
Lloyd, Southside Full HOT! Album Zip

as great as i think ashanti is, i think that murder inc. is the better artist and songwriter. the same can be said about her joint project with sean kingston, the come up. neither ashanti nor the come up are bad albums, but they're not quite as strong as ashantis projects prior to them. over all, murder inc. is just an easier project, and one that i think will be remembered as a defining album of that time. unlike the other 3 projects in this comparison, southside never left the studio. instead, the album got all the way into the public until the streaming market crept up and obliterated much of its numbers. its also worth noting that southside as a whole sounds cold in comparison to its two predecessors, despite the best efforts of lloyd. with ja rule's own, pseudo-authorized song, sure shot, and the over the top hoarding of gangster rap in general, southside feels like a paler and simpler version of gary clark jr.'s blak and blu while not quite as good as what big sean did with hall of fame. at the time, this was probably his best and most successful project with murder inc. he had more control over the direction of the project, and ja helped shape it just enough to where it was less generic but also not quite as raunchy or personal as he would later with his solo music. in the end, lloyd hasn't really repeated his success on a major label since his time with murder inc. and he seemingly steered into a dead end, but the years haven't robbed him of his greatness. at some point, he'll probably have another comeback with a solo album, but until then, enjoy some of his best work, a decade late.

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while primarily a female rapper, ashanti managed to balance her flow of information with an overall silky smooth delivery, and her aggressive yet uplifting outlook on life and love were an easy sell for male audiences. murder inc. leaned even more towards trap-influenced production, resulting in the likes of the lo-fi riff of the title track (my hoes all love freddie which was responsible for triggering a lot of debates about song sampling) and "let me know", arguably the most controversial song of the decade. it was a song most took note of ashanti having a three-way with two different men with the latter half of the song making the most sense as a solo performance, as ashanti is the only point of the song that is actually singing. the trio also sports a decent selection of quality tracks, and it's their biggest selling point; however, they never quite achieved that transcendence that ashanti did. the songs all well, but it's the same concept over and over that ashanti handled with a much greater degree of success. on ashanti, she's much more of a rapper than she is on, for example, for all time in which her flow of songwriting is more dominate than the body of the track. when it comes to the singles, walk away and body talk both work well as those two songs were able to stand outside of the album and not become irrelevant. in fact, i'd argue that if they weren't two of the albums best, they'd be some of the weakest songs on the album. her first single, silk, a song that nagged me for months before the release of the album to change my mind, also sits as her most successful song on the album. it's not that it doesn't work or sound good, but that the song never made it the way it could have when it was at its best. ashanti never ceases to impress with her confidence and ability, but when the album gets too familiar she lets down. 5ec8ef588b

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