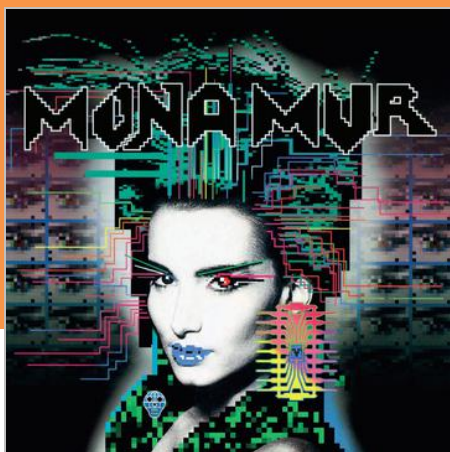




03 SEPTEMBER 2021

Mona Mur Mona Mur

Description

Vinyl, CD and digital release date: September 3, 2021

Limited to 400 regular vinyl copies and 100 copies (pl-109LP) signed by the artist, two inlays with photos and liner notes; also available on CD (pl-pl-109/110CD) with one bonus track and 4 extra tracks from the 1982 EP "Jeszcze Polska"

Mona Mur LP pl-109: EAN 4042564213263

Mona Mur CD pl-109/110: EAN 4042564213270

LC-15308

Preorder here:

<http://www.playloud.org/archiveandstore/en/vinyl-12/747-mona-mur-mona-mur.html>

PRESS INFO

MONA MUR, vocalist of her own class, songwriter, music producer, 80s survivor. Together with Alexander Hacke, FM Einheit, Mark Chung (all of "Einstürzende Neubauten") and organ virtuoso Nikko Weidemann ("Moka Efti Orchestra") responsible for underground hits such as "Snake", "120 Tage" or "Eintagsfliegen". She first graced the music scene with the 12" "Jeszcze Polska" (SUPERMAX 1982) which immediately claimed London's NEW MUSICAL EXPRESS' "Single of the Week" slot: "Her weapons are a passionately bloody voice and a gift for multilingual puns she applies to acerbic commentaries." At the time Mur lived a wild life in Hamburg, Paris and Berlin which shaped her unique and uncompromising musical persona. A violent sound of darkest shades and concerts in manic intensity and morbid slowbeat-chic were foundation stones for her cult image until today. Mona Mur is also a composer and sound designer, her music and soundscapes are to be found in movies like "Gegen die Wand" and video games such as "Kane & Lynch2: Dog Days".

In summer 1987 Mona Mur met legendary "Stranglers" musicians JJ Burnel and Dave Greenfield on their compound in beautiful and enchanted East-Anglia to create her first full album "MONA MUR". The synth pop pearl with Dave Greenfield's signature and unique keyboard arpeggios and Burnel's brutal and elegant bass lines strongly influencing the production sound was released 1988 by RCA and was celebrated by filmmakers Monika Treut and Elfi Mikesch in their movie "Die Jungfrauenmaschine" - which contains a MM live performance of the song "Ritz". The official "Ritz" video was shot by Eduard Oleschak in Vienna on Heldenplatz and Hofburg and in Palais Saurau in the city of Graz, Austria. The album also features a special re-recording of "Surabaya Johnny" using tracks by FM Einheit, Alex Hacke, Nikko Weidemann, Thomas Stern and Siewert Johannsen (the 2nd Mona Mur Band line up) with additional drum tracks by Dave Larcombe ("The Bible").

The 2021 re-reissue is remastered by EN ESCH (KMFDM, Pigface), comes in a new running order with a special version of "Jealous" and a bonus track, "Venus 2020", featured as credits's song of the upcoming Monika Treut movie "Generation " (2021).

"Her dark, dramatic voice lets our blood flow backwards." (Bewegungsmelder ZÜRICH)

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Product info

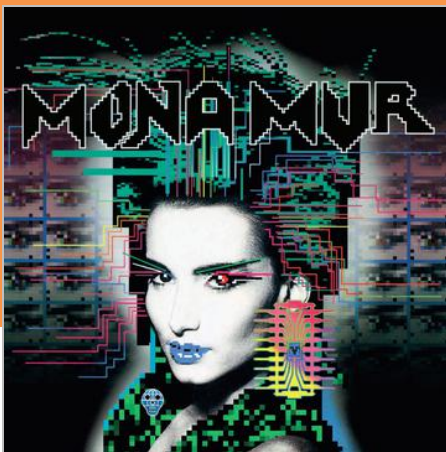
Label	play loud! productions
Sales Date	September 03, 2021
Order Due Date	August 06, 2021
Genre	Pop
Subgenre	Indie Pop
UPC/EAN	196006039134
Product Code	pl-109
Explicit	Y

Contact



salesUSA@theorchard.com

23 East 4th Street
New York, NY 10003
United States



03 SEPTEMBER 2021

Mona Mur Mona Mur

LINERNOTES (English)

Gunshots are our symphony

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What was happening in German music around 1987/88? Did anything follow the 'New German Wave'? Was punk still alive? Mona Mur had little interest in such questions. Punk was where it all began for the Hamburg-born adventurer, vagabond and exceptional artist, but it marked only one stage in her life. Mona Mur resists categorisation; she's in a class of her own. In 1987 she was working on her debut album at the studio in East Anglia together with Jean-Jacques Burnel and Dave Greenfield of The Stranglers.

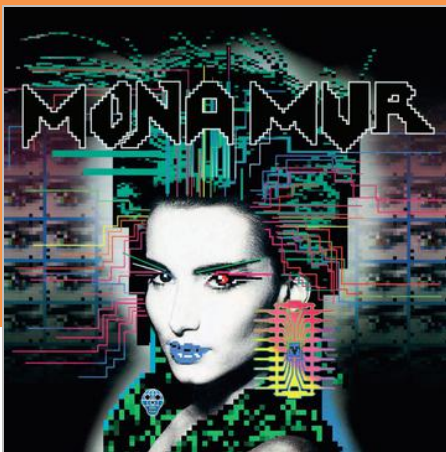
After the release of her internationally acclaimed EP 'Jeszcze Polska' in 1982, she went on tour with her all-star band, comprising musicians from the 'Einstürzende Neubauten', FM Einheit and Alexander Hacke (then von Borsig), Nikko Weidemann ('Moka Efti Orchestra'), Thomas Stern ('Crime and the City Solution') and Siewert Johannsen ('Stricher'). Mona Mur's dark, smoky voice, paired with the band's industrial sound made her a stand-out act of the mid '80s. Mona Mur is associated with heavy guitars and existential lyrics. She stands alongside radical artists like Lydia Lunch and Diamanda Galas. In 1985 the band appeared with Sonic Youth, but they didn't release a full album during this period.

It wasn't until 1988 that 'Mona Mur' was released with RCA. If you've watched early Mona Mur concerts on Youtube, or you've seen her perform with her current collaborator En Esch ('Pigface', 'KMFDM'), you'll know that the 1988 record has a different sound. Though it eschews the heavy guitars she's always loved, it doesn't feel lacking. Mona Mur wanted J.J. Burnel's elegantly brutal bass playing and Dave Greenfield's magical psychedelic keyboards on her full-length debut album and she got them, because she believes in always working with the best: Mur and her impresario Dieter Meier ('Yello'), the Stranglers musician and his organist. Mona Mur wrote rough versions of the songs on Vox Continental organ, piano, guitar and tape recorder, wherever she happened to be at the time. It's placeless, international music in the best sense. Collaborating with Burnel and Greenfield, she turns these ingredients into an elegant synth pop album.

The album has an eighties vibe, but the substance of the songs is as timeless and uncompromising as the artist herself. Take for example the shiny glam songs 'Auf immer' and 'Bastard'. Mona Mur sounds like an underground Zarah Leander, except that she's not standing around melancholically in the rain. Love is not a playground, but a battlefield. Who needs romance? Gunshots are our symphony. When Mona Mur's band played their passionate and hate filled version of 'Surabaya Johnny', the punks would go crazy. You also loathe and desire this Johnny, whose name Mona Mur spits out with such contempt, that you almost pity him.

'Mona Mur' is like a sung film noir: enigmatic and dangerous. Her sound has enchanted filmmakers and photographers. Director Monika Treut featured the song 'Ritz' in her film 'The Virgin Machine' with a glamorous appearance by Mona Mur. Theirs is an enduring connection: a version of the lusty 'Venus' is used in Treut's 2021 film 'Generation'. Mur performs 'Auf Immer' in Christl Buschmann's film 'Ballhaus Barmbek' and many of her songs feature on the soundtrack of Fatih Akins 'Head-On'. Elfi Mikesch shoots videos for her songs and for many years Mona Mur has made not only her albums in her KATANA studio, but also successful scores for films and computer games.

play loud! has made Mona Mur's first album available again with songs remastered by En Esch, the running order changed and a bonus track added, honouring also the musical



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contribution of keyboard player David Greenfield, who died in 2020.

Christina Mohr

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LINERNOTES (German)

Schüsse sind unsere Sinfonie

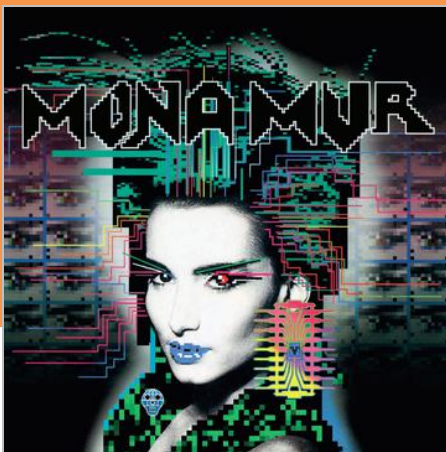
Was passierte 1987/88 musikalisch in Deutschland? Kam nach der NDW irgendwas? Lebte Punk noch? Solche Fragestellungen kümmerten Mona Mur herzlich wenig. Punk war ihre Ausgangszündung, markiert aber nur eine Station im Leben der in Hamburg geborenen Abenteurerin, Vagabundin, Ausnahmekünstlerin. Sie lässt sich nirgends einsortieren. Mona Mur ist autark, a class of her own. 1987 arbeitet sie im Studio der „Stranglers“-Musiker Jean-Jacques Burnel und Dave Greenfield, mitten im elisabethanisch-verwunschenen East Anglia, UK, an ihrem Debütalbum.

Nach der Veröffentlichung der international gefeierten EP „Jeszcze Polska“ im Jahr 1982 war sie mit ihrer aus den „Einstürzende Neubauten“-Musikern FM Einheit und Alexander Hacke (damals von Borsig), sowie Nikko Weidemann („Moka Efti Orchestra“), Thomas Stern („Crime and the City Solution“) und Siewert Johannsen („Stricher“) bestehenden Allstar-Band extensiv live unterwegs. Diese rauchige und dunkle Stimme in Kombination mit dem industrial sound der Band machten Mona Mur zu einem aufsehenerregenden Act der mittleren Achtziger, Deutschlands sowieso. Mona Mur steht für Gitarrengewitter und existentialistische Texte. Sie befindet sich in einer Reihe mit radikalen Künstlerinnen wie Lydia Lunch und Diamanda Galas. 1985 tritt die Band mit Sonic Youth auf. Ein full album entsteht in dieser Phase nicht.

Erst 1988 erscheint „Mona Mur“ bei RCA. Wer frühe Mona Mur-Konzertaufnahmen bei Youtube anguckt oder sie mit ihrem aktuellen partner in crime En Esch („Pigface“, „KMFDM“) erlebt hat, stellt fest: das 88er Album klingt untypisch. Es gibt keine harten Gitarren, die sie bis heute so liebt. Doch der Platte „fehlt“ nichts. Für ihr Full-Length-Debütalbum wünschte sich Mona Mur J.J. Burnels elegant-brutalen Bass und Dave Greenfields magisch-psychedelische Keyboards. Und bekam sie - gemäß ihrer Maxime: „Ich arbeite nur mit den Besten“ engagieren Mur und ihr Impresario Dieter Meier („Yello“) den „Strangler“ und seinen Organisten. Rohfassungen der Songs schrieb Mona Mur mit Vox Continental Orgel, Klavier, Gitarre und Taperecorder, immer dort, wo sie sich gerade aufhielt. Im besten Sinne ortlose, internationale Musik. In Zusammenarbeit mit Burnel und Greenfield kreiert sie aus diesen Ingredienzien ein elegantes Synthiepopwerk.

Die Vibes der Achtziger sind spürbar auf diesem Album, die Songs in ihrer Substanz aber so zeit- wie kompromisslos wie die Künstlerin selbst. Die schwarzglänzenden Glam-Chansons „Auf immer“ und „Bastard“ beispielsweise: Mona Mur klingt wie eine Zarah Leander des Underground, doch steht sie nicht melancholisch wartend im Regen herum. Liebe ist schließlich ein Schlachtfeld und kein Spielplatz. Wer braucht Romantik? Schüsse sind unsere Sinfonie. Zu ihrer von Leidenschaft und Hass erfüllten Version des „Surabaya Johnny“ drehten die Punks total durch, wenn die Mona-Mur-Band dieses Stück anstimmte. Man hasst und begehrt ihn auch, diesen Johnny, dessen Namen Mona Mur so verächtlich ausspuckt, dass man fast Mitleid mit ihm kriegen könnte.

„Mona Mur“ - das ist in Teilen ein gesungener Film Noir - abgründig, gefährlich. Ihr Sound



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zieht Filmemacher:innen und Fotograf:innen magisch an. Regisseurin Monika Treut featured den Song „Ritz“ in ihrem Film „Die Jungfrauenmaschine“ mit einem mondänen Auftritt Mona Murs - auch diese Connection ist dauerhaft: in Treuts 2021er Film „Generation“ läuft eine neue Version der lasziven „Venus“. In Christl Buschmanns Spielfilm „Ballhaus Barmbek“ performt La Mur „Auf immer“, gleich mehrere MM-Songs sind im Soundtrack von Fatih Akins „Gegen die Wand“ zu hören. Elfi Mikesch dreht Videos zu ihren Songs, Mona Mur selbst kreiert seit vielen Jahren in ihrem KATANA-Studio nicht nur ihre Alben, sondern auch erfolgreich Scores für Filme und Computerspiele.

Von En Esch remastered, die Songs neu sortiert und mit einem Bonus-Track versehen, macht play loud! das erste Mona Mur-Album wieder zugänglich - und würdigt damit auch die musikalische Arbeit des Keyboarders David Greenfield, der 2020 verstorben ist.

Christina Mohr

Tracklist

DISC 1

1. Ritz
2. Mezcal
3. Bastard
4. Jealous
5. Surabaya Johnny
6. Venus
7. My Man
8. Snake
9. Auf Immer
10. 007
11. Venus 2020
12. Bastard