



30 Years of Pere Ubu marked by *Director's Cut* releases of RGS & PA

Cooking Vinyl USA celebrates Pere Ubu's 30th year anniversary with the release of The Director's Cut versions of their highly praised and seminal albums of the 90s, Raygun Suitcase and Pennsylvania, on Sep 6 2005.

"The point of doing a Director's Cut is to benefit from that older and wiser thing," David Thomas explains. "We reviewed all alternate mixes from the session, sometimes discovering that an earlier mix turned out to be superior to the chosen mix. As well, 10 years later, we have access to improved mastering technology. Consequently, there is a greater clarity and cohesion to the Director's Cuts."



Pere Ubu



In October, Silverline Records (on a license from Cooking Vinyl) will release a 5.1 surround sound re-mix of *The Modern Dance*, the group's legendary and highly influential first release from January 1978. The format will be a DualDisc that will include the DVD audio surround sound on one side and a new re-mastering of the original mix as cd audio on the other.

Raygun Suitcase (1995) and *Pennsylvania* (1998) were re-mastered at Suma by David Thomas and Paul Hamann in early 2005. A "Director's Cut" logo appears on the cover art.

For *Raygun Suitcase*, alternate mixes of "Surfer Girl," "Three Things," "Down By The River II," "Memphis," "Vacuum In My Head," and "Red Sky" are substituted. The "lost" version of "Electricity," recovered from a session desk-mix tape, is also substituted. The demo versions of "Memphis" and "Down By The River II" are added as bonus tracks. The packaging has been redesigned by John Thompson in the jewel case format with an 8 page color booklet featuring the "Media Priests of the Big Lie" story.

For *Pennsylvania*, alternate mixes of "Monday Morning," "Woolie Bullie," "Urban Lifestyle," "Muddy Waters," and "Drive" are substituted. Previously "hidden" tracks, "Fly's Eye (alt mix)" and "My Name Is..." are unhidden. ("My Name Is..." now appears as a shortened version.) The out-take "Dr Sax" is added as a bonus track, as well as a live version of "SAD.TXT." The packaging has been redesigned in the jewel case format with a 4 page color booklet.

Internet Resources:

Photo files: <http://www.ubuprojex.net/ubupix.html>

More on Pere Ubu: <http://www.ubuprojex.net/pereubu.html>

Info on DualDisc releases:

<http://www.dvdlauncher.com>

<http://www.dualdisc.com>



**Press Quotes, Raygun Suitcase:
CD Review's Editor's Choice for 1995.
ArtForum's "Best of the 90s" (Dec '99).**

Ted Drozdowski, Rolling Stone, Oct 5 1995

Pere Ubu have been neglected pop geniuses for 20 years, and with the release of their brilliant new Raygun Suitcase, they're poised to remain that way. It's their own damn fault. Whenever the band comes up with a set of transfixing chord changes, it includes lyrics like "I want to be a suitcase/I want to hang around in your Greyhound terminal"...Or they'll graffiti-spray an entire tune with whistling tea-kettle synthesizer... If underground rock had a Hall of Fame that gave awards for influence and creativity, Pere Ubu would be more decorated than Magic Johnson.

Andy Gill, The Independent, Aug 4 1995

The new musicians have preserved the squealing electronic avant-garde dynamic of the original band, with the grand, malevolent sweep of tracks like "Memphis" and the instrumental "Horse" as effective as ever in the brooding atmosphere department.

Chris Nickson, Alternative Press

Just when you thought it was safe to go to Cleveland, a new Pere Ubu album pops out of the wood-work... America needs bands like this. After 20 years of breaking trails, they're still walking ahead of the pack.

Press Quotes, Pennsylvania:

The Wire, Edwin Pouncey, March '98

It is hard to not be moved by their huge surges of power and passion. The greatest thing about Pennsylvania, though, is how Pere Ubu suck you in and hold you fast, and for 70 minutes you're convinced that they're the greatest out-rock 'n' roll group of this millennium, and probably the next.

Greil Marcus, "Double Trouble" (Faber and Faber, 2000), pages 167-168.

The tenor of all the wistful, vaguely paranoid tales of displacement on Pennsylvania - tales of abandoning the Interstate highways, getting lost, and finding the perfect town when it's too late to change your life and live in it - is caught in the weirdly menacing way Thomas pronounces "Los Angeles" in the tune "Highwaterville." It's the old flophouse way, the way Anjelica Huston's character speaks the name in The Grifters, with a hard 'g' and a long 'e' at the end, so that the place sounds like a disease. The same sense of the strange, the unacceptable, in the familiar is there in "Mr Wheeler," which sounds like an old tape of a very old telephone call, a tape that showed up in a box in a room in a house where no one has lived for 20 years. "Uh, Mr. Wheeler?" somebody says; as with every bit of talk in the number, it's followed by a long instrumental passage, as if some great drama is taking shape around a story that will never be put back together... What comes into view is a secret country: Barely recognizable, and undeniable. And it's a thrill to hear, now, all of David Thomas's voices swirling around the listener, on the street. Pennsylvania seems to draw out of its own spectral geography and that street can be wherever you find yourself...

Mojo, Joe Cushley, April '98

For nigh on 25 years Pere Ubu have harassed America... They celebrate their near silver anniversary of artistic dysfunctionality with a truth-defining album... 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. For example, Pennsylvania seems to deliberately echo Springsteen's Nebraska, while tracks like Muddy Waters fortify the sense that they are the inheritors of the Guthrie-Beefheart line: a metal-collar version of The Boss's blue-collar vision.