

PRIVATE ELEANOR



BIOGRAPHY

"Built upon sturdy melodies and the type of harmonies rarely practiced these days, they dared to be genuine and pretty, hurt and poppy, confused yet direct. They made pop that the likes of Teenage Fanclub and Mojave 3 would happily call their own."

—John Foster, *BrightestYoungThings.com*

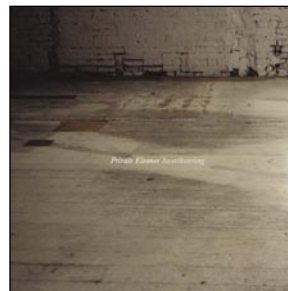
Private Eleanor was a band from Baltimore, Maryland, who over the course of little more than five years was responsible for four records of unfashionably lovely folk-pop. For now, they're on indefinite hiatus, having left behind little but those remarkable records – full of sly hooks, sparkling textures, and evocative, poetic lyrics as good as any you're likely to hear.

Songwriter Austin Stahl began the band on a four-track cassette recorder in the bedroom of a Baltimore rowhouse, crafting a pair of intimate albums with the help of a rotating cast of friends. Stahl was soon hailed as the city's best songwriter by the local *City Paper*, and began performing live with a full-time band. The higher-fidelity *No Straight Lines* followed in 2005, gaining slightly wider release (via Maryland label The Beechfields) and earning critical accolades on a national level (*75orless.com* called it "the final album Elliott Smith should have made."). Before long, the band was bringing its subtle, harmony-laden pop songs to half-empty rooms throughout the nation.

Sweethearting was released in 2007. Recorded and mixed with the help of T.J. Lipple (Aloha) and Chad Clark (Beauty Pill), the album was performed mostly live in the studio, and showcased more than ever the vocal harmonies between Stahl and fellow singer Marian Glebes. The shifting backdrop provided by Chris Merriam (drums), Bruce Sailer (bass), and Drew Stevens (Rhodes/piano/organ) made for the band's most varied and sonically deep record – at times the hushed vocals and vintage keyboards call to mind American Analog Set; other moments resonate with the quiet emotion of Ida or Red House Painters; some of the louder, catchier songs could pass for Yo La Tengo tackling your favorite Big Star tunes. It was the band's best-received record to date, but they were unable to tour behind it and went on hiatus soon after.

As of this writing, Private Eleanor has no current plans to perform or record. Two new compilations feature what are, for now, the band's final recordings: *Love Goes On*, a tribute to Grant McLennan of the Go-Betweens, for which Private Eleanor was chosen to contribute a cover of the title track; and *This City of Neighborhoods*, a new compilation from the Beechfields Record Label.

DISCOGRAPHY



Sweethearting - 2007 (The Beechfields)

No Straight Lines - 2005 (The Beechfields)

My Pious Friends and Drunken Companions
2003 (OTP)

Deciduous - 2002 (OTP)

PAST PRESS

"A serious new talent... The sound they have created is spare and lovely." —Dagger Zine

"In the most complimentary sense, this could have been the final album Elliott Smith should have made." —75 or Less

"Hushed yet adamant whisper-folk-pop... Not far from where [Teenage Fanclub] have only now alighted... Recommended." —The Big Takeover

"Simple, ramshackle melodies, gossamer guitar lines and atmospheric textures... A dizzying delight." —Baltimore City Paper

"...savvy folk pop melodies with genuine lyrics and heartfelt performances. Truly a gem of 2007." —Pasta Primavera



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