

Herald Cafe



UTTAI RE GOENKARANO: THE YOUTH ARE CALLING



GERA SCHOOL ACHIEVES OUTSTANDING RESULTS IN THE 2025 IGCSE EXAMINATIONS

Taylor Swift takes back the mic: Gets ownership of her iconic albums

The singer, who broke records with her Eras Tour, has repurchased the masters of her first six albums

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In a heartfelt message posted on her website, Taylor Swift informed fans that she had successfully repurchased her master recordings — a deal she described as “honest, fair, and respectful.” The acquisition also included her music videos, concert films, album artwork, photography, and unreleased tracks. For years, Swift has fought not just to own her music but also to reshape the way the industry operates, an endeavor that now feels like a definitive victory. She shared in a heartfelt statement on her official website, “I’ve spent my whole life working for this music, and now it’s mine again. Every note, every lyric, every memory — it belongs to me.”

THE BATTLE FOR THE MASTERS

Swift’s battle to regain ownership of her music has been long and challenging, one that dates back to 2019, when Big Machine Records, the label she had signed with as a teenager, was acquired by Scooter Braun’s Ithaca Holdings. Swift publicly expressed her dismay over the sale, stating she was not given a fair opportunity to purchase her own masters. She claimed that any negotiations were contingent upon her signing a non-disclosure agreement (NDA) that would have restricted her ability to speak freely. She stated on a Tumblr post at the time, “This is my worst-case scenario. This is what happens when you sign a deal with Big Machine.” The situation left Swift with

limited options. She couldn’t release or use her original recordings in the ways she wanted, which sparked her decision to embark on a bold course of action: re-recording her entire catalog.

TAYLOR’S TURNAROUND

In 2021, she re-recorded and released Fearless and Red, 1989, and Speak Now in 2023 (Taylor’s Versions). The re-recording project was not just about reclaiming ownership; it was also an



THE SIX ALBUMS — A LEGACY RECLAIMED

These records were released at various stages of her career and marked her transformation from a country music prodigy to one of the biggest pop stars in the world. Here’s a list of those six albums, each of which carries immense personal and professional significance:

- 1) Taylor Swift (2006)
- 2) Fearless (2008)
- 3) Speak Now (2010)
- 4) Red (2012)
- 5) 1989 (2014)
- 6) Reputation (2017)



assertion of her creative identity. “I re-recorded these songs not just for myself, but for all of us. The original versions are no longer what I consider to be mine. The ‘Taylor’s Version’ albums are my way of taking back control, but it’s also my way of giving these songs to you again — this time on my terms.” Taylor Swift stated through social media and album liner notes.

SWIFT’S SWEET VICTORY

In 2020, Shamrock Capital acquired the master recordings from Braun’s company for over \$300 million. Subsequently, Swift successfully negotiated to purchase the masters back from Shamrock Capital, regaining full ownership of her first six albums. This move marked the end of a long, arduous journey for Swift. “This isn’t just my victory; it’s ours. You have been with me from the start, and without you, none of this would have been possible. This is a celebration of what we’ve accomplished together,” she announced on her website.

A CHANGING LANDSCAPE FOR ARTISTS

Swift’s victory represents a significant shift in the way artists are beginning to demand more control over their careers. In an industry where record labels and private equity firms often control the rights to an artist’s music, Swift’s victory is both a personal triumph and a catalyst for change. In the past, artists who signed deals with major labels often had little to no say in what happened to their music. Swift’s fight, however, has given hope to others in the industry. As she noted in a powerful message on her website, “Being able to create without someone else owning the work I’m doing — that’s freedom. And I will always stand for that.” This victory is also a win for Swift’s dedicated fan base, which has shown an unparalleled level of loyalty. Swift has long emphasized that this journey wasn’t just about her; it was about her fans, who rallied behind her in support, especially as she navigated the often-complex world of music rights.

SWIPE RIGHT

Smriti Irani Begins Shoot for ‘Kyunki Saas Bhi Kabhi Bahu Thi’

The iconic drama Kyunki Saas Bhi Kabhi Bahu Thi, which ruled Indian television for nine years, is making a highly anticipated return. According to reports, Smriti Irani has officially begun shooting for the revival of the legendary series. Interestingly, the actress-turned-politician will be filming under Z+ security. Everyone on set will reportedly follow strict security protocols, underscoring the high-profile nature of the shoot. The show became a household name before its emotional farewell in 2008, marking the end of an era. Now, more than a decade later, it’s back in the spotlight. Ekta Kapoor is aiming to hit the 2,000-episode milestone with the upcoming relaunch.



MAS*H Star Loretta Swit Dies at 87

Loretta Swit, best known for her Emmy-winning role as Major Margaret “Hot Lips” Houlihan on the iconic TV series MASH*, passed away on Friday at the age of 87. She died at her home in New York, reportedly of natural causes, though an official coroner’s report is still pending. Swit was a standout in the comedy-drama, which chronicled the lives of a mobile Army surgical hospital during the Korean War. The show aired for 11 seasons, from 1972 to 1983, and became one of television’s most beloved series. Swit appeared in nearly every episode, including the legendary finale that drew 106 million viewers — still one of the most-watched broadcasts in U.S. history. Over the years, Swit earned numerous accolades for her performance, including two Emmy Awards.



Supermodels Gigi and Bella Hadid recently revealed they have a surprise half-sister. The sisters introduced 23-year-old Aydan Nix, a fashion designer, stylist, and aspiring influencer who bears a striking resemblance to them. Aydan is the daughter of their father, Mohamed Hadid, and Terri Hatfield Dul, with whom Mohamed had a brief relationship after his 2001 divorce from Yolanda Hadid.

Who is the queen of the house?

Tiater: ‘Sasumaim, Dhuv vo Sun?’

Cast: Antonette de Maina, Roma, Samica, Franky Gonsalves, comedian Sally, David, Myron, Juvenile, Raymond

Director: Sammy Tavares

Band: Jeslyn Rodrigues (trumpet), Fevila Fernandes (alto saxophone), Eliora D’Souza (bass), Norman Cardozo (keyboard), Jaison Castanha (drums)

Stage/Lights: Anthony de Ambaji, Dinesh

Pio Esteves

The story revolves around a mother (Roma), her only son Mark (Franky Gonsalves) and his wife Samaira (Antonette de Maina). A maternal uncle (comedian Sally), a bachelor resides with them. As Samaira comes from a poor family, Mark is very supportive, but the mother-in-law cannot stand it. Samaira faces harassment from her mother-in-law in every possible way.

Mark continues to stand as a pillar to his sober wife. At one point of time, in disguise of a woman, Mark takes up Samaira’s responsibility and mops the house.

On several occasions, although it appears that Mark is in favour of his mother, in reality he is with his wife Samaira. And with her husband’s moral support, Samaira lives one day at a time.



More trouble sets in when Mark’s married sister Samica (Samica) steps in and decides to put up with her mother after dumping her father-in-law in the aged home. Along with her mother, Samica also turns bossy towards Samaira and keeps on dictating terms.

Samaira faces more false allegations and harassment at the hands of her mother-in-law and sister-in-law. In the game of love, understanding, ultimately who is the winner and who is the loser? Sammy Tavares’ monsoon tiater

Tiater Review

‘SASUMAIM, DHUV VO SUN?’

‘Sasumaim, Dhuv vo Sun?’ throws light on varied ties in the family, especially relationships that co-exist between mother-in-law, daughter-in-law and other members of the family. The query in the concluding act is: ‘Who is the queen in

the family?’ Obviously, it is that member of the family, who faces all sorts of humiliation and embarrassments.

Although the subject is not new, but tackled by several tiater directors in the past, this tiater director makes a point that sour ties are still prevalent in the Goan families and at the end every dog has his day.

All the artistes have given fine performances on stage. As usual, Roma stands tall as the cruel mother-in-law. Antonette de Maina has been casted as

a sober daughter-in-law and wins the hearts of the audience. Franky and Lawry Travasso extend good support. Samica plays a double role, but the typical comedy accent continues in the main acts as well. Change in tone would make a difference.

For some comedy, there’s comedian Sally, David, Myron, Samica, Juvenile and Raymond coming together and carrying some laughter pills with them.

In the category of songs, Joshua de Agassaim comes for the opening song

with a difference, followed by solos from Jr Reagan, Sammy Tavares, Lawry Travasso, Joshua and Roma. Three songs rendered by Myron and David, a political song by Saby de Divar and another by Lawry Travasso and Saby de Divar receive encores. Live band offstage has three females roped in, namely Jeslyn, Fevila and Eliora and Norman Cardozo on the keyboard leads them throughout.

The stage sets have been handled by Anthony de Ambaji and Dinesh takes care of the lights.

