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RECORDED REVIEWS



The May Fire — *Plastic Army*

Recorded at Chabola Studios and Rock Whores Studios
Mixed by El Pipe at Rock Whores Studios
Mastered by Mike Wells at Mike Wells Mastering in San Francisco, CA
Produced by The May Fire

With this feisty, five-song debut, Berkeley's The May Fire surge onto the Bay Area's sonic landscape. Opening with the moody cruncher "Late Song," Plastic Army pounces on the listener and blazes with fierce, grungy guitar accented by Catty Tasso's smoky feminine vocals, reminiscent of a young Liz Phair. With only a moment's pause, the aggressive title track marches in just as startlingly and The May Fire's signature rolling, rhythmically driven rock is locked into place.

Plastic Army colors their bass, drums and guitar setup with a greasy organ tossed into the sound bed, like a docking of Kim Deal and The Doors. "Plastic Army" and "Late Song" find the band relying on verse-chorus architecture, while a gradual instrumental intensity fills listeners' ears inch-by-inch until the climactic finish. The May Fire doesn't mess around — the band's hit-it-and-quit-it philosophy assaults listeners with minor pauses before pummeling them again.

On "The City," The May Fire relaxes this traditional verse-chorus structure and adopts more instrumental indulgences like guitar and organ solos, while pinching verses between harmonically rigid boy-girl choruses. Undoubtedly the highlight of the album, this track reveals that The May Fire's strength lies in their musicianship. The band has the ability to fingerprint songs with a definite sound — a feat most mature artists never achieve.

Further tightening their lyrical poetry will provide a rock-hard foundation for the band — as it stands, the lyrics are generally sophomoric I-me-you hyperbole and lack any real staying power. However, The May Fire have a fearless maturity and an unrelenting tone that achieves both an aggressive punch and an acutely sensitive touch. (Rock Whores Recordings)

www.themayfire.com

-Christopher Petro