



PLAIN FOLLY

ELECTRONIC PRESS KIT

PLAIN FOLLY

TALES OF A HUNDRED THOUGHTS

Album Release: 05 July 2024

“Intimate existential questions, wrapped in achingly beautiful, somberly shimmering, wholesome indie gems.” (Björn Springorum)

On her brand new album “Tales Of A Hundred Thoughts”, Irina Kühn alias Plain Folly takes us into her very own Neverland. Her melancholic, dramatic, cascading indie pop quickly makes one thing clear, however: this is not the cheerful Disney version full of fairy dust. Neverland may not yet have burned down, but it's a whole lot more disillusioned. Time is ticking like the clock in the crocodile, ticking for all of us, our lives passing us by as we escape to imaginary castles made of sand. In dramatically undulating, powerfully cinematic songs, “Tales Of A Hundred Thoughts” tells of transience, disillusion and of the fading of magic. Plain Folly is her baby, hers alone. Her music is her catharsis, the songs written and arranged by herself, recorded with producer Tom Schenk. Piano, guitar, synths and Moritz Müller’s accentuating drums draw a meaningful, foreboding, soaring coordinate system in which Tori Amos, Phoebe Bridgers, Florence & the Machine and Regina Spektor can be cited as reference points. However, Plain Folly is moving on her own straight curve – not least because of her full, versatile voice. “Tales Of A Hundred Thoughts” confronts serious topics with disarming honesty and intimate openness, wrapping existential questions in achingly beautiful, somberly shimmering, wholesome indie gems.

Listen to the songs:

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PLAIN FOLLY

CREDITS

Tales Of A Hundred Thoughts

MUSIC

Music & Lyrics written by Irina Kühn
Vocals, Piano, Keys, Guitars & Bass by Irina Kühn
Additional Guitar on “Breaking Clocks” by Andy Newman
Cello on “Still Here” by Göran Unzner
Violin on “Still Here” by Sabrina Achstetter
Drums by Moritz Müller
Mix & Mastering by Tom Schenk
Produced by Tom Schenk



VISUALS

Pictures & Artworks by Alena Blass

MUSIC VIDEOS

“Breaking Clocks”, “Phosphor”, “Out Of Tune” & “Still Here” by Philip Jonathan Schwarz

“Apart” by Moritz Hahn

(for detailed video credits, please read the [YouTube](#) video description)

PLAIN FOLLY

BIOGRAPHY

Short Version

Plain Folly is many things. Unadjusted, thoughtful, sometimes dreamy, sometimes eruptive. But above all: DIY as fuck exclusively. Irina Kühn aka Plain Folly writes her own songs, plays almost all instruments herself, even partly produces her own music. Her melancholic pulsating indie prism creates its very own niche between Fiona Apple, Phoebe Bridgers and Florence + the Machine, carried by her versatile voice and her artful piano craft. Thus, her music becomes strikingly deep, a surging ocean of associations and emotions, sometimes beautiful and sometimes threatening. There is light, but not without shadow. There is pain, but not without hope. Sometimes shape-shifting as feather-light, sometimes as driving indie pop with a focus on her powerful voice and her great talent on the black and white keys, sometimes as an eruptive rock catharsis, and sometimes as an urban trip-hop fairy-tale. Her new album, due out in July 2024, sets self-doubt and transience to music, boldly facing the storms of life alone despite all their heaviness – a wholesome, musically beguiling act of self-empowerment. Plain Folly: against all odds forevermore. And a fabulously exciting new indie discovery.

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PLAIN FOLLY

TALES OF A HUNDRED THOUGHTS

Track by Track

1 BETWEEN THE LINES

"A story 'bout the sun and moon": Foreboding sounds and mantrasque vocals set the stage for Plain Folly's new album. But what sounds lighthearted, almost fairytale-like, will soon lose its innocence: "Words will fail me finally and reveal what's between the lines." It's never just the lyrics. It's always the music, too. The curtain raises.

2 STILL HERE

We don't really move. We run, but without a destination. We are Sisyphus day in and day out: "Still Here" describes the paralyzing feeling of trundling through this ridiculously short life without orientation and gradually losing hope of finding the silver lining on the horizon. "You worked so hard to let go of your fear - but still you're here." Quicksand thoughts, written during a dark period when Plain Folly couldn't get off the ground.

"Still Here" initially focuses on voice and piano. The evocative atmosphere of the verses opens up into a big, surging chorus, accentuated by violin and cello, and intensifies until the finale. "A hundred ways but still no road to take - A hundred thoughts but still no words to say". But Plain Folly knows: at some point, somehow, it always goes on.

3 OUT OF TUNE

The evocative "Out Of Tune" oscillates between Kate Bush and Tori Amos. Part lullaby and part Southern saloon ballad with a ravishing piano arrangement, Plain Folly takes a strikingly offensive, physical, demanding approach here: A blazing, desiring, decidedly feminine love song about two people who can't let go of each other. Although they really should. Plain Folly's very personal Murder Ballad between Ravel and Americana.

4 PHOSPHOR

“Ever since I was a kid, I’ve liked to escape into fantasy worlds when the real world was unsatisfactory,” says Irina Kühn about the inspiration for “Phosphor”, her very own never-never land. Here she explores the differences between escapism and loss of reality on a journey into her own subconscious. Being Plain Folly: Wavy synths, lush Eighties drums and shimmering energy accentuate the toxic trip into her inner ego. “I’m wishing for something that I won’t ever have – But closing my eyes I can see the lights.”

5 DEVOTE

With “Devote”, Irina Kühn has stirred up the very essence of her emotions, plunging into the long dark night of the soul. A story about devotion in the most negative sense: as self-devaluation, self-abandonment, self-destruction, triggered by an unfulfilled toxic love. What begins coolly electronically and darkly meandering, oscillates from silver hope back into deep twitching shadows. From self-empowerment to self-sacrifice in one single step – “Devote” is a darkly shimmering soundtrack, engulfed by desperate, worn, breathless vocals. Not exactly light fare.

6 APART

APART is a gripping song about the walls around us. About the trenches we’ve drawn, intentionally or unknowingly, and now can’t seem to bridge anymore. Heavy drums and distorted bass, with infectious vocal arrangements above them, seem as if Imagine Dragons, Bishop Briggs and Billie Eilish had made a collective effort. A tense, feverish art pop aura slightly reminding of Goldfrapp underscores the bewitched, otherworldly conundrum between the separation of two people and an alienation from oneself. “Fix your within to find your way out”: a song like a mantra.

7 BREAKING CLOCKS

“But there must be something more”: With “Breaking Clocks” Plain Folly has created a furious, passionate indie anthem against self-doubt and resignation. “Time goes by and goes by and I feel that my life is not going the way I would like it to. And what do I do? I try to ignore it and smile it away,” says Irina Kühn about the first song she ever wrote for Plain Folly. Pushing drums, an untamed piano and her piercing vocals spread a stirring carpe diem thought despite all that bleak memento mori mood: My life belongs to me, and to me alone. Self-empowerment has rarely sounded that engaging.



PLAIN FOLLY

BIOGRAPHY

Full Version

In the end, it's not about success or failure. It's about finding your own path. A way to yourself. In life, in music, everywhere. Irina Kühn aka Plain Folly has been on this way for the last few years. With patience, a sense for herself and enough humor, the indie pop artist with the pervasive voice navigates through the ups and downs of our existence, sings about the great fears and small islands of calm of our time. Now she has enough stories for an album: With "Tales Of A Hundred Thoughts" (release: 05 July 2024) she speaks from the soul of all those who know self-doubt as a constant companion at their side. And delivers a sometimes melancholic, sometimes powerful indie soundtrack with the beautiful message that you can accomplish more on your own than you generally think.

This path has not been without pitfalls: self-doubt is tragically a fixed star of every artist's soul. But she did not let herself be deterred. Not dissuaded from her vision. And has continued to work for herself on the songs that are so dear to her heart. Now these pieces of her new album "Tales Of A Hundred Thoughts" are released. For her, this is a pure act of self-empowerment. For her listeners, a rare stroke of luck: her songs are healing studies in introspection, bittersweet hymns to the strength in ourselves, but also confessions to our own weaknesses. But above all, they are one thing: insanely good, dreamy, uplifting, autumnal indie pop somewhere between Fiona Apple, Phoebe Bridgers and Florence + the Machine.

Plain Folly makes music you can dive into. Music that was carefully developed, allowed to breathe and mature. She took time for herself and her music, didn't rush anything, didn't let herself be bullied. Of course, she wants her songs to be heard. They are much too important to her to sing them only for herself. Plain Folly is many things. Unadjusted, thoughtful, sometimes dreamy, sometimes eruptive. But she is always DIY as fuck. To the heart, to the beat. With her, everything is homemade, everything is self-tailored. She writes her own songs, she records almost all instruments, she produces partly herself. "I didn't necessarily want to do everything on my own," she says, shrugging her shoulders. "I just didn't find anyone who understood and shared my vision. The trials were so exhausting and grueling that two years ago I decided to go back to doing everything on my own and only collaborate with very specific people at certain points." These very specific people are producer Tom Schenk and drummer Moritz Müller. She entrusts her songs to them.

For Irina Kühn, this game as an unwanted solitaire was an almost cathartic lesson in self-determination "I listened to others for too long until I was finally able to break free from external influences. In the meantime," she adds, "I'm very glad I trusted my inner voice. Even if everything takes much longer than planned. But today I know that I can make it on my own. I saw it all negatively for a long time, because it all felt like an endless struggle. Head against the wall, over and over again." But the wall cracked, finally broke. No one will ever take that strength away from her. She's more Phoebe Bridgers than Taylor Swift, preferring to take longer on a song than not have it realized exactly as she has it in mind.

Her music is wavelike. It lets emotions come and go, breaks the sunshine like a veil. There is light, but not without shadow. There is pain, but not without hope. Sometimes feathery, sometimes driving indie pop with a strong focus on her voice. A stroke of luck: it is powerful and full of unfiltered emotion, kaleidoscopically covering everything Plain Folly also deals with musically. Irina Kühn listens to heavy metal and dances through many a night to electro, tends to put on Debussy or Sinatra at home - extremes that are reflected in the dynamics of her sensitive songs. "I like to play with different harmonies and tease out spaces in between. I like the indeterminate in music." As an example, she mentions the graceful "Breaking Clocks," deliberately set in the borderlands between major and minor. This gives her music a foreboding intensity and a magic all its own.

In terms of content, Plain Folly is honest with itself. "My songs trace my own swirls of thoughts. Unfortunately, I can lose myself in them every now and then," she admits to herself. That's where the album title "Tales Of A Hundred Thoughts" comes from, she says: "I worry way too much." She laughs, "About everything." This sometimes happens subconsciously and finds its way into her lyrics along the mysterious paths of the psyche. "When I feel like something needs to come out, I let it out. My new songs revolve around self-reflection, hopes, longings, dreams and fears. A big topic is the fear of transience and stagnation. I'm constantly afraid that time will run out on me."

Everyone deals with transience differently. Irina Kühn does it with music. Because she can't help it. "Somewhere inside me there's something that makes me create music," she says. "If I don't do that, I'm not complete." Plain Folly. Always against all odds.

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