



ANDREAS DORAU

Ärger mit der Unsterblichkeit (+Bonus)

Originally released 1992 on Ata Tak (WR53)
CD / LP (180g vinyl) / download

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Tracklisting:

01. Warten
02. Es dreht sich die Welt
03. Geträumt von Dir
04. Einsam
05. Die Trottelumme
06. Stoned Faces Don't Lie
07. Die Schande kommt
08. Tiere im Regen
09. Menschenschicksale
10. Das ist das wirkliche Leben
11. Der Wasserfloh

Bonus:

12. Die Schande kommt (Dub)
13. Stoned Faces Don't Lie (Gitarrenversion)

Discography:

- 1981** Blumen und Narzissen
1983 Offenherzige Antworten auf brennende Fragen
1988 Demokratie
1992 Ärger mit der Unsterblichkeit
1994 neu!
1997 70 Minuten Musik ungeklärter Herkunft
2005 Ich bin der eine von uns beiden
2011 Todesmelodien

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Key facts

- Andreas Dorau, born 1964, is a marvellous pop musician, equipped with the choicest humour and the gift of creating wonderful melodies. Aged 16, he wrote the huge hit "Fred vom Jupiter" and has been championed erroneously as representing German New Wave (NDW) ever since.
- Inspired by sampling technology and the do-it-yourself spirit, Dorau recorded his fourth album at home together with Tommi Eckardt (2raumwohnung). Lined with fine samples and drum loops, Dorau again delivered an album rich in dazzling pop songs.
- Reissue in digipak with liner notes, rare photos and **two bonus tracks**
- available on CD as a download and **for the first time on vinyl**

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In 1988, in a club in Munich, Andreas Dorau heard a kind of music which was completely new to him. He remembers it like this: "While we were producing 'Demokratie', Acid House kicked off. It hit me right between the eyes. It was the most incredible thing for me!"

Things really took off shortly afterwards, when somebody in England came up with the notion of looping and editing recorded music by other bands. Dorau: "You could pick out your favourite passages from a song, choose the best of the fifties, sixties and seventies and build more or less the perfect song."

Endless possibilities! Production techniques were also advancing apace. In 1991 a sampler capable of sampling two minutes cost around 300 Marks. Just a few years earlier, such a device would have set the buyer back 10 000 Marks.

And so "Ärger mit der Unsterblichkeit" ("Trouble With Immortality") was fashioned in the living room (Wohnzimmer) of Dorau's new musical companion, his congenial partner Tommi Eckardt. Eckardt played in a band by the name of Die alternativen Arschlöcher (The Alternative Assholes) and would later find international fame as one half of the pop duo 2raumwohnung. "A mixing desk wizard!", as Dorau put it.

A new era, a wonderful time. Musical recordings could be liberally snipped and spliced back together, thus creating brilliant new songs of one's own, albums emerged from living rooms. Dorau: "Many tracks were created in less than an hour, the whole shebang." It suddenly became possible to produce a proper album at home with equipment costing 1200 Marks. "Ärger mit der Unsterblichkeit" could well be one of the first German pop albums to have been produced in this manner.

"Ärger mit der Unsterblichkeit" was supposed to be Dorau's final regular album for Ata Tak. But why? Dorau: "I would have been happy to stay with Ata Tak. But the indie music story was growing increasingly perverse. There were boxes for "indie". Electronic music wasn't allowed in. Indie meant guitars. So I had to move to a major, where my records would be labelled "pop". Ata Tak was an indie. And they wouldn't have put my records in the indie section. All of a sudden, "indie" had ceased to be synonymous with independently produced music, it had become a genre. I would have liked to have stayed at Ata Tak."

And how was the record received? Dorau: "Our rave rigmarole left live audiences nonplussed. Once the album was released, I was seen as some kind of sick character."

Others have been tarred with the same brush, have they not? Often, all too often, the best!