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**Music**

## Emo's Big 2016 Return

Emo and pop-punk's popularity may have waned, but the genres' heavy hitters are back with new projects. Get ready for some cathartic cries. BY ANASTAS SOLOMON

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**BLINK-182**  
**CALIFORNIA, JUNE 04 (JULY 1)** On the seventh Blink 182 album—but first without guitarist Tom DeLonge—Mark Hoppus, Travis Barker, and new recruit Matt Skiba offer more of the angry anthems that made them heroes in the '90s. DeLonge, meanwhile, tells EW, "I wish the best for them."
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**DASHBOARD CONFSSIONAL**  
**TASTE OF CHARGE TOUR, NEW ALBUM 7/20** After a 2015 summer tour with Third Eye Blind, frontman Chris Carrabba tells EW his is "actively writing and recording one song" for the first album in seven years. "I don't think it's ever felt this much like the beginning again."
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**GOOD CHARLOTTE**  
**YOUTH AND AMBIGUITY, OUT JULY 15** Brothers Joel and Benji Madden's first album in six years features their band's hallmark sarcastic lyrics, a tender ballad, and production from longtime collaborator John Feldman.
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**TAKING BACK SUNDAY**  
**TASTE OF CHARGE TOUR, NEW ALBUM 7/20** The long Island band will release its seventh album in 2016, and frontman Adam Lazzara says fans should expect some rage. "There's a level of comfortability where it freed everybody up to really show off at times," he says.
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**PARAMORE**  
**NEW ALBUM 7/20** Paramore have had a recent rocky period—as bassist Jeremy Davis sued the group over revenue shares—but singer Hayley Williams has passed a new LP. "This year was [one that] I never want to relive again," Williams said at a March concert.

## DIERKS BENTLEY

The country star, 41, reveals the dark work inspiration behind his new album. **Black**—and his upcoming tour might rival Taylor Swift's. BY ANASTAS SOLOMON



**You're back this month with a new album, *Black*. How are you feeling?**

I'm a mess right now. [Laughs] Right now everything is a show, look at menus and I call it a set list.

**The record is sort of conceptual in that you're exploring your decade-long marriage. What made you want to do that?**

After releasing *Rise* [in 2014] and some of the stuff that's more positive, I was leaning towards the darker corners of your heart and love, and I hadn't heard anything else there that really looked at love in that way—that "Everything's good so why am I suspicious?" kind of way.

**What inspired a song like "Black"?**

My wife Cassidy's last name is Black, and I was thinking about how well we've married for 10 years and relationships and thought, "That's something I can sink my teeth into." It's certainly the sexiest color and I feel like this record has a lot of sexiness. That word is so weird for me to say. [Laughs] But the vibe is like—I hate using the word—but the vibe is sexy, it's well-worn, leather-jacket kind of way. It's not like, glossy song; it's got this attitude. There's a realness and sexiness. Okay. That's the last time I'm using that word.

**Were you nervous to play the song for her?**

Oh, yeah, definitely. [But] she really likes it a lot. Imagine if she hadn't. That would suck. There would be no way to fix it. I can't go back and rewrite something. Some people can, but I can't take something that's out there and put a new melody on it or keep the title and give it a different melody. [But] this one works.

**How did you end up teaming up with guests like Maren Morris, who duets on "I'll Be the Moon," and Eric King, who sings on "Different for Girls"?**

I went and checked Eric out on Twitter, and she was really funny. She also plays banjo, and I love banjo. So we had the song "Gels," and I thought, "What if we got a girl to sing on it?" I contacted her, and she seemed cool. She's self-deprecating, and she cracks me up. And no filter!

**What's in store for your tour this summer?**

I'm lucky I have [country singer] Cam on the road with me. She's awesome. We went to Europe to try some things over there, and we feel 50 percent good about it. We're figuring out how to put all these components together, with audio guys and video guys. We set up in an old steel mill [to rehearse]. We're putting in as much production time as Taylor Swift!

**After eight albums, is making music still fun for you?**

I'd hate to think I've ever making a record just to make a record or to be in a spot that's like, "Just put something out there that someone would buy." I would quit. I really would. And with the live show, I enjoy being on a stage now more than I ever have. Me and my band have been on a road together for the last six years, and we're still giddy over it.



## The Dead Come Alive Again

On the massive 58-track anniversary compilation *Day of the Dead*, cousins Aaron and Bryce Dessner of the National asked a who's who of Americana—from Mumford & Sons to Lucinda Williams—to cover the Grateful Dead's music. Here's how it came together. BY ERIC SESSNA SOKOL

- ON DISCOVERING UNEXPECTED DEADHEADS**

"It was like, 'Wow, it's not just us that has this weird fascination with the music,'" says Aaron, "when you hear Perfume Genius sing 'To Lay Me Down' or Charles Bradley's 'Carrollwood Blues, you realize what great songs the Grateful Dead wrote. And it makes me recheck about what's happening in music today."
- ON SELECTING THE SONGS**

"It was easy for [compilation] to just list 12 songs or 15 songs," says Aaron. "I think for something like this it needs to be more of a document, more of a cultural mission, in order for it to be relevant. You're attempting a canon. We definitely wanted to explore some of the more obscure corners of the catalog."
- ON WHY THE DEAD REMAIN RELEVANT**

"There's a real sense of discovery about the Dead right now," says Bryce. "For me there's a humanity about the Dead's music that Blink [said] there wasn't apart from any of their peers."
- ON REACTIONS FROM THE LIVING DEAD MEMBERS**

"Various people have shared [cousins Bob Weir] things, and Bob's been really supportive and genuinely generous. Beautiful," says Aaron. "But I haven't had emails from [Bassist] Phil Lesh saying, 'I love you.' 'Tempest' that hasn't happened, although that would be my dream."

