

title

Maritime

Glass Floor

DeSoto MA44 (CD only)

Release: May 31, 2004

Bar Code: 6 43859 74402 4

label



music

Davey von Bohlen - vocals / guitar

Dan Didier - drums

Eric Axelson - bass

points

- This is Maritime's first full-length release.
- They live in Milwaukee, WI and Washington, DC.
- The members are formerly of The Promise Ring and The Dismemberment Plan.
- Produced by J. Robbins (Jawbox, Burning Airlines).
- For more information go to www.maritimesongs.com

radio

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The Promise Ring broke up—did you know that? It didn't make Dan Rather's show or anything; it was just a quiet, well-timed end to a band that made four albums to be proud of, including 2002's mellow swansong *Wood/Water*.

The Dismemberment Plan broke up, too. More on that in a minute.

Here's why the story's not over, though: Promise Ring singer-guitarist Davey von Bohlen has an appetite for songwriting that borders on addiction, and even sometimes gets in the way of his playing basketball. Even when The Promise Ring was busy as hell, he wrote more songs than they could use, recording them with PR drummer Dan Didier under the name Vermont. They released two full-length albums.

Enter Maritime, though not exactly. After a brief respite, Dan and Davey rejoined musical forces in 2003 with the intention of starting something fresh—not quite the chilled ambience of *Wood/Water*—era Promise Ring, not the too-casual four-track vibe of Vermont, but something that rolled together the best of what they had done in the past, shot-through with new life.

The Dismemberment Plan broke up after four albums, too, and silly was the man who met their bass player Eric Axelson and didn't love him, at least platonically. Dan and Davey got to him before anyone else could, and convinced him to join this new band, which for a brief few months was known as In English, before clearer heads prevailed.

Before Axelson's tour of duty with the D. Plan was finished, this new trio (aided by some ace horn, keys, and string players in the studio) had recorded a whopping 15 songs with über-producer J. Robbins, a man whose production and rocking credits would take years to list.

A few of those songs made it to eager fans' hands as the limited-edition *Adios* EP, a five-tracker the band self-released via its own Foreign Leisure label. But, oh, wait a second: They saved some good stuff. Some incredible stuff. Some of the most textured and mature songs of their lil' songwriting lives. On May 31, those songs will be set free by DeSoto Records as *Glass Floor*, Maritime's debut full-length.

If *Wood/Water* vexed fans by taking two steps forward and no steps back, *Glass Floor* remedies the situation with what might be called, in old school rock and roll terms, a slight return. More muscular pop songs find their way back into the mix: "Adios" and "Someone Has To Die" bounce around gleefully as if they'd been locked up for weeks.

But *Glass Floor*'s real strength is its perfect middle. Filled with grown-up pop songs that aren't afraid to embrace the wobbliness of youth, the album exudes the kind of confidence that only comes with having lived it. "All My Days" nods at the lost UK pop of the late '80s and early '90s, "Souvenirs" marries melancholy to a lovingly lazy beat, and it's all capped with "Human Beings," a song that perfectly sums all that's right about *Glass Floor* with its simple, heartfelt declarations.

Unashamedly equal parts reintroduction and new beginning, Maritime's *Glass Floor* embraces its pedigree but steers it in new directions. Don't forget what you know about Davey, Dan, and Eric's old bands, but don't get nostalgic either. It's like the man said, "What's past is prologue."