leaving 1501 with an epic final work, an emotional goodbye that'll leave them (and her happy #Hotties) dumbstruck for some time to come. Even without that particular drama as text or subtext, she's made a forward stride with a story of indignation and despondence like little else we've heard in hip-hop.

<https://variety.com/2024/music/news/shaboozey-bar-song-tipsy-country-charts-stagecoach-beyonce-1235989603/>

Länge: 9427

2024-05-02 14:35:45+00:00

Shaboozey on Reaching His Tipping Point With 'A Bar Song (Topsy),' Killing It at Stagecoach and Sharing a Spaghetti-Western Sensibility With Beyoncé

One of the buzziest — or should that be tipsiest? — performances at this past weekend's Stagecoach came from an artist who wasn't even listed on the poster art. Late-breaking sensation Shaboozey was squeezed into the festival as a performer in the Bud Light Backyard tent, where there was other squeezing going on as Sunday's festivalgoers stood in line to get a glimpse of the artist whose "A Bar Song (Topsy)" has proven to be a straight-out-of-the-box smash among both country and hip-hop fans. Shaboozey isn't coming to stardom himself in any kind of overnight way; the 28-year-old, Virginia-born singer-rapper put out his first single 10 years ago, and he's about to release his third major-label album. But his career has gotten a major accelerant, to say the least, this year. First, of the many young Black artists getting guest spots on Beyoncé's "Cowboy Carter" album, he was the only one to get two features, which pretty much counts as the co-sign of the year. And then "A Bar Song (Topsy)" came out strong in its Hot 100 debut, with a position at least in the top 10 inevitable — plus, it landed at No. 1 on Billboard's Hot Country Songs chart shortly after Stagecoach, replacing Beyoncé's "Texas Hold 'Em," in a true signpost moment. "It's good to finally be here, you know?" said Shaboozey, relaxing after his performance at Stagecoach. By "here," he didn't mean at the festival, but in the limelight. "I've seen so many people along the journey who have believed in me. A lot of big people have always seen it. So it's cool for them to be like, 'I was right about that guy.'" Popular on Variety The line between country and hip-hop has been rapidly fading, but Shaboozey really obliterates it. Is the country audience at large really ready for it? "I think they're here," he says. "I mean, that (audience in the Bud Light tent) was all I needed to kind of see. But yeah, man, I think they're excited for whatever I got coming. Country doesn't have a lot of the energy of, like, a Travis Scott show, or some of the big hip-hop acts that go in just raging. So it's cool to bring those worlds together and see people really just having a great time — it's super awesome." Singer Shaboozey performs onstage during Day 3 of the Stagecoach Festival at Empire Polo Club on April 28, 2024 in Indio, California. Getty Images for Stagecoach It remains to be seen whether country radio will embrace Shaboozey, as his Hot Country Songs No. 1 is based almost entirely on streaming and sales strength — but "A Bar Song (Topsy)" won't need that format's airplay to become a bona fide hit. It already is, based on it having debuted on the Hot 100 at No. 36 and moving up to No. 27 in week 2. An important bit of contextualizing there: Taylor Swift commanded most of the top spots on the Hot 100 this week, so if she hadn't just put an album out, "Bar Song" would be top 10 already; there are only five non-Swift songs ahead of Shaboozey on the chart. The country currents in Shaboozey's music count more as undertones than it being obviously tied to the genre, so is it possible that some of the hip-hop and pop fans who would enjoy it might be put off by the country label getting slapped on it, however progressive that might be? He hasn't seen any cause to worry about that, he says. "I think it's really exciting to those guys. Everyone's hitting me up on that side," Shaboozey says. "Today Lil Yachty hit me up and said 'Let's work on something,' and all these people that are in that space doing their thing are really resonating with it. I ran into Tyga and Tyga was like, 'Man, I've been listening to that song the whole way here.' Machine Gun Kelly, the same thing; he said he was in a sauna listening to the record. So, I actually think it's a perfect blend." About his experience specifically with the country crowd at Stagecoach (not to mention the celebrity crowd backstage), Shaboozey said, "It's been a wild weekend. I'm having one of the best days of my life for sure — best weekends of my life." He didn't have to personally show up on stage to see the love the song is getting. Speaking about the 2014 oldie that is interpolated in "A Bar Song," he mentioned, "Even yesterday, Diplo played the regular 'Topsy' version [during a DJ set at Stagecoach] and everyone screamed when J-Kwon's version came on. It was crazy. It was nuts." Shaboozey did make other appearances besides his Bud Light Backyard performance, during a Chainsmokers set in Diplo's tent. "It wasn't even supposed to happen. With the Chainsmokers, I was actually in the bathroom of the backstage, in the trailers, and I heard the song playing and I was like, 'Yo, Wait, that's my song.' I ran over, and I just wanted to show 'em love and be like 'yo, what's up,' and they were so surprised. It was super organic and a super genuine reaction I got from them. It was cool to just meet them like that." And then, appearing during Diplo's after-hours set was "insane. He's such an artist and dreamer and a visionary when it comes to his sets, so to be able to have Diplo down there and I'm kind of up here in this weird shipwreck theme, Jurassic Park world, to just stand up there and look down... It was definitely a Stagecoach to remember. Especially with the year that I feel like we're all having, it's an honor to be a part of it." (L-R) Alex Pall of The Chainsmokers, Shaboozey and Andrew Taggart of The Chainsmokers perform at the Diplo's Honky Tonk during the 2024 Stagecoach Festival at Empire Polo Club on April 27, 2024 in Indio, California. Getty Images for Stagecoach Shaboozey gives due credit to J-Kwon for the original "Topsy" track and its part in his song's success. "I was hearing that it was resurgent and 'Topsy' was trending, the original before I even put the song out. So it was a perfect storm. Everyone's discovering old music and so it's cool that people are digging into those crates as well. And a lot of country artists'

biggest songs are covers, so to be able to interpolate a song like that, it makes sense, you know? Like Chris Stapleton's 'Tennessee Whiskey' and Morgan Wallen's 'Cover Me Up' as well, or even Whitney Houston covering Dolly Parton, so that's a longstanding tradition." Asking about the Beyoncé album is always fraught with peril for any of the participants, given the legendary nature of her NDAS, and when Shaboozey fields a question about it, he jokes, "My manager is staring at me like, 'What's he gonna say?'" But there is plenty to say without revealing every collab detail. "For the past couple years, my mission has been the same with hers, bringing people to this space and using my voice to just show people that we're here as well," he says. "I'm super artistic and super intentional with the imagery and the way I tell my stories, and Beyoncé is the same way, so I think we connected on that part — we had the same vision, the same creative kind of mind, hopefully. I heard that when I was listening to the record — the interludes, the Western saloon sounds, the radio shows. What I would want my project to sound like was what she was doing., so it kind of connected. As soon as I heard the music on the songs I recorded, I put my parts down, and she didn't change really any of it, so it's cool for us to be on the same wavelength when it comes to like the music. Because there's so many different pockets of country music — you have the Western outlaw, you have Megan Moroney's pop country," he noted, as Moroney performed on the main stage in the background. "So for her to be dialed more into like the spaghetti Western thing was really cool to see, because that's the stuff that I think is badass, you know?" Indeed, one of the two "Cowboy Carter" tracks that Shaboozey appears on is called "Spaghettii," and the Western part of old-school country-and-Western is a recurring emphasis on his May 31 album for Empire, "Where I've Been, Isn't Where I'm Going." "Even on my last project before that [2022's "Cowboys Live Forever, Outlaws Never Die"], it's super apparent that I'm really inspired by that stuff. I love old Western films. I love reading about the old outlaws and getting the dime pulp magazines and the pulp romance cowboy novels. So that part was a really a big inspirational influence for the direction I went with the music. And then seeing how it connected back to a lot of the imagery and interest in today's modern music, it's almost the same, you know? So I love like connecting the bridge and showing people like, these are the same concepts in hip-hop and country-Western music, especially Waylon Jennings and Marty Robbins and things like that." He also cites artists from Buck Owens to Woody Guthrie as influences. Shaboozey was meeting new faces and getting reacquainted with some old ones backstage at Stagecoach. "Man, Lana Del Rey, she was like, 'I've been hearing about you all week,' so that was awesome. I met Morgan (Wallen), Lukas Nelson... It's cool because a lot of these people know that I've been in Nashville for a long time. I go to the Honky Talk, I go to Sam's, I go to the Underdog, I go to all these places to watch people play, and so people have seen me in that space for years and years. So I think everyone's just happy that I'm a familiar face, so they're excited."

<https://variety.com/2023/music/news/surviving-r-kelly-final-part-three-predator-grooming-men-producer-interview-1235477253/>

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'Surviving R. Kelly' Final Installment Reveals 'Chilling' Details About Abuser's Grooming of Young Men

When the Lifetime docuseries "Surviving R. Kelly" debuted four years ago, R. Kelly was a free man. The R&B singer's career had long been trailed by allegations of abusing underage girls, which first arose in the early '90s, but he remained one of the most successful hitmakers of that decade and into the 2000s. Also during that time, Kelly was briefly jailed and brought to trial for a 2002 indictment on 21 counts of child pornography. He was acquitted in 2008. Kelly's circumvention of the justice system damaged his career as an artist, but didn't end it. It wasn't until "Surviving R. Kelly" premiered in early 2019 that public opinion began to change. The series was greenlit prior to the initial impact of the #MeToo movement in October 2017, and was the first programming event of the #MeToo era to give a voice to survivors, ultimately bringing justice from the screen to a court of law. The series centers around Black women's stories, an underrepresented group when it comes to social justice. Today, Kelly is serving out a 30-year sentence in prison, after being found guilty on charges of racketeering and sex trafficking in 2022. Kelly was also found guilty in Chicago on three counts of child pornography for filming himself sexually abusing his then-14-year-old goddaughter. He still faces charges in other jurisdictions. Popular on Variety The third and final installment of "Surviving R. Kelly" centers around the trial that put Kelly behind bars, following the survivors and their families as they prepare to testify at the high-profile court proceeding. The new episodes also focus on the journalists who covered the trial, as well as other legal and trauma experts. "We are in a very different place at the start of this installment than we were over four years ago when we started this journey. He's facing some very serious crimes," says executive producer Jesse Daniels, who has been involved with "Surviving R. Kelly" from the start and was actively involved in developing the groundbreaking series. In 2017, Daniels read a BuzzFeed article written by Jim DeRogatis, the journalist who broke the R. Kelly dam with a 2000 report in the Chicago Sun-Times, which is widely credited as the first domino to fall in R. Kelly's empire. Despite that report and video evidence, which was at the center of R. Kelly's 2008 trial, the criminal justice system took decades to catch up to DeRogatis' investigative work and the accounts of survivors. "I remember the story made an impact, but after that, nothing really had happened," Daniels says of the 2017 article. At that time, Daniels spoke with his fellow producers and asking why nothing had happened. With that, "Surviving R. Kelly" was born. "That was the inspiration and the motivation to investigate this further," he says. Accusers of R. Kelly have said he kept them as sex slaves, essentially part of a cult, locked in his home with no access to their families or the outside world. He would groom young women and men who had aspirations to become singers, and record them as he forced them into sexual acts. The six-week trial in 2022 revealed how R. Kelly used employees and intermediaries to lure fans and hopeful singers into sexually abusive and controlling conditions, including locking them in rooms without food or access to a bathroom for days. During his 2022 federal trial in New York, "Surviving R. Kelly" was mentioned 150 times in the courtroom. In the first installment of "Surviving R. Kelly," parents of the victims spoke about trying to get their daughters back home. But one family is still fighting. Joycelyn Savage was 19 years old when she met Kelly, and the two are purportedly engaged. Last year, she released a book where she said she was carrying R. Kelly's child, and just last month, she posted a photo of a newborn baby announcing that she welcomed a new baby with the imprisoned R. Kelly, though his attorney has denied her claim. Savage's parents are featured heavily in "Surviving R. Kelly," emotionally discussing their fight to re-connect with their daughter. The final installment also introduces a new anonymous accuser who gives a harrowing account of allegedly being drugged and raped by R. Kelly. The episodes delve into the revelation that R. Kelly abused young boys, and give new detail into the widely speculated marriage and annulment of R. Kelly and then-15 year old Aaliyah. "Surviving R. Kelly" executive producer Jesse Daniels spoke to Variety about the final installment. What sort of impact do you believe the docuseries has had on R. Kelly's legal cases? When we started speaking with survivors and families, the world was in a much different place. This was pre-#MeToo movement [and] the survivors were worried that they were not going to be heard or believed. They were, as they've said, shouting into the wind. Where we are now at part three, which is the start of a trial where R. Kelly has faced many, many charges that are tied to the allegations made by our survivors. I can't speak for our survivors, but I believe that they feel heard finally and believed. "Surviving R. Kelly" without a doubt had an impact on the charges that were made. But we also really have to give a nod to the journalists who kept the story going for so many years – journalists such as Jim DeRogatis who's been on this story for over 30 years, and those who attended the trial day in and day out; that is not an easy job to report on. Keeping the story alive and giving survivors a platform we owe them, it's not just "Surviving R. Kelly," but many people who contributed to that. At what point did the producers decide to do a third installment? After part one, we said that was it. But as we continued to stay in touch with our survivors, we started to hear about the pressure and the toll of preparing for this trial and gathering the courage to take the stand. We realize it's

hard enough for a survivor to tell their story in front of the camera, but to do so again while facing your abuser and his legal team is absolutely terrifying and incredibly brave. We really realized that we had a whole new story to tell here. Part three has been announced as the final installment, but R. Kelly is still facing more charges. Do you have any plans to produce more? For us, this is it. Whatever else R. Kelly faces is a minor footnote compared to the New York federal trial and the Illinois federal trial. I am speaking to our survivors today and their families, and many of them are successfully working on turning a page on their own personal lives. This was, for them, a really difficult time. Their journey through the trial was incredibly difficult. They feel ready to move onto the next chapter, and so are we. Did you reach out to R. Kelly for an interview? Legally, we have to. Every season, we reach out with a list of allegations and give an opportunity to speak on those, whether it's via a written response or an interview. This is clearly a series focused on the survivors, but was there ever a creative interest to get R. Kelly to sit down on-camera to actually hear from him, and not just as a legal checkpoint? This is a story that gives a platform for survivors to speak, but as producers, we try our best to remain neutral in telling the story, and so, we believe that giving a 360-degree look at what has happened over the past 30 years is incredibly important. We certainly do try our best to reach out to anybody and everybody involved, whether it's him or those in his camp. You have extensive interviews with parents of the survivors and the common thread in this installment is that they have all gotten their girls back, except for Joycelyn's parents who are in a completely different situation. What do you think their motive was in sitting down for an interview? It's a good question. At the very start of "Surviving R. Kelly," we had several parents who were still trying to get in touch with their daughters, and now, at the start of part three, for the first time, we actually see parents sit down together in front of the camera, which was incredibly emotional. Tragically, the Savages were the only family left who had not been in touch with their daughter. I can't speak to how they feel now, but my heart goes out to their family. Joycelyn said that she gave birth to R. Kelly's baby, which his attorney denied. I'm not sure if you've kept in touch with the family, but do you have any more information on that situation? All I can say is that my heart goes out to them. While I keep up with the day-to-day as much as possible, I can't comment further on what's happening there. The New York trial revealed that R. Kelly also abused young men, and not just women. This installment delves into those allegations and you have an expert who says that R. Kelly's story expanded from sexual abuse to predation. Why was it important to include that? Our goal was to create a real 360-degree look at what was unfolding every day of the trial, and that certainly was a big chapter of the trial where there were male victims who testified. It was certainly something that we had heard in the past, but not in the context of this trial. We felt obligated to tell the whole the arc of the trial and every detail that we could. This installment also goes very deep into R. Kelly's marriage to Aaliyah when she was 15 years-old. What part did Aaliyah play into the overall story of R. Kelly's abuse? Aaliyah is Jane Doe #1 in the New York federal trial. That alone speaks volumes. We really tried to respectfully tell that story about Aaliyah, and simple because she was Jane Doe #1 in this trial, there was no turning away from that. I'm paraphrasing here, but in this installment, Jim DeRogatis says that Aaliyah's name for the first time was spoken in a court of law in what is one of the biggest scandals in the history of popular music. I agree with him. Did you have any concern about exploiting Aaliyah's story, since she is not here with us to comment on what is being said about her? Of course. We have had a lot of conversations about how to tell Aaliyah's story every time because we really want to be respectful of her legacy. But what she went through, we can't turn our backs on, so as her story got brought up tragically once again, but now in the court of law, we decided, to try really hard to retell what happened in that courtroom as it concerned to Aaliyah in the most respectful way possible. Something that was revealed in the trial, but was not widely reported on, is that R. Kelly utilized NDAs to silence the women he preyed on, including Aaliyah. You provide more information regarding R. Kelly's use of NDAs in this series, which has not been discussed much before. I'm glad you picked up on that one. It's a very important detail, but also a very chilling takeaway that came from the trial. The series covers various intimidation attempts that the survivors and their families share. In late 2018, a gun threat was called into the premiere of "Surviving R. Kelly," which was widely expected at the time to have come from a member of R. Kelly's team trying to stop the premiere screening. Just this past month, his former manager, Donnell Russell, was sentenced to a year in prison for that shooting threat. Did that feel like a full circle moment that he was sentenced just as this final installment is about to come out? I don't feel comfortable speaking to the actual charges, but I can say personally, that night was one of the most terrifying nights of my life, and my biggest worry that night was that this was supposed to be a night to honor our survivors, and instead, they had been re-traumatized yet again. What do you hope that viewers learn from the complexities of survivors of sexual abuse through watching this? We've tried to break down just how difficult it is to leave an abusive situation, and then just how difficult it is to heal from an abusive situation. That conversation, in every single chapter, is one of the most important themes to talk about because we believe that viewers at home can learn from that, and hopefully, we can spark conversations at home on this topic.

<https://variety.com/2021/music/news/controlling-britney-spears-documentary-conservatorship-surveillance-phone-monitored-1235074025/>

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Britney Spears Was Under Surveillance With Phone Bugged by Conservators, According to Documentary

When "Framing Britney Spears" was released earlier this year, the pop star's world was much different. Before the New York Times-produced documentary launched on FX and Hulu this past February, Britney Spears had not yet testified publicly in court. Her father, Jamie Spears, appeared to have complete confidence in his role as conservator of her estate, and the singer was not represented by her own lawyer. Fast forward a few months, and Spears broke open the floodgates of her truth on June 23, when she addressed the judge to bring validity to what the #FreeBritney movement had been saying for years: she was being held against her will in a conservatorship that she called "abusive." Following that June hearing, Judge Brenda Penny granted Spears the ability to hire her own lawyer, Mathew Rosengart, and through a game of dominos falling throughout the summer, much of Spears' team has radically changed and her father petitioned to terminate her conservatorship altogether. The next steps will be determined at the September 29 hearing, but ahead of the significant court date, the New York Times is releasing a follow-up to their Emmy-nominated documentary, "Controlling Britney Spears," which debuted on Friday night. Popular on Variety "Controlling Britney Spears" exposes shocking allegations from those who've worked close to the star throughout the years, and finally decided to come forward with horrifying accounts of Spears' phone being monitored and her home being bugged. Nearly anyone who worked with the star was required to sign a non-disclosure agreement, the filmmakers tells Variety, so getting to Spears' inner circle was near impossible. But after Spears testified in June, those who witnessed what they perceived to be unethical behavior in the conservatorship felt compelled to speak up. "Britney speaking out in court was really the game changer, in terms of people saying they're willing to break an NDA, or they felt it was important to speak," says producer Liz Day of the New York Times. "Controlling Britney Spears" did not begin shooting until after the singer's testimony on June 23. "Almost everyone we talked to had signed an NDA. That was a big concern," says the documentary's director, Samantha Stark, adding that those they spoke with were willing to take a risk because they believed their stories would back up Spears' own testimony, and they wanted to help the star. "A lot of people who saw things were really intimidated because they could see how much money these lawyers cost that were working for the conservatorship and they were thinking, 'How could I ever go up against these people?'" And when they finally did decide to speak, the allegations were explosive, bringing light to the dark life that has been allegedly forced upon one of the most famous celebrities in the world. Here, New York Times journalists and filmmakers Liz Day and Samantha Stark speak to Variety about their second documentary and what they expect to come in the conservatorship case... You tried to get in touch with Britney to interview her for this documentary. Do you have any idea if that request got to her? Samantha Stark: It feels like so much is changing with the conservatorship, but at the end of the day, she's still under the conservatorship. Her father is still in charge of her money. She still has a conservator of her person, which means there are still a lot of people who get to decide who she gets to interact with. You can't call Britney up on the phone in the normal way you would get in touch with a celebrity like through a publicist or manager. We asked her lawyer and said we would like to interview her, but at the end of the day, there is ongoing litigation. Any lawyer would advise their client not to do an interview while that's happening, so it's not surprising that she wouldn't be able to. Did you ever hear from Jamie Spears or his legal team, after your first documentary? Day: No. We reached out his legal team to ask for comment. Jamie has not tried to contact us, as far as we're aware of. After the first documentary, Britney Spears' Instagram account posted that she was "embarrassed." We still don't know if Britney wrote that caption herself, but have you had any indication on how Britney feels about the work you are doing? Stark: It's so hard. There's still such a tight circle around Britney because she's still under the conservatorship, so we don't know if she's watched and what she thought about it. But if, in fact, she was embarrassed or upset about some of the images in the piece, I totally understand that because I think those photos should have never been taken in the first place. I can imagine why she would feel that way and I think she is totally justified to feel that way. We went back and forth on whether to include them, and we just felt we had to, in order to reframe them because that was the whole point of the first documentary. You're speaking specifically about the images of her in 2007 when she shaved her head and was hitting a paparazzi's car with an umbrella because fans have taken issue with the documentary showing that imagery. Stark: Something we are very proud of is that before the first doc came out, it was okay to make fun of those photos. And now, it's not okay to make fun of those photos in our culture. This documentary exposes some shocking allegations, like Britney's phone being monitored and her house being bugged. What were you thinking when you discovered these things during your reporting? Day: It was completely shocking. One of the reasons why it was so shocking is because we had heard rumors about this — people have speculated that her phone is bugged or her house is bugged, but no one really ever had proof. Security, in particular, was just a literal black box because no one knew what they did or how

they operated. So, to have someone come forward with proof was so revealing and helps us understand how so much of what Britney said in court in June could be true. It's hard to understand how that could happen to one of the most famous people on the planet. Stark: A lot of people said, "Why wouldn't Britney just say something? Or go on her Instagram and say something?" We are really starting to unravel how difficult that would have been, now that we know she had such an intense surveillance around her for all these years. Can you elaborate on the proof that was provided to you by Alex Vlasov, who was the assistant to Britney's head of security at Black Box, and come forward to you with allegations of Britney's phone being monitored? Day: He provided extensive proof and materials. He had examples and evidence of the text messages, which we had independently verified with the other parties that she was texting with. He described how he saved the copy of the audio recording [from her home]. We reviewed that audio to make sure it was authentic and accurate to what he was describing. He also showed some emails in the documentary. We also talked to other insiders who corroborated other things that he said. You also spoke to Britney's former head of wardrobe, Tish Yates, who said that Robin Greenhill of Tri Star was just as controlling as her father. What surprised you the most of her accounts? Stark: She is one of the only people who was ever alone with Britney because she was in her dressing room at all of her shows, and she explained how this took a toll on Britney emotionally. Britney said in court that she felt like she would be punished and was worried that visits with her boys would be taken away, so when Tish told stories about witnessing those things, that piece of the puzzle started to come into focus as well. What Tish was able to describe was a fear that she observed in Britney — and Britney has said herself that she felt scared. Britney's lawyer, Mathew Rosengart, has started numerous times that he will investigate Jamie Spears and the conservators for abusive conduct and financial mismanagement. Do you think this documentary will help expose those allegations? Stark: Britney's lawyer has called publicly to investigate them and investigate the money piece of it, so we'll have to see. What we found in our reporting is that Jamie has been the public face of this conservatorship for so long, but there were a lot of other people behind the scenes who seemed to have power over Britney's life, as well, and benefitted off of Britney. The more Britney was working, well, they make money when Britney works — and Tri Star Sports & Entertainment Group is her business manager, so as you see in the doc, they make money when Britney works. You show court documents that were sealed, in which Britney said she wants out of the conservatorship. Did your team have discussions on whether or not to include those docs, since they are technically private matters? Stark: We were very careful to only make things public that we felt were in the public interest, and we chose things that questioned whether this was legal and made us ask a lot of questions. We talked a lot about not invading Britney's privacy just to invade her privacy. Day: We were given those documents on purpose from someone who wanted them to be public and wanted us to report on them accurately and responsibly. The reason we felt they were in the public interest is because they revealed the truth of what has been going on behind closed doors, while the conservatorship had long maintained that everything is great and Britney is fine. Behind closed doors, she was waving a lot of those objections. In 2019, Britney told the court that she wanted out of her conservatorship. Why do you believe the court didn't start to take action until 2021 when she testified publicly? Day: In June 2021, it was public and everyone heard and it could no longer be ignored or swept under the rug. Everyone was paying attention. The other thing that's different about now is she was finally able to pick her own lawyer. Shortly after she spoke, she picked a new lawyer who is a former federal prosecutor, and less than two months after that, we're looking at possible the end of the entire conservatorship. Stark: I think a lot about what it must have felt like for Britney to say those things in 2019 and then to come back two years later and say that again. Imagine if you're saying that you feel like you're being abused or that you were forced into a facility, and the court doesn't move to change anything. To come back two years later and say it again must take a lot of guts. There was a funny moment when the judge said something to the extent like, "Wow you're so brave," and Britney basically said, "I told you this two years ago." But what does it say about our justice system that the court didn't take any steps until pressure was felt from the public, or until Britney got a high-powered lawyer? Isn't the legal system supposed to protect us all? Day: I think that's really well put and it's really concerning for all of the vulnerable people in conservatorships. It really makes you wonder how many people are in a similar situation and don't have the money or the notoriety or the public attention on them. Do you hope this second installment of your documentary makes changes to the conservatorship system? Day: I'm really curious to see if it sparks a broader examination of the conservatorship system. One of the trickiest things with this story was figuring out whether some of this stuff is legal or not, like monitoring text messages and recording someone in a private place. That could be a violation of the law, but it's really hard to know if the court was aware of this. Jamie and Britney's security said that everything was in the bounds of the law, but we don't know if that's true. We spoke to conservatorship experts and we couldn't really get a clear answer — people we spoke to thought that shouldn't be legal, but the fact that we couldn't say one way or the other because the records are sealed, I think is interesting and speaks a lot about the unknowns of conservatorships, in general. What do you think will happen in court next week? Day: I think the 29th is going to be a wildcard. I think it will be very interesting to see what the discussion is around Jamie and whether he has acted in Britney's best interest, which is what the current argument is centered around. Do you think Britney will be let out of her conservatorship? Day: In terms of the conservatorship ending completely, I think it's been a real roller coaster. Jamie's position took an entire 180. It's hard to know what will happen with that. According to Britney's lawyer's most recent statement, it seems they think it could end this fall, which is really soon. What do you think the motivation is behind Jamie suddenly deciding he wants the conservatorship terminated? Based on your reporting, does that seem fishy? Day: I think it's impossible to look at that without the context

— and the context is that Britney spoke in court and said she believes this conservatorship is abusive and wants her dad in jail. Then she gets a new lawyer who has said he plans to fully investigate and depose Jamie. Jamie has been saying, “I’m not stepping down and I’ve only acted in her best interest.” So, to first say that I’m willing to step down and then to say, ‘Okay, judge, why don’t you decide if we can dissolve this completely?’” It appears he’s saying that she needs my help. And then weeks later, he says she doesn’t need it. That stuck out to us. I think people can come to their own conclusion about what his intentions might be. This documentary is not the only Britney-centric project coming out. Netflix also announced a Britney documentary, which is out on Sept. 28. Do you think that all of this Britney content and journalistic work is helping her case? Stark: I tweeted that [our documentary always had this premiere date] because I didn’t want it to look like we were trying to undercut Netflix. We really did have it scheduled for this date, and it hurt my stomach when I found out the Netflix documentary was coming out because there definitely does not need competition among media. I say that because this has been going on for 13 years, there has been one narrative presented by one group of people — the conservatorship machine, who could speak freely — and we’ve heard that there was a lot of media that was able to be manipulated by the narrative of Britney’s conservatorship. There’s no way we could unpack 13 years and do justice in one or two documentaries. I’m really glad that Erin [Lee Carr] and Netflix are making theirs, as well, because I’m sure it will be completely different. Do you plan to have more installments on Britney? Stark: We want to cover this as long as possible and expose as much as we can. I’m very passionate to continue to report out this story. We’ll have to see what we gather and what happens in court.

Länge: 10694

2024-12-23 01:02:13+00:00

Billie Eilish Sings 'O Holy Night' as Part of a Wholly Captivating U.S. Tour Finale: Concert Review

This should be about the time we all start taking Billie Eilish for granted, by the usual standards of fickleness and habituation. So let's all give ourselves a pat on the back for not becoming so accustomed to her face that we lose sight of what a special gift she is to the pop landscape. More than five years into her superstar era, Eilish has not only avoided the sophomore jinx but bypassed the junior curse, too, with her 2024 album "Hit Me Hard and Soft" not just landing as a critical favorite but remaining ensconced in the top 10 after seven months. We've long since moved past the shock of how good she is, but we haven't gotten blasé about the joy of watching that early precocity turn into an actual plateau. At the Kia Forum Saturday night, in the last show of a sold-out five-night engagement there, Eilish was doing a hometown victory lap to close out another landmark year. That isn't being said entirely figuratively. The stage was set up in an elongated in-the-round format that took up a majority of the arena floor, with her band members and some pyrotechnics set up in two recessed areas of the stage, allowing the star not just to run in circles around the edge but to do some figure eights, too. Some of this athleticism surely was based in the nightly demands of performance as well as sheer exuberance; Eilish did admit that she was "exhausted" after the five nights in L.A. capped a three-month North American tour. (She picks it back up again in February with a six-month run overseas.) But in what inevitably felt a little like a friends-and-family performance, she seemed happy enough to play out the pure cardio elements of someone who was born to run, or to literally sprint. Popular on Variety Calisthenics were never remotely the point of the show, though, even if her trademark jumping-in-place might be the major visual that most young fans take away from the night. Eilish has really become our premiere ballad singer over the last half-decade, for however many quirky bangers she also has in her arsenal. Although it wasn't quite a show-closer, "What Was I Made For?" — the greatest Oscar best song winner of the century so far — nearly felt like a climax to the set, with Eilish settling down on the southern lip of the stage, legs curled up or dangling as she sat in her sportswear and sang about a doll's life to one end of the arena that got an extra-special emo boost. But the most special ballad of the final night at the Forum came during the run's secret song segment... which, in the case of this mini-residency, amounted to a different Christmas song that Eilish performed each of the five gigs. On previous nights, she had sung "Have Yourself a Merry Little Christmas," "Silent Night," "Silver Bells" and "I'll Be Home for Christmas." Saturday night, a few songs from the end of the show, it was "O Holy Night," which often is the sacred tune most likely to get picked up by secular singers who find its simple majesty irresistible. Eilish confirmed as much, following her rendition by cheerfully explaining, "I'm not really religious. I just love Christmas so much. I also grew up in a choir, so that's just my schtick." Schtick or not, you could have mistaken her for being holier than ever for the length of her tender, elegant treatment. Watching Eilish turn into one of pop's best vocalists as her teens gave way to her early 20s (she turned 23 on Wednesday) has been a treat, and it's not for no reason that she was able to release a "vocals only" edition of "Hit Me Hard and Soft" on digital platforms and as Record Store Day vinyl. We, along with the rest of the world, have gotten over the "whispery" thing; yes, there is that, although she's also developed a nice belt. For all of the balance promised in the latest album's title, and delivered, "Hit Me Hard and Soft" really does hit soft a little more than hard, which is to everyone's benefit. The greatest song on the album (I swear we came to this conclusion without the power of suggestion) is "The Greatest," a bitter-leaning breakup ballad that starts languid to leave plenty of room to go loud, for a final vocal soar that sounds triumphant, even if the lyrics know better. On the other hand, when the album and/or her vocal setlist veer toward throbber or clubber material — like the show's opening "Chihiro" — it's hard not to immediately wish for a lot more of that. The second half of "L'amour De Ma Vie" turned into something like a Charli XCX song, which is why it's so exhilarating and also why she's better off employing that as a flavor rather than her main mode — it's veering into a more crowded lane, however delightfully. Speaking of Charli XCX, Eilish does include the song she guested on on the deluxe "Brat," "Guess," as part of her own show, putting up a brief video of Charli before she takes it over. On an earlier, mid-week night at the Forum, Charli showed up in person for a proper duet of the collaborative track, but Saturday's show didn't suffer for the lack of guest starpower: Eilish has enough brattiness for a whole Forum on her own. The Forum finale wasn't altogether without guests, actually — Finneas counted as one, no longer being a member of her touring band, but showing up through the entirety of the five-night hometown run to renew a duo format with his sister for a few numbers. On Saturday, he also opened the show with his own set, for just one night, offering a preview of what he'll be doing when he goes out as a headliner on the theater circuit beginning next month. (Locally, he's doing the Hollywood Palladium on March 5, already sold out.) Billie Eilish and FINNEAS perform onstage during the HIT ME HARD AND SOFT: THE TOUR at The Kia Forum on December 21, 2024 in Inglewood, California. Kevin Mazur/Getty Images for Live Nation Entertainment Finneas did almost as much pacing on stage during his opening set as Billie did running during the subsequent performance — and in formal wear, as opposed to his sister's action-ready soccer jersey, Dodgers cap and basketball shorts. There

were other contrasts to be drawn, despite Finneas being the producer and co-architect of his sister's records as well as his own. Finneas is working with a much more traditional full-band ethos on his new solo album, "For Cryin' Out Loud!," and that was reflected in a live set that leaned toward analog '70s and '80s analog pop influences, minus all the programming that usually goes into his sister's music. (This probably was the power of suggestion, but you could look up at the Forum wall, see the banner commemorating Harry Styles' multi-night stand there, and think that Finneas' current music occupies a little bit of that same space, sans the outsize superstar charm offensive.) With Eilish's music, Finneas has been operating in more of a hybrid mode, with a mixture of one-man-band arrangements and outside players, and that shift is evident in her current stage setup. "Real" players and a pair of backup singers were placed in her two recessive stage areas (placed what looked dangerously close to the fireball machines that share the pits, but maybe they're all wearing flame-retardant stage gear). This represents a surge in manpower from the previous tours, when it was just Finneas and drummer Andrew Marshall backing her on stage. They still don't deviate greatly from Eilish's recorded versions, but it's nice to see the siblings opening up their instrumental palettes... and it is never unwelcome, in modern pop, to hear the reassuring sound of fingers brushing against well-mic'ed nylon strings. That sound came into play again when Eilish herself picked up an acoustic guitar and sang "Your Power" on a stool, joined by her new backup singers — a song from her previous album that manages to sound lilting and lulling, while delivering a lacerating, patriarchy-poking message. Eilish didn't say anything about the intent of that song, or offer any other "storyteller"-style exposition about her material, for that matter. As she steps into her future eras, the singer could probably benefit from doing a bit more talking on stage. But it's hard to find fault with a show that, as is, packs so many hits and album tracks into a compact hour-and-45-minute set and still leaves room for a feeling of breathing room and intimacy. Right now, she's navigating an interesting intersection in her still nascent career, somewhere between multiply Oscar-winning, red carpet-commanding pop goddess and just one of the guys. You could see it in her stage gear — colorful sneakers and shorts combined with a more glamorous makeup look, as if Brigitte Bardot or some other screen siren might be down to just shoot some hoops. Billie and Finneas have a preternatural sophistication to what they're doing, as they have since the beginning... and yet Eilish, at least, clearly still wants to still be a kid about it, in performative ways that feel true to where she's at. It's a nice sweet spot. Billie Eilish performs onstage during the HIT ME HARD AND SOFT: THE TOUR at The Kia Forum on December 21, 2024 in Inglewood, California. Kevin Mazur/Getty Images for Live Nation Entertainment And Eilish has what almost anybody else is envying on their third album — a biggest-hit-to-date, in the form of "Birds of a Feather," that supplants anything that has come before as a show-closer now and for probably many years to come. Before this album, she never had a really perfect finale number, since some of her best songs felt either too ephemeral for that spot ("Bad Guy") or suitably climactic but depressive and grim ("Bury a Friend," which did end her early tours). As great as her earlier records were, nothing on them really called for a confetti shower. But "Birds" is an outlier in her catalog as a legitimately happy tune, with enough darkness and weirdness just around the edges to make it Eilish-esque. She and Finneas found the perfect way to send audiences home happy — not "happier than ever," but honestly cheerful — without selling out. Yeah, winning a second Oscar was a pretty big deal in 2024, but with career longevity in mind, pulling off the "Birds" hat trick might've been even a little bit bigger. Billie Eilish setlist, Kia Forum, Dec. 21, 2024: Chihiro Lunch **NDA** Therefore I Am Wildflower When the Party's Over The Diner Ilomilo Bad Guy The Greatest Your Power Skinny TV Bury a Friend Oxytocin Guess (Charli XCX song) Everything I Wanted Lovely/ Idontwannabeyouanymore/Bored/Ocean Eyes O Holy Night L'amour De Ma Vie What Was I Made For? Happier Than Ever Birds of a Feather

Länge: 16592

2022-10-21 04:05:01+00:00

Taylor Swift's 'Midnights' Marks a Return to Electronic, Confessional Pop That's Worth Losing Sleep Over: Album Review

It's "Folklore" no more; Miss Americana-leaner, we hardly knew ye. Solved in one simultaneous worldwide blast: the mystery of what Taylor Swift's new album might actually sound like — a basic style question whose answer was held NDA-level-close for months, amid a trail of Easter eggs that substituted for anything so old-fashioned and basic as, say, an advance single. With the first pulse of the first track, "Midnights" is back at the oasis of pop music steeped in synthesizers and programmed beats, not acoustic instruments and high-string guitars. She's returned to what at this point counts as her most familiar stylistic home — a mostly electronic bed of sounds that, for the length of this album, anyway, is coming back stronger than a '90s trend, to borrow a phrase. But her return to something close to the sonic territory that filled stadiums in the mid-to-late 2010s doesn't feel like a retreat. She didn't take that trip into the woods with the 2020 twin peaks of "Folklore" and "Evermore" without picking up some things she could bring back with her in a full-scale return to pop. What she's retained is a confidence in sustaining intimacy over a whole album without needing to turn it into a tour de force, and a lack of a need to chase hit singles (although "Anti-Hero" could become an odd one out of the gate — who knows?) or worry about bangers when a mid-tempo mood can be streamlined and mainlined over an entire album. It might feel wrong to call these songs "bedroom pop" when they probably will be part of a stadium setlist next year. But if you're looking for antecedents for "Midnights," yes, think of "1989," "Reputation" and "Lover" — but think of those albums' quieter, mid-tempo-and-under moments, like "Delicate," "Wildest Dreams," "Clean," even the sexy "False God," not the bigger blowout singles that propelled those albums into the stratosphere. Certain prior requirements for really massive moments in a Taylor Swift album may, in fact, have been shaken off. Popular on Variety A loose template is set right at the outset with "Lavender Haze," a loosely emo-erotic opener that makes a nod toward modern R&B, with its unassuming four-on-the-floor beat and a pretty falsetto that Swift tends to bust out nowadays when she's feeling particularly sensual (see: "Dress," one of the undersung highlights from "Reputation"). It's an early indication that Swift has for now given up being Miss Americana in favor of being Miss Not-Afraid-to-Borrow-Kendrick's-Producer, as Sounwave makes one of a couple appearances as co-writer and co-producer alongside Jack Antonoff, who otherwise co-helms the whole thing with the star. This opening track also establishes that Swift is mostly back in autobiographical territory as a lyricist, after having pointedly indulged in some fictional character writing across the two "Everlore" albums. "I'm damned if I do give a damn what people think," she sings. "I've been under scrutiny, you handle it beautifully," Swift adds, singing to the same beau she's been singing to on record on record for, can it be, four albums and five years, now. Those particular sentiments sound right out of "Reputation," when she was first exploring the then-new idea that someone could see her through the distractions. But Swift remains nothing if not eager to shine light into corners of her personality that haven't been flagrant in her writing before, for the sake of self-revelation or keeping us interested or both. So it's kind of a kick when "Lavender Haze" kicks over from being a you-really-like-me-or-me song to something that has some feistier, even provocative feminist edges. Without resorting to anything so gauche as a People magazine interview, Swift finally lets loose on how she really feels about people speculating about when she's going to turn into housewife material. "All they keep asking me is if I'm gonna be your bride / The only kinda girl they see is a one-night or a wife... / No deal / The 1950s shit they want from me." Don't worry, darling, indeed! Yet, despite that bit of defensiveness about feeling shoved toward a marriage-and-babies box, "Midnights" is more romantic than not, as an album, even withstanding plenty of detours into a witty churlishness or affecting lonesomeness along the way. It's got to be a sign of something that "Midnights" is the first of her 10 albums to both begin and end with unmitigated love songs. The closing number, "Mastermind," is far comical than "Lavender Haze," as a bookend, although you won't always know whether to laugh or cry. It's a love song with massive, borderline-hilarious hubris, summing up an album that isn't afraid to mix cockiness with lovey-doveyness. In those closer, Swift declares that neither providence nor her partner's free will factored in too much in their love affair coming together, as she pulled all the invisible strings. "I laid the groundwork / And then just like clockwork / The dominos cascaded in a line / What if I told you I'm a mastermind / And now you're mine / It was all by design." She makes sure to describe her guy as in on the joke, smirking at the prospect of having been manipulated into true love. As Dua Lipa would say, we may not be quite this used to a female alpha. "Mastermind" might come off almost as an extended gag about her own powers of romantic omnipotence, if she didn't start throwing in backstory lyrics that suddenly make the whole thing startlingly real, not just a funny conceit "You see all the wisest women had to do it this way / 'Cause we were born to be the pawn in every lover's game," she sings, talking about needing to reverse millennia of sexist social engineering. "If you fail to plan, you plan to fail." And then, in the bridge, almost out of nowhere, it's true confessions time, relating not just to her current love affair but maybe the one with her public, too: "No one wanted to play with me as a little kid / So I've been scheming like a criminal ever since / To make them love me and make it seem effortless / This is the first time I've felt

the need to confess / And I swear / I'm only cryptic and Machiavellian 'cause I care." To which the only proper response, as a listener, is: Yowza! Is she being Machiavellian in telling us that vulnerability and childhood hurt are responsible for being Machiavellian, or is this, like, actually touching stuff? Maybe both, but you'd be beyond cynical not to realize that there's a real heart being exposed here, amid an adroitness for honest self-revelation that's as canny as anything we've gotten out of a reigning superstar since John Lennon told us he didn't believe in Beatles. Before they get to this album capper, fans will likely have heard "Anti-Hero," another track in which Swift makes a gesture of laying it all out on the line, and manages to turn the confessional line "I'll stare directly at the sun but never in the mirror" into one of the year's great earworm pop hooks. "Did you hear my covert narcissism I disguise as altruism / Like some kind of congressman?" she asks, mixing earnest candor with a bit of a punchline as an addendum, as she's increasingly prone to do as her writing prowess grows. There's even a verse in which she fantasizes about having gone to hell for not being as earnest as she's seemed. But possibly the finest moment in "Anti-Hero" is the subtle delivery she lends to the last stanza, where she repeats the refrain, "It's me, hi, I'm the problem, it's me," sounding out of breath, as if she'd just had to rush through the door to make this random, bald admission. It's the quirky little vocal touch you only get out of someone who's been at this game long enough to become a master of tragicomic dramaturgy as a singer as well as songwriter. But is "Midnights" more of an album in which Taylor Swift takes responsibility and even beats up on herself, as "Anti-Hero" would have it, or one where she establishes a strong sense of moral superiority — kind of a stock-in-trade all the way back to "Should've Said No" and its teenage kin? Seems like she's gonna continue to have it both ways, and thank God for that, because if the stars are just like us, they're really just like us when it comes to that. We still like Swift when she gets angry, and good-God-amighty, does she twist a knife in a song or two here, although she continues to get funnier with each grind of the axe, in a way that could not have been imagined when she was a nascent score-settler of 16 or 17. Truly first-person lost-love songs don't pop up much lately in Swift's catalog, for obvious reasons of apparent romantic contentment. You do get a few that veer in that direction among "Midnight's" 13 tracks, starting with "Maroon" and "Bejeweled," which could actually be more just about lulls in a relationship than anything truly tragic. But as anyone who's followed Swift's albums from "Reputation" forward knows, it's not boys prompting tears on her guitar that provide the grist for her greatest adversarial material anymore. And not so much Kanye, either; she really does seem to have forgotten he existed, as she playfully declared at the outset of the "Lover" album. (There are a lot of folks right about now wishing they had that ability, too.) But the buying and selling of her Big Machine catalog — that burr in her saddle may be fueling songs till she's feeling 82. Not much of "Midnights" is devoted to her fieriness about business matters, but the couple of songs that we can at least imagine might have been, are doozies. "Vigilante Shit" lives up to its promising title, with Antonoff reducing the musical bed to its barest, suspenseful, deep-bass minimum as Swift sings in solidarity with the newly divorced wife of someone who did her wrong. This could be pure speculative fiction, or wish-fulfillment fantasy, that the singer is imagining herself as responsible for the marital split of a nemesis. The idea that Swift might really have provided a dossier of wrongdoing to the ex-wife of one of her nemeses would seem to beggar belief. Fantasy or no, it does seem like a direct sequel to "Mad Woman," in which she previously addressed the wife of an enemy with the threat of revealed peccadilloes. Needless to say, "Vigilante Shit" will be the album's most talked-about song. "Karma" takes a more comic approach to wrongs being made right, with the narrator assuming the universe can take care of things in lieu of any personal sabotage. It's LOL-funny: "Karma's a relaxing thought / Aren't you envious that for you it's not? / Sweet like honey / Karma is a cat / Purring in my lap 'cause it loves me / Flexing like a goddamn acrobat / Me and karma vibe like that." As for who she's thinking of, the suspect may be the comrade-turned-archenemy who sold off her label, given fairly transparent lines about how "my pennies made your crown... Don't you know that cash ain't the only price?" she tells a figure identified only as "Spiderboy." Sounwave returns to lend some magic on the album's most unusual and sonically transfixing track, which has a martial rhythm fit for a runway strut, even as the tune faintly sounds like it's taking place in some sort of funky underwater kingdom. Even when Swift is giving a noogie to an archenemy in "Karma," romance enters into it, unlikely as that may sound. One of the climactic lines is, "Karma is the guy on the screen coming straight home to me," which it doesn't take much flexing to imagine is a brag about her movie-star boyfriend of (now) a half-decade's standing. His presence is a part of plenty of the album's more earnest songs, too, of course — not just the aforementioned bookends but, as promised in her many TikTok mini-promos, "Snow on the Beach." That ballad has the extra lure of Lana Del Rey as a co-writer and guest vocalist, although their voices blend as one so effectively, it's hard to tell where one ends and the other begins, aside from a couple of lyrics that sound distinctly Lana-esque. Like, the feeling of unlikely love and unlikelier precipitation patterns as "weird but fuckin' beautiful," which sounds a lot like Ms. Del Rey, no matter how much Swift proves capable of wielding the F-word without help throughout other songs on the album. (Which of these two devised the shout-out to Janet Jackson? Let discerning fans debate.) "Snow" is one of a minority of songs that could have felt equally at home on "Folklore" or "Evermore" as this, with the sound of a plucked-string section at the end, even if the credits tell us there was no such orchestration. You may hear echoes of "Illicit Affairs" or "All You Had to Do Was Stay" in how Swift has the instinct to make what could be a standard-issue melody less monotonous by raising her voice an octave just for the last syllable of each line, in spots — something she also does in the tune "Midnight Rain." Sometimes you don't want to look too closely at how the magician does her tricks, but it's worth tracing the many ways Swift has of making her songs feel subliminally unpredictable, whether it's that one or her knack for sticking little lyrical changes in nearly every repeated chorus. The '60s/'70s family-room decor of the various album covers had some fans wondering if

maybe that aesthetic would be reflected in the music itself. It's not, except to the extent that Antonoff really, really loves his analog synths, which indeed date back to the late '70s and even late '60s. But the Moog-iness and Mellotron-ness of it all are just retro-future flourishes, when he and Swift are also going after up-to-the-moment trap beats. The music isn't always as altogether synthetic as it usually seems, with plenty of "organic" instrumentation listed in the credits that isn't often primary in the mix. The throbbing electro-poppiness of it works, of course, as a bed for vocals that are unmistakably human (except when she's electronically androgyn-izing her voice for strange pieces of the centerpiece "Midnight Rain"). That said, there are two highlights where programming takes a time out: "You're on Your Own Kid," a look back at a lonely childhood and agreeably self-sufficient adulthood, which relies mostly on a strummed electric guitar, and the tender, penultimate "Sweet Nothing," which mostly sticks to a nostalgic electric piano before a few sweet horn stings kick in toward the end. "Midnights" doesn't venture as far into other fields as some of her more openly ambitious albums have. This seems like a feature, not a flaw, even if "Folklore" and "Evermore" still feel like her masterpieces to date. The new album benefits from its relative modesty, length-wise and streamlining-wise; sans any deluxe bonus tracks, it tops out at a hair under 45 minutes, versus the sprawl of albums like those and "Lover" before it, which lasted past the hour point and had to be spread over two LPs apiece in the vinyl format. There are no songs about mothers or grandmothers or historic mansion-owners here; no truly high-concept Chicks or Panic! or Future features; no life-and-death lyrical scenarios or indulgences in off-brand genres — not that she wasn't masterful at taking on all that. And not that Swift shouldn't do sprawling magnum opuses again, or go back to Dessner all the time, when she's good and ready for those gothic woods again. (Maybe next pandemic.) But Antonoff is great for her here, as her sole or primary go-to for collaborative needs on every vibey track. With the consistency of that partnership across all 13 songs (and this is the first time in a while she's kept the track count down to that lucky number), she's able to maintain a tighter focus on alternately dark and light nights of the soul, in matters of love, redemption and minor vengeance. And that paring down doesn't hurt when, in the 2022 Swiftie format of choice, you only have to flip the side over once. Worth noting is that "Midnights" marks her 10th grand slam in a row (not counting re-recordings), a record you'd be hard-pressed to find matched among the singer-songwriter greats that influenced or otherwise came before her, almost any one of whom had their duds by this point in their own careers. Swift's contemporaries in the currently charting music sphere aren't often rising to the same occasion — not to the point that you're often thinking this is anything like pop's golden age. But the arrival of each new Swift album as a bona fide musical event can lull you into thinking we're living in the good old days, or nights, after all.

Länge: 5966

2019-11-23 20:54:30+00:00

R. Kelly Girlfriend Joycelyn Savage Speaks Out, Saying She Is a 'Victim'

UPDATED: On Nov. 26, three days after this article published, Variety received a notice from social-media platform Patreon that it has suspended the account of a person claiming to be Joycelyn Savage "and is pending removal for suspected fraud." While multiple news outlets reported on the posts and an attorney for the Savage family told Variety on Monday that they believed, based on information included in the posts, that the author was Joycelyn, apparently Patreon has cause to be skeptical. Variety will have more on the situation as it develops. Joycelyn Savage, one of R. Kelly's girlfriends, who has been living with him since she was 19, is opening up about her experience with the singer in a series of social-media posts, saying that she is "a victim" of his sexual and psychological abuse. Kelly has been incarcerated since July on multiple allegations of sexual abuse in three states. Until recently, Savage was one of Kelly's defenders, speaking out on his behalf in Gayle King's interview with the singer earlier this year and appearing in the courtroom when he was arraigned in New York in August. While some uncertainty remains as to whether the person creating the posts is actually Joycelyn Savage. On Monday afternoon, Gerald Griggs, an attorney for her parents, told Variety that although he and the family are not in touch with the person who wrote the posts, the details in them have made the family confident that it is her, and said her parents urge her to get in touch and will welcome her back "with open arms." Savage has lived with Kelly for the past several years and had told her parents in the past that she is "fine." Popular on Variety The scenarios she describes are very similar to the ones depicted in the Lifetimes docuseries "Surviving R. Kelly," in which multiple accusers speak of his alleged abuse. In her first post to a Patreon page created to share her testimonials, Savage, 24, recounted how the pair first met, what their early relationship was like, and how it allegedly devolved into controlling and invasive behavior. She explained that after meeting the 52-year-old singer, who she refers to by his given name, Robert, at a concert in 2015, he flew her and a friend to California, promising her that he'd help her realize her dreams of becoming a model and singer. "Robert would always look at me in a sexual way the first couple of times we met occasionally," she wrote. She continued that after she gave him her CD, he said he could help her become like the late R&B artist Aaliyah, who Kelly illegally married in 1994 when she was 15. "He would say it exactly like this 'Baby girl you are going to be the next Aaliyah,'" she wrote. Savage explained that all her expenses were covered by Kelly, and that she recorded a few songs in his studio that have "never seen the day of light." "Robert told me soo many lies my 19 year old mind believed everyone of one them." She wrote that in 2015, she fell in love with Kelly, but after a few months, Kelly began telling her to always address him as "master" or "daddy." "It started getting worse by day by day, he would raise his voice at me if I didn't call him by those two names," the post reads. "If Robert called me I would have to reply with 'Yes, daddy' or 'Please daddy' he was so controlling." Savage also referred to a basement that she was not allowed to enter, and wrote that he employed multiple assistants at his home. She says they never spoke to her, but watched her, even as she showered. "I can say I didn't have any type of privacy at all now that I think of it. If I showered one of his assistant would have to be by the door while I shower. At the moment I kept thinking to myself why is all of this, does he think I will run away? Or go back home. That's exactly what he thought he didn't want me to leave at all." Telephone calls to her parents were not allowed to occur in private, and Savage says she was sometimes told what to say. "'All this can stop today, you want a career?'" Kelly would allegedly ask her. "'Or do you want to live a normal life[?]'"" Savage had teased the release of the post on Instagram after a two-year hiatus from social media, writing that "things I am going to reveal that was sworeid not to see the day of light — by NDA. I am risking my life for many others." In response to the post, R. Kelly's attorney, Steve Greenberg, said in a statement to Variety: "It is unfortunate that Jocelyn now seeks to make money by exploiting her long time, loving relationship with Robert. Obviously if she were to tell the truth no one would pay so she has, unfortunately, chosen to regurgitate the stories and lies told by others for her own personal profit. We know the real facts, and it was not until the money ran out that she decided anything was wrong. Hopefully people will see it for the obvious profiteering it is." Gerald Griggs, an attorney for Savage's parents, did not immediately respond to requests for comment, but had retweeted an article about Joycelyn's Patreon post on Saturday afternoon. He gave a statement to The New York Times on Sunday that reads: "The family is concerned about the allegations made by the social media account purported to be that of Joycelyn Savage. Numerous facts detailed by the account confirm the abuse and coercion that the family has alleged for two and a half years. We are attempting to make contact with Joy and the family is ready to welcome her back with love and open arms." Savage said in the past that she lived with Kelly willingly and that her estranged parents' claims that he had brainwashed her are false. She and Azriel Clary, 21, Kelly's other most recent girlfriend, recently sent a video to TMZ stating that they were still living together in Kelly's Trump Tower condo in Chicago. Kelly has denied all claims of physical or sexual abuse and domestic violence.

<https://variety.com/2021/music/news/billie-eilish-tells-off-ex-boyfriend-lost-cause-video-1234986658/>

Länge: 2041

2021-06-02 16:53:22+00:00

Billie Eilish Tells Off Ex-Boyfriend in New Song and Video, 'Lost Cause'

Billie Eilish released a new song and self-directed video for "Lost Cause," the latest single off her upcoming album "Happier Than Ever," out July 30. In the video, Eilish parades around the house with an entourage of friends, twerking, shooting water guns and snacking on potato chips. Produced by brother Finneas, the song, a sassy conviction against a lousy ex-boyfriend, sees Eilish at her most confident. "I used to wish you were mine, but that was way before I realized someone like you would always be so easy to find," the seven-time Grammy winning artist croons over a slinky bass line and laid back drum beat. The song is less laid back than her other recent singles like "Therefore I Am" and "Your Power," and more in the vein of her Grammy-sweeping debut full-length, "When We All Fall Asleep, Where Do We Go?" "Lost Cause" follows the announcement of Eilish's arena tour, "Happier Than Ever, The World Tour," which has sold out on all dates of the first leg in North America, Europe and the United Kingdom. Popular on Variety Eilish first teased new music last year with singles "My Future" and "Therefore I Am," which will both appear on the artist's forthcoming sophomore album. In April, Eilish released "Your Power," a silky acoustic ballad that recounts details of an abusive relationship. "Your Power" debuted at No. 10 on the Billboard Hot 100 and garnered over 150 million streams in its first two weeks. In 2020, Eilish lent her signature moodiness to the James Bond song "No Time To Die," and this past February, she debuted the documentary film "The World's A Little Blurry." See the tracklist for "Happier Than Ever" below: 01. Getting Older 02. I Didn't Change My Number 03. Billie Bossa Nova 04. my future 05. Oxytocin 06. GOLDWING 07. Lost Cause 08. Halley's Comet 09. Not My Responsibility 10. OverHeated 11. Everybody Dies 12. Your Power 13. NDA 14. Therefore I Am 15. Happier Than Ever 16. Male Fantasy

Länge: 10483

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Shania Twain Has Her Army of Cowgirls and Boys Come on Over to the Hollywood Bowl: Concert Review

"It's been about 25 years since I stood on this stage," since Shania Twain, not long after the kickoff to her set Sunday night at the Hollywood Bowl. She had that figured about right — the calendar shows she last played America's most favored amphitheater on May 6, 1999. That was a few weeks shy of the moment that her signature song among all signature songs, "Man! I Feel Like a Woman!," peaked on the charts. When she pulled it out as her inevitable final encore number Saturday, it still felt like it was cresting. It's a song that may never have truly peaked until all the generations represented at the Bowl this Memorial Day weekend have passed away and/or the day the prerogative to have a little fun has been codified into the criminal as a felony. For as long as there are women, and gay men, and straight men relaxed with themselves enough to buy "Let's go, girls" T-shirt and diode-blinking pink cowboy hats, Twain will own rights to the ultimate ladies' night anthem, just as surely as she owns the federal trademark on exclamation points. (She does, doesn't she?) Twain's Bowl date came about a month into a North American tour that is her first since an arena outing that wrapped up five years ago. In the interim, she's had another Las Vegas residency (pandemic-interrupted and then completed late last year) at Zappos, along with a new album, "Queen of Me," which came out in February. Residencies are of course a dime a dozen nowadays, and said album disappeared from the charts almost as quickly as it was released, marking Twain as a mortal subject to the same passages of time as anyone else — in stark contrast to the way she was received at the Bowl, where immutable goddess status manifested itself in a sold-out show and resale tickets in the hours leading up going for a minimum \$300 for the upper nosebleed/ganja seats. (Anyone who couldn't afford the secondary prices for the Bowl still has a much more affordable shot at seeing Twain a couple hours eastward at the Acrisure Arena in Palm Springs this Wednesday.) Popular on Variety Shania Twain at the Hollywood Bowl (Randall Michelson / Hewitt Silva-Live Nation) Twain did her best to live up to those expectations and present as a Marvel-level immortal Saturday, visually, anyway, although her between-song chatter always breaks the illusion by having her sound like a Normal Lady, not demigoddess. (It is a contrast her audience is willing to live with and embrace.) This touring production won't set any records or break any molds for being the most elaborate show on earth, nor does it need to be, when Twain is her own ongoing special effect, and a set of stairs and single giant LED screen will suffice as set design. There is one giant prop that appears early in the show: a gigantic faux motorcycle that looks like something off a vintage Meat Loaf cover, partly configured in the shape of a horse, to invoke the stallion that Twain used to ride onto the stage at some point in her original Vegas residency in the early 2010s. She sits astride it — or lays astride it — for the length of a song early on, and then for the rest of the show, there are some super-cheesy electronic backdrops, like an animated cowboy saloon on fire, but really it's about sashes and heels and wigs from then on. Shania Twain at the Hollywood Bowl (Randall Michelson / Hewitt Silva-Live Nation) Or a wig, not multiple ones, actually. The expectation coming into a diva-type show is that there will be multiple costume changes, but that proved not to be the case. When her two male backup singer-dancers broke were left alone early in the set to do a mimed joint tap-dance, it seemed like the occasion for Twain's first refreshed outfit of the night, but it was really just a time-out to roll that faux chopper out on stage. Until the encore segment, in fact, Twain surprised probably everybody by wearing the same costume throughout — but when you've got a costume like Twain's on Saturday, it might seem criminal to switch it out. She had faith, well-placed, that for the better part of two hours no one would stop staring at the high-level-lingerie look underneath her overcoat. It looked about 10 times as revealing as it probably was, which is probably why Twain was able to withstand the unseasonably cold temperatures in Hollywood (that, and being Canadian). It's fair to say that the frizzy blonde wig she wore throughout the night was somewhat polarizing, but there was not much controversy about the effectiveness of the sheer look that is now burned into 17,500 fans' brains forever. Long blue sashes attached to each wrist and boots to match added strong splashes of color to break up the monochrome sex appeal. (Her command of those epic sashes, and keeping them out of her way — not even getting them entangled up when she'd periodically sit down on a stool to play acoustic guitar — should get props alongside any of the more obvious choreography of the night.) That look got jettisoned only for the two-song encore segment, for which Twain reemerged in a floor-length black coat and top hat, stripped off for the finale to reveal that the star was wearing the same bustier that she did in the "Man! I Feel Like a Woman!" music video of '97 — pulled out of a museum, she said, for this purpose. (Whatever museum that was has been bereft of it for a few years now, since she also slipped into it for a video and a TikTok a few years ago.) The outfit is iconic enough now that it's hard to remember that, at the time, it seemed like a feminist appropriation of the mannequin-wear from Robert Palmer's "Addicted to Love," now adapted to make a statement that a look that leggy could also be appropriate for women for whom the lights were on and somebody was home. She's the woman who shows up at the class reunion in her late 50s still able to fit into her prom dress, with the crucial difference that nobody seems to hate her for it. Shania Twain at the Hollywood Bowl (Chris Willman/Variety) A Twain show

is, as always, dominated by the great triumvirate of albums she made with producer/co-writer/ex-husband Robert "Mutt" Lange from 1995-2002: "The Woman in Me," "Come on Over" and "Up!," none of them less than diamond-certified, none of them deserving any less. These albums represent one of the great grand slams in the realm of pure pop — or not so pure, since there was enough actual country in them to allow for a twangier segment of the show that runs "Any Man of Mine," "Whose Bed Have Your Boots Been Under?" and "Honey, I'm Home" back-to-back. The ear candy was so strong on all those albums that it's easy to forget there were emotions attached to some of those earworms, too. At least you forget it until she is on stage introducing "From This Moment On" as one of her great love songs, and you think: Is it weird for her to sing romantic reveries from that era and forget about what they're attached to for her, letting fans own them for themselves? If it is, she's not going to tell us; there are no "VH1 Storytellers" moments of reflection in a show this targeted to constantly entertain. Which it does. Twain would be the last artist to ever open a vein on stage, and not even the half-dozen new songs from "Queen of Me" provide occasion for "let's catch up" conversation. (This album feels a little more deliberately confectionary than the more personal one that preceded it, "Now"... more aimed at reclaiming commercial heights, whether that was possible now or not.) But you do always get what feels like a real glimpse into her personality, when she has a built-in fan interaction moment. On Sunday, just as she was reading off a card the names of the fans she'd be sharing time with, she was alerted that it's "against the law" to bring anyone from the audience up to the stage — so she spontaneously found a way to walk down into the middle of the pit to hear the designated devotees sing her songs a cappella (they had won a contest on a cruise ship doing Shania karaoke). For someone who could easily keep up an aura of untouchability, it's revealing, in a nice way, that Twain is kind of literally willing to get down in the trenches. She also is surprisingly unbashful — even though it shouldn't come as a surprise at this point — about singing live, which maybe is where the vulnerability really comes in for a pop diva of this era and stature. The ratios are about the same as they have been for Twain residencies and tours going back decades: A few songs sound to involve mostly or entirely pre-recorded vocals — like the opening number, which she performs while traversing the middle aisle of the Bowl, or a particular highlight ballad — but that leaves the vast majority of the show in which she's singing demonstrably live. There's little doubt that her singers and players — including an enjoyably thrashy female drummer — are doing most of what they do in real time, too. Some purists might say that any pre-recorded moments at all are a cheat, but by the oft-canned standards of Twain's contemporaries, she kind of counts as almost a stickler for authenticity. And here, maybe, is the paradox of Shania Twain: While stage candor, real or staged, is not her thing, for all the regality of a show like this, she kind of comes off as the kind of idol you could have a beer with. Sure, it would be a beer at a castle in Switzerland, and it probably wouldn't actually be beer, and think of the NDAs. It's just that she still exudes the lucky-Canuck attitude she carried when she first arose in the '90s, along with the temerity of the thousands of vocal scales and squats required to keep it up. Man: she feels like a workhorse, and a natural woman, too. Shania Twain at the Hollywood Bowl (Randall Michelson / Hewitt Silva-Live Nation) Hailey Whitters opened with a strong set of material that further established why country traditionalists are looking to her to help keep the faith, and why she has the potential to be a suitable successor to not just Miranda Lambert but Trisha Yearwood, who just performed with her on the ACMs. (The latter's "She's in Love With the Boy" was performed as a medley with "How Far Can It Go?") Whitters announced that, as of the previous day, she had her first top 20 single at country radio, with the set-closing single "Everything She Ain't," a good omen not just for her but for the state of commercial country.

Beyonce Marches to a Different Drumline in Stunning Coachella Performance

At Coachella, Beyoncé gave the performance she should have given at the Super Bowl. Granted, she had an hour and 45 minutes to work with at the desert festival Saturday night, versus only 13 minutes to work with at that gig five years ago. But if the network, NFL, Ravens, 49ers and their fans had seen what we saw at the Empire Polo Grounds, surely they would have agreed by acclimation to, you know, just put the third quarter off by an hour and a half. Part of the brilliance of Saturday's set was that it was more of a half-time show than her half-time show, in that she took the marching band that has been persona non grata at the Bowl for years and built a 105-minute performance around overpacked horn charts, glorified drum majorettes and nonstop drumline insanity. Who would've guessed the missing ingredients needed to ratchet her catalog a step up into greatness were exceptionally arranged tubas and timbales? It was an over-the-top Busby Berkeley Hollywood musical brought to the modern day by way of the great HBCU marching units of the South, and it was fairly glorious. The show served as testament not only to Beyoncé as the premier musical performer of our time, but a tribute to the power of the non-disclosure agreement. Only recently did reports emerge that the singer had hired about a hundred backup performers — the actual number was probably a little less, though the cast never stood still long enough for anyone to count — and even then, as rehearsals involved locking down a stage in L.A. for at least three months, virtually nothing about the nature of the performance leaked out, except for rumors about another Destiny's Child reunion... which ended up being true, even if that part was a nearly superfluous cherry atop the blitz. (Probably any backup performer considering violating the **NDA** thought of how much worse they'd get it than Jay-Z did on "Lemonade.") While a YouTube audience waited at home for the feed to go live, the Coachella audience (comprised of the better part of the 125,000 in attendance for the day) saw nothing but 11 staggered rows of spotlights. Come the appointed minute, the platform holding those lights rose and revealed her cast of dozens, including not only a marching-in-place band but violin players, plus contortionists, "Bug A Boo" Greek-pledge male dancers, and a baton twirler to beat all baton twirlers. Coming down the walkway, mid-audience, Beyoncé initially appeared in your basic modest Egyptian queen ensemble, then quickly switched to cutoff jeans. That was the first of, surprisingly, only a couple of true costume changes: Part of the cleverness of this show was that it was staged as a series of variations on one epic production, not the series of separate vignettes you get on a typical super-diva tour. Nearly two dozen tracks got at least a partial hearing, from the opening "Crazy in Love," the hit whose sampled horn charts surely provoked the supersized version here, to her greatest recent single, "Freedom" — which gave way to an extended coda of "Lift Every Voice and Sing," the black national anthem — to opportunities for Jay-Z, Solange and the two-thirds of Destiny's Child to say their name. The Jack White-assisted stab at Jay, "Don't Hurt Yourself," occasioned an additional costume change from friendly yellow to a steelier acrylic black. Some snippets were so short they didn't even appear on the backstage setlist, like a few lines of "Irreplaceable." For a while it seemed like the only flaw of the show might be not taking a moment to breathe amid all the medley-izing... and then she stopped to sing the tender, unhurried "Love on Top," and even that slight objection melted away. It's hard for anyone in the room, as it were, to know how it came off to the home viewers it was just as much designed for — although one suspects we'll soon get a reprise with some sort of home video release. But on the premises, this sustained gambit of a rocking R&B show felt historic. Could Michael Jackson, who was best in micro-moments, not at long-form conceptual shows, have pulled off something like this? Does mentioning her in the same breath of a Gene Kelly do justice to her dancing and conceptual abilities, but not her voice, which would be superstar-making enough? Comparisons were already hard enough to come by before this show, fairly unique in the annals of massively scaled pop one-offs, upped the ante even more. The precision of the choreography and sheer work ethic could've made the production seem more intimidating than ingratiating ... but there was real joy in Beyoncé's performance, too, not just genius and sweat. "I was supposed to perform at Coachella before," she told the crowd — unnecessarily for the live part of the audience, probably, many of whom saw Lady Gaga as her fill-in last year — "but I ended up getting pregnant. So I had time to dream and dream and dream with two beautiful souls in my belly, and I dreamed up this performance." If the hormones really did help with that, a lot of creatives would love to have what she was having. POPULAR ON VARIETY

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Inside Sean 'Diddy' Combs' Decision to Give His Publishing Rights to Bad Boy Artists

UPDATED: Sean "Puff Daddy/Diddy" Combs' decision to give artists and songwriters the publishing rights that he owns on songs from his 1990s powerhouse label Bad Boy, confirmed last week, was surprising, to put it mildly, and possibly unprecedented in its scale. At a time when music catalogs are routinely selling for nine figures and awareness of publishing's value is at an all-time high, the decision to reassign his rights on those songs — many of which were hits — to the artists and songwriters is highly unusual, even for a man whose net worth was estimated by Forbes last year to be nearly a billion dollars. "It's just doing the right thing," Combs told Variety last week. "I think that we as an industry, and as a people, have to look in the mirror and make a shift forward. It's about evolving, leading by example and reforming an industry that needs it, in a world that needs reform." Popular on Variety Bad Boy Records, founded by Combs in 1993, is one of the most successful hip-hop and R&B labels of its era, with multiple platinum and gold releases by the Notorious B.I.G., Ma\$e, Craig Mack, Faith Evans, 112, the Lox and Combs himself; later signings include Shyne, Danity Kane, French Montana and Janelle Monáe. The label continues to be active, although not at the same pace as the '90s and '00s, with recent releases including Machine Gun Kelly's 2022 outing "Mainstream Sellout," Monáe's "The Age of Pleasure" and, coming on Friday, Combs' first solo album since 2006, "The Love Album: Off the Grid." "I'll tell you one thing that I do want people to know," he continued. "This was done, like, two years ago. Everything just got taken care of now. It's not a publicity stunt or anything like that." Inevitably, some naysayers suggest it's just that, coming on the eve of Diddy's first solo album in 17 years and his Global Icon award and big look at Tuesday's VMAs, not to mention the label's 30th anniversary. Former Bad Boy rapper Mark Curry even scoffed at the move in an Instagram post, questioning the value of those songs nearly 30 years after their original release and arguably well past their prime. "It's like him giving your girlfriend back after he had four kids with her," Curry said in one of his more delicate comments. However, it should be noted that although Curry was featured on several top-selling Bad Boy albums by other artists, he did not release any music on the label under his own name; he also leveled a series of bitter accusations against Combs in his 2009 memoir of those days, "Dancing With the Devil." Combs said he turned down multiple lucrative offers for the catalog, although just how lucrative is unclear: His longtime attorney Kenny Meiselas declined to comment on the range of the offers, and finance sources with experience in catalog sales told Variety they were unable to place even a ballpark value on the assets in question, owing to their complexity and the absence of a publicly available valuation. "I had assumed, even in the early days, that we were building a catalog that he was going to sell one day," Meiselas tells Variety. "And at the height of the big catalog deals, I fielded a lot of offers for the catalog and I brought him some great offers, but he was resistant — he said, 'I have other plans.' "Eventually he told me what he wanted" — to reassign his rights to the songwriters, which sources say number at around 50 — "and the first written reach-out was in May of 2021." That time was actually the peak of the gold rush, as news of mid-low nine-figure deals for song catalogs by Bob Dylan, Neil Young, members of Fleetwood Mac and others became public. "He had the opportunity to sell it for millions of dollars," Meiselas continues. "He chose not to. He wanted to give it back as a thank-you for the writers who helped him get where he is. It's very simple: He did something nice because he wanted to do something nice." Meiselas conceded, without giving specifics, that Combs' legal fees for the two-year process of reassigning those rights were not inconsiderable. The move took place against a backdrop of significant recent philanthropic activity by Combs, including two separate \$1 million HBCU-related donations last month. In a conversation with Variety last month about his mentor, the late Uptown Records founder Andre Harrell, Combs — a famously tough businessman — said, "I always used to lead with tough love, but from missing Andre and taking everything I learned from him, now I'm leading more with love." Sources close to Combs said that he had not planned to announce the reassignment at all, but it became necessary when Cam'ron, a longtime friend and collaborator of former Bad Boy star Ma\$e, leaked the news in an Instagram post several days before it was confirmed by reps. Asked by Variety whether he would have announced the move if the news hadn't been leaked, Combs seemed genuinely surprised by the question. "Um... I don't know — I didn't get to that point!," he laughed. "I was just going for the actions, so I wasn't even thinking about how everybody was going to take it. It was more [about] leading with action. That's where I'm at in my life: Don't worry about what nobody's saying. Don't talk the talk; walk the walk. Be accountable. That's it." Nearly all of the artists and songwriters involved in the reassignments have been contacted, agreed to terms and signed agreements, with some exceptions. "There are some people we haven't been able to find, but since the articles ran, one of them appeared and we were able to take care of that person," Meiselas says. He also noted estate complications with deceased artists Black Rob and Craig Mack that remain unresolved, "but not for lack of trying." Some artists declined to sign the agreement. In an interview with Only Stans that aired after this article first published, Aubrey O'Day — a singer with Danity Kane, the all-girl group that starred in Diddy's MTV series "Making the Band" — said she refused to take the offer because of the restrictions in a mandatory non-disclosure agreement. "I have to

release him for any claims or wrongdoings or actions prior to the date of the release,” she said. “I have to sign an **NDA** that I will never disparage Puff, Bad Boy, Janice Combs or Justin Combs’ music, or EMI, or Sony ever in public.” (The catalog often referred to as “Bad Boy publishing” consists primarily of two publishing companies Combs created in the 1990s: Janice Combs Publishing and Justin Combs Publishing, named for his mother and one of his sons, respectively. Publishing for Bad Boy artists as well as Combs long has been administered by EMI, which is owned by Sony Music Publishing.) Like Curry, O’Day said her earnings from the catalog amounted to just “hundreds of dollars” and discouraged her bandmates from signing. However, on balance, the songs on Danity Kane’s three albums have just a handful of writing credits for the bandmembers amid multiple cowriters — meaning their shares and earnings from the songs would be relatively small — although presumably the publishing deal extends to their other releases as well. (Danity Kane singer Dawn Woods later worked with Combs on the Diddy-Dirty Money project from 2009-2012.) Meiselas declined to comment on **NDAs** in his interview with Variety, which took place before O’Day’s was aired. A wild card in this move is Ma\$e, one of Bad Boy’s most popular artists, who appeared frequently with Combs’ songs and videos. He excoriated Combs in social media posts in 2020, saying he’d offered his former mentor \$2 million for the rights to his publishing and was rebuffed. In the since-deleted, loosely (and at times confusingly) worded post, he alleged, “u still got my publishing from 24 years ago in which u gave me \$20k.” However, “Everything’s cool and good now,” Combs told Billboard recently. “You know, we’re brothers and brothers fight. I love him and that’s it”; Mase was not available for comment. Meiselas emphatically declined to comment on that situation, nodding to the long up-and-down relationship between the two over the past 25 years. But when discussing a separate topic earlier in the conversation, he said that was the sort of thing Combs didn’t do. Other sources say that Combs was more generous, or at least honest, with credit than many other songwriter-producers in the era, who either give less-powerful songwriters or producers a fee instead of royalties, and/or no credit at all. Sources also emphasize that Bad Boy artists and songwriters were not required to sign with Combs’ publishing companies; many did not. While the music industry is rife with tales — most of them true — about wily businesspeople taking lasting advantage of artists and songwriters who were naïve, uneducated, receiving unfavorable legal advice (if they had attorneys at all), or so hungry for a deal that they did not exercise proper caution, sources say that Combs’ deals during the 1990s were relatively “basic” and “customary.” Reps for Sony and the National Music Publishers Association declined Variety’s requests for comment on Combs’ reassignment. “A lot of people don’t really understand the impact of it, but that’s cool,” Combs concluded. “It’s not really about that. It’s just about moving forward and being love,” he said, referencing the title and theme of his new album. Now dig into a data-fueled VIP+ subscriber report ...

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R. Kelly Silenced Aaliyah and Her Family With Non-Disclosure Agreement After Marriage Annulment, Docuseries Reveals

R. Kelly silenced Aaliyah and her family through a non-disclosure agreement, following his marriage and subsequent annulment to the then 15-year-old singer. The new allegations were made in the final installment of Lifetime's "Surviving R. Kelly," which aired on Jan. 2 and Jan. 3. The docuseries centered around R. Kelly's 2022 federal trial where the **NDA** was brought up in the courtroom as evidence. The late Aaliyah was Jane Doe #1 in the trial. "Surviving R. Kelly" utilizes Aaliyah's story to spotlight her as a victim of R. Kelly, after years of the media and music industry scandalizing her marriage to the now-convicted singer in the 90's. Aaliyah's debut album in 1994 was titled "Age Ain't Nothing but a Number" and was recorded when she was 14-years-old. R. Kelly — who was Aaliyah's mentor and was first introduced to her by her uncle, music executive and manager Barry Hankerson — was a lead songwriter and producer of the album. At the time the album was released, rumors circulated that there was a relationship between the 15-year-old Aaliyah and the 27-year-old R. Kelly. Popular on Variety The pair secretly married in August 1994. Aaliyah was 15 at the time, but the marriage certificate falsified her age as 18. The marriage was annulled by Aaliyah's parents in Feb. 1995. In "Surviving R. Kelly," on-camera interviews with individuals from R. Kelly's camp who were in the room when the duo wed express their regret over the marriage. Individuals who were close to both R. Kelly and Aaliyah share new details about the legal agreement that was allegedly forged between R. Kelly and Aaliyah's family. Members of Aaliyah's family declined to comment to producers of "Surviving R. Kelly," per a statement that aired as part of the Lifetime docuseries. A childhood friend of R. Kelly and his former security, Gem Pratt, appears in "Surviving R. Kelly" and claims that Aaliyah's father was furious over the marriage and forced the annulment. Pratt alleges that Aaliyah's family had a contractual arrangement with R. Kelly that stated they wouldn't press charges against him for the illegal marriage after it was annulled; in turn, R. Kelly sold the rights to his first three albums to Aaliyah's family, giving them a financial incentive. "Her dad didn't want her anywhere near him," Pratt says in the docuseries. Various on-camera guests in "Surviving R. Kelly" described the marriage as a way to get R. Kelly to avoid jail time for statutory rape of a minor. The final episodes of "Surviving R. Kelly" dedicate time to covering the enablers in R. Kelly's camp, who turned a blind eye to his abuse over three decades and helped the convicted musician make arrangements to see his victims, including booking flights for underage girls to cross state lines for private meetings. One prosecutor who appeared as a legal expert in the docuseries described R. Kelly as "running a criminal enterprise." Another expert said "everyone had a financial incentive to look the other way." "He couldn't do this by himself. It's impossible...It's clear as day there were enablers," said R. Kelly's former security guard, Pratt. He later said, "This was not a one-man operation. Most people in that camp knew that a lot of these girls were underage. They had to." The **NDA** was brought up in R. Kelly's New York trial in 2022, but did not receive widespread coverage. The use of **NDAs** has become a hot-button issue in sexual harassment cases, particularly in the workplace, highlighting an imbalance of power with the perpetrator or corporations silencing victims through forced legal documents. Prior to R. Kelly's trial, journalist Jim DeRogatis — the reporter who first broke news of R. Kelly's sexual abuse more than two decades ago — uncovered the **NDA** that R. Kelly used against Aaliyah. A few years ago, DeRogatis spoke about the documents that were leaked to him, stating in an interview that the annulment and Aaliyah's legal claim against R. Kelly had been sealed. "It's a harrowing document," he said. "A non-disclosure agreement on both her part and Kelly's, vowing not to pursue further legal claims for physical abuse. So, it wasn't just an underage sexual relationship, he hit her, allegedly, according to that court document." Speaking to Variety about the final installment of "Surviving R. Kelly," executive producer Jesse Daniels said that the producing team was careful not to exploit Aaliyah in the docuseries, and hoped to highlight the abuse she tragically endured by R. Kelly when she was a teenager. "We have had a lot of conversations about how to tell Aaliyah's story every time because we really want to be respectful of her legacy. But what she went through, we can't turn our backs on," said Daniels.

Iggy Azalea Alleges Britney Spears' Father Made Her Sign NDA Before BBMAs Performance

Iggy Azalea has spoken out in support of her collaborator Britney Spears, and is alleging that her father and co-conservator, Jamie Spears, made the "Fancy" singer sign a non-disclosure agreement before their 2015 performance at the Billboard Music Awards. In a new statement posted to Twitter, Azalea claimed that she has "personally witnessed the same behavior" that Britney Spears alleged in her explosive, 24-minute testimony last week. "Its [sic] basic human decency to at the very least remove a person Britney has identified as abusive from her life. This should be illegal," Azalea's statement began. "During the time we worked together in 2015, I personally witnessed the same behavior Britney detailed in regards to her father last week and I just want to back her up & tell the world that: She is not exaggerating or lying." During a court hearing on June 23, Spears spoke publicly about her conservatorship, which was instilled in 2008, for the first time. In her statement, Spears said that she wanted to "sue" her family and expressed that she would like to get married to her boyfriend, Sam Asghari, and have more children, but is unable to do so because the conservatorship does not allow her to remove her IUD. Popular on Variety Azalea went on to detail what she allegedly witnessed at the BBMAs, including that Jamie Spears had her sign a NDA before their performance of collaborative single "Pretty Girls." Representatives for Jamie Spears did not immediately respond to Variety's request for comment. <https://twitter.com/IGGYAZALEA/status/1410433707052204034> "I saw her restricted from even the most bizarre & trivial things: like how many sodas she was allowed to drink. Why is that even Necessary?" Azalea wrote. "Her father conveniently waited until literally moments before our BMAs performance when I was backstage in the dressing room & told me if I did not sign an NDA he would not allow me on stage." "The way he went about getting me to sign a contract, sounded similar to the tactics Britney spoke about last week in regards to her Las Vegas show," Azalea continued. "Jamie Spears has a habit of making people sign documents while under Duress it seems, and Britney Spears should not be forced to co-exist with that man when she's made it clear it is negatively impacting her mental health. This is not right at all." During her testimony, Britney Spears alleged that she was put on lithium after wanting to back out of a show in Las Vegas, with the justification being that she was not taking her current medication or cooperating at rehearsals. "Three days later, after I said no to Vegas, my therapist sat me down in a room and said he had a million phone calls about how I was not cooperating in rehearsals, and I haven't been taking my medication. All this was false. He immediately, the next day, put me on lithium out of nowhere," Britney Spears said. "He took me off my normal meds I've been on for five years. And lithium is a very, very strong and completely different medication compared to what I was used to. You can go mentally impaired if you take too much, if you stay on it longer than five months. But he put me on that and I felt drunk. ...Not only did my family not do a goddamn thing, my dad was all for it. Anything that happened to me had to be approved by my dad." On Wednesday, Jamie Spears filed new court documents saying that he is not responsible for her treatment under the conservatorship. "Unlike Ms. Montgomery and Mr. Ingham, Mr. Spears does not speak or meet with Ms. Spears' medical team, and he is not permitted to nor does he have the opportunity to provide any input into his daughter's current medical treatment, diagnosis, or therapy," the docs state. "Not does Mr. Spears participate in or discuss Ms. Spears' personal affairs with her, such as issues related to her self-care, marriage, and reproductive desires...Mr. Spears is simply not involved in any decisions related to Ms. Spears' personal care of medical or reproductive issues."

<https://variety.com/2021/music/news/billie-eilish-nda-song-video-watch-1235015490/>

Länge: 3337

2021-07-09 05:16:58+00:00

Billie Eilish Dodges Stunt Drivers, and Stalkers, Too, in 'NDA'

"It was pretty crazy. It's real, too," Billie Eilish told Zane Lowe of her self-directed video for "NDA," released Thursday night. "Real" meaning: No, that's not a green screen behind the singer as she walks down the dotted center line on a nighttime roadway like some lost refugee from David Lynch's "Lost Highway," courting disaster from what a press release describes as 25 "extremely rehearsed" stunt drivers. It's as if Eilish watched the Weeknd do his filmed stunt-car production number for the Billboard Music Awards in a shopping mall parking lot in May and said, "Let's do something like that, except with everybody going faster, in the middle of the night." Eilish surely didn't sign any NDAs in the course of making the video, but she sure must have signed a personal injury waiver. But as it turns out, it's not just stunt drivers invading her space in "NDA." It's stalkers and even potential beaus, too. Eilish goes into confessional lyrical mode to explore the less fun sides of fame — not for the first time in the tracks preceding her new album (see also "Everything I Wanted"), and possibly not for the last (although we may have to wait for the July 30 release of the full-length "Happier Than Ever" to see how far she takes the theme). Popular on Variety Plenty of performers who achieve nearly overnight stardom devote much of their sophomore albums to what a bummer it can be. Eilish fans may be happier than ever, though, to find that she's keeping up a lot of her trademark mordant humor and blunt language, and not getting too predictable or self-serious, in describing what she's been dealing with in the last couple of years. When she sings, "Had a pretty boy over but he couldn't stay / On his way out I made him sign an NDA," you laugh because it can't be real, then maybe laugh a little harder when you realize that of course it probably is. Other lines quickly let listeners into facts that Eilish seems unafraid or unfazed to reveal: "I bought a secret house when I was 17 / Haven't had a party since I got the keys." Meanwhile, the not entirely linear music she and Finneas have come up with for "NDA" recalls some of the creepier moments on "When We All Fall Asleep, Where Do We Go?" And a hearty welcome back to that. The previous singles prefacing "Happier Than Ever" have veered slightly more toward contentment and/or musical conventionality — and there's nothing wrong with that, because she's just as good as a visibly sane pop star as she was when she was scaring grown-ups by seeming to be bleeding from the eyes. But with "NDA," a single that really seems more like an offbeat "album track" disguised as a single, it's good to get her more unnerving side back, in full, uneasy bloom. She gets self-referential, throwing in an aside that alludes to "My Future": "I thought about my future, but I want it now," she declares, semi-comically negating the message of that earlier song (which also was a preview track for the upcoming album, although the way time has moved on, it feels like it came out about a hundred years ago). It's Eilish's mind that's racing, and then doubling back on itself, even faster than one of those stunt cars.

<https://variety.com/2023/music/news/taylor-swift-ice-spice-karma-video-live-premiere-new-jersey-stadium-1235626931/>

Länge: 4151

2023-05-27 05:06:44+00:00

Taylor Swift and Ice Spice Release Celestial 'Karma' Video After Duo's Live Debut at New Jersey Show

Taylor Swift and/or Ice Spice fans in New Jersey were likely feeling they'd amassed some good karma of their own — at least the ones who had made it through the gauntlet to get tickets for Friday's MetLife Stadium show — as the suddenly dynamic duo gave the audience two doses of "Karma" toward the end of Swift's long set. One was in the form of a premiere of the video for the song, which went out to the world not very much later, bowing on various platforms at midnight ET. The other was a first-time live performance of the duet, as the remix's featured rapper came out on stage to join the headliner for "Karma," which has ended Swift's concerts each night since the Eras Tour started in April. The music video for the collaboration, heavily teased but not announced by Swift until she made it official with the MetLife Stadium crowd Friday night, is filled with digital effects from start to finish and includes plenty of cosmic or celestial imagery. A sort of hellscape is flipped over to reveal Swift as a comically Pollyanna type. Eventually, a foresty mountain-scape is revealed to be Swift as a prone, green giantess, while Ice Spice is both sides now of a heavenly cloud formation. Popular on Variety On stage in East Rutherford, Swift preceded the first public showing of the video with a short speech about hooking up with the hot newcomer. (Watch her introduction, along with the music video itself, below.) Taylor Swift premieres the "Karma" (ft. Ice Spice) music video during her #ErasTour show in East Rutherford, N.J. She says the video will be released online at midnight. pic.twitter.com/dKzQJQ8WCV — Variety (@Variety) May 27, 2023 "At the very beginning of the year, when I was just training for this tour... I got reached out to by Ice Spice," Swift relayed. "She sent a note: 'If you'd ever like to do a collab, I'd love to.' What she didn't know at the time is that when I was streaming for the tour, I was listening to pretty much exclusively just her music... I was getting into the zone to tour because of her. And so I said, 'Absolutely, when can you do it?' ... And when we went in the studio, I not only fell in love with her but decided she is the entire future... I've been around so many artists that are starting out, but I've never been around someone that is that prepared and curious and focused on what she wants." As far as the video that more recently followed and was held as a secret, under a presumed unimaginable cloud of NDAs, Swift led the audience into the premiere status. "I've never done this before, but I was hoping for a couple minutes we could turn this stadium show into a world premiere... I thought, oh, that's a very big screen; we could just watch it right there." She added, "This isn't like a movie premiere where you have to be quiet. I want you to feel your feelings, always." The worldwide music video release followed by 24 hours the audio debut of the "Karma" remix. It appears on two new deluxe editions of the "Midnights" album. One is "Midnights (The Til Dawn Edition)," a digital release that came out at midnight Thursday night. The other is "Midnights (The Late Night Edition)," a nearly identical version — except for one very crucial track being switched out — that was released as a CD to merch stands at MetLife Stadium on Friday afternoon, followed by a 24-hour-only digital release beginning Friday night on Swift's webstore. Both new deluxe versions of "Midnight" include the original album and the "3 a.m." bonus tracks from last fall, along with the Ice Spice "Karma" remix and a refreshed version of "Snow on the Beach" that is distinguished by "more Lana Del Rey" than on the original. The difference between them is that the more widely available "Til Dawn" includes the digital bow of "Hits Different," a song only previously available on the Target exclusive CD for "Midnights." The "Late Night" edition, meanwhile, includes "You're Losing Me," a previously unheard "Vault Track" that set the Swift world on fire when it came out Friday afternoon.

<https://variety.com/2019/music/news/taylor-swift-scooter-braun-ariana-grande-what-happens-next-1203257021/>

Länge: 4576

2019-07-01 19:48:19+00:00

Taylor Swift Vs. Scooter Braun: Will Ariana Grande Weigh In and What Happens Next?

The tempest in a tea cup that took over the news cycle on Sunday continues into the holiday week, as Taylor Swift supporters like Haim and Alessia Cara add their name to the social media squad, while Scooter Braun defenders include clients Demi Lovato and Justin Bieber. Braun's SB Projects is home to such artists as Ariana Grande, Martin Garrix, Tori Kelly, Dan + Shay, Carly Rae Jepsen and Karlie Kloss, among others. Will Grande join in the chorus? "She's frustrated by the whole thing," says a source, who suggests that Grande wants to speak out but Braun "is encouraging all of his acts to stay out of it." Braun himself is staying quiet in an effort to diffuse further provocation and avoiding any social media endorsements to the contrary. But the same can't be said for association like Grande manager and SB Projects partner Allison Kaye, who posted a message on Sunday backing up Braun's wife Yael Cohen Braun, who insiders say was prompted to go public out of concern for her kids' safety. The Brauns are said to be "shocked and horrified" at the hate being directed at them from Swift fans and supporters, including former management client Todrick Hall, who appears in Swift's latest video for the song "You Need to Calm Down." It's advice all could stand to take and when cooler heads do eventually prevail and the various parties come to the table. "It's inevitable that's what will happen," says an insider close to the situation. "There are shareholders, a board and a conversation to be had." Popular on Variety But for now, Braun is the custodian of her masters and very much in the driver's seat as it concerns the business dealings of Big Machine. His attempts to reach Swift directly have so far been fruitless. As Variety previously reported, Swift went public shortly after Big Machine's acquisition by Ithaca Holdings was announced, writing on Tumblr: "When I left my masters in Scott's hands, I made peace with the fact that eventually he would sell them. Never in my worst nightmares did I imagine the buyer would be Scooter. Any time Scott Borchetta has heard the words 'Scooter Braun' escape my lips, it was when I was either crying or trying not to. He knew what he was doing; they both did. Controlling a woman who didn't want to be associated with them. In perpetuity. That means forever." Borchetta, the founder of Big Machine Label Group, fired back at Swift for insinuating that she was not able to purchase back rights to her master recordings, posting documents that may refute Swift's claim that she was only offered the rights to each of her previous six albums one at a time, as she turned in new albums to Big Machine, although Borchetta's documentation is not complete. For her part, Swift's camp has remained relatively quiet outside of trying to distance her father, Scott Swift, from claims that he had knowledge of a Big Machine shareholder vote that took place on June 25 and was ratified three days later. At the same time, multiple sources contend that Scott Swift instead had a proxy included in a conference call between Big Machine shareholders last Tuesday. A spokesperson for Swift responded to the suggestion denying that Swift's father is even on the board, and saying that he deliberately stayed off the June 25 shareholder call for legal reasons. "Scott Swift is not on the board of directors and has never been," said the spokesperson. "On June 25, there was a shareholder phone call that Scott Swift did not participate in, due to a very strict **NDA** that bound all shareholders and prohibited any discussion at all without risk of severe penalty. Her dad did not join that call because he did not want to be required to withhold any information from his own daughter. Taylor found out from the news articles when she woke up before seeing any text from Scott Borchetta, and he did not call her in advance." Borchetta himself says he sent personally sent Swift a text message on Saturday, the night before news broke, that read, in part: "I am entering into a merger/acquisition with Scooter Braun and Ithaca Holdings. This move will give us more pop culture super-power than ever before and I'm so excited about the future. ... I want you to know that I will continue to be the proud custodian of your previous works and will continue to keep you and your team abreast of all future plans for releases of your work." For more answers to burning questions related to this story, read Variety's Sunday analysis.

Länge: 10706

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Billie Eilish Opens Up About Fame and Love on the Fluke-Disproving 'Happier Than Ever': Album Review

If you're an aficionado of the confessional school of pop songwriting, then waking up to the release of Billie Eilish's "Happier Than Ever" should feel like Christmas morning. Not that anything about it feels too neatly tied up with a bow. Her second full-length album hits a sweet spot where the mixed emotions and occasionally self-contradicting feelings about love and fame seem to spill out in real-time, even as the intricacy of the production and even the vocal rhythms betray the secret that this stuff has all been, you know, worked on. That intersection where things somehow seem perfectly formed and perfectly messy at the same time? For some listeners, it might be the happiest place on earth. What it isn't: loud, or even particularly mezzo most of the time. Eilish is pretty much playing arenas from here on out, as far as anyone can foresee, but she and her collaborator brother Finneas have resisted the temptation, if ever there was any, to make the message meet the medium by coming up with any bangers to fill the hockey-rink-sized space. It's an album that feels more intimate than the first one, and the first one was pretty intimate. "Happier Than Ever" has a few explosive moments — the second half of the title track, which is basically a wall of distortion, definitely counts — and there's tension to even her lowest simmers. But anything as room-shaking as "You Should See Me in a Crown" or "Bad Guy"? Not really. And that should be all right by most of the fan base, which is already well prepared to lean in instead of be blasted back. It's a fabulous headphones record; how it'll go over at the Fabulous Forum is something to worry about later. So much of the album has already been out there that it seemed possible the full release might seem anticlimactic. Seeing as how six of the 16 tracks previously entered the sphere and have been picked to death (five as singles and a sixth, the spoken-word piece "Not My Responsibility," as a video), you might have wondered how many think-therefore-I-am-pieces about Eilish the world had left in it by the time release day rolled around. The answer should be: plenty more. It does feel a little weird hearing "My Future" roll in as the fourth track after three previously unheard ones, exactly one year to the day after it was released as a single, like a brand new album is being interrupted by a greatest-hits collection. But Eilish has enough to say, and a riveting enough voice to sing it in, that the album doesn't feel like it's been spoiled by all the bread crumbs along the way. All that intermediary music and a documentary and an Internet-breaking Vogue cover, too, and she still doesn't feel overexposed. (Note to other singers who might take from her ubiquitousness that never leaving the public eye is a good idea: Don't try this at home.) Popular on Variety "My Future," on its one-year anniversary, turns out not to be too indicative of where the rest of the material was headed — yes, maybe, in its fairly subdued tone and as a showcase for Eilish as a vocal stylist, but not so much in its general feeling of contentedness. So much of what we've heard about her since "When We All Fall Asleep, Where Do We Go?" made her a global sensation in 2019 is about how she's in a better place and overcame some of her adolescent demons with a strong family support system. The sensible-shoes maturity of "My Future" cemented that impression. But was it possible that — to turn a Bruce Banner phrase around — we wouldn't like her if she's not angry? As it turns out, we don't have to find out, at least yet. "Happier Than Ever" is a title with probably multiple levels of sincerity and irony: Eilish has allowed that she is happier... emphasis on the -ier. But, maybe to her personal detriment and our benefit, it's a pretty pissed-off record. The Grammy-winning single "Everything I Wanted" (which Eilish has left as a stand-alone and not included here) was a tip-off that she had a few feelings about famousness, and Eilish doesn't stint on them here. Narcissistic boyfriends and older men who took advantage of her youth also figure in — with some uncertainty left over how those categories might overlap. Suicidal thoughts and night terrors no longer figure in, like they did on the first album; on "Happier Than Ever," Eilish, at a post-self-harming 19, is dealing with the everyday indignities of what's left to put up with when you know you're going to stick around. Fortunately, the stuff that haywire daydreams are made of can be as intriguing as lucid nightmares. It's an old truism that artists have an entire lifetime to write their first album, then sometimes spend the remainder of their lifetime writing about how unhappy the first album's success made them. That's a trap often best left avoided — but Eilish makes it work for her, in the considerable parts of the album that do go there, with a lot of trenchant observation and self-aware humor to go with the heightened levels of post-celebrity self-consciousness. The whole record is not about that, but she's such an interesting self-commentator, you almost wouldn't mind as it was. "I feel you watching... always," she whispers in the middle of "Not My Responsibility," and it's a breaking of the fourth wall so intense you almost feel Eilish in front of you, scrutinizing you back. That particular monolog deals with the body-shaming, male-gaze lust and every double-standard in-between she's dealt with, and if it feels a bit op-ed compared to the rest of the album, she's earned the right to editorialize. Most everything else is observational and conversational, though, in often seriocomic fashion — the repeated references to her stalker, which is a place not even Taylor Swift would go; the paparazzi she can no longer avoid ("Is it news? News to who? That I really look just like the rest of you?"); the half-hilarious, half-poignant admission that she made a date sign an **NDA** before sending him off into the night. All these details should make her less

relatable, in theory, but counterintuitively, it has the opposite effect. We all know enough about the trappings of celebrity at this point to figure that Eilish is expressing exactly how we'd feel if we were in her shoes — sort of like a much more beautiful variation on "Curb Your Enthusiasm," where the famous person's aggravations don't really seem that far off from ours. That does lead to maybe the scariest admission on the album: "Things I once enjoyed / Just keep me employed, now." There, encapsulated in one choice couplet, is every musician's worst fear — or what should be their worst fear. If it felt like Eilish had really given into that when it comes to actually making the music, "Happier Than Ever" would be one sad album. But for all of its snark and kvetching, it's really a joyous experience. There's not an iota of cynicism infecting the love that she and Finneas have for sound and what you can do within the minimal volume levels of a mostly quiet, two-hander, one-man-band effort. The dynamics are so subtle that it almost makes "When We All Fall Asleep..." sound like a show-off record. Finneas has his demonstrative moments, as a co-writer/producer; the record-scratching effect that gives "I Didn't Change My Number" its extensive outro is the kind of fun he can specialize in, and when "Oxytocin" leans in harder on a beat to get you on your feet, it's a welcome breath of hot air. But most everything here exists to frame Eilish's voice, which only gets raised once or twice. She has resisted being spoken of as "whispering" in her singing, and even though that's generally meant as a compliment, you can understand how she might take the term as reductive. Her phrasing is exquisite, and ever more jazz-like, even when what she's singing is full of rock 'n' roll surliness or has a rapper's cadence. Finneas is also stacking her own backing vocals more than he's adding his own, but there's a kind of "blood harmony" here in the co-writing, even more than the singing — every lyric is so perfectly laid out in how it fits the melody that it seems to be the product of one writer, not two. (Which is something we rarely get to say in the modern era of 10-person co-writes.) The sentiments may feel unexpurgated, but the final musical effect is kind of like seeing a series of raw, unfiltered diary entries unspool in a succession of your favorite fonts. It's not just music that Eilish has a saving love for, anyway. She allows herself some moments of real love, and/or just true lust, on the album, with some fellows whose evenings with her maybe didn't end with the **NDA**. Or maybe the objects of her affection in "Billie Bossa Nova" or "Halley's Comet" are fantasies, for now, but it's good to have them, as antidotes to the toxic men of "I Didn't Change My Number," "Lost Cause" and "Your Power." A dawning self-love remains the real innamorata, in "My Future," but the record benefits from having a bit of "Silly me to fall in love with you" mooniness to at least slightly counterbalance the crescendoing "Made all my moments your own / Just fucking leave me alone" screamo-scorn of the title track. Lest this all seem like so much solipsism — and why not? It's what grand pop music is based on — Eilish does have an eye for the big picture, too. "Everybody Dies" goes all in, gorgeously, on the subject of mortality, as its title would suggest. "You oughta know / That even when it's time / You might not wanna go," she tells her fans, some of whom are young enough they might not have considered this before... then she closes the song out by adding, "But it's okay / And it's alright to fold / But you are not alone / And you are not unknown" — and damn if, in this moment of comfort, she doesn't sound almost... maternal. So it goes without saying at this point, but let's say it anyway: WTF? Still 19, and making music this advanced? Really? In the very opening lines of the album, Eilish sings: "I'm getting older / I think I'm aging well." This is one of the only times on the record where it's difficult to know if Eilish is kidding or being sincere about how she's been weathering things as a teenager. If she feels like a veteran, that's how we can reasonably feel about her too: Eilish has the kind of spookily precocious persona we feel like we've spent a lot more years getting to know than we have. That she's really still taking relative baby steps into being an artist is part of the thrill of "Happier Than Ever," even if you don't have to be thinking about her future for the record to be its own damn happy reward.

<https://variety.com/2024/music/news/danny-elfman-defamation-lawsuit-sexual-harassment-nomi-abadi-1236065853/>

Länge: 9056

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Danny Elfman Hit With Defamation Lawsuit by Fellow Composer Who Accuses Him of Egregious Sexual Harassment

Composer Nomi Abadi is suing “Batman” and “Beetlejuice” composer Danny Elfman for defamation stemming from statements he made to Rolling Stone last year that were included in an investigative piece about a settlement he made with his one-time protégé after she accused him of repeated sexual harassment and misconduct. Abadi’s lawsuit, filed Wednesday in Los Angeles Superior Court, alleges that Elfman “peddled appalling lies for publication to Rolling Stone about Nomi.” The list of alleged lies covers statements made by the “Simpsons” composer and his representatives that claimed he did not engage in sexual misconduct toward Abadi, never masturbated in front of her, never touched her inappropriately and “never placed his bodily fluids in a martini glass he presented to Nomi,” as she alleged. The complaint also slammed Elfman and his team for depicting Abadi as “a scorned woman seeking revenge and money to make Elfman ‘pay for having rejected her’ and the idea that she ‘invited Elfman’s misconduct, including by requesting that he take nude pictures of her.’” As a result, “Nomi’s career ambitions [were left] in tatters.” The complaint, obtained by Variety, marks the latest salvo fired by Abadi, a classically trained pianist and on-the-rise composer, against Elfman, a prolific composer working in film and television and a founder of the pioneering New Wave band Oingo Boingo. Attorney Eric George, who represented Amber Heard in the early stages of her legal battles with ex-husband Johnny Depp, filed the suit on behalf of Abadi. George and Abadi declined comment. Popular on Variety Elfman is represented by Camille Vasquez, who made a name for herself by helping client Depp largely prevail over Heard in a televised 2022 Virginia trial. Representatives for Elfman did not respond immediately to a request for comment. Elfman’s statements were part of a Rolling Stone story that published in July 2023. That story revealed that Elfman had entered into a previously unreported settlement and nondisclosure agreement with Abadi after she’d accused him of multiple instances of sexual harassment and misconduct that took place from 2015 to 2016. (Through an attorney, Elfman denied those allegations.) For the story, Rolling Stone reported that it unearthed a Los Angeles Police Department report filed by Abadi in which she alleged that Elfman exposed himself and masturbated multiple times in front of her without her consent. Rolling Stone also reported that Abadi was suing Elfman for failing to pay the full settlement amount of \$830,000. Wednesday’s suit marks her second against Elfman filed in open court. In October, a second woman accused Elfman of sexual misconduct in a lawsuit she filed as Jane Doe XX. The woman claimed in the complaint, filed in Los Angeles Superior Court, that Elfman exposed himself to her frequently during meetings that took place from 1997 to 2002. That suit described the woman as a 21-year-old “protégé” of Elfman’s when the alleged incidents began. (Elfman’s attorney called Jane Doe XX’s allegations “baseless and absurd.”) In the suit filed Wednesday, Abadi contends that “Elfman coerced her into [posing nude]” when he was 62 and she was 27 and “masturbated in front of Nomi, afterwards apologizing to her and promising not to do so again.” The complaint also says that the Grammy and Emmy winner “inappropriately touched Nomi, afterwards apologizing to Nomi, and later threatened her in an attempt to keep his misdeeds a secret.” In the most bizarre subplot, Abadi’s suit insists that Elfman’s reps falsely denied that he put his semen in a martini glass and falsely claimed that Abadi knew that it was not semen. Elfman’s reps claimed in the Rolling Stone story that the glass was filled with the moisturizing cream Cetaphil, and that Abadi knew it was a “stupid photo prop.” “In fact, Elfman had admitted to Nomi that he was presenting her with a glass full of semen,” the suit says. Elfman’s narrative spread widely. “At least 20 high profile publications repeated his and his representatives’ defamations of Nomi,” the suit adds. As a result, job opportunities allegedly dried up for the fledgling composer, whose credits include a series of shorts and the 2023 film “Sebastian.” “Nomi has suffered PTSD, anxiety, depression, nervousness, and fear for her personal safety in the wake of online harassment spurred by these defamations,” the complaint says. The power imbalance between the two would appear to be significant. Elfman, a four-time Oscar nominee whose music agents are Kraft-Engel Management, remains one of the most sought-after composers in the industry. (Kraft-Engel were not the representatives referred to in the Rolling Stone article.) He created the instantly recognizable theme for “The Simpsons” and more recently Netflix’s “Wednesday.” Elfman, 71, is a frequent collaborator of Tim Burton’s who has scored most of his films including 1989’s “Batman” and “The Nightmare Before Christmas” and has also worked with everyone from Noah Baumbach to Sam Raimi. His upcoming films include Warner Bros.’ “Beetlejuice Beetlejuice.” Furthermore, the composing industry is tight-knit, male dominated and has no union. Mentorships are essential for young composers trying to find a foothold. But the mentor-mentee relationship can be fraught with landmines. Abadi’s suit claims that Elfman frequently disrobed in what should have been a professional setting and “called nudity an important part of his creative process and insisted that a nude environment did not mean a sexual environment.” The complaint continues: “On more than one occasion, Defendant Elfman scolded Nomi for her beliefs that nudity is inappropriate in a studio environment and insisted that changing her conservative views about nudity would benefit her

artistically.” Elfman also “began to regularly answer the door to his studio in his robe with the front of the robe open, exposing his genitals,” the suit alleges, and showed his acolyte a gallery of images on his laptop of Elfman naked with naked women, referring to them as his “special friends.” “Defendant Elfman was eager to prove to Nomi that other women had been around him naked ‘artistically’ and ‘non-sexually’ and strongly encouraged that Nomi do a similar photoshoot with him,” the suit claims. “Nomi told Mr. Elfman that she felt the photos were stylistically appealing but felt uncomfortable with the idea. Defendant Elfman became irate with Nomi, once again chiding her for her modesty.” During a group trip to Paris, Elfman persuaded Abadi to take part in a photo shoot that he dubbed artistic and non-sexual. But, according to the suit, he “suddenly grabbed his penis with one hand and grabbed Nomi by the wrist with his other hand, jamming her hand onto her genitals,” the complaint says. “Nomi was blindsided and terrified. Defendant Elfman vigorously began masturbating and instructed Nomi to do the same to herself. Nomi was terrified, frozen, and pretended to appease Defendant Elfman. Relieved that the moment was over within seconds, Nomi was stunned and shaken. Nomi recalls Defendant Elfman staring at her wide-eyed, as if surprised. Defendant Elfman then took the memory card out of Nomi’s camera and handed the empty camera back to Nomi, later saving the pictures onto his computer. Defendant Elfman instructed Nomi ‘not to tell anyone about Paris’ or she would be ‘dead meat.’” During one of their final encounters in 2016, a political conversation devolved into a shocking Elfman meltdown, the suit alleges. When Elfman made a comment about presidential candidate Donald Trump and Abadi expressed her support for candidate Bernie Sanders, Elfman responded, “We can’t have a Jew running our country,” according to the suit. (Abadi is Jewish.) “The hours-long argument ended with Defendant Elfman screaming at Nomi, shaking his fist at her, red in the face,” the suit continues. “Nomi, already aware of Defendant Elfman’s temper, was terrified but remained calm. Defendant Elfman raised his voice at Nomi and screamed, ‘Fuck you and fuck your whole generation,’ at which point Nomi left his studio.” Back in February 2023, Abadi spoke at a pre-Grammys press conference and noted that, although she is a Recording Academy member, she didn’t vote because the Grammy nominees list included “abusers.” Elfman was nominated for a Grammy for Marvel’s “Doctor Strange in the Multiverse of Madness.” Other women who spoke at the press conference decried the use of NDAs, noting that they are used by powerful men to silence women in the music industry. Meanwhile, the matter of the LAPD report, which is not mentioned in today’s lawsuit, poses additional questions that remain unanswered. In its story last year, Rolling Stone cited details from the report, but noted that an LAPD representative “was unable to locate the report, and that the department has ‘no information to provide and no statement.’”

<https://variety.com/2021/music/news/scooter-braun-hybe-taylor-swift-justin-bieber-ariana-grande-1235000658/>

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Scooter Braun Speaks: The Music Mogul on His Billion-Dollar HYBE Deal, Making Peace With the Past and the Road Ahead

The world of Scott “Scooter” Braun, Variety’s Music Mogul of the Year, is a whirlwind, with pop stars like Justin Bieber and Ariana Grande relying on him for professional and personal guidance, a staff of 39 who look to him for leadership and an industry that banks on him for hit songs, TV shows and movies. And his workload is about to get heavier, thanks to a megamerger agreement between Braun’s Ithaca Holdings and South Korean entertainment conglomerate HYBE earlier this year. A polarizing figure amid the changing dynamics in the music business (just ask Taylor Swift fans), Braun has wrestled with how he’s viewed by his peers and the populace. First touted as a Svengali figure with a magic touch for making young artists pop, Braun became the rare industry insider with a public persona, accumulating more than 7 million followers across Twitter and Instagram. As his social media reach and net worth ballooned, critics (and competitors) might contend that ego got the best of Braun. Joe Pugliese for Variety If one were to dissect the self-made industry titan’s path to success, Braun has clearly been a calculating figure in his years-out development of artists’ careers, but he’s also demonstrated a Forrest Gump-ian quality of being in the right place at the right time and, more recently, an understanding and appreciation that the universe lets the chips fall where they may. “When Scooter finds something he is passionate about, he dives all the way in,” Bieber tells Variety. A recent example of Braun’s good fortune: when opportunity met preparation in the form of the \$1.05 billion acquisition of his Ithaca Holdings by HYBE, the entertainment giant that brought K-pop sensation BTS to the world. Ithaca is home to 15-year-old SB Projects, a management company with Bieber, Grande, Demi Lovato and J Balvin among its two dozen clients; Big Machine Label Group, a record company and publishing concern; a wide range of content businesses, from documentaries to TV series to VR; and apparel and wellness ventures. Braun wasn’t looking to sell, but one mid-pandemic walk with former Disney executive Kevin Mayer triggered a rumor, which led to a phone call from Bang Si-hyuk, or “Chairman Bang” as the Seoul-based entrepreneur is known colloquially. Within weeks, the deal had quietly closed and Braun officially entered the exclusive billion-dollar dealmakers’ club. Braun is believed to personally have netted more than \$400 million in the transaction merging the two companies under HYBE, which trades on the Korea Exchange. He also worked into the deal \$50 million in stock disbursements to longtime clients (Bieber and Grande both received the equivalent of \$10 million in HYBE shares) as well as SBP executives (like Ithaca partner and SBP president Allison Kaye, an equity participant) and friends “who helped along the way.” That gesture, too, had a little something to do with the universe. Following his 2019 purchase of Big Machine, and with it the rights to the master recordings of Taylor Swift’s first six studio albums, Braun faced a public drubbing from the pop superstar and her legion of fans, who, arguably at the singer’s behest, took to social media to label him a “bully” for stealing her hard-earned IP without reasonable terms for its return. (Swift has been fastidiously — and very publicly — re-creating her older albums one by one as rerecording restrictions expire.) Braun’s defenders say that it’s all just business. And certainly that factored into his decision to sell the Swift assets to Shamrock for north of \$300 million last year. The deal yielded him more than \$160 million, and equally valuable, Braun was able to divest himself of the Swift drama and relentless trolling. Others have come after Braun, but he prefers to focus on planet-aligning, full-circle experiences, like one he had recently. After SB Projects won the race to sign 17-year-old Australian sensation the Kid Laroi, Braun marveled when he learned that the artist’s lawyer, Robert Allen, was the same person who handled the first major deal of Braun’s music industry career: a \$1 million publishing advance for the artist Asher Roth based on the rapper’s breakout 2009 hit “I Love College.” Then 28 and living in Atlanta after dropping out of Emory University, Braun was weeks away from “going broke” when he booked successive dinners on the same night with two major music publishers at nearby restaurants and made sure both decision-makers saw each other as one left and the other arrived. As Braun recalls, “What was going to be a \$250,000 deal went up to \$1 million with a bidding war within three days, and the commission saved the company.” Indeed, were it not for Braun’s \$150,000 cut, Bieber may never have made it outside Canada. As the story goes: One night in 2007, Braun happened upon a YouTube video of a 12-year-old kid busking in a Stratford, Ontario, street — he was singing a Ne-Yo cover — and was blown away by what he heard. Today, Bieber is the most followed musician on Twitter (with 113 million and counting), notching world tours and platinum-plus sales for each of the six studio albums he’s released since 2010. Bieber’s current single, “Peaches,” is the latest in a string of undeniable cross-format hits, with 2 million song project units, or 276 million streams, consumed since its March release, according to Alpha Data. “Scooter’s creativity and ingenuity have helped so many artists chart new paths to success, and opened avenues for others to follow,” says Daniel Ek, co-founder and CEO of Spotify. “It’s that visionary approach, and dedication to creating lasting opportunities, that makes him an unparalleled force.” Adds Chairman Bang: “When we first made the deal with Ithaca Holdings, I thought I was simply acquiring a company. However, as I began having deeper conversations with Scooter, I came to the

realization that I was gaining a valuable partner with the deal. I'm older than Scooter, but I take away a great deal of wisdom and life lessons from my conversations with him." Joe Pugliese for Variety But while Braun has relished growing his empire, giving his all to his clients for the better part of 15 years, for the first time in his adult life he pressed pause in 2020. The coronavirus pandemic, coupled with his own self-work (including a weeklong digital detox), resulted in what he describes as "a clearing," and he's turning the page to an as-yet-unwritten chapter. In a series of interviews conducted over three days, just ahead of his 40th birthday, Braun laid bare his business philosophy, addressed misconceptions about his character and revealed details of his future plans with HYBE. The HYBE deal was somewhat of a spring surprise, although it did follow rumors that you were in talks with Kevin Mayer about a possible transaction. What was the genesis of the HYBE talks? I got a call from JP Morgan saying Chairman Bang of Big Hit Entertainment, now HYBE, would like to talk about our companies coming together. I was open to the conversation. I've always admired what Chairman Bang built. He and I started Zooming together weekly, and we barely talked about the business. We talked about our interests, meditation, music, family, and we really became friends. At one point, he said, "In the West, you guys are very transactional — it's about what the deal looks like, how do we make money on this deal — and in the East, we're about relationships and how we work together. Throughout this entire process, you haven't talked to me about the transaction; you've talked about the relationship. And that makes me want to do business with you." We came to a deal very quickly and privately. You've described the arrangement as more of a merger than an acquisition. How do you see the two entities working together? There's a tremendous amount of synergies. Our branding teams are talking to each other; artists are meeting each other; they have a top-notch gaming division. I was looking for what can give us a bigger platform, and this was an opportunity to make a worldwide company overnight. It's business as usual, but with more firepower. Bang says that he gained "a great deal of wisdom and life lessons" from your time together. What kind of conversations were you having? We talked about how many companies have failed in bringing East and West together. I think American arrogance has been the reason why we failed in the past. Like, we think we know best, and this is the way it should be. I told my team, this is about relationships and humbling ourselves to the fact that we are all partners. It's not about ego; it's about what's right and we can build together long term. The \$50 million in stock allotments was divided up between 43 people, including longtime clients, SBP executives and friends. What was the thinking behind it? To take care of the people that helped me get there. Bang told me he had done the same thing for his team when he went public. It was a way of saying, "You've been here for me. Now everything I do, you're participating in." It made everybody win at the same time together, which was important to me because I learned from mistakes of the past [that] you've got to make sure everybody is on the same page. So in this deal, there were no losers. Clearly you're referencing the Big Machine acquisition and Taylor Swift's reaction to it. How do you view what went down in retrospect? I regret and it makes me sad that Taylor had that reaction to the deal. ... All of what happened has been very confusing and not based on anything factual. I don't know what story she was told. I asked for her to sit down with me several times, but she refused. I offered to sell her the catalog back and went under **NDA**, but her team refused. It all seems very unfortunate. Open communication is important and can lead to understanding. She and I only met briefly three or four times in the past, and all our interactions were really friendly and kind. I find her to be an incredibly talented artist and wish her nothing but the best. (Swift said in Nov. 2020, "He would never even quote my team a price" and that she was asked to sign a non-disclosure agreement that would "silence [her] forever." Braun's team disputes the claim and says negotiations had started in earnest.) Some say it's just business, but it felt personal in tone ... The thing that struck me the worst is the word "bully." I'm firmly against anyone ever being bullied. I always try to lead with appreciation and understanding. The one thing I'm proudest of in that moment was that my artists and team stood by me. They know my character and my truth. That meant a lot to me. In the long run, I'm happy for my life's work to be the legacy I leave behind. Do you think this chapter has created misconceptions about you? Sure. And I think when you're successful, you are misunderstood. Success is a game of chess, and sometimes on that chessboard, people don't see what you're doing until four or five moves in. There's always going to be misconceptions because people want to see things the way they want to see them. But it would be really nice if we all give each other a little bit of grace. Braun's beginnings in business owe in large part to a childhood dream he never realized professionally: playing basketball. While the NBA wasn't entirely in his DNA, Braun's competitive, team-oriented approach was instilled through love of the game, which also gained him entry to Emory in Atlanta, where he played college ball before dropping out. There, he was able to indulge his entrepreneurial spirit by hustling as a party promoter and purveyor of fake IDs until a respectable job presented itself by way of So So Def Recordings (home of Da Brat and Lil Bow Wow), where Braun became the youngest VP in the company's history. Says label founder Jermaine Dupri: "He was a character and the person I was actually looking for: a white kid who loved the culture and wasn't afraid to dive in and really be a part of it." Joe Pugliese for Variety Let me get this straight: You got your start throwing ragers and making fake IDs? My friend made the fake IDs and I sold them — or, I was the one who marketed them. I made some real money with that! At the time, Atlanta was very segregated [when it came to nightlife], but I came from a background where I was comfortable in different environments — Black, white, Latin; I have two adopted brothers from Mozambique; my best friends growing up were Colombians — and I was moving in all these circles. But I just wanted to do my parties and build my company. I had [so many] artists I was trying to get off the ground that Puff [Daddy] himself used to call me "little white Puff." Considering Atlanta is a hotbed not just of music but also of executive talent, spending your twenties there seems a smart decision. Jermaine always says like that training in Atlanta is different than being in New York or LA. So many great executives

and great music comes out of that city because it has a culture that's uniquely its own. I'll always be grateful to that city — it took me from being a boy and made me a man. It's just a special place. It appears your ties to the city remain strong: Ludacris is on the latest remix of Justin's "Peaches"; you're managing Quavo of Atlanta-based hip-hop trio Migos. People don't really understand that we all came up together in Atlanta. I remember driving around with [Quality Control co-founder] Coach K one night and us saying, "If they let us in this game, if we ever get a shot, we're never giving it back!" That's my brother for life, and what QC has built is amazing, and they're expanding into sports now and so many other things. The only thing bad I can say is that the governor of Georgia should be changing those laws and people should be listening to what Stacey Abrams is trying to tell them. In campaigning on behalf of Kamala Harris last year, people suggested you might have a future in government. Are you more politically inclined now that Biden is in office? I found myself becoming less and less political and more issue-driven. But the right thing happened so I'm more hopeful for humanity. "Scooter has changed a lot, but so has how the outside world sees him," says Allison Kaye, who's been Braun's right hand since SBP's earliest days. "There was this chip on his shoulder, which is kind of what pushed him. Ten years ago, you'd see the word 'Svengali' written all the time, [and] there was a perception that Scooter was a control freak with his artists. Today the view is that he very much empowers our artists, who are seen not as industry plants but as some of the best creators on Earth. That starts with Scooter." It sticks too. Many of SBP's acts have spent the better part of a decade on the roster. Bieber, for one, recalls fondly how Braun tracked him down after that fateful video view. "He stopped at nothing — contacting everyone in my hometown to make sure my mom called him back," says Bieber, now 27. "He then convinced my mom to give him a chance to help me reach my goals, and I have been working with him ever since." Producer-songwriter Andrew Watt says Braun believed in him early on. "When I was a hired-gun guitar player in 2011 with no placed songs under my belt, he saw something in me that I hadn't seen in myself yet and was crucial in helping me get my first few cuts." Braun was a stabilizing force for Lovato, who signed with him in 2019 after suffering an overdose the previous year. "Scooter came into my life at a time when things were very uncertain for me," Lovato tells Variety. "I'm grateful he took a chance on me [and for] trusting me and believing in my talent." It's a sentiment shared by Tori Kelly, who says, "It would take essays to talk about the friend, big brother, challenger, encourager, and so much more that Scooter has been to me." Adds J Balvin: "People assume that Scooter is all business, but he is a great, earnest guy." What is the key to sustaining long-term relationships with talent? Have a real relationship. The key is caring. You're working with these people not just on music — you're seeing them in their best and their darkest moments. And they're trusting you with their craft, which is their heart and soul. I remember watching the Amy Winehouse documentary and wanting to jump through the screen when the manager said, "That's not my responsibility; my responsibility is to get her onstage." It is your responsibility. Whether you're a manager or not, you should care as a human. The dark moments often involve issues of mental health, be it J Balvin's anxiety, as seen in the SB Films-produced documentary "The Boy From Medellín," or Justin calling off the end of his Purpose tour in 2017 due to "depression and exhaustion," or Demi overdosing on a fentanyl-laced drug cocktail in 2018. Do you feel equipped to handle such difficult terrain? As equipped as any of us are. In my opinion, no one's as equipped as you. You can talk to as many professionals as you want, but you have to be willing to look at yourself, take accountability, do the work, forgive yourself and the people in your life, understand what happened and give yourself grace and self-compassion. ... I'm still in the process of that work, like we all should be. We're all messy. In the case of Demi, who revealed they were nonbinary in May, was there a discussion about that decision? It was a discussion in that Demi wanted to do it, and I was happy to honor it. It's not my decision to make. It's how Demi identifies. Demi said, "I think this is where I am. I'm finding myself, and this is how I identify, and it feels real to me. It feels like home, and I want to do it." And I felt happy to support. It goes back to mental health: I want to be there for Demi. I want to be an honest voice for Demi. I want to be someone who cares. And the good thing about my career is, I don't need [the artist] to make money. Like, I don't need the commission. With my artists, it's friendship first, business second. I find that approach works best. So I'm happy to be patient. Justin's "Purpose" tour had to be cut short by 14 dates. COVID then forced his "Justice" tour to be postponed twice. When he does return to the road in 2022 for months of arena shows, are you concerned about his well-being? Allison is doing an amazing job, as she has for over a decade with me, on really protecting him and making sure he's in the right place. But Justin has his wife Hailey and she is such an incredible force in his life. He's always had to tour alone, but it's different now that he has his his best friend and they can see the world together. He's never had that experience before. "Never Say Never," directed by Jon Chu and chronicling Justin's rise to superstardom, was released a decade ago bringing in \$100 million in its theatrical run and helping create a lane for music documentaries. Thanks to streaming, the genre has exploded in popularity, but gets criticized when the subject or management or both are credited as producers. What's your take? Unfortunately, we live in a society where, if I tell you, "Hey, I'm a good person and this is my truth," you're going to be, like, "I don't know. I want to go get a reference from someone who barely knows you." If an artist is willing to tell their truth in a documentary, who better to do that with than an honest filmmaker? So when you saw the J Balvin in "The Boy From Medellín," he gave Matt Heineman so much trust and told him so much truth that [Balvin] hated the documentary for a little while. It made him uncomfortable. Demi laid it all out to Michael Ratner. In fact, that was probably the only filmmaker in the world Demi was willing to tell those things to — from discussing the overdose to rape to their childhood. It was so honest and so exposing. But my thing is: you be the judge. These artists are showing who they are. The SBP entertainment portfolio is about as diverse as it gets — from talent management to content creation to IP opportunities — but when it comes to net worth,

Braun has accumulated most of his from smart investments. An early backer of Spotify, Uber, Lyft, Dropbox and Pinterest, he continues to bet on big ideas and the founders behind them while also dabbling in real estate and fine art and exploring the worlds of cannabis, apparel and esports. The “gift of generational wealth” is an important concept for Braun, who is the grandson of Holocaust survivors. His parents, both in the dental field, worked their way up from Queens to Cos Cob, Conn. Braun grew up with four siblings — brothers Adam, Cornelio Guibunda and Sam Manhanga and sister Liza — in the comfort of life among the upper class. He married businesswoman and philanthropist Yael Cohen in 2014. The couple have two sons — Jagger, 6, and Levi, 4 — and a 2-year-old daughter, Hart. Braun is quick to note that he and his siblings were hardly trust fund kids, and that he hadn’t taken a dime from his parents since leaving for college, even when it looked like SBP was doomed to fail. Joe Pugliese for Variety How do you decide which projects or investments to back? It’s a little like falling in love or finding an artist — you just kind of know. Your gut tells you. Or sometimes you see an opening in the marketplace or you find a founder who reminds you of a great entrepreneur. I remember becoming friends with Whitney [Wolfe Herd] from Bumble and thinking, no matter what, she’s going to figure this out. The first time I met Travis Kalanick from Uber, he had it, and so did his competitor, John Zimmer over at Lyft. Now I’m partnered in TQ Ventures with seasoned investors Schuster Tanger and Andrew Marks, and we’ve been able to make investments into so many incredible companies, from Ro to Saturn to Noom, that are all becoming unicorns. It’s fun and exciting. Justin’s Drew House apparel collection was a hit. Did you learn about fashion from your time managing Kanye West? I remember when I was working with Kanye in the beginning, we had this moment where I offered him a creative piece of advice and he looked at me, like, “Are you sure you want to tell me this? I’m Kanye West.” ... He let me into his creative world — I see colors differently; he taught me about production and the sneaker space. You’re always learning, especially from brilliant people like that. Music catalogs are a hot commodity right now. You’ve done some business with the market-leading Hipgnosis, selling 105 songs by Watt for a reported \$45 million. While the attractiveness of a big payout makes sense for an artist in the winter of their career, like Bob Dylan or Barry Manilow, Watt is only 30. What’s the thinking behind such a deal? Watt was being offered incredible terms by Merck [Mercuriadis, Hipgnosis CEO] and an incredible valuation. It was only a certain amount of songs, and we know that he has a lot more hits coming that he will own. You’ve got to ask yourself: The royalty that I’m receiving over the next 15 to 20 years, do I want to make money off that royalty, or do I want to get all that money up front right now? And can I make more money investing it properly? At 30 years old, to be able to give yourself the gift of generational wealth ... we decided to get that money, which now allows Watt to live the life he wants for the next 15 to 20 years. Are you finding that the music business is attracting young executive talent? I do. There’s such magic to being associated with these incredible creatives, writers, producers, artists ... where you’re watching something being created, then a year later, you’re in an elevator and someone’s humming that song next to you. It’s how this business attracts a guy like Moe Shalizi, who used to paint cars and created Marshmello; or a Justin Lubliner, who was doing marketing and put all his energy into a Billie Eilish and Finneas. There’s been a spike in anti-Semitism ever since violence broke out between Israel and Gaza earlier this month, but closer to home, social media displayed a stark division in music industry attitudes towards the Palestinian conflict. What do you suggest the two sides do? Talk to each other. All of us love our kids and our family the same way. All of us want happiness. And every single one of us has a responsibility to speak up for the other. Tell them you’re hurting. I guarantee they’re going to share the same values and they’ll want to help you the same way you want to help them. But you can’t walk around saying “you don’t know me” and “how dare you?” “How dare you” doesn’t move hearts and minds. These are very tough things for people to hear because rage and outrage is a much easier reaction. But it doesn’t get a result. You’ve talked openly about being a descendant of concentration camp survivors. How does that add to your drive to succeed and to give back? During COVID, I put in time doing self-work and realized I’ve spent a lot of my life protecting the future because I was raised with this trauma that one day they’re going to come and take it away. And I wasn’t present enough in my life. It was on to the next, and the next ... continuing to protect. So I think it created a tremendous amount of drive in me to build this wall of success. I’m now learning from that trauma that I don’t have to continue all of its cycles. My grandparents were my heroes — my grandfather did odd jobs in New York, and my grandmother worked in a sweatshop — so whenever I see anybody out there doing some job that maybe doesn’t get the most honor, I remember they’re someone’s hero, just like my grandparents were mine. So I show respect and make sure I’m giving back to those people because someone gave to us, and that’s why I’m here. You’re days away from turning 40 on June 18. What’s the next “I made it” moment that you’re looking forward to? For the first time in my life, I don’t really know what’s next and I’m happy about that. I’m trusting the universe a lot more than I have in the past. The year of COVID was one of the hardest and most rewarding of my life, and what I’ve come out realizing is that this character Scooter, I created him as a kid and he’s built a really amazing life, but the next 40 years, I’d like Scott to be in charge.

<https://variety.com/2023/music/news/beatles-giles-martin-now-and-then-producer-remixing-red-blue-albums-interview-1235778746/>

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Giles Martin on Producing the Beatles' 'Now and Then,' Remixing the Red and Blue Albums, and How Technology Is Enabling a Mass Emotional Experience

Christmas has come early for Beatles fans... who fortunately have been granted a week between gifts, so they don't have to choose which to unwrap first. There was Thursday's release, of course, of the newsmaking "Now and Then" single, a track that features the late John Lennon and George Harrison that was recently completed by Paul McCartney and Ringo Starr, with Martin on board as McCartney's co-producer. Following a week later, only slightly in the new song's shadow, are new iterations of the "1962-66" and "1967-70" collections that came out in the early '70s, featuring dozens of tracks newly remixed by Martin to be heard in modern stereo or Dolby Atmos. Martin, the son of original Beatles producer George Martin, addressed both projects in a wide-ranging interview with Variety this week. In helping create the new versions of the "Red" and "Blue" hits sets, he well knew these were no mere greatest-hits collections for many fans, but an important part of many Beatlemaniaks' lives in their own right. And his remixes on the early '60s tracks prove that the same Peter Jackson-associated extraction technology that made the completion of "Now and Then" possible is also what is allowing all those dozens of favorite songs to come alive, anew. (The following Q&A has been lightly edited for length and clarity.) Merry Beatles-mas. After all you've done with the Beatles' catalog over so many years in the realm of compiling and remixing, did it feel like any kind of heavier weight to you that you were actually going to have your name on a Beatles track — the final new one — as a producer? Popular on Variety Yes, it did, in a way. At the same time, you can't be (overindulge) this thought process, because otherwise you'd end up just being too nervous to make decisions. You'd end up thinking, "I can't do this. I can't do that." It's making a speech, where if suddenly you're thinking about what you're going to say every time you open your mouth, whatever comes out of your mouth is going to be terrible. But then by the time you start working on the song, you end up thinking, OK, how do we do the best job we can? And this is very much Paul and Ringo, this isn't just me. Paul brought the project to me, and kind of worked on the most of the song before I even got to it. So I had the protection of a very good maestro. My fall wasn't going to be huge because I had Paul to catch me, or disagree with me if I got things wrong. The orchestral scoring session you and Paul did at Capitol Studios in L.A. took place quite a while ago, we know. There's such a thing as NDAs, but it's still surprising that that many people could be involved and keep a secret, until Paul himself first spoke about it this spring. Well, the orchestra didn't know what they were playing on. They weren't aware that this was a Beatles recording. I think they thought it was just a Paul McCartney project that I was working with him on. It's one of those things that I didn't really think about at the time. I'm thinking about the string arrangement, the players playing the right thing, all that stuff. But they weren't privy to the information, so they had nothing to hide. A little knowledge is a dangerous thing. Not in this case: A little knowledge actually worked quite well. But it is funny how we finished this last year, and it hasn't got out. Speaking of the orchestral part, why did it feel important to do an orchestral part, in the ultimate expansion of John's demo? Of course great orchestral parts are a big part of your lineage. Paul came and played me the track he'd been working on, and I said, "Maybe we should add some strings to it." He was like, "Well, yeah, we should try it, but I don't want to make it too corny." Also, I think he was nervous about us collaborating away from the other Beatles, funnily enough. How much do you add without them? I just said to him, "Why don't we do something, and then we can always delete it? No one will know." There's no teams that hear stuff. It was just me and Paul, at that stage — and Ringo, obviously, and then Sean and Yoko and Olivia. It's a very small network, so therefore you have that freedom to try things. With the strings, I thought I might as well rip off my dad — which I did do. My dad was an amazing string arranger. If I'm gonna rip off my dad, you might as well do it for the last Beatles song. There were some times where Paul was like, "We shouldn't do that, you're going a bit too far, or "We should try and do this." Because, even with my dad, even with "Yesterday," the first string thing (with the Beatles), Paul would have very, very strong ideas about how you want things to sound. And generally, obviously, it's the Beatles — he's right. I'm pleased we added the strings. I just wanted it to be as Beatles as possible, basically. I wanted people to listen to this and go, "Yeah, this is a Beatles record." The songwriting didn't seem quite complete in the demo John did that many people have heard. They would say it starts off strong and then loses something along the way. Compositionally, was it Paul's job to bring it across the finish line? Completely Paul's job, as it should be. He wanted to finish this track, and his collaboration with John is, let's face it, the most successful songwriting collaboration of all time. ... What's interesting is: Someone said, "Paul didn't really write a middle-eight to it." And I said, well, he put the guitar solo in [where a bridge might go] as a tribute to George, really. There's no point in Paul writing a middle section just for the sake of it, so he could write a middle section, which he could have done easily. So that was purely down to him. When you went back to what was done in the studio in the mid-'90s, even though the time they spent working on the song then was short, was there enough of George on there that you were really able to use something of George's? More than something of George's. George

was playing acoustic and electric guitar on it. What was really interesting is what Paul would say to me [in the process of] doing the strings and then going through the arrangement. The strings are quite rhythmical, as you heard, the sort of chuggy “Eleanor Rigby” style kind of strings I’ve got in there. And Paul was very deliberate in saying to me, “Listen carefully — isolate George. Play it to me. We need to make sure that we are empathetic to the rhythm that George is trying to lay down here.” Because that’s what he was good at. That’s what I learned from Paul. You know, (George is) not here to say he doesn’t like the string arrangement. So let’s make damn sure that we respect his rhythm playing on the electric guitar when he’s playing it. As far as placing Paul’s vocal in there, was there much conversation about how prominently to feature him versus John, and in which parts? No, it’s just what feels right, really. You know, I’ve been answering questions recently on ethical choices behind mixing. It’s like, there’s enough ethical problems in the world without really thinking about doing them while you’re mixing, right now! And so, no, honestly, one just does what feels the right thing to do as far as vocal balance goes. It’s not like, “OK, Paul needs to be louder, John needs to be quieter on this bit.” It’s just like, what sounds right for the song, which is exactly how it should be. You know, people shouldn’t listen to technology, and they shouldn’t listen to the thought process. They should listen to the song. It’s the same thing we talk about when we do the (catalog remixes). It’s not like I want someone to go and re-listen to a mix. A lot of people do — but I want people to listen to the song. It obviously struck you right, though, Paul’s idea to have a George-like slide guitar solo as the ultimate tribute, instead of a middle-eight, and that it would be right for the song as well, as have this emotional resonance for people. I mean, if it was Paul answering... I’d do some stuff where Paul was like, “You shouldn’t be just doing it because it’s a Beatles track.” I think obviously in the style of the solo, Paul is giving a nod to George. But I think the solo’s there because it’s the right thing for the song, and not because George needs a tribute. Otherwise it would just be a bit corny. And I don’t think it is; I think it lifts it. We recorded the string section in Capitol Studios, and I worked with a guy called Ben Foster, who Paul and I have worked with for a long time, a conductor-arranger. We got in quite a big string section, a much bigger string section than Beatles would normally have had. And I did pretty much realize, even though it seemed like a waste of money — and I know my dad would roll over in his grave... On the bulk of the song, we didn’t use all the strings, because it sounded too posh to be Beatles. It sounded too schmaltzy. But then you get to the (slide guitar) solo section, and I switched to using the full string section for that bit, because it sounds to me a bit like “Golden Slumbers.” You know, if you’re gonna refer to the Beatles in a song, do it on a Beatles song. But the Beatles themselves — my dad always said it — never liked to do the same thing. They never liked to refer to themselves in their own work. As far as the technology that’s been talked about, is the Peter Jackson technology that was developed truly what was needed to finally make this happen? Would there have been any way to do it earlier? I don’t think so. It’s so key for a project like this that you have John being John. And in the song itself, it sounds like John singing, and it is John singing, and then you can make the track sound good, and like the Beatles... I think that’s why George reacted (dismissively) when they were doing it all those years ago. It’s not because he didn’t like the song, because the song is good; it’s because it sounded crap with the vocal on it. Honestly, you’ve got to have the right material, and we wouldn’t have had the right material without the technology. Speaking of that technology, let’s talk about how you put it to use on the “1962-66” and “1967-70” remixes, of which there are dozens of new versions you worked on. When we were last talking when the deluxe “Revolver” was coming out, you spoke about you said the technology was finally ready to go back and address the problems of remixing the band’s earliest material, with its strange stereo separations and everything being melded together onto a couple of tracks. Obviously, it was ready, we now see from how far you delved into their very earliest recordings for these two sets. Was that a joy for you, to be able to have the technology you needed to create real stereo mixes — and Atmos mixes? It almost sounds comical in a way, that there is an Atmos mix of something as basic as “Love Me Do,” if we’re just thinking about the stereotypical use of Atmos. But you obviously embraced doing it all. You know what? I did. And I have to say that I think the Atmos mixes of these songs, or just the new stereos, are probably the most groundbreaking things that I’ve been involved with of the Beatles. I mean, I really do. I was surprised. And as you know, I do embrace this technological side. What’s great about the opportunities that I get is that I can apply new technology that we’re inventing to an old catalog that deserves it, and that has a tradition of breaking new ground and breaking new boundaries. And when we like looked at “Twist and Shout” or “Please Please Me” or “Love Me Do” and these (earliest recordings), I didn’t think it was possible to get the results we’d get. What’s exciting to me is, the results we’ve got are the sound of the band in the studios, you know? It’s almost taking away the technology that was limiting them at the time, in order to create a mix where the band are in the room. We can now separate the drums, bass and guitar without any transients or anything being added. There’s no sort of AI creation of instruments. And then we can put (the Beatles) back into the studios, which we do, and then we can amp them and then we can make the records. People weren’t expecting the Red and Blue collections necessarily to come out at this time. They — we — thought it might be a deluxe “Rubber Soul” next, working backward from what you last did with “Revolver.” And sometimes people disparage hits collections. Bbut I just know from my personal experience, when those albums came out in 1973 when I was a kid, I so immersed myself in them it was like a religious conversion, to the Beatles. Yeah — for me, too. I think we’re that of generation. There’s certain generations where it’s like, “the Red and Blue albums, what are they?” And then there’s generations going, “Yeah, I know every song in the track listing on the Red and Blue albums.” There was a lot of thought behind the process of doing this, like obviously there’s going to be. But the conversations were, in essence, about this: the interesting thing about the Beatles’ catalog is that the tracks that are listened to by the new generations now aren’t

necessarily the tracks that are on the No. 1s album ("1s," a compilation that came out in 2000), for example. The most streamed track is "Here Comes the Sun," and that's not on the No. 1s. So in a way, this compilation has a relevance to it (for younger people). But also, as stand-alone albums for people like you and me, us crusty blokes, who are of that generation... I mean, not to say you're crusty, but, you know... I'm good with "crusty." Well, you are crusty. I've known you for long enough to tell you you're crusty. But the thing is, they (the Red and Blue compilations) are out there— they're albums we know. It's so weird that there are certain compilation albums that exist on their own (as iconic). Whether it's the Eagles' "Greatest Hits" or Queen "Volume 1," there are certain albums that are identifiable, even though they're greatest hits albums, as albums in their own right, and I think the Beatles' Red and Blue are from that ilk. With the tracks that were added for both "1962-66" and "1967-70," whoever made those decisions, they're interesting decisions. It's not entirely just the biggest hits that weren't on the original 1973 LPs. Also, on vinyl, it's interesting that there is a sequence that adheres to the original vinyl sides, and puts all the added songs on additional discs, whereas the CD and digital versions place everything in chronological order — the original and newly added tracks. Well, with the added tracks, where they come from, the original thought process was: "OK, how do we respect and honor what people listen to these days?" And a lot of the tracks you have as the added tracks are tracks that are really popular now, for whatever reason. But we sort of changed tack on that a little bit in the creation process. We were like: "Well, you can't make a playlist" (of just the most-consumed songs). Do you know what I mean? That's the world we're in, but that doesn't make any sense. It's not very Beatles, as well. Even nowadays, we're meant to be leading, as opposed to just going, "We looked at the (most played songs) and these are the greatest hits in the playlist." It wouldn't be very Beatles. So we ended up in the Red and Blue [instead of starting from scratch with an all-new, data-driven track list]. Let's go back quickly to "Now and Then" for a moment. There is a backing group vocal track that was announced that people are wondering about. In the pre-release materials, it was compared to an outgrowth of something you did for the Las Vegas "Love" soundtrack, where you were able to use backing vocals done for one song on another track. But with what you did here with backing vocals, is there a way in which that counts as AI — the bogeyman that people bring up now? Or how would you describe it? No, it's not artificial or intelligent. No, it's the same process that I used, as you say so rightly, in "Love." And Paul was nervous about this, actually... My thought was this: that I really thought this needs to sound like the Beatles. And I have Paul, and he's definitely the producer of this track, and I'm producing it with him. The band would have probably sang "ahhhhs" in those things, but they're not around anymore. So I'm not using AI to recreate their voices in any way. I'm literally taking the multitrack tapes of "Eleanor Rigby," some stuff from "Because" and "Here, There, and Everywhere," just in the same way the Beatles are splicing that in. So, no AI, no. It might have been easier if I used AI, but I didn't. And it's funny, because it gives a different quality. I was listening to the song today, and the backing vocals have a sort of tape feel to them, like they're on tape. They feel like they're from the Beatles, and they are from the Beatles. I think if they were from some machine learning program, they wouldn't sound right. Finally, just imagining what your dad would think about you being the producer on an actual Beatles track, as opposed to all the other functions you've had over the years, do you think that would surprise him or delight him, and do you have any kind of emotion around that? [He pauses.] You're the first person who's asked me that question, actually... You know, I was incredibly close to my dad, and we had a long conversation when he was dying. He was immensely proud of me and what I did. And I know that sounds so arrogant, because I was always worried about trying to impress him. I think he'd be delighted. And actually, we worked together on a thing similar to this, with a song called "Grow Old With Me," where we didn't have the same technology, obviously, because it was a long time ago. My dad had a string arrangement, I kind of produced it, and it was for John Lennon. But it was from the same cassette recording that John had... that Yoko had. So I did actually do this. And I always feel as though I have his hand on my shoulder when I'm working on this material. I always try and honor him as well as trying to honor the Beatles when I'm doing this, because they had a unique collaboration, which I can't compete with in any way, obviously. But I can try and do the best I can with the abilities I have. Paul's trust in you is something that's been not handed down exactly, but earned, over the course of everything you've done. That has got to be a great, great feeling, when he comes to you repeatedly, and now especially on "Now and Then," and says, "Work with me on this." Yeah, and I love him. I've known him all my life, and he's always been consistently kind to me, Paul. He knows I love him. And he knows that I don't do this so I can go to the cocktail bar and tell people I'm doing it. I do this because I want it to be good, and there's a sense of protection within it. But I'm consistently surprised by and don't take for granted his trust. It's funny, when someone trusts you, it does add pressure. I did the "Rocketman" film, and they were going to do a playback of where we were with it, and Elton goes, "I don't need to hear anything. I trust Giles completely. I'll come watch the film when we're at the premiere." And you go, "Oh my God, that's amazing" — and at the same time, "I'm going to screw it up, your trusting me with this." It does give you confidence. At the same time it's like being a kid, when they go, "You can look after the house." You're going, "Oh, I'm going to burn it down." We always want to ask you what's next in rolling out Beatles stuff, and you never want to say or commit to what's next. But is it safe to assume that if people now have fully half the tracks from "Rubber Soul" remixed for the new "1962-66," that eventually they'll get the remixes of the other half, and in fact all the tracks from the early albums everybody wants, at some point? All I can say is that I'm definitely not doing it right now. I mean, as you know, the answer to that question will be the same. It's that we've just done this, and... With Peter's video, and the sensitivity around the project, I'm really proud of what we've done. I think it is emotional. And I think we have to let the dust settle on this first before we make any decisions about what we're going to do next — that is

my final answer on that. As you'd expect! There is a lot of emotion associated with this, for you, and obviously for everybody involved, and there's going to be a lot of emotions experienced by fans in the coming couple of weeks. It'll be an interesting season for people not just to reconnect with the Beatles, but reconnect with times in their lives they associate with these songs, and experience them in a more vivid way, in some ways, with these catalog remixes. And that is even apart from "Now and Then," which is going to be very touching for people. You know, we live in such a shitty time right now, in all honesty. And it's quite nice to think about something else. That's what music should be there for. You know, I was with my daughter in the car the other day, and she's 16, and she goes, "You know, Dad, literally, recently, I've really been getting into music. I really love music." I was like, well, that's interesting! And what she meant is that "I'm suddenly hearing things, and listening." And it's not obligatory — you don't have to do that. Some of the greatest music ever is what you put on when you're not thinking, or you're with a loved one. But I hope this resonates with people, because it comes from the right place. It's not some sort of cynical marketing exercise to try and push catalog sales. I love the fact that it's Paul just having the cassette in his possession and... I think he just misses John and he wants to work on a song with him. It's just as simple as that.

<https://variety.com/2020/music/news/taylor-swift-responds-scooter-brauns-sale-of-her-catalog-saying-1234833284/>

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Taylor Swift Confirms Sale of Her Masters, Says She Is Already Re-Recording Her Catalog

Taylor Swift has responded to news of the sale of her catalog by Scooter Braun to a private equity company, confirming that a deal went down in October with a firm revealed by her to be Shamrock Holdings — and that, as would be expected, she is deeply unhappy with the second sale of her master recordings without her consent or involvement in a year and a half. Swift additionally declared that she has already embarked on re-recording her entire Big Machine catalog, as previously promised, with the hopes of having fans only listen to the music that she controls. In detailed posts on Twitter, Swift says she was alerted to the October sale by Shamrock Holdings itself, only after the deal had already gone through, when the company reached out with hopes of working with her on the catalog in the future. While Swift maintains that she was open to that, she quickly nixed any future collaboration when she learned that Braun will contractually continue to profit from her work, even after the sale. As for whether she ever had a chance to place her own bid on her master recordings, as she has asserted for the last year and a half she should have the right to do, Swift revealed that Braun's reps had let her know the catalog was for sale. But, Swift said, she was asked to sign a non-disclosure agreement stipulating that she would never again disparage Braun before even being allowed to examine Big Machine's books or make an offer. Popular on Variety The singer's Twitter statement said that "my team attempted to enter into negotiations with Scooter Braun. Scooter's team wanted me to sign an ironclad **NDA** stating I would never say another word about Scooter Braun unless it was positive, before we could even look at the financial records of BMLG (which is always the first step in a purchase of this nature). So, I would have to sign a document that would silence me forever before I could even have a chance to bid on my own work." She said negotiations never got underway, because of the strict **NDA** demands. "He would never even quote my team a price. These master recordings were not for sale to me," she concluded. Then, she wrote, "a few weeks ago my team received a letter from a private equity company called Shamrock Holdings, letting us know that they had bought 100% of my music, videos, and album art from Scooter Braun. This was the second time my music had been sold without my knowledge. The letter told me that they wanted to reach out before the sale to let me know, but that Scooter Braun had required that they make no contact with me or my team, or the deal would be off." Before she learned that Braun would continue to profit from her catalog, "I was hopeful and open to the possibility of a partnership with Shamrock" she said, "but Scooter's participation is a non-starter for me." Addressing her fans, Swift wrote, "I have recently begun re-recording my older music and it has already proven to be both exciting and creatively fulfilling. I have plenty of surprises in store." Swift also attached to her tweet a copy of a letter she sent to Shamrock Holdings, dated Oct. 28. "I feel the need to be very transparent with you," she wrote Shamrock. "I will be going forward with my original re-recording schedule and will be embarking on that effort soon. I know this will diminish the value of my old masters, but I hope you will understand that this is my only way of regaining the sense of pride I once had when hearing songs from my first six albums and also allowing my fans to listen to those albums without feelings of guilt for benefitting Scooter." Shamrock has issued a response. "Taylor Swift is a transcendent artist with a timeless catalog," the firm said in a statement. "We made this investment because we believe in the immense value and opportunity that comes with her work. We fully respect and support her decision and, while we hoped to formally partner, we also knew this was a possible outcome that we considered. We appreciate Taylor's open communication and professionalism with us these last few weeks. We hope to partner with her in new ways moving forward and remain committed to investing with artists in their work." Been getting a lot of questions about the recent sale of my old masters. I hope this clears things up. pic.twitter.com/sscKXp2ibD — Taylor Swift (@taylorswift13) November 16, 2020 Earlier Monday, Variety broke the news that Braun had sold the master rights to Swift's first six albums to a then-unknown investment fund in a deal believed to be north of \$300 million. Swift, in her social media posts, was the first to reveal that Shamrock was the buyer. Braun's Ithaca Holdings LLC Ithaca purchased the Nashville-based iBig Machine Label Group, founded by Scott Borchetta in 2005, in June 2019 for just over \$300 million, of which Swift's catalog was then believed to be worth some \$140 million. The acquisition encompassed all aspects of BMLG's business, including its client roster, distribution deals, publishing and owned artist masters. Swift signed with BMLG at the beginning of her career. Her contract with the label expired in fall 2018, after which she signed a deal for future recordings with Universal Music Group. Now, Braun appears to have sold just Swift's masters for roughly the amount that his firm spent acquiring the entire Big Machine Label Group less than a year and a half ago. Big Machine remains in the hands of Braun and Borchetta with a current roster that includes Sheryl Crow, Florida Georgia Line, Thomas Rhett, Tim McGraw and Lady A, the trio formerly known as Lady Antebellum. In the wake of her Big Machine catalog coming under the control of Braun last year, Swift said she should have been allowed to bid on her master recordings and called Braun out as a "bully" and "the definition of toxic male privilege in our industry." It was in 2019 that Swift first declared she would be re-recording the albums that now have transferred ownership to Shamrock. While the

company will be free to make deals to sell or stream her recordings, it will be conjoined from licensing syncs and other forms of income with getting publishing rights for the songs, which Swift owns and clearly has no intention of granting Shamrock.

<https://variety.com/2019/music/news/taylor-swifts-masters-scooter-brauns-bullying-inside-the-big-machine-ithaca-holdings-deal-1203256640/>

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Taylor Swift's Masters, Scooter Braun's 'Bullying': Inside the Big Machine-Ithaca Deal

You could almost call it Masterpiece Theater. Following an early Sunday morning announcement that Scooter Braun's Ithaca Holdings had acquired Scott Borchetta's Big Machine Records for a reported \$300 million, Taylor Swift posted an impassioned social media post in which she described feeling "sad and grossed out" by the deal, which includes the rights to her entire catalog up through 2017's "Reputation." She called the agreement "my worst case scenario." "For years I asked, pleaded for a chance to own my work," the post begins. "Instead I was given an opportunity to sign back up to Big Machine Records and 'earn' one album back at a time, one for every new one I turned in. I walked away because I knew once I signed that contract, Scott Borchetta would sell the label, thereby selling me and my future. I had to make the excruciating choice to leave behind my past." In the hours following the news break, much speculation has surrounded the squabble, namely: why would Borchetta, who long claimed that he discovered Swift and helped develop her into a global superstar, put himself at odds with the much-beloved music-maker and the person to whom he pledged loyalty years ago? And at the same time, why would Braun, who's built a reputation for being a good guy, allow his credibility to be singed? Those questions, and many more, answered below. Popular on Variety Did Taylor Swift know about the sale? Sources close to all three parties differ on the issue of a pre-announcement text by Borchetta. At least three insiders say Borchetta sent a message letting Swift know the Wall Street Journal would be publishing a story on Sunday morning announcing the Ithaca-Big Machine deal, to which she did not respond. A source close to Swift says, whatever may have been sent, the singer was telling it like it is when she wrote that she first learned the news from media reports about it Sunday. In addition, there's the question of Scott Swift, the singer's father, who owns a minority share in Big Machine — wouldn't he be aware a sale was imminent? "He wasn't at the [June 25] board meeting," says an insider, who contends that Scott Swift instead had a proxy included in a conference call between Big Machine shareholders last Tuesday. A spokesperson for Swift has responded to the suggestion, denying that her father is even on the board, and saying that he deliberately stayed off the last shareholder call for legal reasons. "Scott Swift is not on the board of directors and has never been," said the spokesperson. "On June 25, there was a shareholder phone call that Scott Swift did not participate in, due to a very strict **NDA** that bound all shareholders and prohibited any discussion at all without risk of severe penalty. Her dad did not join that call because he did not want to be required to withhold any information from his own daughter. Taylor found out from the news articles when she woke up before seeing any text from Scott Borchetta, and he did not call her in advance." While the specifics of the deal were not announced until Sunday morning, media outlets — particularly Hits magazine — had been noting for several weeks that Braun and Borchetta have been recently spotted in close company and speculating loudly about what they might be working on — with the obvious assumption being a deal for Big Machine, which Borchetta had been working on selling for several years. Why doesn't Swift have control of her masters? Under the terms of Swift's 2005 deal with Big Machine, the label owns the rights to her recordings, as is standard for most label deals. However, over the years she worked to gain control of her masters and proposed to make that ownership part of a proposed new deal with the label, although they ultimately did not come to terms. Swift claims in her social media post that Big Machine offered a deal whereby she would gain the rights to one past album with each new album she submitted to the label; insiders privy to the Big Machine-Ithaca deal terms tell Variety that discovery during the process turned up at least two offers to sell Swift back her masters, both of which she rejected. Those close to Swift's camp say no such good faith negotiations ever transpired, beyond the untenable one-at-a-time tradeoff offer Swift described in her post. Why does Braun want Big Machine? "The play of the game is content," says a high-ranking music industry executive. "If you own the content, you win." To be sure, Big Machine has some sizable assets, including hit songs by Florida Georgia Line and Lady Antebellum, in addition to Swift's six albums, which a source contends are seen as sorely undervalued by the new investors. Doesn't Braun already have a label through Universal? Braun does run Schoolboy Records, a joint venture with Universal Music Group (UMG is headed by Lucian Grainge, pictured below with Borchetta and Swift in 2016), so yes, he has a label; what he doesn't have is an infrastructure or an operator. Who's to say Braun won't run some of his superstar acts, several of which have contracts that are due up soon, through Big Machine? Even Borchetta detractors, and there are plenty, note that the executive knows how to run a label efficiently. "No one in country music could have done what he did and built a label from scratch." Eric Charbonneau/Invision/AP/Shu Could Taylor Swift have bought Big Machine herself? She could certainly have afforded it, with the right partner. Why any discussion of the move never got far isn't known, but the fact that Borchetta made his continuing at the company part of any sale, at a time when he and Swift were becoming more estranged, clearly would have factored in. One source friendly to those involved in the new deal says that if the masters were really that important to her, she could have made a move to buy the company outright, but "instead she chose to go with a \$20 million

album deal" with Universal. (Variety has previously reported that the deal is ultimately worth far more than that to her and worth into the nine figures for her over time.) The source did not answer questions about the particulars of the deal that Swift says she turned down in her social media post, in which she said she was offered the option to "'earn' one album back at a time, one for every new one I turned in." Did Scooter Braun really publicly bully Swift before taking ownership of her catalog? Swift's social media post Sunday was topped by a screen shot of Justin Bieber, a former pal of Swift, taunting her. Bieber's social media post captured a moment in a FaceTime conversation between him, Braun, and Kanye West, which Bieber captioned, "Taylor swift (sic) what up." Swift circled Braun's face on the photo and wrote, "This is Scooter Braun, bullying me on social media when I was at my lowest point. He's about to own all the music I've ever made." (Bieber's post was dated August 2, 2016, weeks after Kim Kardashian released her famous recording of a phone call with Swift and West released his "Famous" video with a nude stand-in resembling Swift.) In Braun's defense, associates point out that at the time, Braun was not managing West, and the call wasn't initiated by Braun, nor did he have any idea a screen shot would be the basis of a Swift dis. Swift's camp, of course, wonders why Braun never got his client to take down the post in the last three years if he didn't want to associated with it. The mega-manager had presumably long forgotten being included in the trolling graphic; Swift had not. What's the long play? Consider Swift's position: a self-made singer-songwriter whose blood, sweat and many tears went into creating her arsenal of hits — who would want to deny such artistic ownership? Despite the enmity that has come to the fore, many Braun supporters feel that he could come out looking like a hero if he takes the high road and — as they believe is his plan — finds a way to make a deal that would give Swift back her work in a way that's fair but also, obviously, profitable for him. Reps for Swift, Braun and Big Machine were all contacted by Variety with requests for comment.

Länge: 10441

2024-05-17 01:13:16+00:00

Billie Eilish Keeps Up Her Winning Streak With the Surprising and Intimate 'Hit Me Hard and Soft': Album Review

What a great season for music this is, if you're someone who has an old-fashioned thing for albums that really feel like albums. And it's not because of any wave of old-timers ganging up with each other to show off their concept-record chops. It's a trifecta of megastar divas who really want you to hear their truth, the whole truth, and nothing but the full album-length truth (although they surely won't turn down your random Spotify spins). First we had Beyoncé's "Cowboy Carter," then Taylor Swift's "The Tortured Poets Department" and now Billie Eilish's "Hit Me Hard and Soft" as collections you want to immerse yourself in, not because the artists in question imperiously demand it — although they kinda do — but because these are women who know how to world-build. Experiencing their latest wares just a city or a continent at a time doesn't seem enough. With that said, though, Eilish's album almost couldn't have been designed more to feel like the opposite of Beyoncé's or Swift's opuses. Length is the thing that's already been remarked upon, pre-release: At about 45 minutes in length, "Hit Me Hard and Soft" is a good half-hour shorter than "Cowboy Carter," and comes in an hour and 15 under "TTPD: The Anthology." (That's neither good nor bad; consider us agnostic on the album-length debate.) What's more striking is how Eilish isn't going for grand statements, either culturally or personally, the way these other artists are. There's no sense that she or brother/co-writer/producer Finneas were going after anything remotely akin to world domination here, either — unless there's such a thing as a subtle blockbuster... and maybe there is? It's a series of sketches marked by their beauty, quietness (most of the time) and sonic exploration — 10 songs that couldn't sound more different, but that it's also hard to imagine not wanting to experience as a whole. Popular on Variety Did we say 10 songs? Well, technically that's true, but Eilish is also exercising her knack for turning a song around on a dime, mid-stream, as previously heard in the whisper-to-a-scream title track of "Happier Than Ever." So it's a 10-track record that happens to contain 13 excellent songs. The back half of the album is full of truly bifurcated numbers — the most whiplash-y example being "L'Amour De Ma Vie," which spends its first three and a half minutes being a Laufey song, then opts out of its quaint wryness and spends the final two turning into a full-on Charli XCX hyper-pop track. That's followed by "Bittersuite," which employs the pun in the title for a reason: it starts with an insistent electronic pulse, turns into something sleepier and cooler after a minute and a half, and finally wraps up with a minute or so of disquieting synth. The finale, "Blue," starts off nice-and-easy but turns into something much more melancholy partway through, like she suddenly decided she needed to take the title deadly seriously and opted to write an entirely different song two minutes in, ending the album on a seriously haunting note you didn't quite see coming. Are there any simple pleasures in "Hit Me Hard and Soft," you may be wondering, after reading that list of left turns? There are — she doesn't overindulge her suite tooth. There's a wonderful track in a progressive R&B vein that might have a better chance of being a hit if she hadn't titled it "Chihiro," apparently named after the protagonist of Ghibli's "Spirited Away." Right after that comes the album's purest pop, "Birds of a Feather," which, from its chimey opening synth line to its rhapsody over true love ("Might not be forever / But if it's forever / It's even better"), gives us a rare vision of an Eilish so blissful, it's as if depression never touched her mind. Well, maybe the lyrics' repeated avowals that her lover should stay alive "till I rot away dead and buried / Till I'm in the casket you carry" offer a hint of that. But at the end, when she blurts out, "I love you, don't act so surprised"... it's still surprising, as the ray of pure sunlight filtering into one of her records. Eros, actually, is something that hasn't been a major player in Eilish's albums to date... and perhaps that's as it should have been for someone who was putting out masses of material at 16 and 17. But she makes up for any lost time with "Lunch," destined to be the album's most-talked about track, as an ode to the joys of delivering cunnilingus. (Eilish said in her revealing recent Rolling Stone interview that she hadn't actually had any such same-sex experiences when she started writing the tune, but from its vividness, it may not have ended up being purely aspirational.) With a Finneas bass line that won't quit (now is probably not the time to describe that or his closing guitar solo as "tasty"), "Lunch" is the album's obvious and unabashed banger, and something that will be stirring up lots of fights as it comes up for request on family driving trips all summer long. The list of songs that qualify as "happier than ever" pretty much ends with those three numbers. Eilish has met some bad guys in her time, and one or more of them get their share of time in the new album, suggesting that the lessons taught in the last album's "My Future" didn't all get taken to heart. The opening track, "Skinny," is the closest connector here to a ballad like the masterful Oscar winner "What Was I Made For," but it's really reprising several themes left over from the previous album: body image, the trappings of fame, and how significant others might be either attracted or repelled by proximity to the spotlight. Possibly alluding to a partner who didn't enjoy being publicly connected to her, Eilish sings, "You said I was your secret / And you didn't get to keep it / And the internet is hungry for the meanest kind of funny / And somebody's gonna feed it." Frankly, it's kind of a relief that she doesn't spend very much of the rest of the album grappling with fame, since she already did that so effectively the last time around ... but it'd also seem odd if it didn't come up at

all. "Wildflower" is the most conventional-sounding song on the record, with a light acoustic guitar start opening up into a full-band sound with live drums. (Andrew Marshall, the siblings' touring drummer, puts in a surprising amount of time on this album, given how handy Finneas is with the beats.) If there is a skip on this particular collection, "Wildflower" might come closest. But even a song as traditional and "organic" as this one gets set up with a curious and interesting coda after a false ending — one in which Eilish turns out to be sadder about having taken up with a friend's ex-lover than she made herself out to be in the blither tune that preceded it. "The Diner" is a delightful and also kind of scary outlier here — a track from the point of view of a stalker, set prosaically to a tune that sounds almost right out of a French café. Coming after the previous album addressed it more succinctly as a verse in "NDA," "The Diner" goes full-scale into the psyche of a disturbed personality, and you have to admire her cojones in going there, even if probably not everyone would advise her to write a song like this. "Just bring a veil / And come visit me in jail" — that is some serious black comedy. (So is the lyric sheet's inclusion of a 310-area-code phone number that, if you call it, brings up a voice recording of Eilish saying she can't hear you.) But here's to saving the best for last. There's a near-straight flush of great songs in the album's back half that may not get the attention of a "Lunch" but go even farther toward establishing again what a proficient and masterful team Eilish and Finneas are. "The Greatest" may be the most anguished, unadorned and successfully dramatic song here. It begins with some extremely soft plucking — you might mistake it for an Aaron Dessner production, for a minute — before the drums and wailing kick it up a notch a full three minutes in. "Man, am I the greatest," Billie belts, giving herself a series of gold medals for all the ways she subjugated herself in a relationship, to no avail — "all the times I waited/ For you to want me naked / Made it all look painless... Just wanted passion from you / Just wanted what I gave you." She was shameless in love, and is no less shameless in coming up with a song that builds to a big finish — it really does live up to its name. But I was equally bowled over by the closing number, "Blue," which takes the opposite approach and downshifts in mood and tempo on its way to a poignant and uncertain ending. It's a wrap-up that marks the reprise of some lyrical ideas that have recurred throughout the album, like the use of the title word in the sense of someone who may be choking from lack of oxygen, not just down in the dumps. The phrase "birds of a feather" gets repeated, from the hopeful song of that title that appeared earlier in the album, but now in a disappointed fashion, alongside the "bird in a cage" line that first appeared in "Skinny." The coda has her speaking through a masculine-sounding voice filter for a few lines, as if she's impersonating someone the song might be about — a disconcerting effect. And when she sings "Don't hate you, but we can't change you," it's a deeply poignant moment, as the singer maybe speaks on the behalf of an entire family community in waving goodbye to someone worthy of empathy who ran out their chances. I don't know that any record this year will have a spookier closer. Parts of "Hit Me Hard and Soft" are completely transparent in their blatant themes and melodies, and parts are more mysterious and elusive... which all contributes to it feeling like a much fuller meal than the 10-song track list would indicate. Eilish's first two full albums arrived as what felt like instant classics. After about a dozen first-day listens, I'm not certain if this album counts as that or not. But I do know I can't wait to dive into it about 50 more times. Eilish and Finneas are as good a combo platter of songwriter/record-makers as anyone doing it today, and their willingness to change things up — between albums; within an album; within a song — has put them on a hell of an introductory roll. As the song says, it "might not be forever / But if it's forever / It's even better."

<https://variety.com/2023/music/news/taylor-swift-prevented-1989-album-leaks-1235770626/>

Länge: 3787

2023-10-27 15:24:12+00:00

The '1989' Lockdown: How Taylor Swift Tried to Prevent Her 2014 Album From Leaking, Via Secret iPads and Blasting Heavy Metal to Foil Eavesdroppers

If there's one four-letter word guaranteed to strike fear into the heart of a superstar musician, it's LEAK. Unauthorized, pre-release leaks of high-profile albums are the scourge of the digital-music age. Back in the day, there was relatively little threat from people copying the advance cassettes or vinyl test pressings that were sent to executives and journalists before an album's official release. But the advent of the CD — a near-perfect digital copy — and then file-sharing meant that an advance copy could be rocketed around the world within minutes. While security techniques like watermarking and numbered copies were attempted, none of it really worked (although the White Stripes' 2002 vinyl-only advance pressings of their hotly anticipated "Elephant" album was a good tactic, coming at a time when vinyl was at its nadir of popularity and hardly anyone except DJs and middle-aged-plus people still had functioning record players). The past two decades are filled with tales of artists, from Madonna to Charli XCX to Dua Lipa, canceling, altering or moving up the release date of albums because they'd leaked. Thus, when the Oct. 27, 2014 approached — the release date of Taylor Swift's "1989" album (which got a re-recorded re-release today) — security was, needless to say, in high gear for the singer and her fiercely protective team. The year before, Beyonce had set a new standard by keeping her self-titled album secret right up until it dropped — via hundreds of presumably strongly worded non-disclosure agreements — and Swift was not going to get beaten without a fight. Popular on Variety The security measures taken to protect the album became an album-advance story in themselves. At a surprise September listening party for around 20 fans at Swift's Los Angeles residence, loud heavy metal music was blasted out of the building's windows in an effort to foil any NSA-level microphones that could somehow record the album from a distance. In New York, journalists were spirited to a spare dwelling in Swift's apartment building (presumably her security's residence) and required to sign NDAs before hearing the album through bud earphones attached to an iPad that was flown in by a management executive — accompanied, at least in New York, by a bodyguard named Sharkey — in order to avoid eavesdropping and surreptitious recording. Things were a bit more loose in Los Angeles — a collection of journalists were played the album in a windowless conference room, where one of them loudly disparaged Swift for selling out her sound and said the album was terrible. (Said critic now claims not to remember those remarks — bad takes quickly become orphans.) Otherwise, the album reportedly lived in a safe at her Nashville management office. "I have a lot of maybe-/maybe-not-irrational fears of security invasion, wiretaps, people eavesdropping," Swift told Jimmy Kimmel with characteristic self-deprecation four days before the album dropped, adding that for months the only copy of the album in existence was on her phone. The irony? It didn't work: The album leaked three days before its release anyway. Yet any damage that leak may have caused was short-lived: "1989" lofted Swift into a whole new level of creativity and popularity, and remains her top-selling album, certified nine-times platinum in 2017 (and that's just for the U.S.) and many millions more since then — and that's not even including the astronomical numbers that "1989 (Taylor's Version)" will rack up in the coming days and years. To paraphrase the album's lead single, leakers gonna leak, but baby she's just gonna...

Länge: 11024

2022-04-10 19:59:10+00:00

Billie Eilish Keeps Her Savant Streak Going With Pre-Coachella Homecoming Shows at the Forum: Concert Review

Here's a fun exercise for music aficionados: Try to remember the last time a major pop or rock star came out of the gate with not one but two flawless albums, without a mediocre number in the bunch. It's harder than you think. Classics that they are, even Taylor Swift's and Adele's first or second releases had some duff tracks between them. Playing this game, you might be forced to take it further back, into the '90s: How perfect was Alanis Morissette's sophomore album, put up against her debut, or Nirvana's first compared to the band's world-changing second? Having barely dug that rabbit hole, let's move on to the matter at hand: Billie Eilish as being possibly or probably singular in recently pulling off this particular rabbit-hat trick. Last year's "Happier Than Ever" was, against every odd, every bit as strong as 2019's "When We All Fall Asleep, Where Do We Go?" And if the Recording Academy seemingly didn't agree, shutting Eilish out this round, that has more to do with moving on to shiny new objects like Jon Batiste and Silk Sonic than it does any realistic assessment of whether Eilish and Swift are still the girls whose albums run the world. Let's not get so inured that we miss out on small miracles ... and "Happier Than Ever" living up to the cultural marker that preceded it is one. This is all preamble to remarking upon what a hell of a set list Eilish has now for her 2022 tour, just two albums (or two and a half, if we count her 2017 EP) into a career that's amassed a library of songs for her at 20 that almost any other performer would envy at 50. Maybe nothing can live up to the shock and awe of her coming out of the gate on Coachella 2019's second stage with a show that proved she was as captivating a live performer as she was a recording artist, but consistency trumps even the excitement of initial flashpoints. Going into an imminent headlining slot at Coachella 2022, Eilish and her brother Finneas preceded that locally with a sold-out three-night stand at L.A.'s Forum (sorry, Kia Forum) that established she's in a sweet spot where a performing maturity has set in before the first, most glorious flush of youth has waned. Popular on Variety Billie Eilish performs at the Kia Forum on April 8, 2022 Rich Fury / Kia Forum Photos The audience at Friday night's show, at least, was not one that differentiated singles from album tracks; this was a crowd that could name that tune — any tune in her catalog — in three notes or less. It was maybe most striking when she and Finneas struck up "Billie Bossa Nova," a terrific track from the most recent album that you might have been thinking of as a cult favorite at most, and the (yes) mostly young and female audience responded within three seconds with a roar loud enough that it might as well have been "Bad Guy." When a crowd of 17,000 is going apeshit for a song that really is a legitimate bossa nova — one Jobim could be proud of — it's hard not to feel the kids are all right. The potential for stylistic expansion that was made explicit in "Billie Bossa Nova" is part of why the "Happier Than Ever" album was so heartening. You could also feel her stretching her wings in a different direction in the darkly sexy club-thumper "Oxytocin," which had the house lights at their dimmest and briefly turned the Forum into a thinking-woman's rave. But the audience is inevitably at its happiest-than-ever when Eilish is skewing things toward either of the polar extremes she's established so well on her pair of albums: the punky, insane-in-the-membrane ragers and her impossibly whisper-soft ballads. Billie Eilish performs at the Kia Forum April 8. 2022 Rich Fury / Kia Forum Photos It was inevitable that the show would begin and end on moments of high anxiety and cathartic angst, starting with "Bury a Friend," and its ominous "I wanna end me!" shout, and climaxing with the latest album's Grammy-nominated title track, with its final (Grammys-censored) plea to "just fucking leave me alone!" Many of the songs that came between were infused with depression and anxiety, too, with Eilish having made no secret on or off the record of her struggles with mental wellness. In several of the newer songs represented in the set, from "Everything I Wanted" to "NDA," Eilish has thrown into the mix the deleterious effects of fame (although with more self-awareness and even bemusement than most artists who bitch about their own celebrity in song). The latest album has more lyrically light moments than the first — to the point that the "Happier Than Ever" title doesn't even seem completely ironic — but it still comes off as more troubled in its concerns than not. So why did Eilish's tour stops this week make the Forum feel like the happiest place on earth? There's the inevitable tendency of most artists whose recorded work leans darker to want to make their shows feel celebrative; no one goes to a Cure or Depeche Mode concert expecting to be cajoled into having a bad time, no matter how bleak the lyrics can be. But in Eilish's case, she really seems to be going an extra mile in making her shows safe spaces for positive thinking, taking on an almost maternal tone as the crowd's wellness counselor. At one point, she actually stopped the music for an extended breathing exercise. "Any bad thoughts in your head, I want you to pull 'em out right now, and I will do the same," Eilish said, motioning as if she were literally extricating the negativity from between pigtailed. "For three minutes or whatever this song is, I want you to just think about the things that make you feel happy and safe and calm, and make you feel like relaxed and at ease. ... Shhhh. Close your eyes. ... I want you to think about how you are loved and you are safe. ... And I want us all to take one deep breath in and out. Let it out." And what was the calming song that followed? "When the Party's Over" — kind of a bummer song, actually. But its beauty feels medicinal, and that was predication enough for the singer to turn it into the

night's group exercise in centering and self-care. Rich Fury / Kia Forum Photos Just as an aside, it should be pointed out that at several points in the 105-minute set, Eilish asked the audience on the GA floor to take a step back from the stage and runways, and asked if water bottles could be tossed out into the crowd. At least there was no danger anymore of any of Eilish's concern for a crowd further triggering Kanye West into threatening to cancel a Coachella performance. If there was any lost opportunity in Eilish's show, it was in her not further stopping to offer any stories behind the songs, or to explicitly acknowledge that they come from deeper and darker places on their way into being transformed into a set that feels nothing but feel-good. Then again, that may be not so much avoiding any elephant in the room as just trusting that an audience that's already committed every word to memory already gets that these are some often fairly dark songs that are being turned into explosions of light. Billie Eilish performs at the Kia Forum on April 8, 2022 Rich Fury / Kia Forum Photos The staging is not altogether different from what fans saw on her pandemic-truncated touring behind the first album. The primary setup is just Finneas (or "Finn-nee-ahs!" as the crowd chant would have it) and his battery of instruments and triggering equipment, joined by drummer Andrew Marshall, at the top of a platform set at a 45-degree angle, set about equidistant from one another than they are from the singer below, before she takes to a ramp that extends well out into the audience. (That very tilted platform would be used as a slide for all three at the very end of the show, like kids making use of a giant banister.) There was a new wrinkle that Eilish's success wrought for this tour: a crane at the rear of the floor that seemed to defy the laws of physics as it swung the singer over the rear sections of the audience, beatifically blessing the fans in the cheap seats as if it were a construction hoist turned Pope-mobile. Billie Eilish hovers on a crane performing at the Kia Forum April 8, 2022 Rich Fury / Kia Forum Photos Eilish is hardly innovative in employing a rear stage on an arena tour to make sure nosebleeds go home happy too, but the crane was especially effective in ensuring that portions of the upper deck feel like they might've made a little eye contact, too. And different sections of the Forum were definitely having different experiences: Friday night, when Eilish and Finneas took to stools at center stage for the expected acoustic segment, there was one loge section near the rear that sang along with the sexual-harassment ballad "Your Power" so loudly, they almost shifted attention away from the O'Connells, while the rest of the crowd was caught up in a pin-drop hush. It was kind of like there'd been some sort of group-sales outreach for MeToo activists, that had them all seated in one section — who says there's no such thing as regional music anymore? Finneas and Billie Eilish perform at the Kia Forum April 8, 2022 Rich Fury / Kia Forum Photos Eilish had played her Oscar-winning theme from "No Time to Die" at the opening night of the three-night Forum stint Wednesday, but dropped it for Friday; it appears to be the only part of the tour's 27-28-song set that is a variable. If she had performed it, it might have been a reminder of the Other Life that she has acquired before she is old enough to legally drink: someone who is accepted with open arms among the elite of filmdom as well as the eldest generations of singer-songwriters, a glamorous presence on red carpets, and just about the most gracious presence at an Academy Awards that will forever be remembered for ungraciousness. It's ironic how far she's come toward being considered the paragon of humility and elegance, after so many grown-ups were initially put off by the blank stares and bleeding-orifice videos that served as early branding for her and, probably, a real expression of sullen-teen self, too. How quickly she went from that to being considered some kind of combination of Laura Nyro and Rita Hayworth. But, as it turns out, her flirtation with pure glamour in the Vogue photo shoot, and the platinum-blond look that extended as far as the "Happier Than Ever" photo shoot... well, that was just a teen phase she was going through, playing around with the optics of Hollywood sophistication as casually as if she'd decided to dye her hair purple. It's kind of a relief, anyway, now that she and Finneas are established as brilliant songwriters and have nothing to prove, to see her in pigtails again, while they still befit her. And when she pulled her hair out midway through the show, it was so she could properly head-bang. Jazz records and whatever else is being predicted for her can wait; she's still doing bedroom-rock proud.

<https://variety.com/2022/music/news/steve-martin-nasty-little-paul-mccartney-foo-fighters-david-bowie-1235462588/>

Länge: 15375

2022-12-16 14:55:00+00:00

Nasty Little Man Turns 30: Founder Steve Martin on Working With Paul McCartney, Foo Fighters, David Bowie and How Music PR Has Changed

The music industry is filled with many high-powered publicity firms, but Nasty Little Man's might be the most stacked in the business: Paul McCartney, David Bowie, Foo Fighters, U2, Radiohead, Beastie Boys, Metallica, Nine Inch Nails, Damon Albarn and Gorillaz, LCD Soundsystem, Iggy Pop, Beck and many more have been clients of the firm over the last 30 years. Artists of this caliber rarely need to do much, if any, press, but under the stewardship of Nasty founder Steve Martin, they have not only found continual new ways to engage with the media but also elevate their profiles at a time when the industry is more fragmented than ever. Since founder Steve Martin launched the company from a Downtown New York apartment in 1992, Nasty has developed a reputation not only for its top-shelf clients but also the longevity of its relationships: The above artists and many of the employees have been with the company for many years, and current VPs Laura Eldeiry and Michele Hug both started as interns. Martin, 57, grew up in Long Island and vividly remembers watching Bowie's performance of "Fame" on Cher's variety TV show and thinking, "Wherever that guy is going, that's what I'm going to do with my life." From there, Martin learned how to play guitar, formed "some really bad teenage bands" with local friends, began pursuing journalism at Boston University and eventually joined hardcore legends Agnostic Front in 1986 for a three-year stint on lead guitar. Popular on Variety In honor of Nasty's 30th anniversary, Martin sat with Variety for a rare interview about his start in the business, his philosophy of music publicity, his nearly three-decade-long association with manager John Silva, the aftermath of Foo Fighters drummer Taylor Hawkins sudden death in March and how his company's name wound up in the title of a 1998 Beastie Boys album. As a music-obsessed Long Island teenager, when did you start sneaking into New York City to see shows? The first one was when I was 14 — the Police at the Palladium on the "Regatta de Blanc" tour, with U.K. Subs and Steel Pulse. It didn't even occur to me until halfway through that I didn't have any parents with me. They were really cool, and they indulged me. I was the first-born kid, but the last to find my special purpose. Once I did, my parents totally encouraged it. When did you join Agnostic Front? I joined during the tour for their [1986] second album, "Cause for Alarm." I had gone to a lot of early hardcore matinee shows: Bad Brains, Kraut, Channel 3, the Misfits, Minor Threat, D.R.I. Back then, you'd go to the show by yourself and make friends there — some of my closest friends to this day are people I met in that scene. When I went to Boston University to get my journalism degree, I played in a band called the F.U.'s. They morphed into a band called Straw Dogs, and we opened for Agnostic Front. My friend John was roadie-ing for them and told me they were going to kick out the lead guitar player. I was moving back to New York, so I auditioned and got the gig. Martin (far right) performing at CBGB with Agnostic Front, late 1980s (Photo courtesy Steve Martin) When did you get your first taste of publicity? In college, I wrote for some friends' fanzines and publications like Thrasher. When the band wasn't on tour, I'd go in part time as a contributing editor to what was then called the Island Ear newspaper. That's where I learned what a publicist does. The business side happened because the singer of Agnostic Front was going to jail for a little while, and I needed something to do. We had a meeting at our label at the time, Relativity, where I presented some ideas about how to keep up our profile, like a live album, a benefit for his legal costs or a video. Alan Becker, who is still the SVP of RED [the Sony-owned distribution company that Relativity evolved into], said, "You have some good ideas. Why don't you take this publicity assistant job we have?" I took it — otherwise I was going to have to start thinking about who I was going to audition for next. When did you make the move from Relativity to your own company? Managers would say, "We like working with you, but we're getting offered a seven-figure deal from Interscope." Finally, I went to a couple of them and said, what if I started a company just doing what I do? [Early Interscope rock act] Helmet was the first one to say yes, and their manager, Dave Ayers, wrote me into their deal. I started doing PR full-time, but I didn't start the company until the following year because I was still writing a lot. Even a couple hundred dollars per feature added up when my rent was \$450 a month. Where did the name "Nasty Little Man" come from? At Relativity, we had to work a lot of terrible releases, and one of my superiors was like, "You were getting so much good press — then it dried up." I told them, "It's because the stuff you're making me work is garbage and no one likes it!" They said, "You don't like anything! You're just a nasty little man!" I thought that was so funny, but it reinforced my belief that I had to figure out a way to work for myself. What were the early days like? Very DIY: I had a small one-bedroom in the West Village and I was servicing press out of my house, [the landlord] was willing to look the other way because the building wasn't zoned for business. Then I rented a huge two-bedroom apartment from him and paid him \$1,500 cash per month. Perry Serpa and [future Chavez frontman and Iggy Pop/ Bonnie Prince Billy collaborator] Matt Sweeney worked with me there. The first eight years were a blur. The first Helmet record we worked went gold, and by '93, I was working with the Beastie Boys and Luscious Jackson. We did the Smashing Pumpkins' "Siamese Dream" campaign and Dinosaur Jr. By '95, we had Foo Fighters; I think we started with Rammstein in '96;

Radiohead came in the late '90s. I ended up hiring [future top publicists] Shelby Meade, Sheila Richman, Julie Underwood, Jessica Ricci and Lou Ardolino. By 2000, I had three or four rainmakers who were all bringing in five-figure monthly grosses. I was making a lot of money, but I was miserable. I was an administrator, spending way too much time with people wanting status updates or to complain. But I remember this moment really clearly: We confirmed Radiohead's first feature in the New Yorker, during the "Kid A" / "Amnesiac" period. I said, "I'm gonna cover this one," because they didn't want the writer riding with them on the tour bus. I rented a car for this run of shows and I drove the writer, Alex Ross, around. It got me back into gauging when was the right time to ask each band member to do the interview and going over talking points with the writer — basically, being a publicist again. When I got back from that trip, my first call was to my business manager to ask him, how do I whittle the roster down just to the stuff I love and go back to being more hands-on? I made considerably less money, but that really wasn't the point. Martin with the Beastie Boys' Adam Yauch (Photo courtesy Steve Martin) Did you meet John Silva through the Beasties? Yes, he's one of my best friends now, but our first campaign together was [the 1994 album] "Ill Communication." The following year, John told me Dave Grohl had decided to start a band called Foo Fighters instead of joining up with somebody else. I went to meet with him at the Foo's first East Coast show, opening for Mike Watt in Philadelphia in the spring of '95. I'd actually met Dave before when he was in [his pre-Nirvana band] Screaming Trees and they were opening for Agnostic Front. Were you at all apprehensive about working with Dave so soon after the demise of Nirvana? Absolutely not. I was always all-in with them, but I definitely encountered skepticism, especially on the industry side. The press side was really interested, but we had to make a rule that if you asked Nirvana questions, the interview was over. It wasn't the easiest ride at that point. I had a lot of people trying to get me to work bands who were selling millions, or were Nirvana knock-offs, or were making music I just didn't like. They'd always target Dave and say, "You think the drummer from Nirvana is going to be as big of a rock star as this band you're turning down?" I'd always say, "I just like their music better." I never understood why somebody would want me to represent them if I didn't like their music that much. Who came up with the "Hello, Nasty" salutation that later became the title of a Beastie Boys album? A Japanese woman named Toco Hara, who one day just started answering the phone that way. The Beastie Boys loved Toco. She actually worked as a translator for David Bowie years before I ever worked with him. At what point did they tell you they were going to use it for the name of their album? They didn't tell me! We used to have teleconferences with Capitol Records, and they had an all-hands-on-deck to play the album for people for the first time. At some point during the meeting, I remember [then-label president] Gary Gersh saying, "We'll have 'Hello Nasty' name tags for every record store employee and 'Hello Nasty' shopping bags at every music chain." I was like, "What is going on?" That's when the band broke it to me — they did a really good job of making sure that didn't leak to me. Were there many culture clashes between you and major-label PR teams? I remember having a knock-down, drag-out with Capitol's in-house PR department, because they landed the cover of Details for the Beastie Boys when I had confirmed them that same month to be the first white artists ever to be on the cover of Vibe. Eventually, Silva had to step in and say, "We're doing Vibe first." I questioned myself a lot at the time, because I was arguing with people who'd been at Capitol for decades. But I kept coming back to, "What would I as an artist want to see happen? What would I as a fan think is cooler?" Those have always been the guiding lights. L-R: Martin with Foo Fighters' Dave Grohl, Chris Shiflett and Pat Smear (Photo courtesy Steve Martin) You and Silva seem to intentionally work so far under the radar. In an ideal world, my job is done most effectively when it looks like everything has just magically happened. No one needs to know or even acknowledge or imagine the months of negotiation that went into the terms of an interview or podcast or late-night TV performance. Nasty also works with a lot of artists who barely, if ever, do press. It might be easy for you to just say no to everything on their behalf, but is there a more nuanced approach? It's case by case. It has become apparent to me that Damon Albarn isn't going to do much press, so we're shifting the focus to get more creative with the animated characters of Gorillaz. With the Bowie "Blackstar" campaign, we did a movie theatre premiere of the title track video and had [longtime producer] Tony Visconti answer questions afterwards. If you build up goodwill with a client and tell them, "This is the exception" or "This is the one person who you should talk to," you can get someone who is press-averse to trust you. There are certainly a good number of clients on my roster who would quite happily never do another interview. How do you handle terrible situations like Taylor Hawkins' death? It's hard to say. Unfortunately, in the last 10 years, I've had to write confirmations of an artist's passing three times: Adam Yauch in 2012, Bowie in 2016 and Taylor earlier this year. The first step is getting the right tone when you're writing that statement. I don't know how I do it, because it has always been done in a state of shock. It's a blessing and a curse that I've seemed to get it right in all three of those situations. With Taylor, it was more sensitive, because there were a lot of details coming out from the Colombian media. There was a lot of second-hand talk in another magazine story, with people relaying things Taylor might have actually said but should have been left to friends talking amongst friends. Managing that, and trying to make it cause as little pain as possible, was a really delicate procedure. It was really rough: I'm very pragmatic about who amongst the clients becomes an actual friend, but Taylor was one. If the band didn't work for four or five weeks and we didn't have any contact, he'd call me just to say "What's up?" He did that with a lot of people he considered friends, which I didn't really learn until after he died. He had so much energy and positivity to share. He didn't have to do that: He played drums full-time in one of the biggest bands in the world, had all his side projects and session work, and was helping to raise three kids. He somehow found the time to brighten so many people's days with these morning calls about a U2 b-side or something. When did Paul McCartney enter your orbit? I started working with him in the summer of 2008.

[Manager] Scott Rodger called me and said Paul was getting ready to release an album as "The Fireman," and thought he could use a fresh perspective PR-wise. Paul had come across Scott because of Arcade Fire, and told him he also wanted to talk to whoever handled Dave Grohl in the States. We met — at Abbey Road — and hit it off pretty quickly. I've always gotten along with him, since day one, and it will be 15 years next year. Is it fun to be writing tour blogs for Paul's website? Yes, although it's kind of exhausting. It's fun because he asked me to do it personally. I write the entries, email them to him and he tells me whether he likes them or not. Fortunately, he usually does. He wants people's opinions when he works with them, but that's not unusual for my artists. They're paying for more than just, "OK, I got you the booking, now go tear it up." What can you say about your time representing David Bowie around "Blackstar," which turned out to be his final album? I was only his publicist for about six months when he was alive. I have an **NDA** so I can't talk too much about the particulars, but I got a unique perspective because I didn't know he was sick; he didn't look it. I had a couple of months listening to "Blackstar" before it became known more as the album he made right before he died. Before, it was like, "This is so musically adventurous and it's my favorite Bowie album since 'Scary Monsters,' I've been waiting for this since 1980." But after that day in January of 2016, it was a different album: It was his swan song. I regret that I never really got to know him. If I look at the positive, there's still a lot of mystique to him, and it was his mystique that drew me into this entire livelihood in the first place. What's the most challenging part of your job today? It's like the wild, wild west out there, and no one can tell you what will have the most impact. You have to be really adaptable, do a lot of research and make sure you're making the right choices, especially when a lot of my artists don't like to do much of anything. The challenge is keeping things exciting, but also keeping the artists engaged. These are artists whose music has shaped my life, and whom I care about as people. I want to keep it fresh for them too.

Länge: 6064

2022-04-21 13:34:27+00:00

The Music Business Hasn't Faced its #MeToo Reckoning. A New Foundation Wants to Change That

For years now, one common question among advocates of the #MeToo movement is when the music industry will face its own reckoning. Musicians like Ryan Adams, Marilyn Manson and R. Kelly alongside powerful executives like Russell Simmons and Charlie Walk have all faced accusations following decades of alleged misconduct, but that hardly scratches the surface. A new advocacy foundation is now waiting. The Face the Music Now foundation, launched Thursday, bills itself as first-ever group focused specifically on helping survivors of sexual harassment and abuse in the music business get their stories out and report their abuse. Founded by music industry advocate and author Dorothy Carvello, the foundation's goals include helping survivors find legal counsel, connecting survivors with media and advocating for legislation supporting sexual abuse victims such as the Adult Survivors Act in New York. "This is a first step that's never been done before. No one's had a safe space to come to report sexual abuse before," Carvello tells Rolling Stone. "Women are afraid to speak out. Look what happened with Kesha. The kind of treatment she faced is what so many survivors face, and it discourages them from coming forward." (The singer has been in a legal battle with Lukasz "Dr. Luke" Gottwald for years over abuse allegations. Gottwald has denied all charges.) Carvello started her career as an assistant to Ahmet Ertegun at Atlantic Records in the late 1980s before working her way up to become the label's first female A&R executive. In her 2018 book *Anything for a Hit*, she writes about several instances of sexual harassment Ertegun allegedly committed, and noted how she was fired after refusing to sit on the lap of a male coworker during a meeting. She claims she reported the incident to Atlantic's brass and was let go the next morning. Since releasing her book, Carvello has become more involved in advocating for sexual abuse survivors in the music industry, becoming a shareholder activist in all three major music companies late last year. Through shareholder activism, she hopes to push for more transparency from the music industry with their own financial arms as leverage. Editor's picks "The music industry has a policy of omertà, a mob mentality of silence," Carvello says. "After I published the book, so many survivors reached out to me to tell me their stories, and I knew I had to do something to help these women to change the lack of accountability of men in the music business." Carvello wants her foundation to be a presence in the music business, but she says she won't take funding from any major music company, nor does she expect to get their help. "I won't be taking any financial support from them," Carvello says. "And that'll be the same for everyone. That includes the touring business and Live Nation, the indies; it's all the same man, just structured on a different power base and level." For the foundation's board of directors, Carvello has brought on dean of Middle Tennessee State University's College of Media and Entertainment Beverly Keel, songwriter and former music executive Bruce Roberts, and former secret serviceman Rob Savage III. Keel met Carvello when she spoke to music industry students at MTSU. Before joining Face the Music Now, Keel had founded Change the Conversation, a coalition aimed at promoting gender equity in the country music business. She's also a cofounder of Nashville Music Equity, a foundation started in 2020 to address racism in country music. Face the Music Now is hardly the first foundation advocating for equity for women in the music industry, with groups like Keel's own Change the Conversation, She Is the Music and the Women in Music foundation all previously established with the mission of helping advocate for women in the business. But as Keel says, it was the first foundation she'd heard of specifically focused on sexual harassment in the industry. Keel noted that despite how mainstream #MeToo discourse has gotten in every industry, she's surprised to still hear from recent graduates about harassment cases given how much more socially aware the business world has become about both what's acceptable and potential repercussions. Among the more immediate targets for the foundation is ending the practice of the music industry hiding sexual harassment claims with NDAs, and getting the music companies to allow those who've signed the documents to speak without punishment. "So often, women have had to choose. Either blow the whistle or have a career in the music business. It's always been if you file a lawsuit you've ended your career because no one else will hire you," Keel says. "Hopefully this will help women come forward with these allegations. You aren't the bad guy, you're the victim. Related Stories "A foundation like this isn't anti-men, it's anti-illegal behavior," she adds. When someone is harassed, the first instinct is to circle the wagons and protect the company. It becomes a company problem, how do they minimize it? So it becomes 'Let's give her money, make her sign an NDA and go away.' The women are labeled as troublemakers and are cast aside while the men keep their jobs. We need to stop that pattern." Both Carvello and Keel stress that Face the Music Now shouldn't be viewed as anti-music business or as a combative arm to pick fights with companies. They hope it will be a vehicle for progress that will allow survivors to know they aren't alone and give more encouragement to step forward. "A lot of women don't want to have to fight the way I fought my whole career; it's draining and taxing," Carvello says. "But it's necessary. A lot of people don't feel there's a payoff with that in the end. I'm hoping with the launch of this foundation, and the uniting of women that have come

to me, there's strength in numbers and that the music industry will finally have to hold these men accountable."

<https://www.rollingstone.com/music/music-news/kanye-west-bianca-censori-kim-kardashian-lawsuit-1235127641/>

Länge: 4224

2024-10-10 15:05:34+00:00

Kanye West Made 'Fixer' Investigate Kardashians: Lawsuit

Kanye West tasked his “fixer” to investigate his Kardashian in-laws, hired private investigators to trail his wife, Bianca Censori, and had a pattern of “erratic behavior” after taking nitrous oxide, according to a new lawsuit obtained by Rolling Stone. A Michigan John Doe filed a 22-page lawsuit against the rapper — who legally changed his name to Ye — on Thursday in Los Angeles, on counts of emotional distress, retaliation, and several violations of California labor codes. The filing marks the latest legal headache for West, who is facing numerous lawsuits from former employees, an ex-assistant, and teachers of his private Christian school, Donda Academy. Doe is the second former staffer to raise concern about West's alleged nitrous oxide use, after his former chief of staff Milo Yiannopoulos claimed that celebrity dentist Thomas P. Connelly was hooking West up with copious amounts of laughing gas for recreational use. (Connelly has previously denied the claims.) “My client believes there is a direct correlation between the nitrous oxide and the increase in paranoia and siege mentality that ended up happening in that timeframe” that Doe worked for West, his attorney Ronald Zambrano tells Rolling Stone. “There were internal concerns about the amount of nitrous oxide that was being delivered to his house.” As West was considering yet another presidential run in December 2022, West hired Doe to be his campaign manager. But Doe says his role shifted when West ramped up his since-failed presidential campaign effort, becoming “Director of Intelligence” for Yeezy. As part of his new “fixer” position, Doe claims he was tasked with preemptively trying to limit West's risks and bad press. He was also allegedly responsible for handling NDAs and conducting various investigations, including on the Kardashian family and West's new wife, Censori — Yeezy's head of architecture whom West married in December 2022. “A particularly notable task by Ye,” the lawsuit claims, “was to have Doe hire private investigators to follow and ‘tail’ his wife, Bianca Censori, when she was traveling alone to visit family in Australia, without Ms. Censori's knowledge.” (Reps for Kardashian and Censori and an attorney for West did not immediately reply to requests for comment.) Editor's picks In May, Doe claims he began witnessing West exhibit “erratic behavior,” claiming the rapper splashed out a reported \$850,000 for a set of titanium teeth and let go “a large majority of the Yeezy leadership,” which included Yiannopoulos. A source close to the situation previously told Rolling Stone that around 20 other Yeezy employees had left the brand because of West's alleged personal issues. These rash events coincided with West allegedly consuming nitrous oxide, which Doe says he believes played a role in West's decision-making at the time. Doe's employment came to an end in mid-May, the lawsuit claims, when he allegedly received a call from a Donda Academy teacher regarding safety concerns they had about some of the students. Doe claims he informed Yeezy leadership about the call and “almost immediately” West allegedly “called Doe to yell, curse, and threaten Doe with great bodily injury, including death, if Doe repeated what Doe learned from the Donda employee.” West allegedly played a recording of “scary voices that were threatening to harm” Doe and told Doe that he was “fucking dead to [him],” according to the suit. Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal In the following days, Doe claims that West's “enforcers” would threaten him — triggering his PTSD from his previous military experience. “[Doe] experienced panic attacks, anxiety, and severe emotional distress, which caused him to seek medical treatment and was placed in a facility to address his declining mental health,” his lawsuit claims. Doe is seeking restitution of unpaid wages, attorneys' fees, and general and punitive damages to be determined at trial.

<https://www.rollingstone.com/music/music-news/alexa-nikolas-protest-nickelodeon-abuse-dan-schneider-warner-music-sony-1234582620/>

Länge: 8075

2022-08-26 18:28:38+00:00

'Protect Survivors, Not Predators': Why a Former Nickelodeon Star Is Protesting the Network and Music Industry Institutions

A former Nickelodeon star and nearly 30 protestors gathered outside of the studio's Burbank office on Thursday, protesting Nickelodeon over what they alleged was an enabling of abuse from executives at the network. Organized by Alexa Nikolas, who starred in the popular kid's show Zoey 101 for the show's first two seasons in 2005 and 2006, the protest specifically called out Dan Schneider, the creator of Zoey 101, alongside other popular Nick shows including iCarly, Victorious and Drake and Josh. In a poster she designed, Nikolas called Schneider "the creator of childhood trauma," itself an apparent reference to "The Creator" who former iCarly star Jennette McCurdy referenced in her recent book I'm Glad My Mom Died. (McCurdy never identified The Creator, who she alleged had encouraged her to drink alcohol while underage and claimed had massaged her shoulders without permission.) "I didn't feel protected at Nickelodeon as a child," Nikolas said. "I didn't feel safe around Dan Schneider; every time he came on set my body got extremely tense. Later on in season 2, him and a bunch of executives made me cry in a room alone. I don't think any child should have to experience anything like that, especially when it's coming from people that are supposed to be looking out for the kids on set." Beyond the allegations against Schneider, Nikolas also called out former Nickelodeon executives including Fred Savage, who was a director on Zoey 101 and was fired from ABC's The Wonder Years following an investigation into inappropriate conduct. (Nikolas did not allege any personal wrongdoing from Savage, who told The Hollywood Reporter earlier this month that he "always strived to contribute to an inclusive, safe and supportive work environment. It is devastating to learn that there are co-workers who feel I have fallen short of these goals ... I will work to address and change any behavior that has negatively affected anyone.") Schneider and Nickelodeon parted ways in 2018 following an investigation that found Schneider could be verbally abusive, though the investigation didn't reveal any evidence of sexual misconduct. (Neither Nickelodeon nor a rep for Schneider replied to a request for comment.) Editor's picks The protest is just the latest from Nikolas and the group she's organized, which is calling itself Eat Predators. The protestors chanted "protect survivors, not predators," outside the studio and demanded for any person who experienced sexual abuse at Nickelodeon to be released from any NDAs. The group was a mixture of fans of Nikolas's and alleged survivors of sexual abuse who'd attended previous Eat Predators events. The most notable sign read "Sickelodeon" in front of in the studio's foot logo, and it included Schneider's face translucently in the back. Other signs included questions like "Is Nick a Predator?" and "How Many NDAs?" Most of the signs were brandished with Nickelodeon's green slime. Eat Predators had previously focused on the music industry, which Nikolas and her fellow protestors say has been relatively untouched compared to the rest of the entertainment industry since the start of the #MeToo movement. Nikolas' professional background is in TV, but last year, she sued her ex-husband Michael Milosh of R&B project Rhye, claiming Milosh had groomed and sexually battered her since she was a teenager. Milosh vehemently denied the claims, saying in a statement last March: "I am being hit with horrific and spiteful lies. I reiterate that these accusations are outrageously false and the manipulated stories provably untrue," he said, claiming that Nikolas had "fabricated her claims and filed [her] lawsuit as soon as [his] spousal support payments ended." Nikolas withdrew her suit without prejudice earlier this year, though she says she's planning on re-filing the suit. Related Content Prior to Thursday's Nickelodeon protest — the group's largest to date — Eat Predators had gathered outside the offices of prominent music industry institutions, including Sony Music Entertainment, Red Light Management (which still represents Milosh) and Warner Music Group. At Sony and WMG, the message was the same as what they say they want from the entire music business: Release survivors of sexual abuse from their potential NDAs and fire alleged abusers affiliated with the companies. At Red Light's offices, where Nikolas and a small group of protestors gathered twice in the past month, they called for the management company to comment on the allegations Nikolas leveled against Milosh, further asking why Red Light continues to represents him. Several women who claim Red Light managed and enabled their alleged abusers were also in attendance, including 25-year-old Alexis Bowling, who sued EDM artist Bassnectar and Red Light last year, alleging that they "solicited underage girls through various means" including social media and fan club programs. (The case against Bassnectar is ongoing, but Red Light's part has since been dismissed. Red Light has not represented Bassnectar in over a year.) "These outrageous claims — which were clearly designed for the media, rather than for the courts — are completely without merit, and we eagerly look forward to proving so," Bassnectar's attorney Mitchell Schuster told Rolling Stone last year. Red Light did not reply to a request for comment. "I want Red Light to know I'm still here," Bowling told Rolling Stone, demanding accountability from the music industry. At a protest outside of Sony's Culver City lot last week, a smaller Eat Predators group of just under 20 protestors accused the music company of being "a safe haven for predators" pointing toward current and former Sony artists accused of sexual misconduct including Diplo and R. Kelly. They also held up a sign of ousted Sony

Music Australia head Dennis Handlin, who was dismissed from the company last year following allegations of fostering an abusive workplace. (A rep for Sony didn't immediately reply to request for comment.) "The music industry has been complacent in addressing sexual abuse for years," Nikolas told Rolling Stone at a protest last month. "I'm coming out as a survivor who wants to support other survivors." Meanwhile at a demonstration outside WMG's Los Angeles Offices last month, a significantly smaller group of five protesters including Nikolas called for WMG CEO Stephen Cooper to step down. The group demanded that WMG release any woman who may be under an **NDA** over sexual harassment allegations from their agreements, highlighting the story of former Warner Records A&R executive Samantha Maloney. Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal As Rolling Stone reported in March, Cooper allegedly sexually propositioned Maloney at a Grammy party several years ago, before the company paid her \$240,000 over a year later as part of a settlement agreement. That settlement included a non-disclosure clause that would ensure her silence on the matter. (Through a rep for WMG, Cooper denied the claim in March. A rep for Warner did not reply to request for comment on the protest.) "**NDAs** that cover up sexual harassment allegations aren't even allowed in California anymore," Nikolas says, referencing the 2021 law that expanded restrictions against corporations in the state from using **NDAs** to silence employees who allege sexual harassment in settling lawsuits and administrative proceedings, though the law stops short of addressing **NDAs** that had previously been signed. "We've deemed [**NDAs**] to be wrong, but any victim who signed one in the past is still silent. Women should be allowed to come forward without fear of punishment."

<https://www.rollingstone.com/music/music-news/aubrey-oday-sean-combs-cassie-rape-abuse-allegations-1234884038/>

Länge: 3075

2023-11-17 02:21:22+00:00

Aubrey O'Day on Sean Combs Rape Accusations: 'Been Trynna Tell Y'all for Years'

Aubrey O'Day, the former lead singer of girl group Danity Kane, is showing her support for R&B singer Cassie, who filed a sexual abuse lawsuit against Sean Combs on Thursday. Combs and Cassie settled the suit the following Friday. "Been trynna tell y'all for years. Prayers up for this queen 🙏 @cassie," she wrote on Instagram stories. In a repost of a story on the lawsuit, she captioned, "Only day ya'll are gonna put some respect on my name when I tell you things." In a separate statement to Rolling Stone, O'Day wrote, "I am in full support of Cassie. It isn't easy to take on one of the most powerful people in this industry and be honest about your experience with them. I know what her heart is feeling right now, because I have done so as well." She added, "May her voice bring all the others to the table, so we can start having more transparent conversations about what is actually happening behind the scenes. There is a lot more to all of our stories!" O'Day is best known for competing on season three of MTV's Making The Band and was signed to Bad Boy Records by Combs. However, in 2008, Combs kicked O'Day off the show during the Making the Band 4 finale. During a December 2022 episode on Call Her Daddy, the former Danity Kane member claimed she was fired because she "wasn't willing to do what was expected of [her] — not talent-wise, but in other areas" and added she was "the only girl that was in those types of positions." "You know, I have such a love-hate with it all because I don't think I would have been able to be so successful in so many other areas had, I not been trained under Diddy," she told host Alex Cooper. "He was the hardest person that you can work for, and it was torture. And not the work part of it, but the other stuff — mind games," she continued. "There was a lot of betrayal, there was a lot of lies." "Diddy would be like, 'You're not hot anymore. Like, what happened? You don't have any curves. I can't get people to think you're my good-looking person,'" she explained. "And there was no #MeToo at that time. There was no protecting anyone at that time. You signed a million NDAs and a million contracts that took away your rights." In September, O'Day claimed in a video that the hip-hop mogul asked her to sign an NDA to never disparage the rapper and his record label. The singer said she wasn't going to sign the NDA and told her former Danity Kane group members not to sign it either. "So what's happening is, artists — some of them, not all of them — are being given streaming royalties and ownership back over our publishing on songs that we wrote at a time when you know that you have to stream a song a million times to make a cent. It's hundreds of dollars," O'Day said at the time. "And me, as somebody that's a girl's girl, I hit everyone in my group and said, 'Absolutely do not take this deal.'" This article was updated on Nov. 18 at 12:05 a.m. to include the lawsuit's settlement.

<https://www.rollingstone.com/music/music-news/taylor-swift-scooter-braun-claims-regrets-deal-approach-1234602903/>

Länge: 4006

2022-09-30 16:37:32+00:00

Scooter Braun Claims He 'Regrets' the Way Taylor Swift Deal Was Handled: I 'Learned an Important Lesson'

Three years after Scooter Braun's company Ithaca Holdings acquired Taylor Swift's original masters from Big Machine, the music manager is talking about the "important lesson" he claims he learned from the saga. On Friday, Braun appeared on NPR's The Limits podcast to talk about the fraught drama's teachings, as he admitted he came from a "place of arrogance," assuming that he and Swift could work things out. "I was excited to work with every artist on the label. So when we finalized the deal, I started making phone calls to say, hey, I'm a part of this. And before I could even do that... all hell broke loose," Braun said, seemingly describing a post from Swift condemning Braun's acquisition as her "worst case scenario" and saying she learned of it "as it was announced to the world." (Braun said he was under **NDA**.) "I think a lot of things got lost in translation. I think that when you have a conflict with someone, it's very hard to resolve it if you're not willing to have a conversation," Braun said on the podcast. "So the regret I have there is that I made the assumption that everyone, once the deal was done, was going to have a conversation with me, see my intent, see my character and say, great, let's be in business together. And I made that assumption with people that I didn't know." To recap the business dealing: Braun purchased Swift's catalog when Ithaca Holdings (the company Braun owns) acquired Big Machine Records, Swift's old record label, which was owned by Scott Borchetta, the man who signed Swift at 15. The dealing was reportedly worth \$300 million. Swift said at the time, she was never offered the opportunity to purchase the masters. (Borchetta claims she was.) The dealing led Swift to re-record all of her old albums — so far, she's released Taylor's Versions of Red and Fearless. "When I did that deal... I was under a very strict **NDA** with the gentleman who owned it, and I couldn't tell any artist. I wasn't allowed to. I wasn't legally allowed to," Braun said in the interview. "What I told him was, hey, if any of the artists want to come back and buy into this, you have to let me know. And he shared a letter with me that's out there publicly that — you know, the artist you're referring to said, I don't want to participate in my masters. I've decided to, you know, not make this deal, blah, blah, blah. So that was the idea I was under." Editor's picks He later added, "I didn't appreciate how that all went down. I thought it was unfair. But I also understand, from the other side, they probably felt it was unfair, too." At the time of the acquisition, Swift was adamant that Borchetta "knew what he was doing" when he agreed to sell his company to Braun. "When I left my masters in Scott's hands, I made peace with the fact that eventually, he would sell them," Swift wrote. "Never in my worst nightmares did I imagine the buyer would be Scooter." Braun claims he was "excited to work with every artist on the label." But in her post, Swift shared a photo of Braun posing with Kanye West (in the midst of the MTV VMAs drama in 2009) while on FaceTime with Justin Bieber, as the pop star captioned the post, "Taylor swift what up." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal "I can't put myself in a place of, you know, arrogance to think that someone would just be willing to have a conversation and be excited to work with me," Braun said in his interview. "I don't know these people." Months after the Braun-Swift saga, Braun ended up selling Swift's catalog to investment firm Shamrock Holdings for more than \$300 million. "This was the second time my music had been sold without my knowledge," Swift said at the time.

<https://www.rollingstone.com/music/music-news/zach-bryan-criminal-case-oklahoma-closed-1235168844/>

Länge: 2191

2024-11-15 23:49:40+00:00

Zach Bryan's 2023 Criminal Case Is Officially Closed

Zach Bryan has completed his deferred prosecution agreement tied to his arrest in Oklahoma last year over obstruction charges, according to documents reviewed by Rolling Stone. "Mr. Bryan's successful completion of the deferred prosecution agreement (DPA) is the conclusion of this criminal case," Michelle Lowry, director of communications for the Craig County District Attorney said in a statement. "He admitted responsibility and followed all of the rules and conditions of probation. DPA's are commonly used in cases where the person has no criminal record. It is an opportunity to take responsibility for their actions, follow probation rules, and avoid having a criminal conviction on their records." A rep for Bryan didn't immediately respond to a request for comment. Bryan was arrested in Oklahoma a year ago over in Oklahoma on charges of obstruction of investigation after a police officer pulled over his security guard's car when Bryan was on his way to watch a Philadelphia Eagles game in New England. Bryan got out of his own car, and wondering why it was taking so long, started getting "too lippy" with the cop. "He brings me over to his car, and I just didn't help my situation at all. I felt like a child," Bryan said in a video the day after his arrest, apologizing for the incident. "It was ridiculous, it was immature, and I just pray everyone knows I don't think I'm above the law. I was just being disrespectful, and I shouldn't have been. It was my mistake." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal The case's completion comes amid controversy for Bryan following a very public breakup with podcaster Brianna "Chickenfry" LaPaglia, who recently came forward with allegations that Bryan emotionally abused her. She also claimed that Bryan asked her to sign a \$12 million non-disclosure agreement, and that he made previous partners sign the NDAs. Bryan has yet to comment on LaPaglia's allegations.

<https://www.rollingstone.com/music/music-news/rs-charts-top-100-the-kid-laroi-stay-1198943/>

Länge: 3579

2021-07-19 17:49:45+00:00

RS Charts: The Kid Laroi Earns First Number One With 'Stay'

The Kid Laroi earned his first Number One on the Rolling Stone Top 100 Songs chart with "Stay," featuring a verse from Justin Bieber. The single, which was co-written by Charlie Puth and Blake Slatkin (24kgoldn's "Mood"), among others, contrasts the Kid Laroi's hoarse urgency with Bieber's airy delivery; it picked up 30.8 million streams opening week. "Stay" builds on the success of the Kid Laroi's breakout hit, "Without You," another Slatkin co-write, which came out late last year. BTS landed at Number Two with "Permission to Dance," which was the highest-selling song of the week. "Permission to Dance" was co-written by Ed Sheeran along with his frequent collaborators Johnny McDaid and Steve Mac; Jenna Andrews, who was credited on BTS' previous hit "Butter" (Number Eight this week) also contributed writing and production. The success of "Permission to Dance" gives Sheeran and McDaid two Top Ten hits as writers this week — the pair also worked on "Bad Habits," which picked up another 13.4 millions streams, good for Number Six. The arrival of "Stay" and "Permission to Dance" pushed Olivia Rodrigo's "Good 4 U" to Number Three (22 million streams). Post Malone landed behind Rodrigo at Number Four with the new single "Motley Crew." Co-produced by Malone's longtime collaborator Louis Bell along with D.A. Got That Dope (Tyga's "Taste," Kodak Black's "Zeze"), "Motley Crew" racked up 16.5 million streams. [rs-chart chart_type="songs" date="2021-07-19" display="short" num="5" start="1"] The Rolling Stone Top 100 chart tracks the most popular songs of the week in the United States. Songs are ranked by song units, a number that combines audio streams and song sales using a custom weighting system. The chart does not include passive listening like terrestrial radio or digital radio. The RS 100 chart is updated daily, and each week Rolling Stone finalizes and publishes an official version of the chart, covering the seven-day period ending with the previous Thursday. Four songs debuted in the Top Ten on the latest RS 100, with Bia's "Whole Lotta Money" landing at Number Nine. The track originally appeared on the For Certain album in December before Nicki Minaj jumped on the remix. The new version earned 11.7 million streams. Editor's picks Måneskin, the Italian band enjoying a global surge of success following a Eurovision victory, continued to climb the RS 100 with their cover of "Beggin," which reached Number 20 (10.6 million streams) on the latest chart. The band's take on the oldie from the Four Seasons out-performed Billie Eilish's new single "NDA" (Number 23, 9.4 million streams) as well as the new collaboration from Kane Brown and blackbear — "Memory" hit Number 31 with 6.9 million streams. Further down the chart, Bad Bunny added another pair of hits to his already extensive arsenal thanks to his own "De Museo" (Number 71, 5.1 million streams) and an appearance on the remix of Mora's "Volando" with the singer Sech (Number 71, 5.1 million streams). These new songs join three other Bad Bunny tracks on the RS 100. In addition, the rising singer Tai Verdes made his first appearance on the RS 100 with "A-O-K." Verdes, a former contestant on American Idol and The Voice, went viral on TikTok last summer with "Stuck in the Middle." He now has more than 1.7 million followers on the app, and "A-O-K" has also proved popular on TikTok in recent weeks. The single moved to Number 97 on the RS 100, picking up 4.2 million streams. See the full RS 100 here.

Länge: 5684

2022-09-13 20:27:09+00:00

Warner Music May Be Forced to Reveal Sexual Misconduct Allegations

A shareholder activist in the music industry has invoked a little-known statute within Delaware's corporate laws, hoping to require Warner Music Group to share any records it has related to sexual misconduct allegations within the company. Dorothy Carvello, a former A&R executive at WMG-owned Atlantic Records and the author of the memoir *Anything for a Hit: An A&R Woman's Story of Surviving the Music Industry*, filed her request last week, demanding that one of the biggest record label conglomerates supply copies of all complaints filed within the company alleging sexual misconduct. Carvello is also requesting settlement agreements and non-disclosure agreements Warner entered alongside documents related to any potential investigations Warner conducted over alleged sexual misconduct. "I want to see what the actual investigations, if any, were against these claims," Carvello tells Rolling Stone. "We need more transparency from Warner Music Group. I don't want a board that rubber stamps this behavior." For the past several years, Carvello has been pushing for the music industry to take accountability for sexual abuse towards its employees and artists. In April, she launched Face the Music Now, a foundation that aims to give resources to survivors of sexual abuse in the music industry. Carvello's letter focuses mainly on sexual misconduct allegations, but it also references lawsuits from legacy Warner artists who allege the company wrongfully took from their royalties through international "intracompany charges." The letter extensively refers to a Rolling Stone report from March, which detailed a sexual harassment claim former Warner Records A&R Samantha Maloney brought against WMG CEO Stephen Cooper, and the subsequent \$240,000 **NDA** she signed that prevents her from talking about the claims. (Through a WMG representative, Cooper denied the allegation.) In the same complaint, Maloney brought forward claims she'd heard against former A&R executive Jeff Fenster (who was fired after Maloney's complaint) and current promo executive Dave Dyer. (Dyer and Fenster declined to comment at the time.) Editor's picks The letter also references allegations from WMG-signed singer-songwriter Lily Allen, who'd previously alleged in her book *My Thoughts Exactly* that a record executive sexually assaulted her in 2016. As the letter notes, Allen allegedly "discussed her experiences with Max Lousada, the CEO of Recorded Music for WMG. Ms. Allen purportedly asked Lousada whether he would investigate her claims. According to Ms. Allen, Lousada said "No." Along with asking for any and all documents related to any potential sexual misconduct allegation, Carvello also asked for all documents pertaining specifically to those two cases. Carvello also mentioned allegations she leveled in her own book, including claims that Ahmet Ertegun, the Atlantic Records co-founder who died in 2006, sexually assaulted her multiple times and at one point fractured Carvello's arm. She asked for documents related to her own personal allegations in the 220 letter as well. "We take allegations of misconduct very seriously and enforce policies that respect and protect people that raise concerns," A spokesperson for WMG says in a statement. "WMG has an employee code of conduct designed to reinforce a safe, inclusive environment, and we continue to listen and learn for ways to stamp out discrimination and harassment from our industry. The allegations detailed in this letter have already been dealt with publicly, many of them were raised years or decades ago." Carvello filed her request through a statute in section 220 of Delaware's corporate laws, which calls for a company incorporated in Delaware to open its books to a requesting shareholder if that shareholder has a "proper purpose," as the code states. A proper purpose, ambiguously vague, is defined in Delaware's law only as "reasonably related to such person's interest as a stockholder." According to the letter, Carvello's proper purpose for receiving the documents is "to ascertain whether the company's management is taking all measures necessary to investigate claims of sexual misconduct and ensure a safe workplace environment for employees, artists and the public." Related Content Such a request isn't common, but Carvello isn't the first to use it: In May, as Axios reported, the New York City Retirement System — which owns stock in video game giant Activision Blizzard — sued Activision for access to certain documents after filing a 220 complaint last October following allegations of sexual harassment and workplace misconduct leveled last year. Carvello said she's prepared to file a lawsuit in Delaware if WMG doesn't hand over their records, and while Sony Music and UMG aren't incorporated in the state, she holds stock in the other two major music companies as well and says she's exploring other legal options to file similar requests. Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal "As a shareholder, I'm asking, 'How do we attract artists, female artists particularly, to a label if they don't feel safe?'" Carvello says. "As a society before #MeToo and Harvey Weinstein, everyone thought this was business as usual. Men were rewarded for this behavior, why would they think this was anything wrong? We've had no #MeToo in the music business. If we're doing things right, why do you need an **NDA**?"

<https://www.rollingstone.com/music/music-news/kid-laroi-rs-100-1209646/>

Länge: 2253

2021-08-09 15:53:57+00:00

The Kid Laroi Holds At Number One on RS 100 With 'Stay'

The Kid Laroi continues his reign atop the Rolling Stone Top 100 Songs Chart as the Justin Bieber-featuring "Stay" takes Number One for a fourth straight week. The song, which is Laroi's first RS 100 Number One, saw over 27 million on-demand audio streams during the week of July 30th through August 5th. "Stay" edged out another collaboration, Lil Nas X and Jack Harlow's "Industry Baby," which held at Number Two for a second week. Billie Eilish lands the biggest debut of the week with "Happier Than Ever," off her album of the same name, at Number Three. All told, 14 of the 16 songs off Happier Than Ever landed on the RS 100. "Getting Older" debuts at Number 32, while "NDA" rises 60 ranks to Number 36. [rs-chart chart_type="songs" date="2021-08-09" display="short" num="5" start="1"] The Rolling Stone Top 100 chart tracks the most popular songs of the week in the United States. Songs are ranked by song units, a number that combines audio streams and song sales using a custom weighting system. The chart does not include passive listening like terrestrial radio or digital radio. The Rolling Stone Top 100 chart is updated daily, and each week Rolling Stone finalizes and publishes an official version of the chart, covering the seven-day period ending with the previous Thursday. Olivia Rodrigo's pop-rock hit "Good 4 U" lands at Number Four, marking its 12th straight week in the top five of the chart. With "Good 4 U," Rodrigo officially ties Megan Thee Stallion and Cardi B as the female artists with the most consecutive weeks in the top five of the RS 100. BTS's "Butter" rounds out the top five, and was once again the highest-selling single of the week. Big debuts include Silk Sonic's "Skate" at Number 11, which is the duo's second top 20 hit; Aventura and Bad Bunny's "Volví" (Number 15), which marks Aventura's first RS 100 hit; and Farruko's "Pepas" at Number 61. Isaiah Rashad makes his RS 100 debut with "From The Garden," which features Lil Uzi Vert, at Number 68. Elsewhere, Doja Cat scores her eighth top 10 hit as "Need To Know" rises to Number 10, and Sleepy Hallow reaches a new career peak as "2055" rises to Number 21. See the full RS 100 here.

Länge: 12173

2021-08-18 22:27:42+00:00

The 'Singing Boss': Opening Statements in R. Kelly Trial Clash Over Racketeering Charge

At 8 a.m. Wednesday, the line already snaked around the block in front of the U.S. District Court in Brooklyn as the racketeering trial against R. Kelly kicked off, with both sides presenting opening statements in a trial that could land the singer in jail for years. Fans huddled close to the doors, periodically shouting, "Free R. Kelly!" as cameras swarmed court attendees, such as the parents of Kelly accuser Jocelyn Savage and celebrity attorney Gloria Allred (sporting a "Notorious RBG" face mask). At one point, a burly man in a black suit escorted in a grey suit, white shirt, and tie — Kelly's attire for court. Kelly was arrested in Chicago in June 2019 and was indicted for child pornography, enticement of a minor, and obstruction of justice. Brooklyn prosecutors also charged Kelly with racketeering the same day, designating him as an "enterprise" that helped him "prey upon young women and teenagers whose dreams of meeting a superstar soon turned into a nightmare of rape, child pornography, and forced labor." He is also charged with violations of the Mann Act, which prohibits the transport of people across state lines for sexual activity, as well as sex-related charges in Minnesota. Kelly has pleaded not guilty to all charges. The racketeering charge is unique, as it was first created to prosecute leaders of organized crime operations. Recently, however, the charge was used in the NXIVM sex cult case to prosecute members of the group, led by Keith Raniere, a possible model for Kelly's case. The initial indictment accused Kelly of coercing, exploiting, or kidnapping a handful of women. Over the course of the trial, the prosecution plans to present new evidence from almost 20 individuals, several of whom were underage at the time of the singer's alleged misconduct. A July filing accuses Kelly of committing sexual abuse, unlawfully imprisoning women, knowingly passing a woman a sexually transmitted infection, and using a member of his enterprise to bribe a state employee. Prosecutors also plan to introduce testimony from a 17-year-old boy who claims he met Kelly at a McDonald's in 2006 and later propositioned him before a sexual encounter. Editor's picks Assistant U.S. Attorney Maria Cruz Melendez took the stand first, intoning that "this case is about a predator [Kelly]," who, for three decades, used his fame and popularity to target young women using "lies, manipulation, threats, [and] physical abuse." He used his "money, clout, and public persona to hide his crimes in plain sight," Melendez said. She leaned in to the racketeering charge, stressing that Kelly used his "inner circle" to "criminal ends." "This is not a celebrity who likes to party a lot," she added, going on to allege that Kelly used his persona and access to have "his pick" of sexual conquests. He "collected girls and women as if they were things," Melendez said, and he was "able to do these things unchecked." Kelly used "every trick in the predator handbook," she said, including targeting minors, grooming them and their families, isolating them from friends and family, and enforcing rules on their behavior. Rules included calling him "Daddy," not looking at other men, wearing baggy clothing when not in his presence, and asking permission for basic tasks such as using the bathroom. "That's the man who sits here before you," Melendez said, before detailing the alleged experiences of six of the survivors, starting with the singer Aaliyah, who Kelly reportedly met in 1992 when she was 12 and married when she was 15 — after securing a fake ID — when she told him she was pregnant. Next, Melendez spoke about Stephanie, who allegedly met Kelly at age 16 at a Chicago McDonald's in 1999, leading to a six- to eight-month sexual relationship during which he recorded them having sex and enforced the aforementioned rules. Next, she detailed a reported interaction Kelly had with a young woman named Sonya in 2003, who was in her early twenties, and pursued an interview with the musician for a radio station. After flying to Chicago to meet with Kelly and signing an **NDA**, Sonya claimed she was locked in a room in his studio for three days during which she was not fed and escorted at all times to the bathroom. After she was finally given cold Chinese food and soda, she says she fell asleep instantly and awoke with a wetness between her legs and Kelly doing up his pants. Before she was allowed to go home, Melendez said, the woman was required to turn over a list of people she cared about, including her grandmother. She read this as a threat. Related Stories Melendez then detailed the accusations of Jerhonda Pace, who was 16 in 2009 when she met Kelly at a party. Kelly, she said, took the girl's virginity and "wanted to train her; teach her to give oral sex." They spent six months together, during which Kelly allegedly recorded them having sex and was violent with her; Pace claims she was forced to write and sign a letter saying that she stole from him as collateral. Zell, who was 17 in 2015, believed Kelly was going to help her with her career, according to Melendez, but instead, the young woman ended up in a five-year relationship with the singer during which she engaged in a sexual relationship with him and with strangers as punishment for breaking his many rules. She was also, Melendez said, given herpes by the singer. Melendez concluded by discussing Faith, who was 17 when she met Kelly in 2017 backstage at a show. Faith reportedly traveled to see Kelly, had unprotected sex with him, and had her sexual relationship with the singer recorded on an iPad. She sued him for giving her herpes and, according to Faith, he threatened to leak explicit photos and video of her if she didn't give up the suit. In this courtroom artist's sketch made from a video screen monitor of a Brooklyn courtroom, defendant R. Kelly, top left, listens as Assistant U.S. Attorney Maria Melendez, center, makes opening arguments, Wednesday, Aug. 18, 2021 in New York Elizabeth Williams/AP Attorney Nicole Blank Becker then took the stand for the

defense, giving a wide-ranging opening statement that drew several objections from the prosecution that were sustained by the judge — and using the phrase “ladies and gentlemen” over 100 times. She began by taking aim at the racketeering charge against Kelly, calling it “uncharted territory” and claiming that the government wants to depict Kelly as the “leader of some large enterprise similar to [mobster] John Gotti.” The government, she said, was trying to paint Kelly as “some singing boss.” “Evidence is going to show that the government wants you to think that Mr. Kelly singlehandedly directed an elaborate scheme,” Becker said. She suggested that this was impossible given that Kelly played professional basketball from 1997 to 1999 and thus was not operating under the R. Kelly musician persona at the time. Becker then went on to address the witnesses, saying, “Their testimony will crumble when it comes to cross-examination” and appealing to the jury to use “common sense” when listening to their statements. She stated that many of the witnesses have agendas, pointing out that some have written books, appeared on talk shows, and “enjoyed the notoriety.” Becker denied that Kelly “recruited” these women — who she more than once accidentally called “girls” — asserting that they were fans. “Some of the relationships with Mr. Kelly were beautiful,” she said, adding that these women knew what they were getting into with the singer and that they were dating a busy man who had many girlfriends, hence all the travel they engaged in with him. “You will not hear they were recruited,” she said. “They’re going to form this picture that Mr. Kelly is this monster,” she said, referring to the prosecution. Issues arose, Becker said, when relationships ended poorly, “individuals became angry, resentful, and even spiteful,” she said, not addressing the alleged age of the women in question at the time of their relationships. Some women, she said, remained friends with the singer after their relationships ended. As for the rules, Becker stated that the women only complained of such restrictions after their breakups. She said that there were no rules in place in actuality and that each allegation had a reasonable explanation. For example, women often wore baggy clothes not because Kelly required it, but because they felt uncomfortable in the crowds that formed when they went to see “their man and his craft.” Also, she dismissed allegations that Kelly made women use cups and buckets as bathrooms, saying they were often traveling in vans and buses — as Kelly is afraid to fly — and did not have access to restrooms. “Ignore the window-dressing,” she said. “You’re going to hear so much drama. So much drama it will almost take you off the path. ... The drama will dissipate and the truth will be clear.” She spoke first about Aaliyah — “Aaliyah, God rest her soul, is not going to be here to testify on the stand” — before moving on to Jane Doe Number Two. Becker explained that Doe met Kelly in a coffee shop and that they dated for six to eight months. She mentioned allegations of a sex tape and claims that Doe Number Two had been exploited before concluding, “Evidence will show quite the opposite.” As for Jane Doe Number Three, Becker said that the woman, who claimed she was held in Kelly’s Chicago studio, had access to the bathroom, the shower, and two phones. “You will be asked to make assumptions,” Becker said, referring to allegations that the woman fell asleep and woke to wetness between her legs. “You won’t be able to find Mr. Kelly guilty of that charge,” she said. “I can’t count as high how many untruths you’re to hear,” Becker began, claiming Jane Doe Number Four is an “admitted liar” and a “superfan.” “Groupie, we don’t usually like to use [that word], but it is a word, is an understatement,” she said of the woman, who she says attended Kelly’s previous trial every day. She did not specify which trial. “It will be obvious she possessed a special passion for Mr. Kelly,” Becker said, adding that Doe Number Four ended up writing a book about the relationship. She then skipped ahead to Doe Number Six, who she said met Kelly backstage at a concert. Becker said the two dated and when it ended, “You will add her to the saying, ‘Hell hath no fury like a woman scorned.’” She also questioned Doe’s assertion that Kelly gave her herpes, saying, cryptically, “Wait until you see how confident they are [where they got it].” Becker finished up with Jane Doe Number Five, who she called a long-term girlfriend who met Kelly after her parents took her to his show. “She was in an envious position,” Becker said, saying that she “unraveled” when she didn’t get everything she wanted from Kelly. “Just another example of someone who ended up having a motive,” she said. “What we have described thus far is a number of women who are after revenge,” Becker added, before segueing into Kelly’s “choice of partners” and adding that there are rumors jurors might hear in court that “Mr. Kelly is gay,” a reference to the aforementioned young man who says he met Kelly at McDonald’s. “You will see that that topic, we call that fluff,” she said. “The topic of his sexual preference. It’s window-dressing and we hope you see through that.” Becker then went into a discussion of the word “daddy,” which Kelly allegedly liked to be called, saying that the term is often used to both relationships sexual and nonsexual in a positive manner. Becker then bafflingly asserted, “You’re going to hear that Mr. Kelly cannot read or write,” before discussing his musical process and saying that he was “always on the move.” The judge then called an aside, after which Becker resumed her statement, saying that the jury was here to prove Kelly’s guilt beyond a reasonable doubt. “The United States of America versus Mr. Robert S. Kelly, that is some big shoes to fill,” she said to the jury. “Ladies and gentlemen, you get to fill those shoes.”

<https://www.rollingstone.com/music/music-news/john-legend-manager-toxic-music-industry-op-ed-1235148430/>

Länge: 2898

2024-10-31 12:53:23+00:00

John Legend's Manager Pens Op-Ed on 'Toxic' Music Industry Amid Diddy Charges

In the aftermath of the Sean Combs sex trafficking charges, John Legend's manager has penned an op-ed detailing her experience in the "toxic" music industry and how things must change. Ty Stiklorius, a 20-year music industry exec, opens her New York Times op-ed recounting a story about how she, as a then-recent college graduate on a family trip to the Caribbean, ended up at a yacht party thrown by P. Diddy. While there, she was guided to a bedroom where "a man who seemed to be an associate of the party's host" locked the door behind him. "Perhaps my nervous babbling — 'My brother's on this boat, and he's probably looking for me!' — convinced him to unlock the bedroom door and let me go," Stiklorius writes. "I still don't know who he was or if he had any connection to Mr. Combs, as it seemed. But I do now know, after 20 years as a music industry executive, that what happened that night was no aberration — it was an indicator of a pervasive culture in the music industry that actively fostered sexual misconduct and exploited the lives and bodies of those hoping to make it in the business." Stiklorius continued, "This toxic situation has been allowed to fester because power has been concentrated in the hands of kingmakers: wealthy, entitled, nearly always male gatekeepers who control nearly every door that leads to success and who can, without consequence, use their power to abuse young women and young men. Too often, women have not been safe in recording studios, on tour buses, in green rooms or in offices. It's not a bug of the music business; it's a major feature." However, she added that there is hope for change in the music industry, as "exploitative gatekeepers" have seen their power lessened as record labels struggle in the streaming era. "The business model is flailing. Stiklorius writes. "All of this means we have an opportunity to turn the page on an archaic, sometimes predatory model of doing business in which it was all too common to ignore, protect or elevate predators and their enablers." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal Stiklorius added that "more representation in positions of power and "minimizing the use" of NDAs will help the issue, as will the current shift in the industry where now the power is in the hands of the artists. "Gatekeepers — whether at labels, studios, management, publishing or radio — who once chose the next hot talent and shaped the public taste in her favor, have less of that power than they used to," Stiklorius wrote. "They might still dangle the keys to success in front of young artists, but the locks are changing."

<https://www.rollingstone.com/music/music-news/recording-academy-ndas-sex-abuse-allegations-report-1234959947/>

Länge: 3962

2024-02-02 22:46:45+00:00

Recording Academy Allegedly Used NDAs to Silence Women's Sex Abuse Claims: Report

According to Los Angeles Times, the Recording Academy allegedly used nondisclosure agreements in exchange for money to keep women from talking about sexual abuse within the organization. The paper claims that attorney Joel Katz, who will receive a Trustees Awards from the Academy tomorrow, once offered Terri McIntyre \$1 million not to report alleged sexual assaults she suffered while working for the organization. McIntyre, who was once executive director of the Recording Academy's Los Angeles chapter, told the paper she turned down the offers in phone calls with Katz. The paper refers to a friend of McIntyre who said McIntyre had told them about the offer in exchange for the NDA. In December, McIntyre sued Mike Greene, onetime academy president and chief executive, for rape. The Times reports that Greene previously denied that anyone at the Recording Academy engaged in sexual misconduct. (Greene has denied McIntyre's claims, and L.A. Times quoted a rep for him as saying, "Mr. Greene categorically denies Ms. McIntyre's allegations and will vigorously defend against her spurious claims.") "The Recording Academy has a zero-tolerance policy when it comes to sexual misconduct," the organization told the Times. "Over the last four years we have worked hard to change the culture and evolve our Academy in every way. Our focus is on the future and on our mission to celebrate, uplift, but most importantly serve our music community. We will continue to listen, change, and work to be better in everything we do." The Recording Academy, Katz, and Greene did not immediately respond to Rolling Stone's requests for comment. The Times reported that at least five women told the paper that they'd signed NDAs in exchange for money to keep their allegations of abuse and mistreatment quiet. Joanne Gardner Lowell, who reported to Greene as senior director of special projects at the Academy, told the Times that the exec's alleged behavior and practice of using NDAs was well known. "The point was for people to be uncomfortable," Lowell told the paper. "When I did my paperwork [Greene] said I had to sign an NDA. I said, 'Don't do anything you don't want to get sued over.' The rule at the academy was, 'Don't speak about anything that happened within these walls.'" Lowell told Rolling Stone last year that she regarded Greene as "predator in chief." Editor's picks Another person, Greg Knowles, who served on the Academy's board of governors for two decades and as its L.A. president, told the paper if "the subject of Mike Greene came up, that there were a lot of NDAs." The paper also cited a woman, Dana Tomarken, who worked for the academy's philanthropic endeavor, MusiCares, who said she never saw Greene "misuse a woman in any way, shape, or form." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal She later sued the organization alleging wrongful termination, which occurred after Neil Portnow succeeded Greene in the Recording Academy's leadership. She and the organization settled out of court, and she told the Times that she had signed an NDA. The Academy has denied wrongdoing in her case. (Portnow has since been sued for rape, which he has denied, by an unnamed musical artist.) In 2001, the Recording Academy reportedly paid a \$650,000 settlement to an executive over a harassment and abuse claim against Greene, according to The New York Times. Greene stepped down in 2002 amid allegations of sexual harassment, though Los Angeles Times reports that the Recording Academy said it had cleared him of wrongdoing before paying him close to \$8 million in severance.

<https://www.rollingstone.com/music/music-news/danny-elfman-sued-for-defamation-over-sexual-abuse-denial-1235056742/>

Länge: 5853

2024-07-11 00:26:25+00:00

Danny Elfman Sexual Misconduct Accuser Sues Film Composer for Defamation

Film composer Danny Elfman was sued for defamation on Wednesday over statements he made to Rolling Stone last year in an article detailing sexual harassment allegations leveled against him and a subsequent settlement and nondisclosure agreement to keep the claims private. Los Angeles composer Nomi Abadi's defamation suit — filed in Los Angeles — comes a year after a Rolling Stone investigation first revealed her allegations that Elfman exposed himself and sexually harassed her in 2016, before she and Elfman entered into an \$830,000 settlement and NDA a year later. Abadi filed a breach of contract lawsuit regarding the settlement last July, alleging that Elfman had missed several payments. The matter was placed into arbitration late last year. In a filing earlier this month, lawyers for Abadi claimed the arbitration had not yet been scheduled, despite several attempts to work with Elfman's lawyers to find a date. "Defendant Danny Elfman peddled appalling lies for publication to Rolling Stone about Nomi, who had previously, truthfully relayed facts corroborating his penchant to sexually abuse women," the suit said. "Why? As part of a harebrained 'zero sum' scheme by Elfman to prop up his checkered reputation by destroying Nomi's credibility." (A lawyer for Elfman did not immediately return Rolling Stone's request for comment.) Rolling Stone's initial investigation included allegations that Abadi had confided in multiple friends as well as detailed in a police report. She alleged that Elfman had exposed himself and masturbated in front of Abadi multiple times, that he took naked photos of her in a hotel room in Paris, and that he presented her a martini glass filled with what she said Elfman told her was semen. In an extensive statement at the time, Elfman denied ever exposing himself and masturbating in front of Abadi, denied that he ever said the glass contained semen, and claimed that Abadi was the one who requested the photo shoot. In his statement, Elfman said that he "allowed someone to get close to me without knowing that I was her 'childhood crush' and that her intention was to break up my marriage and replace my wife. When this person realized that I wanted distance from her, she made it clear that I would pay for having rejected her," he said. Editor's picks In the defamation suit, Abadi alleges Elfman defamed her not only by denying all the various misconduct allegations but also for falsely portraying her as "a failed temptress who lied about him for reasons of revenge and greed." Abadi also alleges that Elfman defamed her by stating that she had pushed for the nude photos. In a response last year, a rep for Elfman said Abadi "disrobed almost immediately without any encouragement." In the suit, Abadi claimed that Elfman "coerced" her into taking the pictures. In the complaint Abadi also alleges that during the photo shoot, while Elfman had his hand on his penis, he "grabbed Nomi by the wrist with his other hand, jamming her hand onto her genitals," and instructed her to masturbate as well. "Nomi was terrified, frozen, and pretended to appease Defendant Elfman," the suit said, adding that Elfman "instructed Nomi 'not to tell anyone about Paris' or she would be 'dead meat.'" The suit further alleged that Elfman later apologized and that he "blamed it on losing control, stating that 'something had gotten into him.'" Abadi's final defamation claim revolves around the alleged incident with the martini glass. Elfman first sent a photo of the glass to Abadi in an email, captioning it as a "mystery pik [sic] to pique your 'imagination.'" Per the police report Abadi filed, she alleged that Elfman told her the glass was filled with semen. A representative for Elfman said at the time that the glass actually contained the skin care product Cetaphil. Abadi alleges that Elfman defamed her not only by denying that the martini glass was filled with semen but by further claiming that Abadi knew it wasn't. Related Content Abadi's suit includes an extensive description of her alleged history with Elfman, with Abadi alleging that when she was presented with the glass, she "sat in silence, terrified, gagging from the putrid smell coming from the glass of white substance." Abadi is asking for unspecified monetary and punitive damages to be determined by the court. "Defendant Elfman lied about Nomi, branding her as a scorned woman attempting to break up his marriage, and as someone who initiated nude photography," the suit says. "As a result of Elfman and his representatives' defamations, Nomi has suffered humiliation, both personally and professionally, within their shared composing industry, and online, and harm to her professional reputation and her occupation as a composer, musician, and educator." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal Abadi isn't the only woman who has come forward with misconduct claims against Elfman. Three months after Rolling Stone's initial story, A second anonymous woman came forward with similar sexual harassment claims of her own. "It's important to this Jane Doe that Nomi knows she's not alone anymore, that what was done to her by Elfman mirrors in so many ways what was done to Nomi," Attorney Jeff Anderson, who represents both Abadi and the anonymous woman, said at the time. Elfman denied those allegations as well, saying the suit was filed "for the improper purpose of embarrassing Mr. Elfman and extorting settlement money." August 13, 2024: This article has been amended to include a corrected version of a quote from Abadi's lawsuit.

Länge: 9745

2018-10-17 15:35:47+00:00

13 Things We Learned Hanging Out With Steve Perry

It's a punishingly hot August day and Steve Perry is tucked into a corner table at a Lower Manhattan Italian spot taking a quick breather between a long round of radio interviews promoting *Traces*, his new comeback album that he spent the last five years recording in such secrecy that he made everyone on his team sign strict NDAs. He's no more than two minutes into our conversation, barely enough time to dip a single piece of bread into olive oil and take a bite, when he stands up and announces he has to leave at once. There's loud dance pop playing on the radio and it's driving him crazy. "This is very distracting," he says, as a large, tattooed bodyguard and two publicists perched near the bar look on. "I'm hearing drums and rhythm. I have a very ADD, multi-track mind and I can't listen to two things at once. I just hear these electronic drums. Let's go outside even though it's going to be a little sticky." With the bodyguard in tow, we head onto the street towards a park overlooking the Hudson River. It's a complete shift from our plan for the afternoon, but Perry has never been one to stick to a script. Ignoring the desperate pleas of his bandmates, management team and fans, he walked away from *Journey* near the pinnacle of their success in 1987 to live a quiet life free from screaming crowds and record executives thirsty for another hit. And even when *Journey*-mania returned again in the mid-2000s and "Don't Stop Believin'" became absolutely inescapable — used everywhere from the *The Sopranos* finale to *Glee* — he refused to emerge from hiding in any way, allowing his former bandmates to reap the hefty rewards by playing about 70 shows a year with a soundalike they plucked from YouTube. Dressed head-to-toe in black, Perry walks down the city streets, past throngs of tourists that don't give him a second look, and attempts to explain why he turned in his rock star card over 30 years ago. "It seemed like the only thing I could do to stop some of the badness in my heart and the lack of passion for singing," he says. "I just had to stop. I was feeling like a forced version of myself, getting into some bad habits and not connecting to my heart. I was completely deep-fried." Editor's picks https://www.youtube.com/watch?v=Bb34v_KoMy0 Rolling Stone published an extensive feature on Perry's life earlier this month, but there was still a lot we learned that didn't fit into the piece. Here are 13 of them. 1. He became interested in spiritual matters during his lost years. "I don't attend any religious practices and I'm not religious," he explains. "But I've devoted a lot of time to people like Joseph Campbell who opened the doors to all the theologians that I have opinions about now. It took a lot of open-mindedness to rewire my thinking about so many things. It needed to happen. They say that every seven years your body completely changes, that every cell in your body is no longer the same. There's a metamorphosis. And right now, I'm more open-minded to the idea of not knowing the answers to all things." 2. He has a crystal-clear memory of the moment they wrote "Don't Stop Believin'." "I know everyone has their own opinion about this," he says. "I don't know what Jonathan [Cain] thinks, but I remember it starting out in a warehouse in Oakland where we had a rehearsal space. I suggested we needed something with eighths on the piano because I always liked songs that began like that. It flowed from there. We were all in the room. It was me, Jonathan and Neal [Schon]. It was a true group effort. Then I went to Jonathan's house and we wrote the lyrics together. There's no one genius to any one moment. If you're in a band, what you do is a group effort." 3. Contrary to widespread rumor, he's never suffered any vocal issues. "I have my vocal box checked all the time," he says. "I have no nodules on it. I have a really good doctor. She sticks a camera down my nose. I call it the garden hose. It goes down to the vocal chords and then she grabs my tongue and I have to go, 'Eeeeeeee.' She's really able to see them well and, knock on wood, nothing wrong with my voice. The only thing is I didn't really use it for a while, but it's like working out when you begin using it again." 4. His mother pushed him return to *Journey* in 1985 after he'd taken a long break to focus on his solo career. "I was ready to leave the group because she was so sick," he says. "She couldn't speak because she'd had so many strokes. She was also pretty quadriplegic at that point, but she loved my music. I asked her what she thought about it, whether I should make another solo record or go back to *Journey*. She said one word: 'Journey.' I went, 'Are you sure? Mom, this means I won't be around you much. Again she just said, 'Journey.' Then she died during the making of the record. I dedicated it to her." See Also 5. The "corporate rock" label that *Journey* was stuck with still baffles him. "That was amazing to me," he says. "Any band that came to America, whether it was Led Zeppelin or anybody, would incorporate in order to create a tax shelter and not leave penniless. The way to do that legally is to form a corporation. Everybody did that, but we got stuck with the label. Isn't that fascinating?" 6. He enjoyed meeting Arnel Pineda at the Rock and Roll Hall of Fame induction ceremony in 2017. "He's a sweet kid," he says. "We talked for a while backstage. It was really fun." 7. But he never even considered singing with *Journey* at the Hall of Fame. "I heard a rumor that the invitation was open," he says. "But I'm not the singer in the band anymore. Arnel is. He's been in the band for ten years. I just wanted to come and thank everybody for everything, including Arnel." 8. He was the last one in *Journey* to give his approval for *The Sopranos* to use "Don't Stop Believin'." "I wasn't too excited by the possibility that it might be used when someone is whacked," he says. "Everyone else was okay with it, but I wanted to know more. So the girl who sub-licenses my music kept on asking David Chase's people if they could tell us a little more.

But since it was the last sequence in the entire show, they were a little tight with information. I told them I wouldn't say yes unless they told me that nobody got whacked, which is how [Martin] Scorsese would have used it. So I just waited and Thursday afternoon my girl calls and says she just spoke to David Chase's people and they told me how it ends, but I couldn't tell anybody. They didn't tell me the screen turns to black, but they told me everything else. And I said okay that Thursday and it aired on Sunday." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal 9. Baseball gives him the same sort of satisfaction today that he used to get from music. "The electronic aspect of music just started wearing me out," he says. "There's not a lot of live musicians being played on the radio anymore. But when I'm watching baseball, these guys walk out there and hit, play, catch, run...I mean, they're just killing it. There's no auto-tune for baseball. They have to play. The musicianship of the music industry used to be that way." 10. If he does tour, expect to hear a lot of Journey songs. "I don't know if a tour will happen," he says. "Right now it's premature to even guess. But there would be no way in the world I'd go out there and not sing Journey music too. It would be solo and Journey together. But those songs are vocally challenging. They're challenging for Arnel and everyone else. They're not easy. They were challenging for me when I wrote the damn melodies, but back then I was young and in my olympic singer mode. [Barbra] Streisand lowers the keys when she does her old songs. There's nothing wrong with lowering a key We're not spring chickens." 11. His time out of the spotlight after he left Journey in 1987 reinvigorated him. "I went back to my hometown and reconnected with old friends," he says. "I bought a Harley Davidson and rode it around the country roads of my youth. I let the wind hit my face and my hair blown behind me. There were no helmet laws back then. I disappeared. I went to the fair in the summer. I went to movies. I had dinner with friends. I had relationships. I lived." 12. Money was never really an issue after he left the band. "I wrote every single song with members of the band with the exception, I think, of one," he says. "And those songs kept selling. I don't eat out a lot. I only drive one car a time. I live kind of small, so financially I never really had to work. There were certainly some sweet [royalty] checks as the years went by, but I'll tell you something else: I was probably one of the only guys who saved his money. A lot of people were living very extravagant lifestyles. I was not raised that way. My grandfather said to me when I was very young, 'It's not how much you make, it's how much you save.' So I lived small and saved my money." 13. When pushed, he refuses to make a Shermannesque statement that he'll never, under any circumstances, return to Journey, even though it's highly unlikely. "The only thing I'm willing to be definitive about is that at this age I am right now, I have to do things that I feel really great about, that feel life-sustaining and give me passion," he says. "I really want to continue to move forward. I'm not too excited about going backwards. I'm more excited about moving forward to what is next. I've already written a lot more new material, in fact."

<https://www.rollingstone.com/music/music-news/snl-megan-thee-stallion-perform-anxiety-1234611941/>

Länge: 1642

2022-10-16 05:07:41+00:00

'SNL': Watch Megan Thee Stallion Perform 'Anxiety,' 'Plan B'

SNL host and musical guest Megan Thee Stallion on Saturday performed the single "Anxiety" from her second studio album, *Traumazine*. The 18-track album, which came out in August, offers "a motley mix of slick bops and searing confessionals that wonderfully encapsulate all of her various vibes," as Rolling Stone's Will Dukes wrote in a review. It also features songs like "Sweetest Pie" with Dua Lipa, "Pressurelicious" with Future, and "Who Me" with Pooh Shiesty. https://www.youtube.com/watch?v=2-44oNTMZws&ab_channel=SaturdayNightLive In her earlier monologue, Megan mentioned the mental health website *Bad Bitches Have Bad Days Too*, which was inspired by "Anxiety." The Houston rapper, who spoke candidly to Rolling Stone in an interview in June, also performed "NDA" and "Plan B" from the same album. Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal https://www.youtube.com/watch?v=eOj7FcM8-tU&ab_channel=SaturdayNightLive Megan last appeared on NBC's late night show in Oct. 2020 when she performed "Savage." Halfway through the song, she called out Kentucky Attorney General Daniel Cameron, who had decided not to bring major charges after Breonna Taylor was fatally shot by Louisville Metro Police officers earlier that year. The Grammy Award-winner made her SNL debut in 2019, supplying her guest verse to Chance the Rapper's "Handsome" from his album *The Big Day*.

Länge: 9556

2019-07-01 17:22:47+00:00

Taylor Swift vs. Scooter Braun and Scott Borchetta: What the Hell Happened?

Sunday morning's announcement that Scooter Braun's Ithaca Holdings acquired Scott Borchetta's Big Machine Label Group caused the a-pop-calyse to swiftly descend upon us. Braun, an entrepreneur and talent manager best known for representing Justin Bieber and Ariana Grande, among others, seemed like an unlikely partner for Borchetta's Nashville-based independent label. But Big Machine, the current home for Reba McEntire, Midland, Sugarland and more, has a massive net worth and back catalog thanks to the early signing of a 15-year-old Taylor Swift. The acquisition was reportedly valued at \$300 million. After six albums with Big Machine and a pivot to pop music, Swift's 13-year deal with BMLG expired last November, with the superstar signing a new deal with Republic Records and Universal Music Group. With her new agreement, Swift had negotiated ownership of all future masters, while Big Machine retained ownership of her first six albums. The specific details of what would happen to her early masters were mostly unknown until Sunday. Upon the announcement of her new record deal last November, she also revealed a groundbreaking element which affected all artists under UMG: any sale of the company's shares in Spotify resulted in equity for UMG artists. Swift's announcement of her new deal ended with a touching "thank you" note to Borchetta, but Borchetta's decision to sell the company to Braun led to a fiery war of words between Swift, Borchetta, Braun and, unexpectedly, a slew of pop artists and friends who chose sides. So what the hell happened? We break down a very crazy 24 hours. How did Taylor Swift respond to news of the acquisition? Not well! Within hours of the announcement, Swift posted a lengthy blog on her official Tumblr where she revealed how "sad and grossed out" she was over the deal. In her post, she detailed a less-than-savory history with Braun, specifically through his clients Bieber and Kanye West. She led the post with a screenshot from Bieber's Instagram that saw Bieber FaceTiming with West and Braun following Kim Kardashian West leaking a phone call between Swift and West on Snapchat about his song "Famous" (which contains the line "I feel like me and Taylor might still have sex"). Bieber's caption reads "Taylor Swift what up." He has since removed the caption from the photo following Swift's blog post. Editor's picks "For years I asked, pleaded for a chance to own my work. Instead I was given an opportunity to 'earn' one album back at a time, one for every new one I turned in," Swift began her post. From there, she details how she knew Borchetta would eventually sell the label but claims she had no knowledge — and no expectation — that it would be to Braun. "Some fun facts about today's news: I learned about Scooter Braun's purchase of my masters as it was announced to the world," she claimed. Citing the "illegally recorded snippet of a phone call" posted by Kardashian, Bieber's aforementioned Instagram post and West's video for "Famous" featuring a nude version of Swift (which she called "revenge porn"), the singer-songwriter detailed how her "musical legacy was about to lie in the hands of someone who tried to dismantle it." Even more damning, she claims that Borchetta has known about her distaste for Braun for years, saying that the man who gave her her first record deal "knew what he was doing." What exactly will Braun own? Swift signed her recording contract at the age of 15, and the deal she made with Big Machine gave them ownership of her master recordings, which entitled the company to her albums' revenue streams and control of how the music was used. Big Machine held her career's recordings from her self-titled album to 2017's Reputation. Given her increase in popularity and massive sales during her Big Machine era, Swift's masters have become more and more valuable. Now, both Borchetta and Braun will have a say in what can be done with those recordings. How did other artists react to this? Swift's Tumblr post created a pop world war on Sunday. Her fans carefully cataloged the events that transpired, alleging that artists like Rihanna, Miley Cyrus and Adele all unfollowed Braun on Instagram. Braun's client Ariana Grande deleted a "congratulations" post from her Instagram story that celebrated her manager's new deal. (Reps for Grande did not reply to a request for comment.) Halsey and Sky Ferreira penned earnest messages in support of Swift. Swift's friend and collaborator Todrick Hall took to social media to detail his own experiences as a client of Braun's for six years, alleging that the entrepreneur is not only homophobic but also not quite a fan of Swift. (Braun did not reply to multiple requests for comment.) Related On #TeamScooter, clients and friends of the businessman flooded social media with their own shows of support. Bieber posted on Instagram, first apologizing to Swift for the "hurtful" caption she cited in her Tumblr post. He added that Braun had nothing to do with the post she took issue with and claims that Braun has always had her back. As his caption continues, Bieber accuses Swift of being a "bully" for taking to social media instead of a private conversation with him and Braun. "I usually don't rebuttal things like this, but when you try and deface someone I loves' character thats [sic] crossing a line," Bieber wrote. Yael Braun, Scooter's wife, alleged on Instagram that Swift "passed" on the opportunity to own her masters, noting that her father Scott Swift is a shareholder at Big Machine. From there, Yael defends accusations that Scooter is a "bully" behind closed doors, stating that he has long supported Swift's career and was hoping to "build" with Swift given his new stake in her back catalog. Braun's business partner Allison Jamie Kaye and new client Demi Lovato also stepped in, particularly defending Braun against Todrick Hall's inflammatory allegations of homophobia. Kaye reposted Yael Braun's message, adding that Scooter "supports all women." Did Swift really not know about

the deal before Sunday morning? The situation has gotten messier over the logistics of a phone call about the acquisition that occurred on June 25th. Since the singer's father, Scott Swift, is also a shareholder, it was immediately assumed that he would be on the phone call. A representative for Swift told People that Scott Swift was not on the call "due to a very strict NDA." The rep added that "her dad did not join that call because he did not want to be required to withhold information from his own daughter." Late on Sunday, Borchetta, who typically does not publicize details of his negotiations, finally responded to Swift's accusations with his own blog post titled "So, It's Time For Some Truth..." His timeline confirms the June 25th phone call between the Big Machine shareholders and Braun's Ithaca Holdings. According to Borchetta, there was a final call on June 28th, which allowed the shareholders to have three days to go over the transaction and then vote, with three of the five shareholders voting "yes" for the deal. Borchetta confirms that Scott Swift was not on the call, instead being represented by a lawyer from Taylor Swift's management company 13 Management. 13 Management executive and Big Machine shareholder Frank Bell was also allegedly on the call. Borchetta further claimed that he had sent Swift a courtesy text ahead of the announcement on June 29th at 9:05pm, which he pasted in his blog post. Borchetta believes that with the near week of notice as well as the alleged courtesy text, it would have been nearly impossible for Swift to have had no prior knowledge of Braun's acquisition of Big Machine. (Rolling Stone was unable to confirm the authenticity of the text message.) Did Big Machine want her to earn back her masters with every new album? As written in her Tumblr post, Swift claimed that Big Machine offered her to buy back her masters one album at a time, with every new album she would record for the label. Borchetta refutes this claim in his own blog post, even including a screenshot of a portion of the proposed new deal. In that memo, Swift ("TS") requests a seven-year deal where Big Machine assigns ownership of all previous audio and audio-visual material over to her. BMLG's response agreed to the proposal but asked for 10 years. Borchetta pasted a text that he claims Swift sent him just moments before her Republic/UMG deal was announced. "Owning my masters was very important to me, but I've since realized that there are things that mean even more to me in the bigger picture," Swift allegedly wrote, referring to the portion of her deal that would affect how all artists under UMG recoup shares from Spotify. "What we accomplished together will be a lasting legacy and case study on excellent partnerships, and may it continue," the text read. Has Swift responded to Borchetta's post? At press time, Swift has remained silent on Borchetta's shared texts and deal memo. A representative for Swift has also not responded to numerous requests for comment from Rolling Stone. Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal Are all the men involved in this story named Scott? Scooter Braun's real name is Scott Braun, so, unfortunately, yes.

<https://www.rollingstone.com/music/music-news/billie-eilish-nda-song-video-1194796/>

Länge: 1521

2021-07-09 04:20:45+00:00

Watch Billie Eilish's Self-Directed 'NDA' Video

Billie Eilish braves racing cars whizzing dangerously nearby her in the new video for "NDA." The song appears on her upcoming sophomore studio album, *Happier Than Ever*, which arrives on July 30th via Darkroom/Interscope. In the visual, which Eilish self-directed, the singer walks alone at night on a foreboding street, as she details the pressures of maintaining relationships on the DL when you're in the public eye. She steels herself as a couple dozen cars appear and race around her in the dark of night. It was shot in one take, according to a statement. Like the song's namesake ("NDA" standing for a non-disclosure agreement), trust is on the line between the singer and the drivers, which mirrors the risky romance she discusses in the lyrics. "Think I took it too far... How'd it get so dark?" she sings. "NDA" follows her previously released singles "Lost Cause," "My Future," "Your Power," and "Therefore I Am." *Happier Than Ever* follows her 2019 breakout debut, *When We All Fall Asleep, Where Do We Go?* Eilish will headline a number of festivals later this year, including *Life Is Beautiful* in Las Vegas, *Firefly* in Delaware, *Governors Ball* in New York, and *Austin City Limits Music Festival* in Austin. Next year, she embarks on a world tour, which kicks off on February 3rd at the Smoothie King Center in New Orleans and wraps with a three-night stint at the Forum in Los Angeles from April 6th through 9th.

<https://www.rollingstone.com/music/music-news/goose-split-jeff-arevalo-1235302295/>

Länge: 3057

2025-03-24 19:21:08+00:00

Goose Part With Multi-Instrumentalist Jeff Arevalo, Citing 'Behavior' in 'Personal Life'

Goose, the popular Connecticut indie jam band, have parted ways with percussionist/multi-instrumentalist Jeff Arevalo, with both sides sharing statements that appear to hint at unspecified, behind-the-scenes tensions. In their statement, Goose said they'd decided to split with Arevalo after being "made aware of behavior in Jeff's personal life that does not align with the band's core values." No specifics were given, though the band later said that their most recent tour "was an unexpected challenge to navigate." The band went on to say: "This is an incredibly unfortunate, unexpected situation, and we did not anticipate having to make another painful change to the band. However, it is clear that this is the only way forward as we remain committed to upholding the values that define our community, particularly when it comes to respecting others and creating a safe environment." Arevalo, who joined Goose in 2020, offered his side of the story on Instagram. He said he approached the band's management in January "with a personal crisis" and it was decided that he "should take a break from the tour." The musician said he went on a "mental health break" and entered a program in Washington where he "studied emotional issues, spoke with many counselors, and worked in a group therapy setting with an open heart and mind." He continued: "I journaled daily, wrote poetry, and played music with my roommate. The idea of a new and limitless future became much more enticing to me than returning to 'the organization.'" (Arevalo's use of "the organization" in quotes appears to be a reference to a line in Goose's statement: "As a result, Jeff will no longer be part of the Goose organization.") Arevalo said that, after completing the program, he did not hear from his former bandmates, but rather Goose's lawyers, telling him that he was being let go for "reported behavior and actions." Arevalo said that after reflecting on his "actions, relationships, and values," he agreed it was best for him to leave the band. But he also said: "I do not feel that I was rightly respected, valued, or properly utilized in my time with the organization. In fact, I had to forgo severance because I refused to sign an **NDA**. I have chosen to retain my dignity and my truth." Arevalo said he was grateful "for the opportunities I have been given over the last five years," and wished his old bandmates well on their journey. But he closed his note with another pointed remark: "I'm pursuing other opportunities where I can be more involved in the songwriting process, creative direction, and work in a properly equitable environment. I have a lot to offer and have been grossly mistreated and underestimated." The departure of Arevalo comes as Goose gear up to release their new album, Everything Must Go, April 25 via No Coincidence Records. That album will also be the group's first with new drummer Cotter Ellis, who replaced former drummer Ben Atkind.

Länge: 7988

2020-03-16 14:21:31+00:00

Twitter Gives 'We Didn't Start the Fire' Revamp in Wake of Covid-19

Shortly before midnight Wednesday, March 11, Brittany Barkholtz, a therapist in St. Paul, was having trouble sleeping. By the time she'd gone to bed, Donald Trump had attempted to reassure the country with a sullen prime-time address, Tom Hanks and Rita Wilson had announced they'd tested positive for the coronavirus, Harvey Weinstein had been sentenced to 23 years in prison and the NBA had suspended the rest of its season after a Utah Jazz player had also tested positive for Covid-19. Unable to sleep, Barkholtz popped onto social media and saw a tweet in her feed: "Today was like if 'We Didn't Start the Fire' was a day." The author was TV writer Matt Warburton, whose credits include *The Simpsons* and *The Mindy Project*. Today was like if "we didn't start the fire" was a day. — Matt Warburton (@MCWarburton) March 12, 2020

Barkholtz, who also teaches piano and is Billy Joel fan, took him up on his idea and, within a half-hour, had posted to her account a new verse for Joel's history-chronology 1989 hit: "Schools close, Tom Hanks, trouble in the big banks/No vaccine, quarantine, no more toilet paper seen/ Travel ban, Weinstein, panic Covid-19, NBA, gone away, what else do I have to say?" "I was born in 1990, and the song ends at the end of the Eighties," Barkholtz, 30, says. "I said, 'We need a part two because everything in my life came after that song.' " Schools close, Tom Hanks, trouble in the big banks, no vaccine, quarantine, no more toilet paper seen. Travel ban, Weinstein, panic COVID-19, NBA, gone away, what else do I have to sayyyyyy <https://t.co/N86qx9wZxq> — The Caffeinated Therapist 🌻 (@bellabee13) March 12, 2020

While Barkholtz was inspired by Warburton's tweet, others may have seen a similar post by another veteran comic and TV writer, Mike Royce ("Billy Joel should do a new version of 'We Didn't Start the Fire' that covers just like the last 10 minutes."). Whatever triggered the trend, over this weekend, dozens of people on social media — from professional writers to amateurs to music fans — wrote their own updated stanzas for a hypothetical remake of "We Didn't Start the Fire." Billy Joel should do a new version of "We Didn't Start the Fire" that covers just like the last 10 minutes — Mike Royce (@MikeRoyce) March 12, 2020

Among them: "Tom Hanks is infected, flights from Europe re-directed/Quarantine, nowhere clean, panic in the U.S.!" (Danielle Lerner on Twitter) "Flights from Europe banned from map/Sarah Palin tries to rap/They just shut down the NBA/What else do I have to say?" (Alex Hirsch on Twitter) "Stocks and markets all derailed, Harvey's gonna rot in jail/Donnie's telling lies & tales/Cover up another fail" (Gav on Twitter) "Coronavirus, CDC/No one goes to Italy ... Cruise ships stuck, There's no TP/Private flights, no NBA" (JonBenet Lennon on Twitter)

Editor's picks To Barkholtz's shock, her post wound up being retweeted more than 68,000 times over the next two days, thanks in part to unexpected retweets by George Takei and Patton Oswalt. Oswalt even weighed in with his own idea for a chorus: "We didn't stop the virus/Could have been prevented/But our leader's demented." During national tragedies, certain songs have been elevated in the culture; after 9/11, Jeff Buckley's version of Leonard Cohen's "Hallelujah" became the impromptu soundtrack for footage of the World Trade Center rubble and rescue workers. While it's too early to gauge which pop songs will become the reassuring accompaniment for this unnerving time in the country and around the world, an early contender is "We Didn't Start the Fire" — more specifically, these unauthorized additions. 🎵 We didn't stop the virus/Could have been prevented/But our leader's demented... — Patton Oswalt (@pattonoswalt) March 12, 2020

If any song is ripe for an update, it's "We Didn't Start the Fire." First appearing on Joel's 1989 *Storm Front* album, the song grew out of a conversation between Joel and Sean Lennon, then a teenager and anxious over events of the late Eighties, including turmoil in the Middle East and Europe. "He said, 'Nothing happened in the Fifties and early Sixties,'" Joel later recalled. "And the history teacher in me went, 'Whoa, didn't you ever hear of the Korean War, the Suez Canal, the Hungarian Freedom Fighters?'" Starting with "Harry Truman, Doris Day, Red China, Johnnie Ray," Joel began scribbling down events from the previous 40 years, which, he said in a 1990 interview, "started looking like a rap song." It wasn't quite hip hop — Joel later called the melody "horrendous ... like a droning mosquito." But the song wound up name-dropping political and cultural touchstones from the end of World War II to the end of the Eighties: the Cold War, the blacklist, Elvis, the space race, Disneyland, JFK, up to "Woodstock, Watergate, punk" and the "rock and roller Cola wars." It was almost a cry for help from someone overwhelmed by the onslaught of news and change in the post-Sixties world. As Joel told biographer Fred Schruers, "What does the song really mean? Is it an apology for the baby boomers? No, it's not. It's just a song that says the world's a mess. It's always been a mess, it's always going to be a mess." At the time, it struck enough of a chord to score three Grammy nominations, including Song and Record of Year (both of which it lost to the Bette Midler-sung "Wind Beneath My Wings"). The song has since been parodied on *The Simpsons* ("They'll Never Stop the Simpsons") and *The Tonight Show Starring Jimmy Fallon* (by cast members of *Avengers: Endgame*). But "We Didn't Start the Fire" hasn't had quite a moment like this since early 1990, when Joel's label, Columbia, distributed 40,000 cassettes of "We Didn't Start the Fire" in issues of *Junior Scholastic* magazine. Soon enough, kids around the country were writing school papers about some of the historical events mentioned in the song. Bruce Handy, an author and contributing editor to *Vanity Fair*, had a similar experience to Barkholtz. He too woke up in the middle of

the night, popped onto Twitter, and saw either Warburton's or Royce's tweet. Soon enough, he had also dashed off and shared his own new verse: "Harvey jailed, White House failed, Travel ban Jared's plan?/No tests, Be best, Call your doctor, Where's Ivanka/NBA, **NDA**, CDC, OMG/Tom Hanks, Dow tanks, Bernie Biden, Death Toll risin', Sarah Palin MASS CONTAGION!!!!" Harvey jailed White House failed Travel ban Jared's plan? No tests Be best Call your doctor Where's Ivanka? NBA **NDA** CDC OMG Tom Hanks Dow tanks Bernie Biden Death Toll risin' Sarah Palin MASS CONTAGION!!!! <https://t.co/B4vilYUNS0> — Bruce Handy (@henryfingjames) March 12, 2020 "It's become the most retweeted and most viewed thing I've ever done," Handy says. "Usually I get about 50 likes, but this was in the thousands." Barkholtz, whose verse is among the most popular, says she's been overwhelmed and amused by the response. "Plenty of people have said I should do a whole song, which could be fun," she says. "It's wild to me because I'm not an entertainer or a humorist. I'm just a boring normal person who made a Billy Joel joke. People are requesting 'content' from me now. It's hilarious." (Joel himself was unavailable for comment. None of the social-media writers have been contacted by Joel's camp.) But as a trained therapist and social worker who deals with those coping with depression and anxiety issues, including college students and teenagers, Barkholtz thinks there's more behind the trend than just fun. "There's so much uncertainty and anxiety now, and humor is a solid coping mechanism," she says. "Everything now is very overwhelming and stressful, and this is a way for people to say, 'I can cope with it by making a joke on Twitter about it, and not an insensitive joke.' It defuses the tension while acknowledging that these things are still going on."

<https://www.rollingstone.com/music/music-news/zach-bryan-brianna-chickenfry-emotional-abuse-sign-nda-1235157592/>

Länge: 3286

2024-11-08 04:30:18+00:00

Brianna Chickenfry Accuses Zach Bryan of Emotional Abuse, Asking Her to Sign \$12 Million NDA

Brianna "Chickenfry" LaPaglia accused singer-songwriter Zach Bryan of emotional abuse and alleged that he made prior partners sign nondisclosure agreements (NDAs) to prevent them from publicly speaking about their experiences with him. LaPaglia made the claims on the BFFs podcast she cohosts with fellow Barstool hosts Dave Portnoy and Josh Richards on Thursday. "The last year of my life has been the hardest year of my life dealing with the abuse from this dude," LaPaglia said during the recent episode, referring to Bryan. "My brain's rewired and I'm scared to make him mad, and last week, I didn't want to talk about it because I was scared," she added. The news arrives amid a social media frenzy surrounding LaPaglia's public breakup with Bryan. On Wednesday, Richards and Portnoy released a diss track titled "Smallest Man," aimed at the country singer. The song included real audio from Bryan's 2023 arrest in Oklahoma and referenced resurfaced tweets of Bryan's criticizing pop star Taylor Swift. "You made the women before me believe that they had no other choice but to take money from you," LaPaglia further claimed. "[They] signed their experiences and what they went through away [so] you get to go skip off and sing you little fucking songs onstage like you're a good dude." A representative for Bryan did not immediately respond to Rolling Stone's request for comment. @bffspod Bri turned down a \$12,000,000 NDA from Zach Bryan after they broke up. original sound – BFFs Pod LaPaglia said that her decision to speak out was "for anyone else that's been emotionally abused and for people right now being emotionally abused." She also claimed that he offered her \$12 million to sign an NDA. "It was never about the money," she said. "I was with the dude because I loved the dude, everything glamorous, rich, or fucking cool about him was the shit I hated about him. "It's for anyone that don't have a support system that I luckily had going through this," the podcaster continued. "This isn't like a drama thing for me, this isn't me not signing the NDA or not taking the money because I wanna get on here and expose who he is and all that shit. I'm not signing away my experiences and what I went through to protect someone that hurt me, and I'm a lot stronger than a weak man, fuck you and fuck your money." Editor's picks @bffspod Bri talks about her relationship and breakup with Zach Bryan, tonight at 8pm ET. original sound – BFFs Pod LaPaglia return to the podcast follows her statement last week, saying BFFs would be taking a weeklong break. "Hey Guys! We tried to record this week but I am having a very hard time figuring out how I want to handle this publicly due to all the backlash," LaPaglia wrote at the time. "I am going to put my mental health first this week." Her statement was released after Bryan announced their breakup on his Instagram story last month. The couple had dated for about a year. On YouTube, LaPaglia said she was caught off guard by the public announcement. "I had no idea that post was going up," she said in a short video. "I'm completely blindsided by that."

R. Kelly: Alleged Joycelyn Savage Patreon Account Removed 'Due to Potential Impersonation'

A Patreon subscription account accusing R. Kelly of abuse and manipulation purported to be run by one of his girlfriends, Joycelyn Savage, was shut down after its owner failed to verify Savage's identity. Last Friday, an Instagram account allegedly belonging to Savage posted the message, "There's something I need to reveal, something I should've talked about a long time ago. This is my story!" It was the account's first post in more than two years. The unverified Instagram account — which first posted days after Savage was mentioned as a woman in Kelly's alleged sex cult in July 2017 but remained dormant since — subsequently posted a link to a recently created Patreon account, in which the author, claiming to be Savage, wrote that she would post "daily chapters of my story." "Things I am going to reveal that was sworn not to see the day of light — by NDA," the account wrote. "I am risking my life for many others. This story is 18+ and only for mature audience, I want to make sure my story is very detailed as I can remember." Attempts to reach Savage were unsuccessful. In the first post, the author said she was a "victim" of Kelly's and reiterated claims of abuse and intimidation that many of Kelly's ex-girlfriends have alleged. "After these couple of months, Robert started giving me commands, and making sure I call him by certain names," the account wrote. "Like 'Master' or 'Daddy' which I didn't really care for at the time. If I wasn't getting paid or pursuing my dream I would've went home, but all of that didn't stop just yet. But It started getting worse by day by day, he would raise his voice at me if I didn't call him by those two names. If Robert called me I would have to reply with 'Yes, daddy' or 'Please daddy' he was so controlling." A subsequent post claimed the singer choked her and "[kept] me locked up like some damn animal." Patreon was alerted to the possible impersonation on Saturday, one day after the account went live, and immediately tried to confirm Savage's identity via an email address provided to the site when the page was created. While the site did converse with a person associated with the account, the author was unable to provide the proof of identification as requested by Patreon. Editor's picks On Tuesday afternoon, Patreon shuttered the account after it was unable to authenticate that Savage, who had yet to post any video evidence that she was behind the posts, was the author. "After multiple unsuccessful attempts to verify the identity of the account holder, we closed the Patreon page allegedly associated with Joycelyn Savage due to potential impersonation," a rep for the site said in a statement to Rolling Stone. "All patrons who signed up for the membership page were refunded and the creator did not receive any funds." Gerald Griggs, an attorney for Savage's parents, implored law enforcement to intervene in the situation. "The recent statement from Patreon underscores the family concern for the safety of their daughter Joycelyn," Griggs tells Rolling Stone. "Numerous allegations made by the account were alarming and confirmed details from our independent investigation, [though] we also unsuccessfully reached out to the account. With the potential dangers facing Joycelyn and her safety, we are asking for law enforcement to get involved in determining where Joycelyn is and whom is really behind the account that detailed potential crimes." Kelly's criminal defense attorney, Steve Greenberg, did not reply to a request for comment. After Greenberg initially tweeted a statement criticizing Savage on Saturday, he later acknowledged that the veracity of the Instagram had come under question, tweeting, "We have looked into it and cannot confirm that the Instagram account in question is Joycelyn." "It is unfortunate that Jocelyn now seeks to make money by exploiting her longtime, loving relationship with Robert," Greenberg said in a statement to Variety that appeared to legitimize the account. "Obviously, if she were to tell the truth, no one would pay, so she has, unfortunately, chosen to regurgitate the stories and lies told by others for her own personal profit. We know the real facts, and it was not until the money ran out that she decided anything was wrong. Hopefully people will see it for the obvious profiteering it is." Both Greenberg's tweeted statement and his follow-up tweet stating he "cannot confirm" whether it is really Savage's Instagram have since been deleted. Savage was often seen by Kelly's side along with the singer's other girlfriend, Azriel Clary, during his recent court appearances in Chicago. Kelly is facing numerous felonies in both Chicago and New York on child pornography, sexual assault, obstruction of justice, and racketeering charges. In 2017, Savage spoke to TMZ and claimed she was not being held against her will. "I'm in a happy place with my life. I'm not being brainwashed or anything like that," she said. "I am totally fine." Savage and Clary defended their relationship with Kelly to CBS' Gayle King in March, and said they were in love with the singer. "Our parents are out here to get money and scam because they didn't agree with what happened with music or whatever it could be," Savage said at the time. "They're very upset."

<https://www.rollingstone.com/music/music-news/billie-eilish-life-is-beautiful-1229136/>

Länge: 1862

2021-09-20 12:32:36+00:00

Billie Eilish Debuts 'Happier Than Ever' Tracks Live During Raucous Life Is Beautiful Set

Billie Eilish delivered her first full concert in about a year and a half with a headlining set at the Life Is Beautiful festival in Las Vegas Sunday, September 19th. The 90-minute set — which is available to watch in full on YouTube — came one night after Eilish performed a much shorter, five-song show on September 18th at the iHeartRadio Festival, also in Las Vegas. Eilish opened her Life Is Beautiful set with a pair of old favorites, “Bury a Friend” and “You Should See Me in a Crown,” before addressing the crowd, “You guys, it’s been so long! This feels like a dream I’ve had many, many times in the last year... I can’t tell you how excited I am to be with you guys and to see all of your beautiful faces. I hope you guys are being safe and having fun. You guys want to give me all the energy you’ve been saving up for a year and a half? Please, I would be honored.” Trending Stories ‘Lives Are in Danger’ After a Trump Admin Spreadsheet Leak, Sources Say I’m 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal At that, Eilish launched into the live debuts of three tracks from her new album, Happier Than Ever — “I Didn’t Change My Number,” “NDA,” and “Therefore I Am.” Other Happier Than Ever tracks that got the debut treatment, the set included “Halley’s Comet,” “Billie Bossa Nova,” “Oxytocin,” “Lost Cause,” “OverHeated,” and “Your Power.” Eilish has a handful of other festival dates scheduled in the coming weeks, including the Firefly Festival in Dover, Delaware, Governors Ball in New York City, and both weeks of the Austin City Limits Festival. She’ll kick off a two-month North American tour in support of Happier Than Ever in February 2022.

<https://www.rollingstone.com/music/music-news/lawsuit-ahmet-ertegun-atlantic-records-sexual-assault-1234641323/>

Länge: 6627

2022-12-05 22:30:38+00:00

Second Woman Sues Estate of Ahmet Ertegun, Atlantic Records Over Sexual Assault Claims

Nearly a week after a woman sued Ahmet Ertegun and Atlantic Records claiming the record executive sexually assaulted her over 30 years ago, a second woman has come forward alleging that Ertegun assaulted her while she was an employee at the label, and that Atlantic enabled his behavior. Dorothy Carvello, who served as Ertegun's assistant before becoming Atlantic's first female A&R executive in the early 1990s, claimed in a lawsuit filed in New York Supreme Court on Sunday that Ertegun physically and sexually assaulted her on numerous occasions both when she was an Atlantic employee and years later. This isn't the first time Carvello, who has since become a shareholder activist and advocate against sexual misconduct, has brought her claims against Ertegun to the public; she detailed many of the same allegations in her 2017 book *Anything for A Hit*. Earlier this year, Carvello used a little-known Delaware law to request Warner Music Group disclose information regarding non-disclosure agreements the company initiated with employees over sexual misconduct claims. She also launched the Face The Music Now foundation, a non-profit that aims to bring resources to survivors of sexual assault in the music industry. Among the causes of action listed in the civil case are battery constituting sexual abuse, attempted battery constituting forceable touching, criminal and civil conspiracy and intentional infliction of emotional distress. Carvello asked for unspecified damages to be determined at trial. In the lawsuit, Carvello paints the Warner Music Group of her era as a toxic workplace environment rife with sexual misconduct. Some executives, she claims, kept sex toys lying around to decorate their offices, while others allegedly openly carried pornography with them. Carvello alleged that Ertegun sexually harassed and assaulted her multiple times from the late 1980s until she left Atlantic in 1990. She claimed that during her first week on the job, she walked in on Ertegun receiving oral sex from a woman when she was trying to get him to sign paperwork. She said that Ertegun didn't stop the act but rather had Carvello walk over to him mid-fellatio so he could sign the documents. She also says Ertegun had directed her to wash dirty sex toys on other occasions. Carvello alleged it was a common occurrence for women to send blackmail letters to the office that included photos of Ertegun naked, and she and Ertegun developed a system in which she'd get the photos to another Atlantic executive who would handle payoffs and NDAs for the women. Editor's picks Carvello also alleged more direct and violent instances of misconduct from Ertegun. At a 1988 concert, Ertegun allegedly "forced his hand between Carvello's legs" and grabbed her genitals. Ertegun allegedly exposed Carvello's vagina to everyone at the club where the incident would've occurred. He also groped her breasts, the suit claims, and Carvello claims she begged other Atlantic employees to help make Ertegun stop — including record executive Jason Flom (a co-defendant in this suit) — but says everyone laughed. Carvello claims Ertegun continued to grope her breasts and genitals during a helicopter ride after the show. She detailed a similar story where Ertegun allegedly forcibly grabbed her genitals at a Clive Davis Grammy party at the Beverly Hills hotel in 1998. Beyond sexual assault, Carvello alleged that Ertegun had physically assaulted her as well, claiming that Ertegun had broken her arm out of anger over a sub-par performance from a band Carvello had signed. Following the incident, Carvello claims she wore long sleeves to the office to hide her bruises. She further alleged that she brought the issue up with WMG's former CEO Doug Morris, another co-defendant in the suit, but Morris allegedly told her, "What do you want me to do about it?" Related Content Carvello is the second woman to accuse Ertegun of sexual assault within the past two weeks. Last week, Jan Roeg, a former talent scout who used to work with Atlantic, claimed Ertegun sexually assaulted her in the 1980s and Nineties, also alleging that Atlantic enabled his behavior. While Roeg's lawsuit only listed Ertegun's estate and Atlantic Records as defendants, Carvello's also names Atlantic's parent company Warner Music Group along with WMG's Morris and Flom. Morris and Flom did not immediately reply to requests for comment. A lawyer representing Ertegun's widow Maria Banu Ertegun referred Rolling Stone to a previous statement that noted that "any claim against Mrs. Ertegun is meritless and will be vigorously defended on her behalf." WMG has faced multiple changes of ownership since Carvello's time at Atlantic Records. When approached for comment, WMG referred to the statement it supplied last week after Roeg filed her lawsuit. "We are speaking with people who were there at the time, taking into consideration that many key individuals are deceased or into their 80s and 90s," a WMG spokesperson said. "To ensure a safe, equitable, and inclusive working environment, we have a comprehensive Code of Conduct, and mandatory workplace training, to which all of our employees must adhere." Morris, Carvello alleges in the suit, never acted despite being aware of Ertegun's alleged behavior, and himself sexually harassed Carvello daily by "forcibly kissing" her face each morning. An incident with Flom cost Carvello her job, she alleged. In 1990, Flom allegedly asked Carvello to sit on his lap during a meeting with other Atlantic colleagues. She refused, and claimed that she wrote a letter to Morris noting that she was, as she wrote in the suit, "tired of this juvenile behavior by all the men at Atlantic Records." The next day, she alleged, Morris and Ertegun fired her for bringing forward the complaint. Carvello's lawsuit is the second significant one in the music industry since New York enacted the

Adult Survivors Act in November. The ASA established a one-year period in which survivors could bring forward lawsuits regarding sexual misconduct that would have otherwise gone beyond the statute of limitations. "I am extremely grateful to the state of New York for passing this law, making it possible for survivors like me to seek justice against their abusers," Carvello said in a statement. "I'm dedicated to making the music industry a safer place, especially for women. While I cannot change the past and what these men did or enabled, I can help build a better future, and I look forward to my day in court."

<https://www.rollingstone.com/music/music-news/billie-eilish-im-in-the-mood-for-love-bbc-radio-1-1208018/>

Länge: 1041

2021-08-05 16:43:52+00:00

Billie Eilish Covers 'I'm in the Mood for Love' on BBC Radio 1's Live Lounge

Billie Eilish swung by BBC Radio 1's Live Lounge to perform a four-song set, including three tracks from her new album *Happier Than Ever* and a cover of pop standard "I'm in the Mood for Love." Eilish's cover pulls mainly from the 1955 Julie London version, with the singer's jazzy vocals accompanied by her brother Finneas on acoustic guitar. Elsewhere in the set, the duo performed a piano rendition of "Getting Older," as well as the more upbeat "I Didn't Change My Number" and "NDA" that skewed closer to the album cuts. To usher in the release of *Happier Than Ever*, which came out July 30th, Eilish will release a Disney+ concert special *Happier Than Ever: A Love Letter to Los Angeles*. The special will feature songs from her new album performed live at the Hollywood Bowl, and is set to premiere on September 3rd on the streaming platform. It marks the second Eilish documentary of the year, following *The World's a Little Blurry* on Apple TV+.

<https://www.rollingstone.com/music/music-news/make-music-safe-report-survivor-groups-sexual-abuse-1234976725/>

Länge: 6924

2024-02-29 01:56:57+00:00

Survivor Groups Call On Music Industry to Address Sexual Abuse

Four survivor-led advocacy organizations — including those founded by former Fox News anchor Gretchen Carlson and California Governor Gavin Newsom's wife and filmmaker Jennifer Siebel Newsom — published a letter and report on Wednesday calling for the music business to take further action regarding sexual misconduct across the industry. The report, titled "Sound Off: The Make Music Safe Report" compiled decades of previously disclosed allegations against over two dozen prominent artists and industry executives such as Sean "Diddy" Combs, Axl Rose, Anti-Flag's Justin Geever, composer Danny Elfman, former Def Jam head Russell Simmons, Atlantic Records founder Ahmet Ertegun, and former Republic Records President Charlie Walk. (Combs, Rose, Elfman, Simmons, and Walk all denied the allegations. Geever has not commented.) Along with Carlson's Lift Our Voices and Siebel Newsom's Representation Project, the Female Composer Safety League (founded by composer and advocate Nomi Abadi) and the Punk Rock Therapist (founded by musician and former record executive Samantha Maloney and Kristina Sarhadi, who accused Geever of sexual assault) made up the coalition behind the new report. "I've spent years listening to survivors and years of taking names. I now work with women across the world," Maloney said during a press conference to announce the report. "We will not stop until the music industry stops sexually abusing women." All of the people leading the report's release have been tied to prominent sexual misconduct claims against powerful figures in the music and entertainment industries. Carlson settled with Fox News in 2016 after coming forward with claims that Roger Ailes sexually harassed her. Abadi signed an **NDA** and entered an \$830,000 settlement in 2017 over sexual harassment allegations against Elfman. Maloney signed a \$240,000 settlement and **NDA** over harassment claims against former WMG CEO Steve Cooper. (Cooper denied the claim.) And Siebel Newsom testified in Harvey Weinstein's criminal rape trial in Los Angeles, alleging that Weinstein raped her. (Weinstein was convicted in that trial, but charges from Siebel Newsom's claims specifically ended in a mistrial as the jury couldn't reach an unanimous verdict.) Editor's picks In the letter addressed to Universal Music Group CEO Lucian Grainge, Sony Music CEO Rob Stringer, and Warner Music Group CEO Robert Kyncl, the advocates called upon the leaders to meet five demands: To end non-disclosure agreements, to adopt policy protocols at their companies, to publish a list of industry figures credibly accused of sexual misconduct, to adopt an unspecified survivor bill of rights, and for the Recording Academy's nonprofit arm MusiCares to fund a new division focused around sexual misconduct in music. "How many women have abandoned their careers and dreams of success because they were being abused by some of the most powerful men inside the music industry?" the groups wrote in their letter. "How many of them could have been the face of music today?" (Reps for UMG, Sony, and WMG didn't immediately reply to Rolling Stone's request for comment.) The CEOs were specifically addressed, though the group also CC'd senators and congress members Mitch McConnell, Dick Durbin, Lindsey Graham, Mike Johnson, Hakeem Jeffries, Jim Jordan, and Jerrold Nadler, pushing for the legislators to investigate the music business. Also CC'd was Recording Academy CEO Harvey Mason Jr. "This report documents seven decades of sexual violence and cover-up in the music industry. This is simply not acceptable," Carlson, who wasn't in attendance at the coalition's press conference, said in a written statement read aloud on Wednesday. "We call upon our congressional leaders to investigate the music industry. Hold congressional hearings. Get to the bottom of why this industry has failed to comply with basic state and federal employment laws and basic human decency. We implore leaders in the House and the Senate, Republican, and Democratic leaders alike — use your power to make the music industry safer." Related Content The report itself paints a picture of an industry long-tainted by issues of systemic sexual misconduct from the artist level through the C-suites at record companies. "For decades, the music industry has condoned, perpetuated, and often marketed a culture of sexual abuse of women and underage girls. Thousands of artists, executives, and shareholders have made billions of dollars in profit — while engaging in and/or covering up criminal sexual behavior," the report said. Aside from including the allegations, the report also hinted at other means of addressing the issues such as legislative action and shareholder activism to force companies to change their culture and hold them accountable. The report comes amid a wave of allegations to hit the music industry over the past year since New York and California passed legislation opening a lookback window to allow sexual abuse survivors to come forward to file civil suits regardless of if the statute of limitations had passed. During the press conference, representatives from the advocacy groups as well as other women who've come forward with their allegations since the bills had passed spoke about the need for action from the industry. Appearing on video was Michelle Rhoades, a woman who alleged that Axl Rose sexually assaulted her when she was 15 years old in 1985, just before Guns N' Roses rose to fame. Rhoades had spoken about the allegations on social media in the past, though this was the first time she'd spoken so publicly on the claims. In the video, Rhoades alleged that Rose and two other men assaulted her at the band's rehearsal space and that afterward "Axl Rose would pick up my limp, bruised, and bloodied body and throw it out into the parking lot

like a piece of trash.”)A rep for Rose did not reply to a request for comment.) Also appearing on video was Sara Lewis, who sued longtime publishing executive Kenny MacPherson last year over allegations that MacPherson sexually assaulted her in the mid-2000s. (MacPherson denied the allegations. Hipgnosis Songs Group placed MacPherson on leave the day after the lawsuit was filed.) In a pre-recorded video, Lewis said that her experience “is not an isolated incident. This is the baseline.” “This is a war that is fought daily by women everywhere,” she said. “And you’d be hard pressed to single out one woman who could tell you that she hadn’t ever felt the need to white-knuckle her days because there was a man waiting nearby to lean suggestively over her desk, touch her inappropriately or say something horrible. A man standing between her and her job. It’s time for reckoning within the music industry. Women everywhere deserve to pursue their dreams without the fear of being assaulted.”

<https://www.rollingstone.com/music/music-news/taylor-swift-unveils-synth-heavy-new-track-out-of-the-woods-241292/>

Länge: 2926

2014-10-14 14:55:00+00:00

Taylor Swift Unveils Synth-Heavy 'Out of the Woods'

At the stroke of midnight on Tuesday, Taylor Swift delivered a gift to all the fans that pre-ordered the singer's upcoming "straight-up pop" album 1989: A synthesizer-heavy new track titled "Out of the Woods." The track was co-written with fun. and Bleachers rocker Jack Antonoff, and "Out of the Woods" shares many of the same musical characteristics of uplifting fun. tracks like "We Are Young" and "Carry On." Max Martin also helped produce Swift's vocal performance on the track. Her label, UMG, has been actively removing all YouTube rips, but the song can be heard here, as well as on various fan tumblrs. By Swift's own account, "Out of the Woods" will probably not be officially released as a single, but Swift tells USA Today that she wanted to share this track early because "I think it's the greatest example of the sound of this album." While Swift warned fans that 1989 would represent a new phase in her career, they likely didn't expect something that sounds so electronic. "I used a Yamaha DX7 a lot on that song, which is so uniquely Eighties, but then countered it with a super-distorted Minimoog Voyager in the chorus," Antonoff told USA Today about the track. "That sounds extremely modern to me. It's that back-and-forth." The song is reportedly about Swift's relationship with One Direction's Harry Styles, and though she wouldn't confirm the track was directly inspired by her time with Styles in her Rolling Stone cover story, she details a romance in which "every day was a struggle. Forget making plans for life – we were just trying to make it to next week." Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal Swift also hinted that the "Out of the Woods" lyric "Remember when you hit the brakes too soon/Twenty stitches in a hospital room" was inspired by a real, top-secret incident where her and an ex were involved in a serious snowmobile accident that resulted in a hospital visit. While no record of the incident ever appeared in the tabloids, Swift insists that it happened. "You know what I've found works even better than an NDA?" said the singer. "Looking someone in the eye and saying, 'Please don't tell anyone about this.'" "Out of the Woods" became available for download on iTunes soon after fans who preordered 1989 received the track, where it immediately shot to Number One on the songs chart, New York Times reports. The Times also notes that "Shake It Off" also ascended to Number One on the Billboard pop charts despite a cold-shouldering from country music radio stations. If country stations weren't down with "Shake It Off," they're really going to have a hard time with "Out of the Woods." 1989 is out on October 27th.

Another Blow for Kanye: First, a NSFW Water Taxi Ride. Now, a Lawsuit Over Unpaid Bills

September is off to a rough start for Kanye West. Days after a Venetian water taxi banned the rapper from its boats following NSFW footage of West and his wife Bianca Censori, West has been hit with a lawsuit from a former employee, according to court documents obtained by Rolling Stone. West — who legally changed his name to Ye in 2021 — is facing accusations of withholding payment, disability discrimination, retaliation and various labor code violations from Tony Saxon, who filed suit against West on Wednesday in Los Angeles. Saxon, who is a musician and has a background in construction consultation, claims that despite working closely with West for months and trying to complete his ever-changing design plans, West abruptly fired him in November 2021 after he refused to agree to West's dangerous construction request. "He goes, 'If you don't do what I asked you to do, you're a Clinton. You're a Kardashian. You're an enemy and I'm not going to be a friend anymore. I'm not going to provide you with an opportunity anymore. You're only going to see me on TV,'" Saxon tells Rolling Stone. "I said to him, 'I don't watch TV' and he said, 'Get the fuck out.' And that was it." (Rolling Stone has reached out to West's rep for comment.) West hired Saxon in September 2021 as a project manager to oversee construction work on his newly purchased \$57 million Malibu pad, according to the lawsuit. It was Censori — head architect for West's Yeezy brand — who originally contacted Saxon to determine how to paint the house's interior with concrete, Saxon says. But upon Saxon's arrival, things were in such disarray, he says, that West hired him to oversee the project, effectively replacing Censori. "I became a prisoner of him and the house," Saxon says. As part of his role, Saxon says he was expected to oversee all construction and demolition work, hire contractors and coordinate workers at the house, plus provide around-the-clock security for \$20,000 per week, according to court documents. Editor's picks While the compensation seems high, Saxon claims that due to West constantly changing his mind, he foresaw having to dip into those funds to cover construction expenses because West would quickly blow through the construction budget. (Saxon says he only received two payments from West, one for \$20,000 and \$100,000 for the budget.) West's plans for the house would change "totally on a whim," Saxon tells Rolling Stone. The rapper allegedly wanted the entire house to be open concept, have ramps and slides, a bomb shelter in the basement and establish a "privatized Wi-Fi connection on an alternate source of energy" while living off the grid. "It's the same thing with him and every other ridiculous celebrity that goes over the top," Saxon says. "They have stupid ideas and deep down, they know it's ridiculous and dumb. They just think they have enough money where they could say, 'Just do it.' [West] is the worst with it because everybody tells him he's a genius. Nobody tells him no. Nobody tells him, 'Man, that's never gonna work.'" But Saxon says he ended up becoming a close confidante to West, speaking to him daily and trying his best to pull off West's every request. "You end up out of nowhere becoming his BFF, living on the floor of his house trying to execute his vision," Saxon says. "You want to get it done because he's telling you he wants to make you CEO of [Yeezy.] You begin to care about the guy." Related Content West was also going through personal issues that fall. Kim Kardashian filed for divorce earlier that year and the couple were said to be amicable and focused on co-parenting. Saxon claims Kardashian once stopped by the house with their children, but "freaked out" when one of the workers mistakenly called her "Bianca." (A source familiar with the incident tells Rolling Stone that Kardashian brushed off the comment and "laughed it off" because she knew it was an "honest mistake.") "[West] cried on my shoulder in the garage saying, 'Why would he say that, man? Why would he say that,'" Saxon adds. Working for West was "crazy, ridiculous," Saxon says. During his employment, Saxon allegedly worked 16-hour days, had to sleep in his coat and "makeshift conditions" throughout the renovation. Although Saxon claims he complained to West about the conditions — such as not having access to a proper bed and sleeping next to open insulation — West never took any action. Plus, West was "unresponsive and difficult to communicate with" the lawsuit claims, with his preferred communication being through short text messages, bullet points or PDFs. In October, Saxon "emphasized his stress and anxiety" to West over the project and his feelings of being generally "overburdened with the amount of work that needs to be completed in tight deadlines," according to the lawsuit. Yet West allegedly ignored his concerns. The breaking point came in November when Saxon says he "completely destroyed" his neck and badly injured his back while working and needed to take some time off to properly rest. But West was allegedly relentless, calling Saxon upwards of nine times about the house. Days later, according to the lawsuit, West informed Saxon he wanted to remove all the home's windows and electric wiring, and place large generators inside the home. Saxon claims he attempted to explain to West that his request was dangerous and a fire hazard, to which West raised his voice and told Saxon he would be "considered an enemy" if he didn't start tearing out the electrical. Saxon refused and West fired him on the spot, the lawsuit claims. Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal Now Saxon is seeking unpaid wages and plus damages on grounds of disability discrimination, retaliation and various labor code violations, including withholding of payment. Saxon's

complaint is one of the several lawsuits stacking up against West. He's currently facing suits from former teachers of his private Christian school Donda Academy, who claim they were wrongfully terminated for raising concerns about the school and its educational standards to West and other school administrators. Last year, Rolling Stone learned the school required families to sign NDAs, a top administrator walked away before the school year over "philosophical differences" and her replacement was still obtaining her master's degree in education. And in May, he settled a copyright lawsuit over using an unauthorized sample of Chicago musician Marshall Jefferson's song "Move Your Body" on Donda 2's "Flowers."

<https://www.rollingstone.com/music/music-news/billie-eilish-happier-than-ever-album-announcement-1161780/>

Länge: 1709

2021-04-27 16:08:14+00:00

Billie Eilish Announces New Album 'Happier Than Ever'

Billie Eilish has announced that her new album, Happier Than Ever, will arrive July 30th via Darkroom/Interscope Records. The superstar announced the follow-up to When We All Fall Asleep, Where Do We Go? adding that a new single will be released on Thursday, April 29th. "This is my favorite thing I've ever created and I am so excited and nervous and EAGER for you to hear it," Eilish wrote. "I can't even tell you. I've never felt so much love for a project than I do for this one. Hope you feel what I feel." Eilish also shared the album cover, which boasts a Fifties-era feel as she clutches herself in tears. Her hair is blonde, a new look she showcased in photos last month. The 16-song tracklist includes "Therefore I Am," which Eilish dropped last fall. Happier Than Ever is available for preorder here. Eilish teased a snippet of what's ostensibly the album's title track yesterday in an Instagram video. There was also a scene in R.J. Cutler's documentary Billie Eilish: The World's a Little Blurry, in which Eilish and her brother/producer Finneas work on the song together. Last month, Eilish won Record of the Year at the Grammys for "Everything I Wanted," which she performed that evening on top of a sunken car. It was her second consecutive year winning the award, after she won in 2020 with "Bad Guy." Happier Than Ever Tracklist 1. Getting Older 2. I Didn't Change My Number 3. Billie Bossa Nova 4. my future 5. Oxytocin 6. GOLDWING 7. Lost Cause 8. Halley's Comet 9. Not My Responsibility 10. OverHeated 11. Everybody Dies 12. Your Power 13. NDA 14. Therefore I Am 15. Happier Than Ever 16. Male Fantasy

<https://www.rollingstone.com/music/music-news/bob-dylan-shadow-kingdom-stream-questions-we-have-1198900/>

Länge: 4794

2021-07-19 16:01:41+00:00

Bob Dylan's 'Shadow Kingdom': 6 Questions We Have After Sunday's Virtual Show

Bob Dylan's streaming concert Shadow Kingdom was released on Sunday, and it was cooler and weirder than anything we dared to imagine. Instead of a traditional Never Ending Tour show with his longtime road band, Dylan took a group of new players to the nonexistent Bon Bon Club in Marseille, France, and created a black-and-white dreamscape that wandered between a smoke-filled bar straight out of a 1940s film noir and a classic Hollywood Western saloon, complete with actors in period costumes. Backed by a group of crack players that included bassist Janie Cowan and Big Thief guitarist Buck Meek, Dylan veered away from tunes he's played to death during the past few years, opting for big surprises like "Queen Jane Approximately" (unplayed since 2013), "Pledging My Time" (unplayed since 1999), "The Wicked Messenger" (unplayed since 2009), and "What Was It You Wanted" (unplayed since 1995). After a very long break from the road, Dylan's voice sounded better than it has in many years. The entire show was one jaw-dropping delight after another, and the only bummer was that it ended after just 50 minutes. But now that we've had time to process it, we have a lot of questions.

1. Were the musicians playing live? The members of Dylan's five-piece Shadow Kingdom band — Alex Burke, Janie Cowan, Joshua Crumbly, Shahzad Ismaili, and Buck Meek — are all capable musicians, but sharp-eyed fans noticed that their hand movements didn't always match the music we were hearing. There was also a moment when a Telecaster appeared to be unplugged. The odds are very high that much of the music was prerecorded, if not all of it. The same goes for Dylan's vocals, which probably explains why a large microphone and well-placed shadows made it hard to see his lips move much of the time.
2. Where was this filmed? The end credits thank the "Bon Bon Club in Marseille," but there's no way that Dylan and a large film crew schlepped over to France to film this thing in the midst of a pandemic. Besides, there's no such club in Marseille. In all likelihood, this was a film set somewhere in California, dressed up to look like a midcentury saloon. The audience members were actors in period costumes, and one can only imagine the NDAs they signed before stepping foot onto that set. Editor's picks
3. What's with the band? Dylan has played with a lot of musicians since the Never Ending Tour launched in 1988. Bassist Tony Garnier has been with him since 1989 and Charlie Sexton's tenure goes back to 1999. The others came on board in more recent years, with drummer Matt Chamberlain and guitarist Bob Britt being the two newbies. None of these people were anywhere in sight for this thing. There were a lot of surprises during the show, but the personnel was probably the biggest one.
4. What happened to Rough and Rowdy Ways? When the show was announced in June, many fans thought it would be a chance to finally hear songs from 2020's Rough and Rowdy Ways in a live setting. The press release announced "songs from his extensive renowned body of work," and Dylan shows always feature a great number of songs from his newest LP. But the show began with the words "The Early Songs of Bob Dylan." We're not quite show how the Oh Mercy deep cut "What Was It You Wanted" qualifies, but the rest of the songs were indeed from the Sixties and early Seventies. Might there be a second show that spotlights "The Later Songs of Bob Dylan"? We have no idea.
5. What happens to this show now? The show was released through Veeps, and fans who forked over \$25 received access to it for 48 hours. What happens to it after that? Does it turn to dust and exist only in bootleg form? Will it be sold as a download? Will there be a soundtrack? Might Dylan be working on an album that presents his older songs in this format? Once again, we have absolutely no clue.
6. What does this mean for the Never Ending Tour? Dylan hasn't played a traditional concert since December 8th, 2019, at the Anthem in Washington, D.C. The pandemic forced him to cancel all of his 2020 dates, and he has yet to announce any future shows. He might be a little hesitant to book indoor theaters for his traditional fall U.S. tour thanks to the Delta variant that is causing Covid infection spikes all over the world, but it will eventually be safe for him to get back to work. Will he use any of these musicians? Will he go back to the most recent incarnation of his Never Ending Tour band? Will he work in some of these songs in the place of worn-out tunes like "Honest With Me" and "Things Have Changed"? As we've said here many times, we simply have no clue. Like with so many things in Dylan World, we just have to wait and see.

<https://www.rollingstone.com/music/music-news/grammy-ceo-mike-greene-sexual-assault-lawsuit-1234911069/>

Länge: 12624

2023-12-06 19:27:12+00:00

Former Grammys CEO Mike Greene Sued for Sexual Assault

A former Recording Academy executive filed a lawsuit against former Grammys CEO Mike Greene as well as the organization itself, accusing Greene of sexually assaulting her multiple times when she was his employee. Terri McIntyre, who served as the Recording Academy's Los Angeles chapter executive director from 1994 to 1996, filed a graphic 55-page suit in Los Angeles Court on Wednesday, claiming that Greene, who stepped down as Grammy chief in 2002 amid other sexual misconduct claims, sexually harassed and assaulted her over the two-year period. McIntyre also named the National Academy of Recording Arts & Sciences, the longstanding organization that oversees the Grammys, as defendants, claiming it was negligent and attempted to help cover up the claims. Greene was a controversial figure within the Recording Academy during his tenure. He served as CEO from the late 1980s until 2002, during which time he was considered widely instrumental in expanding the annual Grammy awards into a major global ceremony, and for establishing the Latin Recording Academy and Latin Grammys. But extensive reporting in the Los Angeles Times detailed sexual harassment allegations along with claims that he abused his power in the music industry for his own personal gain. In 2001, the Recording Academy reportedly paid a \$650,000 settlement to a former Grammy executive over a sexual misconduct claim. In 2002, Greene stepped down months after the Recording Academy launched a probe into sexual harassment allegations, though as reports of the time note, the Recording Academy cleared him of wrongdoing and he was paid nearly \$8 million in severance. (Greene denied any wrongdoing both in the 1990s and when he stepped down in 2002.) McIntyre is suing Greene for sexual battery, battery and assault and is suing the Academy for negligent hiring, supervision and retention, negligence, harassment on the basis of sex/gender and failure to take all reasonable steps to prevent harassment. Editor's picks Greene did not immediately respond to a request for comment. A rep for the Recording Academy tells Rolling Stone that "in light of pending litigation, the Academy declines to comment on these allegations, which occurred nearly 30 years ago. Today's Recording Academy has a zero tolerance policy when it comes to sexual misconduct and we will remain steadfast in that commitment." "[Greene's] criminal, disgusting and deviant actions were devastating and soul-crushing. As a young, single mother pursuing what, until then, was a promising career in the music industry, I had nowhere to turn and received no help from the Recording Academy," McIntyre said in a statement. "Mike Greene lied, of course, and the Recording Academy covered up his crimes. I, too, was offered significant settlements to silence and coerce me to sign non-disclosure agreements, which would forever protect Mike Greene and the Recording Academy from the crimes he and they committed against me. In each instance my response never wavered: 'I am not for sale, lease, or rent. One day the time will be right, and I will be strong enough to tell my story.'" The complaint against Greene marks the second lawsuit against the Recording Academy and its former executives in the past month. In November, an anonymous Jane Doe accuser claimed that Neil Portnow — Greene's successor who served as CEO from 2002 to 2019 — drugged and raped her in 2018 and that the Recording Academy never interviewed her about the allegation. (Portnow denied the accusation, stating the claims were "that the product of the Plaintiff's imagination and undoubtedly motivated by Mr. Portnow's refusal to comply with the Plaintiff's outrageous demands for money," while the Recording Academy said that they "continue to believe the claims to be without merit.") "It is the most excruciatingly graphic, vivid and detailed lawsuit I've ever filed," McIntyre's attorney Jeff Anderson, who also filed the lawsuit against Portnow, says. "And it's time for the horror to be acknowledged and to be exposed. This story can't be told but for the courage of Terri and the others that are now standing in with her. Related Content "This being the second [lawsuit] against the Recording Academy has put them on my radar," Anderson continues. "I've interviewed countless witnesses including Terri that reflects a culture so Baroque, so fortress-like, it reminds me of a king presiding in a castle and fortress that has unfettered power to have his way and his will, in the most perverse manners imaginable." The allegations date back to when McIntyre started her job at the Recording Academy in 1994. According to the suit, soon after starting her job, Greene allegedly told McIntyre that "he expected Plaintiff to perform sex acts for Defendant Greene in order to remain employed and progress at Defendant Academy." "Indeed, Defendant Greene repeatedly told Plaintiff that she needed to 'give some head to get ahead' with Defendant Greene and Defendant Academy," the suit said, further alleging that Greene threatened to blackball McIntyre in the music business if she didn't meet his demands. By May 1994, just over two months into her employment, McIntyre claims Greene drugged and sexually assaulted her in a hotel room during the organization's annual meeting of trustees in Hawaii. According to the suit, after hosting a dinner and concert for the trustees, Greene invited the group back to his hotel room to celebrate with champagne. Greene poured and served all the glasses to each employee in the room individually, the suit said. McIntyre alleged that soon after drinking her glass, she "began to feel unwell and began to lose control of her physical movements. As Plaintiff continued to lose control of her body, she noticed others exiting Defendant Greene's

hotel room, leaving Plaintiff isolated with Defendant Greene.” McIntyre claimed that her last memory of the night was being alone with Greene in his hotel room, and that she woke up the next morning naked in Greene’s bed beside the former Grammy chief, who was also naked. She left the room as quietly as she could to avoid waking Greene, according to the suit. “With her shoes in her hand, Plaintiff walked to her hotel room, collapsing on her bed as she cried uncontrollably,” the suit said. “Plaintiff knew what Defendant had done to her, Plaintiff felt wetness between her legs and smelled of intercourse. Feeling confused, repulsed, violated, soiled, shaken, and ashamed, Plaintiff struggled to stand in the shower as she tried to wash Defendant Greene and his sexual assault off her weakened body.” McIntyre says she started seeing a mental health professional after the alleged incident, who allegedly told her to report the incident to the police, but McIntyre claimed she never did so out of fear of retaliation. “Plaintiff was a young, single mother and Defendant Greene was a wealthy, powerful, and prominent figure in the Music Industry,” the suit said. “Moreover, Plaintiff knew by this time that any report she made would effectively end her career. Just as Defendant Greene got Plaintiff her position, he held the power to effectively block her from any further positions in the Music Industry.” According to the suit, Greene continued to sexually harass McIntyre after the alleged assault, invading her personal space at the office as well as touching McIntyre’s legs, shoulders, neck, breasts and butt. “Greene’s propensity to sexually harass and sexually assault Plaintiff by groping her buttocks became so severe and pervasive that Plaintiff began taking actions to evade Defendant Greene, including, but not limited to, not standing next to Defendant Greene when group photographs were taken as Defendant Greene frequently used such opportunities to grope her,” the suit said. According to the suit, Greene allegedly sexually assaulted McIntyre again at his home in Malibu after the alleged Hawaii incident. Greene asked McIntyre to come with him in his car to a meeting at Pepperdine University in Malibu. They stopped at Greene’s Malibu home first, according to the suit, because Greene said they were early and he wanted to show her the new home. McIntyre sat in the kitchen in the home, per the suit, while Greene paced behind her and eventually exposed his erect penis to her while standing over her. “Before Plaintiff could react, Defendant Greene grabbed the back of Plaintiff’s head with Defendant Greene’s hands and shoved his erect penis into Plaintiff’s mouth,” the suit said, adding that McIntyre “tried to get away” from Greene. Joanne Gardner, a former Recording Academy executive in the mid-1990s, tells Rolling Stone that McIntyre came to her home around 1995 to confide many of the same allegations detailed in Wednesday’s lawsuit. Gardner says that when she worked at the Recording Academy, both Greene and the organization cultivated a toxic and abusive workplace environment that was unsafe for women. “It was a predatory place for women and Mike Greene was predator in chief,” Gardner says. “This was deviant sexual manipulation. And it was all power-based. These young women didn’t have anybody to take care of them at that point.” Beyond the alleged assaults, one evening after work, McIntyre got a call from a supervisor asking if she was having an affair with Greene, the suit claimed. McIntyre vehemently denied it. The supervisor claimed that she and Greene were in a relationship, and shared further intimate details regarding the claim. The next day, according to the suit, Greene allegedly threatened to fire McIntyre if she didn’t reveal what she and her supervisor spoke about the night before, which further complicated her job as “her female supervisor was harsh and difficult with Plaintiff for sharing the details of their intimate conversation” while Greene “was on alert” that McIntyre knew about the alleged affair. McIntyre grew increasingly anxious at work due to Greene’s behavior, according to the suit, further alleging that she and her assistant set up a system where he’d ring a bell to give her advance notice if Greene was coming by. Patrick Gleason, McIntyre’s assistant at the time, confirmed that system to Rolling Stone. Gleason says he knew there was a problem between Greene and McIntyre and recalled McIntyre’s stress and her avoidance of the office, he says. “I started realizing whenever [Greene] would come around, her anxiety level would visibly pitch upward,” Gleason says. “Before she left, it was a lot of panicky stress.” According to the suit, the Recording Academy lacked a Human Resources department at the time, leaving McIntyre with few options on how to handle the work environment. McIntyre allegedly went to another Recording Academy executive to tell him she felt unsafe with Greene, and the executive gave her a new supervisor. McIntyre claims she went to the new supervisor with the same claims, but that both told her that “Greene was beyond reproach, bulletproof, and that there was nothing they could do to help Plaintiff.” Eventually, the suit said, McIntyre began asking other Recording Academy trustees if she could join their companies, but that none would hire her citing fear of retaliation from Greene. “Greene may decide to reject one of the Trustees’s artists on the Grammy telecast,” if they hired her, the suit said. “They could not take such a risk.” By April 1996, McIntyre sent in her resignation. “Plaintiff came to understand that her hopes, dreams, and aspirations to work in the Music Industry were defunct and unreachable,” the suit said. “Plaintiff’s dream had quickly turned into her nightmare, a nightmare that she could not escape.” McIntyre claimed in the suit that the Academy and Greene “attempted to cover up [Greene’s] sexual harassment and assault” and claimed that while she declined offers to received a severance package or payment in exchange for signing an **NDA**. “As a survivor of sexual harassment and sexual assault perpetrated by one of the most powerful men in the Music Industry in one of the most powerful institutions in the Music Industry, Plaintiff refuses to allow her silence to be bought and to allow the cover-up to continue,” the suit said. The suit was filed through California’s AB 2777, which temporarily waives the statutes of limitations on sexual abuse civil claims. As Rolling Stone reported last week, the window will likely yield several more lawsuits against music industry figures, continuing the wave of allegations made prominent through New York’s Adult Survivor’s Act.

<https://www.rollingstone.com/music/music-news/human-shazam-questlove-identifies-prince-songs-from-second-long-clips-630656/>

Länge: 2435

2018-04-25 13:41:15+00:00

'Human Shazam' Questlove Identifies Prince Songs From Second-Long Clips

Tonight Show host Jimmy Fallon dubbed Questlove a "human Shazam" on Tuesday's episode, and the Roots drummer backed up that lofty title during a jaw-dropping Prince edition of "One Second Song Quiz." Fallon played the musician a series of second-long clips: the drums from "Raspberry Beret," the swirling intro to "Baby I'm a Star," the shriek from "Get Off," the tom-tom groove from "I Feel for You," the synth in "U Got the Look" and the falsetto from "Alphabet Street." Questlove nailed each of them, and he continued his streak when Fallon switched to deep cuts (like "Mountains") and trimmed the timing to a half-second and quarter-second. Questlove, promoting his latest book *Creative Quest*, also detailed how a frustrating DJ gig for then-President Barack Obama (he didn't specify the host's name due to an **NDA**) "forced [him] into retirement." The story demonstrated a key lesson from the text: that failure is a crucial element in developing genius. "I'm very meticulous about my DJ gig preparation," he said. "I'm like John Nash from *A Beautiful Mind*, putting up math formulas and all that stuff. I get the dream gig of a lifetime in early 2016. I have four months preparation ... The first hour into it, I think I'm killing it, and my host taps me on the shoulder. I tried to ignore him – I thought it was someone like, 'Hey, play Rick Astley!' He's like, 'Hey, you're doing a good job! I love the disco and the calypso and all that stuff, but look at them! And his kids are sitting there, like [crosses arms with boredom]. They want to have fun too, so pep it up!" Questlove realized in this moment that he'd become "the DJ [he] hated the most." "I'm googling songs teenagers like: 'What is 'Swag Surfin'?" he said. "I'm about to have a panic attack because this is the one thing I can do in life. At the end of the night, our host is like, 'This is the best time we've ever had, the greatest thing ever, so you should be proud of yourself. You served the people; you did well. He was like, 'I know you're an artist, and I know you had your own agenda and everything, but you served the people. Do you feel good?' I was like, yeah, I did serve the people. He was like, 'Do you feel better now?' and I was like, 'No.' So I stopped DJing." But all's well that end's well. "Six months later, I came back," he said. "And now I DJ for kids."

Katy Perry and Orlando Bloom's Mansion War, Neurologist Weighs In

Katy Perry's camp rested their case Thursday in the wild trial over a Montecito mansion that the pop star and her partner Orlando Bloom once described as an "emotional purchase" they made while awaiting the birth of their daughter during the COVID lockdown summer of 2020. The 80-year-old businessman who accepted their offer claimed days later that he was mentally "incapacitated" when he signed the paperwork. He sought to void the deal, citing a combination of cognitive decline linked to Huntington's disease and the heavy painkillers he was on following a back surgery. Closing arguments in the breach of contract case are set for Nov. 3. If Perry wins, she's due to take the witness stand to testify about her alleged losses. Perry has faced intense backlash online from people accusing her of trying to put an elderly man out of his home during his twilight years. Lawyers representing her business manager Bernie Gudvi — who's the one named in the lawsuit — argue that the Texas multi-millionaire, Carl Westcott, knew what he was doing and stood to make a substantial profit. Westcott first purchased the stunning property for \$11,250,000 on May 29, 2020. Just weeks later, he was contacted by a representative for Maria Shriver and entered an NDA with the famed journalist on July 8, 2020, to entertain an offer. Before Perry and Bloom even entered the mix, Shriver offered \$13 million. Westcott countered with \$13.5 million, then \$15 million, Gudvi's lawyers argue. During the seven-day trial in Los Angeles County Superior Court, dueling experts weighed in on Westcott's mental capacity around the time of the eventual sale to Perry. An expert for Westcott said it was "clear" to him that the founder of 1-800-Flowers "wasn't competent" when he signed a contract on July 15, 2020, agreeing to sell to Perry and Bloom if they paid \$15 million. The psychiatrist, Dr. Gary Small, testified that Westcott was suffering from impairment due to Huntington's disease as well as dementia, post-operative delirium linked to a July 10, 2020 back surgery, and "polypharmacy" — meaning the use of multiple drugs. On Thursday, a medical expert for Perry's side called Dr. Small's opinion "ludicrous." He testified that Westcott was examined by two doctors leading up to his back surgery, and both found Westcott was able to knowingly consent to the serious medical procedure. The neurologist also said his review of Westcott's text messages and emails between July 8 and July 22, 2020 led him to conclude the entrepreneur was not incapacitated. Editor's picks "I can say with medical certainty there's no reason to question the cognitive capacity of Mr. West with regard to the real estate transaction and contracts," Dr. Daniel Thomas Franc, a neurologist at Providence Saint John's Health Center in Los Angeles, testified. He said Westcott presided over a "bidding war" between Shriver and Perry, something that would be too sophisticated for someone who "lacked capacity." "I think this gets to the fact that he has an understanding of the parameters, in a broad sense, of this transaction," Dr. Franc told Judge Joseph Lipner during the last day of testimony in the bench trial. "To imagine he could be delirious at this point is, frankly, ludicrous." Westcott's live-in girlfriend at the time of the sale also testified Thursday. She said Westcott was "loopy" for two or three days after his surgery, but that was it. In emotional testimony on Wednesday, Westcott's son Court Westcott, the husband of "Real Housewives of Dallas" cast member Kameron Westcott, testified that his dad was diagnosed with Huntington's disease in 2015 and appeared to be suffering from disturbing personality changes in the years that followed. The son said he only had telephone contact with his father in July 2020, but he believes his dad lacked capacity to sell the house. Related Content "This is the worst brain disease you can get," Court said of Huntington's disease. In testimony earlier this week, Carl Westcott's neuropsychologist, Dr. Rebecca Goodman, declined to say she thought Carl Westcott was incapacitated in July 2020. But she said in general, she advises patients to wait a week after major surgery before making any big decisions. Gudvi's lawyers later pointed out that Carl Westcott was directing his assistant to show his home in Dallas to prospective buyers on July 11, 2020, the day after his surgery. That sale closed Oct. 16, 2020, and Court Westcott confirmed no one has alleged his dad lacked capacity during those negotiations. Meanwhile, court filings state Westcott flew from Texas to California on July 17, 2020 and was present when Perry, Bloom, and Perry's sister toured his property before they officially accepted his \$15 million counteroffer. That was a week after his surgery, Perry's lawyers argue. It wasn't until two days after that — on July 20, 2020 — that Westcott first reached out to his real estate rep and said he wanted to renege. Westcott allegedly cited short-term capital gains taxes and pressure from his girlfriend to keep the house, the rep said in deposition testimony. The sprawling nine-bedroom estate at the heart of the real estate war has been languishing empty for the last two years after Westcott was admitted to a series of medical facilities starting in late 2021. Shortly after accepting the purchase agreement, Perry and Bloom wrote a letter to Westcott on July 22, 2020, that made it clear they considered the sale final. "We are writing this letter to you to express our appreciation with regard to your agreement to sell your property to us and to communicate our joy at being able to call it our home," the letter attached as an exhibit to a prior filing said. "As you know, we are expecting a baby next month and know that this will be the best place to bring her home to and raise her in. Though there were other properties that did interest us, yours will provide us the comfort of security, privacy, and safety. These three details are of the utmost importance to us and the

reason we were willing to pay a premium and move forward on your property specifically," they wrote.

Trending Stories 'Lives Are in Danger' After a Trump Admin Spreadsheet Leak, Sources Say I'm 73. Heavy Metal Just Changed My Life 'The White Lotus' Episode 7: Sleeping With the Frenemy Something Important Is Missing in the Signal Scandal "This home will be a respite, one where we will be able to grow together as a family. We have gone through some challenges in the past week, our beloved dog Mighty passed away. With such devastating news, being the lucky people to purchase your home is a shining light to help get us through such a difficult time. We hope you can appreciate that you are turning your home over to a very loving couple who are expecting their first baby and have nothing but joy at the thought of making their life and future memories there. Best and Respect, Katy and Orlando," they wrote. Perry previously was locked in a lawsuit with nuns who tried — but failed — to block her purchase of a hilltop convent overlooking Los Angeles. The Archdiocese of Los Angeles blessed Perry's offer, but the nuns wanted to sell to a different buyer. Perry, the daughter of Pentecostal pastors, prevailed.

<https://www.billboard.com/music/music-news/zach-bryan-ex-brianna-lapaglia-alleges-emotional-abuse-rejects-12-million-nda-offer-1235823179/>

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Zach Bryan's Ex Brianna LaPaglia Claims 'Emotional Abuse,' Rejected \$12 Million **NDA** Offer

"I'm still scared right now because I'm scared of him. My brain's rewired, and I'm scared to make him mad," LaPaglia said on BFFs Podcast. Country star Zach Bryan is at the center of allegations from his former girlfriend, Barstool Sports podcast host and internet personality Brianna "Chickenfry" LaPaglia. Explore Zach Bryan See latest videos, charts and news See latest videos, charts and news In a Nov. 8 episode of the BFFs Podcast LaPaglia co-hosts with Dave Portnoy and Josh Richards, she made a series of bombshell claims, including accusing Bryan of "emotional abuse" during their relationship and claiming she was offered \$12 million and a New York apartment to sign a non-disclosure agreement (**NDA**) about their relationship, which she said she refused. "The last year of my life has been like the hardest year of my life dealing with the abuse from this dude," LaPaglia said on the episode. "I'm still scared right now because I'm scared of him. My brain's rewired, and I'm scared to make him mad." Trending on Billboard "There was always another excuse as to why he was treating me so poorly and why I'm crying myself to sleep every night, why he's screaming at me," she said. "And then you wake up, it's the apology, it's the 'I'm going to be better, I need you in my life.'" She alleged that Bryan made his previous girlfriends sign **NDAs** to prevent them from discussing their experiences publicly. "He made the women before me believe that they had no other choice than to take money from you, sign their experiences away, sign what they went through away," she claimed. According to LaPaglia, after their breakup, she was approached by Bryan's team with a significant financial offer in exchange for her silence. "I was offered a lot of money, like a big lump sum of money and a few options," she explained. "Basically, I would have gotten the money over the course of three years. I would have had to sign all of my experiences, everything that I am, away to this person. They would have been monitoring everything that I do." She said firmly rejected the offer, stating, "I did not accept any money. I will not accept any money. I think that's beneath me. I don't think you can pay people off that you hurt for them to protect you. I think that in itself, offering millions of dollars to this apparent beautiful relationship to keep it a secret, speaks volumes." "It's not just for me—it's for anyone else who's been emotionally abused, for people who are being emotionally abused right now, and for people who don't have a support system like I was lucky enough to have over the last year," she aid. She also recounted specific incidents during their relationship, including one at the Golden Globes. LaPaglia claimed Bryan "ruined" her experience because he disapproved of her dress. "That was f— crazy. That was the first time he had really tried to control what I wore and what I posted," she recalled. "So I went to the Golden Globes and I posted like a carousel of pictures, and he didn't like my dress." "He said he didn't want to date someone that presents themselves that way. And he unfollowed me, he unfollowed everyone, and I... when I flew home — I flew home after the Golden Globes. He ruined my night," continued LaPaglia. "Everything good, anything good I did for me, he made sure to ruin it for me. He ruined my birthday, he ruined my tour, he ruined the Golden Globes. Anything Brianna did for Brianna, he had to ruin it." LaPaglia also described an alleged incident on her birthday, where Bryan reportedly berated her friends after she had gone to bed. "I look outside and I have my aunt trying to control Zach — there's a recording of all of this that can never be out — basically Zach stood up at the fire and he just starts screaming at my friends." "He stood up at the fire and just starts screaming at my friends, 'You're not going to be anything, you're a [expletive] loser.' Just the most horrible [expletive]," she said. "It was just crazy, completely out of nowhere ... When Zach gets in that zone, there's no containing it." In another instance, LaPaglia claimed Bryan had smashed her phone, saying to her co-hosts, "Look at my phone, it's smashed from him, he's always smashed my phone," adding that he will "whip it at a wall." LaPaglia shared that she felt "isolated" during the relationship, which was made public in July 2023. They dated for over a year before he confirmed their split in October. "I don't even recognize myself anymore. I lost 15 pounds I didn't have to lose in the relationship. I didn't sleep. I was completely isolated from my family, from my friends, from work. He just took me out of my life. It was awful, and I stayed because I was stuck and I loved the dude. I kind of blame myself—I'm like, why did I stay? There's no answer. It's crazy." Billboard has reached out to Zach Bryan's representatives for comment but has not received a response as of publication. It comes after co-hosts Dave Portnoy and Josh Richards released a diss track aimed at Zach Bryan. The track, which mocked Bryan and referenced the allegations, reportedly faced multiple takedown attempts. "We knew it was a hit the second we laid it down," Richards said on the podcast. Portnoy added, "We got crybaby Bryan and the spineless PR team running around deleting [expletive] off the internet, and guess what, it's still getting millions of views." Portnoy claimed that Bryan's team attempted to suppress the diss track through legal means. "They're trying to squeeze Bri because of Josh and me," he said. The diss track was eventually removed from several platforms, allegedly due to takedown requests from Bryan's team. "Their crisis management—why he cares so much—is, I guess, what we'll get into now," Portnoy commented. LaPaglia expressed that sharing her story was important not just for herself but for others in similar situations: "That's why I didn't take the money. The message I want to put out

there is that so many people go through this, feeling trapped or thinking they'll never be able to leave." She added: "I hope people can understand what I went through this past year and see why I lost myself and wasn't who I was before him. But I'm back now, and I'm so happy to just be myself again. No more dictatorship here." Just one day before the allegations emerged, Bryan shared his latest single, "This World's a Giant," with a candid Instagram post, where he revealed he had headed back to Oklahoma and spoke of his plans to pause touring to pursue a master's degree in Paris. "After not being home for a year and a half, I drove out to my mother's gravestone in the dead of night... and I came to realize just like in the past, that she never would call me again," he wrote, sharing a series of images of his late mother, Annette, and his bandmates. Bryan continued, "I told her I quit touring because I got accepted to get my masters in Paris next year... I told her about all my best friends in New York and all the nights we howled with the moon... [and] about making it on The Rolling Stone." He expressed gratitude to fans, adding, "Thank you guys for listening to 'This World's a Giant' last night, and thank you to all the people who love me; who have truly carried the weight with me... I'm home now and I'll hold you through the pain." You can watch the full episode [here](#).

