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## Interview with Papa Roach's Tony Palermo and Jacoby Shaddix, part two

October 3, 2010

11:33 PM MST



Sherman Theater, Stroudsburg, PA

*Lorraine Schwartz*

Although to an outsider it might seem like rock stars have no worries, there are still things that generate anxiety within the minds of **Papa Roach's** singer Jacoby Shaddix and drummer Tony Palermo. After **experiencing** a less than desirable relationship with their last record label, Interscope, one would think that moving to the more supportive **Eleven Seven Music** would result in a peaceful existence. "Oh nooo, it's still completely angst-ridden!" Jacoby sighs. "It's always a fight. I think that's the spirit of **Papa Roach**. When I think that everything's gonna be OK, there's always just some whole new slew of s\*\*t thrown our way. But I think that's just the state of affairs with any rock and roll band at this point in time."

Though there will always be concerns around the corner for the group as they deal with the everchanging state of the music industry in 2010, things will hopefully never again reach the level of intensity that they have in the past. Around the time their sophomore album "[Lovehatetragedy](#)" was released in 2002, Jacoby's inner demons had taken over with full force, leading to self-destructive behavior and suicidal thoughts that lasted for two years. "I hated myself when I made that record. It was a really f'd up period in my life," he says.

Channeling his inner rage into the music for "Lovehatetragedy", Jacoby and Papa Roach produced some of the most creative and honest music in the band's history. The lyrics were so intimate, that for years, even after Jacoby fought his way out of that madness, he refused to sing some of the "Lovehatetragedy"-era material live. Though "She Loves Me Not" and "Born With Nothing, Die With Everything" have been included in their set on and off since 2003, Jacoby found many of "Lovehatetragedy"'s tracks too hard to perform again, citing "Black Clouds" and "Decompression Period" as particularly difficult. "Sometimes when you create, and it's so personal and it cuts so deep, it's like a lover that f\*\*ed you over in a weird way," Jacoby explained. Tony concurs: "You don't want to revisit it."

However, fans might have the opportunity to hear songs off that highly underrated album again sometime in the future. Because now, Shaddix says, "My perspective on my own personal life is different. So the way that I view those songs is different now. I like 'em again, which is funny. I went back and listened to the record, and I'm like 'Damn! These songs are great! We should start adding those back into the setlist!'"

The band (rounded out by bassist Tobin Esperance and guitarist Jerry Horton) is also looking forward to adding in new music from their current release, "[Time For Annihilation](#)." A headline slot on this leg of their U.S. tour, which includes dates with Skillet, as well as some independent headlining shows, will allow them to play a well-rounded set. "We get bummed when we only get to play 40 or 45 minutes," Tony says, referring to the times they are forced to play an abbreviated setlist, due to time limits they encounter when they open for someone else or appear at a mega-festival on a jam-packed bill. As a headliner, Jacoby says, "We get to play more stuff. We just did 'One Track Mind' for the first time last night. That was really cool. 'Burn' is already an instant classic," he continues, "On these couple of (early) shows, we're just brushing up on the new material, so when we go out on the headliner, we're gonna play all the new stuff." Of course, playing new songs always provides a case of the nerves for any band no matter how established they are. "It is a little bit nervewracking, playing the new songs for the first time...it's like sink or swim," Jacoby says.

Having to get up and entertain a crowd of strangers sounds like the last thing the average non-rock star would want to do, even without the added stress of playing new songs. But for the band, performing live isn't just a job, it's their therapy. Even when they're experiencing stress from their home life, it actually helps to have to suck it up and play for a crowd through personally trying times. "You can have a great musical life going on one day, and then you get some personal s\*\*t thrown at you and you're like 'F\*\*K!' I guess (having to play through those feelings) is good in that way. The moment on stage is like 'Forget about everything!', which has always been a lure for me," Palermo says. Jacoby agrees: "You just get lost in the moment. That's the whole goal in life; to be in the moment. Really, truly, where we get to be in the moment is when we're up there. The other 23 hours of the day, you struggle to try to just be in the moment and just exist. It's just a constant battle, a constant struggle." Tony agrees "That's true. Some people strive for that."

Besides introducing the fresh material, the band will also be trying out additional "tripped out" musical interludes between songs. Trying to formulate a setlist that appeases all fans from the different eras also keeps the shows challenging. Tony says "You're never gonna make everybody totally happy. But you want people to have the best possible experience." Shaddix agrees, adding "We're passionate about what we do. On stage people see it. We're not a band that goes through the motions."

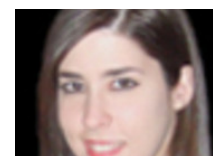
If you want to catch the band live, check out their site for [tour info](#). They'll be returning to the NY area this Wednesday at the Dome in Wallingford, CT and playing the House of Blues in Atlantic City on Saturday, October 9th.

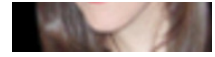
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