

## BRISON BURSEY BAND

Brison Bursey grew up in Quanah, Texas, one of those faded towns that Larry McMurtry has written about so well, the sort of town where Jacy's still the prettiest girl in town and Sonny's still taking it on the chin. Quanah's on US-287, eighty miles from Wichita Falls, the nearest town of significant size, and it's named after Quanah Parker, the last Comanche chief. But if the kids in McMurtry's fictional version of nearby Archer City grew up on the last-run picture shows, the kids of Brison Bursey's Quanah grew up watching MTV and dreaming of producing their own music videos. Still, it wasn't until Brison saw Cross Canadian Ragweed live that he thought it might actually be something he could do. Eight years, a few hundred shows of his own, and one \$99 Esteban guitar later (purchased with his father's credit card), the only thing faded about Brison Bursey is his blue jeans.

Three years ago, the Brison Bursey Band released its debut album, "Bigger Sky," a jaunty mix of Texas country and Southern rock, heartbreak ballads and three-part harmonies. And you'll still find those same qualities on "Expectations and Parking Lots," the band's second release, but too you'll hear an artist pushing at the limits of genre, a musician who draws from country, indie, pop, even gospel. Brison's been listening to a lot of Ryan Adams these days, but you'll also hear the influence of Steve Earle, Todd Snider, Old Crow Medicine Show, Pete Yorn, and, of course, Cross Canadian Ragweed.

"We aren't necessarily trying to avoid any labels, we just want to get our music out to as many people as possible, no matter where they live," Bursey said. "We enjoy making music and want to be able to continue to do so, and want to play it for whoever will listen wherever and whenever."

"Expectations and Parking Lots" is a record full of irresistible hooks that lend themselves equally well to the solitary open road and to the jam-packed bar, to driving with the windows down and pulling your love up close. From the opening singles, "Hearts to Break" and "Solid Ground," to the stunner, "California Can," it's an album that expresses experiences and emotions that are immediately recognizable because you know you've been there too. Not to mention that the album was produced by Justin Tocket, the bass player for Radney Foster, who also has produced the critically acclaimed Marc Broussard.

For "Expectations and Parking Lots," Brison's joined once again by Robert Morton on bass, a steady presence who has been with Brison from the beginning. The band has added Justin Moore on guitar and harmonies (he also handles some of the co-songwriting duties with Brison), and Derrick Watkins, a long-time friend, on percussion. It's a band that always seems to be on the road, from one venue to the next, and it's slowly but steadily building a base of fans who know the best part of the Brison Bursey Band is seeing it live. With Brison's distinctive voice and the band's relentless energy and more than a few opportunities each night for "a holler 'n a swoller," the band never disappoints.

"Being on the road has pros and cons but our band loves to travel and go from city to city," Bursey said. "It's a different experience because at live shows you get to interact with the people that enjoy your music and what you're doing. It's rewarding to get to play in new places and to meet new people."