

QUEEN ELEPHANTINE "KAILASH"



Approx. Running Time: 72 Minutes

1. Search For The Deathless State	15:39
2. Gloaming	11:54
3. -	1:09
4. The Vulture And The Creed	8:38
5. Priest	11:59
6. Godblood	6:09
7. Khora	16:00

Indrayudh Shome – Guitar, Vocals
Rajkishen Narayanan – Vocals
Brett Zweiman – Percussion
Andrew Jude Riotto - Bass
Chris Dialogue – Drums

Recorded Nov-Dec 2008 in New York.
Mixed by I. Shome.
Mastered by Billy Anderson.
Artwork by Adrian Dexter.

Discography

Full Length

Surya (CD 2007)

Other

8XI08 Live in Brooklyn (CDR,tape '10)

Split with Alunah (7" vinyl '09)

To Tartarus (Mp3 '08)

Yatra (Mp3 '08)

Split with Sons of Otis (CD '07)

Split with Elder (CDR '06)

Queen Elephantine (CDR '06)

History

The group formed in 2006 in Hong Kong. In the last third of 2007 we moved base to New York. Presently we're between New York and Providence. They have shared the stage with Earthride, Solace, Elder, Black Pyramid, Pale Divine, Vorvados and many others.

Queen Elephantine's second long-playing venture is **Kailash**. The album takes its name and guiding spirit from the mystical Himalayan peak on which the Destroyer dwells in the state of perpetual meditation, in the deathless state.

A 60 minute abridged version of the album was released on cassette in March 2009 through Abandon Ship Records. Queen Elephantine is looking for further release opportunities and coverage.

"This is a fuzzy muscle play of distorted dirge and Hindu atmospherics... like a vibrating cloud of flies, distorted in the heat... even the words seem to be dragging you through the dusty soil on mystic hooks." —Rottenmeats

"Your Brand New Eastern Drone Gods... 4.9/5" —Rocksellout.com

"Some of the craziest psych this side of Alan Watts' album 'This Is It!'"
—Doom Metal Alliance

Press archives: <http://queenelephantine.clfrecords.com/press.html>



Concrete Lo Fi Records
Tel: 1 – 646 – 675 – 8098
Email: clfrecords@gmail.com
URL: <http://www.clfrecords.com>

Queen Elephantine
Kailash
Catalog # CLF012
SRP: US\$10.00 to 15.00

'A long, contemplative trip into the world of inner visions, a journey in which the devotional merges with the visionary to stake out a unique corner of the musical underground.' -Hellride Music

Website: <http://queenelephantine.clfrecords.com>

<http://www.myspace.com/queenelephantine>

Gradations of Morbidity / By Chris Naughton / March 2009

Named after the mythical 'Himalayan peak on which "The Destroyer" dwells in the state of perpetual meditation,' Kailash is the second full length record from New York/Providence based Queen Elephantine, and going off the perceptions of their recorded past it comes as quite a shock. Given they've been involved in splits with bands like the Sons of Otis, one would expect 'Kailash' to be a fuzzed out stoner/spacey riff driven affair, when the opposite is in fact the case.

As a whole piece of work 'Kailash' is actually quite a mellow, experimental take on drone doom (although it's difficult to say whether it's even that!). Take opening track Search For The Deathless State for example which sets out the style for the rest of the album by using an interesting mix of minimal, ritualistic, trance inducing guitar drone over laid with interesting choral vocals and the odd spurt of mad 'free' percussion and creepy noises. As if that wasn't stylistically weird enough, they also manage to incorporate dreamy, Slint-esque spoken word sections into the mix to their interesting 'minimal drone' formula. With that in mind it becomes clear that vocal-led minimalism seems to have been a key feature in the writing of this album. The culmination of this vocal use is The Vulture & The Creed which is an interesting track that is based around vocal drone & noise-scapes, reminding at times of Attila Csihar's performances on latter day sunn O))) releases interspersed with controlled, ambient, yet noisy guitar work. While remaining minimal the writing on this occasion never seems to lack interest and by the time the record progresses through to the metallic, industrial swirl of Priest and the Desert Sessions/QOTSA feel of Godblood the drift that is Khora comes in calmly to wrap up the proceedings.

Kailash is one of those 'mood' records in the sense that; if you are in the mood for it then it will engross you in a 70+ minute landscape of experimental drone and if not then the repetitive nature of some of the structures and intra-song style may become a little tiresome. Alas, this is an interesting album with some nice ideas and is definitely one of the more interesting drone based albums to come out in a while, even if it is more like free-jazz-vocal-drift than your typical Earth tribute. But, maybe that's its selling point.

The Sleeping Shaman / By Adam / March 2009

Stoner droner mystics Queen Elephantine, the oft travelling Lords of (sonic) Lethargy, have produced yet another striking opus of snaking whirring trip rock (that isn't actually 'rock')... recently mastered by Billy Anderson and waiting for a record label, [Kailash] represents that exquisitely soporific QE sound, but dwelling in a more meditative dimension than the grand altered-state rock of previous album 'Surya'.

What is immediately noticeable is the emphasis on the vocals. The wailing chants of opener "Search for the Deathless State" blend into the overall miasma of huge Earth-esque drone guitar, cymbal splashes and tabla flurries, which creates an expansive and sprawling sonic haze that rises like a deathbed mirage to envelop your nodding head and consequently dissolves your sense of ego in a hot sea of languid tranquillity. Raj intones a fantastic piece of prose that beckons the closing of this monumental first track. In the hands of many musicians such a device would run a risk of sounding pretentious, but this man carries a vision and a conviction born of personal experience.

"Gloaming" takes the Indian subcontinental influences even further with buzzing sitar drone, scattered tablas and vocals that bend and warp around one note like a bumble bee tied to a nail plunged into a table. The line "They're keeping me from me" (read what you will into it) is repeated over and over again as the track reaches its end. A short interlude of what sounds like a genuine sample of monks chanting in a temple gives way to the slow rising and eerie demon tainted soundscape of "The Vulture and the Creed", which along with the following track, "Priest", conjures up memories of very early Sonic Youth, Swans and the whole New York 'No Wave' scene. There is an experimental sparseness here and economy of sound that QE are only just beginning to explore, much to their artistic satisfaction. Perfect soundtrack music.

"Godblood" follows with a similar feel to "Gloaming", ending with strangely unsettling pipes and slowly strummed acoustic chords. Last track "Khora" rises on a wave of droning vocals, sitar vibration and minimal percussion to close very quietly on just faintly blown pipes some fifteen minutes later. Thus ends this shimmering seventy minute long pilgrimage from spiritual East to materialistic West and back again.

I suspect many lovers of the orthodox 'rock format' will tire of the meandering nature of this album quite quickly, but those of you with a yearning towards the more experimental may lap this up for what it is, a fascinating collection of pieces based upon the musical and philosophical influences of the cultures that have fermented for so many millennia from both the fertile soils of the Indus Valley and from the ancient cloud ringed kingdoms of the Himalayas, but played by musicians who have a deep appreciation for the droning aesthetics of classic bands like Earth and Sleep.