The Bond St Bulletin

NOV 17 2026

BREAKING NEWS · NOV 17 2026 · $12

SHE FINALLY TALKS.



AFTER MONTHS OF APPEARING IN OUR HEADLINES, ANNIKA ROSE GOES ON THE RECORD.

Whenever Annika Rose has a song coming out, something happens. Naturally, we report on it. We've covered the tears at Broadway & Bond, four Los Angeles payphones and the unnamed man readers know as the Freak. With her upcoming EP, 'READ ALL ABOUT IT.' out November 17 and her EP film filmed at a working print facility, premiering in New York the night before, Rose finally sits down with the Bulletin. She answers questions we've been asking for months and takes us inside the new songs, from the night she walked away, to a childhood drive she still remembers. We thought the story began with the Freak. She wanted to start somewhere else entirely. Editorial imagery by Jana Frost and Stefano Giuliano. The exclusive interview begins on page 2. →

“YOU CAUGHT ME ON SOME OF THE WORST DAYS OF MY LIFE”

Whenever Annika Rose has a song coming out, something *happens.* This time, she tells us why.

For over a year, every Annika Rose release has arrived with another public incident and another unanswered question. The story began in May 2025, when The LA Outcry reported a citywide disturbance following the release of “FREAK.” Those close to Rose said she had changed since meeting an unnamed man they believed was at the center of the song. Months later, we found her in tears on the corner of Broadway & Bond in New York, as “I’M GOOD. I’M GREAT.” came out. We began to wonder whether the two songs told the beginning and end of the story. Then came “TAKE OFF.” Rose invited music executives to a private premiere that ended with several guests walking out, offended by what they believed was a satire about them. Around the release of “CALL ME.,” she appeared distressed at several LA payphones and left behind a number that played the song on voicemail. And when “TAINTED STATE OF MIND.” opened with a call she refused to answer, the questions only multiplied. We’ve followed the sightings, traced the releases and built a theory about the Freak. We thought we knew where Rose’s story began. Rose told us to go back further.

THE INTERVIEW

THE BULLETIN: After months of reading about yourself in this paper, why speak to us now?

ANNIKA ROSE: Sometimes a conversation is worth waiting for, no? Anyway, who said I read it?

I slid three photographs across the desk. In each one, she was holding a copy of the Bulletin. She didn’t look down.

ANNIKA ROSE: I’ve remained glad someone was telling the story. Your version, anyway. There’s only so much I could say in a song. And I saw how much you guessed. Impressive sometimes, other times less so.

THE BULLETIN: Some readers think you went out of your way to get our attention...

ANNIKA ROSE: I put out music. You put me on the front page. You wanted somebody to look, too.

THE BULLETIN: So this is a performance?

ANNIKA ROSE: This is my life.



Photo by Juneau Janzen.





Cover and editorial imagery by Stefano Giuliano and Jana Frost. Additional photos from Juneau Janzen, Mattia Amoroso and Mia Seleno.

I started reading from my notes, “FREAK”, Broadway and Bond, the premiere. Rose let me get as far as the payphones.

ANNIKA ROSE: Congratulations. You caught me on some of the worst days of my life. Then your paper shows up on my doorstep. Sometimes I’d read it twice, looking to see if you’d figured out something I hadn’t. But you left so much out,,, I thought, Shit, I should probably tell you myself.

THE BULLETIN: Where would you like to start?

Rose waited for a siren to pass.

INTERVIEW CONTINUES ON PAGE 3 →





THE ROSE FILES

FIVE SONGS. FIVE INCIDENTS. AND THE QUESTIONS WE BROUGHT TO THE INTERVIEW.

01 / MAY 7, 2025

FREAK.

Following the release of “FREAK.,” The LA Outcry reports a citywide disturbance. Drivers leave their cars and Rose is seen telling strangers to “feel it.” Those close to her claim she has changed since meeting an unnamed man they now call, the Freak.

UNANSWERED

Who is the Freak, and why did Rose change after she met him?



02 / AUGUST 6, 2025

I’M GOOD. I’M GREAT.

Rose is found in tears at Broadway & Bond, the New York intersection that she named her 2025 EP after. She smiles for the cameras as an earlier photograph of her entering a yellow taxi with an unidentified man resurfaces.

UNANSWERED

What happened on Broadway & Bond? Are both songs about the same man?



03 / NOVEMBER 5, 2025

TAKE OFF.

Music executives arrive for a private screening of *The Annika Rose Show* and find themselves watching a satire of their own industry. Footage from the premiere becomes the official music video.

UNANSWERED

Was Rose making a stance against the industry that raised her, as a newly independent artist.?

BEFORE THE FREAK: “THERE WAS SOMEONE I LOVED”

Rose confirms “FREAK.” and “I’M GOOD. I’M GREAT.” are about the same person. Then she tells us about the one she loved before him, and what she still hasn’t been able to say.



Photo by Juneau Janzen.

ANNIKA ROSE: Before New York. There was someone I loved. You have to know that first.

THE BULLETIN: The Freak?

She gave a short laugh.

ANNIKA ROSE: Not him.

THE BULLETIN: What happened to the person you loved?

ANNIKA ROSE: I lost him.

THE BULLETIN: He died?

ANNIKA ROSE: He’s alive. I still almost go to tell him things sometimes.

Her hand moved towards her phone, then stopped.

THE BULLETIN: Does he know why it ended?

ANNIKA ROSE: He knows I left. That’s about it.

THE BULLETIN: We spotted you on the corner of Broadway and Bond that August, just after **“I’M GOOD. I’M GREAT.”** came out. Did what happened in New York have something to do with why you left?

Rose nodded.

THE BULLETIN: The taxi photo got readers asking if **“FREAK.”** and **“I’M GOOD. I’M GREAT.”** were about the same man. Were they right?

ANNIKA ROSE: Is it obvious?

THE BULLETIN: You sound like you’re having the time of your life in the first song... but by the second?

A**NNIKA ROSE:** He convinced me I was. The person in **“FREAK.”** is who he wanted me to think he was. The person in **“I’M GOOD. I’M GREAT.”** is who he was the whole time. My instincts were shut off.

THE BULLETIN: Where does he fit into what happened between you and the person you loved?

ANNIKA ROSE: He’s the reason I haven’t been able to speak.

THE BULLETIN: What haven’t you been able to say?

ANNIKA ROSE: I haven’t been able to say what happened.

THE BULLETIN: Are you okay?

ANNIKA ROSE: Oh yeah, I’m good! I’m great actually. ***She laughed.***

I’d played that song in the car all summer. I knew where to come in on the chorus.



Pictured, Rose getting into a yellow taxi with who is believed to be “the Freak” in NYC.

ANNIKA ROSE: You know when you’re holding it together just enough for the glass not to break? And then someone asks if you’re okay? And you just exhale, partially in despair knowing what the answer is, and partially enraged because you wish they never asked?

I put my pen down.

THE BULLETIN: Annika. Who is the Freak?

ANNIKA ROSE: I’ve said what I can in the songs. I’m leaving his name out of it. It’d be too satisfying for someone like him.

THE BULLETIN: Do you think the person you loved has heard the EP? Or read the Bulletin?

ANNIKA ROSE: Couldn’t tell you.

Rose got up and walked out of the room. I took a sip of water.

ROSE ON THE FREAK: “I HAVEN’T BEEN ABLE TO SPEAK”.


The Bond St Bulletin — NOV 5 2025

MELTDOWN. PANIC. “THE ANNIKA ROSE SHOW” SHAKES MUSIC INDUSTRY.

Pandemonium struck Midtown last night after an exclusive screening of The Annika Rose Show left a guestlist of artists, executives, and industry figures in collective disbelief. Held behind closed doors, the black-and-white feature—scored entirely by Rose’s new single “TAKE OFF.” was expected to be a quiet industry showcase. Instead, it became a mirror held up to the very system that built the room. What unfolded was less a celebration than a confrontation: a film asking uncomfortable questions about control, creativity, and the cost of success. By morning, clips from inside the event had surfaced online. The footage—edited and repackaged by Rose herself—now appears as the official “TAKE OFF.” music video, allowing the public to witness the same reactions that sent half the industry running for the exits. Full story on page 2...

BREAKING NEWS

04 / AUGUST 4, 2026

CALL ME.

Rose is spotted at four payphones across Los Angeles. One call connects. She stays on the line for about seven seconds without speaking. A handwritten note leads callers to a voicemail playing the song.

UNANSWERED

Who was she trying to reach? Did they ever call her back?


The Bond St Bulletin — AUG 4 2026

IS ANNIKA ROSE WAITING FOR A CALL FROM YOU?

LOCAL SINGER PHOTOGRAPHED USING PUBLIC PAYPHONES ACROSS LOS ANGELES, PROMPTING WIDESPREAD SPECULATION OVER WHO SHE WAS ATTEMPTING TO CONTACT AND WHY SHE APPEARED UNWILLING TO USE HER OWN PHONE. Annika Rose was reportedly seen at multiple public payphones across Hollywood, Koreatown and Downtown LA on Monday afternoon. Witnesses describe a series of what appear to be unsuccessful calls, a brief connection, and a handwritten note left behind at the scene. Full story, pages 2-3.

BREAKING NEWS

05 / SEPTEMBER 16, 2026

TAINTED STATE OF MIND.

Rose posts a performance filmed inside a working newspaper printing facility. She comes apart at the microphone. The song opens with a call she declines, and the Bulletin reopens the Rose Files.

UNANSWERED

One caller or two? And why did this one sound like someone closer to home?


THE PRESSROOM ERUPTS...

What began as a controlled live recording inside a working newspaper printing facility ended with Rose struggling to maintain composure.

SEE IT FOR YOURSELF.

SCAN TO WATCH RAW PRINT FACILITY PERFORMANCE



Photo by Stefano Giuliano.
Set design by Jana Frost.



Photo by Stefano Giuliano.
Set design by Jana Frost.

SHE ASKED HIM

BUT DID SHE REALLY WANT HIM TO?

THE BOND ST BULLETIN: The new EP is titled READ ALL ABOUT IT.
ANNIKA ROSE: It is.
THE BOND ST BULLETIN: Is that a nod to our reporting?
ANNIKA ROSE: Do you want it to be?
I chose to lose this battle.
THE BOND ST BULLETIN: Who are you singing to on **"SPARE ME."**?
ANNIKA ROSE: The person I told you about, before New York.
THE BOND ST BULLETIN: Do you remember the moment you left?
ANNIKA ROSE: I remember saying one thing and doing another. I remember the drive home, barely. The pit in my stomach.
THE BOND ST BULLETIN: Some of the lyrics include, ***"Hold me can you spare me the pain"***, ***"I promise I can change"*** and ***"Wait till tomorrow if you can"*** but you were the one leaving him?
ANNIKA ROSE: If you've never gone through a break up with someone you love it might sound crazy, but in that moment I didn't want to leave, even though I knew I needed to. I didn't want to believe it was over. My entire unvierse was about to completely change, again.
I took note of her last word.
THE BOND ST BULLETIN: Earlier, you said you lost him. But in this song, you say you put him through "hell"?



ANNIKA ROSE: I did. Even before the breakup. I had some shit to deal with that I couldn't admit at the time. Then it was over and he didn't know why. I know what that must've looked like from where he was sitting.
THE BOND ST BULLETIN: Is that what you mean when you sing **"I fucked it up"?**
ANNIKA ROSE: Doesn't everyone think that at some point in a breakup? Especially when there's no villain. I still think about what I wish I'd said. I just couldn't say it then.
THE BOND ST BULLETIN: Can you say it now?
She took a moment.
ANNIKA ROSE: Have you listened to "TIC-TAC-TOE."?
THE BOND ST BULLETIN: I did.
Though it's one of my favorites, I'd put my notes on that song to the back of my notebook, it's track 6, I wasn't expecting her to bring it up soon. I started looking for them.

**READ ALL ABOUT IT.
THE NEW SIX-TRACK EP
BY ANNIKA ROSE
FEATURING:
"SPARE ME." &
"TIC-TAC-TOE."
OUT NOVEMBER 17.
SCAN TO LISTEN.**



Photo by Juneau Janzen.

TO WAIT...

ANNIKA ROSE: 'TIC-TAC-TOE.' isn't what I would have said then, but it is what I can say now.

THE BOND ST BULLETIN: You'd ask if he remembers you?

ANNIKA ROSE: Does he remember me in the same light I remember him? Did he love me the same way I loved him? Does he think our story was written in the stars? Will we ever meet again? It's the thread of curiosity, not necessity. He was my friend at the end of the day.

I found my notes.

THE BOND ST BULLETIN: You keep coming back to that train ride. Your head's on his shoulder, you're playing tic-tac-toe. Why that memory?

ANNIKA ROSE: It's the feeling. The mundanity of a simple in between moment. The blandness, and the profundity that makes those moments taste so sweet.

THE BOND ST BULLETIN: You sing, "as long as we're coming back here." Where's "here"?

ANNIKA ROSE: Inside those moments.

THE BOND ST BULLETIN: Did you ever go to New York together?

ANNIKA ROSE: Yeah but not in the city.

She looked out the window. I waited.

THE BOND ST BULLETIN: When was the last time you guys were there?

ANNIKA ROSE: Let's move on.

I didn't push.

THE BOND ST BULLETIN: In **"SPARE ME."** you ask him to wait until tomorrow. In "**TIC-TAC-TOE."** you ask not only if he'd wait for you, but if he'd do it all again?

I'd circled the lyric in my notes. She saw it.

THE BOND ST BULLETIN: Would you?

ANNIKA ROSE: Would I? Do it all again?

THE BOND ST BULLETIN: Yes. Knowing how it ends.

ANNIKA ROSE: Probably.

THE BOND ST BULLETIN: There's one more thing you ask him in this song.

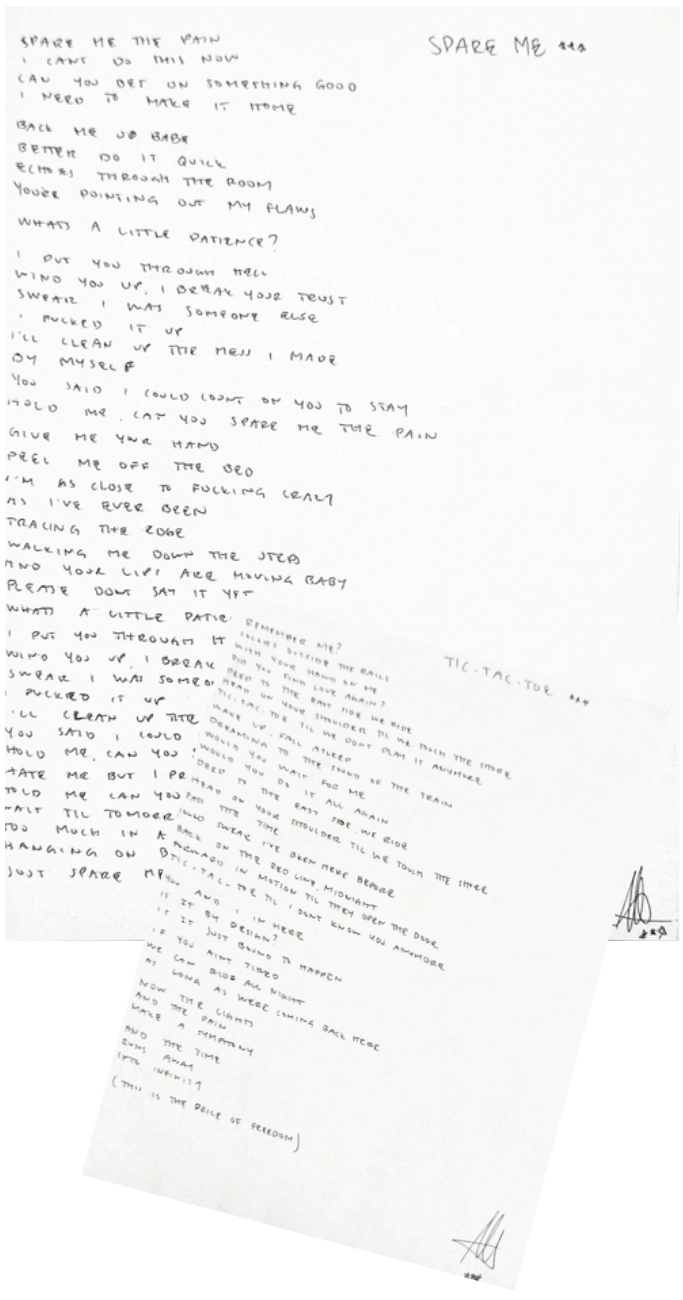
ANNIKA ROSE: What's that?

THE BOND ST BULLETIN: "Did you find love again?" Would you actually want him to answer?

ANNIKA ROSE: It would be nice to catch up.

TWO SONGS. ONE GOODBYE.

Pictured below, Rose's handwritten lyrics for "SPARE ME." and "TIC-TAC-TOE."



"IT ISN'T WHAT I WOULD HAVE SAID THEN, BUT IT IS WHAT I CAN SAY NOW." ROSE ON CLOSING TRACK 'TIC-TAC-TOE.'

CATCH ROSE ON THE BIG SCREEN, AT

Cinéma VILLAGE



THE NEW YORK PREMIERE OF ANNIKA ROSE'S LIVE PERFORMANCE FILM.

The full EP, performed live with her band inside a working newspaper printing facility.

MONDAY, NOV 16 · 7:30 PM

22 E 12TH ST, NEW YORK CITY



Photo by Juneau Janzen.



Photo by Juneau Janzen.

LOVE ON THE LINE?



Photo by Mia Seleno.

Four payphones, one handwritten number. Annika Rose on the voice she wanted to hear and the friendship she was afraid to lose.

THE BULLETIN: Can we talk about the payphones? On August 4, around the release of “CALL ME.,” you were spotted at four of them across Los Angeles. People said you looked upset. Then you left a note with a phone number on it. What was going on that day?
ANNIKA ROSE: Honestly, the waiting was making me so anxious.
THE BULLETIN: Anxious for what?
ANNIKA ROSE: For their call. I was edging near insanity.
I underlined “their”.
THE BULLETIN: So you called them from a payphone?
ANNIKA ROSE: Some things feel logical in the moment.
THE BULLETIN: Why couldn’t you call from your own phone?
ANNIKA ROSE: I had to keep my anonymity somehow. I wasn't gonna show up at their door. Any other alternative and I would've had to face a conversation. I just wanted to hear their voice.
THE BULLETIN: It looked like someone picked up at the last call. Did they?

ANNIKA ROSE: They did.

THE BULLETIN: And then you hung up?

ANNIKA ROSE: I did.

THE BULLETIN: In the chorus you sing, *“I shiver from the silence of the space I begged to know.”* What did you mean by that?
ANNIKA ROSE: I’d been with someone for a long time. I was so young, and it felt important to know who I was without being bound to anyone else. Some nights the exploration felt so liberating...

.....other nights I'd run myself into a mental black hole questioning my own choices. Is this what I wanted? I ideated over the idea of new partnership, but only in the tough moments that inevitably follow a brave decision.
THE BULLETIN: New partnership with the person you called?
ANNIKA ROSE: I’d thought about it, for sure. There were convincing feelings in the mix. They had communicated how they felt and I really needed to work out what I wanted given where I was at when the conversation was happening. I knew what they wanted to hear. Part of me wanted to say it.
THE BULLETIN: What stopped you?
ANNIKA ROSE: I teetered back and forth over if I wanted to be in a relationship with them, or if I was just feeling the weight of our intense emotional history. I knew I wanted my freedom. But I also knew how deep my admiration ran. It wasn’t fair for either of us to go into something without clarity.
THE BULLETIN: So what were you hoping they’d say if they called?
ANNIKA ROSE: I don’t know. Anything. What they put in their coffee that day maybe? I’d told them where I stood. If they called after that, I’d know they still wanted to talk to me and the friendship held more significance than the prospect of anything more. But they needed to be the one to decide that.
The first time I heard “CALL ME.,” I thought of somebody I’d been waiting to hear from. I checked my phone before the song was over. I kept that to myself.
THE BULLETIN: So, who were you waiting for?
Rose looked at the word I’d underlined.

ANNIKA ROSE: Someone I’d known for years. After New York, most days I couldn’t talk about what had happened without getting stuck on the first sentence. But with them I could go in and start halfway through. They were there through everything, so we could just get on with the song.
THE BULLETIN: You made music together?
Rose paused.
ANNIKA ROSE: It's a very intimate setting.
THE BULLETIN: Why do you think that is?
ANNIKA ROSE: I mean, how do you fall in love? Romantically or platonically? I would assume hours of deeply personal conversation, extended time in a quiet room, connection through words and common interests. It’s barely different. Just add a perpetual outpouring of emotion in a space that mostly only thrives when that depth is present in the room. I'd call that intimate.
THE BULLETIN: Do you still write together?

ANNIKA ROSE: We text.

THE BULLETIN: Did you ever play them “CALL ME.”?
ANNIKA ROSE: I didn't have to.

I turned to the photograph of the note. Two words and a phone number, in her handwriting.

THE BULLETIN: Was that your number?
ANNIKA ROSE: Yes. Thank you for printing it everywhere by the way.
THE BULLETIN: You left it on a payphone.
ANNIKA ROSE: And you put it in a newspaper.
THE BULLETIN: Did you hope we would?
She didn’t answer.
THE BULLETIN: Did they call?

CONTINUED ON THE FACING PAGE →

CONTINUED FROM “CALL ME.” / ROSE ON “TAINTED STATE OF MIND.”



Photo by Juneau Janzen.

SHE THIS TIME, DECLINED.

“Did they call?”

ANNIKA ROSE: A lot of people did.
THE BOND ST BULLETIN: Your very next single, **“TAINTED STATE OF MIND.”** opens with a call you decline. Was it the person you wanted to hear from?

In our last edition, a source suggested that “TAINTED STATE OF MIND.” might be about someone in Rose’s family.

ANNIKA ROSE ON THE CALL SHE WOULDN’T ANSWER AND THE RELATIONSHIPS ON HOLD UNTIL SHE DOES.

ANNIKA ROSE: No. Different person.
THE BOND ST BULLETIN: It can’t be someone you were happy to hear from. How did they get your number?
ANNIKA ROSE: I don’t know. Maybe they saw it in the news.
I raised an eyebrow and began to recite the verse. lyrics.
THE BOND ST BULLETIN: *“You’re old enough to be her father / Grow back up and act like—”*
ANNIKA ROSE: Is that your favorite song on the EP? I’ve noticed guys seem to like it.
THE BOND ST BULLETIN: What’s that supposed to mean?
ANNIKA ROSE: I just think it’s funny that a song I wrote that so obviously nods to a greater pattern in society is the one that draws the most attention towards who I’m speaking to.
THE BOND ST BULLETIN: Men have fathers, too. You think we don’t understand?
ANNIKA ROSE: I’m talking about existing in the world as a woman. If it’s not your lived experience, there’s only so far conversation and empathy can go.
THE BOND ST BULLETIN: When you say your lived experience, are you referencing what happened with the Freak?
ANNIKA ROSE: You’re proving my point. I’m trying to tell you what that feels like and you’re already back on the Freak. That’s the part you want to print.
Guilty and not wanting to get into a political debate, I nodded and went back to the chorus.
THE BOND ST BULLETIN: You sing, *“You said we could talk it out. What’s there to talk about?”* Had you already tried by the time you declined the call?
ANNIKA ROSE: We’d talked. They’d tried to explain their side. I tried to explain why it hurt. After a while I knew I realized the only place the conversation could go was in circles.
THE BOND ST BULLETIN: Would you pick up now?
ANNIKA ROSE: Not for the time being.
THE BOND ST BULLETIN: When we covered the performance of this song at the printing facility , you seemed to come apart towards the end. It’s the angriest you sound on the EP which you wouldn’t expect when listening to the first half of the song, did you know where it was going to land emotionally?
ANNIKA ROSE: This song was a lot of real time processing how I was actually feeling. It isn't exclusively anger, it’s a lot of other competing emotions too. By the end of the song it becomes despair. I’m singing “you’re mine” over and over because I felt him turning into somebody I don’t recognize. It’s as if I say it enough times, he’ll go back to being the person he had been to me for so long. That's what makes it complicated.
I let that sit for a moment.
THE BOND ST BULLETIN: Speaking of complicated, ‘HER, ME, OR YOU?’

“Speaking of complicated, HER, ME OR YOU?”

ANNIKA ROSE: Great song.
BOND ST BULLETIN: Would you say complicated runs in the family?
ANNIKA ROSE: Isn’t that just families?
THE BOND ST BULLETIN: Maybe. You made two songs out of it.
ANNIKA ROSE: I’ve made plenty more than that. Therapy is expensive.
THE BOND ST BULLETIN: In **“TAINTED STATE OF MIND.”** you get to decide whether to pick up. In **“HER, ME, OR YOU?”** you’re in the passenger seat having a conversation with your mom that you said on Instagram *“began a new chapter of life”*. What do you remember about that drive?
ANNIKA ROSE: How much had already been decided by the time I was told. I’d noticed things. I was there the whole time. *“Who do I look like to you?”* Come on, did you really think I hadn’t noticed?
THE BOND ST BULLETIN: Do you think they knew how much you’d picked up on?
ANNIKA ROSE: I was fourteen. I think they thought I was too young to understand. But I understood enough to know my life was about to change, too. I wanted someone to ask how I felt before they told me how it was simply going to be.
The first time I heard the bridge of this song, I went back to the second chorus to see if I’d missed something. The song had been floating along, and then, in a matter of seconds, it felt like a horror movie. It startled me the second time, too.
THE BOND ST BULLETIN: You sound almost carefree in the second chorus when you sing *“I don’t care anymore.”* Then the bridge hits and that feeling disappears. What changes for you there?
ANNIKA ROSE: In that chorus, I’m mimicking everybody else’s voice. It was how they sounded to me, anyway. They knew what was coming. They’d had time to get used to the idea and think about what came next. By the time I was told anything, they were ready to be happy and move on. In a way I still feel like I’m in the passenger seat trying to take it all in. The bridge sounds miles away from the chorus because that’s how far I felt from everybody else. People I trusted the most**.**
THE BOND ST BULLETIN: “Who’s walking out the door? Her, me or you?” Who is walking out the door?
ANNIKA ROSE: I don’t know. At this point, I hope we all do.
I’d been waiting for her to pick one.
Rose’s brand new EP ‘READ ALL ABOUT IT.’ is available wherever you listen to music from 11/17. Her coinciding live performance EP film premieres at Cinema Village on 11/16, and will be available to stream on all platforms the following day.

READ ALL ABOUT IT.

THE LIVE PERFORMANCE FILM

EXCLUSIVE SCREENING @ CINEMA VILLAGE



Photo by Juneau Janzen.

7:30PM NOV 16TH

The full EP, performed live with her band inside a working newspaper printing facility. Screening + Q&A with Annika Rose.

TICKETS AVAILABLE @ CINEMAVILLAGE.COM