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Monthly Lifestyle & Entertainment Magazine



NO RAPE

Jay-Z's accuser admits she lied about being sexually assaulted by music mogul



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GRAMMY RACE

Top names are in the mix for the 2027 Reggae Award

With the eligibility window now closed, a formidable collection of Jamaican artists awaits the Recording Academy's first-round voting process.

Among the names generating interest are Vybz Kartel, Buju Banton, Beenie Man, Shaggy, Masicka, Alkaline and Protoje, all of whom released projects during the 2027 Grammy eligibility period. But their presence on the release calendar does not automatically translate into a Grammy nomination.

The technical process is important.

For the 69th Annual Grammy Awards, recordings had to be released between August 31, 2025, and August 28, 2026, to be eligible for consideration. The Recording Academy's Online Entry Period ran from July 7 through August 21, meaning eligible recordings also had to be formally entered before that deadline.

That distinction means that an album being released within the eligibility period does not necessarily mean it is in contention. It must also have been submitted and subsequently cleared through the Academy's eligibility and genre-screening processes.

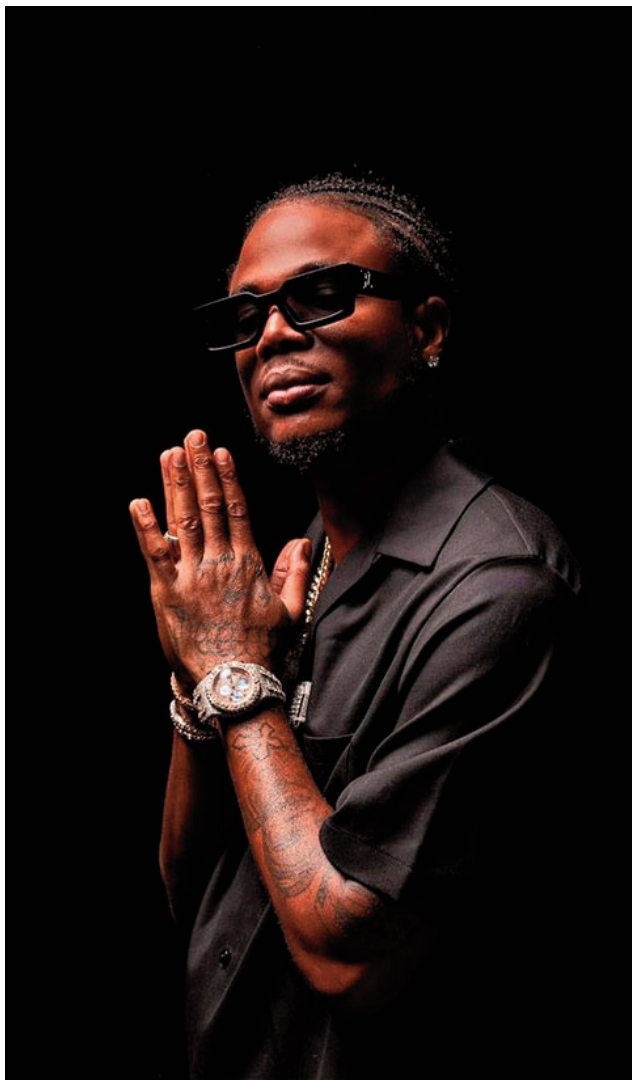
First-round voting is scheduled for October 12 to 22, 2026. The nominations will then be announced on November 16.

After that, the nominees move into the final round of voting, scheduled for December 10, 2026, through January 7, 2027, with the winners to be revealed at the 69th Annual Grammy Awards on February 7, 2027, at Crypto.com Arena in Los Angeles.

That makes the coming weeks particularly important for Jamaica's reggae and dancehall fraternity.

The 2027 eligibility period produced one of the more interesting collections of Jamaican albums in recent years.

Vybz Kartel's God & Time, released June 5, immediately debuted at No. 6 on the Billboard Reggae Albums chart. It became Kartel's 12th entry on that chart and his 10th to reach the Top



Masicka

10. According to data supplied by Luminate, the album generated 2,776 U.S. album-equivalent units in its opening week, including 1,098 pure album sales, 1,639 streaming-equivalent album units and 39 track-equivalent units.

The album also carries a broad collaborative footprint, with appearances from artists including Wizkid, Spice, Shenseea, Skillibeng, Mavado and Farruko.

Buju Banton enters the conversation with Too Too Bad, released July 17. The 13-track project marked his return to a more dancehall-oriented sound and became his first Billboard chart appearance in six years. It debuted at No. 8 on the Billboard Reggae Albums chart before moving to No. 10 in its second week.

The album also made an immediate digital impact, debuting at No. 3 on the U.S. iTunes Reggae Albums chart. Its lead single, "Butterflies," had surpassed 1 million cumulative streams before the album's release.

Then came Masicka.

Released August 14, Forever Reign delivered the highest Billboard Reggae Albums debut by a Jamaican dancehall act in 2026, opening at No. 4. The 17-track project subsequently held the No. 9 spot in its second week and was also reported to be topping Apple Music's album chart in Jamaica.

Spotify tracking showed the album had accumulated more than 11 million streams by September 20, with "Slip & Slide" and "Boasty" among its most-streamed tracks.

For Masicka, the release was accompanied by another major milestone: a sold-out headline performance at Brooklyn's Barclays Center one day after the album arrived.

Beenie Man entered the period with Eminence, released August 20, just eight days before the eligibility window closed.

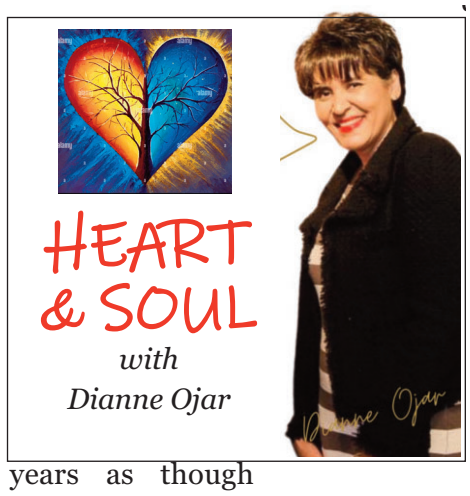
Shaggy, meanwhile, brought Lottery, released May 15. The album includes collaborations with Robin Thicke, Sting and Akon. "Looking Lovely," featuring Robin Thicke, debuted on Billboard's Rhythmic Airplay chart, while "Boom Body," featuring Akon and Aidonia, also charted.

Protoje's The Art of Acceptance, released in April, debuted at No. 9 on the Billboard Reggae Albums chart and passed 11 million Spotify streams. The project includes appearances from Damian Marley, Stephen Marley, Shenseea and Masicka.

Chronixx's Exile, released October 10, 2025, falls squarely within the eligibility period and opened at No. 5 on Billboard's Reggae Albums chart. The album also debuted at No. 15 on the UK Official Download Albums chart.

The Recording Academy's process is peer-voted, and its screening and voting procedures are separate from commercial charts. A commercially successful album can therefore be eligible without being nominated.

THE STORY YOU Keep Telling



Have you ever noticed how quickly the mind can turn one moment into a whole story? Someone does not return your call, and the mind says they are avoiding you. You make one mistake, and the mind says you always get things wrong. Something takes longer than expected, and suddenly the story becomes, nothing ever works out for me. I have caught myself doing that too. A moment happens, then the monkey mind rushes in, fills in the blanks, adds a few old fears, and before long we are reacting to the story instead of what actually happened.

The stories we tell ourselves matter because we do not just think them. We begin to live from them. If the story is that you are always overlooked, you may enter a room already expecting not to be seen. If the story is that people cannot be trusted, you may keep your guard up even with someone who has done nothing to hurt you. If the story is that you are too old, too late, not ready, or not enough, you may stop yourself before life has a chance to answer differently.

Sometimes these stories are so familiar that we do not hear them as stories anymore. They sound like facts. You may say, I am just being honest with myself. But are you being honest, or are you repeating something you have told yourself for so long that it feels true? A story can feel true because it has been repeated, not because it is accurate.

Imagine a woman who was laughed at when she spoke in front of her class as a child. Years later, she is invited to speak at an event. The room is different, the people are different, and she is no longer that child, but the old story is still there. It says, if I speak, I will embarrass myself. So she turns down the opportunity and tells herself she is not a public speaker. The story has now become a decision, and the decision becomes part of her life.

You may have a story about money, love, success, your age, or what is possible for you. Maybe you tell yourself that money never stays. Maybe you believe love always comes with pain. Maybe you think success belongs to people with more connections or more confidence. Maybe you believe you have to be the strong one, so you never let anyone support you.

I know it can be uncomfortable to look at this because nobody wants to feel responsible for every painful thing that has happened. That is not what I am saying. You did not cause every disappointment or hurt. But you may still be carrying the meaning you gave it. Someone left, so the story became, people always leave. Someone criticized you, so the story became, I should not put myself forward. You struggled once, so the story became, I am not capable. The event ended, but the story stayed.

That story can become like a narrator in the background of your life. A compliment comes, and the narrator says they do not mean it. An opportunity appears, and the narrator says you are not ready. Someone treats you well, and the narrator says do not trust it. It may be trying to protect you from disappointment, but it can also keep you from being supported and surprised by something good.

This is why it helps to pause when the mind starts building a story. Ask yourself, what do I actually know, and what am I adding? You may know that someone has not replied. You may not know that they are angry or rejecting you. You may know that one plan did not work. You may not know that nothing will ever work. You may know that you made a mistake. You may not know that you are a failure.

The mind does not like empty spaces. It wants an answer, and if it does not have one, it will often borrow from the past. That is where the monkey mind can get us into trouble. It takes an old fear, places it inside a new moment, and tells us it is the truth. Before we know it, we are anxious, hurt, or withdrawing because of something we assumed.

I have learned to ask myself, is this what happened, or is this the story I am telling myself about what happened? That simple question creates a little breathing room. It does not erase the feeling, but it helps separate the feeling from the facts. Sometimes the story is accurate, and something does need your attention. Other times, you realize the mind has taken one small detail and run several miles with it.

The stories we tell about ourselves can be especially powerful. Maybe you say, I am shy. I am bad with money. I never finish anything. I always choose the wrong people. I am not creative. Be careful with the words I am, because the mind listens. What begins as a description of one experience can slowly become an identity. You did not finish something, so now you say you never finish. One chapter becomes the title of the whole book.

What would happen if you softened the story without pretending? Instead of saying, I always fail, you might say, that did not work, but I can learn from it. Instead of saying, nobody supports me, you might say, I have not always received the support I needed, but I can become more open to recognizing and asking for it. Instead of saying, I am not confident, you might say, I am learning to trust myself in new situations. That is not fake positivity. It is leaving room for movement.

Think of your story as a house you have been living in. Maybe some rooms feel small and dark because they were built from fear. You do not have to rebuild the whole house overnight. You can open a window. You can move some furniture. You can decide that one room no longer fits who you are becoming. Small changes in the story can create more space in your life.

It also matters whose voice you are carrying. Sometimes the words in your head did not begin with you. They came from a parent, teacher, partner, relative, or someone whose opinion mattered at the time. Maybe they told you that you were too sensitive, too ambitious, not practical, or not clever enough. You may have carried their words for years as though they were your own. But someone saying something about you does not make it your truth.

Ask yourself, whose voice is this? Do I still agree with it? Does this story support the person I am now, or is it keeping me loyal to a version of myself I have already outgrown? You are allowed to question what you were taught to believe about yourself. You are allowed to stop repeating a sentence that has been hurting you for years.

Changing the story does not mean denying the past. It means refusing to let the past be the only voice in the room. You can honour what happened and still choose a different meaning. You can say, yes, I was hurt, but I am not only the hurt. Yes, I made mistakes, but I am not only the mistakes. Yes, I lost time, but my life is not over. The story can include the pain without ending there.

So, listen closely to the story you keep telling. Is it helping you move, or is it keeping you in the same place? Is it based on what is happening now, or is it an old conclusion wearing new clothes? You do not have to rewrite everything today. Begin with one sentence. Find the one you repeat most often, question it gently, and leave room for something truer.

You are not trapped inside an old story. You are still living, still learning, still becoming. And sometimes a new chapter begins when you finally stop letting one painful page speak for the whole book.

About the Author

Dianne Ojar is an author, speaker, transformational guide, Kuan Yin Lineage Holder, and author of The Strategic Goal Seeker's Handbook, with professional credentials through the American Board of Hypnotherapy and the American Board of Neuro-Linguistic Programming.



Moliy (left) with Shenseea and Jamaican rapper Skillibeng at the Caribbean Music Awards

FROM GHANA WITH LOVE

Moliy makes history at Caribbean Music Awards in Trinidad

Ghanaian singer Moliy made history at the 2026 Caribbean Music Awards, becoming the first artist from the West African nation to win at the regional ceremony.

Moliy took home Dancehall Song of the Year for the international hit "Shake It to the Max (Fly) Remix," featuring Jamaican dancehall stars Skillibeng and Shenseea and producer Silent Addy.

The victory was one of several milestones during this year's ceremony, which was held at the National Academy for the Performing Arts (NAPA) in Port of Spain, marking the first time the Caribbean Music Awards were staged in Trinidad and Tobago.

For Shenseea, the win also marked a second consecutive year on the track named Dancehall Song of the Year. The Jamaican star won the category in 2025 with "Hit & Run," her collaboration with Masicka and Di Genius.

Moliy had entered this year's awards with three nominations tied to "Shake It to the Max (Fly) Remix," including Dancehall Collaboration and Dancehall Video of the Year.

Trinidad and Tobago's Lady Lava was another major winner of the night after leading this year's field with nine nominations.

The self-styled Queen of Steam retained her Zess Artiste of the Year title and was also named Female Soca Artiste of the Year. She added a third award for Chutney Soca Song of the Year for "Cyah Pick," her collaboration with Ravi B.

Kes took home Male Soca Artiste of the Year, while Grenada's V'ghn won Jab Artiste of the Year and Dominica's Ridge was named Bouyon Artiste of the Year.

Jamaican dancehall artiste Ayetian also celebrated a career milestone, securing his first Caribbean Music Award with a win for Best New Artiste.

Beyond the competitive categories, the ceremony paid tribute to several Caribbean music veterans.

Calypso legend Calypso Rose received the Elite Calypso Honor, while Haitian kompa star Alan Cavé was presented with the Elite Konpa Honor.

Jamaican dancehall veteran Patra received a Lifetime Achievement Honor in recognition of her career and influence on Caribbean music internationally, while Belizean-American rapper Shyne was also presented with a special honor.

The 2026 staging represented a significant change for the Caribbean Music Awards, bringing the event to Trinidad and Tobago for the first time and placing the ceremony in one of the region's major music and cultural centers.

Long live The King

Tributes pour in as world mourns loss of The Mighty Sparrow

Caribbean Community (CARICOM) Chairman and St. Lucia Prime Minister Phillip J. Pierre has paid tribute to legendary calypsonian The Mighty Sparrow, describing the late singer as an artist who gave the Caribbean "a voice that was unmistakably our own."

Sparrow, whose given name was Slinger Francisco, died peacefully in New York on September 27 at age 91 following a brief illness, according to his family.

Pierre described his death as "a profound loss for our Caribbean family," saying Sparrow used calypso to capture the region's struggles and triumphs while challenging society, celebrating Caribbean culture and reflecting the experiences of generations of West Indians.

Pierre said Sparrow's ability to make audiences laugh, reflect and confront uncomfortable truths was among his greatest gifts.

"His life also reminds us of something important about our region: Caribbean greatness has never been confined by borders," Pierre said. "Born in Grenada, shaped in Trinidad and Tobago, and embraced throughout our region, Sparrow became part of our collective Caribbean identity."

CARICOM, the 15-member regional integration grouping, described Sparrow as one of the region's most acclaimed and accomplished calypsonians.

Born in Grenada and raised in Trinidad and Tobago, Sparrow used his music to comment on the region's social and political realities while promoting Caribbean culture internationally, CARICOM said.

His career spanned more than seven decades and took him across the Caribbean, Europe and the United States. He recorded more than



The Mighty Sparrow

500 calypsos and produced more than 70 albums, while winning numerous honors, including 10 Calypso Monarch titles and eight Road March victories.

Sparrow received several of the region's highest honors, including the Order of the Caribbean Community in 2001, the Order of the Republic of Trinidad and Tobago in 2014 and an honorary Doctor of Letters from The University of the West Indies in 1987.

Barbados Prime Minister Mia Mottley said Sparrow had been woven into Caribbean civilization for 70 years and used his music to document the region's history.

"Listen to his recordings and you hear our history. Calypso gave the ordinary West Indian a voice. Sparrow carried it to the world with incomparable genius," Mottley said.

"Born in Grenada and raised in Trinidad, he belonged to all of us," she added.

Mottley also reflected on Sparrow's connection to the late Barbadian cultural icon Sir Garry Sobers, whom Sparrow celebrated in song.

"Two extraordinary sons who made this Caribbean stand taller," she said.

Trinidad and Tobago Prime Minister Kamla Persad-Bissessar said Sparrow's legacy would remain part of the country's cultural identity.

"Sparrow was a true patriot and revered ambassador of Trinidad and Tobago's culture," she said. "Through his music, his wit, and his unmatched contribution to culture, he carried the spirit and stories of our people across the world."

She described his music as part of the soundtrack of Trinidad and Tobago for generations, saying it made people "laugh, made us think, and made us proud of who we are."

Guyana President Irfaan Ali said Sparrow's music would endure, describing his compositions as insightful, witty and sometimes mischievous, with lyrics marked by social commentary. "His compositions ... became the soundtrack of generations," Ali said, adding that Sparrow's music brought recognition to Caribbean civilization and reached audiences far beyond the region.



Sheeran wants $2M

Singer asks Kraft for aid for Gaza after Mackelmore spat

Robert Kraft, the US stadium owner who had pro-Palestinian rapper Macklemore removed as Ed Sheeran's opening act, says Sheeran asked him to match his own $2m (£1.5m) donation for "aid in the region".

It came after Macklemore said he would donate $1m (£750,000) to Palestinian organisations, challenging Kraft to match him.

Kraft, who owns the New England Patriots, wrote on Wednesday: "Earlier today, before Macklemore challenged me to match his donation, Ed called me and asked me to commit $2 million to match his donation to aid in the region to fight this humanitarian crisis.

"Ed now plans to reach out to other venue owners and our goal is to continue to work together to build bridges."

Kraft did not confirm whether he has agreed to make the $2m donation and where the funds would go, and this is the first time it has been suggested Sheeran had donated that sum. The musician has not commented about any donation he is making or other philanthropic plans.

Kraft's comments came in his second statement this week on the controversy over Sheeran's US tour.

On Monday, he confirmed he had banned Macklemore (pictured) from performing during the British singer's forthcoming shows at his Gillette Stadium near Boston. Kraft, who is Jewish, accused the US rapper of hate speech during two previous support slots, where he called for "free Palestine" on stage and made other comments and showed images of Gaza.








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Kiwanuka performed on Glastonbury Festival's Pyramid Stage in 2024

FUDGE

Singer Michael Kiwanuka reveals he is recovering from a stroke

Award-winning singer-songwriter Michael Kiwanuka has revealed he has suffered a stroke and faces a "long, tough journey ahead" to recover.

The 39-year-old from London, who won the Mercury Prize in 2020 and has been nominated for five Brit Awards, said in an Instagram post that the stroke occurred "a few months ago" and was caused "by a bleed in my brain brought on by high blood pressure".

He added that "the brain injury I suffered was quite severe so there's a lot of rehab to be done", but told fans he will "look forward to seeing you all soon".

Kiwanuka simultaneously announced the release of his fifth album, titled Fudge, which was recorded before the stroke.

Kiwanuka performed on Glastonbury Festival's Pyramid Stage in 2024

"I'm very happy to be announcing to you my new album Fudge," his message said.

"I'm especially happy because the last few months I've been battling some health problems which would heavily hinder and get in the way of me making music for the foreseeable future. A few months ago I suffered a stroke brought on by a bleed in my brain brought on by high blood pressure.

"It's a long journey recovering from a stroke, which is why I missed some gigs recently out in the US, but I look forward to seeing you all soon. I'm not sure when I'll be able to be back out on the road or what that will look like, the brain injury I suffered was quite severe so there's a lot of rehab to be done, it's a long, tough journey ahead but I'm fighting to get better.





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GATWICK YEAR-ROUND

British Airways to increase Caribbean airlift

British Airways will significantly increase its airlift to Barbados, adding more than 120,000 seats annually through expanded winter capacity and the relaunch of a year-round service from London Gatwick.

The airline will increase seats to Barbados by 70% during the 2026/2027 winter season and by more than 100% in summer 2027, according to the Barbados Tourism Marketing Inc. (BTMI).

Starting Oct. 25, 2026, British Airways will operate a daily direct service from London Gatwick to Grantley Adams International Airport, coinciding with the start of the International Air Transport Association's winter season.

The new Gatwick service will complement British Airways' existing daily service from London Heathrow through November. Heathrow service will increase to twice daily from December through March 2027.

During the winter season, British Airways will therefore operate three daily direct flights from the UK to Barbados — one from Gatwick and two from Heathrow — marking the first time the island will have three daily services from the airline.

The Gatwick service will continue into summer 2027, creating British Airways' first double-daily summer service to Barbados.

The Gatwick flight will operate as a shared service with Guyana, Tobago or Grenada on six days of the week, while Wednesdays will feature a dedicated Barbados service.

Barbados tourism officials said the expanded schedule will give UK travelers, including families, greater flexibility while supporting demand for year-round travel to the island.

The additional summer capacity is also expected to improve access to Barbados' major events, including the Crop Over Festival, Barbados Ninja Throwdown, Dive Fest and Rally Barbados.

Andrea Franklin, chief executive officer of BTMI, said the increased capacity reflects continued demand for travel to Barbados.

“This speaks to the demand that exists for travel to Barbados and the region,” Franklin said. “We are exceptionally happy that BA has continued to demonstrate this strong vote of confidence in Barbados as a destination, as demonstrated by their commitment to increase capacity on the Barbados route at this time.”

She said maintaining access for UK visitors remains a priority for the island.

“Ensuring Barbados remains accessible to our valued UK visitors is a top priority,” Franklin said. “This expanded partnership with British Airways also ensures fantastic options for connectivity, providing more opportunities for travellers from all regions of the United Kingdom, Europe, the African continent, the Middle East and beyond.”

The increased airlift forms part of Barbados' broader tourism strategy and strengthens the island's longstanding relationship with the UK market.

British Airways has served Barbados for more than 72 years and continues to operate direct services between the two destinations.

BTMI said the expanded schedule reinforces Barbados' position as a leading English-speaking Caribbean destination in the UK market while providing additional access for travelers during both the winter and summer seasons.

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SHE'S ALIVE

Dolly Parton's manager accuses her nephew of 'threats and intimidation'

Dolly Parton's management company has accused her nephew of "threats, intimidation, and coercion", revealing a bitter battle over the late star's legacy and business interests.

The accusations against Bryan Seaver, who was Parton's head of security and was handpicked to announce her death last month, have been made public in US legal documents filed this week.

The company that manages Parton's businesses and properties, She's Alive, is seeking a temporary civil restraining order against him.

In court filings, She's Alive alleged that Seaver mounted "an obscene, deliberate and escalating campaign of threats", claiming he said he would ruin her empire if the estate did not pay him. He has denied the claims.

In a statement to TMZ, he said that text messages and emails quoted in the court application had been taken out of context to make it look like he was threatening people.

"Nothing in this lawsuit were threats and most of the comments I stand by," he said.

"A lot of these messages are two guys having rage talk and crying on the phone together while we were grieving."

Seaver, the son of Parton's sister Cassie, owns a company that provided the singer's security detail for the last 20 years of her life.

Last week, he was fired by She's Alive as head of security for her properties.

In a statement at the time, Seaver and his company said the dismissal was "unexpected" and "unexplained".

They added: "We refuse to be intimidated by those whose actions we believe are being taken in bad faith and with the intent to profit from the life of someone who willingly gave so much."

Bryan Seaver announced the news of his aunt's death to the world in August

The request for a restraining order was filed in Nashville on Tuesday by She's Alive, which is run by Parton's longtime manager Danny Nozell.

The court documents quoted a series of exchanges in which someone, identified by the estate as Seaver, threatened to destroy Parton's brand.

In one, he's alleged to have said he would become "the hand of retribution for my entire family", according to the court documents.



Dolly Parton

Another said: "I'm going to set up a podcast dedicated to ruining Dolly's brand partnerships and telling the violations these people have done on us. It's going to be great. Or [expletive] pay me."

The papers also claimed that Seaver used his experience as a military contractor to intimidate employees.

In an exchange with one of Parton's lawyers, he allegedly described himself as a "killer" and said that on the day his aunt died, he had sold $27m (£20m) in arms and ammunition to the Haitian police.

"All I do is warfare... Everyone needs to be worried about what I might do," he was accused of saying, according to a copy of an email attached to the complaint.

In his statement published on TMZ, Seaver said: "I am a career soldier and military contractor and do conduct arms deals for foreign governments. I am a security professional and I am a killer."

But he denied making threats and said he had been "talking frankly in a private way with Danny who I thought was my friend".

The messages have resulted in some employees and lawyers for Parton's trusts and estates resigning, according to the court documents.

She's Alive has also had to hire private security for its employees, including at their homes, the filing states.

The BBC has contacted Seaver and She's Alive for further comment.

Previously, Seaver was known to the public for announcing his aunt's death in a video posted to her Instagram account on 25 August.

Speaking in front of a black background, he was sombre and reflective as he introduced himself and shared the unexpected news.

"This video announcement is something Dolly asked of me years ago, before I fully absorbed it as a future reality," he said in the video.

Seaver added that he had followed in his father Larry's footsteps in becoming Parton's head of security, a post he held for more than 20 years.

Nozell started working for Parton in 2004, first as a tour consultant and later as her manager.

In the 2019 Netflix film, Dolly Parton: Here I Am, he said his job was to transform her from a "heritage act" into a "superstar", and he took responsibility for reviving her international touring career.

In a statement last month, he said the singer had "worked up until the day she died" on multiple projects, and envisioned a legacy that continued long beyond her death.

"She loved seeing her dreams come to life, and loved knowing her work brought people joy," he said in the statement.

"Ever the planner, Dolly worked with the team that she handpicked, for the past several years to build a project roadmap that will guide us for decades to come."

The estate now faces a public tug of war over that legacy.

I LIED

Jay-Z rape accuser says her allegation was false

A woman who accused Jay-Z of raping her when she was 13 has formally said her allegation was untrue.

The unnamed woman filed a lawsuit in 2024 claiming she had been drugged and raped by Jay-Z, real name Shawn Carter, and Sean "Diddy" Combs at a party after the MTV Video Music Awards in 2000.

The stars denied the allegation and she dropped the lawsuit last year. Carter then sued her and her lawyers.

In a statement filed in that case on Thursday, she wrote: "Shawn 'Jay-Z' Carter never raped me. I have never met or spoken to Mr. Carter. Mr. Carter never engaged in any inappropriate conduct toward me whatsoever."

The woman, known in court documents by the pseudonym Jane Doe, also said: "My claims that Mr Carter and Mr Combs raped me while a third celebrity, [name redacted] watched are false. There is no truth to any of my claims against Mr Carter.

"I understand my false accusations have caused Mr Carter immense pain, suffering, and damage that can never be fully undone."

Carter had vehemently denied the accusations, saying they were a "blackmail attempt" and describing them as "frivolous, fictitious and appalling allegations".

When the accuser dropped her case in February 2025, the rapper, who is married to singer Beyoncé, said: "The trauma that my wife, my children, loved ones and I have endured can never be dismissed."

The woman, from Alabama, has now been removed from Carter's lawsuit.

She said she had not received any money from the rap superstar or anyone acting on his behalf, and had not been paid to make her latest declaration.

The rapper is still suing the woman's former lawyers, led by Tony Buzbee.

In a statement to Rolling Stone, which first reported Jane Doe's new declaration, Buzbee said he had not seen it.

He said: "We have multiple lawyers (at least four) who dealt with Ms Doe long before she met me. She gave the exact same story to each. If for some reason now she is claiming she lied to us and the court, that's new information."



Jay Z's family was traumatized by the allegation

When Carter filed his lawsuit against the woman and her lawyers in February 2025, Buzbee claimed at the time that Carter's investigators had "repeatedly harassed, threatened and harangued this poor woman for weeks, trying to intimidate her and make her recant her story".

In her new declaration, the woman said: "I never received any threat from Mr Carter or anyone acting on his behalf."

Setting out the events that led to her allegation, the woman said she saw an advert on Facebook in September or October 2024 looking for people who might have sexual assault claims against Combs. "The ad triggered memories of being raped when I was 13 years old," she said.

She was contacted by a law firm but was not provided with a draft of the lawsuit containing her allegations and did not authorise it before it was filed in October 2024, she said.

She also said Buzbee and other lawyers acting on her behalf filed it "without conducting any independent investigation, background inquiry, or due diligence, and without obtaining any corroboration of the allegations".

She said: "The October Complaint alleges that Mr Carter and Mr Combs raped me when I was a minor while an unnamed celebrity watched. As discussed above, these allegations were false."

Buzbee also represents numerous other people who have made allegations against Combs.

Combs denied Jane Doe's claims, which his lawyer described at the time as one of a number of civil cases "pushed forward by an attorney more focused on media headlines than legal merit". In July 2025, Combs was convicted by a criminal court on prostitution-related charges involving his two ex-girlfriends, and is currently serving a four-year prison sentence.

SHOWGIRL

Taylor Swift breaks record for most MTV VMAs as Madonna also wins

Taylor Swift took home the video of the year award as she became the most successful artist in the history of the MTV Video Music Awards on Sunday.

The singer went into the night tied with Beyoncé on 30 wins, and went on to score the night's top award for the visuals for her track The Fate of Ophelia, taken from her 2025 album The Life of a Showgirl.

The original Queen of Pop, Madonna, won artist of the year, best dance and best collaboration alongside Sabrina Carpenter for their dancefloor-filler Bring Your Love, which was the lead single from Madonna's 2026 album Confessions II.

Swift also received the inaugural award for artist director, having written and directed the 1990s infomercial parody video for another song, Opalite.

She dedicated her new award to the "ultimate showgirl", saying: "I think we were all very lucky to share this planet with Dolly Parton for a time".

The 36-year-old also debuted the music video for her new song Patient Zero - starring actors Colin Farrell and Dakota Johnson - during the Los Angeles ceremony, hosted by rapper Snoop Dogg.

The dark gothic thriller is her first music video since marrying NFL player Travis Kelce.

The song is one of four new tracks on The Life of a Showgirl: The Encore, which dropped last week.

In a ceremony that largely awarded female artists, Madonna went into the night with the most nominations - 13.

And her team also won best cinematography and choreography both for Confessions II, the film.

"Most of you were probably not born when I performed at the very first VMAs 43 years ago," the 68-year-old said after winning artist of the year.

She went on to recall how she had fallen over and exposed her backside, an accident which had threatened to end her fledgling career.

Reflecting on more recent times, she added:



Taylor Swift and Madonna at the VMAs

"I spent the last year and a half finding myself, believing in myself and really making the music that I wanted to make."

Madonna's opening performance - her first VMAs show since her infamous onstage kiss with Britney Spears in 2003 - included a live duet with Carpenter, and an appearance from British Brat star Charli XCX who features on her recent remix Danceteria (Afterhours).

While accepting the award for best collab, Madonna claimed Carpenter's team had originally kept her waiting.

"When five days passed and I still didn't get connected with Sabrina and didn't hear back from her about whether she wanted to do a song with me - five days - I DM'd [direct messaged] her," said the star.

"She answered me back and... within weeks we were in the studio together," she continued. "It was fabulous."

Carpenter, who grimaced slightly at the thought of her team having left the pop icon hanging, clarified: "My team replies. Just so everybody knows, they do respond to people.

"But I respond faster. So direct line to me is always the best way to get in contact."

Swift, Charli XCX and Lisa from K-pop group Blackpink were among the celebrities walking the blue carpet ahead of the event.

Lisa became the first Asian solo artist to win the best pop category for her song Dream, which featured Japanese actor Kentaro Sakaguchi in its music video.

BIG BANG

Before BTS and Blackpink, they were the Kings of K-Pop. Now they're back

A sea of glowing yellow crowns. Thousands of voices chanting in Korean.

An explosive surge of energy as the opening synth riffs of Fantastic Baby shatter the stadium air. Big Bang is back.

Fourteen years after their first major European shows, and after a decade marked by military service, member departures and legal scandals, the South Korean group played at Tottenham Hotspur Stadium in London on Saturday as part of their 20th anniversary world tour.

Inside the near-capacity venue, the crowd did not just watch a concert - they stepped into a significant moment in K-pop history.

As the band emerged in their trademark high-fashion, glittering outfits, the crowd danced freely, setting the tone for an evening that felt less like a routine tour stop and more like a homecoming.

For fans, it is a long-awaited reunion. But the significance of Big Bang's return extends beyond nostalgia.

Years before BTS were selling out Wembley Stadium and Blackpink were headlining Hyde Park, Big Bang were already proving Korean pop could succeed far beyond Asia.

The group filled arenas across the West, collaborated with major American artists, experimented with hip-hop and electronic music, and turned their own fashion and creative identities into part of their appeal.

Having attended their European debut at Wembley Arena in 2012, the shift in atmosphere on Saturday was striking.

Where their original UK shows were driven by a hunger to prove themselves and promote a new album, this return as a trio, comprising G-Dragon, Taeyang and Daesung, felt entirely crafted for their dedicated community.

By reworking classic tracks and cleverly remixing songs to accommodate absent members, the group relied on pyrotechnics, their signature live band and sheer stage presence rather than elaborate staging.

The result was a reunion that felt celebratory, grounded and playful.

In 2011, Big Bang became the first K-pop group to win a major Western music award when they took home the newly created Worldwide Act prize at the MTV Europe Music Awards.



Big Bang — on their 20th anniversary tour

When they made their European debut at Wembley Arena in December 2012, a second show was added after the first sold out in under two hours.

They were leading a pioneering generation that proved global crossover was genuinely possible.

Then in 2016, Forbes estimated Big Bang had earned $44m (£33.2m) over the previous year, making them the first K-pop act to appear on its Celebrity 100 List.

"When it comes to the global market for K-pop, there is no doubt Big Bang made a huge contribution," says Dr Haekyung Um, senior lecturer in music at the University of Liverpool.

"Earlier acts were popular within Asian markets, but Big Bang were true international stars. I would call them the Kings of K-pop, just as we call Michael Jackson the King of Pop," Um adds.

"Big Bang's success really was an early signal of how successful a K-pop stadium tour in the West could truly be."

Before Big Bang, K-pop groups were often viewed as heavily manufactured by entertainment agencies.

But music critics say Big Bang broke the mould. They wrote and produced their own songs, shaped their own streetwear image and blended genres ranging from hip-hop and R&B to trot, a traditional South Korean folk genre.

For many attending on Saturday, the show served as a direct lesson in K-pop's lineage - a chance to see "the idols' idols" perform live.

"They were different because they didn't follow the uniform K-pop cookie-cutter pretty boy phase," explains Sharon, who was visiting London from Singapore.

"They went harder on their music, a bit more hip-hop. They did what they had to do, and they are the absolute OGs for me."

The shift set them apart across Asia and helped establish the blueprint for modern self-produced acts such as BTS.

And then there is the yellow crown. At Big Bang concerts, it is impossible to miss the group's crown-shaped lightstick, known as the Bang Bong.

In early K-pop, fans supported artists by waving coloured balloons or generic glow sticks.

But seeking a distinct, permanent identity for their fandom, dubbed "VIPs", band leader G-Dragon proposed a handheld yellow crown, setting the template for custom concert merchandise. "Fan engagement and coordinated chants have deep roots in Korean music history," explains Um. "But Big Bang helped modernise the physical technology."

The Bang Bong established a model for custom-designed fandom lightsticks and merchandise that modern K-pop groups now follow.



LOVE AND ENERGY

Ky-Mani Marley Releases First Album In A Decade

Ky-Mani Marley has released “Love and Energy,” his first studio album in more than a decade, featuring a lineup of Jamaican reggae heavyweights including Sizzla, Gyptian, Anthony B, Agent Sasco, Andrew Tosh, Bugle, Iba Mahr and Lutan Fyah.

The 14-song project, out now on all digital platforms via Marley’s Konfrontation Muzik label in partnership with New York-based Dub-Shot Records, marks the Grammy-nominated artist’s eighth solo studio album. Marley co-produced every track but one, blending deep bass grooves, live instrumentation and his signature raspy vocals across the collection.

The album opens with “New Creature,” which previously reached No. 1 on the Jamaican charts, and includes the title track “Love and Energy” featuring Lutan Fyah and Iba Mahr, whose music video has drawn nearly 2 million views. Other highlights include “Love Is Key” with Gyptian, “One Family” featuring Bugle, and the militant “War Inna Babylon,” which brings together Sizzla, Anthony B and Agent Sasco over a Nyabinghi rhythm.

One standout track, “A Little Bit (I’m Okay),” was co-written with Marley’s daughter Imani Marley and longtime collaborator Shaquel Leon, offering what Marley describes as an honest reflection on mistakes, resilience and acceptance. The song became a crowd favorite during the European leg of Marley’s recent tour, with a live video filmed at France’s Toulouse Rio Loco Festival.

“The title Love and Energy for me represents the idea that what we give to the world matters,” Marley said. “The album carries a message of love, resilience, hope, and positive energy, even through difficult times.”

Marley, the son of reggae legend Bob Marley and Anita Belnavis, first emerged with his 1996 debut album “Like Father Like Son” and has built a career spanning reggae, hip-hop and soul over nearly three decades, alongside acting roles in “Shottas” and “One Love.” He celebrated the album’s release with a media event at Copper Blues in Doral, Florida.

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Lieutenant Stitchie, Dancehall's "Governor" Turned Gospel Icon, Dies at 60

Veteran deejay and gospel reggae icon Lieutenant Stitchie has died at age 60, just one day of his 61st birthday.

Rev. Dr. Lt. Stitchie O.D. died on Monday, September 28, 2026 at the Kingston Public Hospital just a day before his birthday. Medical personnel at KPH confirmed that the Fast and Pray deejay passed away this morning. His death comes barely 24 hours after his wife, Sophia Laing, went public appealing for blood donors after his blood count fell, and just over two years after a debilitating stroke in September 2024 left him unable to speak and with limited mobility. Through it all, she had remained hopeful, telling supporters days earlier: "So many persons who took ill after my husband are not with us. But to God be the glory, he is still in the land of the living."

Long before he became one of gospel reggae's most respected voices, Stitchie, born Cleveland Laing, was Spanish Town's rising star on the competitive sound-system circuit of the early 1980s, coming up alongside future greats like Papa San and Wickerman. A former athlete and biology teacher, he broke through in 1986 with the comic hit "Wear Yuh Size," followed by "Natty Dread," which spent 14 weeks atop the Jamaican charts. That run made him one of dancehall's first artists to land a major international deal, signing with Atlantic Records in 1988 and releasing three albums, including "Wild Jamaican Romances." He went on to record a stretch no other dancehall artist has matched – 14 No. 1 songs in a single calendar year – and is credited as the first to bring dancehall to Germany and the Netherlands.

The turn came in 1997. Injured in a car accident en route to Reggae Sumfest, he performed anyway, against medical advice – and was handed a Gideon Bible by a young Canadian fan after the show. He read it that night in his hotel room and became a born-again Christian, walking away from secular dancehall to build a second career in gospel reggae, beginning with 1999's "To God Be the Glory." The reinvention earned him Outstanding Male Reggae Vocal Performance of the Year at the Caribbean Gospel Music Marlin Awards and honors from JARIA.



Lt Stitchie went from reggae icon to gospel singer



DOWNTON SHABBY

Manchester Court rules against American who claimed a mansion for £1

An American man has lost his legal bid to take ownership of a historic mansion for £1.

Hopwood DePree, who claims ancestral links to the Grade II-listed Hopwood Hall in Middleton, Rochdale, said he was "incredibly disappointed" after a judge at the High Court in Manchester ruled against him.

DePree, an actor and filmmaker, argued a 2017 agreement with Rochdale Council gave him the option to buy the manor house after securing planning permission to restore and redevelop it.

However, Judge David Hodge KC found the conditions required for ownership of the property to transfer had not been met.

Despite its current state, Hopwood Hall was described as being in the top 10% of most important listed buildings in England, the court heard.

DePree's plans included a wedding venue, hotel accommodation and visitor attractions aimed at bringing the hall back to life.

However, Rochdale Council decided in 2022 not to transfer ownership of the hall to DePree and later locked him and a group of volunteers out of the site.

The court heard the legal costs were about £150,000, with the council expected to seek an order requiring DePree to pay them.

A Rochdale Council spokesperson said the council was pleased with the judgment.

"It's a shame that we had to endure a costly court battle to get to this point, as the time and money invested in this process could have been better spent on the hall itself," they said.

The spokesperson said more than £1.6m had been spent on the hall by the council and Historic England since 2017, and that investment in vital repairs would continue while its long-term future was "considered in due course".

They added that, once restored and refurbished, the building would be "used for the benefit of the wider community of Middleton who rightly cherish it as an important part of Middleton's rich and varied heritage".

DePree published a book about his campaign to restore the hall in 2022, titled Downton Shabby.

Speaking after the ruling, he said he was "incredibly disappointed" and described it as "a sad day".

He said he was discussing next steps with his legal team, adding: "We are not giving up. Hopwood Hall must be saved. "I am getting messages from around the world from people offering money and support," he added.

‘Pro-Nazi’ Cancelled

Two stadium gigs in Russia by Ye, the rapper formerly known as Kanye West, have officially been cancelled.

West had been due to perform at the Gazprom Arena in St Petersburg on 10 and 11 October.

But there was confusion in the lead-up to the shows, as the venue had said it wouldn't host him for what would have been the biggest show by a western artist since Russia invaded Ukraine in 2022.

In a post on messaging app Telegram, gig organisers Say Agency confirmed the concerts had been cancelled with "sincere regret".

"The Ye concerts in St Petersburg will not be able to take place on the scheduled dates," the Moscow-based agency wrote.

"We will issue an official statement regarding the status of the project and our plans in the near future."

Gazprom Arena said in August that it had not signed a rental agreement with the concert promoters and so the gig could not take place on its site.

Say Agency had said it was working to resolve the issue with the stadium before confirming they could not go ahead.

The stadium also acknowledged it had received complaints about West's performance.

He has recently apologised for multiple antisemitic and pro-Nazi comments in the past, saying he had "lost touch with reality" as a result of his bipolar disorder.

Russia was invaded by the Nazis in World War Two, and the country's Foreign Ministry spokeswoman was among those who criticised the planned shows.

Maria Zakharova said they were unacceptable and pointed out West's "glorification" of Hitler.

In 2025 West started selling swastika T-shirts and released a song called Heil Hitler.



Kanye West — his concerts planned for Russia have been cancelled

Pro-war bloggers in Russia also questioned whether the country should be hosting an American artist while the US provided financial and military support for Ukraine.

West is yet to comment publicly on the cancellation.

His first major concert in the US for more than five years was held in Los Angeles in April, and he has since played in countries including Spain, Portugal and the Netherlands.

However, his Russian shows aren't the only gigs to have been cancelled.

Last summer West was set to headline London's Wireless Festival but was barred from entering the UK, forcing organisers to cancel the whole event.

West shows were also cancelled in Poland, Italy and France.

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RELIEF OVER FASHION

Naomi Campbell wins appeal over charity ban

Model Naomi Campbell has won her appeal against a ban on being a charity trustee, after a tribunal ruled that she was unaware of misconduct at her charity Fashion for Relief.

Campbell was banned from being a charity trustee for five years in 2024 after a watchdog found that Fashion for Relief funds had been spent on luxury hotels and spa treatments.

However, a tribunal said on Thursday that the most serious instances of misconduct in the charity "were concealed" from Campbell by a fellow trustee.

"Ms Campbell was not involved in, and did not know of, that conduct," the three-person tribunal panel said.

The supermodel set up Fashion for Relief to help victims of Hurricane Katrina in 2005, and went on to front further campaigns for disasters and causes around the world.

However, the charity was shut in 2023 and Campbell and two other trustees were banned the following year after a Charity Commission inquiry found "serious mismanagement and/or misconduct" at Fashion for Relief, which was not passing on as much of the money raised as it was supposed to.

Campbell appealed, saying one of her fellow trustees, lawyer Bianka Hellmich, forged her signature and impersonated her using a fake email address to misdirect money that was intended for the charity.

Her "only mistake" was trusting Hellmich, Campbell told the tribunal in June.

Hellmich has denied the allegations.

The Charity Commission opposed Campbell's challenge and said the five-year ban should be upheld.

In its ruling, the First-Tier Tribunal panel said Campbell's claim that she was deceived had been corroborated by documentary evidence.

"For the avoidance of doubt, we accept that both Ms Campbell's evidence, as well as her conduct during the operation of the Charity, was entirely honest," they said.

They said Campbell did not know €4,386 (£3,750) of hotel charges from a trip to the south of France in 2018 - including €1,298 (£1,100) for dinner room service, €1,163 (£990) for spa treatments and €112 (£95) for cigarettes - had come out of the charity's expenses.



Naiomi Campbell — cleared of ay wrongdoing

"The panel is satisfied that Ms Campbell was not responsible for the inappropriate use of the charity's resources or any unjustified expenditure, nor did she contribute or facilitate it," they said.

Campbell must take some responsibility for failures to maintain minutes and file accounts on time - but that was not enough to disqualify the model as a charity trustee, the tribunal said.

"There was serious misconduct and mismanagement in the administration of the charity she founded, Fashion for Relief," the ruling said.

"The Tribunal has found, however, that its most serious features, including unauthorised payments to Ms Campbell's co-trustee, Bianka Hellmich, failures in the management of the Charity's finances and the misuse of its funds, resulted from Ms Hellmich's conduct and were concealed from Ms Campbell."

Unauthorised payments of more than £290,000 were made to Hellmich for apparent consultancy fees, the inquiry found.

The tribunal ruling continued: "Ms Hellmich deceived Ms Campbell, used forged documents and a false email address purporting to belong to her, and also deceived professional advisers and the Commission.

"Ms Campbell was not involved in, and did not know of, that conduct.

"The Tribunal finds that she had no reasonable basis to suspect Ms Hellmich's dishonesty before regulatory concerns emerged and Ms Campbell took reasonable steps in response."

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