



A glow surrounds Hayley Kiyoko. Like an everlasting sunset or a solar eclipse, it's the kind of light you can't turn away from. She shines because she's been through it. She's weathered life's insanity, embraced her full potential, and poured it all into her art without apology. Rather than hold back, she aims higher than heaven itself. She had a vision for what pop music could be—glorious, seductive, thoughtful, tender, redemptive, and rapturous all at once—and she made it a reality projected widescreen in three dimensions of sound, sight, and spirit. Through the prism of Hayley's distinct creativity comes her second full-length album, *Panorama* [Atlantic Records].

In 2018, Hayley was at a high point. Following the success of her gold-certified anthem "Girls Like Girls," Hayley's landmark debut album, *EXPECTATIONS*, reacted with tastemakers and a legion of fans. Hayley resonated with a newfound community who brought her total streams to just shy of 1 billion as she sold out tours on multiple continents, lit up the stage at Coachella, and picked up "Push Artist of the Year" at the MTV VMAs. Receiving widespread acclaim from *People*, *Rolling Stone*, *Variety*, *Billboard*, *Teen Vogue*, and more, *NPR* named her among "The 21st Century's Most Influential Women Musicians." Known for portraying powerful queer narratives in all her self-directed music videos, Hayley also launched her own production company, Rich Youth, to dive deeper into the world of TV and film. She also broke ground with the introduction of her very own gender-inclusive fragrance, Hue, which has been nominated for the "Universal Prestige Fragrance Of The Year" at the annual Fragrance Foundation Awards. With all this success, though, Hayley looked inward and found a need to transform.

"Over the past few years since I released *Expectations*, I've struggled with mental and physical health issues," she says. "I had to rip myself apart and put myself back together again, piece by piece, on what felt like an endless journey to heal my mind and body. Through this process I emerged as a stronger, more refined version of myself. With every step, I reclaimed my own color along the way. This album is a product of that; filled with failure, heartbreak, finding love and fighting to keep it. Each song is unique and intentional."

Forging this project deep in the San Fernando Valley, she wrote the bulk of the album inspired by the natural fantasy surroundings where she lived in Topanga Canyon. She states, "*Panorama's* world is inspired by the sky we see after a wildfire. The setting feels like being on Mars, playing off the theme of beauty found through destruction." The album cover captures that feeling when the rainbow hits and gives us that hopeful feeling.

This time she worked alongside frequent collaborators, Pat Morissey and Kill Dave, eventually bringing on executive producer, Danja [Justin Timberlake, Britney Spears], who has become a trusted collaborator and kindred creative spirit. It began with questions. She reveals, "How far can I push past my own psychological boundaries? What is my truth and what is just a facade?"

Panorama unspools her journey in technicolor, inviting everyone along for the ride. For as sweet as "Sugar At The Bottom" may be melodically, it doubles as a warning of a femme fatale's dark side. "Luna" lusts after an older woman, thirsting for wisdom and knowledge by likening this

beau to the moon. Then, there's the standout lead single "For The Girls," a bass-boosted mission statement that followed the releases of effervescent "Chance" and self-affirming "Found My Friends". Its sticky hook serves up a "*celebration of women—their strength, their beauty, and their vulnerability.*" On its heels, "Flicker Start" allows one ray of light to anesthetize a moment of hopelessness.

During "Underground," we hear Hayley like we've never heard her before, reaching a new level of vulnerability with a raw exhale through glassy and eerie synths. Soon, an off-kilter danceable beat kicks in backed by sweeping strings. Over this backdrop, she confesses to "*searching for rainbows in the sky*" before the warbling hook: "*Why does every day make me feel some type of way, like I'm underground?*"

She absorbs the warm, childish, and innocent bliss of nostalgic first love on "Forever," breathing in a gust of Pacific Ocean air and exhaling a synth-y paean to youthful romance. "Deep In The Woods" dives into a different realm of love when you "*meet someone and say, 'Hi, it's you. It's always been you.'*"

On the other end of the spectrum, "Supposed To Be" bottles the fight for love in its tense ebb and flow, breaking through the stalemate for one last touch. On the title track, "Panorama," an orchestral fantasia of sound compliments her high register as she asks, "*Wait, have you seen the view?*" "It's a reminder to always look up and enjoy the things around you," she says. "I need that reminder all the time to challenge me to be the best version of myself."

"I love listening to this record," she beams. "That's why I'm so inspired and excited to share it. Normally, I write an album and release it right away but this time I was able to use the creative process as a tool for myself to find comfort through the pandemic. I listened to it, took it in, felt confident, and found my way again. With *Panorama*, hope is the most powerful gift I can offer."

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