

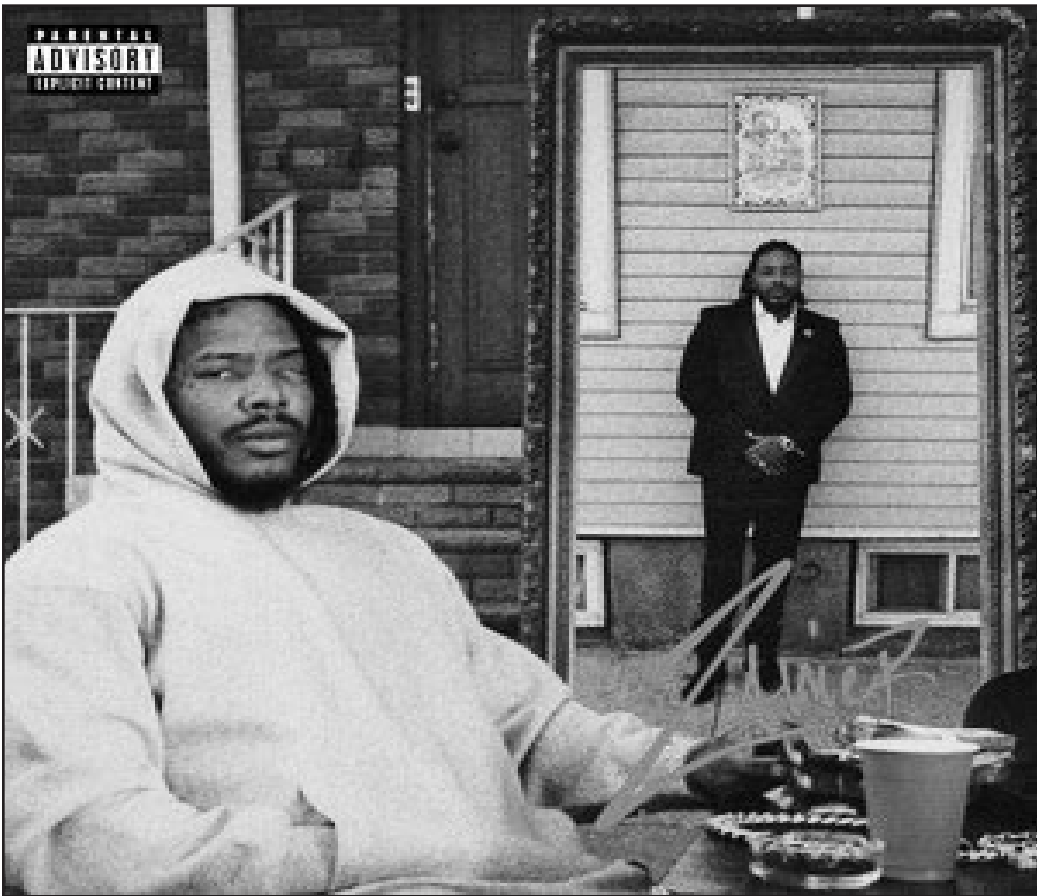
Fetty Wap is back with a new sound

By Jay’Mi Vazquez
Managing Editor

Fetty Wap’s latest album, titled “Zavier,” surprised me in the best possible way. From the opening bars of the first track, “Right Back To You,” I realized this is not a throwback to the sound that made him famous in 2015. Instead, this feels like the work of a man willing to break free from his own legacy and show listeners who he has become as a singer, a storyteller and a person. Most remember Fetty Wap for songs like “Trap Queen” and “679,” which dominated the airwaves with catchy melodies and heavy trap production, firmly placing him in the rap world with a distinct melodic twist. Those early tracks were built around infectious hooks and clever blends of singing with rap, but they rarely dug deep emotionally. “Zavier” feels like an answer to that old sound and an invitation to something more vulnerable and musically broad. On the fourth song, “White Roses,” featuring his sisters Divinity and Ymanie, he delivers what feels like a declaration of a new era. The track leans into soulful, jazz-inflected textures instead of the hard trap beats of his past. The way his vocals sit front and center over steady bass and syncopated rhythms reveals confidence and command of his voice that I have not heard from him before.

The harmonies with his sisters are not just beautiful; they add emotional weight that makes the song feel like a family confession rather than a radio hook. I see this being the biggest hit on the album. Another standout that genuinely surprised me is “Real Love,” featuring Honey Bxby. There is no effort to hide the emotion in his voice. Fetty takes his time, letting notes breathe, rising into higher registers and then gently falling back into lower tones with so much feeling that it almost takes listeners off guard. It feels like he is reflecting on relationships in a way he never has before. The vulnerability in his delivery makes the track resonate long after it ends. Even collaborations that might have sounded predictable on paper take on a new texture here. On “Like A Taylor,” featuring Wiz Khalifa, Fetty does not simply trade verses over a beat designed for radio. Instead, he delivers a melodic hook that feels introspective and layered. Wiz’s contribution may be familiar in style, but it complements Fetty’s melodic exploration rather than overshadowing it. The song becomes a balance of voices rather than a fight for the spotlight. “Fool For You,” is another moment where Fetty’s singing shines. The production is slow and warm, and his voice carries the melody

with clarity and nuance. He does not hide behind auto-tune or heavy processing. Instead, he lets his natural tone carry the song, which is an impressive evolution from his earlier work where his voice was often submerged in effects and rhythmic hooks. Even songs like “Nasty,” featuring Tink, show something unexpected. Instead of relying on aggressive, club-ready energy, the chemistry between Fetty and Tink comes from mood and vocal interplay. He works with the beat rather than trying to dominate it. This is a singer who has grown comfortable with his voice and knows exactly how to use it to express feelings. The closing track, “I Remember/Dear Zavier” featuring G Herbo, feels like a reflective finale. It is a rare moment where Fetty lets his guard down completely. There is an emotional realism in his tone that suggests this album is not just about music but about living through hard experiences and finding a way to articulate them. It is mature, honest and a reminder that he is more than the hits that made him famous. This is a record from an artist growing up and daring to show it. For anyone who loved his early music, “Zavier” may challenge your expectations. But it also expands what Fetty Wap can do and what people should listen to in his voice.



The cover art for Fetty Wap’s new album, “Zavier.” PHOTO | SPOTIFY



Taylor Frankie Paul at the season 3 reunion that premiered on Hulu in December. PHOTO | PEOPLE MAGAZINE

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The trainwreck of Taylor Frankie Paul

By Solé Scott
Editor-in-Chief

Taylor Frankie Paul’s 15 minutes have expired, and I do not know how she will ever be able to recover. On March 19, PEOPLE, TMZ and Variety reported on Paul’s newly released domestic violence video that her ex, Dakota Mortensen, recorded. In the disturbing video, viewers can see Paul attacking Mortensen by punching and throwing chairs at him, all while her daughter is present. The most shocking and disgusting part of the video is Paul throwing a chair, which hit her daughter. Now, this energy is not new to people who watch “The Secret Lives of Mormon Wives,” as this was the introduction to Paul in season 1 episode 1. However, we never saw the footage of this specific incident. All that was available was the police body cam from the aftermath. Subsequently, her season of “The Bachelorette,” which was supposed to premiere on March 22, was canceled by ABC. The media is blaming Paul for this dumpster fire, yet they should blame the majority of it

on the network because they did not do their homework. ABC is reportedly losing millions of dollars by shelving this season. This was their first time choosing the lead without any ties to the Bachelor nation. All of this could have been prevented, but no, those at “The Bachelorette” thought they were going to pull in record viewers because the star of the season was a popular influencer. Since then, we have seen the man she chose at the end of the vaulted season. His name is Doug Mason, and he scarily resembles her ex, Mortensen. Thanks to this situation, we are left with some has-been man still craving his 15 minutes of fame. I saw Mason on my for you page making a TikTok of himself announcing his singing career. Paul’s toxic obsession with Mortensen has been on display for years. Recently on TSLOW, she got mad that he was on Vanderpump Villa, and that he slept with a woman on national TV. At one point during the hysterical breakdown, she asked whether he ejaculated. Paul is one of the most deranged and pathetic

humans that has graced my television in years. So, I am not sure why her antics have been overlooked for so long. Mortensen is not exempt from this either, having displayed manipulative behavior throughout every season of TSLOW. Unfortunately, all of this is just an abusive cycle that the public was already aware of. All billboard promotions for this show have been taken down, yet her promotions are still up on their socials. In addition, Paul has temporarily lost custody of her son, Ever. I love good and messy reality drama, but at some point, the chaos stops being entertaining and starts being irresponsible. Ultimately, this situation is less about one influencer’s downfall and more about an industry that continues to prioritize virality over vetting. While Paul’s actions are indefensible, the decision to elevate her to a national platform despite a documented history of instability raises significant questions about accountability behind the scenes. In the end, the fallout was inevitable. This was only a matter of when, not if.