

Rock Sound

May 2023



Paramore Rock Royalty Returns

featuring
against the current
waterparks
pvr1s
and more!

TABLE OF CONTENTS

Summer Albums(1-7)
pages 2 & 3

Summer Albums(8-14)
pages 4 & 5

Feature: Paramore
pages 6 - 11

Posters
pages 12 - 16

Ask Awsten
pages 17 - 18

Against the Current
pages 19 - 20

14 Best Albums to Listen to this Summer

1. **INTELLECTUAL PROPERTY** **Waterparks**

April 14th, 2023
3 Tracks to Hear:
Brainwashed
Ritual
Closer



2. **This is Why** **Paramore**

February 10th, 2023
3 Tracks to Hear:
The News
Figure 8
Thick Skull



3. **SUCKERPUNCH** **Maggie Lindemann**

September 16th, 2022
3 Tracks to Hear:
casualty of your dreams
take me nowhere
hear me out



2



4. **Portals** **Melanie Martinez**

March 31st, 2023
3 Tracks to Hear:
The Contortionist
Tunnel Vision
Evil

5. **Elsewhere** **Set It Off**

March 11th, 2022
3 Tracks to Hear:
Playing with Bad Luck
Taste of the Good Life
Skeleton



6. **PEP** **Lights**

April 1st, 2022
3 Tracks to Hear:
Sparky
Okay Okay
Grip

7. **So Much (For) Stardust** **Fall Out Boy**

March 24th, 2023
3 Tracks to Hear:
Love From the Other Side
I Am My Own Muse
Fake Out



3



8. **The Jaws of Life** **Pierce the Veil**

February 10th, 2023
3 Tracks to Hear:
Pass the Nirvana
So Far So Fake
Death of An Executioner

9. **THE DEATH OF PEACE OF MIND** **Bad Omens**

February 25th, 2022
3 Tracks to Hear:
Nowhere to Go
Like a Villain
The Grey



11. **Evergreen** **Pvr**

July 14th, 2023
3 Tracks to Hear:
Good Enemy
Anywhere but Here
Animal

10. **True Power** **I Preveil**

August 19th, 2022
3 Tracks to Hear:
There's Fear in Letting Go
The Negative
Doomed



12. **fever** **Against the Current**

July 23rd, 2021
3 Tracks to Hear:
again&again
lullaby
weapon



13. **I've Loved You For So Long** **The Aces**

June 8th, 2023
3 Tracks to Hear:
Girls Make Me Wanna Die
Always Get this Way
Solo

14. **flux** **Poppy**

July 30th, 2021
3 Tracks to Hear:
Lessen the Damage
Never Find My Place
So Mean





THE FUTURE OF PARAMORE

POP-PUNK HEROES ON THEIR NEW ALBUM

Nearly two decades into their storied career, the beloved band continues to move forward – fearlessly and on their own terms.



It was a break, not a breakup. But the way the screaming, flailing fans — ranging from teens to those teetering on the brink of middle age — at New York’s sold-out Beacon Theatre are reacting to frontwoman Hayley Williams, guitarist Taylor York and drummer Zac Farro ripping through their spiky new single, “This Is Why,” you’d think Paramore had just risen from the dead.

“It’s funny — everyone always thinks we’ve broken up,” Williams says. It’s a week before the Nov. 13, 2022, Beacon show, and the members of the trailblazing pop-punk band are seated on shabby vintage chairs in an old house in Brooklyn’s Sunset Park on a sunny afternoon. “It’s always like, ‘Will they or won’t they come back?’ ”

“Love to keep ’em guessing,” Farro quips.

“It surprises us every time,” adds York.

“At this point, I don’t understand how we’re still doing it,” Williams continues. “Because it just feels like against all odds every single time — which, honestly, I feel like we’re the

most annoying band in the world because it’s always like, ‘Oh, we overcame this, and now we’re making this album.’ ”

Williams, 34; Farro, 32; and York, 33, met as kids with musical ambitions and Christian roots in Franklin, Tenn. Over the next two decades, as Paramore, they released five albums and survived internal band drama, from lineup changes to lawsuits, any of which could have sounded the death knell.

But the group’s sixth album, *This Is Why* — a tight, post-punk juggernaut that zeroes in on pandemic-fueled anxieties, scheduled for release Feb. 10 — marks the first time the lineup has been consistent between two albums, as well as the end of its contract with Atlantic Records, the only label the band has ever known.

“It feels surreal,” York says.

“We’ve been really lucky,” says Williams. “We always will have gripes — it’s an industry — but we know that we’ve been

really lucky. It’s more just the fact that it’s time to f—king finish something. And it’s time to know that we’re not doing the same sh-t that we’ve been on since we were teenagers. It’s just going to feel so nice to start a new book. You know, like no more chapters of this one. Whole new book. And I’m excited.”

Paramore’s relationship with Atlantic started in 2004, when Williams met with executive Julie Greenwald, then a recent arrival from Island Def Jam, and signed to the label. Although originally pitched as a solo artist, Williams had a different idea for her future.

“I walked away from the conversation understanding how important a band was for her,” says Greenwald, now chairman/CEO of Atlantic Music Group. “It wasn’t initially presented that way by the A&R people, but once I sat down with her, oh yeah, it definitely became super clear what the path was.”

The first iteration of Paramore — Williams, brothers Zac and Josh Farro, and bassist Jeremy Davis — officially formed the same year, and Greenwald thought that seminal alternative label Fueled by Ramen (an Atlantic imprint then led by John Janick and home to groups like Fall Out Boy and The Academy Is...) would make a good fit for the budding rocker and her band. “This chick should not be marketed as a pop chick. This chick was definitely a rock chick,” Greenwald recalls thinking. “And the demos were extraordinary: She had an unbelievable voice, but she definitely had a point of view at a very young age, and it was super exciting.”

“It was never going to just be Hayley. It was always about the band,” confirms Mark Mercado, who has managed the group since 2004. Fueled by Ramen released Paramore’s pop-punk-driven debut, *All We Know Is Falling*, in 2005,

and even at that nascent stage, the band was already seeing members come and go. (York was involved from day one, but he only became a full-time member in 2009.)

Paramore’s fame exploded with its sophomore effort, the hook- and hit-laden *Riot!*, now a triple-platinum album with a permanent home in the pop-rock canon of the 2000s. The 2007 release moved the young band up the male-dominated lineup of the traveling Vans Warped Tour, securing it a main-stage slot just two years after debuting on the festival’s female-fronted Shiragirl Stage. By 2008, the group was big enough that when the soundtrack for the anticipated film adaptation of Stephenie Meyer’s *Twilight* needed an original lead single, Paramore got the call and contributed “Decode,” which earned Williams, Josh and York a Grammy nomination in 2009. Despite that success, the group couldn’t avoid near-constant lineup changes as its members grew up in the public eye, working out — or not working out — their differences while navigating stardom and young adulthood.



“We didn’t have the perspective of [choosing to be here],” Farro says. “We were like, ‘Why are we playing Boston again?’ You’re 14. I literally would be onstage and be like, ‘I can’t wait to eat Taco Bell after this.’ ”

“Or you have to do schoolwork when you get offstage,” Williams says.

Farro and his older brother made a high-profile, acrimonious exit in 2010 (which Josh detailed in a now notorious blog post, citing the band’s label deal and a lack of shared values), but in 2016, Williams and York, the last members standing, asked Zac Farro to come back and play drums on Paramore’s fifth album, *After Laughter*. In the studio, the lineup clicked.

“It felt very new because I had been only used to being in this band with my brother when we were young,” Farro says.

“There was this freedom that we felt to finally be just the three of us, and there was so much acceptance to just be real people.”

That sentiment carried over to *After Laughter*. As the band embraced a sleeker synth-pop style, Williams’ lyrics revealed her struggles with depression and anxiety amid the dissolution of her marriage to her longtime partner, Chad Gilbert of New Found Glory. About a year following *After Laughter*’s mid-2017 release, and as they finished a grueling world tour, the group chose honesty once again — and admitted to itself that it needed to take a break.

“They sat me down and said, ‘We’re going to take a break, but this time, we’re going to take a break because we want to,’ ” Mercado says. “It was a good moment for them.”



“At this point, I don’t understand how we’re still doing it,”



“I think at different points [in the *After Laughter* era] — for me, after my divorce, [and] Taylor had some things happen with family — there were moments of, ‘We really need to take a moment, a breather,’ ” Williams says. “But the craziest part about taking the break was, it’s like we really had agency over that choice. We really knew that we were doing it to preserve something.” Rather than being a warning sign of internal strife, “It was more like, ‘We just need to experience being adult people back at home [in Nashville] and have routines and a different type of normalcy that is not normal for us.’ ”

Paramore ended its *After Laughter* touring in Nashville in September 2018, then took time off — well, kind of. Farro put out a new album under his solo project, *HalfNoise*, while Williams released her first solo album, *Petals for Armor*, produced by York with Farro guesting on drums for two tracks, in May 2020. “*Simmer*,” the album’s first single, arrived in January 2020, and on March 5, Williams announced her first-ever solo tour. “She wasn’t excited about touring it, but we sold out shows, the whole thing,” Mercado says. “So when the pandemic hit, we were like, ‘Well, it looks like you won’t be touring it.’ ”

” Instead, Paramore’s members spent spring 2020 like many people did: They hung out in small bubbles of family and friends, took long walks, Zoomed into therapy sessions, marched for racial justice and had heavy conversations about the state of the world.

“It was cool to know that everyone in the world was doing the exact same thing, which was nothing,” Farro says. “I have a huge fear of missing out, so I didn’t really have that because I was doing exactly what everybody else was doing. It felt kind of connected.”

“I have the opposite,” Williams says. “I just want to go home all the time.” Home was a “little, sweet, post-divorce house” that Farro calls *The Batcave* due to an unfortunate infestation of bats when Williams first moved in. Somewhere between having her mom over for tea and hanging out with her goldendoodle, Alf, Williams started thinking about new Paramore music.

Talks about ending Paramore’s break started in 2021. “I was talking about it on my back porch,” Farro remembers. “You remember that conversation. I don’t even remember it,” York admits.



“Taylor and I got the inflatable pool,” Farro continues. “We always have tough conversations in a pool in my backyard.”

As Farro recalls, York broached the subject by mentioning that Williams was thinking about writing Paramore songs again. (In September, York and Williams confirmed they were dating, though they have not commented on the relationship since.) “You kind of were mediating between getting a pulse from everybody. And I was like, ‘I don’t even like you guys anymore,’ ” he jokes, making his band-mates laugh. “No, it was like, ‘Yeah, what does that look like?’

” Williams, Farro and York rented an East Nashville studio in June 2021, and though playing together again at first felt intimidating, making an album was “always the intention,” York says.

Starting the process was especially challenging for Farro, who had co-written a handful of Paramore tracks but had never been a primary songwriter. “I was like, ‘I don’t know. You guys have a whole system now; you did a whole record.’ And then Taylor, especially with the writing,

like, ‘Dude, come and help. I’d love some help.’ ”

The band wrote the album’s closing track, “Thick Skull,” a marked sonic departure from *After Laughter*, on day one. “It had these shades of a few different eras of us being music fans, loving heavy, drone-y, almost shoegaze-y moments,” says Williams, also citing York’s clashing guitar patterns, Farro’s thunderous bursts of drumming and even her own rare piano playing on the song. “I was like, ‘Man, this sounds like a band I would love.’ ”

The album’s first song — the frenetic, title-track lead single, released in September — came last, but it provided the band with the project’s thesis. “The ‘this’ of it all is, I think, alluding to everything that gets talked about on the album,” says Williams of *This Is Why’s* topics, which range from men who are not held accountable for their actions (“Big Man Little Dignity”) to the endless parade of bad news during the pandemic (“The News”). The outside noise, as well as the privacy the band’s members rediscovered during the break, made it hard to fathom a return to the spotlight.

Upcoming Tour Dates

5/10- Hangout Music Festival 2023
Gulf Shores, AL

5/23- Spectrum Center
Charlotte, NC

5/25- State Farm Arena
Atlanta, GA

5/27- Adjacent Festival 2023
Atlantic City, NJ

5/28- Boston Calling Festival 2023
Allston, MA

5/30- Madison Square Garden
New York, NY

5/31- Madison Square Garden
New York, NY

6/2- Capital One Arena
Washington, DC

6/4- Rocket Mortgage FieldHouse
Cleveland, OH

6/5- Gainbridge Fieldhouse
Indianapolis, IN

6/7- Little Caesars Arena
Detroit, MI

6/8- Scotiabank Arena
Toronto, Canada

6/10- Schottenstein Center
Columbus, OH

6/11- PPG Paints Arena
Pittsburgh, PA

6/13- Amway Center
Orlando, FL

6/14- Seminole Hard Rock
Hollywood, FL

6/18- Bonnaroo Festival 2023
Manchester, TN

7/6- Smoothie King Center
New Orleans, LA

7/8- Dickies Arena
Fort Worth, TX

7/9- Moody Center
Austin, TX

7/11- Toyota Center
Houston, TX

7/13- Ball Arena
Denver, CO

7/15- Acrisure Arena
Palm Springs, CA

7/16- Viejas Arena
San Diego, CA

7/19- Kia Forum
Los Angeles, CA

7/20- Kia Forum
Los Angeles, CA

7/22- Chase Center
San Francisco, CA

7/24- Climate Pladge Arena
Seattle, WA

7/25- Veterans Memorial Coliseum
Portland, OR

7/27- Vivint Smart Home Arena
Salt Lake City, UT

7/29- BOK Center
Tulsa, OK

7/30- Enterprise Center
St. Louis, MO

8/1- Fiserv Forum
Milwaukee, WI