



STARS LIKE THE FLEAS

SELECTED PRESS

[8.2 out of 10] "Engaging and relentlessly subtle...there are two types of virtuosity present: sonic manipulation and instrumental prowess. Fields and Knott take the immensity of musicians and concentrate their disparate ideas into one intimate and wonderfully realized statement. It's hard to tell whether this record is the cerebral read-out of its entire populous lineup, or of two very complex minds, but the finished result is **intimate and utterly beautiful.**"

Pitchfork

"Of the many bands trying to combine song craft with true, flexible, reactive group improvisation, none I've heard is quite so successful as Stars Like Fleas...few bands have the resolve to push their music as far toward formlessness, as well as the skill and concentration to coax that formlessness into something listenable, coherent and **beautiful....brilliant!**"

Salon.com

"**[Album of the Week -- 8.8 out of 10]**" The roster of talent is enormous and, luckily, masterfully arranged... It's a pure fusion of the organic and digital that excites, sounding like little else that has come before it... [lyrically] like reading every third page in a psychosexual memoir—**confusing, scary and altogether intriguing...** For listeners looking for what Talk Talk would sound like if they were working in the dust of Texas and in the 21st century, Stars Like Fleas is the closest approximation to it. For listeners looking for easy answers, Stars Like Fleas offers few."

Stylus Magazine

"a sprawling mix of folk, Americana, free improv...the band **can transform a dingy room into something as gorgeous and sweeping as the Great Plains!**"

New York Press

"**Excellent...**electro-acoustic quirktronica" - **among Best of 2003**

Simon Reynolds (writer -- **New York Times, The Wire, Village Voice; author of Generation Ecstasy...**)

"[Stars Like Fleas make] their own amazing amalgamation of stylistic influences and ingredients into something writhing with life and quite beyond genre or logic, but wholly **lovely, psychedelic and humane... breathtaking,** and certainly **one of the finest albums of 2003.**"

Dream Magazine

BIOGRAPHY

Having quietly created 2 very different, highly-murmured about, and mostly hand-traded cult releases over the past several years, Stars Like Fleas re-emerged in late 2005 with new clothing and sonic plastic surgery, immediately creating a stir and an overnight name for themselves in a sentiment-suspicious Brooklyn, selling out exponentially larger shows in a variety of secret spaces (and not-so-secret spaces like a recent sold-out show at Bowery Ballroom) with the likes of **Deerhoof, Grizzly Bear, Excepter, Gang Gang Dance, Comets On Fire, Kyp Malone of TV On The Radio, Man Man, Beirut, O'Death** and **Akron/Family**. People have written many words about them from within the New York press machine: chunka chunka whrrr. Stars Like Fleas have appeared in unexpected and often unannounced places throughout 2006, playing electronica festivals, rock clubs, art galleries, electricity-free shows in unmarked warehouses, and beneath a tree in the Catskills performing into micro-radio transmitters for small crowds willing to literally camp out for a performance. Unlike similarly free-minded groups fusing rock, (freak) folk, noise, electronics, Stars Like Fleas stands out for the delicate way they commingle the disturbing, harsh and confrontational with something undeniably direct, sincere, silly, joyous and unshamedly romantic. In spite of the extreme edges of sound the Fleas pull into their music, they have created something as accessible as it is indescribable.

Having been compared to such far-flung groups as **Xiu Xiu, Butch Morris, Animal Collective** and **Talk Talk**, describing Stars Like Fleas is not a chore for the imagination-challenged: **Pitchfork** called "Sun Lights Down On The Fence" an uninhibited, "**precognitive glimpse into the workings of the subconscious mind!**"; fellow Brooklyn-ites Grizzly Bear called their live show "**absolutely mind blowing!**" in a **Dusted Magazine** interview, and **Salon.com** said "**few bands have the resolve to push their music as far toward formlessness, as well as the skill and concentration to coax that formlessness into something listenable, coherent and beautiful....brilliant!**". Journalist Julianne Shepherd (**Spin, XLR8R, Pitchfork**) called Stars Like Fleas "**possibly the best band i have seen in New York!**"; "**quietly majestic!**", said the **Village Voice** describing an electricity-free acoustic show in the Catskill Mountains.

Stars Like Fleas was formed in Brooklyn in the winter of 1999. Their limited edition debut, mixed by **Stars of the Lid's Adam Wiltzie** and mastered by **Shimmydisc's** Kramer (an early fan), perplexed all who heard it, and sold out every copy (and was digitally re-released by **File 13** on Sep 12, 2006) – the group soon after disappeared and never played a show until late 2005, when it re-emerged as a 5-11 piece group of friends chewing up and spitting out whatever instruments or objects were needed at the time. Their 2nd record, "Sun lights down on the fence", has been crawling into cultish acclaim since it's 2003 release, appearing on *many Pitchfork critics' Best of 2004* lists and earning spots in the *Village Voice Pazz 'n Jop* poll (in addition others). That album includes members/ex-members of **Out Hud, Other Dimensions in Music, No Neck Blues Band, Gold Sparkle Band, At The Drive-In, Fiery Furnaces, The Silent League, Super Furry Animals** and **Mercury Rev.** Stars Like Fleas spent downtime in 2006 recording at home, at **Rare Book Room** studio with **Nicolas Vernhes (Fischerspooner, Animal Collective, Fiery Furnaces, Cat Power, Black Dice, Oneida)**, and at the **Seaside Lounge** with **Josh Clark** and **Charles Burst (Psychic Ills, The Occasion, The Cloud Room, Radio 4, Beirut)** working on a follow-up LP titled **The Ken Burns Effect.** This record, which closely mirrors the band's live sound, was mixed and mastered in September 2006, in Reykjavik, Iceland with **Ben Frost** and **Valgeir Sigurðsson** at **Greenhouse (Bjork, Múm, Sigur Ros, Coco Rosie, Bonnie "Prince" Billie).**

"Will surely appeal to fans of [Robert] Wyatt's later material...the album floats in a dreamy state of consciousness. ...a dense amalgam of acoustic, electronic, abstract and pop elements... grows on you in unexpected ways. **Highly recommended.**"

All Music Guide

"Sun Lights Down on the Fence is the sort of album a reviewer hopes for, desperately, and yet finds **utterly terrifying** upon having received it. **It's just that good...**"

Splendid Magazine

"What **amazes** about this record isn't the sheer size or talent of its cast, instead it's the quiet control and focused sheen... Knott's voice assumes the easy elasticity of later-era David Byrne...Stars Like Fleas does approach the wild inventiveness and wide breadth of the Talking Heads at their most ambitious. But whereas *Remain In Light* wore its agenda on its sleeve, *Sun Lights Down on the Fence* is a careful work of subtle craft that **demands and rewards close listening.**"

Skyscraper Magazine

"Something that doesn't come along all too often these days. Taking chances, then standing by the results... this is **a very special record!**"

Hrvatski aka Keith Fullerton Whitman

"*[live review]* Choice timing, right as the newly bright sun began lowering behind a distant Catskills mountaintop, would have excused and even made a sub-par set magical, but the group **stole the show with a transcendent performance,** with not one of the dozen or so members' joyous contributions wasted. Uninterested in mere complacent layering, they offered the **urgency and surprise** of a more earnest Akron/Family"

Wire Magazine

"their ease and onstage familiarity feels like being invited to the family dinner, with its rambunctious love and long-running jokes. Like someone might throw a spaghetti at you to see if it sticks ...possibly the **best band i have seen in new york!**"

Julianne Shepherd (freelance: **Spin, XLR8R, Pitchfork**)

"**Lush and layered...**combines elements of free jazz, techno, pedal steel, hip-hop, noodling guitars, a cappella vocals, banjos, violins...to produce a surprisingly catchy album that exists within its own improvised universe. It's a musical version of Alzheimer's, if Alzheimer's were, you know, good."

Stuff Magazine

"**The Ken Burns Effect... will not only defy characterization, but will probably be the big break for one of New York's most sublime and continuously undiscovered bands!**"

Paper Magazine

"Initially liquid and docile, the environments created by the group don't stay passive for long. They dance on the brink of oblivion and gently pull back...punctuated with slap-in-the-face lyrics.... **pleasantly intoxicating!**"

NY Arts Magazine

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