

M185

“Everything Is Up”

Album – Release Sept 26, 2014



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On their new album M185 soar to artistic heights with all the easy-going attitude traditionally associated with Vienna, their native city. An intelligent indie rock mutation, the album constitutes a discreet and unobtrusive insurrection against the fleeting volatility of any trend you care to name, effortlessly catering to both classic pop music archivists and prospective party animals.

Repetitive *motorik* elements and skilfully woven harmonies are fused into a danceable whole that evokes James Murphy and is saturated with the eclecticism of the noughties. And yet beneath the 12 new songs' *krautrock*-inspired surface also lurk the ominous chaos of New York's No-Wave-era and the detached chic of Talking Heads.

In his lyrics, singer Wolfram Leitner gives his characters personal as well as universal subjects to ponder, occasionally conjuring up echoes of a less grumpy Lou Reed. The distinctive guitar riffs are well-considered and throw engaging rock elements into the mix, gracefully avoiding any traces of the dumb machismo associated with them. Discreet synthesizers (and the occasional sax) elegantly expand the sonic range and open psychedelic doors into a mesmerizing whole.

Originally conceived as a duo in 2005, today's five-piece band hasn't allowed the momentum accumulated over the last years to cramp its style. Quite the contrary, in fact – these days M185 manage to distil their palpable enthusiasm into a powerful album-length concoction better than ever.

M185 are Wolfram Leitner (vocals & guitar), Heinz Wolf (guitar), Roland Reiter (drums), Joerg Skischally (keys & synths) and Alexander Diesenreiter (bass).

M185 – Everything Is Up



all songs written by M185 – lyrics by Wolfram Leitner
Produced by M185 & Sebastian Meyer

INFO, SHOWS, PHOTOS:
www.siluh.com/artists/m185
www.m185.org

TRACKLIST:

Russell
Soon
Jump Cuts
ShShSh
Mt.Plywood Part I (The Years)
Mt. Plywood Part II (Flotsam & Jetsam)
Mt. Plywood Part III (The Matter of Time)
L.O.V.E.
Two-Tone Song (Out Of Here)
Spring Thing
Shuffled
What I Want

Album Info

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way...” (Charles Dickens, “A Tale Of Two Cities)

1. The Album

The almost obsessive dedication with which M185 have committed to a game of shifting sounds and intensities has been a defining element of both the band’s aesthetics and visions ever since the fast and loose instrumental sketches of their earliest days. Indeed, each release seems to turn the soundscape they created out of *sprechgesang*, guitar riffs and *motorik* beats, of analogue effects and sundry sound sources, into an even fiercer musical beast, more precise and song-oriented, tighter yet more unpredictable.

Multi-layered and unafraid to let their inspirations show, *Everything Is Up* provides discreet clues to influences from eclectic and occasionally leftfield sources. Hints at *krautrock* can be discerned in “L.O.V.E.” while in “Jumpcuts” M185 creatively collide with the nervous funk of early Talking Heads. And had Massive Attack but written a real guitar song... well, it might have sounded somewhat like “Shuffled”. In contrast, central track “Mt. Plywood”, a 3-part suite, draws its inspiration less from musical sources than from the eponymous material and its multilayered structure. In their own ways just as remarkable are first single “Soon” and “Two Tone Song”, which skillfully interweaves Charles Dickens’ above-quoted fluctuations with present-day observations – *“So what’s the good news, the good news is there is no news, just change the names and places and here we go again”*. Unafraid to aim for a *gesamtkunstwerk*, the album cover displays episodes and images taken from the lyrics and combines them into a picture puzzle that reflects the concept of volatility and openness that lies at the heart of the album.

2. **The Title**

Everything Is Up. Up as in up there? Well, that, too. Yet not necessarily up as in upbeat. Rather “up” as in up there in the somewhere, levitating, disassociated, unattached, barely observable anymore, possibly gone already.

No irony in this title, then, rather a reference to a state of instability and inscrutability that characterizes the protagonists of the album’s 12 songs. Yet possibly “state” is already an exaggeration – a word too strong, too stable, too static – unless it be a state of flux, a process, a game. A game of ambiguity and imponderability, both promise and menace, a game of shifting mirrors.

3. **The Band**

It was the frenetic single “Space Bum Rocket Kid” that catapulted the Viennese band out of local hero status and into the limelight as represented by an Amadeus Award for their self-produced and -released album *Let The Light In* in 2012. National and international concerts followed, including a celebrated gig at the renowned Eurosonic Festival. All this combined to create a high degree of expectation for the follow-up album. Gratifyingly, *Everything Is Up* not only meets them head-on, but actually exceeds them with almost uncanny effortlessness.

4. **3 Questions For M185**

The album speaks for itself, yet seems to demand some comment...

We were determined to make a complex and colorful album, full of variety yet not prone to arbitrariness. An album that would be more than just a few tracks stuck together and relying on our trademark band sound – something with the potential to reveal new aspects every time you give it a spin.

Why does it sound the way it does?

We recorded *Everything Is Up* ourselves, as we did our previous albums, in our studio space, with some good – and some not so good – microphones and some venerable analogue equipment. Then we mixed it with Sebastian Meyer. The aim was to create a warm and vivid sound, punchy yet definitely not overproduced. Which is why we did that job ourselves.

Why do three songs share the same title?

They don’t. The Mt. Plywood-trilogy are three songs and one song at the same time. Ambitious, admittedly, but hopefully not overly so. Mt. Plywood serves as a symbol for the contrast of something monumental that yet consists of inferior material, something prone to the vicissitudes and ravages of time. And something that consists of countless layers, as plywood does. The lyrics deal with various aspects of time and tide: A recurring love story (Pt1: The Years), fragments snatched from the archives of oblivion (Flotsam & Jetsam), and found-footage samples that approach the inexorable passing of time and the attempts to recapture it by looking back from various perspectives and vantage points. (Pt3: The Matter Of Time).