

## Eisley

Chauntelle DuPree (23) - Guitar  
Sherri DuPree (21) - Guitar/Vocals  
Weston DuPree (19) - Drums  
Stacy DuPree (17) - Keyboards/Vocals  
Garron DuPree (15) - Bass

Deep within the collective hearts and minds of Eisley, there seems an impenetrable, enigmatic place where long, lurid shadows stretch out far beyond dark forests that draw from life's essential streams. And in that hidden hovel, emotive melodies and verse emerge there to satisfy creatures pining for music that inspires imagination without borders. Eisley's 2005 full-length debut, **Room Noises**, originates from such a place.

When the band set forth to breath life into these capricious creations, they headed to Los Angeles for three and a half months in 2004 to work with producer Rob Schnapf (Elliott Smith, Beck, Saves The Day, The Vines) to shape the preponderance of the album. "Working with Rob was great," Sherri said, "but I don't think we were ready for how long it was going to take. What saved us from going crazy? - Nearby Borders and Amoeba Records." Other producers eventually contributed to the album, recorded over a nine-month period, including Seattle wunderkind Aaron Sprinkle and Grammy-winners John Shanks and Rob Cavallo (Green Day). Last - but fans say, 'not least' - Eisley produced a pair of tracks back home in Tyler, Texas, compiling album highlights "My Lovely" and "Golly Sandra" from the session.

Before Reprise Records released **Room Noises**, Eisley had two indie EPs and a pair of major-label EPs - including *Laughing City*, released by Record Collection - under its belt and in the hands of fervent fans, exposing them to the band's esoteric songs of whimsy. Songs like "I Wasn't Prepared," "Marvelous Things" and "Telescope Eyes," which also help anchor **'Room Noises**, had their first - and sometimes second - lives on these EPs. Speaking of 'bats with butterfly wings' and 'ice castles,' one wonder's how such a foundation of striking imagery, winsome melodies and captivating harmonies were present in the band's early songs. Even as their lyrics mature, they're consistently ensconced with the allure of youth. Much like the written word of their favorite fantasy and science fiction authors, the songs, penned by Sherri and Stacy, spur the imaginations of their audience, giving them access to fanciful expanses and far-off realms.

One need not look long into recent history to uncover Eisley's roots and the origins of these songs. Traverse back to 1997 and peer in on the four siblings that will form Eisley hanging around a small but jocund house that sidles a two-lane highway, five miles outside of a small Texas town. Some are pensively reading books, others riding their bikes, some digging in the dirt near bracken thickets. Eisley started here, before stumbling on their dad's guitar and learning those first few chords.

That year, though, siblings Weston, Sherri, Chauntelle and Stacy, an 8-year-old at the time, simply got bored. It was time to take the records off the family turntable and start spinning songs of their own. "We go through everything together, as a family, music wasn't any different," Chauntelle said. "First Sherri and I started writing and then Stacy began contributing so powerfully, we couldn't refuse; Weston had been banging around on dad's drums... It just came together organically."

Instead of the normal competitiveness that spurs many a familial collaboration, the DuPree home - with a shortage of television - fostered creativity and an allegiance to one another. It became less like sibling rivalry and more like sibling revelry. Having artsy, musically adept parents didn't stunt the growth process either. Aside from gleaning their disciplines in vocals, guitars, drums - as well as a constant visual dialogue of graphic design, books and old movies - the band also received a regimen of classic pop and rock like Pink Floyd, the Beatles, Bread and the like.

In 1998, the quartet began playing shows at a coffee house/venue called Brewtones, run by their parents in Tyler, Texas. This enabled the young grouping to hone their sound and skills on a regular basis as the de facto house band. Those performances eventually led to bigger crowds and exposure in the nearby Dallas area, but not before the band slogged through its share of shows in East Texas, logging miles of travel through more copse-lined, two-lane highways.

Once they had built a fan-base, garnering rank and file scenesters in Dallas' Deep Ellum strip, the labels came calling and Eisley eventually settled on Reprise from a copious collection of major-label suitors, due in part to parent company Warner Bros. long-term commitment to artier bands like the Flaming Lips.

Soon, Eisley drew an invite to open for Coldplay on a U.S. Tour, were given slots at England's V Festival and played the 2003 and 2005 Coachella Festivals. In fall 2005, Eisley headed out as the main support for rock-radio stalwarts Switchfoot, which will be the first major outing for Garron DuPree on bass. Garron, a cousin of the band, replaces longtime bassist Jonathon Wilson.

Constant touring during 2005 has the band playing in front of ever-larger crowds crossing genre barriers like few acts before them. Opening for a wide-range of bands like Brand New, Snow Patrol, Hot Hot Heat and New Found Glory, Eisley has found new fans regardless of the crowd. "Pretty much, we've always loved writing music and playing shows...That's where it all started, and that's how it is today," Sherri said. "I guess, it's the relationship between our songs and our fans that matters." Fans of all ages and tastes are peeling back the layers of the music and deciphering the secrets tucked somewhere inside the liner notes with growing anticipation for another round of touring and the inevitable follow up to **Room Noises**.