

= Sir Lucious Left Foot : The Son of Chico Dusty =

Sir Lucious Left Foot : The Son of Chico Dusty is the debut studio album by American rapper Big Boi , released on July 5 , 2010 , by Purple Ribbon Records and Def Jam Recordings . It is his first solo album as a member of hip hop duo OutKast . Production for the album took place primarily at Stankonia Recording Studio in Atlanta during 2007 to 2010 and was handled by several record producers , including Organized Noize , Scott Storch , Salaam Remi , Mr. DJ , and André 3000 , among others .

The album 's development was impeded by a dispute between Big Boi and his former label , Jive Records , over creative and commercial differences . Rooted in Southern hip hop , Sir Lucious Left Foot has been noted by music writers for its bounce and bass @-@ heavy sound , layered production , and assorted musical elements . Its lyrics deal with boasting , sex , social commentary , and club themes , featuring Big Boi 's clever wordplay and versatile flow .

Following a heavily delayed release , the album debuted at number three on the US Billboard 200 , selling 62 @,@ 000 copies in its first week , and spent 13 weeks on the chart . It also charted internationally and produced two singles , including the UK top @-@ 40 hit " Shutterbugg " . Sir Lucious Left Foot received rave reviews from music critics , who praised its varied sound and Big Boi 's lyricism , and was included in numerous year @-@ end top albums lists . Big Boi promoted the album with an international tour in 2010 . As of September 2010 , it has sold 175 @,@ 000 copies in the United States .

= = Background = =

= = = Solo ventures = = =

Released in August 2006 , OutKast 's sixth album Idlewild and the duo 's musical film of the same name were met with a lukewarm reception from critics and audiences . Amid break @-@ up rumors , Big Boi and André 3000 announced their hiatus as a duo and plans for individual career endeavours . Unlike their fifth album Speakerboxxx / The Love Below , which included a solo album by each member , his album and André 3000 's own solo album will be sold separately . They intend to continue work as a duo after each of their solo albums are released . Prior to working on his solo effort , Big Boi had occupied himself with managing his Purple Ribbon imprint label and several acting roles , including a supporting role as a drug dealer in the well @-@ received , coming @-@ of @-@ age film ATL and the lead role as a rap mogul in the critically panned comedy film Who 's Your Caddy ? . In an interview with Vibe , he said that due to the Writers ' Strike at the time his further work in film would be on hold and expressed plans for new music .

After being approached by artistic director John McFall in 2007 , Big Boi collaborated with the Atlanta Ballet company on a production entitled big . As creative director , Big Boi recruited bandmembers , developed a story line , and worked with choreographer Lauri Stallings to put the project together . The production received good buzz and ran for six performances in April 2010 at the Fox Theatre in Atlanta . It featured him in a starring role as himself , a live band of musicians from the Purple Ribbon label , performances by Sleepy Brown and Janelle Monáe , and syncopated dance sequences set to OutKast hits and tracks intended for Big Boi 's solo album . In 2008 , he ended his three @-@ year " beef " with rapper and former Purple Ribbon artist Killer Mike .

The album 's title is derived from Big Boi 's long @-@ time moniker " Sir Lucious Left Foot " . In several interviews , he has explained part of it as a reference to the Southern slang phrase " gettin ' out on the good foot " , while describing the entire moniker as an indication of maturity , noting it as " my real grown @-@ man persona " and " like my Luke @-@ Skywalker @-@ becoming @-@ a @-@ Jedi persona . Like , I 'm just really serious about my craft , I 've mastered it , and I 'm very skilled at it , and I take pride in making this music " . He incorporated the nickname " Chico Dusty " to the album 's title as a dedication to his late father , Tony Kearsse , who gained it while serving as a fighter pilot in the United States Air Force and Marines . The spelling of luscious in the album 's title ,

Big Boi 's moniker , is intended to reflect on its distinctive pronunciation " loo @-@ shuss " , which according to Big Boi , is not " the girl name ; you call a girl luscious , along the lines of voluptuous " .

= = = Record label = = =

In 2004 , OutKast 's original record label Arista Records was restructured under the Jive label group . During their hiatus , Big Boi and André 3000 were pressured by Jive to produce an OutKast album instead of focusing on their solo work . In July 2009 , Big Boi left Jive Records , following creative differences and the label 's unwillingness to release and promote his solo album . According to Big Boi , Jive gave him an ultimatum to shop the album elsewhere . In an interview for GQ , he discussed his release from Jive and his discontent with the label for proposing he record a cover of rapper Lil Wayne 's " Lollipop " , stating " They told me to go in and make my version of Lil Wayne 's Lollipop ! I love that song ... But how you gonna tell me to go bite another MCs style ? ... That 's the highest form of disrespect ever . So that 's when I wanted to get off Jive . And the only honorable thing they 've done is allow me to do that " . Big Boi expressed that Jive viewed its intended singles as not " radio @-@ friendly " and the album as " a piece of art , and they didn 't know what to do with it " .

In an interview for MTV upon the album 's release , Big Boi explained that most of its material had been finished while at Jive , stating " It 's basically the same album . I could have been done , like , a year ago . But being that we were having creative differences ? you know , every time they rejected what I was doing , I would go back in the studio and work on more stuff . The last two songs , ' You Ain 't No DJ ' and ' Be Still , ' were the last two records , but everything else was already on there " . Despite his individual release , OutKast as a group remained signed to Jive . After leaving Jive , Big Boi contacted record executive and Island Def Jam CEO / chairman L.A. Reid , who had originally signed OutKast to LaFace in 1992 . He played Reid a track from the album , " Fo Yo Sorrows " , which persuaded him to actualize a contract for Big Boi . Following two months of negotiations , Big Boi signed a three @-@ album deal with Def Jam Recordings in March 2010 .

= = Recording = =

Sir Lucious Left Foot was recorded over a period of three years , beginning on Martin Luther King , Jr . Day in 2007 . Big Boi has said that he " always start working on albums on Martin Luther King Day . It 's a good luck charm " . The album was primarily recorded at Stankonia Recording Studio in Atlanta , Georgia , the studio used by OutKast for their previous albums . Additional recording took place at The Dungeon Recording Studios , The Slumdrum Dreamhouse , and King of Crunk in Atlanta , Dungeon East Studios in Decatur , Georgia , Instrumental Zoo in Miami , Florida , and Kush Studios in Palm Island , Florida . Big Boi discussed the Stankonia studio 's environment in an interview for The Guardian , calling it " comfortable but gritty enough to get you in a state of mind of being raw and ready to kill stuff " , while noting that the sessions were accompanied by " some candles , a little red light , maybe some crunk juice and a cigar ; every now and then perhaps a little ' purple ' " . While searching for a new record label , he completed recording for the album . The album was mastered on May 27 , 2010 .

In an August interview , Big Boi said that he planned to co @-@ produce each of the album 's tracks , with production also being handled by Organized Noize , Boom Boom Room Productions , Scott Storch , and Lil Jon . Noted for using synthesizers , electric pianos , samplers , and drum machines in his music , musician and frequent OutKast @-@ collaborator Sleepy Brown contributed with production as a member of Organized Noize and with vocals to several tracks . Big Boi has said that he incorporated various musical elements to the album , with " something from every genre , every funk , beat , loop , horn , whistle . We got it all on the record " . He has described Sir Lucious Left Foot as " a funk @-@ filled extravaganza ! You know , layers and layers of funk with raw lyrics and a lotta honesty " .

Big Boi also worked with other guest artists , including Jamie Foxx , T.I. , and B.o.B. André 3000 was to appear on three tracks , and produce a track for Yelawolf . Big Boi was introduced to

Yelawolf 's music through his younger brother and invited him to record after seeing him perform . The track " Follow Us " features Vonnegutt , an act from Big Boi 's Purple Ribbon label . He originally proposed a rock @-@ influenced track for Yelawolf , but was persuaded by him to send the instrumental for " You Ain 't No DJ " . According to Yelawolf , he " wrote like 64 bars and turned in the huge verse " , which was edited down to 16 and eight @-@ bar parts of his original verse for the finished song . Big Boi also attempted unsuccessfully to collaborate with singer @-@ songwriter Kate Bush , and managed to work with funk music pioneer George Clinton on " Fo Yo Sorrows " , an experience he related to " Dorothy going to see the Wizard of Oz . He is the grandfather of funk ; when George speaks , you listen . He 's gonna give you that extraterrestrial funk ; you gotta be thankful for the way he beams it down to you " . In an interview for Blues & Soul , he discussed working with the beat for " Shutterbugg " after producer Scott Storch had presented it , stating " [ I ] brought my band in ? my guitar players , keyboard players , the talkbox ? and we just pissed on it ! You know , we put the P @-@ Funk on it , and just commenced to lyrically destroy the track " .

= = Music and lyrics = =

Sir Lucious Left Foot features a layered and voluminous production , which Big Boi has described as " like someone 's pushing you around the room " . Rooted in Southern hip hop , it contains a bounce and bass @-@ heavy sound with dense TR 808 @-@ driven basslines , live instrumentation , and backing vocalists . Music writer Greg Kot calls it " a state @-@ of @-@ the @-@ art Southern @-@ fried party @-@ funk album " and notes its bass @-@ heavy sound as " full of surface charm , the type of music that is designed to sound big in a club , the soundtrack for a night of excess . But there ? s very little conventional about these beats " .

The album 's sound also incorporates diverse musical elements from various genres such as funk , soul , rock , dubstep , and electro music . Houston Press writer Shea Serrano describes the album as a " new take on the traditional Southern rap sound . It 's slow and fast , wonky and flimsy , lyrical and hook @-@ driven " . Tom Breihan of Pitchfork Media perceives " 1980s synth @-@ funk " as its predominant musical element , but also finds each track musically varied , stating " New melodic elements flit in and out of tracks just as you start to notice them , and there 's a lot going on at any given moment " . Big Boi has called the music " basically what you been getting from Outkast . Raw lyricism and the funkier grooves you can lay your ears on . "

Big Boi 's lyrics are playful and irreverent , with clever wordplay and boasts , while incorporating non @-@ sequiturs , pop @-@ culture references , and tongue @-@ twisters . His rhymes are delivered through a fast , versatile flow and dexterous cadence . Rolling Stone 's Christian Hoard describes his flow as " inimitably slick and speedy " . Amos Barshad of New York notes his lyrics as " playful , but his flow is stern and unpredictable " . Sasha Frere @-@ Jones of The New Yorker describes the album 's mood as " decidedly upbeat " and writes of Big Boi 's rapping , " The musical DNA of ' Sir Lucious ' lies in a simple strategy that Big Boi has used for years : he often raps in double time , no matter what the tempo of the song is . This means that even the slower songs [ ... ] don ? t drag ? Big Boi uses the space in the beat to provide another rhythm with his words " . Frere @-@ Jones describes him as " simultaneously forceful and careful " with his lyrics and compares his rapping technique to " the clatter of a machine , like a lawnmower , where secondary rhythms whisper underneath the main beat [ ... ] Big Boi is never laid @-@ back when he raps : he defines wide @-@ awake " .

Thematically , the album 's subject matter mostly concerns self @-@ aggrandisement , sex , social commentary , and " the club " . Music writer Omar Burgess comments that the album finds Big Boi " vacillating between a shit @-@ talking B @-@ boy , social commentary spitting vet and a ladies man with a wandering eye " . Sarah Rodman of The Boston Globe notes " lissome rhyming about things frivolous and fraught " by Big Boi . NPR writer Andrew Noz views that his " spiral of internal rhyme schemes and stop @-@ and @-@ go cadences [ ... ] values style over substance but doesn 't neglect writing , whether battling imaginary rap foes or offering advice on fiscal responsibility " .

= = = Songs = = =

" Turns Me On " has a comical beat and multiple vocals , including 1950s @-@ styled vocals during a break in the song . " Follow Us " features fractured , Afrobeat guitar phrases , sleazy synthesizer , and a pop refrain by Vonnegutt . " Shutterbugg " has a robotic stutter , falsetto refrain , female whispers and described by The Guardian 's Hattie Collins as " a futuristic , brain @-@ crunching slice of jittery electro hop " . " Tangerine " features blunt lyrics concerning strip club themes and a lascivious guest rap by T.I. The song incorporates various musical elements , including exotic Afro @-@ polyrhythms , psychedelic instrumental effects , booming bass , tribal beats , synthesizer vamps , and slow , reverbing grunge rock guitar . Tom Breihan notes that the song " somehow simultaneously sounds like strip @-@ club ass @-@ shake material and Funkadelic covering Morricone " , while music journalist Alexis Petridis writes that it " improbably burst [ s ] into something that most closely resembles a P @-@ Funk take on the mid @-@ 60s Batman theme . The lyrics , meanwhile , come in a breathless blur of druggy non @-@ sequiturs and pop @-@ culture references , some of it frankly baffling " . " Fo Yo Sorrows " features funk musician George Clinton performing the hook and has been described as " a seamless blur of old school Atlanta bass , current @-@ day glitch @-@ hop and Funkadelic @-@ style psychedelia " .

Several tracks on Sir Lucious Left Foot contain humorous skits with dialogue from additional vocalists , including Chris Carmouche , Dax " Dirty Dr. " Rudnak , Big Rube , Henry Welch , and Keisha Atwater . Welch and Carmouche are featured in a skit at the beginning of " Be Still " , in which they make a reference to " tea bagging " . Dax Rudnak concludes " General Patton " with a skit about a sex maneuver called " the David Blaine " , which according to the skit is " when you ? re making love to someone from behind , then have a friend take over and you run to a window and wave at your partner " . In an interview for Time Out Chicago , Big Boi was asked whether he " [ is ] taking credit for this , or is this something people do ? " , to which he responded " Yeah , man ! You know , man , they do it now ! " .

= = Release and promotion = =

= = = Release history = = =

Before his departure from Jive , Big Boi planned to release the album in 2008 . In January 2010 , he announced a March 23 release through his Twitter account . In April , its release was pushed back to July 6 in the United States . However , in June , Jive attempted to block its release , claiming that Def Jam could not issue songs featuring both Big Boi and André 3000 , as OutKast was represented as a duo by the former label . In a June 7 interview for GQ , Big Boi responded to a question concerning the blocking of his recordings with André 3000 for Sir Lucious Left Foot , stating " Au contraire ! They cannot block it . Au contraire . Either they 're going to do it the right way , or they 're going to do it my way ... The fans ' thirst will be quenched . You know , I 'm no stranger to that Internet , baby . So you already know what time it is . The thirst of the fans will be quenched " . On June 10 , his website released the album 's track listing , which excluded tracks featuring André 3000 . Of his songs with André 3000 , he told GQ , " We 're gonna keep one of them for the next OutKast record " .

The album was made available for streaming at Big Boi 's MySpace page . Following leaks of several of its tracks , the album also leaked in its entirety to the Internet on June 29 . Prior to its official release , anti @-@ piracy companies had estimated that his tracks were being downloaded approximately 45 @,@ 000 times a day . On July 1 , Big Boi self @-@ released his mixtape Mixtape for Dummies : Guide to Global Greatness as a free download through his website , featuring tracks compiled by DJ X @-@ Rated and DJ Esco from Big Boi 's solo recordings and work with OutKast . Sir Lucious Left Foot : The Son of Chico Dusty was released by Big Boi 's imprint Purple Ribbons label and Def Jam Recordings on July 5 in the United Kingdom and on July 6 in the US . A deluxe edition of the album was released simultaneously in the US , with the inclusion of two bonus tracks and a second DVD of music videos for several songs . Big Boi 's official website store offered limited

edition releases of the album , including the deluxe edition 's two discs , ivory white vinyl LPs , a limited edition T @-@ shirt , and a custom GoodWood chain . In promotion of the album 's release , Converse produced a special limited edition run of Chuck Taylor All @-@ Stars shoes in August 2010 . The shoes were designed by Big Boi himself and feature the album title printed around the outer sides of the shoe 's heel . On the collaboration , Big Boi said in a statement " as long as I can remember music and Converse have gone hand in hand , so partnering up with them was a no @-@ brainer " .

#### = = = Singles = = =

Amid his disputes with former label Jive , Big Boi leaked two recordings originally intended for Sir Lucious Left Foot as promotional singles to the Internet . The album 's first promo single , " Royal Flush " featuring André 3000 and Raekwon , had appeared on various web magazines and blogs in March 2008 . It received a Grammy Award nomination for Best Rap Performance by a Duo or Group and was named the best song of 2008 by About.com. Its second promo single , " Sumthin 's Gotta Give " featuring Mary J. Blige , was leaked to the Internet along with its music video in June 2008 . The Boi @-@ 1da @-@ produced track " Lookin ' 4 Ya " , featuring André 3000 and Sleepy Brown , leaked onto the Internet on June 8 . The track 's " Jedi Remix " version was released to East Village @-@ based radio show Baller 's Eve and subsequently onto the Internet in September 2010 . It features the original instrumental with two different verses from both Big Boi and André 3000 .

Big Boi leaked the album 's first official single , " Shutterbugg " , on April 6 . It was officially released as a single on April 26 . It was also issued on interactive music site MXP4 , which enabled users to play with , mix , remix , and sing along with the track . Its music video was directed by Chris Robinson and premiered on May 26 . The video 's concept incorporates various scenes that accentuate different lines from Big Boi 's lyrics . On its concept , Big Boi said in an interview for MTV , " It goes with the rhymes . Chris Robinson was definitely onboard [ with the concept ] . What he took from the song was a lyrical , visual adventure . There 's a lot of special stuff going on . He 's freaking the visuals like I 'm freaking the rhymes " . " Shutterbugg " spent two weeks on the US R & B / Hip @-@ Hop Songs chart , peaking at number 60 , and it charted at number 99 on the US Hot 100 Airplay . It also reached number 31 and spent four weeks on the UK Singles Chart , and at number eight on the Deutsche Black Charts in Germany . Rolling Stone named " Shutterbugg " the 14th best single of 2010 . It was nominated for a Grammy Award for Best Rap Performance by a Duo or Group in 2010 .

" Fo Yo Sorrows " , featuring George Clinton , Too Short , and Sam Chris , was released as a promotional single on June 8 on iTunes . " General Patton " was also released to iTunes on June 15 . Its music video was released on June 13 . On August 26 , Big Boi 's website posted the track 's " chopped and screwed " version as a free download . The song " Tangerine " , featuring T.I. , was released to iTunes on June 29 . " Follow Us " , featuring Vonnegutt , was released as the second official single on July 20 in the US and September 13 in the UK . A music video for the song was directed by Zach Wolfe and released on July 1 . The track was remixed by Vonnegutt and released September 13 through Big Boi 's website . The track " You Ain 't No DJ " received some airplay on Atlanta @-@ based radio . Its music video was directed by Parris in Atlanta , and released virally on September 2 . The video features Big Boi in a red tracksuit and with a lightsaber in one scene , guest rapper Yelawolf lounging on a couch , and several break dancers , while motions in the video 's scenes are rewinded and sped up with film editing to accentuate cutting , mixing , and spinning by a DJ in the song .

#### = = = Performances = = =

Big Boi made promotional appearances on The Tonight Show with Jay Leno on July 7 and Late Night with Jimmy Fallon on July 12 , 2010 , performing the album 's lead single " Shutterbugg " on both shows . He also performed its second single " Follow Us " on Lopez Tonight on July 14 and on Late Show with David Letterman on August 23 . Big Boi joined the line @-@ up for the Pitchfork

Music Festival during June 16 ? 18 in Union Park , Chicago , performing on the festival 's third and final day . He performed a set at Acer Arena in Olympic Park , Sydney on July 28 as part of the Australian @-@ based Winterbeatz music festival , and both Øyafestivalen in Oslo , Norway and the Flow Festival in Helsinki , Finland on August 14 . On August 18 , he played a free show at Sobe Live in Miami , Florida , which MySpace Music broadcast live via Ustream.tv with the MySpace page of HP .

Initially expected through the end of the year , a supporting 20 @-@ concert tour for Sir Lucious Left Foot was announced by Big Boi on August 25 . His spokespeople confirmed that he would be performing material from previous OutKast albums in addition to songs from Sir Lucious Left Foot . The tour began on August 26 at the Verizon Wireless Amphitheater in Atlanta , Georgia and concluded on November 18 at Fox Studios in Sydney , Australia .

On September 2 , Big Boi headlined with DJ mashup duo Super Mash Bros the Hawkapolooza , an event at the Memorial Union Iowa City , Iowa inaugurating the start of the college athletic season for the Iowa Hawkeyes . He headlined New York University 's annual Mystery Concert at the Skirball Center for Performing Arts in New York City with opening act Dr. Dog on September 7 , and performed at the 9 : 30 Club in Washington , D.C. on September 8 . He was billed for the 2010 Epicenter music festival on September 25 at the Auto Club Speedway in Fontana , California . On October 28 , Big Boi headlined the Yorktown Throwdown , a benefit show in support of the Boys & Girls Clubs of America . The concert featured electronic music duo MSTRKRFT and was held in the USS Yorktown lot at Patriot 's Point in South Carolina .

= = Reception = =

= = = Commercial performance = = =

The album debuted at number three on the US Billboard 200 chart , with first @-@ week sales of 62 @,@ 000 copies . It also entered at number two on Billboard 's Digital Albums and Tastemaker Albums , and at number three on both its Top R & B / Hip @-@ Hop Albums and Top Rap Albums charts . It spent 13 weeks on the Billboard 200 chart , and as of September 26 , has sold 175 @,@ 000 copies in the US , according to Nielsen SoundScan .

In Canada , Sir Lucious Left Foot debuted at number 20 on the Top 100 Albums chart . In the United Kingdom , it entered at number 80 on the Top 100 Albums and at number 14 on the Top 40 RnB Albums chart . In its second week , it fell out of the Top 100 Albums . The album debuted at number 99 in Switzerland and at number 19 in Norway . In Norway , it reached number 16 , its peak position , in its second week on the VG @-@ lista Topp 40 Album chart , on which it ultimately spent eight weeks . In Australia , the album entered at number 33 on the ARIA Top 50 Albums and at number five on the Top 40 Urban Albums chart . In its second week , it dropped out of the Top 50 Albums chart .

= = = Critical response = = =

Sir Lucious Left Foot : The Son of Chico Dusty received rave reviews from contemporary music critics . At Metacritic , which assigns a normalized rating out of 100 to reviews from mainstream critics , the album received an average score of 90 , which indicates " universal acclaim " , based on 33 reviews . Allmusic editor Andy Kellman called it " one of the loosest , most varied , and entertaining albums of its time " . Entertainment Weekly 's Simon Vozick @-@ Levinson called the album " a stunningly realized solo debut " . Alexis Petridis of The Guardian praised its " kaleidoscopic range of musical influences " and Big Boi 's lyrics . Rob Harvilla of The Village Voice called it " fantastic , by turns triumphant , defiant , and gleefully crass [ ... ] it feels triumphant and relieved and epic even if you discount the tortured backstory " . Seth Colter Walls of Newsweek stated " Big Boi makes the contemporary trappings of hip @-@ hop sound funkier than just about anyone " . Adam Downer of Sputnikmusic called it " a brilliant record " and commented that " the

beats are killer , the verses sick , the pacing perfect , and the skits are actually pretty funny " .

Los Angeles Times writer Ann Powers praised its music 's " depth and complexity " , adding that it " highlights his focused language skills within musical settings that touch upon rock , electro , dubstep and classical fanfare , grounded in a thick bottom that guarantees plenty of booty bounce " . Gregg Lipkin of PopMatters praised the album 's " shifting tones and musical invention " . Sean Fennessey of Spin praised its bass @-@ heavy tracks and called Big Boi " a deceptively elegant rhymers " . Rolling Stone writer Jody Rosen commented on Big Boi 's performance , " He 's got an inimitably slick and speedy flow and a personality bigger and more forceful than anything his producers can throw at him " . Pitchfork Media 's Tom Breihan called the album " inventive , bizarre , joyous , and masterful " and stated " He just does so many things with his voice and cadence , letting his words fall over the snares one moment and fighting upstream against the beat the next [ ... ] blissfully free of both old @-@ man hectoring and drug @-@ rap nihilism " .

In a mixed review , Andy Gill of The Independent felt it was " not as immediately engaging " as Big Boi 's Speakerboxxx album , noting " a laziness about some of the rhyming " . While noting his boastful " lyrical slackening " as a minor flaw , Slant Magazine 's Jesse Cataldo found Big Boi " consistently in fine , tongue @-@ tying form " and described the album as " rigidly focused and almost uniformly strong [ ... ] by @-@ the @-@ books hip @-@ hop with just the right proportion of ingredients " . In MSN Music , Robert Christgau complimented the record 's " pervasive albeit incoherent musicality " and observed " a succession of enjoyable songs with plenty to offer " .

= = = Accolades = = =

The album appeared on numerous critics ' and publications ' year @-@ end top albums lists . Chris Yuscavage of Vibe ranked it number eight on his list of the 10 Best Albums of 2010 . Paste ranked it number 37 on its 50 Best Albums of 2010 list , calling it " a massive , ambitious album shot through with knee @-@ knocking beats and deft lyrical touches from Outkast ? s swagger champion ... [ B ] oth a trove of pop jams and a profound piece of artistic experimentation " . Nitsuh Abebe of New York named it the second best album of 2010 and called it " as forward @-@ thinking as it was charming " . The A.V. Club ranked it number seven , NME ranked it number 38 , PopMatters ranked it number 10 , The Guardian ranked it number 27 , and Spin ranked it number 13 on its list . Rolling Stone placed it at number 21 on its year @-@ end albums list and called it " a nasty , future @-@ funk odyssey , done the way George Clinton used to do it : stretched @-@ out grooves , cavernous bass boom , gutbucket guitar and thick electro thump , all held together by Big Boi 's whiplash rhymes and pimper @-@ than @-@ thou style " .

Time ranked the album number nine , with the publication 's Claire Suddath writing that " It 's an amalgam of beats , chants and raps mixed together with exacting precision . Big Boi deftly jumps between musical styles [ ... ] and his raps come so fast , he seems to never pause for breath " . Pitchfork Media named it the fourth best album of 2010 and stated " [ T ] he sound of Sir Lucious Left Foot is an exercise in recognizing traditions and pushing them miles ahead . Big Boi crowns it all with a lyrical acumen so detailed and charismatic ? acting as benevolent hustler , knuckle @-@ dusting elder statesman , trickster smartass and street @-@ level philosopher " . It was voted the sixth @-@ best album in The Village Voice 's Pazz & Jop critics ' poll for 2010 , while 11 songs from the album were included in the poll 's singles list , including " Shutterbugg " ( number seven ) , " Shine Blockas " ( number 95 ) , and " Follow Us " ( number 316 ) . In 2014 , the album was named one of the 100 best albums of the decade " so far " in a list by Pitchfork Media .

= = Track listing = =

? ( co ) Co @-@ producer

Sample credits

" Shutterbugg " contains elements of " Back to Life ( However Do You Want Me ) " , written by Nellee Hooper , Beresford Romeo , Caron M. Wheeler , and Simon A. Law , and contains elements of " You Are in My System " , written by David Frank and Michael Murphy .

" General Patton " contains a sample of " Vieni , o guerriero vindice " performed by Giorgio Tozzi , Coro del Teatro dell 'Opera di Roma , Orchestra del Teatro dell 'Opera di Roma , Sir Georg Solti .

" Shine Blockas " contains a sample from " I Miss You Part I and II " written by Kenneth Gamble and Leon Huff , as performed by Harold Melvin & The Blue Notes .

= = Personnel = =

Credits for Sir Lucious Left Foot : The Son of Chico Dusty adapted from liner notes .

= = = Musicians = = =

= = = Production = = =

= = Charts = =