

Peening Company. Ubu signs to Blank Records, distributed by Phonogram.

1978 *The Modern Dance* LP is released.

"One of the most groundbreaking and impressive albums of all time," says John Gill in London's Q Magazine. *Datapanik in The Year Zero* EP is released. Two concert tours of Britain and Europe. Two tours of the U.S. and Canada. *Dub Housing* LP is recorded and released.

1978 *New Picnic Time* LP is recorded. But as the year progresses, frustrations cause the creative process to seize up. Ubu runs out of ideas, turns on itself, and self-destructs. Tom Herman leaves at the end of the year; Ubu regroup with the addition of Mayo Thompson, former guitarist of Red Crayola, the legendary Texas band of the Sixties.

1980 The controversial *Art of Walking* LP is recorded and released. Hailed as masterpiece by some, dismissed by others. A productive and creative period of touring in the U.S., U.K. and Europe follows.

1981 Anton Fier replaces Scott Krauss. *Song of the Bailing Man* is recorded and released. Personnel squabbles and frustrations chill the creative process once again. The sense that Ubu has run its course is pervasive.

1982 Some time in the winter, Ubu stops. "We were all so tangled up in personality quirks that our ability to create together had

gone mired," Allen Ravenstine later tells an interviewer. Band members move on to a variety of individual projects.

1986 Allen Ravenstine and Tony Maimone join David Thomas and the Wooden Birds to record *Blame the Messenger*. Group includes Cleveland guitarist Jim Jones and former Henry Cow/Art Bears drummer Chris Cutler. Scott Krauss sits in for a Cleveland concert and agrees to join the next Wooden Birds project.

1987 It looks like a duck, walks like a duck, and quacks like a duck: **Pere Ubu** reforms for a surprise tour of twelve American cities.

1988 Ubu records and releases *The Tenement Year*, its first new studio LP in six years.

1989 Ubu records *Cloudland* LP, released on Fontana/PolyGram Records. Eric Drew Feldman, a veteran of the Captain Beefheart and Snakefinger bands, replaces Allen Ravenstine and Ubu embarks on another lengthy tour covering the U.K., U.S. and Europe. The single "Waiting For Mary" is a top three alternative radio hit and its video introduces **Pere Ubu** to the MTV generation.

1991 A year in the making, *Worlds in Collision* LP, Ubu's second U.S. album for Fontana/Mercury, and the single and video "I Hear They Smoke The Barbecue" released in May. Tour plans to be announced.

Pere Ubu

A dense rumbling thunders out from the smoke-filled skies of America's fabled and faded industrial heartland - **Pere Ubu** is back with a new album - *Worlds in Collision*.

America's first and greatest "Avant Garage" band returns with the record destined to show the world what their devoted cult-following have known for years - that the Ubus are one of the rockiest bands ever, that David Thomas is one of rock's few real poets, that you don't have to be very beautiful to be very cool. **Pere Ubu** is a national treasure.

Worlds in Collision, a year in the making, is a pop record streamlined with every advantage modern recording technology has to offer; a neat trick that should propel **Pere Ubu** straight into the state-of-the-art 90's. The current edition of Ubu's line-up features longtime Ubus R. Scott Krauss on drums, Tony Maimone on bass, and lead vocalist and mastermind David Thomas alongside guitarist Jim Jones (a charter member of the 1987 Ubus) and newcomer Eric Drew Feldman (formerly of Captain Beefheart's Magic Band), who replaced Allen Ravenstine for the band's last tour, on keyboards.

The album was recorded in Cleveland, Ohio, that "city of light and magic" on the shores of Lake Erie, using the production know-how of Gil Norton (Pixies, Pale Saints, Blue Aeroplanes, Triffids), and then mixed in

London, England by a crack team composed of producer Norton, Stephen Hague (Pet Shop Boys, New Order, Robbie Robertson) and Dave Bascombe (Tears For Fears).

Tired of the art-rock ghetto to which they've been consigned since 1975, the Ubus set out to produce a record that would contain all the substance of their music, the emotion and passion and vision, but would also stand up in today's musical market place. To do this, the band had to learn a new language, the sounds would have to come from a more limited, specific pop pallet. "That's the rules," explains lead singer David Thomas. "But we figured we could deal with it. We figured it'd be chicken not to try."

The follow-up to 1989's critically acclaimed *Cloudland* continues that album's radical experiment with creating truly accessible rock music that nevertheless carries the unmistakable Ubu imprint. But *Worlds in Collision* goes it one better. From the majestic cascading guitars of the album's first single "I Hear They Smoke The Barbecue" to the emotion-charged harmonies of "Oh Catherine" (the first ever Ubu acoustic ballad, and well worth the wait) to the jittery dance funk rhythms of the title track, this record is a no holds-barred pop tour de force.

Thomas talks about *Worlds in Collision*: "This, for us, was a highly dangerous project. We were aware that we could destroy this



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groovy thing that's **Pere Ubu**, that we could really trash the thing. On the other hand, it was clear to us that we had within our grasp the opportunity to create something unique, something of worth."

The choice was simple: "Either trash it completely. Or beat the odds. Really, you can't present a challenge like that to Ubu and not expect us to rise to it."

That **Pere Ubu** should rise to the challenge, beat the odds, and make a true gem of a pop record really shouldn't come as a total surprise. This is, after all, the band who laid down three of the greatest subversive masterpieces of the late 70's, *The Modern Dance* (1977), *Dub Housing* (1978) and *New Picnic Time* (1979). They captured the clanky, industrial sound of their native Cleveland, created music like nothing anyone had ever heard before and redefined for all time the boundaries of the pop song format.

They not only made a real cool noise, they profoundly influenced an entire generation's music. The years that followed Ubu's emergence on the scene were the most creative rock had seen since the heady days of the psychedelic 60's. If a band from Cleveland, of all places, could make music like this, who knew what would "play in Peoria?" Ubu's intense music was an integral component of the burgeoning New Wave scene. They were one of a small handful of

American bands, such as Talking Heads, the Patti Smith Group, the Ramones and the B-52's, who together set the pace for the music of the decade to come. Their influence continues to be heard today in the sounds of acts as diverse as the Cure, Sonic Youth, the Pixies, R.E.M. and Living Colour (who recently released a cover of Ubu's classic anthem "Final Solution." Other notable acts that have covered Ubu songs include Julian Cope, Peter Murphy, That Petrol Emotion and Mission of Burma.)

Never content to rest on their laurels, **Pere Ubu** continued to take outrageous risks. In 1980 they greeted the new decade by releasing one of the most amazingly convoluted and vastly inaccessible albums of all time, *The Art of Walking*. Hailed as an underground masterpiece by some, dismissed as virtually unlistenable by others, Thomas still speaks fondly of it: "I am a huge fan of *Art of Walking*. It may be one of my favorites. But I wouldn't buy it or anything, ha ha ha!"

A creative and productive period of touring throughout the U.S., U.K. and Europe followed and one more studio album was released, 1981's *Song of the Bailing Man*. But by the winter of 1982, artistic differences and the band's frustrations with the growing commerciality of the music scene had taken their toll. The sense that Ubu had run its course was pervasive; The band stopped and

Ubu's members moved on to a variety of other projects.

In 1986, one of those projects, David Thomas and the Wooden Birds - featuring, in addition to Thomas, former Ubu bass and keyboard players, Tony Maimone and Allen Ravenstine (along with Cleveland guitarist Jim Jones and former Henry Cow/Art Bears drummer Chris Cutler) - were joined on a Cleveland stage by original Ubu drummer R. Scott Krauss. The pieces were all in place. In 1987 **Pere Ubu** reformed for a surprise tour of twelve U.S. cities. The following year they recorded and released their first new studio album in six years. *The Tentement Year* was cast in the classic Ubu mold: demanding and complex, but ultimately very rewarding listening. The word went out to the cognoscenti, the Avant Garage was back in business.

In 1989 **Pere Ubu** took another one of those outrageous risks, perhaps the most outrageous of their long career, they made an accessible album. *Cleveland* surprised nearly everyone (except perhaps the band themselves) by being one incredibly fine pop album, lavishly produced and full of great hooks and funky backbeats. The record and the tour that followed were greeted by rave reviews. The single "Waiting For Mary" was a top three alternative radio hit and, in video form, introduced **Pere Ubu** to the MTV generation. Ubu had done the seemingly

impossible, crossed-over to the mainstream without losing their underground appeal.

Which brings us back to today. It's 1991 and **Pere Ubu** is back with a new album. *Worlds in Collision* picks up where *Cleveland* left off and continues Ubu's musical odyssey into a new decade. It's memorable, it's hummable, it's danceable, sometimes it's scary, but it's always uncanny. Welcome back to the Avant Garage!

A BRIEF HISTORY

1975 In Cleveland, Ohio, **Pere Ubu** is organized as a studio band. Two songs are recorded in September. Pleased by the results and intrigued by the possibilities of this "found" sound, the musicians agree to continue the project. They are David Thomas, Allen Ravenstine, Tom Herman, Peter Laugner, Tim Wright and Scott Krauss.

1976 Second and third singles released, each has international impact. First concert tours. Personnel upheavals are survived. Ubu will go through nine major line-up changes and a total of thirteen musicians in the next decade. Tim Wright and Peter Laugner leave. Tony Maimone joins.

1977 Ubu takes up a weekly residency at a club in Cleveland's industrial flats. Ore boats dump their ballast across the road. Next door is a view of the mysterious Aeronautical Shot



DAVID THOMAS

TONY MAIMONE

ERIC DREW FELDMAN

JIM JONES

SCOTT KRAUSS



Pere Ubu

