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THE EXPLORATION OF GENDER, SEXUALITY, AND 'THE BODY'

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INTRODUCTION

The sonically innovative and visually pleasing music producer SOPHIE has primarily lived a mysterious and elusive lifestyle. Having been involved in the music industry, mainly in the underground club scene since 2013, it's almost a rarity to exist in the public eye without a public persona. Only a handful of artists successfully manage such a lifestyle (e.g. Sia, Daft Punk), and yet the inability to pinpoint a diegesis to SOPHIE's life draws the outside world longing for a way to enter her world. Having recently come out as a transgender woman, born with the name Samuel Long but now recently/legally changed to Sophie Xeon, it's evident to notice a change in artistic expression before and after embracing her transgender identity. Nonetheless, this artistic change still conveys messages that have been previously expressed, only now visible as a complex, multi-dimensional experience of transcendence into her true identity.

Known for her unique textural sounds creating glittery malleable spaces, as well as aesthetics that come from a place of curious unfamiliarity for the outsider, SOPHIE leaves more than enough room for interpretation of her work. With consideration towards her more-than-private lifestyle, this paper will review the intersectionality of SOPHIE's work with her transgender experience, identifying the way in which she conveys her interpretation of gender, sexuality, and 'the body' through her work.

For the purpose of this profile analysis, I will review the dialogue that SOPHIE has revealed through her art — representative as audible and visual mediums — in a chronological order to interpret the sustained and shifted tones of how she feels and exists in the world.

— SOPHIE'S START THE RELEASE OF PRODUCT

SOPHIE's first formal introduction to the musical world was from the dual-single release of "Nothing More to Say"/"Eeehhh" through Huntley and Palmers, a music streaming platform for artists, in February of 2013.¹ Shortly after signing a deal with UK music label Numbers,² She began releasing dual singles as part of a singles compilation whose end result was entitled *PRODUCT*. "Bipp" and "Elle" (2013) were the first two of eight singles, followed by the equally avant-garde "Lemonade" and "Hard" (2014). By late 2015, the last four singles were released alongside the previous four in the packaged singles compilation *PRODUCT*;³ "MSMSMSM"/"Vyzee," and "L.O.V.E"/"Just Like We Never Said Goodbye."

From textural instrumentals to highly modified, flawlessly artificial vocals, *PRODUCT* encompasses the capabilities of the London producer and the way she is able to express her feelings through music. "I make my music to express everything I feel is necessary to communicate at a given time... Through music, I can express myself with statements that are more nuanced and more contradictory than factual

¹ Julious, Britt. 2013. "SOPHIE: 'Nothing More to Say / Eeehhh.'" Pitchfork. February 11, 2013. <https://pitchfork.com/reviews/tracks/14912-nothing-more-to-say-eeehhh/>.

² SOPHIE. 2013. Sophie. Interview by Larry Fitzmaurice. Email. <https://pitchfork.com/features/rising/9237-sophie/>.

³ "Sophie (Musician)." n.d. Wikipedia. [https://en.wikipedia.org/wiki/Sophie_\(musician\)](https://en.wikipedia.org/wiki/Sophie_(musician)).

details.”⁴ Tracks like “Elle” and “MSMSMSM” play out as darker instrumental soundtracks to particular feelings that SOPHIE felt the need to articulate through music at the time, while tracks like “Vyzee” and “Lemonade” provide the wet and bubbly ‘feel-good’ tracks about embracing emotions in the immediate moment (see Appendix A and B for complete lyrics of “Vyzee” and “Lemonade”). The three minutes of white-noise on “L.O.V.E.” followed by the hypnotic repetition of “L, O, V, E, Jump” can be considered as the most skippable track due to its ear-piercing ‘instrumentals.’ More iconically, and differentiating itself from the rest of the tracks, “Hard” explores the kink/BDSM culture with aggressive metal and latex instrumentals accompanied by suggestive lyrics (see Appendix C for complete lyrics):

*“Latex gloves, smack so hard
PVC, I get so hard
Platform shoes kick so hard
Ponytail, yank so hard
Silicon, squeeze so hard
Rubber doll, bang so hard”*

What do these thematic yet diverse tracks signify? The vague and indirect addressing of certain experiences that SOPHIE depicts lyrically and instrumentally within *PRODUCT* not only creates a sense of reliability to the listener, but also, upon deeper investigation, provides room for the listener to ask *why* SOPHIE has created such tracks. With the lack of knowledge on the artists gender identity change in the later years, interpretation of certain tracks are merely one-dimensional (see Appendices D and E for complete lyrics of “Bipp” and “Just Like We Never Said Goodbye”). Taking into

⁴ SOPHIE. 2017. POP WUNDERKIND SOPHIE SYNTHESIZES HUMAN AND MACHINE VOICES. Interview by Cedar Pasori. In person. <https://www.interviewmagazine.com/music/sophie-its-okay-to-cry-interview>.

account who she is now, the simplicity of the lyrics may have been due to SOPHIE's interest in creating her experiences of love and infatuation as a shared experience to all, regardless of gender. This makes sense considering that she expressed the purpose of her music to convey feelings or thoughts of "exothermic body reactions."⁵ Her intentions of genderless lyrics can also be in response to the need for deconstructing the meaning of gender for intentions of creating a universal experience that makes the trans experience equal to the experience of non-trans people.⁶

A call for visibility is brought up specifically for the most pronounced tracks — "L.O.V.E." and "Hard." The distorted headspace depicted in "L.O.V.E.," lacking any sense of mainstream musical structure, alludes the emotional dystopia that comes with falling in love. The repetition of the letters "l," "o," "v," and "e" is immediately followed by encouragement from multiple voices shouting "jump." It's in that moment that the static ambient noise pauses to allow the listener to focus on jumping. SOPHIE's fears for falling in love may be due to her identity crisis at the time, being uncomfortable in the skin she is in and longing for her to embrace her transgender identity. It can also be interpreted that she must fall in love with herself in order to live a happy life. With this notion, she reminds us that love is not always scary. In the midst of the emotional distress brought upon the feelings of falling in love, a 20 second glittery xylophone-

⁵ SOPHIE. 2014. U.K. Producer SOPHIE Q&A: On Secrecy, Synthesis & What's Next Interview by Kristen Grant. Email. <https://www.billboard.com/articles/columns/chart-beat/6221915/sophie-producer-interview>.

⁶ Hines, Sally. "Conclusions: (re)theorising Transgender." In *TransForming Gender: Transgender Practices of Identity, Intimacy and Care*, 183-90. Bristol: Policy Press at the University of Bristol, 2007. <http://www.jstor.org.proxy.library.georgetown.edu/stable/j.ctt9qgpqw.13>.

esque instrumental sequence shines light on the cloudy mise-en-scene that “L.O.V.E.” creates.

From start to finish, “Hard” is the audible synthesis of metal and latex textures that pair well with the kinky lyrics. It’s hard to come across an artist that mirrors the kink/BDSM culture as close as SOPHIE does without directly addressing the meaning of the song to be as such. And yet, she seems to be as direct as ever in regards to her true feelings. In a more literal sense, much like creating “exothermic body reactions,” SOPHIE’s always had an interest towards conceptualizing feelings before anything else. “The music or image—the same applies to both—should be built outwardly from conceptual core to aesthetic appearance in order for the conceptual roots to be present and visible in the final product.”⁷ Ideas of being slapped, having your ponytail yanked, and latex fetishism seem to be a part of SOPHIE’s mysterious identity (which is later evident upon her release of “Ponyboy” in 2017— to be discussed later).

SOPHIE AS A PRODUCT

PRODUCTS OF *PRODUCT*

In an interview with Billboard Magazine, when asked about what genre of music she falls under, she responded with “advertising,”⁸ which makes sense considering that

⁷ SOPHIE. 2014. U.K. Producer SOPHIE Q&A: On Secrecy, Synthesis & What’s Next Interview by Kristen Grant. Email. <https://www.billboard.com/articles/columns/chart-beat/6221915/sophie-producer-interview>.

⁸ SOPHIE. 2014. U.K. Producer SOPHIE Q&A: On Secrecy, Synthesis & What’s Next Interview by Kristen Grant. Email. <https://www.billboard.com/articles/columns/chart-beat/6221915/sophie-producer-interview>.



Figure 1: Individual artwork for each single off of *PRODUCT*

her first body of work was released as dual-singles, each with their own intricate artwork of colorful slides (with the exception of one pool float) (see Figure 1), later released as a collection entitled

PRODUCT. With each singles artwork representing the feeling and experience of listening to each song,⁹ the album artwork of *PRODUCT* suggests a more ‘packaged’ feel, much like the purchase of a boxset of commercial goods. Her signature use of the stylized font “Lyon,” where the text for *PRODUCT* utilizes 3 of 4 different typefaces from the font (see Figure 2), reflects the unique artistry, eye-catching branding, and queerness of SOPHIE vision — a vision in which she conveys her experiences through her work. Similarly, she put up various products up for sale coinciding with the release of *PRODUCT*, such as high heels, a puffer jacket, sunglasses, and a phallic-shaped “silicon product” advertised as “skin safe, odorless, and tasteless”¹⁰ (see Figure 3) (see Appendix F for all SOPHIE *PRODUCT* products). The thematically black and leather products released alongside her debut

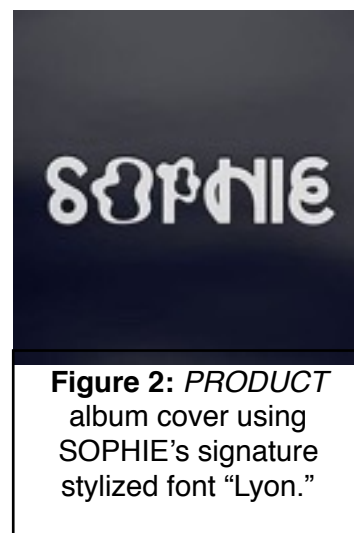
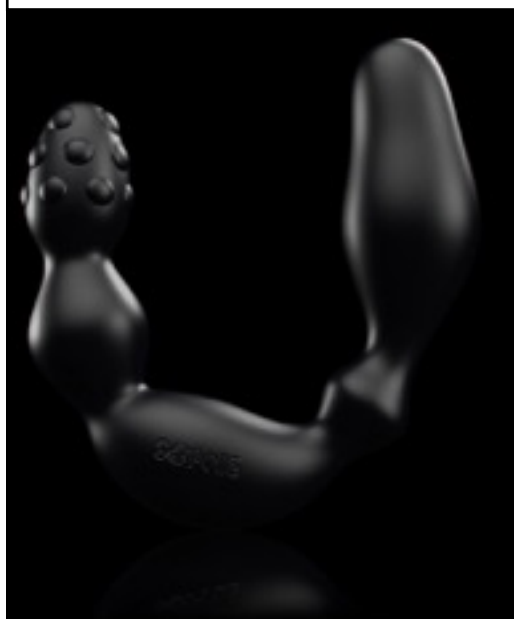


Figure 2: *PRODUCT* album cover using SOPHIE’s signature stylized font “Lyon.”

⁹ SOPHIE. 2013. Sophie. Interview by Larry Fitzmaurice. Email. <https://pitchfork.com/features/rising/9237-sophie/>.

¹⁰ Bulut, Selim. 2015. “What SOPHIE’s ‘Silicon Product’ Says About Pleasure And Pop.” *FADER*. December 1, 2015. <http://www.thefader.com/2015/12/01/sophie-product-review>.

Figure 3: SOPHIE's "silicon product"



project reveals transgressive undertones to the queer and kinky identity of SOPHIE. Relating back to her track "Hard," she conceptualizes her feelings through these materials, both musically and physically — most notably with her silicon product. SOPHIE uses the opportunity to sell the alleged sex toy as a social commentary towards perceived gender roles. A majority of publications considered the product to be a dildo, while, upon further investigation, the shape in which the

product holds is meant to be used in favor of anal stimulation, specifically in regards to the 'male G-spot.'¹¹ She seems to have taken notes from Foucault's theory of biopolitics, in which it is emphasizes that 'the masturbating child' and 'prostitution' are two populations that should be regulated due to potential risks of a public understanding for ways of pleasuring yourself beyond heterosexual and heteronormative agendas.¹² By commercializing on this not-so-discreet silicon product and having the purpose of it to primarily pleasure men for masturbatory pleasures, SOPHIE further challenges and plays with the preconceptions of gender and sexuality, as well as the traditional masculine and feminine dichotomies that exist within society.

¹¹ Bulut, Selim. 2015. "What SOPHIE's 'Silicon Product' Says About Pleasure And Pop." FADER. December 1, 2015. <http://www.thefader.com/2015/12/01/sophie-product-review>.

¹² Michel Foucault, *The History of Sexuality, Volume I: An Introduction*, Trans. Robert Hurley (New York: Vintage Books, 1978).

SOPHIE came out of nowhere. Like a surprise midnight release of a Beyoncé album, everyone seemed to love and want to know more about her. Only difference between Beyoncé and SOPHIE is that information on SOPHIE was practically impossible to find, which resulted with her demand to be scarce. This was in part of both journalists and promoters not knowing anything about the artist to want to reach out, as well as SOPHIE herself lacking to have a proper line of communication with the outside world. After all, her only means of communication were via email and highly commercialized glossy plastic neon pink business cards.¹³

Anonymity & Gender

Her first interview was with BBC Radio 1 Hosts Skream and Benga in 2013 where she was promoting her release of “Bipp”/“Elle.”¹⁴ As her first public “artist” appearance (and only audible interview before transitioning), she used a voice modulator to raise the pitch of her voice as she was speaking via telephone to the radio hosts. When confronted about “a rumor that [she’s] a grown man called Sam from Scotland,” SOPHIE replied with “I’ve got a cough.”¹⁵ In later interviews conducted with the producer, questions about her gender identity were continuously brought up. Since almost all but 2 interviews were conducted via email, her answers dodged such questions in a particularly stylized fashion, much like her BBC Radio 1 interview. “The music is not about where someone grew up or what they look like against a wall therefore you should try to use every opportunity available to say what you’re trying to say

¹³ SOPHIE. 2015. SOPHIE Answers My Fan Questions Interview by friopi. Email. <https://medium.com/@friopi/sophie-answers-my-fan-questions-4e81e7c627ea>.

¹⁴ SOPHIE. 2013. History of Bass Double Bill with Annie Mac and Sophie Interview by Skream and Benga. Radio. <https://www.bbc.co.uk/programmes/p01gq9kv>.

¹⁵ SOPHIE. 2013. History of Bass Double Bill with Annie Mac and Sophie Interview by Skream and Benga. Radio. <https://www.bbc.co.uk/programmes/p01gq9kv>.

instead of saying here's my music and this is what I look like. Nobody cares."¹⁶ Her more commercial responses that are on brand with her advertising aesthetic when asked about her femme alias name are “the name SOPHIE... it tastes good and it’s like moisturizer.”¹⁷ When releasing new content and advertising for live shows, she’d use models and friends to pose in promotional pictures, avoiding any attention on her. As if her live shows weren’t scarce enough, SOPHIE went as far as letting one of her friends perform a DJ set for her while she acted as a security guard to avoid being filmed for the show.¹⁸

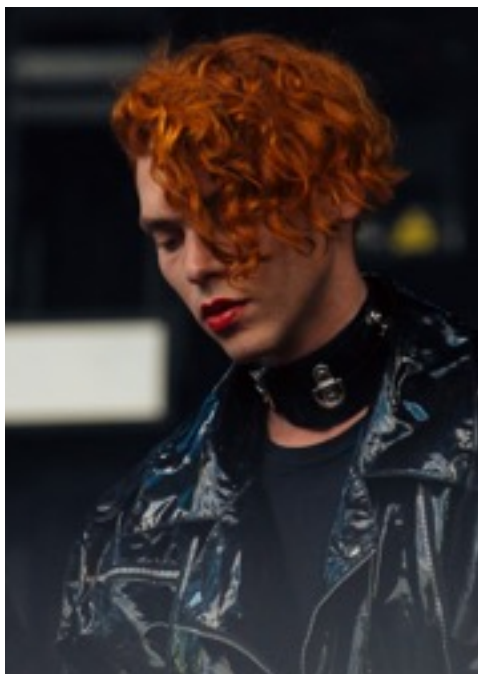


Figure 4: SOPHIE performing live, retrieved from <https://i.pinimg.com/originals/4a/82/c7/4a82c71246017185d9640bbd952b2cf2.jpg>

This direct avoidance to be visible to the public is

more than just secrecy on her part — to feel obligated to exist in a certain gendered manner publicly when that gender is not one of your own demonstrates her feelings of being trapped within her body. Though primarily appearing at her shows with male-passing, masculine attire and physical characteristics, she frequently challenged gender norms by doing modest plays on her performance attire. Subtle red lipstick, the occasional choker, and a glossy vinyl jacket (tying back to her interests in latex/BDSM interests) (see Figure 4) would be her staple look and the closest thing she had embraced from her feminine side earlier in her career. While repeatedly

¹⁶ SOPHIE. 2014. SOPHIE MSMSMSM: "I'm interested in synthetic reconstructions of the material world." Interview by Jan Bárta. <https://wave.rozhlas.cz/sophie-msmsmsm-im-interested-synthetic-reconstructions-material-world-5237892>.

¹⁷ SOPHIE. 2013. Sophie. Interview by Larry Fitzmaurice. Email. <https://pitchfork.com/features/rising/9237-sophie/>.

¹⁸ SOPHIE. 2014. U.K. Producer SOPHIE Q&A: On Secrecy, Synthesis & What's Next Interview by Kristen Grant. Email. <https://www.billboard.com/articles/columns/chart-beat/6221915/sophie-producer-interview>.

being asked about her gender identity, and responding with the same expressive claims along the lines of ‘focus on the music, not on me,’ it seems as though publications understood to let SOPHIE do her own thing. An energetic artistic force that lacks to mimic the style of any other producer in the music industry, SOPHIE maintained her mysterious persona in the public eye. It was only a year before her comeback and release of “It’s Okay To Cry” in 2017, where she publicly claimed and presented her transgender identity in an extremely subtle fashion, when she slowly started wearing more feminine attire (e.g. fishnets, body suits).

SOPHIE’S PERSONAL PRODUCT

In many ways, anything and everything that encompasses SOPHIE as an artist was a product. The creation of her ‘singles collection’ *PRODUCT* was, literally and metaphorically, a product. Her signature and one of a kind sound was her public product, one that was borderline impossible to recreate. Her visual aesthetics through the use of the wonky stylized text “Lyon” and playfully inviting single artworks was her product. Though affiliated heavily with the UK-based label “PC-Music,” a label that also heavily incorporates the ideas of commercialization, consumerism, and advertising, she is her own separate anomaly and product of music designed from her feelings and published for the public. Not to mention, the aspect of mystery that surrounds the artists “branding” makes herself a product of her own, one in which she owns herself. Upon a closer look, it is evident that “SOPHIE” as an artist has yet to properly brand herself, and is merely branding her surroundings. Her intentional failure to create a media presence in the digital age we live in makes the failure of a “blown-up pop star”

evident.¹⁹ The individual engagement of expression of the ‘self’ on the internet can produce a “hybrid among the personal, interpersonal and the mediated,” coined as ‘presentational media’ (35).²⁰ The lack of production of her ‘celebrity’ status can be assumed to be a cause of her closeted transgender identity and inability to embrace her true self. Around this time, she was using, molding, and recreating one important product in particular — herself. By entering the realm of music while struggling to accept, recognize, and present her true identity, she had little interest towards participating in gendered performativity. Her experience of growing up in the physical body of a man obligated her to experience life as a man. Feeling the societal constraints and regulations, the inability of performing femininity without public questioning, was tiring for the artist. However, ever so slowly, a gendered and sexual awakening was erupting within SOPHIE that made her internalized feelings, her vague sense of artistic performativity/representation and lyrical suggestiveness, adhere to the surface of the public.

In the year of 2016, SOPHIE took a public hiatus aside from the occasional DJ set here and there. No interviews were conducted with the artist, however a 2016 panel symposium entitled *Pupture* was hosted by SOPHIE and dance duo FlucT.²¹ Wearing

¹⁹ Marshall, David. 2010. “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media.” *Celebrity Media Studies* 1 (1): 35–48. <https://doi.org/10.1080/19392390903519057>.

²⁰ Marshall, David. 2010. “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media.” *Celebrity Media Studies* 1 (1): 35–48. <https://doi.org/10.1080/19392390903519057>.

²¹ Ghorashi, Hannah. 2016. “SOPHIE’s Choice: A Panel at the New Museum with Music, Performance, and Absolutely No Discussion.” *Art News*. April 5, 2016. <http://www.artnews.com/2016/04/05/sophies-choice-a-panel-at-the-new-museum-with-music-performance-and-absolutely-no-discussion/>.

and matching an all-white wardrobe with FlucT as they perform, SOPHIE began to read a monologue:

“Good morning. There is a violet. That does not escape the spectrum that I can manage. The spectrum that I can manage. But the eyes are closed and the blackness that is people is everything. Everywhere. A violet. Radiant and pulsing with every beat of my closed lids. Beating. A violet, dilating and contracting. Replaces the blackness that is my pupils. The blackness around it. The iris whose name as a flower has lent its color to this new pupil. Feathers the edges of this new pupil with a faint silhouette. That is the city. Its skyline feathering. This radiant violet. The city is forgotten. And its feathers are coarse hairs. Circling this purple-blue violet. Pupil dilating. Radiating. Contracting. It is here”

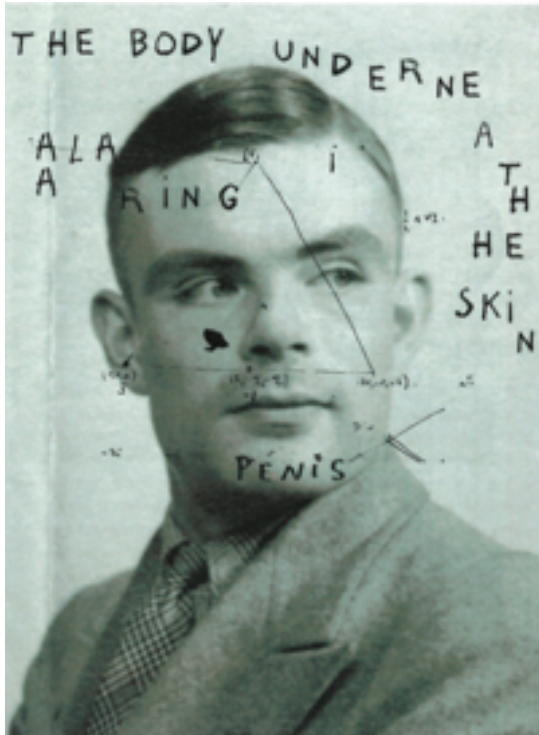
— *Pupture Symposium, 2016*²²

This seems to be the first documented public rebirth of SOPHIE. Violet, particularly violet eyes, in relation to humans are used in fiction to signify that an individual is special, rare, unique, or filled with mysterious talents.²³ The monologue is allegorical to the point of time in her existence, where she has made a name for herself in the music industry but lacks any interest towards creating an identity affiliated with her artistry. Between the time of this symposium and the release of “It’s Okay To Cry”/ her coming out, she has not only awaken her true inner self, but also released herself from the idea of her identity as male. The dilating and contracting violet pupils that SOPHIE depicts as her eyes is an analogy of the excitement filled within her for this spiritual-turned-physical, private-turned-public awakening. While having spent her time

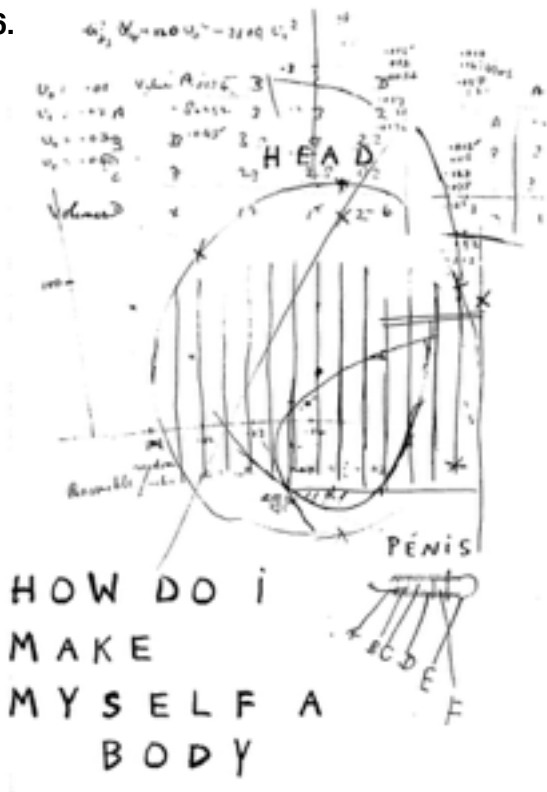
²² Ghorashi, Hannah. 2016. “SOPHIE’s Choice: A Panel at the New Museum with Music, Performance, and Absolutely No Discussion.” *Art News*. April 5, 2016. <http://www.artnews.com/2016/04/05/sophies-choice-a-panel-at-the-new-museum-with-music-performance-and-absolutely-no-discussion/>.

²³ “Purple Eyes.” n.d. Organization. *TV Tropes*. <http://tvtropes.org/pmwiki/pmwiki.php/Main/PurpleEyes>.

5.



6.



7.

Figures 5 (top left), 6 (bottom left) and 7 (above).
 SOPHIE et al., *Papture Pamphlet: The Body Underneath The Skin*, 2016.

“managing the spectrum” for which she can not escape from, in her own artistic way she discusses her planning. At the symposium, pamphlets were distributed posing questions about what it means to be a ‘body,’ to become the body underneath the skin (see Figures 5 and 6). Mirroring the process of de-

black boxing a technology, she begins to de-black box herself. In Figure 7 a series of 0’s

and 1's mimicking binary code is shown, with the sequence of numbers starting off with the word "SEX." The snafu of numbers are covered with both eligible and ineligible markings, some of which can be shown as SOPHIE having added non-binary numbers such as 2 and 3 into the binary sequence which can be interpreted as the symbolizing of breaking the basic contingent foundation of heterosexual and binary gendered system.²⁴ Considering that the binary sequence starts with "SEX," SOPHIE may also be challenging the notion that regardless of one's biological make up, their genitalia does not have to define their sex. Rothblatt encourages similar notions of disregarding the sex of individuals, most importantly with the transgender community, in order to act as a mental erasure from preconceived notions about gender performativity — she suggests that there is no escape from "de-gendering" an individual unless the idea of ones "sex" is separated from the idea of their genitalia.²⁵

Along the binary sequence in Figure 7 are two short passages; one of which discusses the sexual misconduct of an individual named Turing for partaking in homosexual relations, and the other of which is a guideline on the punishable prosecution if someone were to participate in homosexual activity. Though later evident through interviews in 2017, SOPHIE has always expressed a relationship with the technology she uses. "They're electronic instruments being used with the body... I'm always trying to encapsulate how we, as beings, interact with the world and the

²⁴ Cole, C. L., and Shannon L. C. Cate. "Compulsory Gender and Transgender Existence: Adrienne Rich's Queer Possibility." *Women's Studies Quarterly* 36, no. 3/4 (2008): 279-87. <http://www.jstor.org.proxy.library.georgetown.edu/stable/27649802>.

²⁵ Rothblatt, Martine. 2011. *From Transgender to Transhuman: A Manifesto On the Freedom Of Form*. Martine Rothblatt.

8.



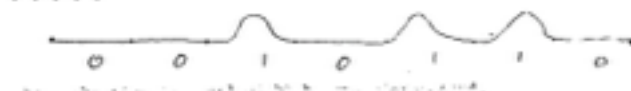
Do Digital Computers Think?

9.

Digital computers have often been described as mechanical brains. Most scientists probably regard this description as a mere newspaper stunt, but some do not. One well known mathematician has expressed the opposite point of view to me rather forcefully in the words "It is commonly said that these machines are not brains, but you and I know that they are".

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y without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom



Figures 8 (left) and 9 (right).

SOPHIE et al., *Pupture Pamphlet: The Body Underneath The Skin*, 2016.

machines and technology around us — They're not antithetical or mutually exclusive.”²⁶ SOPHIE’s experience as a transgender individual can be allegorical to the way in which she maintains a relationship with the electronic instruments she uses, as well as the process in which she conveys her feelings and emotions through sound. Unaware of “the body underneath the skin,” SOPHIE was using the ‘skin,’ which is her male presence, to exist in the physical realm. Only problem with that was her inability to become the body underneath the skin. There was a disconnect between her physical

²⁶ SOPHIE. 2017. POP WUNDERKIND SOPHIE SYNTHESIZES HUMAN AND MACHINE VOICES. Interview by Cedar Pasori. In person. <https://www.interviewmagazine.com/music/sophie-its-okay-to-cry-interview>.

body and her spiritual self, one that has been waiting patiently for over 30 years. In Figure 6, she draws out sketches, diagrams, and mathematical equations to properly determine how exactly can she “make [herself] a body,” breaking down the biological aspects of the body such as the head and penis as modular parts to human biology. In Figure 9, she further explores between the transgender experience and the relationship between humans and technology, which is an allegorical motif throughout SOPHIE’s lecture at this event. “Digital computers have often been described as mechanical brains,” the pamphlet reads, which can relate to the notion that computers are more than devices to be simply used — that technology houses complexity and spaces that can be explored to further understand its inner workings rather than its outer shell. Following a series of binary “0’s,” the excerpt reads “when you will have made him a body without organs, then you will have delivered him from all of his automatic reactions and restored him to his true freedom.” SOPHIE mirrors the physical experience of ‘biological reconstruction’ with that of a technological reconstruction in which binaries are used to code various inputs. Shown in Figure 8, a VGA cable is placed over the face of a person, not only emphasizing the dualistic relationship between humans and technology, but also emphasizing SOPHIE’s relationship with technology.

Her relationship with technology draws heavy parallels to Rothblatt’s writings which draws a connection between humans and technology. Similarly to the transgender experience of transitioning from one gender to another, it is argued that the process of downloading software onto a computer to create a ‘new’ computer on the same technological device mirrors the same experience.²⁷ SOPHIE’s ideas, as

²⁷ Rothblatt, Martine. 2011. From Transgender to Transhuman: A Manifesto On the Freedom Of Form. Martine Rothblatt.

interpreted from the pamphlet, of longing to become the body underneath the skin, reflects the “important subset of choosing one’s form” (462)²⁸ in regards to gender. A queer gendered experience has defined SOPHIE’s life, where she has felt injustice before she could fully understand what the injustice was²⁹ (that is, being in the body of a man when she is a woman). She now subtly exposes her true form at this symposium, and prepares herself (and the world) for what’s to come.

A WHOLE NEW WORLD

With sporadic and dispersed public live-show appearances between 2013 and 2016, SOPHIE announced her comeback, both personally and artistically. “It’s Okay To Cry” (October 2017), her first single since 2015, was released and accompanied by a music video. Since the release, the producer has been teasing at an entirely new project. Compared to her previous body of previously released music (e.g. *PRODUCT*) comprised of distinctive textural instrumentals and augmented vocals, Her new body of work — so far formally consisting of three singles and music videos to accompany them — exposes the artists gender identity publicly, thus starting the journey of branding her true identity.

²⁸ Rothblatt, Martine. 2011. From Transgender to Transhuman: A Manifesto On the Freedom Of Form. Martine Rothblatt.

²⁹ Audre Lorde, “The Uses of the Erotic: The Erotic as Power,” in *Sister Outsider* (Freedom, CA: The Crossing Press, 1978) pp. 53-59

“IT’S OKAY TO CRY”

Sophie features, for the first time, her own vocals on a track over a glittery melody and glistening synths. Historically known for staying out of the limelight, she bares all in the emotional music video that features herself from start to finish (see Figure 10).

Considering that this is her first music video ever, let alone featuring herself and her vocals, the producers method of release is backed by intentions of creating visibility and promoting self-acceptance.

When Sophie released the single/music video, on all her social media pages she had captioned “WHOLE NEW WORLD.” She even went as far as creating her first



Figure 10

SOPHIE, *promotional photograph for “It’s Okay To Cry,”* 2017.

Instagram page to commemorate the release of new music and the birth of this ‘new world’ she proclaims. Within the video, we see a consecutive shot dominating the tracks time of SOPHIE from the chest up. With long hair, glossy rose lipstick, a set of new cheekbones (which was later revealed to be prosthetic cheekbones³⁰), and the occasionally exposed breasts, the world is witnessing SOPHIE in her rawest form. It’s a whole new world for her, as is it for the world to witness the true SOPHIE. The ‘coming out’ of her new identity was also accompanied by her first formal interview since late

³⁰ SOPHIE. 2018. See Torbjørn Rødland’s Spooky, Glamorous Portraits of Electro-Pop Queen Sophie. Interview by Fiona Duncan. In person. https://garage.vice.com/en_us/article/3k7nqy/see-torbjoern-roedlands-spooky-glamorous-portraits-of-electro-pop-queen-sophie.

2015. Though actively asked about the reasoning behind the female stage name SOPHIE as a male-passing individual, she now claims her transgender female identity and reiterates what she says in many interviews — that all she ever wants to be seen as or referred to as is SOPHIE, and that she “[doesn’t] feel the need to clarify anything more than that.”³¹

“It’s Okay To Cry” has been declared the unofficial anthem for the transgender community due to the relatable lyrics (see Appendix G for complete lyrics) that both resonate with individuals that may struggle with identity issues and reflect a shared transgender experience. The lack of a larger representation towards the transgender community and the transgender experience makes a moment such as SOPHIE’s artistic rebirth symbolic, rather than just “artistic hype/marketing.” SOPHIE’s coming out and both bearing her emotions and baring her true physical form pair well with the chorus:

*“I can see the truth through all the lies
And even after all this time
Just know you’ve got nothing to hide
It’s okay to cry (it’s okay to cry)”*

The various verses within the single come from perspectives that can be interpreted as either SOPHIE guiding someone else through the process of decoding their true identity and embracing their sense of self, or SOPHIE doing the same but for herself as an interpersonal and retrospective awakening of her identity. The lack of representation and visibility of the transgender community not only threatens their legitimacy, but also incites fear, anxiety, and transphobia onto themselves. SOPHIE,

³¹ SOPHIE. 2017. POP WUNDERKIND SOPHIE SYNTHESIZES HUMAN AND MACHINE VOICES. Interview by Cedar Pasori. In person. <https://www.interviewmagazine.com/music/sophie-its-okay-to-cry-interview>.

however, chimes in with reassuring lines that alleviate those stressful thoughts, encouraging the listener to embrace the identity that is within them.

*“I don't mean to reproach you by saying this
I know that scares you
All of the big occasions you might have missed
No, I accept you
...
I hope you don't take this the wrong way
But I think your inside is your best side”*

Amidst the blue skies, rainbows, and stars backdropping SOPHIE's performance, the music video closes with thunderstorms and rain. Getting soaked as she fiercely screams the words “it's okay to cry,” she unleashes the built up tension that led to her coming out. It's the Yin and Yang of her female identity being embraced transcending from the private to public eye — though calm and discreet, she is filled with passion and excitement to claim her femininity. SOPHIE practically foreshadows her coming out in a 2015 interview by stating the following:

“In the real world, truth is stranger than fiction. If you try to create a synthetic personality, it's always going to be flat and two-dimensional next to something real. A real personality has so many contradictory facets to it – and a lot more depth.”³²

Intentional or not, SOPHIE struck a chord with what it means to be your authentic self. Considering that she had done 6 formal interviews (almost all of which were conducted via e-mail) in the period of time she produced and represented the era of *PRODUCT* (4 years), it can be construed that SOPHIE before coming out was the “flat

³² Cook, A.G., and SOPHIE. 2015. PC Music Are for Real: A. G. Cook and Sophie Talk Twisted Pop Interview by Simon Vozick-Levinson. In person. <https://www.rollingstone.com/music/features/pc-music-are-for-real-a-g-cook-and-sophie-talk-twisted-pop-20150522>.

and two-dimensional” synthetic personality that she had mentioned in that interview. The now-real personality she embraces expresses her depth and complex make up that is considered her true identity. This makes sense when taking into consideration her avant-garde explanation through pamphlets and spoken-word poetry at her symposium in 2016. It was a rarity to have the answer questions via email or audio-manipulated telephone interviews around 2014. She now fills most of her time doing in-person interviews with journalists (5 interviews to be exact since October 2017), the majority of which are accompanied by stylized promotional photographs of SOPHIE in the flesh.

“PONYBOY”

With the awakening of a new SOPHIE, she still creates discussions and blur the lines between gender binaries. As her second single from her upcoming album, SOPHIE released “Ponyboy,” which connects back to both her heavier underground electronic instrumentals and her BDSM/kinky origins that were last visited on her track “Hard,” however this time in more detail. Once again, a dual video/single release of the track was presented which includes both SOPHIE and dance duo FlucT, who was last seen with the artist at the 2016 symposium. With an eccentric flashing LED back drop, the aggressive banger incorporates, primarily, a grim dominant voice discussing the sexual fantasies that are the tracks lyrics (see Appendix H for complete lyrics):

*“Lock up the door
Put the pony on all fours
Crack down the whip
Make the pony bite the bit
Spit on my face
Put the pony in his place
I am your toy
Just a little ponyboy”*

SOPHIE intentionally sets this up as so — having a dominant voice discussing submissive fantasies — to bend the lines of both gender binaries and masculine/feminine sexual activities. Similarly to sexual animalistic behaviors, in which the animal kingdom lacks a regard to gender, SOPHIE emphasizes on the idea that there are no absolute binary male-female distinctions in nature, connecting to Rothblatt’s argument that to be trapped in a ‘gender’ is to be confined from freedom.³³

As expressed in previous interviews, SOPHIE takes time to synthesize raw audio samples and produce them into beats. For “Ponyboy,” she took the time to sample audio files of elephants having sex as a signifying instrumental beat to the track which further emphasizes the erotic nature of the single. Additionally, SOPHIE uses textured instrumental samples to express the sexual lyrics within the track, not only making a great textured kick, but also simulating the foreplay that’s lyrically described between each verse:

Crack down the whip ***whip noise***
 Make the pony bite the bit ***hard bite***
 Spit on my face ***wet noise***
 Put the pony in his place ***slap noise***
 I am your toy ***squeal***
 Just a little ponyboy ***squeal***

The mise-en-scene of the music video is allegorical to the audible space that SOPHIE alludes within the song — dark, sexual, and aggressive. SOPHIE and FlucT perform a choreography that mimics sexual behaviors both suggested and not suggested within the lyrics of the song. Interestingly enough, SOPHIE and FlucT

³³ Rothblatt, Martine. 2011. From Transgender to Transhuman: A Manifesto On the Freedom Of Form. Martine Rothblatt.

interact with one another, in which certain situations involve SOPHIE being controlled as to what type of dominant or submissive sexual behaviors she should participate in, as well as SOPHIE interacting with one or both members of the dance duo, further insinuating the suggestive kinky submissive, dominant, and orgy-esque sexual play. Emphasizing on ideas of “sexual essentialism”³⁴ verbally and visually within the video, she plays around with gender pronouns and associated ‘societally-concieved’ notions of masculine and feminine traits and sexual acts to further suggest the naturalistic behaviors of eroticism, specifically in regards to expressed sexuality against a heteronormative agenda. Cecile Believe, the lead vocalist for SOPHIE’s upcoming album, passionately belts out “he is just a pony, she is just a pony, they is just a pony,” insinuating that gender roles are unimportant not only in the dom/sub world, but also in SOPHIE’s world. Gender is further challenged as the background text of “Ponyboy” is pink, associating the gendered “male” with a more feminine color (see Figure 11).



Figures 11

SOPHIE, “Ponyboy” Music Video, Screenshots. 2017.

It’s interesting to note other characteristics that make up the “Ponyboy” music video, specifically the use of “My Little Pony.” Known primarily as a series of toys for little girls, SOPHIE decorates the video with cameos of characters from the “My Little Pony” series. Her jacket is custom made to have a “My Little Pony” character on the

³⁴ Gayle Rubin, “Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality,” in Carole Vance, ed., *Pleasure and Danger* (London: Routledge & Kegan, Paul, 1984) pp. 143-178.

back of it, with the words “Ponyboy” surrounding the figure (this is the same jacket she wears at her live showcases). Additionally, as the vocally screwed and dominant vocals discuss submissive sexual behaviors, images of “My Little Pony” are flashed in the back of the screen in morphed and discombobulated shapes (see Figure 12). Aside from literal



Figures 12

SOPHIE, “Ponyboy” Music Video, Screenshots. 2017.

appearances of “My Little Pony,” both SOPHIE and FlucT perform their choreography with rainbow, multi-colored wigs, thematically resembling the characteristics of a “My Little Pony” doll. SOPHIE’s use of a feminine children's toy alongside a word that both includes the word “boy” and is associated with sexual fantasies can connect back to Freudian theories suggesting that sexual fantasies become apparent at a very young age.

“FACESHOPPING”

A simple 4 line verse repeats “My face is the front of shop / My face is the real shopfront / My shop is the face I front / I’m real when I shop my face” followed by, undoubtedly, one of the most musically catastrophic harmonization of instrumentals ever heard of in the pop world. SOPHIE’s third single entitled “Faceshopping,” released early February of 2018, challenges societal beauty standards and ideas between what is real and what is fake. The simple verse, much like her older songs that convey simple lyrics, holds so much depth in the world of beauty — what is authenticity? Since her

coming out as a transgender woman, she's gotten breast implants and occasionally incorporates prosthetic cheekbones during her live performances and photoshoots. "That's a running theme in this music — questioning preconceptions about what's real and authentic, what's natural and what's unnatural and what's artificial, in terms of music, in terms of gender, in terms of reality, I suppose."³⁵ "Faceshopping" suggests that being artificial can be real in the sense that modulating your physical appearance to achieve a certain look is a method of spiritually blossoming into the body of your dreams.

*"Artificial bloom
Hydroponic skin
Chemical release
Synthesise the real"*

Maybe it's from SOPHIE's personal experience of transitioning her gender identity and physical appearance from male to female, maybe it's her message to the world that synthesizing what you long to become is as real as it gets, maybe it's both. The idea of making your face as the "front of shop" ties back to SOPHIE's idea of creating a genre of "advertising" music, more specifically now with proper advertisements of her artistic image and physical self. Ideas of accessibility are taken into account, noting that society's need for immediate gratification towards achieving a physical look is more than present. Additionally, she takes into account the idea of accessibility with technology, specifically in regards to social media, and how modifying physical features through plastic surgery or photoshop is easier than ever. The sensual

³⁵ SOPHIE. 2017. Sophie Can Show You the World Interview by Sasha Geffen. In person. http://www.vulture.com/2017/12/profile-sophie.html?utm_campaign=vulture&utm_source=tw&utm_medium=s1.

bridge (see Appendix I for complete lyrics) within the track sets her up for wanting nothing more but to be reduced “to nothingness,” emphasizes this notion that a public and online presence can be easily broken down by the celebrity cultural discourse involving beauty standards, judgement of others, and the ‘public self.’³⁶ **46**). The repeated chorus slightly changes at the end, in which each line has a response in a distorted and aggressive voice, serving to feed into her ego and need for immediate gratification:

***“And you know what I want
My face is the front of shop
So give me what I want
My face is the real shop front
I said everything I want
My shop is the face I front
So give me what I want
I'm real when I shop my face”***

SOPHIE further pushes the narrative of immediate gratification through both technology/social media and plastic surgery. With her transgender identity being publicly known at this point of time, she suggests to feel the pressure of living up to her ‘presentational media’ identity — something that is fed by both her ego and the general public.³⁷ A dialogue between this notion takes place with the idea that coming out is both a liberating and regulatory process, where coming out in and of itself sets an individual

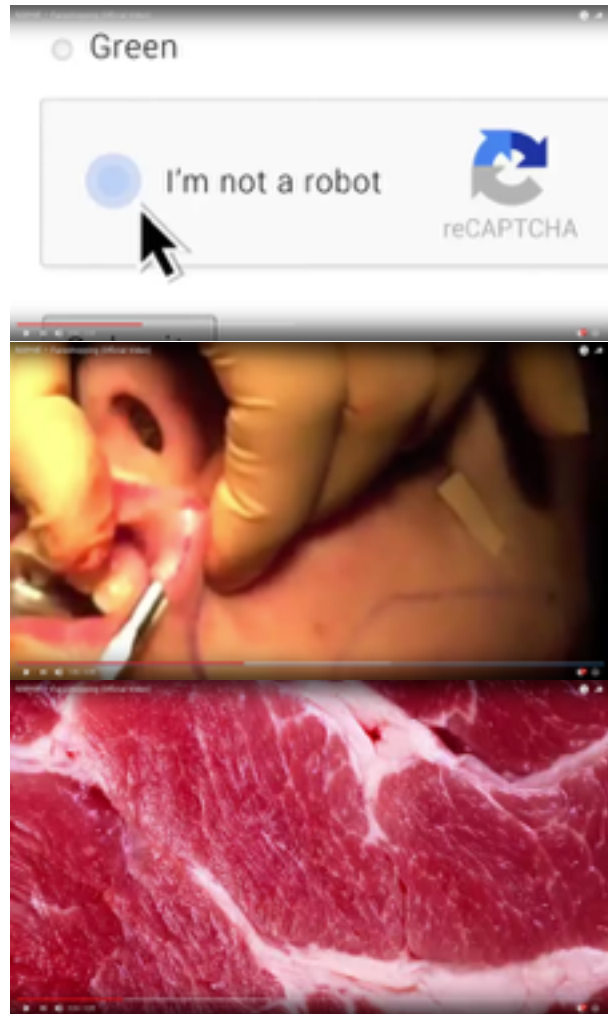
³⁶ Marshall, David. 2010. “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media.” *Celebrity Media Studies* 1 (1): 35–48. <https://doi.org/10.1080/19392390903519057>.

³⁷ Marshall, David. 2010. “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media.” *Celebrity Media Studies* 1 (1): 35–48. <https://doi.org/10.1080/19392390903519057>.

13.



14.



Figures 13 (three stills on the left) and 14 (three stills on the right)

SOPHIE, "Faceshopping" Music Video, Screenshots. 2018.

free, yet repercussions of claiming a new identity publicly makes room for new regulations and new acts regarding performativity.³⁸

Much like science fiction, artificial life is just as real as human life. Parallels are drawn to articulate the idea of the transgender experience as an experience that is transhuman, for the need to involve gender — even after transitioning — still creates a

³⁸ Judith Butler, "Imitation and Gender Insubordination," in *Gay and Lesbian Studies Reader*, Henry Abelove, Michele Aina Barale, David Halperin, eds. (New York: Routledge, 1993), pp. 307-320.

sense of limitation.³⁹ In regards to science fiction, parallels between the film genre and the transgender experience can be discussed in that the transgender experience is as “queer,” odd, and “third-world” as a science-fiction character. One whose experience is sometimes considered ‘less than human.’ SOPHIE plays with this idea throughout the video.

Shortly released after the single release, The music video demonstrates the idea of accepting a modulated human as being as real as they can get, in comparison to aliens or cyborgs that allude an artificial and less-than-human persona. She entertains the opposing ideas of the real and the fake, human and machine, organic and synthetic, by flashing various images throughout the music video in a classic Gaspar Noé fashion. Her face, including the prosthetic cheekbones, is aggressively chopped up, stretched apart, blown out, and twisted (see Figure 13) as aggressive beats mimicking sounds from an operating room drop left and right. Images of plastic surgery, animal meat, and the blossoming of a flower insinuate the real/fake relationship that SOPHIE shines a light on (see Figure 14). In one of the photographs in Figure 14, an online security checkpoint to confirm the presence of a human is flashed on the screen, tying back to the idea of SOPHIE’s transgender experience — wearing make up, getting breast implants, sporting prosthetic cheekbones — is similar to the science fiction diegesis that narrates transgender people as something less than human.

What’s laughable about the video is the CGI figurine of SOPHIE’s body floating in a black space. Though completely nude (lacking genitals, which can tie back to the discussion of disregarding a biological makeup of sex), her body mold seems to show

³⁹ Rothblatt, Martine. 2011. From Transgender to Transhuman: A Manifesto On the Freedom Of Form. Martine Rothblatt.

that her foot is biologically in the shape of a high heel (see Figure 15). SOPHIE might have intentionally added this subtle detail for a sarcastic yet honest emphasis on the unnatural world we live in — one that allows for physical humans to morph into physical beings that they were not



Figure 15
 “Faceshopping,” SOPHIE. Screenshot from the music video, 2018.

originally born as through the use of technology. Figure 15 might also be a commentary on the objectification of women and the beauty standards they have to meet, which comes to a point where something such as a high heel should be considered 100% expected from and only for women.

She has been expressing her interest in plastic surgery “for the same reason [she is] in plasticity in music/synthesis”⁴⁰ since 2014. To be able to modulate and mold the physical body you are in, using that as a vehicle to exist in the physical world through which your spirit is the driver of, is the answer to questions posed from SOPHIE’s symposium in 2016. How the body underneath the skin can merge as one is expressed through SOPHIE’s verbal, audible, and visual representations of it all.

⁴⁰ SOPHIE. 2014. SOPHIE MSMSMSM: “I’m interested in synthetic reconstructions of the material world.” Interview by Jan Bárta. <https://wave.rozhlas.cz/sophie-msmsmsm-im-interested-synthetic-reconstructions-material-world-5237892>.

SOPHIE'S LIVE SHOW

Something must be said about the environment created within a SOPHIE concert. Delving further into the pre-constructed ideas and experiences of gender, sexuality, and bodies, SOPHIE has hosted theatrical live shows with the brilliantly coordinated use of lights, backdrops, choreography, and live singing. Between October 2017 to now, SOPHIE has held 3 shows advertised as a “Live Debut” and “Live Showcase.” Each showcase mirrored one another, with minor wardrobe changes for SOPHIE as well as 2 tracks that were inconsistently performed amongst the three shows (one of which will not be on the album and merely served as an “intermission” track). For the purpose of analysis and the deconstruction of SOPHIE’s representation of gender, sexuality, and ‘the body,’ this analysis will focus on the significant parts of the October 2017 Los Angeles Live Debut — the first live showcasing of SOPHIE’s new body of work that “de-contextualizes the music in live performances and surrounding video work,”⁴¹ immersing the viewer into her own thoughts and feelings. The performance consisted almost entirely of new musical material that has yet to be formally published, though what’s significant enough to take into account of for this analysis is the mise-en-scene of (primarily) two tracks and the significance of FlucT’s presence in regards to meaning-making with gender and the body.

⁴¹ SOPHIE. 2018. See Torbjørn Rødland’s Spooky, Glamorous Portraits of Electro-Pop Queen Sophie. Interview by Fiona Duncan. In person. https://garage.vice.com/en_us/article/3k7nqy/see-torbjoern-roedlands-spooky-glamorous-portraits-of-electro-pop-queen-sophie.

INTRO/“WHOLE NEW WORLD”

SOPHIE’s opening act for her live debuts encapsulates the experience of a spiritual awakening. For the audience, it’s a sensory overload — eternal darkness floods the room with a lingering siren lacking any sort of melody (similarly to the everlasting semi-horrific suspense that her single “L.O.V.E.” alludes). A giant backlit LED display begins to spark with white light as though a machine is attempting to be turned on. SOPHIE revisits the human/machine parallel through this experience, and as the white lights begin to flash, the dance duo FlucT and singer Cecile Believe makes their appearance on stage. Submission of the body and of human existence to machines and



Figure 16

Screenshots from the SOPHIE Live Debut LA Show: Intro/"Whole New World." 2017. Telegram, Los Angeles CA. Provided by Denis Breimann, retrieved from <http://www.mediafire.com/file/ciezt5w2b90rd6/2017.10.30+-SOPHIE+at+The+Teragram.mp4>

technology is evident as the static audio and flashing lights coincide with the duos “glitchy” behavior and hypnotic words on the LED display reading: “VISIONS,” “FEELINGS,” “PROMISES,” “YOU,” “ME,” “MACHINES,” “NEW,” “WORLD,” “WHOLE,” “TRUE,” “REAL,” and “PROGRESS” (see Figure 16) (see Appendix J for full lyrics).

As the opening song progresses, their choreography maintains a back-and-forth of ‘connection’ and ‘disconnection,’ where they move as either separate or unified entity/entities. The track, tentatively titled “Whole New World,” is SOPHIE’s rebirth. Much like

the construction of a building, as flashing white lights continue on in the background, images of tools and construction vehicles are brought up on the big screen behind SOPHIE's silhouette (see Figure 17), accompanying textural sounds that mimic construction work (knowing SOPHIE and her creative process, she most likely sampled the sounds of construction tools to compose the track). This 'construction' is allegorical



Figure 17

Rafikian, Shahin. *Screenshots from the SOPHIE Live Debut NY Show: "Whole New World."* 2018. Elsewhere, Brooklyn NY

to the reconstruction of herself — while reconstructing the meaning of her identity and the physical representation of herself, she is beginning to transcend from the immanent into her true physical form. Scholars such as Judith Butler discuss the idea of gender construction in both a social and literal way, where gender performativity relates to social gender constructions (e.g. performing in a masculine or feminine manner) and physical gender constructions

represented through physical or digital reconstruction (e.g. surgery).⁴² The text “WHOLE NEW WORLD” in her stylized wonky “Lyon” font flashes here and there as a reminder to both herself and viewers that a new side and newly constructed version of SOPHIE is about to become publicly apparent.

The track eases into a more spacious headspace, less aggressive as the opening for “Whole New World” but more distraught than its entire track and visuals. FlucT not only positions Cecile Believe in a submissive position, but opens a black sheet that begins to cloud the stage and practically consume SOPHIE. However, SOPHIE does not seem to fight back — she allows herself to be taken slowly by the darkness, mirroring the dialogue she had given at *Popture*: “Everywhere. A violet. Radiant and pulsing with every beat of my closed lids. Beating. A violet, dilating and contracting. Replaces the blackness that is my pupils. The blackness around it.”⁴³ By visually relaying her words from the 2016 symposium, she represents her spiritual awakening of violet overthrowing the blackness of her pupils through her live debut.⁴⁴ The darkness, similarly to her pupils in the passage, is overthrown by violet light, which takes over the room as the violet strobe lights overpower the blackness of the concert venue for a transitioning into the live performance of “Ponyboy.” The choreography of the live show is the same as the music video, where SOPHIE and FlucT mimic sexual

⁴² Judith Butler, “Imitation and Gender Insubordination,” in *Gay and Lesbian Studies Reader*, Henry Abelove, Michele Aina Barale, David Halperin, eds. (New York: Routledge, 1993), pp. 307-320.

⁴³ SOPHIE, Gerry Bibby, Matthew Lutz-Kinoy, FlucT, Travis Boyer, Mels Evers, A.G. Cook, Henrik Oleson, and Hayden Dunham. 2016. “Pupture Pamphlet: The Body Underneath The Skin.”

⁴⁴ SOPHIE, Gerry Bibby, Matthew Lutz-Kinoy, FlucT, Travis Boyer, Mels Evers, A.G. Cook, Henrik Oleson, and Hayden Dunham. 2016. “Pupture Pamphlet: The Body Underneath The Skin.”

advances, BDSM fantasies, and submissive/dominant relationships through one another's interaction.

“IMMATERIAL”

Most notably within the live show was the debut of her tentatively titled track “Immaterial.” Similarly to the message of “Faceshopping,” “Immaterial” challenges the socially constructed gendered norms and ideas surrounding girls and boys that constrain them from simply existing, regardless of their gender identity. “If you can find your way out of one system — gender — you're better prepared to find your way out of all the rest”⁴⁵ says SOPHIE, which is

conveyed within the bridge of the lyrics

“I was just a lonely girl in the eyes of
my inner child / I could be anything I
want and no matter where I go you'll
always be here in my heart... I could



Figure 18

*Mockup of SOPHIE's live show visuals during “Immaterial,”
retrieved from Twitter. 2018.*

be anything I want” (see Appendix K for complete lyrics). SOPHIE encourages this notion that the physical world is merely immaterial in regards to the construction of gender. She does so by incorporating visual components of the track involving the words “IMMATERIAL BOY” and “IMMATERIAL GIRL” flashing on the screen — “IMMATERIAL” remaining neutral in color, “BOY” radiating a neon pink glow, and “GIRL” radiating a baby powder blue light (see Figure 18).

⁴⁵ SOPHIE. 2017. Sophie Can Show You the World Interview by Sasha Geffen. In person. http://www.vulture.com/2017/12/profile-sophie.html?utm_campaign=vulture&utm_source=tw&utm_medium=s1.

Though speaking truth in its own form, the lyrics can be contradictory to SOPHIE’s previously expressed messages in “Faceshopping,” where she insists that one can artificially exist in their real form:

*“You could be me and
I could be you
Always the same and
Never the same
Day by day
Life after life
Without my legs or my hair
Without my genes or my blood
With no name and with no type of story
Where do I live?
Tell me, where do I exist?”*

It’s for this reason, however, that “Faceshopping” serves to provide the immediate gratification desired towards presentation in the real world, while “Immaterial” serves to remind the listener that their skin is separate from their body — such ideas which relate back to SOPHIE’s conceptual relationship between the real and the fake, humans and machines, organic versus synthetic.

THE SIGNIFICANCE OF DANCE DUO “FlucT”

What’s significant about the live debuts, aside from SOPHIE’s set up of visual and sensory captivation within her music, is FlucT. The two dancers that make up FlucT consistently play two roles throughout the live debut; they act as guardian angels over SOPHIE as she embarks the experience of claiming her spiritual/trans identity, and they act as beings that emphasize on the notion of harmony and separation between bodies (the idea of two bodies becoming one). It seems as if their two-part role has been evident since the 2016 symposium, where SOPHIE subtly hinted her spiritual

awakening while wearing matching white garments with FlucT. They act as guardian as they allow SOPHIE to be consumed by blackness during the outro of “Whole New World.” They served as aides for SOPHIE’s sexual exploration of interests and curiosity in “Ponyboy.” They sheltered and protected SOPHIE as the sensual bridge to “Faceshopping” was sung, coddling her as her vulnerability is presented to the crowd. At the end of “Immaterial,” they were let go into the crowd of concert-goers, for the transition into “It’s Okay To Cry” was a safe space for SOPHIE which no longer needed guardian angels to watch over her. FlucT’s interpretive dance moves emphasized on the ideas of division and unity between bodies, in which their dance repertoire consisted of maneuvers that explore and conjoin each others bodies as well as express and exist as separate entities. This is evident during their intro dance routine of “Whole New World,” as they exist separate from one another and then aggressively embrace each others bodies while the background sequence of text hypnotizes the crowd. In certain cases, their bodies merged with SOPHIE’s during the live performances, insinuating a lack of agenda for it being *just* SOPHIE’s world, and rather a world that can now interact with SOPHIE.

THE FUTURE OF SOPHIE

SOPHIE’s last live debut show was March 13th, 2018.⁴⁶ In her most recent interview (May 1st), she’s expressed her goals in life both personally and artistic all are to “try to get to a point where I can just embrace [contradictory] feelings fully, as a

⁴⁶ Slater, Maya-Roisin. 2018. “SOPHIE Live in London.” Resident Advisor. March 16, 2018. <https://www.residentadvisor.net/reviews/22331>.

human.”⁴⁷ Her new album *OIL OF EVERY PEARL’S UN-INSIDES* (a homonym for “I LOVE EVER PERSONS INSIDES”), while lacking a formal release date, lives between the place of artificiality and sincerity, a thrilling yet terrifying place to be, which for her is the most natural state of existence.⁴⁸ While still maintaining a scarce touring/performing schedule, SOPHIE is working heavily on the release of this album as well as a remix album and upcoming collaborative work with friends.⁴⁹ Her live shows hosted in CA, NY, and UK were just a glimpse into the sensory-captivating experiences, feelings, and thoughts that have been running through SOPHIE’s mind. Interviews with the born-again artist are creeping to the surface of the public eye, but what does this mean for SOPHIE?

By having a platform to express her identity and art, SOPHIE can convey messages pertaining to the acceptance and understanding of not only the transgender experience, but also her experience. Her intercommunicative-self participates in the multi-media, multi-layered forms of communication to the public through music, art, and live performances, creating those mediums as starting points for reactions and discussion while bringing visibility to her message.⁵⁰ Before coming out, her message was not as clear. She lacked a “relatable” presence and only had products of her

⁴⁷ SOPHIE. 2018. SOPHIE: Earthly Pleasures Interview by Chal Ravens. In person. <https://crackmagazine.net/article/long-reads/sophie-earthly-pleasures/>.

⁴⁸ SOPHIE. 2018. SOPHIE: Earthly Pleasures Interview by Chal Ravens. In person. <https://crackmagazine.net/article/long-reads/sophie-earthly-pleasures/>.

⁴⁹ SOPHIE. 2018. SOPHIE Is an Immaterial Girl in a Material World Interview by Hazel Cills. In person. <https://themuse.jezebel.com/sophie-is-an-immaterial-girl-in-a-material-world-1823883163>.

⁵⁰ Marshall, David. 2010. “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media.” *Celebrity Media Studies* 1 (1): 35–48. <https://doi.org/10.1080/19392390903519057>.

advertising music to shine light upon the multi-dimensional complexities that she actively tried to convey. Now, with more theatrical live debuts and DJ sets, interviews and photoshoots, she is transitioning ideas, experiences, and identities that were once discreet into the public eye.

DISCUSSION

Several questions and concerns still stand however. With this new era of SOPHIE, conveying messages pertaining to emotion and human experience, is the contradictory nature of it all acceptable? By embracing contradictory feelings and accepting the notion that not everything has to make sense, how can we, in this case, make sense of what may not be understandable? Lyrical suggestions in “It’s Okay To Cry,” as well as “Immaterial,” suggest that “your inside is your best side,” and that the material aspects of gender and physical existence do not matter. Yet, a track like “Faceshopping” insinuates the agenda of becoming the physical representation of whatever you want to be, as well as “Whole New World” brainwashing viewers with ideas of construction and reconstruction of the body. Her aggressive interest in having plastic taking on the physical appearance of metals or liquids, and then having those synthetically reconstructed through sound,⁵¹ suggests that the synthetic material world she attempts to replicate for achieving a level of authenticity is not necessarily “authentic.” What constitutes authenticity? Does the origins of an “authentic” concept, human or not, have to start from scratch? Or can the synthesis of preexisting concepts create a totally new and authentic one? SOPHIE challenges these ideas and questions

⁵¹ SOPHIE. 2014. SOPHIE MSMSMSM: “I’m interested in synthetic reconstructions of the material world.” Interview by Jan Bárta. <https://wave.rozhlas.cz/sophie-msmsmsm-im-interested-synthetic-reconstructions-material-world-5237892>.

throughout her music, both visually and audibly, as she mirrors her trans experience to the process of determining what is authentic and what is not.

Simply put, SOPHIE is generating a level of art that explores multiple dimensions of complexity. With a need to understand elements and aspects of existence, she urges listeners of her music that the complexity of life is what makes the articulation of it an emotional, relatable experience. Through music, she can convey these ideas in the simplest form.

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Appendix A — Lyrics to “Vyzee”

[Intro]

Shake, shake, shake it up and make it fizz
If that's what you wanna do
If that's what you wanna do

[Verse 1]

If you
Want to make them scream
Look at me, it's simple
We'll make it easily
If you need that something but don't know what it is
Shake, shake, shake it up and make it fizz
You've got to twist your body
Twirl it all around
Make it pop and sizzle
Now squish it on the ground
If you need that something but don't know what it is
Shake, shake, shake, it up and make it fizz

[Chorus]

We can go crazy and then pop
Crazy and then pop
Crazy and then pop
If that's what you wanna do
We can go crazy and then pop
Crazy and then pop
Crazy and then pop
If that's what you wanna do
If that's what you wanna do
If that's what you wanna do

[Verse 2]

If you
Squish it in your hand
Make it pop, red and white
Tomato soup can
If you need that something
And that's really what you want
Shake, shake, shake it up and make it fizz
You've got to stir that mixture
Make it really thick
Let it drip all over
Now give the spoon a lick
If you need that something and that's really what you want

Shake, shake, shake it up and make it fizz

[Chorus]

[Verse 3]

Hey, we can jump up
We can get down low
Mix it all up
We can go loco
Whatever you want
There's nothing we can't do
Cause we can go up
And that's what we gon' do
We can jump up, up, up
Make them say "Mmm yeah, wow, that's nice"
Smash it all up
Let it drip-drop low
Whatever you need
Just tell me and we'll go
Cause we can stay here or we can go
We can go
We can go

[Outro]

Crazy and then pop
Crazy and then pop
Crazy and then pop
If that's what you wanna do
We can go crazy and then pop
Crazy and then pop
Crazy and then pop
Shake shake shake it up and make it fizz
If that's what you want to do do do
If that's what you want to do
If that's what you want to do
Crazy and then pop
Crazy and then pop
Crazy and then pop
If that's what you want to do
We can go crazy and then pop
Crazy and then pop
Crazy and then pop
If that's what you want to do
Shake shake shake it up and make it fizz

Appendix B — Lyrics to “Lemonade”

Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade

[Chorus]

I've got something to tell you
 I hope you understand
 I never meant to hurt you
 It wasn't in my plans
 It's just that when I'm with you
 And everything's okay
 I get that fizzy feeling
 And I want lemonade

Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade
 Lemonade, l-l-lemonade

Candy boys, c-c-candy boys
 Candy boys, c-c-candy boys
 Candy boys, c-c-candy boys
 Lemonade, l-l-lemonade
 Candy boys, c-c-candy boys
 Lemonade, l-l-lemonade
 Candy boys, c-c-candy boys
 Candy boys, c-c-candy boys
 Lemonade, l-l-lemonade
 Candy boys, c-c-candy boys

[Chorus]

I've got something to tell you
 I hope you understand
 I never meant to hurt you
 It wasn't in my plans
 It's just that when I'm with you
 And everything's okay
 I get that fizzy feeling
 And I want lemonade

Appendix C — Lyrics to “Hard”

[Intro]

Hard

[Verse 1]

Latex gloves, smack so hard
 PVC, I get so hard
 Platform shoes kick so hard
 Ponytail, yank so hard
 Leatherette, party so hard
 PVC, I get so hard
 Platform shoes kick so hard
 But it's just so hard, so hard

Hard

Hard

[Refrain]

Hard hard, I get so hard
 Hard hard, I get so hard
 Hard hard, I get so hard
 I just get so hard

[Verse 2]

Patent boot, yank so hard
 Silicon, squeeze so hard
 Ponytail, yank so hard
 Do I make you proud? I try so hard
 Rubber doll, bang so hard
 PVC, I get so hard
 Latex gloves smack so hard
 Platform shoes
 In the club party so hard
 I'm so hard
 Rubber doll
 Latex gloves smack so hard
 PVC, I get so hard
 Platform shoes kick so hard
 But it's just so hard, so hard
 So hard

[Refrain]

Hard, hard, I get so hard
 Hard, hard, I get so hard
 Hard, hard, I get so hard

Hard, hard, I get so hard

Hard, hard, I get so hard

Hard, hard, I get so hard

Hard, hard, I get so hard

I just get so hard

Appendix D — Lyrics to “Bipp”

[Intro]

I can make you feel, I can make you feel
I can make you feel, I can make you feel
I can make you feel, I can make you feel
If you let me
I can make you feel, I can make you feel
I can make you feel, I can make you feel
I can make you feel, I can make you feel
If you let me

[Verse 1]

However you're feeling
I can make you feel better
Whatever you're thinking
I can make it all clearer
Don't pretend you know that you feel it
Try so hard, baby you can't conceal it
Whatever you feel inside
I can make you feel better
If that's what you want boy
Then you know where to find me
So

[Chorus]

I can make you feel better, if you let me
I can make you feel better, if you want to
I can make you feel better, and you know you will
If that's what you want boy
Then you know where to find me

[Verse 2]

You've got to be crazy
Thinking you can resist this
You know, yeah you know
You can't help yourself
I bet you can't take it
But I'd like to see you try
You should try, if you don't you might never know
How it tastes so good
Sweet like whipped cream
Soft and smooth
Like you felt in your dreams
So whatever your heart desires
What you need

If that's what you want boy
Then you know where to find me
So

[Chorus]

I can make you feel better, if you let me
I can make you feel better, if you want to
I can make you feel better, and you know you will
If that's what you want boy
Then you know where to find me

[Bridge]

(I can make you feel, I can make you feel)
Like you want to
(I can make you feel, I can make you feel)
You know you want to
(I can make you feel, I can make you feel)
Like you want to

[Chorus]

I can make you feel better, if you let me
I can make you feel better, if you want to
I can make you feel better, if you let me
I can make you feel, I can make you feel
If you let me
I can make you feel better, like you want to
I can make you feel better, you know you want to
I can make you feel better, and you know you will
If that's what you want boy
Then you know where to find me
So

Appendix E — Lyrics to “Just Like We Never Said Goodbye”

[Verse]

We were young and outta control
I haven't seen you since I was about, mm, sixteen years old
But then you called me up the other day
I was shocked, but what could I say?
And your voice exactly the same
And it makes me feel, makes me feel

[Chorus]

Oh, just like we never said goodbye
When you spoke to me in that way
Oh, just like we never said goodbye
And it makes me feel, makes me feel

[Verse]

We went out the very next day
You still remember my favorite place
And we laughed, just like we used to
And did everything we like to do
And now we're holding hands and running
And it makes me feel, makes me feel

[Chorus]

Oh, just like we never said goodbye
When you looked at me that way
Oh, just like we never said goodbye
And it makes me feel, makes me feel
Oh, just like we never said goodbye
When you held my hand that way
Oh, just like we never said goodbye
And it makes me feel, makes me feel

[Bridge]

We were young
We had everything we wanted
Running wild through the night
We were young
We had everything we needed
And I see that now that you're here with me
I've got everything that I could ever need
And it makes me feel, and it makes me feel
And it makes me feel, makes me feel

[Chorus]

Oh, just like we never said goodbye
When you held my hand in that way
Oh, just like we never said goodbye
And it makes me feel, makes me feel

[Outro]

Still got that glint in your eye
Like you did the very first time
Oh, it's like we never said goodbye
And it makes me feel, makes me feel, like everything that I could ever need
And it makes me feel, and it makes me feel, like I don't ever wanna say goodbye

Appendix F – The Products of *PRODUCT*

SOPHIE

SHOP










JACKET SOLD OUT

THIS PRODUCT IS NOT CURRENTLY AVAILABLE TO PURCHASE.

LIQUID-LUV TRANSPARENT PLASTIC SOAPY PUFFA JACKET. AVAILABLE IN PINK OR GREEN.

PRODUCT TRACKLIST:

1. BIPP * YOUTUBE • ITUNES • SPOTIFY
2. ELLE * YOUTUBE • ITUNES • SPOTIFY
3. LEMONADE * YOUTUBE • ITUNES • SPOTIFY
4. HARD * YOUTUBE • ITUNES • SPOTIFY
5. MMSMM * YOUTUBE • ITUNES • SPOTIFY
6. VYZEE
7. L.D.V.E.
8. JUST LIKE WE NEVER SAID GOODBYE

SILICON PRODUCT

£50.00

[**ADD TO CART**](#)

THIS IS A PRE-ORDER. ESTIMATED SHIPPING 27 NOVEMBER 2015.

SKIN SAFE ODORLESS AND TASTELESS PLATINUM SILICON PRODUCT. INSTANT MP3 (300Kbps) BUNDLE DOWNLOAD OF 4 RELEASED SINGLES ON PURCHASE - BIPP, ELLE, LEMONADE, HARD. THIS BUNDLE WILL BE UPDATED TO INCLUDE ALL EIGHT SINGLES AND AN EXCLUSIVE AUDIO TRACK ON NOVEMBER 27. PURCHASES ARE ONE PER PERSON.

PRODUCT TRACKLIST:

1. BIPP * YOUTUBE • ITUNES • SPOTIFY
2. ELLE * YOUTUBE • ITUNES • SPOTIFY
3. LEMONADE * YOUTUBE • ITUNES • SPOTIFY
4. HARD * YOUTUBE • ITUNES • SPOTIFY
5. MMSMM
6. VYZEE
7. L.D.V.E.
8. JUST LIKE WE NEVER SAID GOODBYE



Appendix G — Lyrics to “It’s Okay To Cry”

[Verse 1]

I don't mean to reproach you by saying this
 I know that scares you
 All of the big occasions you might have missed
 No, I accept you
 And I don't even need to know your reasons
 It's okay, it's okay, it's o-kay
 I think you sometimes forget
 I would know you best

I hope you don't take this the wrong way
 But I think your inside is your best side

[Chorus]

I, was that a teardrop in your eye?
 I never thought I'd see you cry
 Just know whatever hurts, it's all mine
 It's okay to cry (It's okay to cry)

I can see the truth through all the lies
 And even after all this time
 Just know you've got nothing to hide
 It's okay to cry (It's okay to cry)

It's okay to cry (It's okay to cry)
 It's okay to cry (It's okay to cry)

[Verse 2]

I remember one time you were lost
 I came to find you
 And I knocked on your front door
 That was you I'd never seen before
 And I saw the magazine you were reading
 And I read the page
 And if I had just one single wish
 Wish I could have said this

It's okay to cry

[Chorus]

I, was that a teardrop in your eye?
 I never thought I'd see you cry
 Just know whatever hurts, it's all mine
 It's okay to cry (It's okay to cry)

I can see the truth through all the lies
And even after all this time
Just know you've got nothing to hide
It's okay to cry (It's okay to cry)

[Bridge]

There's a world inside you
I wanna know what it feels like
I wanna go there with you
Cos we've all got a dark place
Maybe if we shine some light there
It won't be so hard
I want to know those parts of you

[Chorus]

I, was that a teardrop in your eye?
I never thought I'd see you cry
Just know whatever hurts, it's all mine
It's okay to cry (It's okay to cry)

I can see the truth through all the lies
And even after all this time
Whatever it is, just know it's alright
It's okay to cry (It's okay to cry)

It's okay to cry (It's okay to cry)
It's okay to cry (It's okay to cry)

Appendix H — Lyrics to “Ponyboy”

[Intro: SOPHIE]

Ponyboy
 Pony, pony, boy, boy, boy
 Pony, pony, boy, boy, boy

[Verse 1: SOPHIE]

Lock up the door
 Put the pony on all fours
 Crack down the whip
 Make the pony bite the bit
 Spit on my face
 Put the pony in his place
 I am your toy
 Just a little ponyboy

[Chorus: SOPHIE]

Pony, pony, boy, boy
 You can call me ponyboy
 Pony, pony, boy, boy
 Just a little ponyboy, boy
 Pony, pony, boy, boy
 You can call me ponyboy
 Pony, pony, boy, boy
 Just a little ponyboy, boy

[Verse 2: SOPHIE]

Step on my clutch
 Can you feel the hot blood rush?
 Switch out the light
 Make the pony trot two times
 Pull up the reins
 Make the pony grease his mane
 Harness your toy
 Just a little ponyboy
 Well gimme that fast!

[Chorus: Mozart’s Sister]

Pony, pony, boy, boy
 He's my little ponyboy, boy
 Pony, pony, boy, boy
 So I treat him like a ponyboy, boy
 Pony, pony, boy, boy
 He's my little ponyboy, boy
 Pony, pony, boy, boy

So I treat him like a ponyboy, boy

[Bridge: Mozart's Sister]

Pony-ponyboy

[?]

Pony-ponyboy

My baby boy, ponyboy

He is just a pony

She is just a pony

They is just a pony

Pony-ponyboy

[Chorus: Mozart's Sister]

Pony, pony, boy, boy

He's my little ponyboy, boy

Pony, pony, boy, boy

So I treat him like a ponyboy, boy

Pony, pony, boy, boy

He's my little ponyboy, boy

Pony, pony, boy, boy

So I treat him like a ponyboy

[Outro: SOPHIE]

Ponyboy, boy

Ponyboy, boy

Ponyboy, boy

Ponyboy, boy

Appendix I – Lyrics to “Faceshopping”

[Chorus 1: Mozart's Sister]
 My face is the front of shop
 My face is the real shop front
 My shop is the face I front
 I'm real when I shop my face

[Verse 1: SOPHIE]
 Artificial bloom
 Hydroponic skin
 Chemical release
 Synthesise the real
 Plastic surgery
 Social dialect
 Positive results
 Documents of life

[Pre-Chorus: Mozart's Sister]
 Oh
 Nana-nana-nana-nana
 Nana-nana-nana-nana-na
 Na-na-na-na-na
 Na-nana-nana

[Chorus 1: Mozart's Sister]
 My face is the front of shop
 My face is the real shop front
 My shop is the face I front
 I'm real when I shop my face

[Verse 2: SOPHIE]
 Scalpel, lipstick, gel
 Action, camera, lights
 Violence in your heart
 Memories of love (what?)
 Professor?

[Pre-Chorus: Mozart's Sister]
 Oh
 Nana-nana-nana-nana (hold it)
 Nana-nana-nana-nana-na
 Na-na-na-na-na
 Na-nana-nana

[Chorus 1: Mozart's Sister]

My face is the front of shop
 My face is the real shop front
 My shop is the face I front
 I'm real when I shop my face

[Bridge: Mozart's Sister]
 So you must be the one
 That I've seen in my dreams
 Come on, touch me
 Set my spirit free
 Oh, test me
 Do you feel what I feel?
 Do you see what I see?
 Oh, reduce me to nothingness
 Yes, yes

[Chorus 1: Mozart's Sister]
 My face is the front of shop
 My face is the real shop front
 My shop is the face I front
 I'm real when I shop my face

[Chorus 2: Mozart's Sister]
 And you know what I want
 My face is the front of shop
 So give me what I want
 My face is the real shop front
 I said everything I want
 My shop is the face I front
 So give me what I want
 I'm real when I shop my face

[Chorus 2: Mozart's Sister]
 And you know what I want
 My face is the front of shop
 So give me what I want
 My face is the real shop front
 I said everything I want
 My shop is the face I front
 So give me what I want
 I'm real when I shop my face

Appendix J — Lyrics to “Whole New World”

[From Live Performance]

[Intro: Mozart's Sister]

Whole new world
Whole new world
Whole new world
Whole new world
Whole new world
Whole new world
Whole new world
Whole new world
Whole new world
For you and me

[Verse 1: SOPHIE]

Visions
Visions in my head
Visions of you and me
We're in love
Ecstasy
Feelings
Feelings in my skin
Feelings I want to know
Want to hold
Broken free

[Chorus: Mozart's Sister & SOPHIE]

Whole new world
Whole new world
Whole new world
Whole new world

[Verse 2: SOPHIE]

Promises
Promises might come true
Promises of a life
Uncontained
Seafoam blue

[Pre-Chorus: Mozart's Sister]

I looked into your eyes
I thought that I could see a whole new world

[Chorus: Mozart's Sister & SOPHIE]

Whole new world

Whole new world
 Whole new world
 Whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 Whole new world
 There's a whole new world

[Verse 3: SOPHIE]

Progress
 Pushing through the mould
 Tracking with my fingers
 Waking up
 Wanting growth

[Pre-Chorus: Mozart's Sister]

I looked into your eyes
 I thought that I could see a whole new world

[Chorus: Mozart's Sister & SOPHIE]

Whole new world (a whole new)
 Whole new world (a whole new)
 Whole new world (a whole new)
 Whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 Whole new world
 There's a whole new world
 Whole new world
 There's a whole new world

Whole new world
Whole new world
There's a whole new world
Whole new world
Whole new world
There's a whole new world
Whole new world
Whole new world
There's a whole-
For you and me

Appendix I – Lyrics to “Immaterial”

[From Live Performance]

[Intro 5x: Mozart's Sister]

Immaterial girls
 Immaterial boys
 Immaterial girls
 Immaterial boys

[Chorus: Mozart's Sister]

Im-ma-ma-material
 Immaterial
 Immaterial boys
 Immaterial girls
 Im-ma-ma-material
 Immaterial
 We're just
 Im-ma-ma-material (we can be immaterial)
 Immaterial
 Immaterial boys (anyhow, anywhere)
 Immaterial girls (any place, anyone)
 Im-ma-ma-material
 Immaterial
 We're just

[Verse: Mozart's Sister]

You could be me and
 I could be you
 Always the same and
 Never the same
 Day by day
 Life after life
 Without my legs or my hair
 Without my genes or my blood
 With no name and with no type of story
 Where do I live?
 Tell me, where do I exist?
 We're just

[Chorus: Mozart's Sister]

Im-ma-ma-material
 Immaterial
 Immaterial boys
 Immaterial girls
 Im-ma-ma-material

Immaterial
 We're just
 Im-ma-ma-material (we can be immaterial)
 Immaterial
 Immaterial boys (anyhow, anywhere)
 Immaterial girls (any place, anyone)
 Im-ma-ma-material
 Immaterial
 We're just

[Breakdown: Mozart's Sister]

Immaterial girls
 Immaterial boys
 Immaterial girls
 Immaterial boys
 Immaterial girls
 Immaterial boys
 Immaterial girls
 Immaterial boys

[Bridge: Mozart's Sister]

I was just a lonely girl
 In the eyes of my inner child
 I could be anything I want
 And no matter where I go
 You will always be here in my heart
 Here in my heart
 Here in my heart
 I don't even have to explain
 Just leave me alone now
 I can't be held down
 I can't be held down

[Pre-Chorus: Mozart's Sister]

Immaterial girls
 Immaterial boys (I could be anything I want)
 Immaterial girls
 Immaterial boys (I could be anything I want)
 Immaterial girls (anyhow, any when)
 Immaterial boys (anywhere, anyone)
 Immaterial girls (any form, any shape)
 Immaterial boys (anyway, anything)
 We're just

[Chorus: Mozart's Sister]

Im-ma-ma-material

Immaterial
Immaterial boys
Immaterial girls
Im-ma-ma-material
Immaterial
We're just
Im-ma-ma-material (we can be immaterial)
Immaterial
Immaterial boys
Immaterial girls
Im-ma-ma-material
Immaterial
We're just
Im-ma-ma-material (we can be immaterial)
Immaterial
Immaterial boys
Immaterial girls
Im-ma-ma-material
Immaterial
We're just

[Outro: Mozart's Sister]

Immaterial
Material girl
Material boy
Immaterial
Material girl
Material boy
Immaterial
Material
Material