**J U L E S I S D E A D**

An explosive new force in the emo/punk world, JULES IS DEAD gives voice to the kind of feelings and frustrations rarely expressed in lyric form. “The main thing I want to do with my music is to make people feel heard, because for so long I felt like I wasn’t heard,” says the 17-year-old singer/songwriter/multi-instrumentalist hailing from the town of Barrie, Ontario, whose online presence includes over 300k followers and millions of views on TikTok. Deeply informed by their perspective as a nonbinary artist of color, the music of JULES IS DEAD ultimately pushes the genre forward while providing a much-needed outlet for the endless turmoil faced by their generation.

Naming seminal riot-girl bands like Bikini Kill and indie-rock/post-hardcore acts like Citizen among their inspirations, Jules began playing piano as a child and first took up the guitar at age 14. “During lockdown I started playing Rock Band just to have something to do, and it led me to all the music I love now,” says Jules, who started out on acoustic guitar and mostly learned to play by ear. “I loved how punk and emo combined really aggressive music with very personal lyrics.” Soon moving onto electric guitar, Jules began posting covers of bands like Nirvana and My Chemical Romance on TikTok in 2021 and quickly drew a devoted following, all while developing their songwriting skills. Later that same year, they formed a riot grrrl band and promptly caught the ear of Gabe Saporta (frontman for Cobra Starship and co-founder of TAG Music). “Gabe got in touch and we set up a meeting, but then the band broke up the same day of that meeting,” Jules recalls. “I ended up meeting with Gabe on my own, and pretty soon after that I flew out to L.A. to get into the studio and record some of my songs.”

Signed through a joint venture partnership between Atlantic Records and TAG Music, JULES IS DEAD has spent much of the past year working on their debut project—an impossibly catchy batch of songs confronting everything from the paralysis of depression to abuses of power and subordination of women. “I used to hold myself back from posting anything political, but now it’s become a huge part of who I am and what I want to do with my music,” says Jules. “Especially with everything happening in the States right now—all the anti-trans bills, Roe V. Wade being overturned—so many younger people feel like they don’t have a voice and they can’t change anything. I know how devastating it can be to feel like you’re being silenced, and how much it can mean to know that at least one other person sees things the way you do.”

For Jules, the making of their debut single “Red Is My Favorite Color” served as a major breakthrough in achieving that potent balance of personal revelation and impassioned commentary. Produced by Eli Hurts and co-written by Hurts, Jules, and Curtis Peoples (Pierce the Veil, Grayscale), the wildly cathartic track opens with the tenderness of a piano ballad, then bursts into a breakneck anthem merging Jules’s blistering guitar work with in-your-face gang vocals and ferocious drumming (courtesy of Mike McKerracher of Bearings). Both gut-punching and exhilarating, “Red Is My Favorite Color” also reveals Jules’s supreme vocal command as they channel heartache and fury with equal intensity. “That song started with an idea I had about telling someone, ‘I would bleed out for you if you told me red was your favorite color,’ and realizing they’d never do the same for me,” says Jules. “We built the song from there, and it immediately solidified my vision for my music—the sound was exactly what I’d envisioned and inspired me to write lyrics that fully expressed everything I needed to say.”

And although they are about to embark on their own artist journey, and do their own touring, JULES IS DEAD has no plans of disconnecting from what it means to be a fan. “Going to shows is very important to me—I plan my social life around them, I dye my hair according to whoever I’m going to see in the next few months,” says Jules. “It’s always really emotional for me, because there’s something so powerful about being in a room with 200 or 20,000 people who love the same thing you love and feel the same way you feel. And I want everyone to experience that when they come to see me—I want them to feel completely free and scream their hearts out and know that even if they go by themselves, they’re not really alone.

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