Nothing's About to Happen to Me: Mitski album analysis

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Mitski's eighth studio album, "Nothing's About to Happen to Me," was released Friday, Feb. 27, after nearly three years of silence from the artist. The album follows the story of a secluded woman's descent from solitude into madness.

Mitski blends several different styles of music throughout the album, making each song unique in composition, while they each follow an overarching theme of isolation and how it can affect a person.w

"In a Lake" starts the album with the protagonist swimming in a metaphorical pool of regret. Mitski uses the comparison of a small town versus a big city, where in a small town, everyone knows one another and nothing changes. It's the idea of never being able to escape your past. The protagonist says she has made too many mistakes for that kind of life, but in a big city, you can start over.

Mitski uses imagery to paint the picture of freedom, backstroking forever in a lake with nothing but you and the sky above, while you wait in anticipation to forget the past and see the future.

The album's lead single and second track, **"Where's My Phone?"** features the protagonist desperately searching for something to turn off the noise she is hearing within herself, which only increases as the song progresses. The song leans into the idea of dissociation and worsening mental health struggles with lyrics like, "I just want my mind to be a clear glass / Clear glass with nothing in my head." The woman is slowly growing more desperate as the song progresses until she eventually succumbs to the noise in the end, when the song gets distorted.

Track three, **"Cats,"** follows the idea of codependence so strong that you can't imagine yourself living without that person. This theme is expressed through the song using the idea of having loyal cats as support after a heartbreak and living with the fear they will soon leave too.

"If I Leave" was the third and final single released before the album's debut. The song delves into the protagonist's fear of abandonment and explores how having just one person who understands you can be the light at the end of a dark and isolated tunnel.

"Dead Women," Mitski told "Dazed," she wrote in anger. The song explores society's view of women and their lack of autonomy. It shines a spotlight on the idea that once a woman is dead, society can manipulate her story into its ideal view of her, instead of who she really was. The song has a clear edge to it and is the only explicit song featured on the album.

In **"Instead of Here,"** the album shifts back to the main theme of isolation and the deep need to be away from society's prying eyes and judgments. With the lyrics "I'm not here, I'm where nobody can reach," the protagonist is retreating into her own world, escaping to her "old friend misery."

The album's seventh track and second released single, **"I'll Change for You,"** made its debut on BBC radio on Feb. 3, 2026. The song is meant to come down to a listener's level in a way that is relatable for those going through a weak moment during heartbreak.

"I just wanted to write a song about being pathetic. I think everyone should get the chance to be in their feelings, drunk call their ex, beg them to take them back," Mitski said in an interview with Jack Saunders of BBC Radio.

"Rules" is an upbeat song following the protagonist as she makes rules to follow, seeking to change herself in order to regain control.

"That White Cat" switches directions again, with the protagonist witnessing a white cat marking her house as his. The protagonist sounds desperate as she takes time to reflect on what happened. The song uses the white cat as a metaphor for all the uncontrollable elements that seek to invade a person's life, as the protagonist says, "gotta go to work to pay for that cat's house."

"Charon's Obol" explores the theme of morality. In Greek mythology, Charon is a ferryman who transports souls across the river Styx to Hades' underworld. To pass, he requires souls to give him a coin (obol) as payment, which is typically one that is buried with. The song follows a woman who buys a new house and discovers the dogs of girls who died in need of food; she takes on the role of caring for them. It touches on the strange nature of life and what we leave behind when we die.

The album ends with the final track **"Lightning."** Mitski sticks with the idea of morality and explores the protagonist's idea of her own death. The narrator expresses her desire to return as rain after she passes and sees the world from a different perspective.

This album is a deep and well-crafted piece that really stands out against other recent releases.



The official cover art for "Nothing's About to Happen to Me" by American singer-songwriter Mitski. The album was released on Feb. 27, 2026. Photo courtesy of @mitskileaks on Instagram

PHOTO COURTESY OF @MITSKILEAKS ON INSTAGRAM



Mitski poses for a promotional photo for her latest album, "Nothing's About to Happen to Me." The album, released on Feb. 27, 2026, is Mitski's eighth studio album.

PHOTO COURTESY OF @MITSKILEAKS ON INSTAGRAM

RATING: ★★★★½ 4.7/5



Logo by Colbi Loranger
ASSOCIATE MANAGING EDITOR/ THE DAILY CAMPUS

This Week in History:

Love and spies in the time of the Cold War

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Julius and Ethel Rosenberg, a couple actively involved in the Communist Party. The Rosenbergs went on trial beginning on March 6, 1951, for their espionage activities, and were ultimately sentenced to death.

PHOTO COURTESY OF PICRYL

There's nothing quite like some good old Cold War hysteria. The Red Scare and McCarthyism had spread across the United States with aggressive fervor in the early 1950s, leading to many communist supporters losing their jobs and some even losing their lives. This brings me to the case of Julius and Ethel Rosenberg, highly publicized and filled with espionage, conspiracy and lies.

On March 6, 1951, the Rosenberg case began, lasting one month and resulting in their executions.

Julius and Ethel Rosenberg began as high school sweethearts, both first-generation Americans with parents who immigrated from Russia. From adolescence to adulthood, they were passionate members of the Communist Party, which would cause them to be fired from their positions in the government in the 1940s. However, aside from being active members of the party, their work was not a danger to the U.S. government until they became familiar with the Manhattan Project.

David Greenglass, Ethel's brother, joined the army in 1943 and was assigned to the secret Manhattan Project in Oak Ridge, Tenn., without knowledge of what was being worked on. Greenglass was later transferred to Los Alamos, N.M. in 1944, after having dinner with Julius, Greenglass's wife Ruth traveled to New Mexico and told her husband that Julius had advised her that Greenglass was working on the atom bomb.

It was over dinner sometime later, in New York City, that Julius would attempt to convince Greenglass to aid him in transferring information to the Soviets, and in January 1945, he did just that. What came after were the actions of a complicated spy ring involving different players, passing information that would allow Russia to develop the atom bomb in 1949.

Getting into all the details of the Rosenberg case would be too lengthy to write in one column, but if you are interested in learning more, the FBI.gov article, "Atom Spy Case/Rosenbergs," would be a great place to start.

After the announcement about the bomb from the Soviets, the U.S. began its investigation into potential espionage, and members of the Rosenberg spy ring were arrested one by one. At the time, it was difficult to discover the truth of it all; the Rosenbergs denied any espionage, with other members of the ring pleading guilty in hopes of a reduced sentence. Ultimately, the Rosenbergs were sentenced to death row on April 6, 1951, despite pleading not guilty.

The scope of the espionage is still not entirely known today. The release of declassified documents from the Russian government has shown that Julius was indeed a spy, and that Ethel perhaps knew of her husband's involvement but never actively participated.

Greenglass similarly corroborated that idea in 2001 when he admitted in a television interview that he had lied about his sister being involved in hopes of receiving a lesser sentence and keeping his wife out of prison. As a result, it is difficult to say how much of the story we have is true and what was fabricated during the trial, given the environment and media frenzy surrounding it.

The nature of the Rosenberg trial and the hysteria surrounding it is truly representative of the Red Scare. It was neighbor against neighbor, with many afraid to speak out for what they believed in. Hopefully, this era will serve as a lesson to us in the future so that, as a country, we don't follow a path of letting our fear and anger dictate our decisions.