

SWIZZ BEATZ Poison

BIOGRAPHY

In the creative world of artists and executives, **SWIZZ BEATZ** exists amongst the one percentile. Not solely based on his fortune—accrued over twenty years producing and curating for the finest artists: Michael Murphy to DMX—but more so for his contributions to culture. At age 19, he composed a JAY Z classic (“Money Cash Hoes”); his first beat placement became DMX’s most popular record (“Ruff Ryders Anthem”). He’s a Kid Robot and Aston Martin designer, graduate of Harvard Business School, Hip-Hop’s reigning beat battle champion and catalyst for the resurgence of Reebok and the black art community. His No Commission platform fosters a new generation of visionaries while The Dean Collection 20 offers twenty artists around the world an opportunity to host their own show, retaining 100% of the profits.

Swizz’s next triumph will be delivering the year’s best hip-hop album. *Poison* follows the 2018 releases of kings such as Drake, Kanye and Beyoncé, trumping all competition with ingenious orchestration, a guest list of People’s Champs and messaging of modern urgency. The 11-track grenade speaks specifically to American urban communities currently under siege by its government. Although known fondly for his “Showtime” exclamations, this time, Swizz chose to exclude the music mammoths he often records (Bono, JAY Z) to let street ambassadors inject 80 proof vaccine shots into a demo dying of thirst.

The prelude to this audio adventure is a piercing spoken word piece by sorceress and scribe Aine Zion (“This wildfire in your veins can not be tamed”). Then Da Monsta returns the sorely missed Mixtape Weezy aka Lil Wayne on “Pistol on My Side (POMS).” Pusha T can be heard cruising over a callous upright bass on the stellar “Cold Blooded (Bodega Babies),” warning the U.S. that it “can’t raise a savage and deny the rabies.” 2 Chainz drops in to co-pilot another potential Swizzy hit; Young Thug and Jim Jones’ solo records offer career performances; The LOX and Kendrick Lamar connect coasts to create arson on “Something Dirty/Pick Got Us.” The album’s climax arrives when the Ruff Ryder maestro gives Nas a layer cake of melody and instrumentation for three phenomenal verses which are as cinematic as they are illmatic (“Been an observatory of murder stories since I was a shorty”).

Poison's cover art is the creation of one of Swizz's favorites Cleon Peterson, the Seattle artist hailed for his striking depictions of political violence. Red and black only, the piece articulates the danger and intensity of both the album and everyday life as an American. Once Poison erupts the streets, Swizz will immediately return to the studio to work on his next succession of albums. On the horizon are a global album featuring today's finest international artists, a 100% R&B composition, and a "pure energy album," titled Return of the Showtime. Expect records featuring the likes of Kanye West and Bruno Mars as well as the aforementioned Nas' next album. For now, like his art, Swizz Beatz is focused on serving the people who allowed a talented kid from the Bronx to become a global treasure. With over 580 songs in his catalog, Swizz has contributed to the sale of more than 350 million records worldwide.

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