

UNO LADY

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WHEN CHRISTA EBERT STARTED HER UNO LADY PROJECT IN 2007, she produced a music so starkly unique that she rose quickly to acclaim and respect in Cleveland, OH's music scene. Using a digital looping device, she sang, hummed and cooed layers of recursive, ethereal dream-harmonies, over which she finally sang the song's lyrics, all in a voice that could turn on a dime from saucy to operatic.

Her local treasure status was cemented in 2009 when Cleveland Scene Magazine named her both a Band to Watch and Cleveland's Best Female Vocalist, calling her music "stunning and unearthly," and saying that "the actual act of Christa Ebert's singing is an event that takes place entirely outside of time." She was also selected that year to play WRUW FM's Studio-A-Rama festival, and at the First International One Man Band Festival in Denver, CO.

Ebert released the full-length cassette/digital LP *I Really Like Genetics but I'd Rather Have a Good Time* in 2009 and the 7" "Tacocat" in 2010. Having won a prestigious Creative Workforce Fellowship from Northeast Ohio's Community Partnership for Arts and Culture in 2014, Ebert used the infusion of funds to finance her most impressive sounding release yet, *Amateur Hour*. The title would seem puzzlingly inapt, but the self-taught Ebert says that she so named it because "this is the last recording of me acting like I know what I'm doing. I'll soon be taking various lessons to improve my music."

That's as may be, but *Amateur Hour* is a high water mark for a confident, headstrong vocalist/songwriter who seems to level up with every endeavor—the crispness of the recording renders every skein of Ebert's voicings audible with unprecedented and welcome clarity, showing off her strong, instinctive gifts for arrangement and lyric writing. The album even contains, for the first time on an Uno Lady recording, conventional instruments, the guitars and drums of brothers Nick and Tony Cross, from Cleveland's rakish and superb country-rockers Little Bighorn. And atop all that, Ebert's broadening stylistically, as well—"You're No Fangtooth" is an inspired, Elephant Six-esque pop gem, while the eerie "Change in my Pocket" recalls the early electronic experiments of Raymond Scott. And the eccentric, whimsical humor Ebert's long brought to bear on her work finds a marvelous outlet in the frankly adorable "Bikini Weeding."

Side A

1. Dear Wes Anderson, You Should Like This Song
2. You're No Fangtooth
3. End of Time
4. Greater than Gold
5. Bikini Weeding

Side B

1. Night Ride
2. Back in the Flip Days
3. Change in my Pocket
4. Five Minute Meditation

PRAISE FOR UNO LADY:

[*Amateur Hour* is] one of the more unique albums you'll ever hear. — Cleveland Scene

Uno Lady, aka Christa Ebert, one of the most unique talents to emerge in the Cleveland music scene...Uno Lady is a vocalist – and then some. She's a one-woman choir, with a beautiful high clear voice that she accompanies with more of her own voice. — The Plain Dealer

With just a microphone and a mixer that loops her vocals, she produces clouds of lush, layered sound that refer to familiar pop themes and lyrics but utterly transform them. Jaunty melodies and catchy phrases pile up into towering edifices that are startling in their grandeur, considering their modest building blocks. — COOL Cleveland

Uno Lady...creates her shockingly great variety of grooves, colors and styles using nothing more than her voice, a looper, small mixer and microphone. She not only makes this multi-dimensional sound in a studio a multitude of individual tracks for layering ...she also creates that sound live — Greenbay Gazette

Layers upon layers of beautiful singing - sometimes comforting, sometimes unnerving - intertwined like DNA, drenched in fuzz and reverb, combine to form songs that feel as though the actual act of Christa Ebert's singing is an event that takes place entirely outside of time.— Cleveland Scene

One case in point, and the performer who veered most off the conventional path, was Cleveland's Christa Ebert, in the guise of Uno Lady. Ebert's performance was all vocals, and a few snippets of found audio, looped and wrapped into and around themselves and drenched in reverb and sometimes fuzz or chorus. It recalled the giant, dramatic sounds of bands like This Mortal Coil or Cocteau Twins: dreamy, psychedelic and sparse. — Heyreverb.com