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Cara Stricker on the Making of 'End Girl'

By [Alexandre Stipanovich](#)

06 16 15

'End Girl'—Drool's latest single—will most likely stay with you all summer. If you watch their music video, you'll definitely start wondering more and more about why the tune blends so well with the bodies in slow motion, the West Coast light, the apparent leisure and hidden lust those girls smile about. We talk to Cara Stricker—one half of Drool—about the constraints behind the video and the spell it casts.



How would you describe the tune?

A casual summer glaze of love making, threesomes and Mediterranean beaches.

Did you come up with the idea for the video?

I took my concept and brought on Gina [Gammell] to co-direct and collaborate, flesh it out through scenes and scenarios, and techniques that were exciting to both of us.

What mood did you want to capture?

I wanted it to reflect the mentality of the process in which the album was created, and be the predecessor to the 40 minute film that wraps around the album. It embodies where the video and album came from: a collection of artists working together and creating amongst an environmental idealistic landscape.

It reminds me of the mood upstate where myself, John, Abbey, My brother, Mindy and a collection of artists all shared together. I used to hear Kirby's [Drool's other half] melodies travelling through that house endlessly, and disappear into the woods.

“THIS TUNE IS... A CASUAL SUMMER GLAZE OF LOVE MAKING, THREESOMES AND MEDITERRANEAN BEACHES.”

Where was the house where the video was shot?

It is shot in the Moore House, a modern mansion designed by Craig Ellwood in 1964, in Los Feliz.

The song is like the house: it has several rooms, each with a specific atmosphere...

Yes, I agree, it's like dazing out, creating working together and then moving on. The album is quite similar, moving through a cacophony of inspirations. There are some bizarre moments happening but overall just a natural expression and exploration of the landscape.





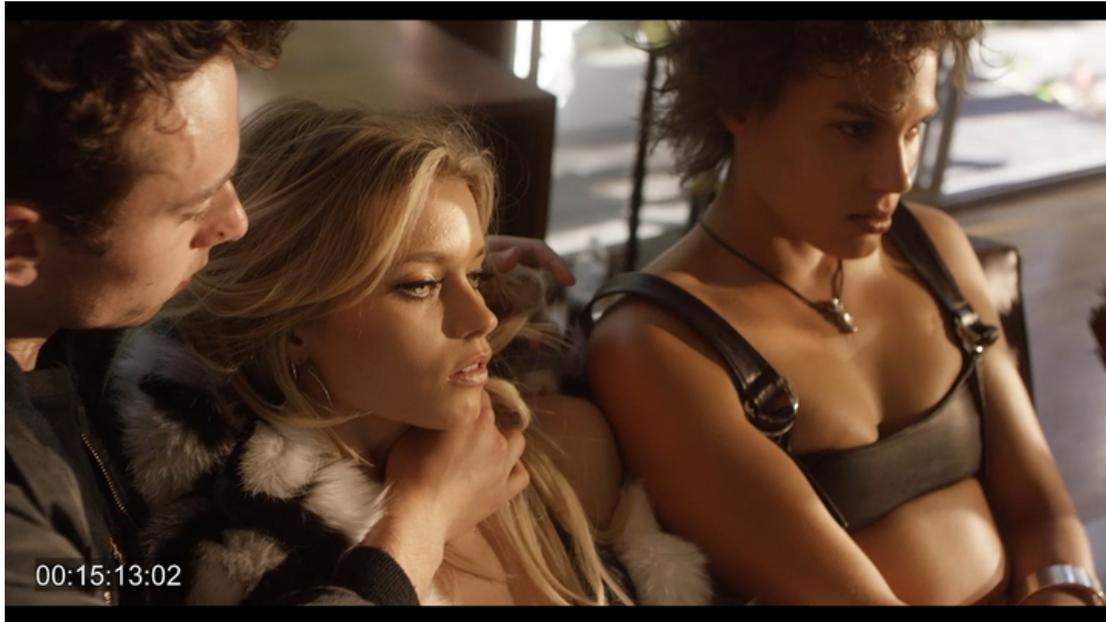
Did you come with the idea of slow motion? What were the constraints?

Ideally we both wanted slow motion, but achieving that was very difficult. Moving through the house at that rate was extremely tough, and some camera movements defiantly needed to be pulled back in order for that to work.

Any fun anecdotes on the shoot?

I remember some of our friends thinking I'd created some kind of happy hard core track from playing the sped up version all day! The dance as well was hilarious trying to nail super fast.





What are your upcoming projects?

Taking Drool to Europe performed by a legion of female tranquility, and the Live performance to incorporating dance. Hopefully hitting up Japan and Australia. A couple more video clips with Gina for a special few. And a some more sound projects coming up... which I can't wait for...

**PICS FROM THE ALBUM RELEASE PARTY AT
THE HOLE (06/04/15)
(PHOTOS BY ZAC SEBASTIAN)**









Purchase your cassette tape [here](#).

For tour information and performance dates, visit the duo's [website](#).

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