

PERE UBU BIOGRAPHY

Ian Penman, in the NME, wrote: Unfortunately, most criticism - of Pere Ubu, of many other folks - assumes that words have one meaning, that desires point in a single direction, that ideas are logical; it ignores the fact that the world of language, noise and desire is one of lack, insecurity, interruption, struggle, blundering, disguises, ploys, embarrassed grins.

Greil Marcus, in the 2000 edition of his book *Mystery Train*, wrote: Pere Ubu boards a train that passes through a modern nation as if it were an ancient land, all ruin and portent, prophecy and decay. Thus the terrain makes the familiar terrain strange, unseen - new.

Robert Palmer, in the *New York Times*, wrote: Pere Ubu was either ahead of its time or out of step altogether; the band's earliest music sounds as if it could have been recorded yesterday, and is likely to keep sounding that way for some time.

Joe Cushley, in *Mojo*, wrote: Ubu are generally regarded as the missing link between the Velvets and punk. From the beginning they obviously understood the nuts and bolts of popular music, and then loosened them.

Pere Ubu was supposed to be an end, not a beginning. Assembled in August 1975 as the Crosby Stills Nash & Young of the Cleveland music underground, the plan was to record one, maybe two singles and exist no more. Within months, however, those first self-produced records were being snapped up in London, Paris, Manchester, New York and Minneapolis. Pere Ubu was changing the face of rock music. Over the next 34 years they defined the art of cult; refined the voice of the outsider; and inspired the likes of Joy Division, Pixies, Husker Du, Henry Rollins, REM, Sisters of Mercy, Thomas Dolby, Bauhaus, Julian Cope and countless others.

Pere Ubu's first album, "The Modern Dance" (Jan. 1978) was a startling work that influenced a generation of bands. Its follow-up, "Dub Housing" (Nov. 1978), was the masterpiece, "an incomparable work of American genius." Pere Ubu toured Europe extensively, supported by the likes of The Pop Group, Nico, Human League, The Soft Boys, and Red Crayola. In 1980, guitarist Mayo Thompson, from 60's Texas psychedelic-rock legends The Red Crayola, joined the band in time to record "The Art Of Walking" (Jun. 1980). Pere Ubu stopped working as a band at the end of 1981. Over the next 6 years band members, one by one, joined David Thomas' various "solo" projects. The last of these had assembled itself into Pere Ubu again.



Pere Ubu recorded "The Tenement Year" (Mar. 1988) for Fontana, the revitalized British label headed by fan Dave Bates. Three more albums followed, including "Cloudland" (May 1989) produced by yet another long-time fan, Stephen Hague (Pet Shop Boys, New Order). Yet another fan, Frank Black of The Pixies, invited Ubu to support them on an extensive (endless) tour of America in 1991. They Might Be Giants made a like invitation in 1993. "Raygun Suitcase" (Jul. 1995) was awarded CD Review's Editors' Choice Award. The Village Voice nominated "Pennsylvania" (Apr. 1998) Best of 1998. In 1999 the Rock n Roll Hall of Fame honored the band with the event "55 Years Of Pain." The Pere Ubu Film Group, premiered a live, original underscore to a rare 3-D screening of Ray Bradbury's "It Came From Outer Space" at the Royal Festival Hall, London, in 2002. A UK tour followed. Another underscore, this time to Roger Corman's "X, the Man With X-Ray Eyes," debuted at "Celebrate Brooklyn" in 2004.

After a decade of perfecting a "hyper-naturalistic" recording method (Junk-o-phonics), Thomas produced one of the group's seminal releases, Why I Hate Women (Sept. 2006). It was recorded, for the most part, without the use of "professional" microphones. Instead an array of "junk-o-phones" designed by long-time engineer Paul Hamann were used. These included an array of speakers salvaged from broken devices, wooden boxes, metal horns, panes of glass, even doors, wired into specialized electronics.

The band's most ambitious project, which would culminate in the release of "Long Live Père Ubu!" (Sept. 2009), began in July 2007. It is an adaptation of Alfred Jarry's Ubu Roi, recorded using junk-o-phonics in such a way that the acoustic quality of the sound itself becomes the narrative voice. A theatrical production, Bring Me The Head Of Ubu Roi, and a radio play of the theatrical production became part of the project. British singer Sarah Jane Morris joined the group for the project. In April 2008 "Bring Me The Head Of Ubu Roi" premiered at the Queen Elizabeth Hall, London.

Complete biographical information and other press materials can be accessed at: <http://www.ubuprojex.net/pereubu.html>

For press materials or additional information on Pere Ubu or www.hearpen.com please contact Fly PR: T. (323) 667-1344 or flypr@flypr.net.

