

ARTIST: **SWORDPLAY**

ALBUM TITLE: **PAPERWORK**

LABELS: AUDIO RECON (ARLLC-1912), DORA DOROVITCH (DOR-030)

FORMAT: DIGITAL, COMPACT DISC, CASSETTE, VINYL

RELEASE DATE: SEPTEMBER 12, 2019

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1. Time for Law ^ **[LISTEN NOW](#)**
2. I Barely Know How to Dress Myself ^^
3. Soviet Television ^^^
4. I Am Someone Looking for Something ^^^^
5. Ambulance (feat. Squalloscope) ^^^
6. Brzowski's Interlude ^^
7. Oh, Sila
8. Creature of the 80's ^^^
9. Rabbits in the Hole ^^^
10. I Am Not a Psychic ^^^
11. Free Refills ^^^

^ Produced by PT Burnem

^^ Produced by OneWerd

^^^ Produced by Fat Milk

^^^^ Produced by Nathan Joyce

Artwork by Bill van Cutten

Mixed and Mastered by OneWerd



Swordplay established his place in hip-hop in 2005 with the release of *The Tilt EP*. Leaning on his roots in the punk and hardcore community, Swordplay quickly distinguished himself with his emotive vocal delivery and guitar-driven approach to beat-making. He has since released several full-length albums, including the 2013 collaboration *Tap Water* with French beatmaker Pierre the Motionless, and has toured in the United States, Canada, Mexico, and Europe.

Paperwork is Swordplay's first album since relocating from Richmond, VA to Berkeley, CA to study law. Over the past four years, he has gone from filling out law school applications to becoming one of the few emcees to graduate with a juris doctor. Written entirely during the same time period, *Paperwork* is an album documenting that process. Lyrically, it could read like a personal statement far exceeding the word limits imposed by college admissions offices. Or perhaps a eulogy for America. Over hard-hitting anthems like "Time for Law" and softer guitar ballads like "Oh, Sila", Swordplay weaves the political and the personal together, commenting on the power of law while navigating his own role within it.

Austrian artist Squalloscope appears on "Ambulance" to offer her thoughts on the always-frightening US healthcare system, while Brzowski—who has previously appeared on Swordplay's albums—returns with a heartfelt interlude that he has called the "Killah Priest moment" of his own career. Production from Fat Milk (Erik Akers of Double Rainbow and Drones), as well as a posthumous contribution from departed friend Nathan Joyce, give the album a distinct early-2000's feel that is reminiscent of Anticon artists like Alias. In a similar vein, the album begins first with heavier pieces from PT Burnem and OneWerd that are likely to invoke the head-exploding cover art provided by French artist Bill van Cutten.

