

PERE UBU

LADY FROM SHANGHAI

Smash the Hegemony of Dance. Stand still.

Pere Ubu return with their first new studio album for over three years in January 2013, the thirty-fifth anniversary of the group's debut (*The Modern Dance*). *Lady From Shanghai* is to be released on new label **Fire Records** (home to Guided by Voices, Mission of Burma, Giant Sand, Baileyspace, Josephine Foster and many others). The album ushers in a new era in the history of **Pere Ubu**, with **David Thomas** and band continuing to provoke and shock listeners, further establishing them as one of the most innovative, progressive and important bands of all time.

Lady from Shanghai is an album of dance music – it is the Ubu Dance Party. "The dancer is the puppet of the dance," says singer **David Thomas**. "It's long past time somebody puts an end to this abomination. *Lady From Shanghai* has fixed the problem.

"What is the problem? Dance encourages the body to move without permission." An accompanying book '*Chinese Whispers: The Making of Lady From Shanghai*' will be launched around the same time, extensively exploring the ideas and methods behind the recording.

The **Pere Ubu** project was supposed to be an end, not a beginning. Assembled in August 1975 to be 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 make a music that is a disorienting mix of midwestern groove rock, "found" sound, analog synthesizers, falling-apart song structures and careening vocals. It is a mix that has mesmerized critics, musicians and fans for decades.

Singer **David Thomas** named the band after the protagonist of *Ubu Roi*, a play by Frenchman Alfred Jarry.

See <http://www.ubuprojex.net/pereubu.html> for a full biography.

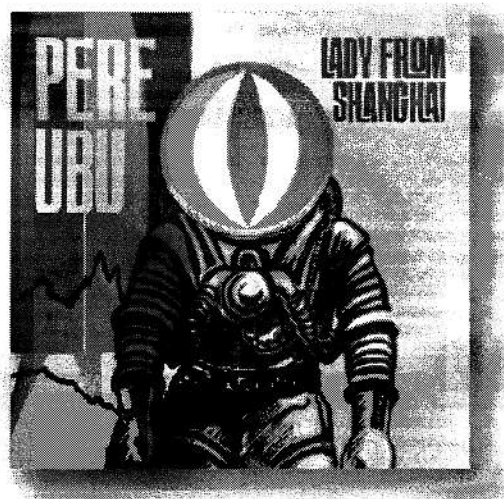
"Yet by 1978 they had achieved what no other group would even attempt, before or since, they had become the world's only expressionist Rock'n'Roll band, harnessing a range of rock and musique concrete elements together in a sound which drew its power from, and worked on, levels of consciousness previously untouched by popular music. The music Ubu made in 1978 was heart and soul, body and mind, in one." **Andy Gill - NME**

"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." **Joe Cushley - Mojo**

"They're the greatest out-rock 'n' roll group of this millennium, and probably the next." **Edwin Pouncey - The Wire**

David Thomas - vocals, piano, xiosynth, Korg IMS-20, Monotron, Roland 303, organ
Keith Moliné - guitar, bass
Robert Wheeler - EML synthesizer, Grendel Drone Commander, Korg IMS-20, SNM Cacophonator II
Gagarin - digital electronica, piano, organ
Michele Temple - bass, guitar, bells
Steve Mehlman - drums, vocals, organ
Darryl Boon - clarinet

Produced by David Thomas.
Engineered by Paul Hamann.
Recorded at Suma (Painesville OH) and also at Nuke India Now (Hove) and Urban Iguana (NYC) studios.



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USA 8 JANUARY 2013

CD / LP / DD

FIRECD290 809236129024
FV290 809236129017

1. Thanks
2. Free White
3. Feuksley Ma'am, The Hearing
4. Mandy
5. And Then Nothing Happened
6. Musicians Are Scum
7. Another One (Oh Maybellene)
8. The Road Trip Of Bipasha Ahmed
9. Lampshade Man
10. 414 Seconds
11. The Carpenter Sun

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