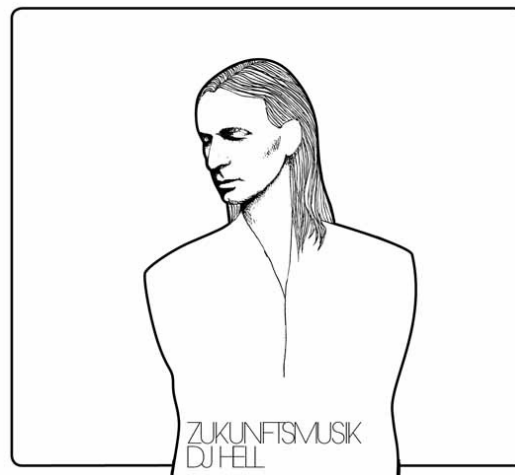


P R E S S R E L E A S E

DJ HELL: The new album „Zukunftsmusik“, to be released in April 2017



DJ Hell, Los Angeles 2016, photo: Greg Gorman, © DJ Hell // Cover of the CD, design: K. Zweibrücken, © DJ Hell

After the successful release of the first single „I Want U“, an enthralling cooperation with L.A. based Tom of Finland Foundation and the upcoming next single „Car, Car, Car“, we are pleased to also announce DJ Hell´s 5th album „**Zukunftsmusik**“, to be released on **April 28th, 2017** world-wide at **International DeeJay Gigolo Records**.

The techno revolution 30 years ago, where boundaries, walls and our own guarded natures came crumbling down? The archaic establishment-challenging attitude and forthright energy of the punks? The long-awaited eruption of gay culture that had burned and yearned since the dawn of mankind? Dare you travel even further back? Rewind two hundred years to the romantic revolution where men like the blitzed Berloiz helped us transcend our physical limitations for suspended moments of fantastique disbelief... All of these moments have shaped us, our music and our culture. Each movement comprising artists who – like us right now – are trying to make sense of the uncertain world, the chaotic present and the fearful future. Artists like Hell.

Welcome to the future...Reflecting over his participation and contribution to myriad cultural movements since the late 70s, his passion of ever-evolving musical form and our current social-political landscape, Hell taps into our collective rich histories, our combined fears and our mutual desires to create his most personal, ambitious and thought provoking body of work to date: **Zukunftsmusik**.

His fifth studio album **Zukunftsmusik** fuses some of Hell's strong signature motifs (his passion for subversion, his great kosmiche canvases, sudden throbbing bursts of dancefloor dynamism, subtle songcraft) yet it sounds unlike anything Hell has ever created before. There are very few big club singles. A delicate balance of classical dramatic orchestral tension and evocative futuristic synthesis runs throughout. Dark and light, hope and fear, fast and slow, day and night... Over the course of one hour Helmut Josef Geier invites you on a musical trip of a lifetime; his lifetime, your lifetime, music's lifetime.

Hell's heightened sense of scope is evident from the delicate romanticised, roboticized opener **Anywhere, Anytime**. Unhurried, spacious, unabashedly introspective, it sets the poignant tone for the tale that follows. Elsewhere, **Car Car Car** diverts us from the grey track, white stripes and green edges of the idealised autobahn with pensive sci-fi flourishes while **High Priest Of Hell** takes us deeper into the International DeeJay Gigolos founder's psyche than ever before. A brown acid voyage into the dark allure of cult control, it is in Hell's own words, the darkest music he has ever written.

And so we continue to ride the future storm, armed with that strong sense of the past... **Wir Reiten Durch Die Nacht** tiptoes between chamber music and space travel before we crash land back on our own often-unrecognisable planet with the majestic ray of barbed hope **Army Of Strangers**. A Godfearing, glass spider riding exploration into mankind's duality of disparity and need for unity, it's a sharp shock of theatre on which the whole narrative pivots in its contrasts. Deeper again, full physical release is offered in the form of the sinewy, acidic, sax-blasted **Guede** (a track that acknowledges the circuitous nature of life and death) and the already-established single **I Want U** (a track that pays direct homage to the very genus of electronic music and club culture as we know it: gay culture)

As we draw gradually to a close, the gentle Wesseltoftian ebbs and flows overlap like two lovers breathing in their sleep together on **2 Die 2 Sleep** while **K-House** carefully weaves another orchestral, cinematic yarn with a marching rhythm and an overall sense of hope. Its dramatic instrumentation looping back on a theme that runs throughout via moments such as 'I Want My Future Back' and the two-chaptered 'Inferno'... The chords, tones and tools spanning centuries of musical history and providing a suite style consistency that brings everything together... Where we've come from, where we're going, why mankind has always experienced levels of unsurety, fear and unknown. It's down to us to make sense of it all by any creative means. **Wild At Art** brings us to a fitting close. The ardent piano-striking climax to the DJ set that is our lives; its evocative vocals and spacious hook are underpinned by a deep chasmic bass and the loose tendrils of thoughts, ideas and statements coded throughout the album are galvanised in a stately yet restrained march into tomorrow.

We live in strange times but we're not alone. If there's one true consistency throughout time, it's the feeling of exacerbation and acceleration beyond what we understand to be comfortable. What characterises us during this particular paradigm is the abundance of information and an innate distrust of all of it. But this, in time, will push us back to what we know is real, what we know is truly authentic and comes from the heart. True creativity, music, art and real tangible connections – the very rudiments of existence that Hell has dedicated his life to: celebrating, documenting, entertaining and, above all, creating for almost 40 years. 'Zukunftsmusik' is testament to that.

For further information on the album, pls. contact:

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