

OVO

SELENA'S
NIGHTMARE
Pregnant by One Man
In **Love**
With Another

Like **FATHER**
Like **SON**
DJ KHALED
& his baby
BOY

THE WEEKND
10 WAYS
to become
A STARBOY





Like FATHER Like SON

DJ Khaled & his baby boy

Like Father, Like Son is a collaborative studio album by American rappers Birdman and Lil Wayne. The album was released on October 31, 2006, through Cash Money Records and Universal Records. Guest appearances include Fat Joe, T-Pain, Rick Ross, Tha Dogg Pound and All Star Cashville Prince. Producers included Swizz Beatz and Scott Storch. The album's first single was "Stuntin' Like My Daddy". The second single released from the album was "Leather So Soft". The third single was "You Ain't Know". All of those singles have music videos.



In February 2006, Birdman and Lil Wayne released a mixtape, *The Carter 2 Part 2: Like Father Like Son*, hosted by DJ Khaled to promote the album. The mixtape had leftover tracks from Lil Wayne's album *Tha Carter II* and early versions of tracks that would later end up on *Like Father, Like Son*. According to the Cash Money's website, and an aggressive street campaign in Houston, the album was initially scheduled for release on September 26, 2006 but delays pushed the release back to October 31, 2006. In an interview, Lil Wayne said that "Army Gunz" might be the fourth single from the album. However, the song has not been released. In January 2009, Birdman said in an interview that a movie based on the title of the album and starring him and Wayne

would be released in June 2009, but it was never made. *Like Father, Like Son* received

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mostly positive reviews from music critics. Allmusic gave the album three and a half stars out of five, saying, “There’s probably too much get money/stack-paper for those who want Wayne to speak

on the injustices New Orleans has suffered post-Katrina, or to get to work on *Tha Carter III*, but that’s not what *Like Father, Like Son* is about. This is the sure sound of Cash Money steadying the ship and getting back on course”.

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Khaled had big records, big remixes and big albums, but nothing

he did in music made him larger-than-life like social media. When the phrases and mantras he would build projects around became hashtags and viral videos, an elevation occurred. Suddenly, Khaled was no longer lost at sea but dominating the world. Major Key, released last year following his newfound superstar fame, was a hitmaker’s album filled with A-list talent. It was Khaled trying to do in music what Snapchat did for him online: capture the pulse of the moment.

Khaled’s success felt close to hitting a ceiling. Touring with Beyoncé and achieving a No. 1 album were impossible dreams that actually came to fruition. He was doing the unfathomable, accomplishing what wasn’t possible when he ran the streets with *Terror Squad*. The birth of his first son Asahd broke new ground; the adorable offspring was even more enchanting than his father. Asahd has become an Instagram darling and a Twitter goal and he can’t even say the words “social media.”

A love between father and son turned into *Grateful*, the latest Khaled attempt at unifying the biggest names in hip-hop and R&B. Asahd has been at the forefront of marketing and promotion, a young man born to go viral. Each single showed that Khaled was pulling out all the stops Jay Z and Beyoncé, Rihanna and Bryson Tiller, Drake, Justin Bieber and every rapper with Obama’s phone number Khaled was able to dance with the stars and he wasn’t going to take it for granted.

He may be grateful but Snapchat’s biggest DJ doesn’t practice modesty on his latest. At 23 songs, *Grateful* is a lengthy, modern-day double disc. It’s an exhausting listen,

Over a montage of sweet home videos, Khaled mentions his parents and how he’s grateful for his lineage, particularly those who come after. On Asahd, the producer said his son is his biggest inspiration: “Every morning I tell Asahd, ‘I love you. I got you’... But the truth is, he’s got me.”

Within the bloated, overbearing collection of songs are the few musical gems that make each Khaled album a piece of art that can outlive its moment in the spotlight. *Like Father, Like Son* is about. This is the sure sound of Cash Money

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4 Standout Songs:

Curating hits is what DJ Khaled is known for. Bringing together chart conquerors and attempting to make Billboard-climbing magic has been a role he’s played for years. With that said, each album is guaranteed to have at least one hip-hop record. The raw, underground rap you’d expect on a *Gangsta Grillz* mixtape and not a commercial darling. As soon as you hear the soulful vocals building up, you don’t have to know who is featured to realize track 15 is going to be the one. Cool & Dre are common collaborators with Khaled, dating back to his first album, and they laced him with a great flip of Them Two’s “Am I A Good Man.”

Like Father, Like Son debuted at number three on the Billboard 200 chart with 176,000 copies sold in its first week. Up to July 11, 2007, it had sold 761,958 copies in the United States. go viral.

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He may be grateful but Snapchat’s biggest DJ doesn’t practice modesty on his latest. At 23 songs, *Grateful* is a lengthy, modern-day double disc. It’s an exhausting listen, the excess amount of music leaving you with the same queasiness as consuming too much alcohol. E

Khaled had big records, big remixes and big albums, but nothing he did in music made him larger-than-life like social media. When the phrases and mantras he would build projects around became hashtags and viral videos, an elevation occurred. Suddenly, Khaled was no longer lost at sea but dominating the world. Major Key, released last year following his newfound superstar fame, was a hitmaker’s album filled with A-list talent. It was Khaled trying to do in music what Snapchat did for him online: capture the pulse of the moment.

versions of tracks that would later end up on *Like Father, Like Son*. According to the Cash Money’s website, and an aggressive street campaign in Houston, the album was initially scheduled for release “Good Man” ft. Pusha T & Jadakiss DJ doesn’t practice modesty on his latest. At 23 songs, *Grateful* is a lengthy, *Like Father, Like Son* falters only in the diversity department. Is a solid project that ushers in a new Cash Money dynasty.”



SELENA'S NIGHTMARE

Pregnant By One Man In Love With Another

The cover says “selena’s nightmare. pregnant by one man, in love with another. new romance and a hot fling end in disaster. now she faces the biggest decision of her life.” incidentally, she is not pregnant and there is no “decision” (tabloid shorthand for having an abortion or keeping a fabricated pregnancy).

Selena has a new man, zedd. they’re already being followed by paparazzi and the tabloids are already claiming she is pregnant.

a source tells life & style, “weeks into her relationship with producer dj zedd, selena is convinced she’s expecting his baby — and terrified of what it could mean for the recent rekindling of her troubled love with justin bieber.”

The source continues of why selena thinks she is expecting a baby, “she thinks she could be pregnant since she has gained so much weight lately and hasn’t been feeling well.”

she has reportedly been sick with supposed symptoms, adds the source, “she thought she had the flu at first, but she also isn’t the best at taking birth control, so she

is majorly stressing.” since she’s not actually pregnant... it probably is the flu!

selena gomez is only turning 26 this summer, but according to the tabloids, she should have multiple kids by now. the gossip media has spent quite literally years falsely impregnating her. check out five of the wrong pregnancy rumors below.

“ In 2012, I got pregnant and miscarried justin bieber’s baby, and lost him when I was barely two months along ”

In 2014, in touch ran a cover story announcing, “selena’s secret: pregnant & alone.” the tabloid claimed to know “her shocking decision to raise the baby by herself.” this was actually a disgusting bait-and-switch. after designing a cover that would dupe readers into think-

ing gomez was currently expecting, the magazine changed gears inside the issue to discuss a purported past pregnancy. “in 2012, she got pregnant and miscarried justin [bieber’s] baby,” a so-called “friend” was quoted as saying, alleging she “lost the baby when she was barely two months along.” this was an incredibly gross claim, one that a rep for gomez told gossicop was not true. shamefully, sister

outlet life & style repeated this fabrication in 2015.

In 2018, the tabloids turned their attention back to Bieber. And sometimes people even talk about his music. But it didn’t entirely start out that way.

THE WEEKND 10 WAYS to become A STARBOY

The Weeknd released a music video for “Starboy” on September 28th, and it’s had everyone confused. The loudest theorists claim it’s proof that Abel Tesafaye has achieved the rank of “starboy” in the Illuminati or some satanist cult, but the actual meaning of the video’s a little easier to grasp and prove.

In the first scene of the video, the camera is slowly moving through Abel’s house, and we soon see Abel tied up at the dining room table while a masked robber sits across from him at the table, playing with a lighter--possibly the same lighter from the music video for “Can’t Feel My Face” that the haunting antagonist lights Abel on fire with. Since in that video, the lighter was probably symbolic of temptations or weaknesses that made Abel stronger, its presence in “Starboy” could mean that this new person has embraced and taken over those weaknesses.

That person--the robber--gets up, suffocates Abel, walks away, takes off his mask, and reveals himself to also be Abel. Except, this new version lacks Abel’s iconic and expressive hair style. He’s dropped that in favor of a simpler, shorter style. Thus, a new version of Abel has killed an old version and has taken possession of his home, a similar storyline to what happens in The Weeknd’s older music video for “Tell Your Friends.”

The meaning here is that Abel is “turning over a new leaf.” He may not be becoming a better person, but he is becoming a different person. He’s doing away with the old version of himself, and he’s preparing to reinvent who he is.

The Cross

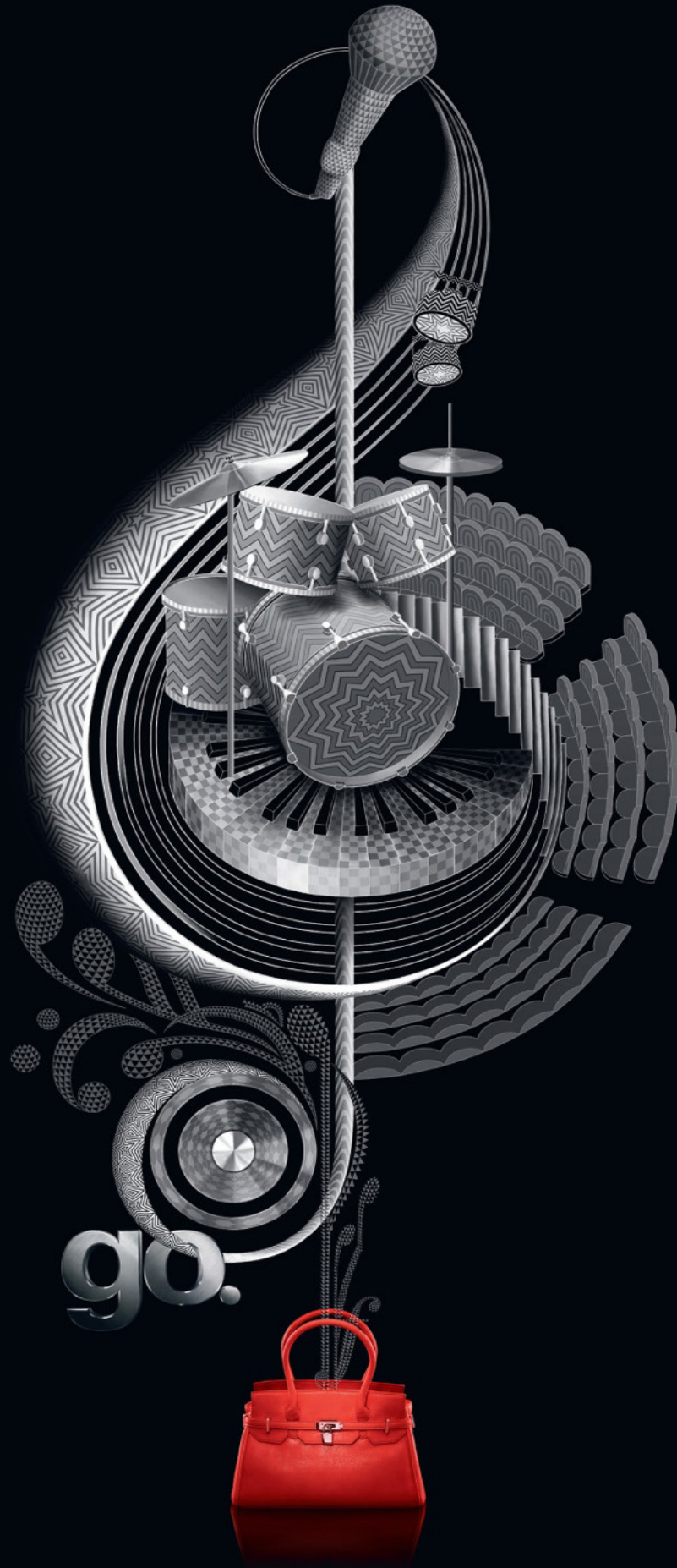
A lot of conspiracy theorists think that the cross necklace, the neon cross, and the camera’s close up on Abel’s eye are confirmations of Illuminati ideas, but what’s really happening here is that Abel’s reacting to the cross and what it symbolizes about religion to him.

He doesn’t give away easily his own thoughts on religion, but from some brief research on my part, he doesn’t seem to be particularly religious even though he was raised Christian. Thus, the cross could mean any number of things to him, but my theory is that it may represent the religion of his youth and that it stands in opposition to the lifestyle he’s living now. He’s

a little hesitant about being a starboy, and the cross and old faith may remind him of how he doesn’t like the direction he’s going in.

But still, he keeps those crosses close to remind him of where he’s come from or maybe to the small part of him that’s calling for him to return to but he uses the new, unique neon cross as his tool and instrument.

“I’ve done some really amazing things, but they’re nothing compared to what I plan to do.”



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