


ACHIS

# Black Man *Swag*

*The Album · twelve tracks · got it or ya don't.*

A NOTE BEFORE YOU PRESS PLAY

# Black men don't walk. They just seem to *float around.*

That's the first line on the record, and it's the whole idea. **Black Man Swag** is one walk from start to finish. It opens with a strut down a sunset boulevard and ends standing in the London rain. In between, it goes back to where the walk began: a knock on the door on **Eviction Day**.

The range is wide: Ohio funk bass, Afrobeat drums, boom-bap, Rhodes keys, vintage soul and a piano ballad. One thread runs through all of it: **grace under pressure, legacy in motion, a man who knows who he is** because he remembers where he came from.

## I

### THE WALK

Tracks 1 – 5

Arrival. The swagger and the hunger, from "got it or ya don't" to the boardroom, where we "turn bricks into budgets."

## II

### THE ROOTS

Tracks 6 – 8

The flashback. The eviction notice, life between the margins, and the grandfather who taught us to stand tall. This is where the swagger comes from.

## III

### THE HEART

Tracks 9 – 12

The cost and the reward. The world on fire, time running out, a love that refuses to be a fashion, and then the rain.

The record walks into the boardroom, then cuts straight back to a childhood eviction. You have to see where he started to understand the strut. The ballads close it because once you've proven who you are, you've earned the right to be soft.

*Let's go make it real. — Achis*

ACHIS · BLACK MAN SWAG

# The Sequence

RUNNING TIME
≈ 46 min

## I · THE WALK

| | | |
|---|---|---|
| 01 | **Black Man Swag** TITLE TRACK · THE SINGLE<br>*"Black man swag, don't explain … got it or ya don't!"* | 4:26 |
| 02 | **I Got Next**<br>*"I got next, spark in a flame — change within a game."* | 2:44 |
| 03 | **Please**<br>*"Please, I won't fold — this is my era, I'm risin' to my peak."* | 3:54 |
| 04 | **You Didn't See Me Comin'**<br>*"Fortune favors quiet … 'til my blackness made you scream."* | 3:16 |
| 05 | **Corporate America (From the Hood)**<br>*"Turn bricks into budgets, hustle into empire."* | 3:04 |

## II · THE ROOTS

| | | |
|---|---|---|
| 06 | **Eviction Day** NEW<br>*"Doors may close, but my faith won't quit."* | 3:10 |
| 07 | **Between the Margins**<br>*"Living between margins, where ink don't reach."* | 4:18 |
| 08 | **Da Grandpappy**<br>*"Every step I take, I hear him say, 'Strive, my son, higher.'"* | 3:22 |

## III · THE HEART

| | | |
|---|---|---|
| 09 | **World on Fire**<br>*"Sometimes it has to burn for us to vibrate higher."* | 3:52 |
| 10 | **Sad Urgency**<br>*"Time's a thief, it steals away — in this moment, I wish you'd stay."* | 3:35 |
| 11 | **Fashion**<br>*"Our love will never be fashion — simply color changing names."* | 4:42 |
| 12 | **London Rain**<br>*"It was storming, it was cold … and London Rain started falling."* | 5:08 |

# Tracks 1 – 3

FOR THE PODCAST

## 01 Black Man Swag

4:26 · THROWBACK HIP-HOP / AFROBEAT · TITLE TRACK

> *"Pull up, stand tall, doubts withdrawn — black man swag, got it or ya don't!"*

This is the album's thesis. It opens with a spoken observation ("black men don't walk, they float") and closes with a wine-glass toast to "the black man who seems to be effortlessly moving but accomplishing the most." Verse three introduces a grandfather in Stacy Adams and Florsheims, the man who gets his own song at track 8.

**ON THE MIC**

The record raises a glass in the outro: "It was a gift from God. Baby, I was born this way." Swagger here isn't arrogance. It's inheritance.

Ask the artist

*What does swag look like when nobody's watching?*

## 02 I Got Next

2:44 · AFROBEAT / HIP-HOP FUSION · EXPLICIT

> *"Like a dragon with a pen, breathe fire in a cadence."*

Fast, hungry, and over before you can catch your breath. It runs from the Nati to the Chi, from Mama's picture frames to the mirror, and pays respect to "those who created a crack in the door." Then it walks through that door.

**ON THE MIC**

The hook flips a word on itself: "I got next, when 'Got' got you!" It's a song about timing, placed right where the album needs a jolt.

Ask the artist

*Who cracked the door open for you?*

## 03 Please

3:54 · 70S FUNK / HIP-HOP · EXPLICIT

> *"Please, lift me up when the ground starts to shake."*

A nasty Ohio groove with a Bootsy bassline and "Inner G, not that energy." Halfway through, the track wakes up ("Taipan, wake up!") and a second voice storms in: "You yelling please, they taking our pride." It's a debate between politeness and protest, set to a beat you can't sit still to.

**ON THE MIC**

The written-in sidebar ("Okay, okay, you awake, bro… chill") sounds like studio banter. Play it on air. It's the most human moment on the record.

Ask the artist

*Is "please" a prayer or a demand?*

# Tracks 4 – 6

FOR THE PODCAST

## 04 You Didn't See Me Comin'

3:16 · CINEMATIC HIP-HOP · EXPLICIT

> *"Quiet is a weapon, patience is a blade."*

The quiet assassin. He slides through the shadows, "four quadrants in the brain," and turns being underestimated into the plan. The stories told about him were "lying stains of sin," and this is the truth they didn't want.

**ON THE MIC**

After three tracks of swagger out loud, this one is swagger in silence. Composure is the flex: "silent as a memory, loud as mama's scream."

Ask the artist

*When has being underestimated been your advantage?*

## 05 Corporate America (From the Hood)

3:04 · CLASSIC HIP-HOP · CLOSES MOVEMENT I

> *"If the corner store had a CFO, would it align?"*

From the launchpad to the boardroom: code-switching in the elevator, pitches in the lobby, "but I know the side alleys well." It's the top of the climb, impact over ego, "people over profit," and it never loses the neighborhood it began in.

**ON THE MIC**

This is the peak of the walk, and the album immediately cuts back to a childhood eviction. Talk about that edit: you have to see the start to understand the climb.

Ask the artist

*What did the block teach you that business school couldn't?*

## 06 Eviction Day NEW

3:10 · RHODES-KEYS HIP-HOP · OPENS MOVEMENT II

> *"It's eviction day, but I'm still breathin' — others got it worse, that's what I'm believin'."*

This is the most autobiographical song on the album. The eviction man knocks, there's sleep still in his eyes, and he asks, "Mama, why they here?" He's the youngest of six. There are roaches on the wall, Social Security checks, beds on the floor, and the Chicago Hawk "don't care." By the outro, the eviction is a runway: "we moved like water."

**ON THE MIC**

"Eviction notice taped like a badge I wear / proof I'm battle-tested." This is the origin story behind the swagger, and the emotional key to the whole record.

Ask the artist

*What did that day take from you, and what did it give you?*

# Tracks 7 – 9

FOR THE PODCAST

## 07 Between the Margins

4:18 · AFROBEAT BOOM-BAP · 92 BPM

> *"A seed in dark, turn pressure into peace."*

This is life in the space the system didn't write for. "Mama said 'play it smart,' streets got teeth." The ad-lib verse is a footnote come to life: a brother who flipped, tripped, and did time. "I write it, he lived it, paid the price, never got a dime." Then the page turns.

**ON THE MIC**

The margin is a metaphor for the edges of the page where the official story doesn't reach. This album is written there on purpose.

Ask the artist

*Who are you writing for who never got to tell their own story?*

## 08 Da Grandpappy

3:22 · VINTAGE SWEET SOUL · HEART OF THE ALBUM

> *"Turn pain into a playlist, make it glow every night."*

This is the grandfather from the title track. He has rough hands and a warm heart, with Bible pages and cassette tapes playing. "Keep your circle small, let your character be fitted." Mama said mind your manners; he said mind your mission. It's the most tender song on the album and the reason for everything around it.

**ON THE MIC**

Tracks 6 to 8 tell one story: the eviction, the margins, and the elder who held it together. Play them back to back on air.

Ask the artist

*What's one thing your grandfather said that you still hear?*

## 09 World on Fire

3:52 · OPENS MOVEMENT III

> *"The world's on fire — sometimes it has to burn for us to vibrate higher."*

This is the turn. A baby's cry in the night, the smell of ashes before the heat, "the horizon glows though the sun's asleep." It's about broken promises and trust that turned out not to be shelter. Chaos becomes a teacher.

**ON THE MIC**

The swagger steps aside here, and the album looks up and out. It's a protest song that sounds like a prayer.

Ask the artist

*Can a world have to burn before it learns?*

# Tracks 10 – 12

FOR THE PODCAST

## 10 Sad Urgency

3:35 · THE QUIET ONE

> *"Time's a thief, it steals away — in this moment, I wish you'd stay."*

This is the most vulnerable moment on the record: faded pictures on the wall, the clock ticking, "chasing memories we can't replace." A strong man admits that time is the one thing he can't outwork.

**ON THE MIC**

After a whole album of confidence, the admission lands harder. It's the quietest song on the record, and it may be the bravest.

Ask the artist

*Who would you say this to, if you had one more minute?*

## 11 Fashion

4:42 · RHODES KEYS / R&B

> *"Do you believe our love is fashion — simply color changing names?"*

This is a love song in a dangerous city "where broken hearts litter the way." It asks whether love can outlast a season and answers in the bridge: "I love your soul – yeah, I said your soul." The album's idea of swagger turns tender: style changes, soul doesn't.

**ON THE MIC**

On an album about swag, a song called "Fashion" argues that what matters is what never goes out of style.

Ask the artist

*What, for you, never goes out of style?*

## 12 London Rain

5:08 · PIANO BALLAD · THE CLOSER

> *"It was storming, it was cold — but that's when lightning struck right through our soul."*

"It's been two weeks being dried out by the sun." They're wet, tired, shoes worn, standing on the embankment watching the ships roll in and tasting the rain. The album began under a sunset and ends soaked, but still standing. Fade to black.

**ON THE MIC**

Bookend it on air: play the opening line of track 1, then the last line of track 12. That's the whole journey, from floating to standing in the storm.

Ask the artist

*Why end the album in the rain?*

WHY THIS ALBUM, WHY NOW

# We're not starting from zero.

| 12 | 3 | 1 | 2 |
|---|---|---|---|
| TRACKS SEQUENCED | MOVEMENTS, ONE WALK | SINGLE ALREADY LIVE | VIDEO CUTS READY |

## WHAT'S ALREADY DONE

- The title track is out on DistroKid as an Achis single, and the album builds on its plays.
- The album cover is finished: two brothers on the boulevard at sunset.
- The *Black Man Swag* video is cut in two versions: the full length for YouTube and a 60-second vertical for Reels, TikTok and Shorts.
- The masters are named, sequenced and packaged, and this song sheet is ready for interviews.

## PODCAST RUN OF SHOW

- **Cold open:** the spoken intro of track 1, then the toast from its outro.
- **Segment 1:** The Walk, built around the "Taipan, wake up" moment in "Please."
- **Segment 2:** The Roots, played as one story: Eviction Day, Between the Margins, Da Grandpappy.
- **Close:** London Rain, then back to the first line.

## WHO IT'S FOR

Every brother who has been told to shrink and rose into the sun anyway. Barbershops, fraternities, block parties, Sunday dinners: the people who will feel seen by this record and share it because it's about them.

## THE ROAD TO RELEASE

- Lock final versions and upload all 12 tracks as Achis.
- Reuse the single's ISRC for track 1.
- Pre-save push, playlist pitches and teaser clips built around the hook *"got it or ya don't."*

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Eviction ain't the end — *just a fork in the road.*

ACHIS · BLACK MAN SWAG · THE ALBUM