

LEXICON

VOLUME 1

Number 3, August 2012

Page 305 - 315

HAYLEY WILLIAMS' SHOUT-OUT ON THE FARRO BROTHERS' LEAVING AS SEEN IN *FAST IN MY CAR, NOW, GROW UP, INTERLUDE: MOVING ON,* *INTERLUDE: I'M NOT ANGRY ANYMORE, AND FUTURE*

Surawira Lintang Ningtyas

INTISARI

Penelitian ini bertujuan untuk meneliti enam lirik lagu yang ditulis oleh Hayley Williams dalam melanjutkan hidup dan menjadi dewasa dari album Paramore setelah hengkangnya dua anggota pendiri ben tersebut, gitaris Josh dan penabuh drum Zac Farro. Keenam lirik lagu ini bertemakan masa depan dan kedewasaan walaupun Williams mengalami kesulitan sebelum hengkangnya Farro bersaudara.

Skripsi ini menggunakan expressive approach oleh Abrams dikarenakan pendekatan ini paling tepat untuk mempelajari perasaan sang penulis, yaitu Hayley Williams, melalui lirik-lirik lagunya. Riset kepustakaan dilakukan untuk mendukung keseluruhan analisis bersamaan dengan artikel, wawancara, video, majalah (fisik dan elektronik), album Paramore itu sendiri, serta situs pendukung.

Hasil penelitian menunjukkan bahwa Williams menghadapi hengkangnya Farro bersaudara dari Paramore dengan cara yang lebih positif. Setelah semua kemarahan, kekecewaan, dan kesulitan yang dialami Williams, ia tidak membiarkan segala kenegatifan ini mengambil alih hidupnya dan bagaimana hidup ini terlalu singkat untuk marah.

Kata Kunci: Hayley Williams, Paramore, lirik lagu, ekspresif

ABSTRACT

This graduating paper attempts to examine Williams' writing about moving forward and growing up based on the six song-lyrics taken from the *Paramore* album after the leaving of its two founding members, guitarist Josh and drummer Zac Farro. These six song-lyrics present a theme of future and maturity despite the hardships that Williams experienced before the Farro brothers' leaving.

This graduating paper applies Abrams' expressive approach to study the author's feelings through the song-lyrics written by Williams. To support the whole analysis, a library research is conducted, supported with articles, interviews, videos, magazines, e-magazines, the album itself, and reliable websites.

The result of the analysis shows that Williams deals with the Farro brothers' leaving on Paramore in a more positive way. After all the anger, disappointment, and hardships,

Hayley Williams' Shout-Out On The Farro Brothers' Leaving As Seen In Fast In My Car, Now, Grow Up,
Interlude: Moving On, Interlude: I'm Not Angry Anymore, And Future

Williams proves herself to not let these negativities take over her life and how life is too short to be angry.

Keywords: Hayley Williams, Paramore, song-lyrics, expressive

Surawira Lintang Ningtyas

lintangningtyas@hotmail.com

INTRODUCTION

Based on *Grolier Academic Encyclopedia*, whether vocal or instrument, music has also been viewed both literally and figuratively as a form of language or speech ("Music," *Grolier Academic Encyclopedia* 662). Cavanaugh in *Introduction to Poetry* states that, "No discussion of the music in poetry should end without some mention of song lyrics. Anyone who listens much to the radio or to records probably hears more verse sung than he reads" (272). Inevitably, the power of a song lays in its musical aspect as well its lyrics because they give meanings and "life" to the song. Holman in *A Handbook to Literature* mentions that song is "a lyric poem adapted to musical expression" (422). Therefore, a song that contains lyrics can be considered poetry.

Poets and song-writers make poems and song-lyrics to tell people a message and/or share their thoughts, whether or not it is something the audiences can relate to. The notions and subject matter of a poem or song-lyric are the attempt to express inner experiences as to what appear in one's state of mind to the world.

Paramore's self-titled album, *Paramore*, released on April 9, 2013, is their fourth studio album under the label of Fueled by Ramen. *Paramore* made its debut album at Number 1 on the *Billboard 200* for the first time after its released date and it is their first album without the Farro brothers, Josh and Zac ("Paramore Earns First," Caulfield).

The album *Paramore* contains seventeen tracks including *Fast in My Car*, *Now*, *Grow Up*, *Interlude: Moving On*, *Interlude: I'm Not Angry Anymore*, and *Future* written and sung by Williams. The present writer is interested in writing this research after the album came out and

found out that most of the song-lyrics seen in *Paramore* are most likely related to the Farro brothers' leaving that followed by the drama. Therefore, the researcher aims to examine Williams' writing about moving forward and growing up based on the six song-lyrics as seen in the album *Paramore*.

The researcher uses the expressive approach suggested by Abrams. The works are made by the artist's point of view, opinion, and feeling. The idea and subject matter of the song-lyrics are the author's attempt to share his/her perspectives and experiences as to what appear in one's state of mind (85). This approach plays a significant role to understand Williams' opinion and point of view on the Farro brothers' leaving. This approach is also used to learn Williams' reaction and how she shows her feelings about the drama in *Paramore*.

The data of this research are the song-lyrics of the songs from the album *Paramore*. The first step of collecting the data is to read the song-lyrics and listen to the whole album altogether. After that, the present writer chooses the six song-lyrics reflecting Williams' writing about moving forward and growing up and divides them into two themes; future-oriented themed and maturity-themed. The final step is to elaborate the song-lyrics descriptively by matching Williams' personal life as an individual and a vocalist of Paramore.

THE SIX SONG-LYRICS WRITTEN BY HAYLEY WILLIAMS AS SEEN IN *PARAMORE*

This chapter mainly discusses the interpretation, meaning, and reactions from Hayley Williams on the leaving of the Farro brothers, Josh and Zac, seen in the 2013's *Paramore*. There are six song-lyrics written and sung by Williams that

will be analyzed below and are classified into two themes; future-orientedness and maturity. The first theme talks about moving forward, including: *Fast in My Car*, *Now*, and *Future*. The second one that shows Williams' maturity is showed in *Grow Up*, *Interlude: I'm Not Angry Anymore*, and *Interlude: Moving On*.

FUTURE-ORIENTED SONG-LYRICS ON PARAMORE FAST IN MY CAR

*Been through the wringer a couple times
I came out callous and cruel
And my two friends know this very well
Because they went through it too
The three of us were initiates
We had to learn how to deal
And when we spotted a second chance
We had to learn how to steal*

The first stanza of *Fast in My Car* tells a story about Williams, Davis, and York as friends, being open and honest to each other and having a good time hanging out as a band. This stanza shows how the three of them are having a much deeper bond to each other than before after going through rough times together. Based on *Oxford Advanced Learner's Dictionary*, “go through the wringer” is an idiom used to explain for having a difficult time or experience, or a series of them” (Hornby 1768). It is a difficult time for Williams to, sort of, pretend to be fine and all cool, even in interviews; being positive when it does not feel positive at all, knowing that the Farro brothers are going to leave the band a couple of months before the official announcement comes out. “*I came out callous and cruel*” reflects how Williams is always angry and emotional in her song-lyrics in Paramore’s previous albums.

Then it continues with “*my two friends know this very well because they went through it too*” which implies to Davis and York who are aware of Williams’ situation and her attitude

towards the Farro brothers, or Josh Farro, in particular, and that they experience the same situation. Williams along with her two remaining bandmates agree that the three of them still want to do this and fight for the same passion in making music and while they are at it, whenever the chance comes, they will take advantage of it.

*Hollowed out and filled up with hate
All we want is you to give us a break*

Williams tries to deliver to her listeners about her rough times when the Farro brothers are still around. Being in a band with ‘judgmental’ friends and going through all the tensions and, later, the breakup, make Williams feel choked up with anger yet emptied inside. All of those unbearable feelings reach its peak with “*all we want is you to give us a break*” to show that the Farro brothers, or Josh only, should stop giving Williams and the rest of the guys a hard time. “Give us a break” or “give me a break” is commonly used to express annoyance, disbelief, unhappiness, etc.

*We're driving fast in my car
We've got our riot gear on but we just
want to have fun
No we're not looking for violence, no oh
Tonight we want to have fun*

In this stanza, Williams tries to describe the kind of freedom as “driving fast,” like nothing can stop her from exploring different and new sides of Paramore with the remaining members, Davis and York. Their leaving somehow liberates them to try new things that may not sound like the conventional Paramore, and it has been rewarding and fun journey for the trio altogether. *Paramore* is not even close the same as *RIOT!*—it is neither violent nor angry. It is more optimistic, brighter, and fun to be played with. This

means doing what is right for the band and writing songs they believe in.

*No one's the same as they used to be
Much as we try to pretend
No one's as innocent as could be
We all fall short, we all sin*

Changes are inevitable whether people are aware of them or not. Changes are no strangers to anyone, including Williams. She also admits that she is not an innocent angel, just a normal person, like everybody else, who sometimes fails to meet their expectations or standards. People make mistakes and sin that do not make them perfect which is only natural and normal. People make mistakes; it's part of growing up.

*But now we aren't looking backward
We won't try raising the dead
We only see what's in front of us
We only see straight ahead*

The first line explains itself that moving forward is the band's aim. Then it continues with "we won't try raising the dead" that could be explained as whatever happens in the past stays in the past because it is impossible to bring back what has been done, no matter how hurtful they are, and it is just pointless even to think about it - "to raise the dead". This stanza emphasizes that their goal is futuristic.

*Get in my car and we'll drive around
We'll make believe we are free
Already proved we can tough it up
And we get along so sweetly*

This stanza implies as an escape that the trio actually needs from the drama with the Farro brothers. On the last two lines, they represent their survival after the break up and show the remaining members' getting closer and unified after the Farro brothers leaves the band.

NOW

*Don't try to take this from me
Don't try to take this from me
Now*

Going through a difficult time with two fewer members in their lineup and the fallout that followed force Williams to find confidence to get up, fight back, and redefine her purpose in life. It does not stop Williams from writing and making music, even after all the hardships and hurt. If anything, it makes her and the remaining band member closer and stronger, and grants the freedom to start fresh.

*Feels like I'm waking from the dead
And everyone's been waiting on me
At least now I'll never have to wonder
What it's like to sleep a year away
But weren't we indestructible?
I thought that we could brave it all
I never thought that what would take me
out
Was hiding down below*

In the second stanza, Williams exaggerates her comeback that feels like "waking from the dead." The "dead" situation implies to describe everything the Farro brothers had done turns Williams' world upside down. Their return is inevitable. With the Farro brothers' part-way from Paramore, left Williams, Davis, and York as a trio now, makes the remaining members more solid and unified than ever.

*Lost the battle, win the war
I'm bringing my sinking ship back to the
shore
Starting over, head back in
There's a time and a place to die
But this ain't it*

This particular stanza is one way to show people that Paramore loses the battles (losing its two important guitarist and drummer and the drama that followed)

but comes back and wins full on wars (their comeback and the album's proof of the band's survival. The "sinking ship" is a symbol to Paramore's year-off after the news broke in late 2010. It is almost a year until Paramore begins working on their self-titled album. She cannot give up and feel defeated by the rough situations. She cannot let their decisions affect her heart and passions in music-making.

*If there's a future
We want it now*

This shows her prospective state of mind that is as important as the present time. Williams' goal to move forward is very clear as crystals and future-oriented. It is as if the future happens right now and she just has to get out and get it at that very second.

*Wish I could find a crystal ball
For the days I feel completely worthless
You know I'd use it all for good;
I would not take it for granted
Instead I have some memories
For the days I don't feel anything
At least they will remind me not to make
the same mistakes again*

Humans are not perfect and tend to mess up sometimes. But that is what makes them human. The best way to move forward is to look at those mistakes and learn from them. Williams' desire of "a crystal ball" is implied to see or gaze in the means of predicting the past and/or future which can be very useful in order to avoid making mistakes.

FUTURE

*I'm writin' the future, I'm writin' it out
loud
We don't talk about the past
We don't talk about the past, now
So I'm writin' the future, I'm leavin' a key,
here*

*Something won't always be missing
You won't always feel emptier*

This is one of her ways to show her fans that Paramore is never going anywhere and there is a future out there for the trio. She decides and makes for her own future since she is the one who lives her life, like she is very committed to it. The sincerity to move forward and leave all the past behind is bluntly said.

*Just think of the future and think of your
dreams
You'll get away from here, you'll get away
eventually
So just think of the future, think of a new
life
And don't get lost in the memories
Keep your eyes on a new prize*

"Think of the future," "think of your dreams," "think of a new life," are like gasoline to her fire to keep the dream alive with Paramore to a better future. Williams found herself feeling more optimistic than ever about the future of the band she has fronted since she was 15 years old. *Future* shows Williams' and Paramore's evolution with a more youthful spirit writing over the past. *Paramore* is the "new prize" for Williams for not giving up on the band. These song-lyrics show how Williams settles with the past, engages in the present, and believes in the future.

HAYLEY WILLIAMS BEING A GROWN-UP GROW UP

*I told 'em all where to stick it
I left town with a dime to my name
Said I'm done with all of my fake friends
Self-righteous pawns in a losing game*

In the beginning of the first stanza, "to stick it" or "to stick something up your arse" is a taboo expression used to tell

someone angrily that you do not want or need something that they are offering you or telling to do (“To stick something up your arse”). “*A dime*” in the second line refers to an American coin worth ten cents which is not much (Hornby 426) and “*to my name*” means “in my possession.” The whole sentence then refers to “I left town with not very much money” which means starting from scratch. Williams is trying to tell whatever irrelevant things that the Farro brothers say online, she does not care because most of the accusations they make are not necessary to their leaving and it only discredits all the hardwork they have built since the beginning.

The last two lines explain Williams’ determination to leave all the “high school drama” behind and, as time goes on, learning that the future awaits, she chooses to walk towards that instead of keeping up with some pretenders with their big ego who try to discredit Paramore’s success. “Self-righteous” is used to describe “feeling or behaving as if what you say or do is always morally right, and other people are wrong” (Hornby 1378) and “pawn” is a the smallest size of a chess piece and least value (1112).

Josh, speak for his brother as well, mentions faith for their reasoning to leave the band because there is a disagreement on the issue with Williams that is against everything they stand for which misrepresented Paramore (“Josh and Zac’s Exit Statement,” Farro par. 10). They continue criticizing William’s false statements about the band’s unity.

After slamming Williams with all of the accusations, Josh signs off by saying, “The intention of this statement is not to belittle or disgrace the band. We are still hoping to work out a friendly way to leave our part of Paramore and the band, including Hayley” (“Josh and Zac’s Exit Statement,” Farro par. 12). The “*fake friends*” and “*self-righteous pawns*” somehow fit the Farro brothers very well

because everything all the blog-post does is belittling the band.

*Got my band and a light that won't go out
Been burning since the day I was born
So I'll cry just a little then I'll dry my eyes
Cause I'm not a little girl no more*

In this second stanza, Williams begins with “*Got my band*” which refers to Paramore, obviously, along with her two remaining bandmates, bassist Jeremy Davis and guitarist Taylor York who get through thick and thin together to keep the band from falling apart. This sentence also asserts how Paramore has never been about Williams from the very beginning. Then, it continues with “*and a light that won't go out*” which could be interpreted as an eternal light or a beacon, guiding and illuminating the band in their journey even in their darkest times—the split between the Farro brothers—which eventually has brought Williams, Davis and York even closer and stronger. The way Williams treats “*a light*” here is also more like a sublime spark of Paramore is still a band within her; a manifesto which echoes the band’s existence now.

Then, it continues with “*So I'll cry just a little then I'll dry my eyes 'cause I'm not a little girl no more*” to give a picture how hurt Williams was after everything the Farro brothers, her own childhood friends, not to mention, had said in a lengthy statement on Josh’s blog; claiming Williams treated Paramore as her solo project and accusing Paramore “a manufactured product” (Josh and Zac’s Exit Statement,” Farro par. 8). However, she does not let the drama gets her for too long. Williams closes the second stanza with “*I'm not a little girl no more*” after drying her tears and realizing she has to drop some old friends to go forward as a person. The last line of this stanza shows her growth over the past few years. The incident did hurt her but knowing that it is

not that kind of time anymore to deal with more “high school drama”, she knows she has to cope with it, face it, and grow up—which she speaks about it out loud in the next stanza.

*Some of us have to grow up sometimes
And so if I have to I'm gonna leave you
behind*

Prior to the last stanza, Williams continues to look past the crushes and betrayals that determine her surviving the breakup, being the bigger man (or woman, in her case), and growing up. *Grow Up* is a song that sums up the new Paramore as well.

*Stood in line for so long just to picket
Something I won't ever understand
Aren't you tired of always being mad at the
world?
Won't you just admit you don't care?*

With Williams being the only girl in a rock band who has experienced her level of success, the media tends to make a big deal out of it instead of appreciating her works with Paramore since she started the band. With the media building up such image that Paramore is all about Williams as the centre of attention and how the Farro's explanation in Josh's blog making it even worse, Williams does not get the point of it since it is never about her.

In line with the last two stanzas, Williams is tired of the “a girl in a rock band” judgment; to the Farro brothers’ slamming of her being the spotlight and Paramore is her backing musician. “*Won't you just admit you don't care*” is probably her boiling point that this should have never been a problem, because what matters is the works with Paramore, and people and/or the Farro brothers should not focus on that matter.

*And lady I don't want your pity
Don't be sad for me
I got a love I would die for and a song to
sing
Maybe we're both just living out our
dream?*

With Davis and York still sticking around in Paramore and not leaving Williams alone in this fight shows in “*I've got a love I would die for.*” Williams is grateful for the love and support that her two best friends and/or bandmates give to her. Not only is Williams overwhelmed by her best friends’ love and support, but fans also. After all the hardships and hurt, Paramore fans have stuck around. In return, she does not take all of those overwhelming supports in vain. “*A song to sing*” shows that Williams still has the passion to make music and be with Paramore.

*We get along for the most part
Me and reality, the light and the dark
We live alone, two different worlds
Me in a fantasy, you in your memories
But we get along*

*We get along
For the most part*

These two stanzas show how Williams is trying to make peace with the past and not going to let it bother her because it is already in a different dimension of her life. People grow up and when they grow up they change.

INTERLUDE: I'M NOT ANGRY ANYMORE

*I'm not angry anymore
Well, sometimes I am
I don't think badly of you
Well, sometimes I do*

Despite the Farro brothers’ unwillingness to continue the band

because, as explained in Paramore's personal blog, "For the last year it hasn't seemed as if they wanted to be around anymore" ("Announcement," par. 1), Josh and Zac slammed the band and Williams, in particular, for not explaining the truth of what exactly was going on in the band. The blog-post revealed the ugly truth of Paramore which was "irrelevant and unnecessary" to Williams.

Williams admits that she still feels the anger because of the pain that the Farro brothers had caused her. The contrary of each line shows how humane she is. The anger is still there inside of her though she is not angrier than she used to anymore. She admits her flaw in the second and fourth line related to each previous line. It is only natural for a human being to feel this way, indicating that Williams is not a deadbeat robot that does not show human emotions and react to something. By admitting her flaw, this stanza somehow also shows that she has become into a better person. She is fully aware of the problem and not living in denial. In this stanza, Williams tries to be honest about her feeling.

*Depends on the day
The extent of all my worthless rage
I'm not angry anymore*

This stanza deals with her situation for being moody, sometimes, because the first line says "*it depends on the day*" which is granted, people have their mood swings. Moods change from day to day; interconnecting to the next line which Williams describes the rage as "*worthless*." Worthless is defined as "having no good qualities" (Hornby 1765). The last line of this stanza sums all up that keeping all the rage inside towards the Farro brothers is a pointless act because the anger does not take over her life anymore like it used to. The statement "*I'm not angry anymore*" has a sense that Williams

actually tries to emphasize that she does not hold the grudge, not anymore.

*I'm not bitter anymore
I'm syrupy sweet
Rot your teeth down to their core
If I'm really happy*

In the first and second line of this stanza, Williams, again, explicitly emphasizes that she does not feel angry. In the next two lines, she exaggerates the fact that she is not angry ("*I'm syrupy sweet*") as if her present happiness and sweetness is likely to slowly destroy someone's life completely like a candy rots teeth. In this stanza, Williams is sarcastic about the Farro brothers by referring their abrupt leaving does not make her upset, not anymore.

*Depends on the day
I might wake up in a giddy haze
I'm not angry
Not totally angry
Not all that angry anymore*

On the last three lines in this stanza, once again, Williams tries to tell the world and Paramore's fans that this particular episode has outgrown and reshaped her to become a more mature person so it is better to let go of such things and that she has settled with the past. The song-lyrics are her closure and how life is too short to still be angry.

INTERLUDE: MOVING ON

*Let 'em have their time
Sit back and let 'em shine
Let 'em rise and rise
'Cause one day they're gonna fall*

This stanza begins with a sarcastic notion showed in the first three lines and ends with a bitter remark in the very last line. These first three lines may sound supporting, but actually it does not sound

very After the official announcement, Josh speaks for himself and his brother Zac in his personal blog publicly tries to undo Williams' constant reassurance that Paramore is a band and not a vehicle for her own ambitions. Through this stanza, Williams is like trying to say that karma will find its own way to pay back and she is not even trying to bother and care about them anymore.

*Let 'em soak in the sun
Sit back and let 'em have their fun
Let 'em spill their guts
'Cause one day they're gonna slip on 'em*

The second stanza has the similar sense of sarcasm in its first three lines as explained in the previous stanza. It also ends with an unpleasant judgment. It does not appear to be as supportive as it sounds. The third line says "*Let 'em spill their guts*" which has a meaning to "tell somebody everything you know or feel about something, because you are upset" or simply an act of crying. This continues on the next line that they will slip on their own tears which can be referred to being helpless and all alone dealing with the troubles.

*Well I could be angry but you're not worth the fight
And besides, I'm moving on
I counted to ten and now I'm feeling alright
And besides, I'm moving on*

Williams tries to kiss off coolly the melancholic past; the Farro brothers quitted the band and the irrelevant blog-post that came after. Being in a band is not very much different than being in a relationship or marriage. It is hard to move forward as a group when there are people that are not into it and lose all the excitement of being in a band. Williams writes "*you're not worth the fight*" referring to the Farro brothers who are

simply not worth enough to be fighting for just because they do not show the same concern anymore. Knowing to that level that they do not want to be in the band is actually tough for Williams. She, actually, has the right to be angry and feel betrayed; instead she puts the whole incident behind her and keeps moving forward without them.

The line which says "*I counted to ten and I'm feeling alright*" refers to an act of inhalation in order to remain calm when something upsetting occurs. It is also found that Williams repeatedly says "*And besides, I'm moving on*" and in this case it is actually a matter of integrating disappointment and sorrow, so they no longer serve as obstacles, but as the foundation of being a grown-up.

*Let 'em play their songs
Let 'em say what's right and wrong
Let 'em do their thing
'Cause that will never be you and me*

She tries to be all "let's see" after Josh and Zac's leaving from Paramore and forming new bands called Half Noise and Novel American ("Zac Farro Reveals"). The first line is introduced to give a picture that Williams is aware of the Farro brothers' new bands and so is in the next third and fourth line. In the last line, "*'Cause it'll never be you and me*" implies that things will never work out anymore between her and the Farro brothers after the amicable split which rather turns into something else entirely.

*We've got our own style
We've got a way of living life
If they can't get down
Well, we don't need them around*

The next stanza is more self-explanatory and explicit. Williams emphasizes on how Paramore does not sound like the old Paramore; it is more diverse and explores themselves with new

genres and lyrical themes. Going through a breakup is difficult and having a dramatic shift is a worrisome and a fresh start is all what she and the band need eventually.

Many found in her (and Paramore's) interviews on how *Paramore* has liberated them to explore new territory unlike the old times. This can be implied that the previous albums were not as liberating as the latest one.

This stanza closes with “*Well, we don't need them around*” to stress out that the new Paramore is a solid proof of how this experience has outgrown her and there is nothing can stop her, not even those judgmental people.

CONCLUSION

From the analysis of the six song-lyrics written by Hayley Williams, it can be concluded that Williams deals with the Farro brothers' leaving and the blog-post that followed in a more positive way. Her maturity is seen in that Paramore's lowest point leads and/or forces her to be wise to look at the problems in a better and different manner. These six song-lyrics are her emotional growth through anger and bitterness, letting go, and looking forward to the future. Even after all the hardships, anger, and disappointment, she does not let these negativities take over her life anymore like they used to. She lets alone her writings speak for themselves as a confirmation of her survival and Paramore's without the Farro brothers. These are her closure and how life is too short to still be angry.

REFERENCES

Abrams, M. H. *A Glossary of Literary Terms* (Seventh Edition). Boston: Heinle & Heinle, 1999. Print.

“Announcement.” *Paramore.net*. Paramore, 18 Dec 2010. Web. 28 Nov 2013.

Cavanaugh, William C. *Introduction to Poetry*. Dubuque: WM. C. Brown Company, 1974. Print.

Caulfield, Keith. “Paramore Earns First No. 1 Album on Billboard 200 Chart.” *Billboard*. Billboard, 17 Apr 2013. Web. 25 Nov 2013.

Farro, Josh and Zac. “Tetelestai: Josh and Zac's Exit Statement.” *Blogspot*. Blogspot, 21 Dec 2010. Web. 28 Nov 2013.

Holman, C. Hugh. *A Handbook to Literature* (Fourth Edition). Indiana: The Bobbs-Merrill Company, 1981. Print.

Hornby, A. S. *Oxford Advanced Learner's Dictionary* (Seventh Edition). England: Oxford University Press, 2005. Print.

“Music.” *Grolier Academic Encyclopedia* Vol. 13. Grolier International, Inc., 1991 ed. Print.

“Zac Farro Reveals His Brother Josh Has ‘Made Peace’ with Paramore after His Tell-All Blog.” *NME*. NME, 27 Sept 2012. Web. 3 Dec 2013.