

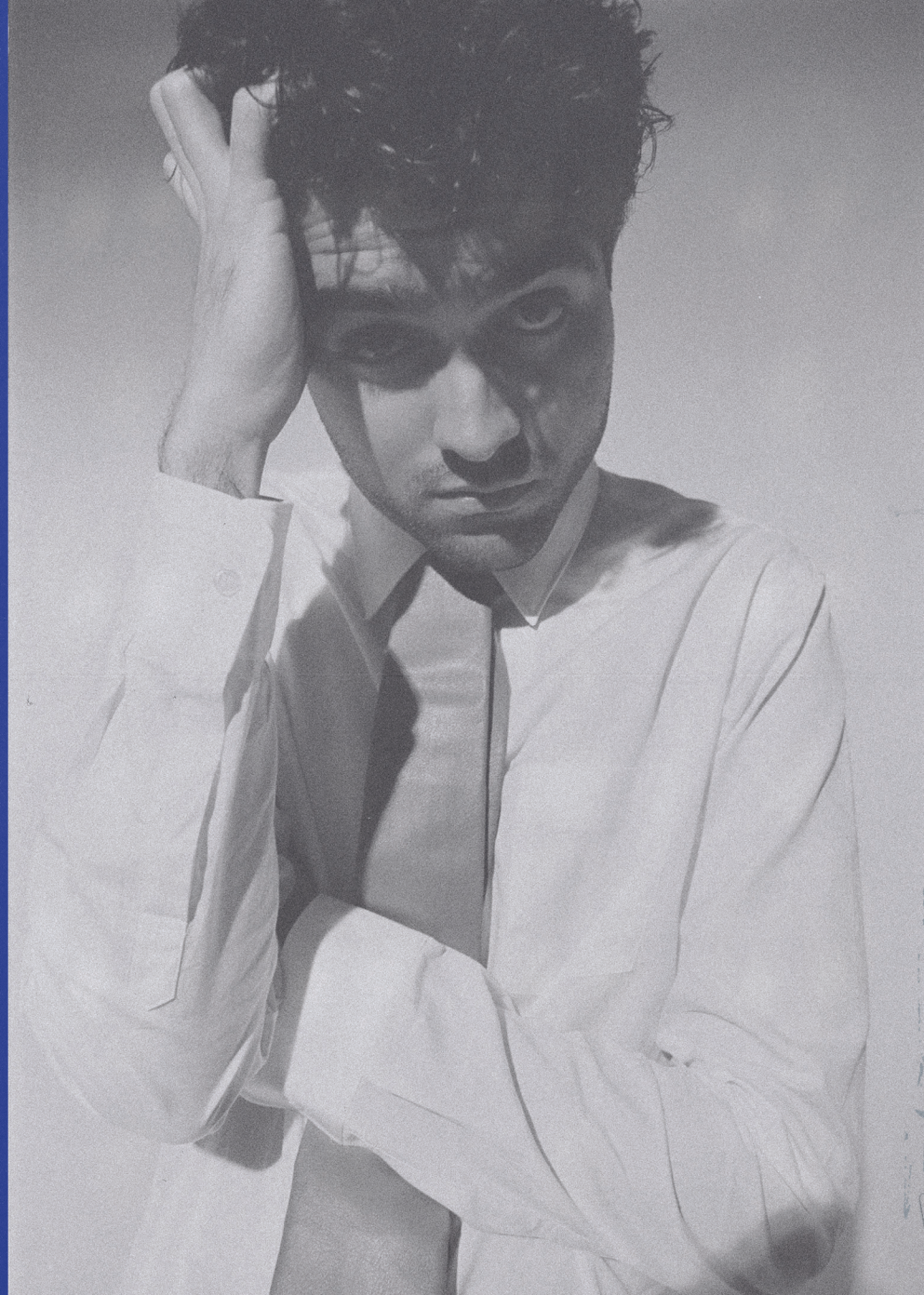
# EVEN SLEEP IS EXHAUSTING

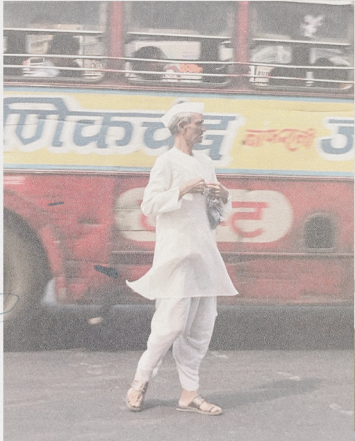
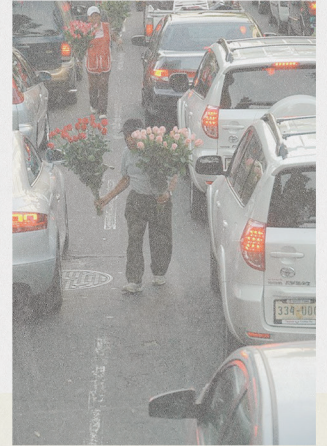




## EACH IN HIS OWN PRIVATE BLIZZARD

The phrase **PRIVATE BLIZZARD** comes from a Margaret Atwood poem titled “The City Planners”. It’s a nod to the way I wrote this album, chipping away at it outside of the studio and especially often in the beating heart of the city - in coffee shops, bars, museums, train stations, hotel lobbies, you name it. While a lot of it was written in New York, Los Angeles, London and Singapore, it was almost entirely recorded in Nashville. I’d never been there prior to starting Private Blizzard. It was the perfect backdrop to create what ended up being a very organic record. What an absolute dream it was to work on it with JT, my producer and main collaborator, as well as all the incredible musicians that brought their magic to MMK Studios. A huge shout out to David, Mookie, Josh, and Jack for the love they gave to this project. These songs have held my hand through some painful and confusing points during my 23rd and 24th years of life. I think of them as friends. I can’t wait to introduce you to them.





Curated with CLAIRE ARNOLD & AKRAM SHAH

## MAKING TRAGEDY

I don't think I've revised a song as much as I revised Tragedy... going back and forth on the tiniest lyrical and melodic details, singing each line dozens of times in order to get the perfect take.

For context, I started it with my friends Jam City and Myles in the summer of 2022. Myles and I were humming melodies over a guitar loop that Jam had just made. After messing around with it for a few minutes and recording a voice memo titled "Don't Think About It", we started working on something else. Months later I was walking around Hampstead Heath and listening to voice notes from the summer sessions only to discover the hook melody. It was stuck in my head all day.

For most of December and early January I sat in a library in London, trying to figure out what the song needed to be about. I remembered this painful interaction with an ex that I had previously failed to weave into a song. TLDR: after a shitty and unproductive three month stint in LA, I met up with him in New York only to find out he was seeing someone new. After saying goodbye, I went to my sister's apartment and cried about feeling pathetic. It felt like a day out of a sitcom.

Anyway, one morning as I was trying to write this song, my eye was caught by the "Tragedy" section in the library. Shortly after, the idea of being a "main character in a tragedy" came to me and the story started pouring out of me. Jam and I made a demo on a cold and blustery January day. We workshoped it a bunch but it still felt incomplete. Fast-forward to April, my producer JT and I spent two weeks in Nashville trying to fix the song, removing lyrics, tightening melodies, and solidifying a production direction for it. By the end of April we finally had something we both loved. This was all tied together, of course, by the incredible improvised one-take piano solo Mookie did for the bridge.

Once it was finished, I had no doubt that it was going to be the lead single. I initially planned for it to come out in 2023 but I decided to finish more of Private Blizzard first.

TRAGEDY came out on  
JANUARY 19, 2024

## LIFE AFTER VIRALITY

The beauty of music is that the same song can soundtrack people's lives in completely different ways. For that reason, I usually hesitate to talk about the subjects of songs I write.

I'll make an exception for "How?" because it has an interesting origin story.

In the wake of a song that went super viral a couple of years ago (you know the one), I had this existential crisis about music and my life. About how to keep people's attention, how to convert a moment into a lifetime. On days when my music streamed well, I was in a great mood. When numbers would dip, my mood would too.

Once the initial momentum subsided, my brain went into overdrive, thinking about how to entice the algorithm, how to elevate my style, how to convince people that it wasn't a fluke, how to make people think I was cool. It was frantic, it was exhausting. Most of all, it was unproductive. For many months, I was paralyzed by these questions and didn't make any music at all.

From talking to other artists, I know this is a relatable experience. Getting the dopamine rush from a viral moment and feeling completely defeated when another one doesn't follow right away. At some point I realized I completely lost sense of who I was and why I loved writing music in the first place. I decided to focus on making the album that I wanted to make rather than one I thought would do well in a conventional sense. I wrote the lyrics for "How?" while on a social media break.

Returning to the algorithm game now (in order to promote said album), I feel that franticness sometimes. At the same time, the last few years have taught me how to better separate it from my self-worth.

HOW? came out on  
APRIL 10, 2024



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run

me

Fee

Tel

LONELY CITY WALTZ

Lonely city waltz  
Table just for one  
I watch the world go  
By from my corner  
Lonely city waltz  
Ghost to everyone  
Got nowhere else to be  
So I wander

Didn't want to stay in bed tonight  
Sweeping the cobwebs of my mind  
So I took an evening stroll  
Followed the noise to the city's heart  
Music bleeding out the bars  
And people spilling out into the road  
They all come here to forget  
College kids and bachelorettes  
Living purely for this moment  
I try to soak it in  
I smile as I pass them  
But they're too far gone to even notice

Lonely city waltz  
Table just for one  
I watch the world go  
By from my corner  
Lonely city waltz  
Ghost to everyone  
Got nowhere else to be  
So I wander

Say I'm just looking for company  
Someone to draw a map for me  
Someone to help me pass the eve

## FIFTH TAKE

Almost 5 years have passed since I put "double take" out in the world. This song has changed my life in ways I could never have imagined. It has over a billion streams across platforms, it's taken me to new parts of the world, and given me the career I've dreamed about having since I was a kid. It's also the reason I've got to connect with so many of you lovely people.

Considering the scale of it all, it's funny to think about how small it felt at the beginning. The day is burned into my brain. I boarded the train home from the studio, pressed play on the song we just recorded (4:19") and I just knew... Not necessarily that it would be successful, just that it was "right". Some kind of cosmic confirmation that I was exactly where I needed to be. I immediately sent it to my sister, who FaceTimed me with wide eyed excitement, confirming she thought it was special too.

Over the next few weeks, I played the song for my friends and mulled over a title - "feel the love", the natural fit, was hard to stomach. The title "double take" emerged as the winner a few days before I put the song out on May 24<sup>th</sup> 2019. For a long time, only a few people outside my immediate circle listened to it but I always held some secret faith that more people would find it. And they did! You did! If this song soundtracked even the tiniest fraction of your life, I am honoured.

Thank you for a  
great five years.

♥ Phruv

## THE COMING MONTHS

By the time this comes out, the third single "Speed of Light" will probably be out. If all goes according to plan, the album will be announced at the El Rey Show in LA and some of you will have this in your hand. I know it's a long runway between announcing and releasing but I promise you're going to hear a lot of music between now and then. The **FORECAST** for the next few months is busy.

Volume 2 will be out in August.

### Photography:

Carly Butler, Julian Burgueño,  
Claire Arnold and Hania Asim

### Design:

VESSED



VOLUME 1