

EGYPTIAN DJ SHELNZ DROPS LONG-ANTICIPATED DEBUT ALBUM 'All Colors'

The Egyptian DJ/producer has been making mega headlines in Barcelona and Europe.



al-Iskandariyah, Egypt Mar 21, 2022 ([Issuewire.com](https://www.issuewire.com)) - On top of a hot roll of releases across various primarily European labels, the Alexandria-based Egyptian DJ and producer [SHELNZ](#) has finally released his long-awaited debut album All Colors on label RetroCat Records.

[Mahmoud Hesham](#), known professionally as [SHELNZ](#), Spending the past couple of decades building

up his name through a portfolio of gigs and productions, **SHELNZ** made the most of his time in confinement and lockdown to finally achieve the goal of creating his debut album, and here we are a year later with it filling our ears.

After spinning decks in Dubai, **SHELNZ** moved to Europe based on advice from fellow DJ Kassius Kray, packing his bags and heading for the Catalan capital. Stepping away from his career origins of programming, and swapping it for electronic music, **SHELNZ** used his talents and sheer determination to push forward his music with releases on Spotify and Deezer, as well as performing in Barcelona's famous techno club Input, and its 'Brunch In The City' festival series.

The wide-ranging new album kicks off with 'Gamblers', whose acid basslines, flanged risers, and puny breakbeat-patterned kicks with a slow BPM act as just the right introduction to the eclectic electronic album. He then leads to the hip hop-Esque 'Hesitant' with its delayed abrasive synth, wobbly bassline, and a host of effects added to the mix including distorted vocals in a low but well-heard volume.

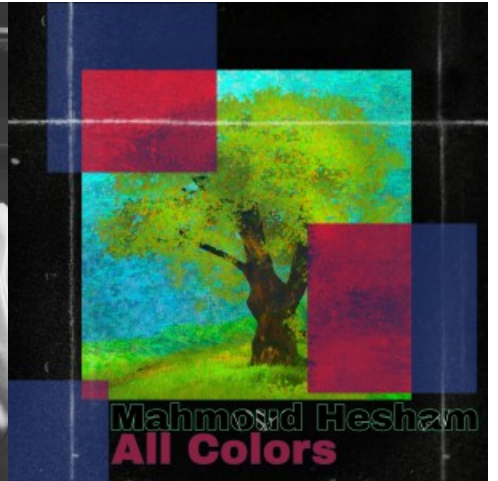
SHELNZ then unleashes his inner-clubber with 'Gabriel's dreams', a hypnotic tech work that's filled with risers, syncopated top-percussion, and a four-on-the-floor kick pattern, before the producer shows his trip-hop colors in 'All Colors'. The latter tackles hip-hop instrumental blended with glitches, crackles, and a ton of panned effects to complete the trip-hop experience. Next up comes 'Manipulative Child', an abrasive piece of work with a wobbling drone, a gritty bass, and robotic vocal chops on a bed of breakbeat percussion that pushes the limits of energy shown by the track's predecessors.

Shelnz continues on the breakbeat direction with 'Chicago Spring', 'Pineapple juice', and 'When we met in Beirut', all filled with their own distinctively gritty basses, callous stabs and risers, and an energy-filled percussion layout that creates an intense clubbing experience. With 'Nouveaux Riches' acting as the ambient interlude of the album, it becomes a sharp yet mellow production with spacey pads and trembling leads accompanied by rain and forest sounds.

Finishing the album with the most energy-filled track 'The Hateful Cronus', **Shelnz** kicks off instantly with an acid bassline and hard-hitting kicks and snares laid over a nasty lead that gives the track a deranged flavor.

The album is diverse, it is a can't-stop-bumping-your-head kinda project in which **Shelnz** lays out his artistic vision in a fine fashion. The Egyptian producer is set to be one of the first DJs to take the music scene, **SHELNZ** has practically taken the music industry by storm and fans will have a good chance to practice their head bumps until then.

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