



Cooking Vinyl

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PERE UBU Announce fortnightly podcasts of "Bring Me The Head of Ubi Roi"

Beginning **Tuesday 16th June**, and then every two weeks finishing **22nd September**, an episode from **Pere Ubu's** ground-breaking project "**Bring Me The Head Of Ubu Roi**" will be podcast at www.hearpen.com, the band's own audio download web site. The subscription podcast is free.

The series of eight podcasts covers the first three acts of the six act radio play that was inspired by the songs on Pere Ubu's forthcoming album "**Long Live Père Ubu!**" (release date: Monday 14th September). The idea to record a 'radio play' was conceived as a way of managing the 'silence' between songs in the concert set for the album so that the spoken word is manipulated and mixed with electronic ambience and transformed into a unique musical style of its own. The script for the radio play, adapted by David Thomas from Alfred Jarry's Ubu Roi (King Ubu), is also Version 2 of a theatrical production also called "Bring Me The Head Of Ubu Roi" that premiered in its original version at the Queen Elizabeth Hall, London, on 25th and 26th April 2008.

Embedded in the podcasts are songs from "Long Live Père Ubu!", as well as dialogue and electronic ambience. **Sarah Jane Morris** (ex-Communards, Happy End) performs the role of Mère Ubu, partnering Thomas who performs as Père Ubu. Other members of the band supply the voices of other characters.

Jarry's proto-Absurdist stage play that gave the band its name, and supplied the inspiration for the songs on "Long Live Père Ubu!", had its premiere in Paris in 1896, provoking riots in the theatre and a national scandal. A vicious and satiric re-telling of Shakespeare's "Macbeth," Jarry's work lambastes do-gooder monsters and the survival of the Unfit.

Pere Ubu will be playing at **The ICA, The Mall, London** on **Friday 25th September**. **Tickets cost £20 in advance** and are available from the ICA Box office - 0207 930 3647 and online at www.ica.org.uk.



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PERE UBU BIOGRAPHY (www.ubuprojex.net)

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 Velvet 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), sold only 15,000 copies initially but 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' solo musical projects. The last of these recognized itself as Pere Ubu. If it looks like a duck, walks like a duck and quacks like a duck - it's a duck.

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). 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." Pere Ubu recorded "Why I Hate Women" (Sep. 2006) without microphones, using, instead, their own Hyper-Naturalistic Technology™. 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. In April 2008 "Bring Me The Head Of Ubu Roi" premiered at the Queen Elizabeth Hall, London, a theatrical adaptation of Alfred Jarry's "Ubu Roi" that sees the band performing 13 new songs, acting all cast roles and dancing all choreography.