

From Monument To Masses.

Press Bio

"How can we expect anyone to listen if we are using the same old voice? We need noise..."

- Refused

"The work [of the revolutionary artist]: to make revolution irresistible."

- Toni Cade Bambara

"Revolutionary." While it's become increasingly difficult to refrain from rolling one's eyes whenever one hears the word, it's even harder not to use it when describing the incomparable **From Monument To Masses**. This rising San Francisco area three-piece is constantly pushing the boundaries of instrumental post-rock - combining layers of guitar loops, driving polyrhythm and breakbeats, and sampled sound into emotionally-charged, ever-changing song structures.

And to think, it all began with a single e-mail. At the end of 2000, drummer Francis Choung couldn't resist answering guitarist Matthew Solberg's intriguing internet posting seeking musicians with whom to collaborate. After a call to Choung's good friend, bassist-keyboardist Sergio Robledo-Maderazo, From Monument To Masses was realized. The three quickly found an overlap among their individual musical backgrounds. Collectively inspired by politically-charged punk rock, epic post-rock, experimental electronic music, sample-driven hip-hop, and the many sound sources in between, the new band's sonic direction had an infinite pool to draw from.

Taking cues from the likes of Tortoise, Don Caballero, and Mogwai, From Monument To Masses' music has always moved away from the pop music standards of lead vocals, verse-chorus-bridge song structures, and radio-friendly song lengths. There was, however, always a conscious limit to their instrumental noodling...a desire to stay away from the suffocating artsiness of high-brow indie wankery in favor of tunes that, while instrumental, remained grounded in a driving rock sensibility. Their lengthy musings wouldn't get in the way of moving the crowd. To help with this, they turned to their more accessible musical favorites. There was the hardcore and emo of the late 80s and 90s (a la Downcast, Nation of Ulysses, Hoover), classic and underground hip-hop (Digable Planets, Dead Prez, Black Star), and the vast music world often simply referred to as "electronic music" (Squarepusher, Aphex Twins, Boards of Canada).

Among these stood out artists like Refused, Fugazi, Godspeed You! Black Emperor, and DJ Shadow who were particularly inspirational for their ability to combine progressive sounds with equally progressive political ideas. Living in the Bay Area, it was no wonder that From Monument To Masses' music would end up celebrating political activism and social change. Originally hailing

from Omaha, Los Angeles, and Bakersfield, the band's individual members were each attracted to life in the San Francisco-Oakland-Berkeley area for its diverse and progressive political climate and history. The group has always held that art and political struggle should not exist separately; these musicians refuse to bury their heads in the sand. Making music in the context of a staunchly conservative White House and the never-ending War on Terror, how could From Monument To Masses not dedicate its artistic output to promoting revolutionary change?

In 2001 the band went into the studio with a handful of songs to record a demo that was expected to, at most, document their early work and help with booking and promotion. The session ended up getting them signed to indie label Dim Mak Records who released it as the band's self-titled debut in 2002. The response from both audiences and critics were positive, pushing the band back in the studio to record their second Dim Mak release, 2003's "The Impossible Leap in One Hundred Simple Steps". In the year following the release of the post-911 concept album, their profile grew exponentially. A performance at the CMJ Festival, a "Goldie" award from the San Francisco Bay Guardian, heavy rotation and Top-30 charting on college radio, and consistently captivating and inspiring live shows sparked tremendous feedback from the press and new fans alike. With highly successful tours of the United States, Japan, and Europe, From Monument To Masses' fan base now spans the globe, all awaiting the upcoming September 2005 album release, which will feature two new studio tracks and a wealth of "remixes" with a diverse group of artists such as Jay Clark of Matador Record's Pretty Girls Make Graves, Frenchkiss Records dance-rockers Thunderbirds Are Now!, Filip Nikolic aka Tubotito of Junior Senior & Ima Robot, NYC's instrumental hip-hop group Automato, San Francisco electro-pop quintet Loquat, Dave LeBleu aka Textual of The Mercury Program, and England's epic IDM-rock outfit 65 Days of Static, among many others.

From Monument To Masses is:

Francis Choung – Drums, Synth, Programming
Sergio Robledo-Maderazo – Bass, Keyboards, Samples
Matthew Solberg – Guitar, Loop Samples

Discography

From Monument To Masses. (Dim Mak) – 2002

The Impossible Leap in One Hundred Simple Steps. (Dim Mak) – 2003

Schools of Thought Contend. (Dim Mak) – coming soon in 2005

Band Website: <http://www.monument-masses.com/>

Album Website (additional remixes and album info):
<http://www.monument-masses.com/schoolsofthoughtcontend>

Booking & Management:

Ian Fintak ianfintak@earthlink.net

Other Info: <http://www.dimmak.com/fmtm/>