

Writing Portfolio

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By

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November 28th, 2023

Fallyn Takes You Back to the 80s with Debut Single 'Love Bomb'



Listen **here:** https://soundcloud.com/fallyn-13713390/love-bomb/s-ZOqLvHCvIAs?si=4d340be30c8740ccb02df45c2b24f45e&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Up-and-coming artist, Fallyn, has just unveiled her debut single, "Love Bomb." Drawing inspiration from iconic artists like Donna Summer, Whitney Houston, Mariah Carey, and Dua Lipa, Fallyn seamlessly puts a contemporary twist on the 70s and 80s vibe. In a recent interview, Fallyn shared her creative process, expressing a deep love for melodies that narrate compelling stories.

"I love when melodies tell a story and go to unexpected places. I definitely strive to incorporate that into my music," she enthused. The genesis of "Love Bomb" traces back to Fallyn's

time in the Songwriter Forum class at New York University. Paired with fellow NYU student Trenton Michael, the duo was inspired by a newspaper article about Artificial Intelligence engaging in love bombing with a human. This unique concept sparked the creative collaboration that birthed the innovative track.

Fallyn's debut single not only showcases her musical prowess but also underscores the power of interdisciplinary collaboration, proving that inspiration can be found in the most unexpected places. As "Love Bomb" makes waves, Fallyn starts a promising musical career, blending nostalgia with a contemporary twist in a way that captivates audiences worldwide.

In her mom and stepdad's closet, Fallyn first started recording her song, setting the stage with a "No Rules" mantra. Describing her creative process, she passionately asserts, "Songs are a journey," underlining her reliance on gut feelings for lyrics and melodies. This musical adventure saw multiple lyrical tweaks, with the final touches coming together in Trenton's dorm room, where he served as both co-producer and collaborator. Fallyn sees Trenton as the perfect match for the project, their styles seamlessly melding to create a harmonious musical blend. The dynamic collaboration between Fallyn and Trenton is the heartbeat that brought this project to life.

Even though she is releasing her first song now, music has been an integral part of Fallyn's whole life. Her parents recall that she would sing before she could fully articulate words. "It's always been in my life," Fallyn reflects on her deep connection with music. As a kid, she would always hum different melodies and put words to them. Or she would spend hours sitting in her room learning songs by the likes of Adele, Mariah Carey, and even Andrea Bocelli.

At the age of seven, Fallyn took her first steps into the entertainment industry, auditioning for Broadway productions and various shows across New York City. As she navigated the high school application process, she successfully secured a spot in both the Vocal Performance and Drama programs at Fiorello H. LaGuardia High School, a renowned art school in the city. Despite

the dual opportunities, Fallyn ultimately chose to pursue Drama, a decision she believes significantly contributed to honing her stage presence and overall confidence in herself and her musical endeavours. "A song is basically a monologue put to music", Fallyn says. This early exposure and commitment to her craft laid the foundation for Fallyn's evolution into the captivating artist she is today.

Now, as an NYU Music Business sophomore, she is fully going after her dream. In her freshman year, she began performing throughout iconic venues all over the city and continues to do so to this day. "Performing is what made me realize that I could really do this," she says. "You get to know an audience when you're up onstage. You get to see how the music moves them, and that's one of my favorite things. I especially love talking to the audience afterwards. It always means a lot when they take the time to share their stories with me and how they relate to my music". On stage is where she feels as though she thrives the most, and this has affected a lot of how she views recording.

Please contact fallynmusicofficial@gmail.com for interviews, guest lists, and further info.

TikTok - @fallynmusic // YouTube - @fallynmusic // Instagram - @fallynmusic //

December 5th, 2023

Andie Mackenzie's "Autumn Innocence" - The Folk-ballad redefining music reverie



Listen here: <https://open.spotify.com/track/4j7ltXRDqrkgDla5SHespU?si=409e5d9848614ebb>

Emerging singer-songwriter Andie Mackenzie is set to release her new single, "Autumn Innocence". The NYU Music Business sophomore marks a change from her previous works. Infused with raw vocals and a folk-inspired approach, the song narrates a story drawn from Andie's personal experiences last autumn. In a recent interview, Andie delved into her creative process, emphasizing her desire for an edgier sound. She revealed that the song was first written in the summer, with only her and her guitar.

Andie reflects, "For some reason, this song feels very religious to me." As the creative process unfolded, "Autumn Innocence" evolved into a profound religious metaphor co-created by Andie and her NYU classmate and collaborator, Luke Bonenfant. Their collaboration extends

beyond this project, and Andie sheds light on their recording philosophy: "We try not to use [musical] references, leaving everything out the door," which allows their collaboration to be more easy-flowing and honest about what they believe in.

Growing up in Southern California, Andie's musical journey started at the age of three, when her parents introduced her to the violin. However, her journey with the instrument was short-lived, as she was set on playing the guitar. By the age of eight, she had started playing the piano and began writing her own songs. From that point on, her love for songwriting became a constant in her life. It wasn't until middle school that she got the courage to share her creations with her mom. By high school, Andie was set—music wasn't just a hobby; it was her future career.

Andie's inspirations are extremely diverse; ABBA's harmonies, a favorite of her mom and dad, provided the soundtrack to her early years. Dancing around and singing along to their CDs left a mark on her. When she first embraced the piano, it was Christina Perri who most inspired her. Andie immersed herself in Perri's acoustic style, laying the foundation for her own musical journey. Fast forward to the present, and her playlist is dominated by contemporary voices discovered through social media. Gracie Abrams, Ashe, and Finneas have each been forces within her musical evolution as an artist.

SoCal, with all its fun and fond memories, never quite felt like "home" for Andie. Despite the good times, there was always the feeling that maybe she was in the wrong place. It's the East Coast roots from her mom that seem to sync up with her own identity. The city that finally feels like home? New York. There's a certain vibe there that resonates with her. In the midst of the city chaos, Andie found her songwriting skills hitting a new stride. The Big Apple's energy seeped into her music, and the diverse sounds around her introduced a new wave of inspiration. Thanks to friends who've shared their personal music taste, she's discovered artists that now inspire her musically. It's like the city itself has become her muse.

Andie's time in New York allowed her to perform in iconic venues like Sounds of Brazil and Rockwood. For her, performing isn't just about showcasing her songs; it's a transformative experience that has shaped her confidence in ways she couldn't have anticipated. She reflects on how performing has altered her approach to recording. Now, as she lays down tracks, she envisions how they would come alive in a live setting. Witnessing people singing along to her lyrics is an "incomprehensible" joy for Andie, though it doesn't exempt her from pre-performance jitters. She humorously admits to a pre-show denial phase, burying nerves in work or chats with friends. Yet, once she steps onto the stage, the magic unfolds. Andie immerses herself in the emotional content of her songs, offering a genuine and captivating experience for the audience. Having been in the crowd for a few of her shows, I can attest that the results are nothing short of incredible.

Regarding the future, Andie has several things lined up for her fans to look forward to. Next year, she hopes to release an album, as well as collaborating with new musicians. One of her future goals is to be able to make being an artist a full-time job, as well as use her music for philanthropic work. Stay tuned, Andie Mackenzie still has a lot to unveil.

Please contact andiemackenziemusic@gmail.com for interviews, guest lists, and further info.

TikTok - [@andiemackenzie](#) // Instagram - [@andiemackenzie](#) // YouTube - [Andie Mackenzie](#)

November 11th, 20204

FOR IMMEDIATE RELEASE

November 21, 2024

**JOS AZURIZ RELEASES [BACK OF MY HEAD](#), A POP ANTHEM ABOUT
UNREQUITED LOVE**

*AFTER A SOLD-OUT SHOW AT NEW YORK SONGWRITER CIRCLE AND PERFORMANCES
AT ICONIC VENUES, JOS DROPS HER FIRST SINGLE.*



[LISTEN HERE](#)

Jos Azuriz is making waves in New York's pop scene. From performing at a sold-out New York Songwriter Circle showcase at The Bitter End to playing at renowned venues like Rockwood Music Hall and NYU's Strawberry Fest, Jos is quickly becoming an artist to look out for. Today,

she releases *Back of My Head*, a heartfelt and infectious anthem about the emotional rollercoaster of crushing on a friend.

Co-written with her best friend Bri Suarez and produced by friend & NYU collaborator Ethan Saffold, the track captures the push and pull of unspoken feelings with brutally honest lyrics wrapped in an upbeat pop sound. “I love sad lyrics with happy melodies,” Jos explains, “pop is the perfect combination of talking about deep stuff in a fun way.” *Back of My Head* started with Jos singing over beats she found online, letting the rhythm guide her storytelling. What began as a rough idea quickly turned into a gem, thanks to her collaborative crew. Together, they’ve created a song that’s as catchy as it is relatable.

Jos’ artistry has been recognised in multiple forms. Her sold-out performance at the New York Songwriter Circle was even featured in a [PBS special](#), spotlighting the event and all of the rising talent in New York City. She’s also been interviewed by [Canvas Rebel](#) and [Bold Journey](#), where she shared her journey as a songwriter and creative. Beyond music, Jos [owns her own zines](#), offering fans another way to connect with her artistic vision and storytelling.

ABOUT JOS AZURIZ:

Growing up outside Atlanta with a Uruguayan father and Mexican mother, Jos was surrounded by music in all forms. Her dad, an engineer who toured with acts like the Beastie Boys, introduced her to the magic of live performances, while her mom soundtracked their home with Alicia Keys, Norah Jones, and André 3000. After moving to New York to study jazz performance at NYU, Jos found her true passion in songwriting. Her classes with jazz musician Michael Wolff often became songwriting sessions, solidifying her decision to switch to Music Business to better understand the industry she was ready to take on.

Jos is currently gearing up for the release of her debut EP, Lucy, in early 2025. The project, inspired by personal relationships and pivotal life moments, features standout tracks like “Evil Eye,” which explores themes of protection and growth. Whether she’s performing solo or collaborating with the band ColorJoy, Jos is carving out her place in the pop music scene—and she’s just getting started.

[LISTEN TO *BACK OF MY HEAD*](#)

CONNECT WITH JOS AZURIZ:

[Zines by Jos](#)

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October 1st, 2024

Pop Stars and Politics: Is Taylor Swift's Endorsement of Kamala Harris Necessary?

Following the debate between Donald Trump and Kamala Harris, Taylor Swift has broken her months-long silence and speculation by taking to social media and endorsing Harris' campaign, urging her fanbase to vote. Throughout recent years, artists have been using their platform to endorse their political candidates and encourage their fans to vote, raising the broader question: are pop stars' political opinions necessary? Their influence indicates that their voices play a significant role in shaping political discourse, however, their involvement does spark debate over the appropriateness of celebrity activism in politics.

Starting her career as a female country singer in Tennessee, Taylor Swift was told to keep quiet about her political views, as it would damage her image. After more than a decade of silence, Swift dipped her toes in politics when she endorsed Tennessee's democratic candidates, Phil Bredesen for Senate and Jim Cooper for House of Representatives, in a 2018 Instagram post. It mainly had positive comments, but some responded feeling betrayed, telling her to stick to music, while the then president Trump said he liked her music "25% less".

Since then, Swift has continued to use her platform to support political and social causes. Undeniably, pop stars like her have a large platform and can mobilise portions of the population, specifically younger generations who may be politically disengaged. Only 24 hours after Taylor endorsed Kamala Harris, she drove 405,999 visitors to vote.gov. Before her post, the same website saw an average of 30,000 visitors per day. Not only in 2024 but in 2023, the singer was able to get 35,000 people to register to vote, with vote.org's communications director stating that there was a 1,226% jump in participation in the hour after it was posted.

One can argue that pop stars don't have the political expertise to engage in serious political discourse, and can reduce these issues to mere hashtags. In some cases, even leads to the spreading

of misinformation. Their opinions can oversimplify such complex and critical issues, distracting people from evidence-based discourse, and transforming politics into a popularity contest. In such a case, policy and qualification might take a back seat to celebrity influence, overshadowing the voices of millions of experts and marginalized communities.

On the other hand, music has long been a vehicle for protest against political oppression, with artists often taking on the responsibility of giving voice to the voiceless, especially during dictatorships or unrest. A pop star's vote does not hold more value than anyone else's, but understanding the influence it carries is of crucial importance. Silencing them would undermine the role they play in advocating for social change, as well as ignoring the historical significance of music as a tool for political expression. They must approach it with caution, as they have to be aware that their influence cannot overshadow informed discourse. Thus, even though there are concerns, Swift's activism conveys a larger tradition of artists using their voices for social change.

October 22nd, 2024

The Rise of Sabrina Carpenter: How 'Feather' Took Her Career to New Heights

In 2024, Sabrina Carpenter's music isn't just topping the charts—it's shaping the pop landscape. Whether it is her old releases such as *Nonsense* and *Feather*, or her newer tracks like *Please Please Please* and *Espresso*, Carpenter has found the perfect blend of personality, wit, and catchy melodies. Her rise has not just been about great music but has also been fueled by key career moves, viral moments, and a strong social media presence. In a world where trends come and go, Sabrina has managed to secure the spotlight, earning her title as the "princess of pop". Though she has been around since 2014 when she played Maya in Disney's *Girl Meets World*, her rise to pop stardom began with the release of *Feather* in 2022. This essay will explore how *Feather* transformed Carpenter's career, highlighting her significant growth before and after the song's release, supported by streaming numbers, social media data, and business metrics

Under Hollywood Records, Sabrina Carpenter released four albums, starting with *Eyes Wide Open* in 2015. This album introduced her teen-pop sound, and, while it gained attention, its success was modest. It peaked at number 43 on Billboard 200, with the lead single *We'll Be the Stars* helping her to establish herself as a singer separate from her acting career. Despite decent reviews, the album sold around 12,000 copies in the first week, and the title track *Eyes Wide Open* reached 45 million streams on Spotify as of mid-2022. Carpenter's second album *EVOLution*, released in 2016, had a stronger commercial performance. It debuted at number 28 on the Billboard 200, with singles like "Thumbs" gaining over 270 million streams on Spotify by 2024, becoming her first breakout hit. This album still did not propel her into mainstream stardom.

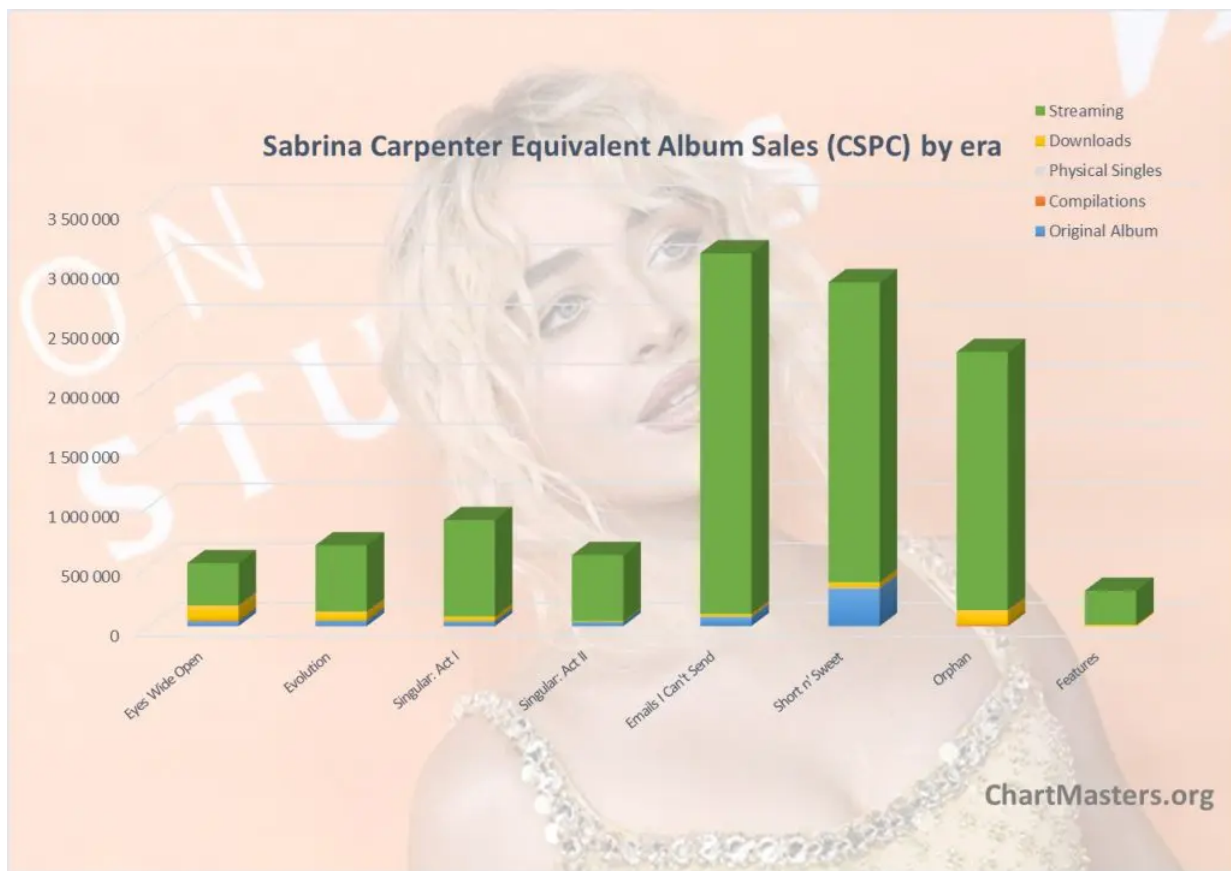
Then, *Singular: Act I* and *Singular: Act II*, released in 2018 and 2019 respectively, introduced hits like *Almost Love* and *Sue Me*, but they only peaked at number 103 on the Billboard 200. At this point, her fanbase had already grown but still was not considered a household name.

Almost Love did reach a significant amount of success, with over 120 million streams, but overall her chart presence was still modest. Then came her album *emails i can't send*, the first one released under Island Record. Her most authentic, intimate piece of work yet. Even though it was highly praised by critics, especially with her hit single *Nonsense*, her widespread fame was yet to come with her post-Feather era.

Carpenter's true breakout moment came with the release of *Feather* on the deluxe edition of *emails i can't send* in 2022. The song was a turning point in her career, catapulting her into mainstream pop stardom. Streaming numbers soared: within weeks of the song's release, Sabrina's monthly Spotify listeners jumped to 23 million, nearly doubling her previous numbers. By October 2024, her monthly listeners had reached a remarkable 80 million, reflecting the song's enduring popularity.

TikTok played a critical role in amplifying *Feather's* success. The #FeatherChallenge, which featured over 1 million videos using the song, exposed Carpenter to a broader audience. Influencers like @brookieandjessie (4.3 million followers) and @charlidamelio (155.7 million followers) viral content with the song, helping it rack up millions of views. This direct engagement with Gen Z helped make *Feather* Carpenter's biggest hit, with the song reaching number 1 on Billboard's Pop Airplay chart and staying there for 24 weeks, the first of Carpenter's songs to reach such a peak. The song's relatable themes of independence and self-confidence were key to its success, resonating strongly with a generation that values personal empowerment and self-expression. This connection to the song's message, combined with the viral boost from TikTok, made *Feather* not just a hit, but a cultural moment. Carpenter's ability to tap into these themes helped cement her position as a leading voice in pop music. *Feather* catalysed her career's transformation from a rising star to a pop icon.

Shown here is Sabrina Carpenter's equivalent album sales by era, according to ChartMasters.org:



Feather had a profound impact not only on Sabrina's music career but also on her social media presence and brand partnerships. Following the song's release, Sabrina's Instagram following surged from 19 million to 37 million by 2024, doubling her reach. On TikTok, she consistently engaged with fans, driving up her follower count and engagement rates. This phenomenon, dubbed "The Feather Effect," showcased how a single hit can rapidly elevate an artist's entire brand.

The "Feather Effect" had a lasting impact on both Sabrina Carpenter's music and business ventures. Musically, she earned six VMA nominations, performed at major festivals like Hyde Park and Lollapalooza, and headlined a tour in 2022. On the business side, in 2023 she had a net worth of \$12 million, with a brand worth of an estimated \$3 million. In 2024, Carpenter launched

her Erewhon Smoothie and starred in a Skims campaign that generated \$5.5 million in media impact within 48 hours. The campaign was an ode to *Feather* and its music video, of which the whole line was created around; lace pieces and buttery-soft intimates. She also collaborated with Marc Jacobs in "The Sack Bag" campaign, receiving 13% more engagement than other figures. These ventures, combined with her appearances at the Met Gala and Louis Vuitton's fashion show, solidified her status as the "princess of pop." Boosting her music career, *Feather* paved the way for subsequent hits like *Espresso* and *Please Please Please*.

Feather was written and recorded right before Sabrina's North American leg of her tour. During tour rehearsals, the live performance of the song made it evident that the record would resonate with spectators as well as the larger pop music audience; however, her team decided to take a different approach than going straight to the radio. She went on tour and shot a music video that gave the song the momentum and recognition to move to the medium organically. By using a more traditional approach, it supported the song's growth and helped tell the story of Sabrina as a holistic artist.

Janelle Lopez Genzink, Sabrina Carpenter's manager, highlighted the importance of the music video to the song's success. The buzz surrounding the song had a lot to do with its bold, controversial music video. It was filmed in a Brooklyn church and it depicts Sabrina killing all the men that have done her wrong, and being so much happier after she does so. It also features successful actor Milo Manheim, who was also part of the Disney family and brought his fanbase to watch the music video. Her manager further emphasized that every pop music star has a controversial story. Even though it was not intentional, the backdrop of the music video drove additional exposure to a pop culture conversation, of which Carpenter reminded people of the pop divas from the 90s. Through Sabrina's intelligent and witty humor in interviews, she continued the conversation regarding the music video, stating that "Jesus was a Carpenter."

Her manager further notes that once Carpenter left Hollywood Records, every aspect of her career had the potential for growth, putting several different partners that could support an A-level career. These new collaborations enabled Sabrina to work with the perfect team for *emails i can't send*, and it cultivated every aspect of it, including the hit single *Feathers*. After its release, there was growth in all areas of her career, including a 500% increase in sales with specially-curated merch drops, that were spearheaded by Carpenter and her sister Sarah.

Moreover, the singer's momentum did not stop there. She was the opening slot at Taylor Swift's *The Eras Tour* on her South America and Australia legs. This opened the door for a new fanbase on different sides of the world, and her iconic *Feather* dance was viral on TikTok, with several fans going to Swift's shows dressed up as Sabrina. Due to her ongoing success, she landed a place in Coachella's line-up, where she debuted her single from her *Short 'N Sweet* album, *Espresso*. The song follows the footsteps of *Feathers*, a very humorous way of dealing with relationships and putting yourself first. Again, the themes of empowerment resonated with her audience.

Feather marks a pivotal moment in Sabrina Carpenter's career, transforming her from a moderately successful artist into a household name. The song's immediate success was reflected in its massive streaming numbers. Furthermore, *Feather* also gave Sabrina her first number-one hit on Billboard's Pop Airplay chart, a fundamental milestone in her career. The viral success of the #Featherchallenge on TikTok brought in a new audience, boosting engagement and overall brand growth.

The success of *Feather* also allowed Sabrina Carpenter to expand her creative horizons, experimenting with bold imagery and messages in her music videos, while also leading to high-profile business collaborations. This new era showcased her evolution from a teen star to a mature, empowered artist with multifaceted talents. With continued success in both music and fashion, Sabrina Carpenter has firmly positioned herself as a force in pop music and beyond, crafting a

career that seamlessly blends music, fashion, and business. Her ability to connect with fans through her music and personal brand demonstrates how *Feather* was not just a song but a launchpad for sustained, multi-dimensional success.

October 29th, 2024

Mil Coisas Invisíveis - Album Review:

RATING: 4/5

Listening to the songs in *Mil Coisas Invisíveis* feels like reading through the pages of a personal book. Each track is like a biographical verse—deeply intimate and thoughtfully layered, yet presented with a clarity that makes it all digestible for the listener. The album (One Thousand Invisible Things) revolves around love, solitude, self-discovery, and the passage of time. This 2022 release is Tim Bernardes' second solo album, and it showcases just how much he has grown as an artist, blending indie-folk with MPB (Brazilian Popular Music) while allowing his songwriting to take centre stage.

The album features minimalist instrumentation, with subtle acoustic guitar arrangements used as a backdrop for his poetic lyricism. Produced and written by him, his choices bring a sense of intimacy to the album, allowing listeners to connect with Bernardes' reflections. Songs like *Nascer, Viver, Morrer* and *Meus 26*, create a sense of nostalgia, discussing how hard it is to enjoy life's most fleeting moments while growing up in such a fast-paced generation.

The standout track from the album is *A Balada de Tim Bernardes*. The most intimate song, it feels like a self-reflective ode with Bernardes writing about his biggest vulnerabilities and inner thoughts. He discusses self-acceptance and the search for meaning. His raw vocals are filled with a sense of longing, able to further highlight the feelings of navigating through life. It is clear to hear his indie-folk influences on this track, echoing the work of Brazilian icons such as Caetano Veloso and Gal Costa, while also maintaining a contemporary touch.

Mil Coisas Invisíveis is an album created for those in their 20s struggling to understand life's purpose, looking for meaning in any way they can. Tim Bernardes sheds light on the silent turmoil of self-discovery and all the highs and lows that come with it. Each track feels like a guide through the questions and doubts in life. He doesn't claim to have all the answers, but he does

encourage the listeners to embrace the beauty in the unknown, marking this album as a grounding work for anyone navigating their own invisible things.

HIT ME HARD AND SOFT - Liner Notes:

"I've always done whatever I want and been exactly who I am." With this mentality, Billie Eilish invites us into her world—a world where vulnerability is a superpower, and contradictions become art. Her latest album, HIT ME HARD AND SOFT, is a manifesto of this ethos, boldly exploring the duality that defines us: strength and fragility, chaos and calm, rebellion and introspection.

Created in a small studio in her brother Finneas' basement, the album is a testament to collaboration and authenticity. Billie and Finneas produced, wrote, and mixed everything together. Finneas decided to initiate the project before any label expectations were set, allowing them to return to a time when music was purely about passion and self-expression. For the first time, their creative roles shifted—Billie found excitement in writing while Finneas struggled with inspiration. Despite challenges, they crafted an album that Billie calls “the most me album I’ve ever made”—raw, reflective, and fully authentic. The album tells a story through its 10 tracks, each contributing to its narrative:

SKINNY:

The opening track of the album is a deeply emotional ode to Billie's struggle with body image. “SKINNY” tackles the misperception about her mental state, assuming that her being thin equates to her being happy. Billie debunks that through the lyrics “but the old me is still me and maybe the real me and I think she's pretty”. Serving as a sister song to her acclaimed Barbie track, “What Was I Made For?”, it was the first song completed for the album. The track not only sets the scene for the introspective album, but it lays the foundation for two key thematic elements: the recurring bird/cage motif, symbolizing entrapment and freedom, and the string arrangements heard throughout the record.

LUNCH:

“LUNCH” is the first time Billie openly explores intimate relationships with women in a song. Playful and flirty, the song draws inspiration from a friend's intense feelings towards their crush, capturing the whirlwind of the “honeymoon phase”. The lyrics: “I can buy her so much stuff” is a reflection of the power dynamics of love; the eagerness to give someone you love everything you can. The song is also about reclaiming control over her life and narrative. In the past, Billie has faced criticism for queerbating, and two years later she was outed in a red-carpet interview. She uses this track to assert her identity on her terms. It's a celebration of love, desire and self-empowerment.

CHIHIO:

Inspired by the Spirited Away movie, this track conveys the sense of freedom and joy the siblings associate with going out – a song designed to make you dance. Despite the light-hearted instrumentals, Billie discusses the complexities of being in a relationship with someone who has repeatedly warned her it won't work out. The lyrics highlight her internal conflict: the lack of commitment from the other person (“can't cope with any more”) stands in contrast to her willingness to wait and hope (“waiting in the garden”). Yet, in a moment of vulnerability, Billie decides to “open up the door” and give the relationship a chance.

BIRDS OF A FEATHER:

Almost scrapped from the album, “BIRDS OF A FEATHER” became one of her most streamed songs and the standout hit of the record. With its infectious melody and vocals, it marks her poppiest and vocally ambitious effort to date, featuring her belting higher than ever before. The song is vulnerable and all about devoting your life and love to someone “till the day that I die”

and a belief that their love can endure anything: “might not be long, but baby I, don't wanna say goodbye”. Despite her partner's lack of commitment, explored earlier, she hopes it's just “a bit”, Billie is fully committed to making this relationship work, willing to overlook the cracks for now.

WILDFLOWER:

“WILDFLOWER” stands out as my personal favorite on the album. It's Billie's most self-aware track, where she talks about her mistake and takes accountability for breaking the girl code. Unlike her other songs thus far, Billie doesn't need reassurance from her partner (“I know that you love me, you don't need to remind me”) instead, her guilt consumes her and the fear that her actions will forever linger in both their minds. The emotional weight of her regret is transformed into physical anguish as she describes feeling “like a fever, like I'm burning alive”. The intensity of these unresolved emotions leads to ultimately a breaking point.

THE GREATEST

When describing the process of creating “THE GREATEST”, both Billie and Finneas state that it was the turning point that made the album good - where Billie went from living life to understanding it. She realizes that the relationship she is in is no longer worth staying. Billie recognizes the imbalance in her relationship - how much she's giving versus how much she's receiving. Themes of commitment resurface, as she reflects on the emotional toll of waiting for change that never comes. Sarcasm is also used in the lyrics (“Man, am I the greatest”), potentializing her regret and frustration over investing so much of herself without getting anything in return. The string motif seen in “SKINNY” concludes this song, whilst Billie belts out (“I loved you, and I still do, just wanted passion from you, just wanted what I gave you”), signalling the weight of the relationship as well as her change in perspective.

L'AMOUR DE MA VIE:

“L'AMOUR DE MA VIE” is the ultimate heartbreak anthem turned dance party. Taking on the role of the villain, Billie admits her feelings were a fantasy and calls out her ex's hollow promises with the sharp line: “You said you'd never fall in love again, then you moved on, immediately,” followed by her mocking laughter. As the song builds, her anger over how quickly they moved on explodes into a high-energy, cathartic finale, turning heartbreak into a celebration of release and self-empowerment.

THE DINER:

This song was written after Billie went through the terrifying experience of having a stalker try to break into her house multiple times, which eventually led to his arrest. In it, she puts herself in the stalker's mindset, tying it to the album's themes by obsessing over the relationship her ex moved on to in “L'AMOUR DE MA VIE.” Here, Billie becomes the stalker in a metaphorical sense, fixating on what she was missing and how she could've made it work, spiralling through endless possibilities.

BITTERSUITE:

This track is Billie's attempt to move on, though her subconscious does not let her. It's a reflection of the recurring dream sequence she has about the relationship, in which she confesses that, even though she is touring overseas, she's still deeply caught up and unable to fill the void it left behind. In that dream, the person desires her and Billie finds herself clinging to what it was, what it could've been and what she wanted. By the end, she gets what she's longed for, only to wake up and realize it was never real. The track's bittersweet conclusion transitions seamlessly into “BLUE,” tying the melody and emotions together in a heartbreaking yet beautiful way.

BLUE:

“BLUE” is the perfect closing track, tying the entire album together by blending two previously scrapped songs, “True Blue” and “Born Blue.” Written when Billie was 14 and Finneas 18, “True Blue” leaked online years ago, receiving such positive feedback that Billie decided to rewrite it. While initially “tedious and hard,” it became effortless once she brought in references to all the album’s tracks. “Born Blue,” was written during the Happier Than Ever era, and was unfinished, with its single verse rewritten to reflect Billie’s growth. The two songs come together seamlessly, featuring the iconic string motif from “SKINNY” and “The Greatest,” bringing the album full circle. “BLUE” is a powerful finale wrapping up Billie’s journey.

Billie Eilish has built her career on defying expectations and challenging the norms of the music industry. From her unconventional rise to fame as a teenager recording songs in her brother’s bedroom to becoming one of the most celebrated artists of her generation, Billie has consistently refused to conform. She shatters stereotypes, embracing vulnerability, authenticity, and experimentation in her music and image. Whether it’s blending whispery vocals with genre-bending production, tackling deeply personal and societal issues in her lyrics, or rewriting the rules of pop stardom, Billie operates on her terms. Each album and project feels like an intentional step away from what the world expects, cementing her place as a true innovator and artist who thrives in the unexpected.

Album credits:

Performing Artists:

Billie Eilish: vocals, keyboards

Finneas: programming, synthesizer, bass, vocals, percussion, guitar, keyboards, drums, glockenspiel

Amy Schroder: violin (on “Skinny,” “The Greatest,” and “Blue”)

Andrew Marshall: drums, percussion (on “Skinny,” “The Greatest,” and “Blue”)

Andrew Yee: cello (on “Skinny,” “The Greatest,” and “Blue”)

Domenic Salerni: violin (on “Skinny,” “The Greatest,” and “Blue”)

Nathan Schram: viola (on “Skinny,” “The Greatest,” and “Blue”)

Composition and Lyrics

Billie Eilish: songwriter/composer

Finneas: songwriter/composer, string arranger (on “Skinny,” “The Greatest,” and “Blue”)

Production and Engineering

Billie Eilish: editing engineer

Finneas: producer, vocal recording engineer, editing engineer

Aron Forbes: mixing engineer

Jon Castelli: mixing engineer

Brad Lauchert: assistant mixing engineer

Dale Becker: mastering engineer (on “Skinny,” “Lunch,” “The Diner,” and “Bittersuite”)

Katie Harvey: assistant mastering engineer (on “Skinny,” “Lunch,” “The Diner,” and “Bittersuite”)

Noah McCorkle: assistant mastering engineer (on “Skinny,” “Lunch,” “The Diner,” and “Bittersuite”)