

# MILESTONES

Matthew Clarke (Vocals)  
Andrew Proctor (Guitar)  
Eden Leviston (Guitar)  
Mark Threlfall (Bass)

Milestones don't hide any ambition on their 2018 full-length debut, *Red Lights* [Fearless Records]. The Manchester, UK quartet—Matt Clarke [vocals], Andrew “Drew” Proctor [guitar, vocals], Mark Threlfall [bass], and Eden Leviston [guitar]—amplify their signature pop punk palette with stadium-size hooks and airtight alternative songcraft. (As a snapshot, envision Thirty Seconds To Mars reimagining Mayday Parade's classic *A Lesson In Romantics*, but so much more!). Throughout the two-year creative process behind the music, they agreed on one common goal that informed all eleven tracks.

“We wanted to get back to that vibe when bands wrote catchy choruses,” exclaims Matt. “The idea was to make an album that could be played on piano and still sound beautiful. There are dark songs, experimental songs, and stadium songs, but it all came down to a dedication to songwriting.”

“It's really varied,” adds Drew. “We wouldn't stop writing until we could imagine a huge audience screaming the lyrics back at us. If people could go apeshit to what we were doing, we were on the right track.”

They definitely put in the time to reach this point. 2016's *Equal Measures* EP properly introduced the group to listeners everywhere. Beyond earning acclaim from the likes of *Rock Sound*, *New Noise Magazine*, and more, with the single “Call Me Disaster”, Milestones spent 2016 touring alongside everyone from Mayday Parade to Hawthorne Heights to Simple Plan. Throughout this period, they would hole up in producer Phil Gornell's [Bring Me The Horizon, All Time Low] Sheffield studio for months at a time. Leaving once a week to shower, Matt and Drew slept on the floor and engaged in

marathon writing sessions often for 15 hours straight. All in all, they penned over 70 ideas for *Red Lights*.

"It was nonstop," recalls Drew. "We'd wake up in the morning on this stone floor in like negative degrees. We didn't do anything else. We literally lived, breathed, ate, and slept music. We have a point to prove with this record. We gave up our lives three-and-a-half years ago to do this."

That dedication pays off tenfold. You can hear it on the first single "Paranoid," which coasts into a seismic refrain. "It's about disloyalty, infidelity, and the post-trauma stitches it leaves wide open," Matt states. "Then, it follows the insanity during and after. There's a tongue-in-cheek level of infinite paranoia. For me, it was an important song to accept that feeling was justified and okay. At the same time, it's an acknowledgment that we are in control of healing ourselves with time and learning to trust again."

"Once Upon A Time" tempers a distorted buoyant bounce with Spanish-style guitar before snapping into an unshakable and undeniable chant. Moreover, it speaks to an overarching theme.

"When I was in school, I suffered from a horrendous speech phobia," admits Matt. "In a crowd of more than three or four people, I froze up, had a panic attack, and couldn't speak. After I started singing, I blocked it out. The song tells this story. I can put my heart on the line and let out my secrets and demons in front of a packed club now, but don't ask me to do an English presentation," he laughs. "When you believe in yourself and put your mind towards things you fear, you can do anything. That's what *Red Lights* is about, facing hardship and becoming who you're meant to be."

Elsewhere, the opener "Bittersweetheart" says "sayonora" to a cheating ex who's "*got a good eye for the bad guys*" with razor sharp lyrics and a hummable hook. Meanwhile, "Liar" swings from hushed electronics into wailing guitars as Matt poses an alternate prescription for depression.

"I have so many friends who were badly depressed and mis-prescribed," he sighs. "Rather than going outside, getting healthy, exercising more, eating healthier, and surrounding themselves with friends, some doctors shove pills down their throats and hope it's enough for them to become happy. I've never been okay with that."

*Red Lights* concludes “Forever Or Never”—with “*one of the few songs about a girl.*” Over an energetic riff, the vocalist claims, “*It’s forever or never.*” “Either you’re in or out,” he says. “We’re together forever or never.”

In the end, Milestones share an important message on *Red Lights*.

“First of all, I hope everyone can sing along to it,” Matt leaves off. “Secondly, I want to be an example that you can turn all of the bad things in life into good things. Feeling sadness is a great thing. When you feel down, that’s your chance to make something of yourself. It’s the greatest opportunity for change. If you don’t get a chance to be worse, you’re not going to get better. This is proof you can get better.”

“I completely agree,” adds Drew. “Now, I just want to play the fuck out of this album around the world.”

## **BLURB**

Milestones don’t hide any ambition on their 2018 full-length debut, *Red Lights* [Fearless Records]. The Manchester, UK quartet—Matt Clarke [vocals], Andrew Procter [guitar, vocals], Mark Threlfall [bass], and Eden Leviston [guitar]—amplify their signature pop punk palette with stadium-size hooks and airtight alternative songcraft. (As a snapshot, envision Thirty Seconds To Mars reimagining Mayday Parade’s classic *A Lesson In Romanticism*, but so much more!). They committed literally everything to the new album—holing up in producer Phil Gornell’s [Bring Me The Horizon, All Time Low] Sheffield studio for months at a time, sleeping on the floor, and engaging in marathon writing sessions for 15 hours straight. That dedication illuminates *Red Lights*. Combining massive melodies and punk spirit, Milestones made a big splash with 2016’s *Equal Measures* EP. Beyond earning acclaim from the likes of *Rock Sound*, *New Noise Magazine*, and more, with the single “Call Me Disaster”, Milestones spent 2016 touring alongside everyone from Mayday Parade to Hawthorne Heights to Simple Plan. Along the way, they quietly assembled what would become *Red Lights* and confidently kick off what promises to be their biggest, best, and brightest chapter yet.