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## Mf Doom Unexpected Guests Zip

The album has a wide variety of flows, ranging from the call-and-response style rhymes of Viktor on Cardboard Cowboy, to the A's that ooze off the tongue in the Mr. Bill-esque style over massive beats, to the more narrative verses of DOOM, mixing in experimental flows like a third-person perspective of a character giving a daily diary of their life. This is a perfect example of DOOM dropping lines that have nothing to do with the beat, spitting out metaphors and callbacks, and skits that would make him crack up in real life. The guest features all over the album are equally as varied, with everyone from Talib Kweli to Madlib, to Mr. Lif, to Snoop Dogg. Everyone has a meaningful contribution, but its important to note that many of the guest spots come from artists that DOOM is fans of, and could be considered up and comers of the time. This is a sample of Hip Hop, and all it needed was someone to have a space to move in, and let them grow the right way. Overall, Madvillainy is a prime example of why not to judge a book by its cover. This is MF DOOM having the most fun with his new persona. While it remains a very creative and different album, this is the step to take if you are new to the label and the projects, as the album is uncomplicated and its hard to not get into. As MF DOOM said in a later interview, that at that point in time, he was just having fun, and he wanted the label to be fun for its fans, and this album is the perfect indication of that. He also goes on to say that he let fans pick how he would announce his name, and many fans chose Death over Madvillainy, so its not completely unexpected to hear that choice being made. The album was loosely inspired by his failure to get Underground 2000 off the ground, but he never let his fans know that. Instead, as he has shown with the Trust Fund Messiah album in the last few years, he can be a magician when he wants to be.



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For years, DOOM was a staple for many Hip Hop fans with a very specific sound that I won't call Old School but which would put Big Daddy Kane, Rakim, Flavor Flav, and Kool G Rap to shame. DOOM's career makes perfect sense within the context of MCs like him. DOOM was a lyricist who spoke from the soul and had amazing wordplay, his *Return of the Dragon* was one of the best debut albums for a Hip

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Hop artist in the last decade, and he didn't just create incredible songs, he also was a quality producer. While this may seem like a nit-picky statement, its important to remember that DOOM not only influenced Hip Hop to grow up, he also ensured that the art form, and subsequently the culture, survived. He isn't just an artist whose career, like most of them, had faded into the background, he's a legend that lives on in Hip Hop culture. So what can we expect from DOOM

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post-passing? As we enter into the era of the second deathwatch for DOOM , let the legacy live on.  
<https://t.co/4KzcdZIJE1> While there's some pretty fun concepts in Unexpected Guests, the problem is that they don't cohere. Even with the admirable strength of The GrunDates as a first instalment in a trilogy, the concept is a non-starter; DOOM appeared as one of a list of rapper-housemates of various types (Swift, Lil Jon) and a guest appearance on The Wreckin' was

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designed to make us question what exactly DOOM's notoriety was on the street level, but without his own distinctive style he lacks the gravitas to stand on his own. As someone who had put most of his ego in his lyrics (Born Like This to the point of total self-parody) and the MC who has gone from rapping to producing on two albums with a wealth of technical skill, it's not shocking that Unexpected Guests doesn't click; DOOM would probably agree that the best position for his talents is

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as a producer as opposed to a rapper. In that regard, this compilation is his most successful, but it's too disjointed to be cohesive and too fun to listen to for long. 5ec8ef588b

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