

elephone THE CAMERA BEHIND THE CAMERA BEHIND THE CAMERA

“...Based on their new material, elephone is well on its way to earning an enviable position at the forefront of San Francisco's next wave of bands, alongside Film School, Rogue Wave, and The Velvet Teen.” (Connie Hwong, Performer Magazine)

“Far from being brightly colored, kitschy, or even remotely fuzzy, elephone are more dark intelligentsia meets subterranean homesick alien... Just as the sounds of New Order and Joy Division begin to creep in, they throw your ear a curveball, blending indie guitar rock, '80s goth, and subtle synth with such ingenuity that it makes you think flash-forward rather than flashback.” (Elisa Jacobs, San Francisco Bay Guardian)

“[This] self-proclaimed 'serious working band' are out to make beautiful music, and they won't stop until it's heard. An intriguing mixture of dream pop and mood rock, their melodies roll in and out of echoey spaces with intense vocals, well-placed synths, and fuzzy guitars.” (Flavorpill)

A dark and catchy four-piece from San Francisco's Mission District, elephone's dark guitar textures, dynamic vocals and literary vision have earned them comparisons to Radiohead, Echo and the Bunnymen, and The Cure in local and national press.

The band grew out of a longtime friendship between Ryan Lambert (a former actor - Kids Inc., Monster Squad) and Terry Ashkinos (a philosophy instructor). While living in Los Angeles, Ryan and Terry were in separate punk and indie bands who frequently shared the stage touring across the country. Terry moved to San Francisco in 1998 and the pair began writing songs together, collaborating over a distance. Over time they realized that they may be on to something – so in 2003 Ryan decided to move to San Francisco to pursue a new band with Terry, and elephone was born.

Over the course of two years elephone struggled with ill-placed band members and several line-up changes, but they still managed to self release a full length album and an EP. Acting on a suggestion by Andre Perry (The Lonelyhearts), the band auditioned Gavin Haag as a drummer. Gavin was a perfect fit and brought a high level of production experience and professionalism into the band – resulting in 'The Shivering' EP, released in January of 2005 by DIY or Else Records.

Despite the critical acclaim surrounding 'The Shivering' (and resulting sold out release show at Bottom of the Hill in SF), the band felt it was necessary to step up if they were to become the best band in San Francisco (and ultimately – the World). With the addition of bassist / keyboardist Daniel Settle, elephone took the opportunity to hone their sound to a more focused, concise form. Presented with elephone's reworked songs, Three Ring Records signed the band and committed to helping them to attain their vision.

Collaborating with producer / engineer Chris Cline (... Trail Of Dead) and label owner Daniel Crowell, the band returned to the studio during the winter of 2005. The resulting material – 'The Camera Behind The Camera Behind The Camera' – is significantly more focused and groundbreaking than anything the band has accomplished thus far. The icing on the cake was having the album mastered by the legendary Paul Stubblebine (Joy Division, New Order, The Clash). From the very first stick clicks of 'Let Go of My Arm' you will realize that this album is an upbeat and energetic masterpiece. It starts off with unrelenting, dark hooks and eventually subsides to a haunting calm.

Over the course of three years, elephone has shared the stage with bands such as Interpol, The Kills, Mark Gardner (Ride), Every Move a Picture, Brendan Canty (Fugazi), Brian Jonestown Massacre, Earlimart, Heavenly States, Midnight Movies, On The Speakers, and have performed at Lollapalooza as well as several Noise Pop festivals. It's no wonder that the band has been garnering attention and consistent airplay from the likes of Live 105 (San Francisco), KXLU, KUSF, Bagel Radio, Soma FM, and more!

Intricate, moving, cinematic; elephone is a sound and movement like no other – check them out “now, so you can say you heard them when.” (Nino Padova, SF Weekly).

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