

SJP - I've always journaled, so I had a lot of materials that I'd written down before I was able to really get started with studio time. You never know what you're going to get when you walk into a studio, which is the reason I usually get there 15 minutes before the session is set down for the first 30 minutes, just bantering and talking shit. Once we start building things, we're looking for something exciting to happen. It becomes about getting through a lot of things that are floating in the air, and getting the most out of the time for the most interesting things. We usually start arranging a chord or some kind of melodic thing, and then I go and start humming some melodies. Sometimes if I'm humming, it's almost like rambles of pronunciation or sounds, and then those get picked up by the other guys and they start adding meaning, but I do like having some kind of depth. It's like a secret message for myself, if anything.

SJP – I've always been obsessed with the color palettes in film stills and soundtracks. The cinematic experience, for me, is the whole thing. A good film absorbs into your skin. I used to love watching French New Wave films, and the song that I'm constantly playing in my head is "Theme de Camille" from Jean Luc Godard's *Contempt*. Do you know it?

SJP – I think about that song pretty much every day. As I'm doing stuff around the house, sometimes I live it out like I'm in a movie, playing certain soundtracks in my head – does this sound delusional? [Laughs] Have you ever watched *Thumbsucker*?

SJP – It's a really beautiful coming-of-age story. It's a Mike Mills film, and there's a song called "Thirteen" in it. Do you know this song?

SJP: — It's a 70s song by the band Big Star. Any time I'm feeling low, especially at night time, I think of that song. I'm really drawn to the warm crackle feeling of the 70s, it evokes nostalgia for a time I don't personally know but like to imagine. But I also love futuristic and abstract electronic sounds. I'm always trying to merge those things. But recently, I watched *Meet Joe Black* and I saw the Eclipse sequence. I was blown away by those films that was available on Netflix. The track at the climax of the movie, called "Someone Else" is really ... It's fucking strange. The progression of the chords are very unexpected and ethereal. I think about that sound a lot as well. Thomas Newman did the soundtrack.

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A fashion photograph of a woman standing outdoors. She is wearing a light blue denim vest over a bright yellow skirt, black gloves, and black heels. She is positioned in front of a white draped fabric backdrop and a stone wall. The background shows trees and a clear blue sky.

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