



THIS ISN'T THE STORY WE THOUGHT IT WAS.



THE THREAD FINALLY SNAPS.

We thought **CALL ME.** had left us waiting for an ending. **TAINTED STATE OF MIND.** suggests we were waiting for the wrong one. Debuted live inside a working newspaper printing facility, Annika Rose's enraged new single appears to resolve one mystery while introducing another: somebody got through—but was it the person she had been trying to reach? Whether the unusual setting represents an attempt to cooperate with the press, evade it or take control of the story herself remains unclear. Inside, the Bulletin pulls at the threads of the web Rose has been spinning and asks what, or who, might be caught at its center. More on Page 3...

THE PRESSROOM ERUPTS...



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

Footage surfaced online this week as the live debut of Rose's new single, **TAINTED STATE OF MIND**. It shows the singer and her band performing among industrial presses, paper waste and heavy machinery at what is believed to be small town paper The Auburn Journal's official printing press in Northern California. Rose reportedly traveled six hours north with a small production crew to make the recording. Why she chose this particular facility has not been explained but what happened inside it is now available for anyone to witness. At the beginning of the performance, Rose appears controlled, wounded, perhaps, but restrained. The song opens with a call she refuses to answer before moving through an argument that its subject still appears to believe can be resolved.

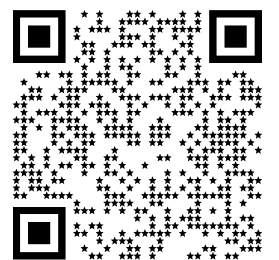
Rose does not share that belief. "You said we could talk it out," she sings. "What's there to talk about?"

As the song builds, that restraint begins to disappear. Rose grips the microphone more tightly and her movement becomes less predictable as the band watches her closely. By the final chorus, heartbreak hardens into something closer to fury.

Filmmakers Jonah Mazer and Jamin Burdick were among the few people inside the facility that night. They had arrived expecting to document a planned live performance. What they captured appears considerably less controlled than the setting built around it. "We knew the song carried a lot of emotion, but the final chorus felt different. You could sense everyone in the room paying closer attention because we didn't know what Annika was going to do next." — Jonah Mazer

"There was a silence after it ended. Nobody immediately called cut or started moving equipment. We all needed a second to understand what we had just captured." — Jamin Burdick. Neither filmmaker stopped recording. That decision leaves the public with an unusually intimate view of Rose at an apparent breaking point and a more difficult question about what, exactly, they witnessed. What is clear is that this anger did not begin inside the pressroom. The performance is only the latest in a series of increasingly difficult to explain public incidents surrounding Rose and her music. To understand what changed, the Bulletin returned to where the story last left her: standing at a payphone, waiting for someone to answer. **THE ROSE FILES REOPENED — PAGE 3**

SEE IT FOR
YOURSELF.



SCAN TO WATCH
ROSE'S FULL
PRINT FACILITY
PERFORMANCE.



Pictured, filmmakers Jonah Mazer and Jamin Burdick.



Pictured, Annika Rose performing at The Auburn Journal. Photos by Juneau Janzen.



Photo by Stefano Giuliano.

THE ROSE FILES: RE-OPENED.

The Bulletin revisits a series of unexplained sightings, public spectacles and unanswered questions after Rose's latest release appears to resolve one mystery from its previous reporting —while introducing a far more troubling one.

Just last month, the Bulletin reported that Annika Rose had been moving between public payphones across Los Angeles while an unidentified number appeared throughout the city. The number was later traced to a burner phone in Rose's possession.



That same number was reproduced in the pages of this newspaper, allowing anyone who found it to call. Those who did were met with Rose's voice and a recording of CALL ME.—apparently the very message she had been unable or unwilling to deliver...

...directly.

The intended recipient was never identified. Whether they ever found the number or called Rose back remains unknown.

Until this week, that unanswered question appeared to be where the story ended.

SOMEBODY GOT THROUGH.

With just three words, Rose appears to confirm that somebody finally reached her, **TAINTED STATE OF MIND**. begins at the precise moment **CALL ME**. left unresolved. "You call, decline," Rose sings in its opening line. But this only raises a more troubling question: after going to such lengths to invite the call, why refuse it now? **MORE ON PAGE 6...**



Photo by Juneau Janzen.



Photo by Juneau Janzen.

WHO'S CAUGHT

Five recordings have produced five public incidents and an expanding cast of unidentified subjects. Beginning with Rose's latest refusal, the Bulletin follows the trail backward to where the story first began.

TAINTED STATE OF MIND.

SUSPECTED FIGURE: SOMEONE CLOSER TO HOME?

Why would Rose refuse the call she had gone to such lengths to receive?

Many believe this may not have been the call she was asking for.

The person addressed in TAINED STATE OF MIND. bears little resemblance to the figure at the center of CALL ME. The uncertainty and romantic tension of the previous recording have been replaced by accusations involving stability, authority and roles that appear to have been reversed.

The new song gives its subject little room to answer. Rose questions a choice they have made, the damage it has caused and whether whatever they gained could justify losing her in the process.

"Do you really gain if I'm the cost?" she asks.

Most significantly, the conflict does not sound like the end of a recent romance. Its language suggests a relationship established long before the events documented in CALL ME.—and a person who once occupied a position of responsibility in Rose's life.

"Who's the grown-up in the room?" she asks.

That question has prompted speculation that TAINED STATE OF MIND. may concern a member of Rose's family.

If so, "You call, decline" is not Rose withdrawing the invitation...

...extended in CALL ME. It is her rejecting an entirely different person: somebody who was never being asked to call in the first place.

TAINTED STATE OF MIND. may not complete the story established by CALL ME.

It may interrupt it.

The intended recipient of the previous recording remains unidentified. But the latest evidence suggests the public may have mistaken two separate relationships for one continuous exchange.

STATUS: POSSIBLE FAMILY CONNECTION

THE BULLETIN EXAMINES THE FAMILY ARCHIVE — PAGE 11



ONE CALLER OR TWO?

Did Rose change her mind about the person she wanted to hear from—or has the public mistaken two separate relationships for one?



Pictured, last month's reporting on the singer's Los Angeles payphone activity.

AUGUST 2026 - CALL ME.

The figure addressed in CALL ME. appears markedly different. Rather than accusing its subject, Rose seemed to be seeking reassurance that an important connection had survived her decision to remain independent. The lyrics suggest a friendship complicated by feelings that were no longer shared equally. Rose did not appear to want the relationship to end. She wanted to know whether it could continue in another form.

That uncertainty bears little resemblance to the refusal heard in TAINED STATE OF MIND. Rose has not identified the subject of either recording, nor confirmed that the songs concern the same relationship.



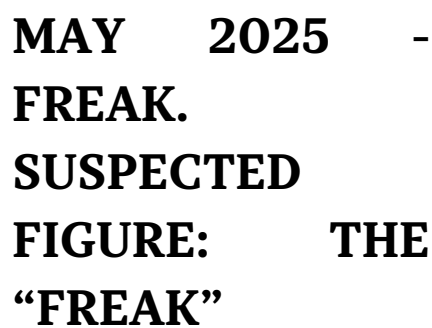
Their consecutive release has encouraged the public to connect them, but sequence alone is not proof.

STATUS: INTENDED RECIPIENT UNKNOWN

Got a theory? Email:

tips@thebondstbulletin.com

A black pushpin is shown against a white background. The pushpin has a rounded, cylindrical head with a flat top and a sharp, pointed metal pin extending from the bottom.



Pictured, Rose's 2025 emergence after crossing paths with the "Freak".



size I
last
tell
I'm

The Bond St Bulletin

NOV 5
2025

Pandemonium struck Midtown last night after an exclusive screening of *The Annika Rose Show* left a gossamer 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 should have been less a celebration than a confrontation, the film addressed questions of creative control, ownership, and the cost of success. By morning, clips from inside the event had surfaced online. The uncut, unedited and repackaged by Rose herself—now appears as the official "TAKE OFF" music video, allowing the public to witness the same questions that sent hip-hop's creative forces into a frenzy. Still, even on the net, the

Pictured, The Bulletin's 2025 reporting on the premiere of The Annika Rose Show.

NOVEMBER



STATUS: MULTIPLE SUBJECTS



Photo by Stefano Giuliano.
Set design by Jana Frost.



Photo by Stefano Giuliano.
Set design by Jana Frost.

YOU CALL, DECLINE
YOU KNOW, WHY
WITH EVERYTHING I KNOW NOW
YOU'RE LUCKY THAT I SPARE YOU THE SOUND

YOU SAID WE COULD TALK IT OUT
WHAT'S THERE TO TALK ABOUT?
CONCRETE, USED TO HOLD ME DOWN
MIND FUCK WHEN YOU HOLD HER NOW
IT'S SINFUL

YOU CAN HAVE ANYTHING YOU WANT
SHOULD BE SIMPLE
DO YOU REALLY GAIN IF IN THE COST
TAINTED STATE OF MIND

FROM A HERO TO A CHILD
ARE YOU A TIME TRAVELER NOW?
YOU'RE OLD ENOUGH TO BE HER FATHER
GROW BACK UP AND ACT LIKE MINE

YOU'RE MINE, MINE
YOU'RE OUT OF YOUR FUCKING MIND
YOU'RE ACTUALLY FUCKING MINE
CAN YOU GROW A FUCKING SPINE?

SOMEONE BETTER START A FIRE
IN THIS FORTRESS!

CALL A DOCTOR,
GOD YOU NEED AN APPOINTMENT
YOU SAID WE COULD TALK IT OUT
WHAT'S THERE TO TALK ABOUT?

CONCRETE, USED TO HOLD ME DOWN
MIND FUCK WHEN YOU HOLD HER NOW
IT'S SINFUL
YOU COULD HAVE ANYTHING YOU WANT
SHOULD BE SIMPLE
DO YOU REALLY GAIN IF IN THE COST?
TAINTED STATE OF MIND

LIE UP AT NIGHT IN SILENCE
TRY REMEMBERING IT'S YOU
AM I LOOSING INSIDE THE VIOLENCE
WHEN SHE'S BEGGING YOU TO CHOOSE
IN SO RICK OF GETTING OLDER
WHO'S THE GROWN UP IN THE ROOM?
WELL YOU KNOW IT ISN'T ME
AND IT ISN'T HER TOO

YOU SAID WE COULD TALK IT OUT
WHAT'S THERE TO TALK ABOUT?
CONCRETE USED TO HOLD ME DOWN
MIND FUCK WHEN YOU HOLD HER NOW
IT'S SINFUL

YOU COULD HAVE ANYTHING YOU WANT
SHOULD BE SIMPLE
WHAT WILL YOU GAIN
CAUSE YOU'RE MINE

YOU'RE MINE
YOU'RE ACTUALLY FUCKING MINE
YOU'RE MINE, YOU'RE MINE
YOU'RE OUT OF YOUR FUCKING MIND
YOU'RE MINE, YOU'RE MINE
YOU'RE OUT OF YOUR FUCKING MIND
YOU'RE MINE, MINE
YOU'RE ACTUALLY FUCKING MINE



“WHO’S THE GROWN UP IN THE ROOM?” ASKS ROSE.

A revealing lyric has intensified speculation that the unidentified figure in **TAINTED STATE OF MIND**. may be considerably closer to Rose than first believed.

The central figure in **TAINTED STATE OF MIND**. may no longer be much of a mystery.

“You’re old enough to be her father,” Rose sings. “Grow back up and act like mine.”

“That sounds pretty direct,” one source close to the singer told the *Bulletin*. “If you take the lyric literally, it sounds like she is talking about her father dating somebody close to her own age.”

Another source believes the theory would explain why the recording sounds so different from **CALL ME**.

“This isn’t somebody she has recently met or a relationship she is trying to begin,” they said. “It sounds like somebody who has been in her life forever—and whom she is suddenly struggling to recognize.”

The identities of those involved remain unconfirmed.

OUTSIDE THE USUAL LINE-UP?

Across **FREAK.**, **I’M GOOD**. **I’M GREAT**. and **TAKE OFF.**, Rose has documented encounters with unidentified figures that left her feeling deceived, diminished or disposable.

Until now, the person at the center

of **TAINTED STATE OF MIND**. may have occupied an entirely different place in her life.

“She never put him in the same category as those other subjects,” one source said. “Suddenly, she seems to be asking whether she has to.”

That conflict was particularly visible during Rose’s performance inside The Auburn Journal printing facility. What begins as a controlled address gradually deteriorates into something closer to an emotional outburst.

“She looks like she is realizing it while she sings it,” one witness said. “You’re watching somebody she thought she knew become somebody else.”

THE FAMILY ARCHIVE

There may be an earlier clue in Rose’s catalogue.

In 2023, she released ‘Dad’, a recording constructed from ordinary domestic details: pizza in the refrigerator, shoes on the floor, doctor’s appointments and air guitar played from the passenger seat.

“You were the only thing keeping me on both my feet,” she sang.

‘Dad’. presented its subject as a source of stability. Three years later, **TAINTED STATE OF MIND**. appears to return to that foundation with markedly different language.

“Concrete used to hold me down,” Rose sings. “Mind f*** when you hold her now.”

If both recordings concern the same person, the contrast is significant. ‘Dad’. feared losing a father through absence.

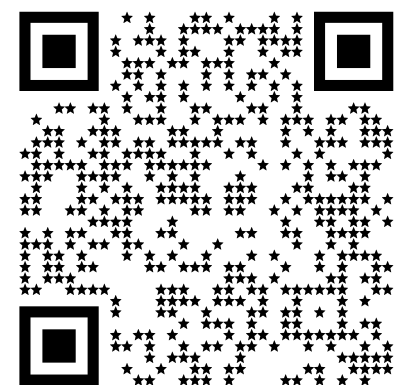
TAINTED STATE OF MIND. may document something harder to define: that person remaining present while no longer occupying the role his daughter once recognized.



Photo by Stefano Giuliano.

THE RECORDING IN QUESTION

SCAN TO LISTEN TO ‘TAINTED STATE OF MIND.’



THE MYSTERY UNFOLDS.



CALL ME. AUG 4.

TAINTED STATE OF MIND. SEPT 16.

READ ALL ABOUT IT.



NEVER MISS ANOTHER ISSUE.