



# ANDREAS DORAU

Die Doraus & die Marinas geben offenherzige  
Antworten auf brennende Fragen (1983) + Bonus

CD / LP (180g vinyl) / download  
Release date: January 27, 2012



**Label: Bureau B**

**Cat no.: BB88**

**Barcode (EAN):**

CD 4047179608923

LP 4047179608916

Distributor: Indigo

Indigo order no.:

960892 (CD)

960891 (LP)

## Tracklisting:

01. Die Welt ist schlecht
02. Agent
03. Feierabend
04. Zu spät
05. Polizist
06. Guten Morgen
07. Großer Bär, kleiner Bär
08. Texas
09. Fatme
10. Satellit
11. Sandkorn

## Bonus:

12. Die Welt ist schlecht (Dub)
13. Kleines Stubenmädchen
14. Katharina
15. Höllentingeltangel

## 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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## Essential facts

- The musician: 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. His current album was released in 2011, bearing the title "Todesmelodien".
- The music: On his sophomore LP in 1983, Dorau carries on where he left off with "Blumen und Narzissen": one pop hit follows another in quick succession. Only this time the songs are professionally produced and radio-friendly.
- Reissue in digipak with liner notes, rare photos and **four bonus tracks, all of which are appearing on CD for the first time**
- available on CD, as a download or 180g vinyl

After the success of his debut album "Blumen und Narzissen", featuring his "Fred vom Jupiter" hit, Andreas Dorau was urged by his new record company, Teldec, to come up with a sophomore effort as soon as possible. To bridge the gap, Dorau first released a single entitled "Kleines Stubenmädchen", a jaunty number with amusing lyrics, a professional, radio-friendly production. But Dorau had not reckoned with the sensitivity of the censors: the humourless sexism detector ruthlessly raised the alarm amongst the radio stations.

Those making the decisions at Teldec had the odd idea of asking Dorau to record an apology or explanation on cassette for radio programmers to play either before or after the incriminating song. Dorau could have filled a whole cassette to clarify the subject, perhaps even upholding a claim to artistic freedom. But – doffing his cap to the spirit of punk – Dorau naturally rejected the suggestion. A shame. Teldec lost interest in Dorau and the album was released on CBS – minus "Stubenmädchen", of course.

A far greater problem loomed, however: the musical landscape of the Federal Republic of Germany had changed since the release of "Blumen und Narzissen". Major record companies had radically commercialized what Alfred Hilsberg had once benevolently termed Neue Deutsche Welle(NDW)/ German New Wave (thinking of bands such as Fehlfarben, Der Plan, D.A.F.). They remoulded rock bands into new wave bands, wrote idiotic ditties and had clueless jumping jacks and jills perform them. One can imagine that Dorau did not exactly jump for joy when he realized he was about to be lumped in with the rest of them.

The relationship between Dorau and his sophomore work was clouded from the word go. And still is. Although it is actually a really good record: from the psychedelic lyrics of "Polizist", "Sandkorn" and "Texas" to beautiful observations of daily life ("Feierabend"), the music meanders its way through snappy pop, bossa nova, exotica, disco and new wave. A certain, unique strain of psychedelia courses through the whole album, detectable in the cover, the lyrics and the instrumentation. Of course, there's a world of difference between "Die Doraus und die Marinas geben offenherzige Antworten auf brennende Fragen" („The Doraus and Marinas give open-hearted answers to burning questions") and the "idiots of NDW". But try explaining that to the man on the street.

By the way: "Kleines Stubenmädchen" is included on our re-release as a bonus track, sure enough.