



WITH THE ARRIVAL  
OF 'ONE MAN  
BAND MAN,' THE HOT  
PRODUCER BOUNCES  
INTO THE LIMELIGHT

**SWIZZ**

SPECIAL FEATURE

**STARS**

**BEATZ**

CHRISTIAN LANTRY

SWOP



To: Kaseem Dean a/k/a Swizz Beats

FROM: Your people at  
Padell Nadell Fine Weinberger

We just want to thank you  
for being you.

To have the God given talent  
that you have is unbelievable.

To stop, look & listen at your  
music is a dream.

The music industry salutes you  
for your success and making  
music – music.

Love,

Bert, Toni, Elizabeth, Jake,  
Shelia, Paz & Duffy



After 10 years behind the console as the producer of some of this era's top R&B and hip-hop hits, SWIZZ BEATZ is finally coming out front as an artist.

**from >>p39** then try to clean up the second time around. There's some new energy on this album; have some people check out some new producers. There's a lot of producers out there who do their thing, but the producers who hold the name like I do, they're taking their credits and posing, and people never even know who the real producers are. If you produce a track for me, that's what your credit's going to say.

**You grew up in the South Bronx. What was your youth like?**

I started out as a local DJ, playing parties, the clubs, in the park. I was young, young, young, like 11. Then I moved to Atlanta and I started DJ'ing all the high school and college parties. In New York I was playing reggae and hip-hop, and in Atlanta I was playing reggae, East Coast hip-hop, West Coast hip-hop. I was the first DJ out there to play all those different sets in one party.

**Was there music in your house?**

My father, he was a DJ, so it was in the blood. My mother, she would sing old songs in the house all the time. And in the South Bronx it was so musical, I would go outside and there was all the hip-hop you wanted to hear. I came from a balance, and I respect all levels because I've been on every one of them.

**Tell me about your art collection.**

I love the art world, I think it's the next biggest thing as far as investing. My collection goes from Peter Max to Salvador Dali to Basquiat to Andy Warhol to Keith Haring.

**What do you like about pop art?**

It just blends with my lifestyle. Andy Warhol is taking stuff that we see every day and making it iconic; that's what's special about that. Keith Haring, he's a part of the b-boy era; I used

to see his stuff on the wall in the '80s talking about "Crack Is Wack." He was a part of that whole movement, and I can relate to that movement, because it was the beginning of the b-boy era. And Basquiat was in the middle of all that; he was running with Fab Five Freddy. That's crazy to me.

**How have things changed from 1998 for you?**

I'm a different person. I'm a man, I was a boy then. I developed a lot of skills within the industry, as far as I've been assigned hits, I've been assigned talent, understanding the business. I know how to create longevity. I've grown as a performer, as an artist, grown as a producer, instead of just being a DJ.

**You've already had a full career at the age of 28. What is it like to look back?**

I look back and see that I came in the industry at an early age, and I changed immediately what was going on in the industry. When I came out everyone was doing Puff Daddy, shiny suits, sampling James Brown. Then this kid who just got out of middle school comes out

**'I've grown as a performer. I've grown as producer, instead of just being a DJ.'**

—SWIZZ BEATZ

with this synthesized sound that sounds kind of weird, but it was making people move, on a ton of records.

And I got the chance to go on some great tours; Cash Money, Ruff Ryders, Hard Knock Life, that was mint. Being a part of those tours, to be able to look back and see, like, wow, pretty much I partied like a rock star, but I wrote and produced [2000 track "Rollin' "] for Limp Bizkit when I was like 18. I wrote the drums for Marilyn Manson [1998 track "The Omen" with DMX]. There are so many moments, so many memorable moments. I remember producing [2000's "Ruff Ryders' Anthem"]. It's 2007, I just performed the song last night, and they were singing it like it just came out.

—Kerri Mason

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# SWIZZ STEPS OUT

**THE PRODUCER TALKS ABOUT WHY HIS SOLO TIME HAS COME AFTER A DECADE OF MAKING HITS FOR OTHERS**

Bronx-born, Atlanta-raised Swizz Beatz (aka Kasseem Dean) is the latest hitmaking hip-hop producer to cross over to the artist side. But what sets him apart from his MC contemporaries is his timeline: how young he was when he dropped his first beat, and how long he waited to make the switch.

At the tender age of 18, Beatz was giving Fred Durst his street swagger on Limp Bizkit's "Rollin'." During the next few years, he racked up a string of top 10 hits for Ruff Ryders/Interscope: DMX's "Ruff Ryders' Anthem," Eve's "What Ya Want" and Down Bottom's "Drag-On." The visceral bounce of his club-ready tracks changed the idea of the perfect party record, and put his Ruff Ryders crew at the forefront of year-2000 hip-hop.

But although he had the hits, a distinctive style and an industrious drive, Beatz didn't immediately start planning his solo debut. Instead, he spent the next decade amassing a bulky body of production work, now containing more than 250 titles, with more than 50 different artists. Last year, he contributed four tracks to Beyoncé's "B'Day," including the gritty, unhinged "Ring the Alarm." This year, Mariah Carey and Alicia Keys came calling.

So why is 2007 the year for the name Swizz Beatz to be in lights, rather than in the fine print? We asked the man himself, the day before the release of his debut solo record, "One Man Band Man" (out on his own Full Surface imprint).

**What made you decide at this point in your career to strike out on your own?**

I've been in the business for 10 years now and I've seen a lot of people in the tabloids, getting to be in more places, and I was like, "I put in my work and I got more hits than them." I had to identify what was going wrong. What I identified was that I wasn't being publicized like that, which I was cool with, because I like being behind the scenes. But also it's just like, you got an older generation that needs to be reminded who Swizz is, what Swizz did, what Swizz continues to bring to the table.

I could have done this for years and years, I just decided not to, because it's all about timing. I felt like I came off a great '06, with all the Beyoncé stuff and everything, and in 2007, I want to switch the pitch. I put out a record called "It's Me": I didn't say my name on the record, but the whole time I'm saying, "It's meeee!" I'm kind of telling you who it is, if you listen close, but I'm not stuck on myself.

**Have you always been able to rhyme?**

These songs that come out, I'm the one who's writing them and

performing them, and giving them to the artists for them to do over. I haven't heard of nobody in the industry being surprised that I'm rapping. It's not like, "Damn, Swizz is rapping?" You don't really hear that. They embrace me.

**You used other producers on your album. What was that like?**

Using other producers is very important because it shows the type of person I am. There are very few chances for people to show who they are, and really flex. A lot of people get their chance and they do the obvious, and **continued on >>p40**



SWIZZ BEATZ, right, and PAUL PUNDITZ, founder of the Kid Robot clothing and toy store, at the company's New York store.

# SWIZZ:

**YOU'VE MADE A NAME BY PUTTING YOUR INDELIBLE MARK ON MUSIC'S BIGGEST ARTISTS.**

**CONGRATULATIONS ON 10 EXTRAORDINARY YEARS. WE LOOK FORWARD TO THE NEXT TEN AND BEYOND!**



**CLIVE DAVIS  
CHARLES GOLDSTUCK  
AND THE RCA MUSIC GROUP**

from &gt;&gt;p36

dominating the charts.

"It was a step away from the formulaic sample-a-record-that-was-already-popular-and-you'll-get-a-hit equation," Darden says.

"When hip-hop was R&B'd out, Swizz' sound was loud and rambunctious," Keys says. "He's always been able to capture the excitement in a track, utilizing voices and crazy sounds to create that energy."

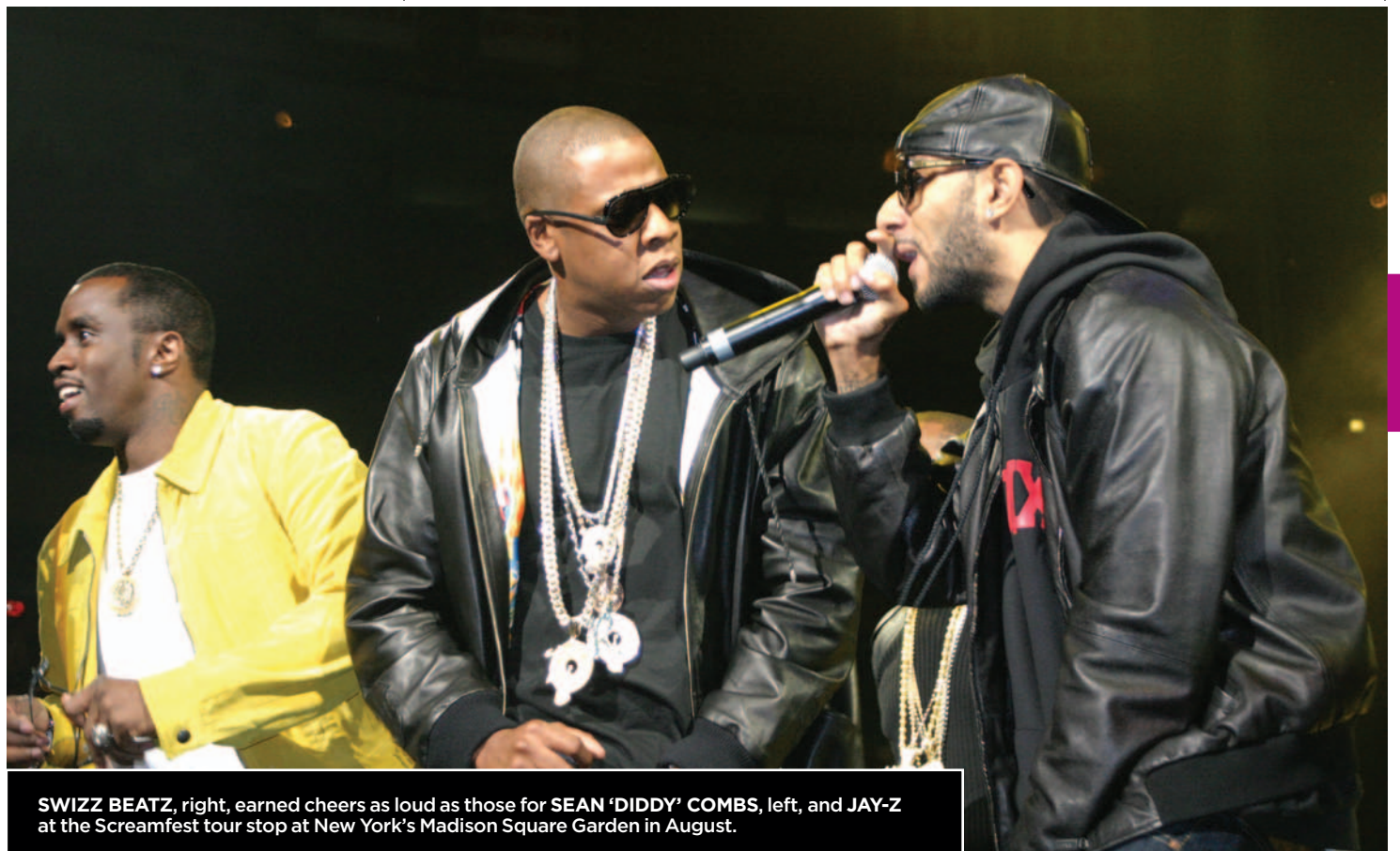
But while he's known for club scorchers, Beatz also co-produced one of the most elegant soul ballads of the past decade, Angie Stone's "I Wish I Didn't Miss You," as well as British rapper Ms. Dynamite's throwback jam "Dy-Na-Mi-Tee." And while a good deal of "One Man Band Man" is spent talking about the size of his bank account, he's not your usual moneyed, oblivious star. The married father of two plays Fela Kuti and Chick Corea for his team while traveling. He recently referred to the forgiveness prescribed in the Koran while quelling a beef between his and 50 Cent's camp. He is a shareholder in the artistic toy and apparel company Kid Robot, and collects pop art by the likes of Andy Warhol and Keith Haring.

"That's starting to come out now, his love for art," Beatz' executive assistant Monique Blake says.

"Him being so creative musically, sometimes people want to know where that comes from. He stays free, not only through art, but different music. When we get to new cities, he wants to know who's popular out there, because the music is different, and that particular artist or artists set the tone for their region."

Universal Motown Records president Sylvia Rhone says, "He never chases trends. He never repeats himself. He believes in pushing the envelope and bringing the hip-hop audience with him. His only rule is to make the best record possible for the clubs, street and radio."

The decision to release a solo album was anything but abrupt. "It's been coming for a while," Blake says. "There are songs on the album that are 2 years old. It wasn't one of those where we



SWIZZ BEATZ, right, earned cheers as loud as those for SEAN 'DIDDY' COMBS, left, and JAY-Z at the Screamfest tour stop at New York's Madison Square Garden in August.

went in the studio in February and delivered it in April."

Rhone says that she and Universal Motown executive VP of A&R Samuel Tone Barnes "met with Swizz on potential production work and he started playing a few tracks he was working on for himself," she says.

"When I heard them I knew he was ready. The timing was right. The chemistry was right. Most importantly, we knew we had a shared vision when it came to creating a platform that would show the world you can make a successful transition from producer to artist."

If the scene at the Garden is any indication, the public is accepting Beatz as frontman as readily as they bounce to his behind-the-curtain creations. With distinctive neon snipe posters

advertising "One Man Band Man" in every major city, Beatz sporting his Kid Robot bling in photo shoots and a video with Chris Martin—who cleared a sample of Coldplay's "X&Y" for "One Man" track "Part of the Plan"—in the works, the full breadth of the Swizz Beatz brand is being introduced organically.

"Swizz Beatz has established himself in the A-list of the best and most consistent hip-hop/crossover writer/artist/producers working today," Universal Music Publishing Group chairman/CEO David Renzer says. "His incredible work ethic and innovative talent assure that he will continue to deliver the hits. For those of us who know him, his kind heart and humble demeanor are what also make him so special. It's an honor for us to represent such an amazing talent." ●●●

# CONGRATULATIONS SWIZZ BEATZ



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## EARNED

HARDWORKING,  
TRAILBLAZING PRODUCER  
SWIZZ BEATZ JOINS THE RANKS  
OF HIP-HOP'S A-LIST ARTISTS

BY KERRI MASON

## INTEREST

The Aug. 22 sold-out crowd at Madison Square Garden was there for the New York stop of the *Screamfest* tour, with T.I. and Ciara. But they got more than their tickets promised when, one by one, a galaxy of current hip-hop heroes joined the headliners onstage for an unannounced, extended jam, orchestrated by T.I.

First 50 Cent. Then Jay-Z. Then Kanye West. Then Sean "Diddy" Combs. The superstars temporarily buried their beefs in an unprecedented show of hip-hop unity. But contrary to the usual way of things, the last legend to take the stage was the least recognizable. In fact, his solo debut hadn't even been released. But when hit producer Swizz Beatz bounded out of New York traffic, past the security guards who recognized him without a laminate and onto the Garden stage just in time, the crowd went as wild as it did for the other four stars.

"It was kind of surprising to me, I'm not going to front," Combs says two weeks later. "It was a lot of iconic veterans on the stage. Between me and Jay and 50 and Kanye, that's over 100 million records sold. Not underestimating him, but as an artist, we didn't expect Swizz to get the response he got. But he got an overwhelming response, up to the caliber of the one we all got when we came out onstage. It was a true testament to the impact he's had this year, and the last couple years, on hip-hop. And I was very proud of him because he actually started

in my studio. It brought a smile to my face."

With a legacy already assured, a production career on fire and a solo career just beginning, 2007 is definitely Swizz Beatz' year. In just under a decade, the 28-year-old producer helped guide hip-hop out of the disco-sampling late '90s, incorporating the gritty street ethos into bouncing club jams for DMX, Eve, Busta Rhymes and more than 50 other artists. After giv-

**'He keeps you jumping. He keeps you dancing.'**

—ALICIA KEYS

ing Beyoncé uncharacteristically aggressive cuts for "B'Day," he went into the studio this summer with Mariah Carey and Alicia Keys, to work on material for their next albums. And after creating countless hits for others, his solo debut "One Man Band Man" (Universal Motown/Full Surface)—a 38-minute onslaught of crackling jams, with moments of groove and polish—streeted Sept. 4, powered by leaked track "It's Me

Bitches" and minimalist first single "Money in the Bank," which he performed that night at the Garden.

"Swizz is a prime example of how when you stay on your grind, everything is possible," Keys says. "He's so young and already being a 10-year veteran says a lot about his work ethic. He's one of the only dudes I've met as driven as me."

Beatz' grind is his sound, and it's inimitable. "I think a lot of us producers, we have certain similarities. A lot of us have classic inspirations, like the Motown stuff, the Curtis Mayfield stuff, what we grew up listening to. You can tell the difference, but a lot of us have similarities," Combs says. "Swizz is one of the only producers who has a unique sound, a sound like no other. He keeps you jumping, he keeps you bouncing, he keeps you dancing. I think that's the job of a producer."

Behind artists from diva Beyoncé to his own young rapper protégé Cassidy, Beatz weaves city symphonies; combinations of string stabs, looped found sounds, choppy chants and "big drums that could breathe," R&B/hip-hop WQHT (Hot 97) New York PD Ebro Darden says. His music "sounds big and has that original hip-hop boom-bap feel without sounding dated."

When the teenage producer started getting attention through his work with DMX and the Ruff Ryders crew in the late '90s, the aggressiveness of his original beats was in stark contrast to the groovy pop fodder

continued on >>p38

AND THE BEATZ GOES ON...

*Congratulations*

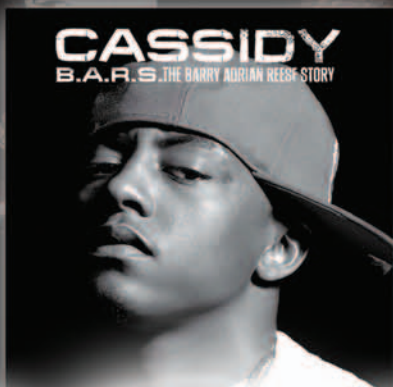
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