

# Audrey Hobert



## Who's the Clown?

I started writing songs for this album without realizing that that was what I was doing. It was January 2024. I had just signed a publishing deal at Universal because my best friend Gracie and I had spent the previous six months writing songs for her sophomore album—my first time writing music.

I didn't even realize what was going on, straight up. I was staffed as a writer on a Nickelodeon show. I had gone to NYU for television writing. I had never considered even trying to write music through all of this, even though I always had a great voice and was extremely interested in pop music.

January 2024. Gracie and I had finished writing songs for her album. There was a day where I was in the mood to write a song again. I had never tried alone. I started typing out what was happening around me—I'm at my house, I had a drink, it's windy out so the walls are creaking. I wrote for a while and then picked up the guitar sang it. It became the first song I wrote by myself, "**Wet Hair.**"

But when you're a signed songwriter, you're supposed to write songs and think about who you could give them to. I thought...Halsey? But really, I knew, I do not want to give this to anyone. This is me.

I kept writing. I went to a Grammys after party and micro-dosed mushrooms and felt like the whole scene was dumb, so I wrote a song called "Chateau" about what I observed and how I didn't care that I was there.

I watched a Steve Martin documentary and wrote a song called "I like to touch people." I thought, how would I open a comedy show if I were to have one? So I wrote the song.

Then, in May of 2024, I went to New York City to stay in my brother's empty apartment and see theater. I wrote a song called "Sex and the City." It took me a week; I worked on it every day. I'd walk around and listen to the voice memos. I was happier and more torn up over it than I'd ever been about anything. When I finished it, I knew I wanted to sing it. The next morning, I woke up at 6 AM with the title of an album and the cover in my head. It hasn't changed.

The week before my New York trip, I did a session with a guy who goes by Ricky Gourmet. We produced “**I like to touch people**” together. It was a different kind of session from anything I had done as a songwriter. Ricky was funny and smart. He was as green at producing as I was at songwriting. It didn’t feel like work, it was pure fun and joy. After one day working together, I had met someone who I suspected was funnier and smarter than me. So, when I got back to LA, I asked him if he’d be interested in producing a project with me. He said yes.

We started working in June three times a week. I figured out quickly that I wouldn’t be able to write in front of him. So instead I wrote songs on guitar at my house, or we’d make beats together and I’d take them home and write, then come back and make the song. “**Sue Me**” was the first song we made together.

It was summer 2024. We were working out of his apartment in 100-degree heat. There was no shortage of inspiration for me, because I adored who I was working with.

It’s hard to articulate how each song came to be. What I know to be true is: Each one took more than 12 hours to write. I would sit at my desk from morning til night and if I left with two perfect lines, I was happy. It was like a puzzle to me. Above all else, I was always working to write a story start to finish. The only thing as important to me as the storytelling was the catchiness of the melodies. And if I was telling the truth. And I wasn’t allowed to whine. If I wanted to air out a grievance, I had to make it okay. Because guess what? It’s okay.

We started the album in June of 2024 and it was mastered in April of 2025.

All I’ve ever cared about doing with my life is somehow, someday, making people feel like they have permission to be themselves. I have no choice but to be myself in this life, I just am who I am, I am always myself. If young people felt that they could always be themselves, even if they don’t feel beautiful, or if they feel awkward or unwanted, everything would be easier. For everyone. I want to be that voice for people. I want more than anything to be the person that someone can look to and see being so truly who they are, that it makes them feel like they are beautiful, funny, smart, interesting—like me.

I have been shot down by boys, I have been called ugly, I have been told to shut up by my friends at sleepovers in middle school. But I have risen from the ashes and I have written this album. It is for everyone.



*Photos by Kyle Berger & Valentina von Kléncke*

**Who’s the Clown?**  
is out this summer on RCA Records.