"I noticed that every song I was writing had a question in it.”

**David Bronson’s** new album **Questions** plays like a soul-drenched paean to the uncertainties of burgeoning adulthood. While the artist’s twenties, as documented on his first two records, were anything but a light-hearted emotional romp, the new album shows that his thirties are proving to be just as uncertain, though in quite different ways. Much like on his prior albums, Bronson makes no attempt to avoid the heavy things.

*Could the calm of a lifetime excite us, or will it always fight us?*

But the tone has shifted. Bronson’s 2013 decade-in-the-making, 22-song autobiographical double album debut, The Long Lost Story, bore naked the inner torments of post adolescent, coming-of-age crises of love and identity. **Questions** feels not only like a much wiser affair, but a wholly more life-affirming one as well. This stems as much from the music as the lyrics, which sees Bronson moving from the deeply textured, almost psychedelic indie folk rock of The Long Lost Story to **Questions**’ deceptively fluid amalgam of soul, gospel, folk, and dance-funk grafted on to the classic 70’s-infused singer-songwriting he’s become known for.

“My life at this point really seems to be a demonstration of that old saying ‘the more you live, the less you know.’ On the one hand, there are thankfully certain elements to it that have found a sense of stability after decades of the opposite. But when one thing gets resolved, you can pretty much be sure that a whole slew of other stuff will pop up in its place to contend with.”

*Is your object of desire endless torment from afar?*

In the 2 years since anyone first heard anything of David Bronson, he's established a national touring regimen and growing fan base both in the U.S. and abroad, performed at some of the most highly regarded indie venues, music programs and festivals in North America, released an abnormally large catalogue of artistically-driven and critically lauded music videos, and been hailed by hundreds of music writers and publications both in the US and across Europe as one of the most heartfelt and emotionally raw new artists in music.

But the heart of Bronson’s endeavor has always been the songs and the albums. Perhaps ironically, given its subject matter, **Questions** reaches new levels of artistic certainty and songwriting, with melodies and lyrics that are as thought provoking and penetrating as they are immediately memorable. Full tilt in the middle of releasing and promoting The Long Lost Story, David started to witness a very different voice coming through his writing. Which is when he told producer **Godfrey Diamond**, his collaborator on the finishing and mixing of The Long Lost Story, that he had something very specific and new in mind for the next album.

*How long to quell this heart with who we are?*

Says Bronson, "The first thing that needs to be said regarding whatever was to become the follow up to The Long Lost Story, is that it was crucially important to me to produce something that was infinitely more current to my life, and to the much newer place my songwriting had been moving toward. TLLS took so long for me to bring into being that by the time it came out it was a picture of my distant past, both in content and in form. So I was desperate for a very long time to express something reflective of my present reality, both emotionally and artistically speaking."

"And I don't exactly know why, but I just kept hearing soul singers."

According to Bronson, the only principal members he knew he wanted on the record at the outset were Diamond and **Robbie "Seahag" Mangano**, longtime Bronson bandmate and Diamond collaborator (Mangano has toured with the likes of **Tom Morello** from **Rage Against the Machine** and is in **Sean Lennon**'s band **The Ghost of A Saber Tooth Tiger**). "Other than those two," Bronson says, "I didn't know who would eventually help me create the thing, but I had this very definite notion that I wanted the vibe of my favorite classic, soul-inspired rock albums, like some of **The Stones**’, **Joe Cocker**'s or **Van Morrison**'s greatest records. The most concrete reference was **Bowie**'s **Young Americans**."

Once Diamond heard the material that would form the new record, it made perfect sense. The veteran producer, who has worked with luminaries of classic rock, soul, and funk from **Lou Reed** and **Luther Vandross** to **Aerosmith** and **Kool and the Gang**, believed in the direction immediately, and set about assembling the perfect group of collaborators. As for the crucial decision of who would play drums, he brought on Argentinian-born, Brooklyn-based **Lautaro Burgos** to fill out the core trio that would lay down basic tracks at Brooklyn's **Mission Sound**.

*Were there movements that were taking place inside and outside of ourselves?*

According to Bronson, there was something very unusual about the album right from the start. "Each major stage of this record was pure magic. You just know it when you're in the middle of something very special taking place. Everyone present feels it. From when the songs were first coming out, to laying down demos with Godfrey, to rehearsals and then recording basics with Godfrey, Robbie, and Lautaro, and finally when **The Alomars** and **Gordon Grody** came in for the background sessions, it was just complete, undeniable magic. Apart from The Alomars being an actual family, those sessions just took on such a family vibe pretty much from the get-go. And, you know, when I mentioned **Young Americans** to Godfrey, I didn't actually expect him to bring in **Young Americans!**"

**The Alomars** are **Robin Clark**, the legendary vocalist who, besides being one third of the immortal backgrounds on the landmark 1975 **Bowie** “plastic soul” album, and vocalist with the seminal 80’s rock band Simple Minds, has lent her stunning talents to recordings and performances by **Aretha Franklin**, **Bob Dylan**, **Michael Jackson**, **Al Green**, **Bruce Springsteen**, and **Beyonce** (to name a few). Clark was also recently seen in the Oscar-winning documentary **20 Feet From Stardom**. And then of course there is **Carlos Alomar**, Bowie's longtime guitarist and musical director, whose gifts are in evidence on twenty five plus years of **Bowie**'s most commercially and critically adored work starting with **Young Americans** (on which he co-wrote the classic **Fame** with **Bowie** and **John Lennon**), as well as seminal records by artists such as **Iggy Pop**, **Paul McCartney**, and **Alicia Keys**. Both Clark and Alomar were recently featured in the acclaimed BBC documentary **David Bowie: Five Years**. And finally there is Carlos and Robin's daughter, **Lea-Lórien Alomar**, an internationally accomplished Billboard and iTunes charting vocalist, songwriter, and Dance / EDM artist.

According to Diamond, “As soon as Dave said he wanted the **Young Americans** vibe, I was like ‘hey man, we can get the real thing. Let’s get **Robin Clark** in here.’ I called my friend **Gordon Grody** (NY session vocalist stalwart among whose many credits include **Steely Dan**, **Talking Heads**, **John Lennon**), who knew where Robin was, and we got Gordon Grody, Robin Clark, and of course her amazing husband **Carlos Alomar**, and their lovely daughter Lea, and it was like a whole bash, like a blast from the past. It was so amazing to get to work with Robin again, it really was. I worked with her so many times back in the day, and to have the whole Alomars here together working on this record was a total pleasure. So I’m really happy this all came together like this, and I love the way things came out for this record, for Dave.”

*Did I follow that conviction all the way?*

Grody & Clark's work on the dance-funk foot stomper **Task** set the stage from the initial session, adding a layer of soul-gospel-funk brilliance that would continue to bring Bronson's dreams for the record into reality. And from the gospel-tinged harmonies of **Life is Long** and **Songbird**, to the Philly Soul vibe of **Connect The Dots**and **Move Like Water***,* to the classic **Stax**/**Motown** era touches on **Day By Day** and **Song of Life**, the backgrounds mesh with the instrumentals and Bronson’s distinct lead vocals to become an integral element of the album. They also complement and heighten the record’s clear themes of yearning, struggle, passage, joy, and the sense of journey inherent in the lyrics.

*Could I walk across a lifetime like I was walking across a hillside?*

Subtle echoes of **Graceland**/**Rhythm of the Saints** era **Paul Simon** and **John Lennon**'s solo work run through the songs’ instrumentation, melodies and arrangements. And shades of **So**/**Us** era **Peter Gabriel** are felt through the emotional and psychological imagery, and lyrical evocations of partnership and familial archetypes.

*If I give you all my meaning, will you give me back your care?*

And just like in his earlier records, where amidst a barrage of pain, anger, and uncertainty there was a constant glimmer of hope just below the surface, on **Questions**, one feels a decidedly optimistic spirit from the heart and mind of a deeply questioning traveler.

*Could we move like water, could we move like wind?*

Throughout all the questioning, yearning, and pushing, one comes away with the distinct feeling that Bronson believes that all the answers that we'll ever need exist somewhere within the fabric of our experience; in the singing of a companion, the whispers of a lover, or the smile of a complete stranger. And yes, it feels like they’re also there somewhere in the fabric of this record, it’s just that they don't look exactly like you’d expect. Kind of like life.