

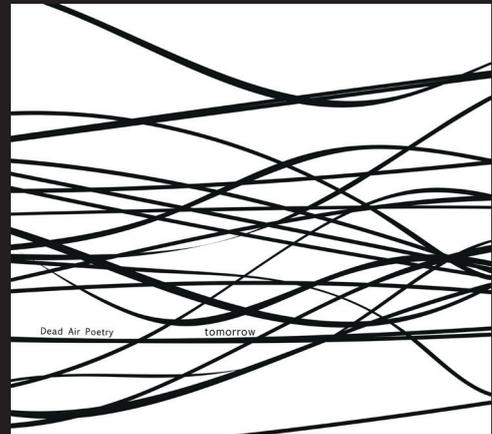
„tomorrow“

DEAD AIR
POETRY

1. facts

band: **Dead Air Poetry**
Eva Hilchenbach – vocals
Holger Tomaschewski – vocals, guitar
Ben Kölzer – bass, vocals
Dirk Tomaschewski – drums

album title: tomorrow
year of release: 2022
self-production
genre: Artrock



songs:

1 Lullaby	6 Remain in Silence
2 Counting Heartbeats	7 Still
3 Black Hole	8 Hollow
4 Awake	9 Ordinary
5 Privatized	10 The Frame

credits:

mix/production:	H. Tomaschewski
music:	H. Tomaschewski
lyrics 1, 3, 5, 6:	H. Tomaschewski
lyrics 2, 4, 8, 9, 10:	E. Hilchenbach, H. Tomaschewski
art design:	E. Hilchenbach



Links (klickable):

[deadairpoetry.bandcamp.com/
album/tomorrow](https://deadairpoetry.bandcamp.com/album/tomorrow)

[open.spotify.com/artist/
6fK8kfnKw4jSmGr4Oa8z3t](https://open.spotify.com/artist/6fK8kfnKw4jSmGr4Oa8z3t)
(dort Album Tomorrow anwählen)

instagram.com/deadair.poetry

facebook.com/DeadAirPoetry

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2. general info

tomorrow is the second self-produced release by Koblenz-based art rock band DEAD AIR Poetry. It is a prequel to the previous album „Reflections in Between“. The concept album is composed as an uninterrupted song cycle. Music, lyrics and design form a unity of form and content.

3. music

Stylistically DEAD AIR Poetry locate themselves in art rock: Floydy guitars („Black Hole“) meet driving elements („Counting Heartbeats“), progressive approaches („Ordinary“) in partly expansive structures („The Frame“) and a good portion of atmosphere („Hollow“) with female and male lead vocals. The motivically interwoven songs are characterized by variety and often run through several styles.

tomorrow is inspired by albums like „A Pleasant Shade of Grey“ (Fates Warning), „Coyote“ (Kayo Dot), longtracks of the 70s like „Lemmings“ (Van der Graaf Generator), „The Incident“ (Porcupine Tree), „Starless“ (King Crimson) and „Hemispheres“ (Rush).

4. content

tomorrow functions narratively as an interior view of the character („stream of consciousness“) and follows no plot. The protagonist and only character in tomorrow lies in bed and tries in vain to fall asleep („Lullaby“/“Counting Heartbeats“). He is conceived as a person without any special characteristics, whose thoughts unfold in the course of the album and grow into a crisis of meaning.

We get to know him as a person of the consumerist middle, who is aware that consumption only supposedly leads to satisfaction. However, he can only develop and reproduce capitalist-consumerist dreams/goals („Awake“/“Privatized“).

As part of the majority society, racism is generally rejected, but the system is propped up by passivity („Remain in Silence“/“Black Hole“). The protagonist would like to leave this passivity and the monotony of the ever-repeating daily routine behind („Ordinary“). But he remains helpless, while he becomes aware of his own finiteness („Hollow“). Finally, he is capable of analysis („The Frame“), knowing that his crisis is a mediocre crisis of prosperity („Ordinary“). The conclusion remains nebulous and persists in the cliché: „I have to change, tomorrow ...“ („The Frame“).