



#### LINE-UP:

**Jan Zehrfeld** (guitar)  
**Josef Doblhofer** (guitar)  
**Alexander von Hagke** (sax)  
**Heiko Jung** (bass)  
**Sebastian Lanser** (drums)

#### TOUR-DATES:

- 20.11.15 D-Nürnberg,  
Generation Prog
- 02.12.15 D-Frankfurt,  
Bett
- 03.12.15 D-Dresden,  
Jazzclub Tonne
- 04.12.15 D-Berlin,  
K17
- 05.12.15 D-Rostock,  
Ursprung
- 06.12.15 D-Hamburg,  
Logo
- 09.12.15 A-Wien,  
tba.
- 10.12.15 D-München,  
Backstage
- 11.12.15 CH-Zürich,  
Exil
- 12.12.15 D-Landsberg/Lech,  
Stadttheater
- 16.12.15 D-Köln,  
Underground
- 18.12.15 F-Paris,  
Le Triton
- 29.12.15 D-Reutlingen,  
franz.K
- 15.01.16 D-Augsburg,  
Kellerclub

to be continued

**[www.panzerballett.de](http://www.panzerballett.de)**

#### PRESS DOWNLOAD:

[www.gaom.de/press](http://www.gaom.de/press)  
[www.gentleartofmusic.com](http://www.gentleartofmusic.com)



## **Panzerballett - „Breaking Brain“**

**Disturbing? Confusing? Complicated? Crass? WONDERFUL!**

**Yes, it is true: it does not happen all too often that words like “disturbing”, “confusing”, “complicated” or “crass” are read in the same sentence – let alone in a positive context. But “Breaking Brain” is not a regular album. And Panzerballett are not your regular band – because it is them who say these words about themselves... and they pride themselves on it! However, what might point to a combination of megalomania and borderline personality disorder in other bands, in this case hits the nail on its head in the most wonderful way.**

That analogy alone, however, would not do **Panzerballett** justice. It has to be added that in this case the hammer does not simply hit the nail and make it disappear into the wood. That would be way too straightforward! The Munich-band has made it its declared task to disprove the popular notion that ‘real beauty lies in simplicity.’ That is why “Breaking Brain” has a familiar and yet entirely new scenario in stall for the listeners. Yes, the elements remain the same, but in this incarnation of the analogy the nail seizes control and throws its very self onto the hammer with all its might to disappear in the smooth structure of a wooden beam. Yes, “Breaking Brain” is still music – but its underlying pattern of thinking is all different.

The explanation confuses and tempts you all at the same time? Well, then you have a rather good idea of what the listener can expect from the music of **Panzerballett** now. It is mighty, it is complex, it is artistic, it is intelligent, and yes, it is completely insane. It is one of these most wonderful constellations that caress our brains – or corrode them. Or both.

Considering the high standards that the band holds itself to, it was by no means an easy task to make “Breaking Brain” another homerun of a record. But Panzerballett showed courage and took the leap to shake up the long-serving recipes and blaze new trails. For instance, the band consciously reduced the amount of time and tempo changes, which resulted in no **Panzerballett** piece ever having had as steady and dynamic a pulse as “Breaking Brain” does. And it is courtesy to the exceptional artistic quality of the five-piece that none of the wonderfully disturbing ecstasy that is loved by fans all over the globe was abandoned along the way. “Breaking Brain” is another bold blueprint of what is possible in music.

Not only did all the members of the elegant Panzer-brigade study music, but in the past they have individually collaborated with such diverse genre giants as Klaus Doldinger, Deep Purple's Ian Paice, Martin Grubinger, Pee Wee Ellis and German extreme metal outfit Obscura. All of them magnificent virtuosos in their own right, something special happens when **Panzerballett** come together to make art together: this is a record that excessively stimulates both the brain as well as the muscles required to bang one's head. Panzerballett create beautifully enchanting complexity – for its own sake.

The band have established and always made use of the artistic principle that they call “Verkrassung,” which is German and stands for the idea that preconceptions have to be challenged and everything always has to be made a little more extreme than what already exists. Jazzy complexity merges with the warmth of the blues and influences of world music fuse with the relentless brutality of metal music. This band only accepts the existence of borders to pulverize them. On this account “Breaking Brain” does not only hold a fascinating interpretation of Piero Umiliani's “Mahna Mahna” but also offers originals like the violent “Frantik Nervesaw Massacre.” The record's flagship song, however, is the complex “Typewriter II,” which incorporates programmed samples of the referenced analogue typing tool. As the title indicates the piece was conceptually inspired by Leroy Anderson's “Typewriter.”

Asked about what the audience should be prepared for on the upcoming “Breaking Brain”-tour the band offered the following answer: **“A soulless and overly cerebral exhibition of virtuoso musicianship that will touch your hearts and make your jaws drop.”**

Enough said, right?

Current album: **„Breaking Brain“**  
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**GAOM 040LP 180g Vinyl**