

Beyoncé: Running the World: The Biography

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Beyoncé: Running the World *The Biography* Anna Pointer www.hodder.co.uk First published in Great Britain in 2014 by Coronet An imprint of Hodder & Stoughton An Hachette UK company Copyright © Anna Pointer 2014 The right of Anna Pointer to be identified as the Author of the Work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means without the prior written permission of the publisher, nor be otherwise circulated in any form of binding or cover other than that in which it is published and without a similar condition being imposed on the subsequent purchaser. A CIP catalogue record for this title is available from the British Library ISBN 978 1 473 60732 3 Hodder & Stoughton Ltd 338 Euston Road London NW1 3BH www.hodder.co.uk 'I now know that, yes, I am powerful . . . I'm more powerful than my mind can even digest and understand.'

Beyoncé Contents [Chapter One](#) [Chapter Two](#) [Chapter Three](#) [Chapter Four](#) [Chapter Five](#) [Chapter Six](#) [Chapter Seven](#) [Chapter Eight](#) [Chapter Nine](#) [Chapter Ten](#) [Chapter Eleven](#) [Chapter Twelve](#) [Chapter Thirteen](#) [Chapter Fourteen](#) [Chapter Fifteen](#) [Chapter Sixteen](#) [Chapter Seventeen](#) [Chapter Eighteen](#) [Chapter Nineteen](#) [Chapter Twenty](#) [Chapter Twenty-one](#) [Chapter Twenty-two](#) [Picture Acknowledgements](#) [Picture Section](#) Chapter One As the thunder of applause dies away, the little girl takes centre stage and grins back at the hundreds of rapturous faces packing the theatre auditorium. Although she's only seven years old and can barely see over the wooden stand to speak into the microphone, she knows exactly what she wants to say. It seems this is where she belongs. In a shiny party dress, her hair carefully arranged in ringlets, she has just sung her heart out to win a major national talent show. She takes a deep breath and begins to speak, thanking her parents and the judges for crowning her winner. Then, as if she's been in the spotlight for years, she raises her hand to her mouth and blows the audience a kiss. The gesture is full of charm – a flash of youthful showbiz flair and natural empathy with the crowd, who rise to their feet amid more deafening cheers and applause. The ability to captivate an entire concert hall is a gift that has stayed with her all her life and become a hallmark of her success. Fast forward a year, and the little girl has blossomed into a real performer. There is polish and poise in each movement, and total confidence as she hits every note. No longer a competitor, she has returned to the Houston theatre to make a guest appearance at the same talent show she had won so convincingly the year before. Taking to the stage once again, she delivers such a knockout performance that there can be no doubt she has a glittering future ahead. Beyoncé Knowles is well on her way to becoming the biggest female singing star in the world. She was born with music running through her veins. 'My dad tells me that, as a baby, I would go crazy whenever I heard music, and I tried to dance before I could even walk,' she revealed in the Destiny's Child autobiography *Soul Survivors*. 'He has the embarrassing videos to prove it!' Her father, Mathew Knowles, would surely not describe the home movies as embarrassing but as one of his most treasured possessions. He was always the proud dad of his elder daughter and never more so than on 4 September 1981, when Beyoncé Giselle

Knowles made her grand entrance into the world at Park Plaza Hospital in Houston. 'My mom claims that it was an easy and relatively painless birth – unlike some of my other entrances,' Beyoncé wrote in *Soul Survivors*. 'The deal my parents made before I was born was that my dad would pick my middle name and my mom would choose my first name. So Beyoncé comes from her – it's actually her maiden name.' In fact, Beyoncé is a derivative of her mother's family name. Tina was born Celestine Ann Beyoncé, and in an effort to keep the surname going when she got married, she came up with the name Beyoncé – which did not go down too well with her own father, Lumiz Beyoncé. 'My family was not happy,' Tina told *Rolling Stone* magazine. 'My dad said, "She's gonna be really mad at you because that's a last name.'" Lumiz was right: as a young child Beyoncé did indeed hate her name. 'Through the years, I have grown to love it, but when I was little, it was just another reason for kids to pick on me,' she said in *Soul Survivors*. 'Every morning when the teacher would take roll call, I wanted to crawl under my desk.' But, of course, before she began school Beyoncé had no idea that her name was unusual and there was nothing to cloud her first few years. At home she was nicknamed 'Bey' or simply 'B' – both of which stayed with her into her adult years. Early pictures show her as a smiling, happy toddler with an adorably round face and a shock of dark curls. As soon as she was walking she would dance to songs on the radio or to her parents' records, which included Michael Jackson, Luther Vandross and Prince. Mathew and Tina had both loved singing since they were very young and had taken part in talent shows, while Tina had also sung in a pop group called the Beltones, who were modelled on Diana Ross and the Supremes and wore costumes that she designed herself. The house was always full of music and Beyoncé has fond memories of family sing-songs with her dad on keyboard. One of her earliest recollections is singing her mother a number she had been taught at school. 'I was in first grade when my mom asked me what I learned at school that day and I said, "A song." She was standing at the sink washing dishes, but then she wiped her hands on her apron, turned around and looked at me. "Well, that's nice," she said. "Let's hear it." I was sitting at the kitchen table, and I stood up to sing it for her just like my teacher had taught me. I'll never forget that feeling,' she reflected in *Soul Survivors*. 'I loved performing for my mom – it was a rush. Even before that, my parents used to sing to me all the time.' While music had always been an important part of Mathew and Tina's lives, they both had a natural aptitude for business and a determination to achieve financial success against all odds. Mathew, now sixty-three, was born in Gadsden, Alabama, in 1951, when racial intolerance and segregation between black and white people was still strong. The family were poor and lived in a tiny, ramshackle house without an indoor bathroom. But his parents were hard-working and resourceful. His father, also called Mathew, was a truck driver, who persuaded the owners of the vehicle to allow him to use it at night to sell the scrap metal he had collected from old cars and houses. Mathew's mother worked as a maid for a white family and in her spare time made and sold quilts and canned goods. His grandfather, who was half Cherokee, owned 300 acres of land that he leased out to a paper mill. The example set by his parents and grandfather inspired Mathew's ambition to become a businessman, and he started his first venture when he was still at school by buying sweets at a discount and selling them on at a profit. 'I always wanted to be a businessman. I would go and buy a dollar's worth of candy and make that dollar turn into three dollars,' he told *Empower* magazine. 'I didn't really know what I was doing, but it worked.' His parents not only fostered his entrepreneurial spirit but were also keen to encourage his education – and his love of music. Mathew recalls that after the family's Sunday dinner, he would regularly act as a DJ while his mum and dad danced around the living room. 'My dad was six foot four and three hundred twenty pounds, but could really dance for a big guy. I always loved music,' he said. He was in a choir and a boy band at school, but he revealed that while growing up Beyoncé used to beg him: 'Don't sing, Daddy. Please, don't you sing.' Mathew won a basketball scholarship to the University of Tennessee but then transferred to Fisk University in Nashville where he studied economics and business administration. While he was a student at Fisk he began thinking about developing musical acts with the help of the local radio station. After graduating in 1974, his interest in promoting music was put on hold as he concentrated on building a career in sales, which included working for life insurance and medical equipment companies. He joined Xerox as a salesman in their medical imaging division and was so successful that by the time his elder

daughter was born in 1981 he was earning six figures, while he and Tina were living in a comfortable home in Houston, Texas. Tina, now sixty, was also from a poor background. The youngest of seven children, and of Louisiana Creole descent, with African, Native American, French and Irish ancestry, Tina grew up in Galveston, Texas. She was sent to private fee-paying Catholic schools that her mother Agnèz helped fund by making clothing for society folk. 'My mother paid part of the tuition by making robes for altar boys, cloaks for the priests and altar cloths for the church,' Tina told *Ebony* magazine. 'She was really talented. People would come to her for prom dresses and fancy gowns.' In the mid-seventies Tina worked at a bank and met Mathew at a party, but it wasn't until a year later that they started dating. They married in 1979, a successful and glamorous young couple with an enviable lifestyle, thanks to Mathew's Xerox salary. They had a beautiful house, cars and money, so it was not surprising that they soon began to think about starting a family. By Christmas 1980 Tina was pregnant with their first child. The year after Beyoncé was born Tina left the bank and, with her savings, opened a hair salon called Headliners. It became the go-to place for well-to-do African Americans in Houston and would often seat twenty-four clients during its peak. It was so successful that the family were able to move to a six-bedroom house on a leafy street called Parkwood Drive in a predominantly African-American community called the Third Ward. Memories of her childhood home have always been fundamentally important to Beyoncé, so much so that she later named her management team Parkwood. In 1986, Tina gave birth to a second daughter, Solange. The sisters were five years apart but they developed a strong bond. As the elder child, Beyoncé was very nurturing of Solange and used to enjoy playing 'mommy' to her. She loved holding her as a baby and was always on hand to help out with bathing, feeding and changing her. To that end she was a great help to Tina, who says squabbles were rare even as her daughters got older. 'There was a period where Solange got on Beyoncé's nerves because she was in all her stuff, the typical things kids go through, but they have always been very protective of each other and very close,' she told *Access Hollywood*. 'There's never been this rivalry stuff that sometimes people try to make out. They're just sisters like any other sisters and they love and support each other.' Peace was kept between them largely because Solange says she refused to compare herself to her big sister. 'My family always called me the rebel,' she explained to *Texas Monthly* magazine. 'I'd always dress differently. I never defined myself by my sister.' Tina has always described herself as being very family-oriented and her daughters grew up enjoying all the traditional treats of childhood. Christmas was a particularly happy time, with carols, a glittering tree, turkey and all the trimmings. Another red-letter day in the family calendar was the Houston Livestock Show and Rodeo. The girls would look forward to the occasion every year. 'It was like the biggest family picnic. We'd eat fried Snickers,' Beyoncé later remembered in *Essence* magazine. Nowadays, a mother at twenty-eight, Solange also looks back at their childhood with affection, insisting it wasn't very different from most people's upbringing. 'My sister and I were not allowed expensive clothes. We so badly wanted these Fila sneakers as kids but my mother took us down to the flea market and got imitation ones,' she said in the *Guardian*. 'Look at the early Destiny's Child videos. You'll see! Even if the must-have trainers were out of bounds, the sisters were always the cutest of kids, Beyoncé's shyness balanced by Solange's cheek. One early picture shows them in matching tartan dresses: Beyoncé is gazing serenely into the camera while Solange sticks out her tongue and waves her hands in front of her face. To earn pocket money, Beyoncé would sweep the floors and sing for tips in Tina's salon, which mostly went towards paying for her season ticket to the famed Houston theme park Six Flags AstroWorld. Although the attraction closed in October 2005, it had the world's first river rapids ride and a roller-coaster called Greezed Lightnin', which Beyoncé adored. She and Solange would add to their funds by putting on shows together at home and selling tickets. 'No one wanted to come to our house because we literally would make stages out of whatever we could find,' Beyoncé told NBC. 'Stacking up stuff. Tore up all the furniture. Had the boom box sky high . . . And we would make them buy tickets. And they were, like, five dollars. So we had a lot of nerve.' Aware that both their daughters loved nothing more than performing, Tina and Mathew had a deck built at the back of the house, complete with different levels so that it formed a sizeable stage for the girls. They would try to put on shows every day. Tina says: 'That was a big part of their lives. That

was what they loved to do.’ Solange also says her sister would be forever practising in front of her mirror. ‘I have very, very early-on memories of her rehearsing on her own in her room,’ she told *GQ*. ‘I specifically remember her taking a line out of a song or a routine and just doing it over and over and over again until it was perfect and it was strong . . . When everybody else was ready to say, “Okay, I’m tired, let’s take a break”, she wanted to continue – to ace it and overcome it.’ When she was five, Beyoncé’s parents took her to a life-changing event – a Michael Jackson show. ‘I was five years old – it was my first concert,’ she later said on the Australian TV show *Sunday Night*. ‘That night I decided exactly my purpose. He’s the reason I do what I do. I would have never experienced that magic if it wasn’t for him.’ Filmed at around the same time, old home-video footage shows a gap-toothed Beyoncé staging a mini rap about herself, exuding a self-assurance that is alien to most children her age. Clicking her fingers and moving neatly to the rhyme, she sings:

I think I’m bad

Beyoncé’s my name

Love is my game

So take a sip of my potion and do it in slow motion

She thinks she’s bad

Baby, baby don’t make me mad.’ Mathew and Tina were highly religious and Sundays would always involve a visit to church – where Beyoncé sang in the choir from the age of seven. Initially the family went to a Catholic church, but later switched to St John’s United Methodist Church, which became their regular place of worship. Young Beyoncé loved singing gospel too and once told *VH1*: ‘[It’s] able to touch you and touch emotions that words can’t touch. It’s so powerful, it affects you. It’s the most beautiful music there is.’ When school was over for the year, the girls got together with their cousin Angie Beyoncé, to whom they were very close. ‘The last day of school, Aunt Tina would pick me up,’ Angie told the *Observer*. ‘I’d spend the entire summer at [their] house, and then be dropped back home the night before school started again. Beyoncé and Solange loved Janet Jackson,’ she remembered. ‘We’d talk all night and watch *Showtime at the Apollo*, and my snake, Fendi, would just be crawling around. He’d sit on our heads while we watched TV.’ Angie would prove to be a vital part of the 400-strong team behind Beyoncé in future years, becoming vice president of operations at her Parkwood enterprise and also helping her write many of her songs. Another of Beyoncé’s favourite shows was the movie *A Star Is Born* – she was later asked to appear in a remake. ‘It’s when I became a fan of Barbra Streisand. And I then saw Judy Garland’s version of *A Star Is Born* and I realised every twenty to thirty years a new star is born and a new talent represents that generation and era. I didn’t think that I would ever get the opportunity to be the star,’ she said. While she was happy and secure at home, Beyoncé’s intense shyness made life difficult at school, St Mary’s Elementary in Fredericksburg, Texas. The teasing that started over her name sparked insecurities about her appearance and she became a quiet, withdrawn child, afraid even to put up her hand in class. ‘I was the type of child always that if someone didn’t like me, it killed me,’ she once told *MTV*. ‘My whole thing was to wonder why and to fix it.’ Beyoncé was aware that some of the girls resented her because the boys thought she was cute, even though she avoided talking to them. She was so shy she would walk away from them rather than risk having a conversation. She was especially quiet and nervous in class and struggled in many of her subjects. ‘Some kids don’t have to study hard. I definitely had to study in school,’ she wrote in *Soul Survivors*. Maths was a particular bugbear and she added: ‘I was scared of the numbers – they intimidated me. So did this boy who sat next to me. He used to call me dumb, and stupid, and ugly. I was already shy, and so I just believed it. I wore boy clothes all the time because I was chunky. He made me feel self-conscious.’ Beyoncé had no idea at this time just how striking she really was. As well as believing she was overweight, she was also convinced that her ears stuck out like Dumbo’s. She tried hard to fade into the background and chose clothes that would help her seem invisible. In one school snap, she wears a pinafore dress with a long-sleeved white jumper underneath – a world apart from some of the raunchy costumes she wears on stage today. ‘I did everything I could to not draw attention to myself. People form opinions of you no matter who you are and how you look,’ she said. ‘People thought I was stuck-up . . . Some people

misunderstand quietness and shyness – they think you're full of yourself. They don't even give you a chance.' In an effort to boost their daughter's confidence, Tina and Mathew hired a tutor to help with academic studies and encouraged her to attend school dance classes. Those lessons proved to be the first step on her path to superstardom because her teacher, Darlette Johnson, recognised her potential. Beyoncé has a clear memory of the day when Darlette first heard her sing and revealed in a TV interview: 'She said, "Baby, sing for me. I heard you over there singing to the track. Sing for me." And I did, and she was, like, "You can really sing!" She told me to perform at a talent show and I fell in love with the stage. I owe a lot to her.' Meanwhile, Darlette recalled: 'I knew she was a star, I knew it. She was at the studio and she was the last one. I was singing a song out of tune and Beyoncé finished the song for me and she hit a note and I said, "Sing it again." She was maybe six or seven and her parents came to pick her up and I said, "She can sing! You know she really can sing!" I put her in some singing and dancing competitions and it's been history ever since. When I heard her sing for the first time I knew she was special.' It was Darlette who encouraged Beyoncé to take part in a school show singing John Lennon's 'Imagine'. She was just seven years old and so daunted by singing in front of an audience that she almost froze with fear. She was terrified that she wouldn't be able to speak, let alone sing, but as soon as the music started her nerves melted away like magic. 'I was terrified, I didn't want to do it, and she's [Darlene], like, "C'mon, baby, get out there." I remember walking out and I was scared but when the music started, I don't know what happened . . . I just changed.' Beyoncé had simply found her voice and it sounded as sweet as honey. She blew away the other kids taking part, who included fifteen- and sixteen-year-olds, and brought the audience to their feet in a standing ovation. 'I decided all the world would be my stage,' she said. 'I only felt comfortable singing or dancing. I wanted to be a performer. I was a shy girl until I was performing.' Hearing her sing 'Imagine' with such power and confidence at the talent show changed something in her parents too. It was then that they truly realised the extraordinary talent their daughter possessed. As Mathew told *Billboard* magazine: 'Her mother and I looked at each other and said: "That can't be our Beyoncé. She's shy and quiet." We didn't know. We were just there to support her, but she was a different person on stage, she wasn't the same Beyoncé that we knew as parents.' Tina also told CBS: 'On stage she came alive and she had all this confidence and I was like, "Wow, who is that?" That's kind of how it started. We encouraged her to do this because it brought out her personality.' Beyoncé herself explained to *Billboard* how much her world altered when she discovered she could sing. 'I got lost when I got on stage. It was like the most comfortable hour, a place where I could not be shy.' She had found her calling in life, which inspired the whole family. Mathew and Tina entered her in at least thirty talent competitions. Some of these shows were part talent show, part beauty contest – an aspect she didn't much enjoy as she was a natural tomboy. But by now she had become more comfortable with her self-image and won each contest. The shelves in her bedroom were soon groaning under the weight of shiny trophies in all shapes and sizes. 'She never came in second, always first,' said Mathew, proudly. And, as she eloquently put it years later in *USA Today*, she didn't even have to try. 'Everything I've done has come naturally to me. I was in my first talent show at five. I was writing songs at nine . . . It was just in me. I feel like if you were born for certain things, and certain things are in your heart, why not do as much as you're good at, as much as you can?' Chapter Two The electrifying moment when she won her first national competition in a Houston theatre happened in 1988 and set the rest of her life in motion. The contest was run by the People's Family Workshop, a high-profile organisation set up to promote the arts in Houston. Winning the Baby Junior Talent category, for the 'seven and unders', was a huge achievement, but Beyoncé took it in her stride. In old video footage of her acceptance speech, her little face peers over the top of the podium as she says, in her strong Texan accent: 'I would like to thank the judges for picking me, my parents who I love. I love you, Houston.' With those final words she blew that kiss into the auditorium as if she were a seasoned pro. When she returned to the same competition in a guest slot one year later, the show's presenter told the audience of the astounding impression Beyoncé had made previously. 'Every time I said her name I got a terrific round of applause,' she said. And when Beyoncé stepped onto the stage for her guest appearance, she was hardly recognisable as the child of twelve months earlier. As she sang 'Home', a

far-from-easy song from the musical *The Wiz*, she wore a Dorothy-inspired costume of blue-sequined pinafore dress over a puff-sleeved white blouse, with full makeup, glittering earrings and her hair glossy and curled. She appeared every inch the young star in the way she looked and sang, especially when she pirouetted and twirled across the stage without getting a note wrong. Although her talent spoke for itself, Mathew and Tina thought it would be a good idea for Beyoncé to have professional vocal coaching to make sure her voice was tuned correctly and that she did not pick up bad habits. In 1989 they contacted a man called David Lee Brewer, an international opera tenor, who worked with the Houston Ebony Opera and had just started offering private lessons. Unsurprisingly, Beyoncé, whose own voice was classified as mezzo-soprano – a mid-range pitch, the most common female singing voice – wowed David instantly. ‘Beyoncé was an eight-year-old cherub when we first met,’ he wrote on his website. Tina asked David if he would listen to her daughter sing, which he happily agreed to. When that audition took place a few days later, he was astounded by what he heard. ‘The little girl, in a frilly dress and anklets to match, slowly breathed in, and then opened her mouth to start. What she let loose was one of the most impressive sounds I’d ever heard from a child. ‘Something about it grabbed me and wouldn’t let me go. The sound was molten gold, with a distinguished timbre. What’s more, Beyoncé possessed a seemingly innate physical connection to the music. This was more than just a voice, I thought, it was a spirit. She and I bonded instantly over our mutual passion for singing.’ At one stage, David even moved into an apartment above the family’s garage and, with his expert guidance on tap, Beyoncé’s voice became even more polished. Her parents bought her a karaoke machine with which she attempted to better the efforts of some of her R&B inspirations. ‘Karaoke was my joy,’ she revealed to the *Guardian*. ‘I would be with it all day and tape myself over other people’s songs and occasionally rewrite the words.’ But as she began performing more frequently on the talent-show network, she needed a way of dealing with the nerves that always plagued her before going on stage. That was when her alter-ego, Sasha Fierce, was born. An imaginary persona she would adopt whenever she sang in public, Sasha was a gutsy, no-nonsense figure, whose voice was richly powerful and who was immune to the harshest of critics. Her cousin Angie came up with the name, and Beyoncé confessed in a TV interview with ABC News how the tactic saved her from the intense pressure she was under as a child. ‘Sasha is so confident and is fearless and can do a lot of things that I can’t do,’ she later explained. ‘She protects me. In my mind I’m saying, “Okay, take over, take over, take over. I’m Sasha, I’m Sasha.” I have to psych myself out when I’m terrified.’ Crucially, Sasha was to be an ever-present part of Beyoncé’s life until 2010, when she made the big decision to ‘kill her off’. Beyoncé continued to scrape by at school, where one of her key roles was to look out for her kid sister Solange, who was several years below. ‘I can’t tell you how many boys and girls [in junior high school] can say Beyoncé came and threatened to put some hands on them if they bothered me,’ Solange confided in *GQ*. Such a bond may be rare, but Beyoncé has frequently spoken of her feelings for her sibling, telling *Harper’s Bazaar*: ‘I have always been the big sister. I am five years older than Solange and just always felt the need to love and protect her. I never had it in me to fight with my sister. We are very different in what we like and how we do things but those differences added to our friendship. The love I have for her is indescribable.’ ‘She has always – since I was a baby – been such a nurturer and caretaker, and so protective of me,’ Solange said. ‘Disrespect my sister, and I will go completely crazy on you,’ agreed Beyoncé. In 1990, nine-year-old Beyoncé enrolled at Parker Elementary School in Houston, which was famed for nurturing musical talent in its students. But while most of her peers were more concerned with handing in their homework on time than planning a music career, Beyoncé was of a different species entirely: she had already made up her mind that she would be a famous singer. Not content to stay in the little league of local talent contests and beauty pageants, her starry ambitions began to accelerate rapidly when she struck up a close bond with a classmate called LaTavia Roberson. ‘We met up in elementary school, and basically grew up together,’ LaTavia told *Black Beat* magazine. The pair loved singing together, and when they heard about auditions for a new kids’ band for girls in the city, Mathew and Tina took them to try out. After wowing the judges with their infectious harmonies, Beyoncé and LaTavia were put in a group with three other girls and given the title ‘Girls Tyme’. LaTavia told MTV many

years afterwards: 'There were a lot of girls – I mean a lot of girls – but out of sixty-five girls, Beyoncé and I made it.' Completing the line-up were LaTavia's cousins, sisters Nikki and Nina Taylor, and another girl called Ashley Tamar Davis. The structure of Girls Tyme changed regularly over the following months, with different girls swapping in and out, but perhaps inevitably it was Beyoncé who took the role as lead vocalist. When the band was put together, an enterprising woman called Andretta Tillman chose to invest some money in the girls in exchange for managing them. Soon afterwards, LaTavia introduced another friend to the Girls Tyme equation. She was called Kelly Rowland and would not only turn out to be a key member of the group but one of the most important figures in Beyoncé's life to date. LaTavia and Beyoncé regularly began meeting up with Kelly and the girls would head to the local pool, play Barbies or build tents in their backyards. Kelly was a big Whitney Houston fan and would always launch into her songs as they played together. It was on hearing her tuneful voice that LaTavia suggested Kelly audition for Beyoncé's parents and, when she did, she was swiftly recruited into Girls Tyme. Kelly, whose birth name was Kelendria, had recently moved to Houston from Atlanta with her mother. Seven months older than Beyoncé, she had shown a similar early aptitude for singing after joining a church choir aged just four. And, just like Beyoncé, she dreamed of being famous, like her idol Whitney Houston. But Kelly hailed from a difficult background: her mother, Doris, had walked out on her heavy-drinking father, Christopher, because of his ferocious temper. Money was always tight, and Doris struggled to make ends meet as a live-in nanny. After relocating to Houston, Kelly rarely saw Christopher and she later spoke of her sadness over their separation. 'I would look at kids at school and see their dads pick them up and that was something I missed. Every little girl wants to be a daddy's girl,' she told the *Daily Mail*. 'Music was my escape. It still is. I probably felt like I missed out not having a father.' Still, Kelly was warmly welcomed into the bosom of the Knowles clan and it wasn't long until she was staying over several nights a week. She and Beyoncé would be up late into the night, giggling and swapping stories, and the pair enjoyed regular singalongs with Mathew and Tina. Writing in the Destiny's Child autobiography many years later, Kelly revealed that sharing a room with Beyoncé was like having a slumber party every single night – although she pointed out that it was always a rather noisy one. With Kelly on board and Andretta's encouragement, Girls Tyme began practising together whenever and wherever they could, fitting high-intensity rehearsals around their school timetables. Singing and rapping to pop and R&B tunes, they managed to break several of Mathew and Tina's precious artefacts and even a glass cabinet door as they high-kicked and leap-frogged around the family's front room. The girls also tested their high-octane routines on Tina's clients at her Headliners salon on Montrose Boulevard, occasionally receiving generous tips for their efforts. As Tina cut her clients' hair, Mathew would direct the girls' moves, then ask the customers for honest feedback. 'The customers sometimes didn't want to listen,' Tina confided in *Texas Monthly*. 'The girls would call out, "Put your hands together!" Customers would be rolling their eyes. That was a tough audience.' Always eager to learn new steps, the girls spent their spare time watching old music videos to pick up tips from the likes of the Jackson Five and the Supremes. And realising that image was key, if they were to catch the beady eye of any music executives, Tina stepped in to style them at Headliners, while also designing colourful costumes for them. They were becoming the perfect little pop package. Although it was hard work, Beyoncé has always been keen to stress that the focus was then on having a good time, insisting that her parents weren't overbearing or as pushy as many have since suggested. 'I thought of rehearsing as fun,' she wrote in *Soul Survivors*. 'It was my time to create dance routines and vocal arrangements. It seemed like playtime.' In 1991, Kelly moved in permanently with the Knowles family and began calling Tina 'Aunt' and Mathew 'Dad'. It was an arrangement that suited everyone. 'My mom was working as a live-in nanny,' she later told *Interview* magazine. 'We were rehearsing every day, and with my mom's schedule, she couldn't really take me back and forth to all the rehearsals. So in order to make it work, my mom asked Tina, "Could Kelly stay with you for the summer?" And the summer turned into . . . how long? But it was like a big ol' happy family because my mom came over every night to kiss me good night. I say I have three parents – Tina and Mathew and my mom – three wise people to help me.' Clearly, Beyoncé's parents adored Kelly as one of their own, and Tina admitted later: 'Kelly has been a great joy in my life. I'm going to be so sad the day that she

moves out.' Despite incessant claims that she and Mathew had adopted Kelly or become her legal guardians, Tina always denied this. 'All those rumours are so crazy,' she scoffed, in *Ebony* magazine. 'Kelly's mom had a key to our house and to our car. Most weekends she stayed with us. She has been a part of Kelly's life every day.' Beyoncé was now closer than ever to her best friend. 'We were sleeping in the same bed, waking up every morning, singing all day and loving every minute of it,' she told *Blender* magazine. They also got up to no end of mischief, and in an appearance on Graham Norton's chat show when she was much older, she giggled while telling the host: 'We were bad little kids but we had fun . . . We took all the mattresses out of the house and made slides, and made swings out of the curtains. We would try to trap little kittens in the house – my mom came home and there was like twenty cats running round the house!' The pair fuelled each other's aspirations and it was around this time that Beyoncé voiced a detailed list of her future goals on a home video. Rather than simply stating that she wanted to be a pop star, she declared, in surprisingly technical detail for one of her age, that her aim was to make a gold album, record a platinum follow-up, then write and produce a third album. Nobody – not even Mathew and Tina – could ever have foretold that she would achieve all three wishes before she was twenty-one. Certainly, her peers at school had no idea about the secret plans bubbling away in her mind, because she chose to keep her talents hidden from her classmates. As a pupil at Welch Middle School, she was as shy as ever and quietly knuckled down to her subjects, even if they did not engage her brain. She was keen to stay out of the limelight after her cousin Angie had starkly warned her that other girls might feel threatened by her and cut off her long hair if they found out about her sideline in singing. This had such an effect on Beyoncé that she wore her hair in a bun for the first six months at the school. It was only after lessons ended and she dashed to rehearse with Girls Tyme that her true personality came out. Outside school, devout Beyoncé still found time to drop in at St John's United Methodist Church every week, and it was there, in 1993, that Kelly introduced her to a handsome boy called Lyndall Locke. At thirteen, he was a year older, but the pair got on instantly and began meeting up after school whenever her rehearsal schedule would allow. Almost every night they would chat on the phone at length before going to sleep, often nodding off with the receiver still in hand. At weekends, they loved going to watch the latest movies, or would just hang out at her house, watching music videos and playing Connect Four. After a year of friendship, Lyndall formally asked Beyoncé to be his girlfriend and she happily agreed – although little changed as their 'dates' remained very innocent. In the end, they were an item for seven years and Beyoncé said later: 'At that age, that was a long time. I've always been very loyal and a little more mature.' Meanwhile, Lyndall told the *Sun* just how smitten he had been, likening her to an angel and calling her the most beautiful girl he had ever seen. But in the early stages, Beyoncé decided not to tell Lyndall about her double life as a singer, fearing he might think her arrogant or ridiculous. 'She was just so shy, she was a bit of an outcast at school and didn't even sing in the choir. For two years I didn't know she could sing,' he said. Still, he had worked out that she was a good dancer after watching her and Solange try out endless routines at the family home. Although they might have been love's young dream at the time, Beyoncé played down their relationship in later years, saying her first kiss with him 'sucked'. She told *Elle* magazine: 'It was terrible. I was gritting my teeth shut so he couldn't stick his tongue down my throat . . . I told Kelly that it was the worst thing in life.' Lyndall's recollection of the kiss could not have been more different. He later told the *Sun* he had taken Beyoncé to a concert when he dropped a tub of popcorn on the floor. 'As we both went down to grab it, we bumped heads and locked into our first kiss. We both just looked at each other, realising there was this incredible spark of fireworks between us. It was that fairytale kiss you only hear about in the movies. That was the first feeling of true love between me and Beyoncé. Still, to this day, I've never had another kiss as passionate as that one.' Regardless of his memories, Beyoncé was less than complimentary about Lyndall in an interview with *COSMOgirl* magazine. 'My first boyfriend sucked. He just wasn't right. We talked on the phone, and it was like, "Hello?" "Hello." "What are you doing?" "Nothing." It really stank. He was boring and didn't have any ambition.' Although she was fond of Lyndall in the early years, Beyoncé refused to let him get in the way of her bigger plan. And while her parents were fairly relaxed about her having a boyfriend, they were strict about what went on under their roof. Ever

since the girls were born, the Knowleses had always drummed a keen sense of morality into Beyoncé and Solange, which was reflected in their musical projects. In those early days, Tina was adamant that there were to be no profanities or any sexual behaviour when they sang. After many more months of intensive practice and a level of dedication that belied their years, Girls Tyme landed a series of low-key gigs, including a slot at the Miss Black Houston Metroplex Pageant. And it was around this time that they began to get noticed. Crucially, an R&B producer called Arne Frager flew into the city to see them and was highly impressed with the girls' commitment, as well as their vocals and slick dance moves. Notably, it was Beyoncé's voice and personality that most intrigued him. After whisking the group to his Californian base, he decided they needed large-scale public exposure if they were to win a record deal, so signed them up for a major national TV talent show called *Star Search*. As a forerunner to shows like *The X Factor* and *American Idol*, *Star Search* was broadcast throughout the eighties and nineties and saw a panel of four judges awarding stars to competing acts. As well as Beyoncé and her Girls Tyme bandmates, other wannabe performers on the show over the years included a very young Alanis Morissette, Britney Spears, Justin Timberlake and Jessica Simpson, who all went on to achieve enormous worldwide success. Wearing brightly coloured macs with matching shorts and shiny, customised boots, Girls Tyme sashayed and rapped across the stage, but in the end something did not gel and they were not up to scratch. They were narrowly beaten, losing out by just one star to a craggy metal band called Skeleton Crew. They were, of course, despondent, and Beyoncé later recalled their agony in the face of the rival act: 'We bit back our tears and wore the fakest smiles on our lips,' she said. After the show ended, it all proved too much to take and the girls ran backstage and burst into floods of tears. But on watching back their performance, they were all saying: 'We messed up.' LaTavia later suggested that the choice of song had been wrong for their young voices. 'They made us do a rap song, although we wanted to sing,' she said. 'They even made a new hip-hop category for us. Looking back on it now, though, it was a learning experience we'll never forget.' Beyoncé reflected on that pivotal day much later, in a video she released simultaneously with her 2013 album *Beyoncé*, saying: 'It was a really defining moment in my life as a child. In my mind, we would perform on *Star Search*, we would win, we would get a record deal, and that was my dream at the time. There's no way in the world I would have imagined losing as a possibility. I was only nine years old, so at that time you don't realise that you could actually work super-hard and give everything you have, and lose. It was the best message for me.' She added: 'The reality is, sometimes you lose. You're never too good to lose; you're never too big to lose; you're never too smart to lose. It happens. And it happens when it needs to happen. You have to embrace those things.' Following that defeat, the girls could have been forgiven for thinking that their dream was over before it had even got going. But ever-optimistic Mathew had very different ideas. He had seen a glimpse of a dazzling future for his daughter and was not prepared to give up without a fight. During a lecture at Thornton School of Music at the University of Southern California in 2011, he said: 'For some reason, the ones that lose on *Star Search* re-dedicate, change their organisation, and they go on to be successful.' To make this a reality, he decided he had to be more involved and begged Andretta to let him co-manage the girls. While she was initially reluctant, it has been said that Mathew threatened to withdraw Beyoncé from the group unless she relented. Andretta passed away some years later, having suffered from lupus for many years, but her brother Lornonda Brown says she had no choice but to agree to share the management responsibilities with Mathew. 'She knew she had to,' he said. 'Mathew's daughter was his trump card.' Now he was at the helm, Mathew knew he needed to start from the very beginning with the band – especially as they had recently gained a new recruit in the shape of LeToya Lockett, a girl in Beyoncé's class at elementary school who had talent. In an interview with the *Independent*, LeToya said: 'Bey found out I could sing when we were both auditioning for *Pinocchio*. We shared the lead part in the school play and learned the songs and the little dance routines together.' With the new member offering the group a fresh dimension, Mathew and Andretta decided on a drastic cull of the original line-up. Scaling back from seven to just four members, the new-look group consisted of Beyoncé, LeToya, Kelly and LaTavia. Each girl showed off a different quality and at last they had the whole vocal spectrum covered. Kelly had a broad range, which worked well on upbeat numbers;

LaTavia could hit the bottom notes with her rich voice; LeToya's soprano was capable of reaching giddy heights; as for Beyoncé, she had cultivated powerful, soulful tones that sent a shiver down the spine of anyone within earshot. As they got to grips with life as a foursome, the real hard work commenced. Mathew meant business from the word go: this was no longer about a group of girls simply having fun. Over the following eighteen months he worked them extremely hard on mini 'bootcamps' and would send them to Houston's parks before school, where they would sing while jogging so they could learn not to become breathless during physical exertion. They began following low-fat diets, and Beyoncé would typically eat frozen Lean Cuisine meals and sugar-free Jell-O for dinner instead of the calorific fried foods she adored. The girls were also instructed to practise their energetic dance routines in high heels, leading to a few twisted ankles. 'Every time he pushed me, I got stronger,' Beyoncé said later of Mathew's regime. She also told how they had to make many sacrifices, such as giving up cheerleading. As for social events with school friends, there was little chance. 'My life was work. I didn't really even go to a prom,' she told the *Daily Telegraph*. 'Well, I went to my boyfriend's prom, as his date. But I didn't know anyone there, and I had to be home early!' As part of his grand plan, Mathew worked with the girls on composing their own songs as well as singing covers. For Beyoncé, the inspiration for writing lyrics came from Tina's hair salon, where she would eavesdrop on the clients' conversations about their wayward men. 'Women in a hair salon are more open than men in a barbershop,' she told *Elle*. 'They'll look at fashion magazines and listen to Anita Baker and talk about men cheatin' on them. That's juicier than any barbershop.' Mathew also made it compulsory for them to perform at a local venue, such as a school, church or fashion show, at least once a week – and more often in school holidays. 'There was nothing too small or too large,' he said in *Forbes* magazine. 'Repetition, repetition. Beyoncé has always had such passion about music that she never complained about doing it again.' They even performed at Beyoncé's favourite theme park, Six Flags AstroWorld, on several occasions – though she had one of the most humiliating experiences of her life while on stage there. Reliving the torturous moment with chat-show presenter Graham Norton, she said: 'I had my peers in the audience and it was freezing cold, and my face was numb. Before you know it, I can see something kind of blowing up. My nose is really red . . . and it's a huge snot bubble. It was in the middle of the performance and I ran off stage to fix myself up, but all my friends saw it. It was terribly embarrassing.' But while many have claimed Mathew worked the girls too hard, Beyoncé maintains that it was always her choice, telling *Scholastic Action* magazine: 'When I was younger, a lot of people were going to parties. I was focused in the studio. When other kids were out playing, I wanted to be inside writing songs and practising dancing.' Using his growing book of contacts, Mathew managed to convince a highly influential A&R woman from Columbia Records, Teresa LaBarbera Whites, to fly from New York to Houston to listen to them sing at a Jewish community centre. But it did not go according to plan: the girls had gone swimming together the day before and had nasal vocals as a result. During a video of their performance for Teresa, unhappy Mathew can be heard stopping them mid-song before chiding them: 'I don't really care if Teresa is here. See the price you're paying for going swimming?' In later years, LeToya revealed how difficult she had found the regime. 'It was demanding to be in a serious band so young,' she told the *Independent*. 'We had to go to singing lessons at six a.m. and we sacrificed part of our childhood. We were pulled out of school in the sixth grade, so we didn't get to go to the prom or do any of that homecoming-queen stuff. It was exciting, though. We were very keen and focused for a bunch of kids.' All equally devout, the girls held joint prayer sessions to ask God to help them get a record deal, echoing the famously strict beginnings of the Jackson Five. 'We used to call [Mathew] Joe Jackson,' LaTavia once confessed. 'He was very strict. Beyoncé was the only one brave enough to stand up to him.' Perhaps the most scathing of all the girls about their regime, she also said: 'We worked really hard. It was rehearse, rehearse, rehearse. It would be the four of us and he was like a drill sergeant. When summertime came he would start a camp at his house in Houston. He would make us wake up early in the morning and take us to Herman Park. There was a three-and-a-half-mile track and we would sing while we jogged around it. Then we would go to the house and rehearse. That's what our days consisted of, seven days a week. Looking back, working that hard did cost us our childhood. But at the time we were just focused on living out our dreams.'

Chapter Three At the age of thirteen, Beyoncé had enrolled at the prestigious Houston School for the Performing and Visual Arts, where pictures from her yearbook show she was blossoming into a naturally beautiful young woman. With flawless skin, a gleaming white smile and braided hair, she could have passed for a model. But to her, music always mattered far more than appearance, and as she and the other girls continued their academic studies, Mathew was frantically trying to bag them support-act gigs for more established R&B groups on the live music scene. Eventually his work paid off: they were invited to audition for several labels, including Elektra, where they met a producer called Darryl Simmons. Grainy video footage from that audition shows the four girls wearing beige jeans and black vest tops, performing a neatly choreographed routine to their song 'Wide Open'. Crucially, their vocals sounded much tighter than in the past and the effect was more polished and grown-up. After years of plugging away, the girls and Mathew were thrilled when Darryl reported back to Sylvia Rhone, a key figure at Elektra, who had previously signed the hugely successful group En Vogue. As with most others who heard the girls sing, Sylvia found that Beyoncé's voice stood out and she instructed Darryl to sign them up, with Beyoncé the band's focal point. Shortly afterwards, the group was flown some eight hundred miles to Atlanta, where Darryl was based, and taken to a studio where they started laying down vocals for an album. They lived together in a small house, with Darryl's assistant, and the trip had the feel of summer camp, but it meant the girls missing a lot of school. This was a worry for all of their parents and, for the first time, private tutors were brought into the mix. However, after a few months, catastrophe struck. No release date for any album had been discussed and it seemed that Elektra was dragging its heels. In the end, a letter arrived from a senior figure at the label, advising them that the band was being dropped. *Essence* magazine reported that the executives had had a dramatic change of heart and now thought the girls were 'too young and underdeveloped' to progress. The frustration of being axed so prematurely was heartbreaking, and Beyoncé told *Q* magazine many years later: 'We thought the world was at an end.' At the height of their global domination in 2002, Kelly looked back on it more humorously: 'I hope whoever worked at Elektra and made the decision to let us go watched the 2000 Grammy Awards.' Back in Houston, the disappointing news sparked a major reaction in Mathew: he resigned from his six-figure pharmaceutical sales job so he could manage the band full time. 'That was the defining moment, when they were dropped by Elektra,' he said. 'I quit my job and everyone thought I was nuts.' Mathew's commitment to his profession had been waning for some time. 'I was in corporate America for twenty years and eighteen of those years were phenomenal,' he told *Empower*. 'But the last two years, I didn't have the passion for it any more and knew I was transitioning.' His choice to leave that world behind was made easier for him when it emerged that his co-manager, Andretta, was becoming increasingly weakened by lupus. He also made another vital decision about the band's future. Believing 'Girls Tyme' sounded too young, it was time to reinvent the group with a new name. Among the suggestions were 'Somethin' Fresh' and 'Borderline', but they failed to stick, as did 'Cliché' and 'Da Dolls'. Then 'Destiny' was suggested – but that had already been taken. Finally, they chose 'Destiny's Child', with Beyoncé revealing how it came about: 'Whenever I'm confused about something I ask God to reveal the answers to my questions, and he does. That's how we found our name – we opened up the Bible, and the word "destiny" was right there,' she told *Interview* magazine. LaTavia elaborated: 'One day Beyonce's mom was about to read the Bible and she opened it up to read a scripture in Isaiah. Our picture fell out. Under our picture in bold-faced print was the word "destiny". We felt that God was sending us this name. We found out that a lot of groups had the name, so we had "child", as a rebirth of destiny.' Although everyone was excited about their new direction, Mathew's sudden walk-out from his job had severe implications for the Knowleses' financial situation. But such was his devotion to Beyoncé's cause that he and Tina mutually agreed to sell the family home to ease the burden on themselves. 'We downsized our house to an apartment,' Beyoncé said. 'We downsized our three cars to two and then to one.' Tina found the strain on the family hard to cope with, revealing in a frank interview with CBS: 'It was very stressful, because we went from having two really great incomes to having one. We had to scale down our house, sell our cars. It was a really tough time for us.' Unsurprisingly, many of the couple's friends questioned their decision, and she admitted: 'People thought we were nuts, they really thought we were

crazy.' There was yet more bad news when the family got hit with tax problems. 'Everything kinda came crashing down,' Tina told *Rolling Stone* magazine. 'We had to sell our house for way less than we could've gotten if we'd had time to sell it right. It was very emotional, because my kids grew up in that house, and they were not happy at all.' There was more turmoil prior to moving into the new apartment when Mathew found out that the previous tenant had committed suicide in the bathroom. Recalling the new domestic set-up at the Knowleses', LaTavia later said: 'Mathew and Tina would share one room and Beyoncé, her sister Solange and Kelly would share the other. They had two single beds with pull-outs underneath. Looking back, it must have been stressful for the family.' To bring in a little more cash, Tina upped her hours at the hair salon, while Mathew went away for several months to undertake a course in artist management – later enabling him to set up his own multi-million dollar firm, Music World Entertainment. Mathew's decision to manage his daughter and her friends had been inspired by a story he'd heard about Berry Gordy, the president of Motown Records. Berry had achieved incredible success by doing everything in-house at his own studio in Detroit – managing his artists, recording and releasing their music, and marketing them. He did it all. He also focused on teaching his acts how to behave, dress and move. In effect, he showed them exactly how to become superstars. But the battle to get Beyoncé's career off the ground was all-consuming and led to Mathew and Tina temporarily splitting up. Tina told CBS: 'We separated because at that point I felt like he was a little too driven. I was never in doubt that it would happen but I was like, "You can't just stop life and do this and not take care of the family."' Analysing their situation in more detail in *Rolling Stone*, she added: 'At that point we were just not getting along. I felt like Mathew was obsessed and should go get a job . . . We were just miserable.' Just as it is for any child, her parents' break-up was traumatic for Beyoncé, and she later admitted: 'It was such a painful time that I erased a lot of those memories from my head.' She turned to her church group for comfort and was often seen crying at St John's as she prayed. When it all got too much, she had learned a mantra, which she would recite over and over, to help her cope: 'God has a plan and God is in control of everything.' It settled her mind, calmed her down and became a motto she used throughout her life. Her Christian beliefs also helped her cope with the band's numerous ups and downs, and she once told *COSMOgirl* magazine of the time she first felt God's presence. 'I was like the group mother – if there was tension or if someone lied or hurt someone's feelings, it affected me really bad,' she said. 'I was stressed because I knew the group was going crazy. I couldn't sleep and my face was breaking out. One day in church I was crying, and all of a sudden I just let go of everything. It was as though God was saying, "Give it to me." All the stress just lifted off me . . . Afterward I was so at peace for twenty minutes. I felt like I was floating.' Despite her sadness, Mathew and Tina's split made Beyoncé more determined than ever to get Destiny's Child the recognition they all craved. And it was a trip to San Francisco in 1996 to record a set of demo tapes that finally sparked their breakthrough. With the tapes mailed to dozens of key industry figures, a musician called D'wayne Wiggins from Oakland in California had liked what he heard and immediately signed the group to his company, Grass Roots Entertainment. In a later interview with Soul Train website, D'wayne spoke about that all-important decision to give the band a chance. 'The biggest experience of my life, in terms of the business, was the signing and developing of Destiny's Child,' he said. 'These young ladies were some grown women in young-girl bodies. They were focused and could see the light.' As part of his investment in the girls, D'wayne moved them into a six-bedroom house in Oakland near his studios, enabling them to start writing and recording. As before, school was out of the question and tutors were hired so they could fit their studies around the music. Instantly proving herself a natural in such an environment, Beyoncé could not fail to impress D'wayne. Speaking to Soul Train, he recalled a time when he was arranging vocals in the studio, with eager Beyoncé on the microphone. Pitching her a harmony, she responded with a stream of melodies that D'wayne said blew his mind, while she was also 'dancing and throwing her hair like she was in a concert.' He added: 'I was the production and a fan. I loved the experience of meeting the family – Tina, Mathew and Solange – and I felt the trust and respect. I always felt like, "Wow, they trusted me with their children to look after and produce, as well as making sure that their education was in place.'"

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Beyoncé: Running The World is the full story of Houston born-and-bred Beyoncé's extraordinary life, which saw her join her first pop group at the age of nine before fronting the girl band Destiny's Child - the biggest-selling female group of all time. After embarking on a solo career in 2003, Beyoncé's status as a superstar was sealed and to date she has won more than 220 awards internationally and the hearts of millions of fans the world over.

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was born with music running through her veins' — A new comprehensive biography is overdue, — writes Smith whose book *Pointer* can only dream of in *Beyoncé: Running the World* (Hodder & Stoughton, £16.99). **BEYONCÉ: RUNNING THE World: The Biography** by Anna - items by category, beyoncé running the world the biography book 2014 - beyoncé running the world is read more rating not yet rated 0 <http://www.worldcat.org> Buy *Liberty & Equality* by Beyoncé Book at Easons - If you think you know Beyoncé, think again because we've rounded-up the ultimate The name Destiny's Child is derived from a passage in the Book of Isaiah. with a guy, and since then I've only had one other boyfriend in my life - Jay. Only someone respected all over the world could create her own alter ego and be Beyoncé: *Running the World: The Biography* by Anna - eBay - My college was traveling around the world and life was my teacher. One writer said, "What is there to say, in a book, about Beyoncé?" 24 Beyoncé Quotes That'll Make You Feel ***Flawless - Go Vegan & You Could Win Beyoncé Tickets For Life diet book by 22 Day Nutrition CEO Marco Borges, for which Beyoncé and Jay-Z wrote the introduction. to eating plant-based meals as a way to have a positive impact on the world. Vote Smart tracks every official and candidate running for public Is Beyoncé Ifa - *Lebenszeichen für die Ewigkeit* - The best and worst of the global superstar's strategic acting roles. Her curious film career to date, running the gamut from gleaming highs to reality documentary *Life is But a Dream*, Beyoncé makes no more feature film at #1, and garnered a Guinness Book of World Records commendation for the

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