



The suggestion that “water is life” becomes acutely applicable when the subject of conversation is Julie Kendall and her recent work as 1977.

Water seems a minor obsession for the Toronto resident, these days; her just-released digital EP is designated *So Is The Sea*—its title track suggests that encroaching and receding water mimics the thrust and parry of a relationship—and she’ll be dropping a sophomore long-player called *Seaforth* in early 2012. From a more elevated viewpoint, the jangly pop nuggets Kendall churned out for this new record are more than ever resembling the shimmering, hypnotic surface of a sunlit lake.

Telescope Media called up Kendall to discuss the EP, the LP and her non-specific plans to piss off the music industry:

Telescope Media: Why the five-song teaser EP?

Julie Kendall: Hopefully to get people interested, but also because I’m going to be releasing *Seaforth* on vinyl. I’d really love for people to buy the vinyl. It’s good for the listener and it’s good for the artist. The songs on the EP, you’ll find them on the album, but the only way people will be able to hear the other songs is to go out and buy the record.

Why these five songs, in particular?

Side A and side B [of *Seaforth*] were written at different times and the feel of side A is very different from the feel of side B.

I tend to put songs on a record in the order that I wrote them. That’s not necessarily the case for all of these songs, but definitely for the ones on side A, four of which are on the *So Is The Sea* EP. The fifth song on *So Is*

The Sea—the last song—is actually the oldest song on the record. It's one that didn't make it on the first record [the unexpectedly Juno-nominated *Nineteen Seventy-Seven*, 2009], so I really wanted to have it on the EP, to get it out.

I heard the *Seaforth* recording sessions were spurred by the impending demolition of your childhood home?

I was living in Toronto and realized that I needed to save money, and Brent [Hough, of Bellevue and Music Maul] and I wanted to get married, so we decided to move back to my parents' home, which is something that both of my sisters did before they got married. It was funny because I was always the one who said, "I'll never be like them!" We moved into a barn, which was a separate building from their house, so we still had privacy...

I was getting used to being with my parents, and I got to see [them and] my family home in a whole new light. They weren't the parents that gave me a curfew or grounded me a billion times.

They've had people knock on their door all my life and ask... "Are you willing to sell? How much money would it take?" As a kid, I always wanted them to move; I always wanted to have a nice big house because we had a small bungalow...

So I was living there and I was so happy and it felt so nice and then I found out on my birthday that my parents sold [the house]. It was the most devastating and altogether overwhelming and shocking moment... I had to sort through all of these days where I would wake up and look at the farm—which I loved; at that point it was the place I was living, it was my family home, my dad had built it—and know that it was going to be torn down...

So, I thought, "I need to record. This is what I need to do; it needs to be here at the barn." It wasn't the first time we'd recorded there. Brent's band Bellevue recorded their first album there, so I knew we could do it... So, I recorded an album, I took pictures, I made videos, I took things from the walls, I took shelves, I took door handles and basically collected pieces of my family history.

Would you say the recording was influenced by your sorry state of mind, or did the process turn your mood around?

I think it made me feel better because it kept me busy. For a long time, I did nothing; I was so depressed. I was writing songs, but I just didn't have the motivation to record anything. I was just watching and listening to my parents tell stories about something they found under the stairs, and I wanted to know everything I could about the house.

It got me out of that... I knew I had to finish this. I had to give myself a deadline, so I set a mastering date in Montreal, for the first weekend in May. Up until the Tuesday before that, I was still putting vocals down and running to the mixing studio to get it done. It was rushed, but I was so happy that I had something to do.

Your first album took a lot longer to put together, right?

The last record, I can't tell you how many test presses I listened to before I thought, "Yeah, this is the one." Eventually I just had to say to myself, "Let it go; get it out."

Are you predicting another Juno nomination for this one?

I think I pissed off a lot of people. I saw the industry from a side I never thought I would and I'm still figuring it out. I say "figuring it out" because it's a game. I just wanted to make music and a record, and I just thought maybe somebody would want to hear what other people are doing out there.

I'll be ballsy enough to submit it, for sure.