

THE ASTEROID No.4



Standing: Ryan van Kriedt, Adam Weaver.
Seated: Damien Taylor, Scott Vitt, Eric Harms.
Aislinn van Kriedt.

These Flowers of Ours

A Treasury of Witchcraft and Devilry

N. America Release Date

July 8, 2008



North America Label

The Committee to Keep Music Evil

Manufactured by Cargo Records UK, Dist. by Red Eye USA

Rob Campanella

info@thecommitteetokeepmusicdevil.com

North America Press

Powerderfinger Promotions

Maria DeFelice

MariaDeFelice@gmail.com

UK / Europe Label & Press

The Committee to Keep Music Evil &

Manufactured & Distributed in EU by Cargo Records UK

Stuart Flint

Stuart@cargorecords.co.uk

Legend

2008 A.D. -- Across the marsh, it was hard to believe that civilization had ever existed at all, much less come and gone and was about to come again. And where the lake met the woods, a group of genteel woodsmen had dropped out completely, I mean, really dropped out and constructed for themselves a bucolic yet no less man-made realm. Giant white moonfruits grew outside their laboratory, spheres as large as playground equipment, and indeed that is what they were. Each morning, the woodsmen would emerge from their laboratory, clad in requisite duckboots and lab coats, and take a smoke break. They'd look across the mist and reflect on what they'd been working on all along: Were they scientists first, or artists? Was their loose, friendly cabal a rock band or a consortium? Whatever it was, it seemed as though it had been there all along, before everything. It was called THE ASTEROID No.4

Facts

Stacks of books and records made the lab itself (and adjoining greenhouse) impossible to navigate, but nevertheless deeply inhabitable, not unlike an opium den or a space capsule. In one corner, an entire wall full of pedals, tapes and tomes devoted to the archaeology of shoegaze; in another, a tapestry depicting Gram Parsons' last night in the desert; in still another, a photograph of Lee Hazelwood and Sonny Bono playing golf. On the old console TV set, a decaying VHS tape of Rain Parade in some paisley underground dive. Real work was getting done here at some point, but right now the bass player was rolling one on a Teenage Fanclub album cover.

Fulfillment

The work, of course, came later, and the resulting tome, **THESE FLOWERS OF OURS**, was what was on the group's mind this misty morning as they stared into the fog while, as always, each cold grey morning, the fog sang right back to them. In the dulcet tones of a male harmony, in the chime of an ancient, knowing Rickenbacker, in a lonely slide guitar, the fog told them: Science alone won't save you. It can't. So to temper it, please accept this treasury of witchcraft and devilry, this humble relic, this partial map of a crumbling continent: **THESE FLOWERS OF OURS**.

Biography

The Asteroid #4 resides in Philadelphia and have been releasing records and touring consistently since the later half of the 1990's. Rooted deep in psychedelic music, specifically that of the 1960's and early 1990's British bands, A4 never shyed away from wearing their influences firmly on their sleeves. Dabbling in everything from Anglo-induced guitar pop to the "Cosmic American" sounds of the L.A. country-rock outfits, the band has never lost site of it's goals, which was to become themselves.

1998's **Introducing the Asteroid #4** recieved critical acclaim as a keystone release of the "Psychadelphia" scene of the late 90's, which included other sonic experimentalists Bardo Pond, The Lilys and The Azusa Plane. The era was captured on two compilations released by the band's in-house label Lounge Records, a cover of *Losing Touch With My Mind* on the collectible Spacemen 3 tribute (Che / Rocket Girl) and a host of split and 7" singles. It was at this moment that A4 toured with local brethen, The Lilys. This event gave the band the opportunity to develop a working relationship with Lily's mastermind Kurt Heasley who in 2000 went onto produce the bands ensuing release **King Richard's Collectibles** (Rainbow Quartz). The record combined the material found on the previously released 5 song **Apple Street EP** (AIP Records) with a full batch of 60's inspired pop songs. It was this release where the band began to work towards a stripped-down aesthetic while attempting to hold onto their psych roots.

This experiment in minimalism did not stop there as the band dove deep into a Gram Parsons obsessed excursion, which not only expanded their record collections but their minds to the classic era of mid-century Honky Tonk, Blues and Folk. The full-length record **Honeyspot** (Rainbow Quartz / Turquoise Mountain) was released to a barrage of sour reviews as many considered the record as too much a departure from the group's psychedelic tradition. However, realising their goals, the band used the periment as a springboard to **An Amazing Dream** (Rainbow Quartz) in 2006. This album was praised as a return to form by the band and hailed as a sonic blast of well written psych anthems. To the unknowing, it might have appeared as the band simply doing what they do best, but from the Asteroid #4's perspective, it was their recent dabbings in stripping down and writing simple songs that makes the record sound as big as it does. This was the moment when the band finally believed it found itself and its sound. Perhaps longevity has proved to be fruitful....

The band has now been a solid core line-up for over three years which has enabled them to continue what they had done on **An Amazing Dream** They are, for the first time a group of like-minded individuals set on a course towards becoming key figures of the modern psychedelic movement. Their latest effort, **These Flowers of Ours: A Treasury of Withcraft & Devilry** will be released in July of 2008 on the bands newly signed-to label, The Committee to Keep Music Evil. The label was started in part by Anton Newcombe of the Brian Jonestown Massacre as a base where similar modern psych bands from around the globe can do what they want creatively without interference from "the man". 2008 will be a big year . The Asteroid#4 with the release of their 5th full-length and tours throughout North America and Euroe in tow.

Press

All Music Guide

"An Amazing Dream is the Asteroid No. 4's most mature and focused album yet."

Austin Chronicle

"An Amazing Dream" is moody British pop with an early-Sixties drug dealer, full of lysergic explosions and tremolo attacks."

Philadelphia Weekly

"Imagine Brian Jonestown Massacre without all the drama, or Dead Meadow with a serious pop fetish, and you're there."

The Sun, UK 4.5 out of 5 stars

"An Amazing Dream is truly an amazing reality...a career high."

Uncut

"There's genuine invention here...3 out of 4 stars."

Q Magazine

"Straight out of some lost Barrett songbook, all echoing, loose-stringed guitars and speaker-shredding fuzz."

Stereogum.com, Band To Watch: The Asteroid 4

"[An Amazing] Dream shows that, over a decade in, they're just getting started."

Magnet Magazine

"An Amazing Dream returns to the band's space-cadet guitar jangle and is the perfect prescription for Brian Jonestown Massacre/Dandy Warhols devotees who've been let down by their Left Coast heroes."

Playbackstl.com

"Picture Robert Pollard producing a Matthew Sweet record with My Bloody Valentine's Kevin Shields on guitar and you'll have some idea whether the Asteroid 4 is right for you."

NewMexicoMusic.org

"This is an adventure in lulling psychedelia, dreamy guitars, distant vocals, and echoing space-rock, flirting with California country, and exhibiting British pop invasion overtones."

TimeOut New York

"Philadelphia's the Asteroid 4 savors the crevices of '60s music without confining itself to a single style, flirting with California country alongside British Invasion pop."

Movementmagazine.com

"Imagine the Beach Boys circa PET SOUNDS filtered through some serious weirdness after about a dozen bong hits. That's the impression I got from the Asteroid 4. Gorgeous vocals coupled with a desolate-yet-warm guitar tone and some odd touches make this an impressive album...this is a must for avant-pop fans."

Popmatters.com

"Asteroid 4 has refined a spacey, folky style and leveraged this into a series of energetic and optimistic, if not always brilliant, songs."

Real Detroit Weekly

"Ah, fuzzy pondering, feedback-laden pop, epic high-reaching guitars. This tremolo-driven narrative features a fine batch of beautifully written psych-pop with an amazing, thickly layered sound. Chilly, desert-night wanderings and sunflower-field hallucinations — a joy!"

Stylus Magazine

"....soaring guitars, scrape-the-sky vocals, and bustling melodies."

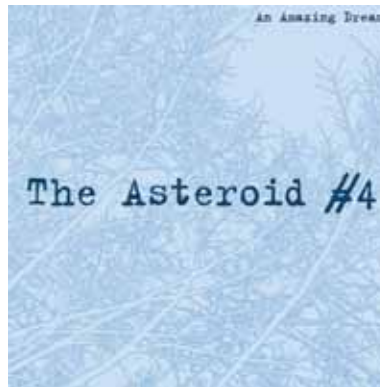
thetripwire.com

"If the rest of the album sounds as good as "Here We Go" and "Ask Me About Pittsburgh," this should be one hell of a great album."

Discography



These Flowers of Ours



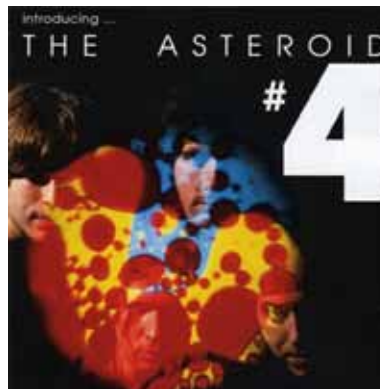
An Amazing Dream



Honeyspot



King Richard's Collectibles



Introducing...

Singles and Compilations

"Singles & B-Sides 1997 - 2007" (*Digital Compilation*)

"Going Down & My Love" (*Digital Single*)

"Here We Go" (*7" Single*)

"Monday Morning Gloom" (*7" Single*)

"The Apple Street EP" (*CD EP*)

"Car Thief Millenia" *Sounds From the Philadelphia Low Orbit Lounge* (*CD Compilation*)

"Tricks of the Trade" *Sounds From Psychodelphia Vol. 2* (*CD Compilation*)

"What a Sorry Way to Go" (*7" Single*)

"Tinkerbelle Meets Reality" *Little Darla Has a Treat for You* (*CD Compilation*)

"CIA Took My Dog Away" (*7" Single*)

"90 Colors" (*Asteroid #4 / Lenola Split 7"*)

"Losing Touch With My Mind" (*Spacemen 3 Tribute CD Compilation*)