



EAT POP!



Hi my name is LIZZE
I'm 16 and **I Eat Pop**

**WHERE IS
MOLLY
METROPOLIS?**

Like all of you, my dear brothers and sisters,
I can't get her face out of my mind.

Have you seen her on the street? Have you see in the corner of your eye a beautiful young woman with aquamarine extensions? Has your heart started beating faster? Has it beat so hard you feel like it will break your chest in half? Only to realize that it isn't Molly at all, just another Pop Eater? So you raise your hand in silent salute and you walk away from each other, never knowing each other but never really apart, separately searching.

Here's what I keep thinking: is Molly alone?





I'm personally a creature that needs a lot of *me* time. And I keep thinking about this video (https://www.youtube.com/watch?v=zzM78GZ_9) of Molly leaving the Peninsula Hotel and the waves and waves of people around her. Was she ever alone?

It's a weird feeling missing someone you never knew so guess what I did with my weird feeling? Yeah, if you've read *Molly Vision #s 1-8* you know I took my burning burning question to Google and dropped into an internet K-hole where I found an article on...

PARASO RELATIO

Relevant quotes from Wikipedia:

“the ways in which audience members develop their one-sided relationships with the media being consumed”

“PSI is described as an illusionary experience, such that media audiences interact with personas (e.g., talk show host, celebrities, characters) as if they are engaged in a reciprocal relationship with them, and feeling as though a mediated other is talking directly to him or her.”

SOCIAL RELATIONSHIPS

I'm not delusional! And you aren't either. I think Wikipedia is seriously going a little overboard here, but there's some truth to the idea of the power of a one-sided relationship. No matter where Molly has gone she doesn't miss me but I miss her. My suffering is real.

I know that a lot of you miss her too, and that reading this might be hard, because it's easier just to do your homework and pretend she never left. But we shouldn't be ashamed of our parasocial relationships. I think they are normal. I honestly wouldn't give up loving Molly even to not feel so depressed about her disappearing. I don't care if she doesn't know me, I am hopelessly devoted, and being devoted and mourning her disappearance feels good, because it feels good to love something. Even something that's gone.

Before I sat down to write this, I watched the Apocalypse Dance video and cried a little bit.

Should this be my last issue of *Molly Vision*?



Cause Apocalyptic – Album Review

This album review is going to be really different than my earlier track reviews and album reviews. I really wish I could just listen to this music without thinking about what happened to Molly... but it's impossible. No one can listen to this album without thinking about Molly leaving us. To all those people who have posted reviews on Tumblr like: "I'm just reviewing the music, I'm not even thinking about what happened to Molly right now" – number one, how dare u?

Number two, I just don't believe you. I don't think anyone can just turn off the part of their brain that is thinking about Molly disappearing when they are listening to her music. If you can, I'm sorry, I just don't understand how you can. It feels, I'm sorry, heartless to me! I have a :(for all of you. But my best friend Leslie says (for as long as Leslie is my best friend, I will never stop making this joke!) that probably people are just hurt and angry. No one likes to be left alone. And don't we all feel like we've been left alone? Or worse, left behind? (What if Molly is at some epic underground forever party like in Britney's "Till The World Ends" music video, and none of us are invited???)

Leslie has a point – anger makes people do mean, heartless things. I do kind of feel like Molly broke up with us over text message. Or like, just stopped texting back. Who do you think you are? Your pop eaters are still hungry. You left us hungry, Molly, and we're starving to death over here.

Before I go into my regular review, I want to mention something we all know: SDFC Records changed the order of the tracks. Do I think that was a bullshit move to try to make more money on how sad all of us feel right now? Yes. But beyond all that capitalistic bullshit, I think that the album shouldn't sound like Molly isn't gone. Like I was

saying before, I don't think we should listen to it pretending everything didn't change. Everything changed.

I don't want to pretend, I don't want to close my ears. I want to wear all black and cry in at my locker so my mascara is all over my face during math class.

And I know why SDFC changed the order of the tracks on the album, okay? The way the tracks are now, it sounds like Molly either 1. Predicted her disappearance or 2. Was planning it (depending on what you think happened). You know I think Molly left, because I can't handle thinking of her dead or captured against her will somewhere, and yeah, this album sounds like she was planning to leave. Are we being tricked? I don't think so. I think this album proves she was planning to leave.

LISTEN TO THIS ALBUM LIKE MOLLY IS NEVER COMING BACK.

I love this album. It's her best yet. Is that opinion influenced by the fact that she's gone? Sure. But I also think on a music level she's really developed since *Cause Célèbrety* and the whole album is stronger. She seems more confident and there are no filler tracks like on *Cause Célèbrety* – every song sounds like a single. Here's my track-by-track review:

Apocalypse Dance

is the jam, obviously. You guys know how much I like it from my track review in *Molly Vision #8*, and even with this hit machine album full of 100% killer tracks, I still think "Apocalypse Dance" is the best song she's ever recorded.

An Apocalypse Dance isn't an act of desperation. It's not one more catchy glitchy track to dance to while the Titanic goes down or before

the universe turns on its lights and kicks everybody out of the club. The world isn't really ending, this isn't a song for a world that's really ending, it's a song for everyone that FEELS like the world is ending. *Tonight might be your last chance.* MIGHT be, but isn't really, but FEELS LIKE it's the last moment. *Tonight might be your last change. To get one last dance.*

I'm LIVING FOR the bridge:

*Time is nothing
The world is stopping
We're the only thing moving
Better keep on dancing!*
DON'T LET ANYONE EAT YOUR POP
DON'T LET ANYONE EAT YOUR POP

And I've ton of research on the lyrics of this song, the only thing I haven't done is ask Molly herself (and if I believe she's out there somewhere to ask, then she is, I do believe in fairies! I do! I do!), so I'm 99.9% positive that she sings "We're the only THING moving" – not THINGS. I think this is super on purpose. Two people dancing so close at the end of the world that their bodies have become one.

Remember, I think this is song is about someone FEELING like it's the apocalypse, not a real apocalypse, so I think this line is about someone FEELING like their body can't be separated from someone else's. Obviously it can be. Obviously 2 can't become 1, not really. But we can feel like that. And the feeling of something is more important than the reality of something.

Lost

sounds like someone driving really fast – what are you running away from Molly? I like that the beat is like a train "chugga chugga, chugga

chugga" and Molly, oh poor Lost Molly, sounds more desperate here than any other time I've heard her. *Alone in a dark city I don't recognize/ Are my friend all gone or are they in dis-GUISE?*

Did anybody else get the sense that she prepared for her studio session by crying really hard for at least 10 minutes? When she sings *The maps I've made can't lead me to you* her throat sounds sore.

And the chorus is just so devastating like *I don't wanna be LOST, enn-eeee-mooore! I can't stand to be alone, but am I stronger on my own?*

....and yet no matter what, every time this song plays I shake my ass. Imagine a gif of me dancing & crying.

Imagine if this had been the last song on the album like Molly planned and the last thing we ever heard her sing was that kitten whisper *I am powerful/ strong onnnnnnn myyyy-eee-eee own.*

Maps (Find Me)

If "Lost" is all about Molly being alone in a dark city she doesn't recognize then "Maps" is the end of the story – not exactly a *happy* ending but a satisfying one. Not alone anymore, not lost anymore, Molly has been found? We will all get to find her again, too?

"Maps" is a great ballad, and I can't stop singing the chorus (*PLEEEEEEE-ASE / find me*) but "Rewind, Repeat" might be even better tbh.

And please hop off my dick on that one, because "Rewind, Repeat" is probably one of the best pop ballads ever recorded and "Maps" is great but it wasn't supposed to be on the album (the producers added it after Molly disappeared) and while it's great it's just not as perfect as "Rewind" sorrynotsorry.

I'll Find You

So we've gone from Molly being lost in "Lost," to Molly not being found/not being alone anymore in "Maps," and now in this song, we have Molly finding reassuring someone else that she'll find them. Or maybe she's looking for the same person who found her.

Confession: I don't hate the way the record company ordered the album. (That sound you hear is 50 million Pop Eaters descending upon me and eating the flesh off my bones.) And this progression is why. There is a little story in the middle of the album of Molly going from being a total victim, to someone who is finding herself, to someone who is empowered enough to find others and guide them to safety. As an ~empowered young feminist woman~ this story feels like the process of growing up.

Is the end of the story her leaving? Is the end of the story her betraying all of us?

It has a killer beat I like to dance to.

Dance 'Til We Drop

A pure joyful fuck jam. I will not degrade its beautiful essence by writing too much. I'll just say: practically perfect in every way.

La Deluge

Another fuck jam. Translates to "the flood" (thank you, 4th period French and Monsieur Dunkan)! This flood gets. me. wet.

This is where the record company fucked up the reordering of the tracks. I don't think two of the same type of thing in a row is a good move. You wouldn't want the listener to climax too early!

Beneath the Pavement

I didn't understand the lyrics of this song so, yup, I did my Google thing and discovered the most likely meaning of the song is a quote "Beneath the Pavement, the Beach." Which has something to do with a French avant-garde group called "the situationists." I don't know much about them but I think I'm going to start reading up and doing my research because after a spending a million years on Tumblr, I also found this post from EatsPopLikeBrains (eatspoplikebrains.tumblr.com/post/783657697786) which shows how some of Molly's tweets are quotes from the leader of the situationists, Guy Debord. Maybe *Molly Vision #10* will be all about the situationists!

(If you can get through all the gifs of *The Walking Dead* [zombies gross me the fuckkkkk out], EastPopLikeBrains has one of the best Molly blogs out there, and you should all check it out.)

Party Babylon

is my lowkey favorite song on the album. I'm convinced that Molly always meant for this to be the second single on the album, because even though the record company put it on the end, it was supposed to be second in the track listing, and Molly likes to group her singles at the beginning of albums.

"Party Babylon" is a very, very unusual type of song – the Dance Ballad. A Dance Ballad is a song that has the type of emotional lyrics and belting vocal performance you would usually have on a ballad, but instead do it all over a sick beat.

I shouldn't have been surprised that someone as creatively ambitious as Molly – this same woman who **changed the entire sound of pop radio because she "just really liked 'outrun electro'"** – would manifest a rare Dance Ballad and break open the glitter universe to bring us the crystal core of the earth.

AND SHE STARTED THE SONG WITH THE CHORUS.

I mean, who does that? What kind of exalted creature would she have to be?

I think this song continues the narrative from *Lost/Maps/I'll Find You* – the glorious ending to the story. After being *Lost* and then searching to *Find You*, everyone ends up at the grand Apocalypse Dance party where the night has the fizzling energy of being our last and Molly knows this is the right place because she can *feel the dance floor breathing* and she *know(s) that she can't leave it*. At the end of a story about losing yourself, about finding yourself, about finding the people that make you happy, you *can't leave your girls alone*. And you *know we're not going home/ Until the lights come up*. Molly knows the night will end eventually, and ending that you signal with a change in the light, a bright ending, a change of state that is hard on the system, eyes burning, body still aching to dance. Molly anxiously anticipates the moment of change, as we all do sometimes, but in the meantime *it's a party in Babylon*.

Babylon – the word “has acquired the generic meaning of a large, bustling, diverse city” (Wikipedia) so it's not a surprise Molly would want to go to a diverse place where she wouldn't look like an outsider, and where all her Pop Eaters of whatever race, size, stripe, and color would be “normal.” Whatever normal is.

“Reject normal,” Molly once told us. “Normal is fake. Normal doesn't exist. But you exist.”

Bang Bang

is a gentle way to end the album. Listen to it lying down on your back after “Party Babylon” has broken you apart with its awesome greatness.

The end.
And remember
DON'T LET ANYONE EAT YOUR POP.

The whole time I was writing this, I was contemplating my own big question.

Should this be the last issue of *Molly Vision*?

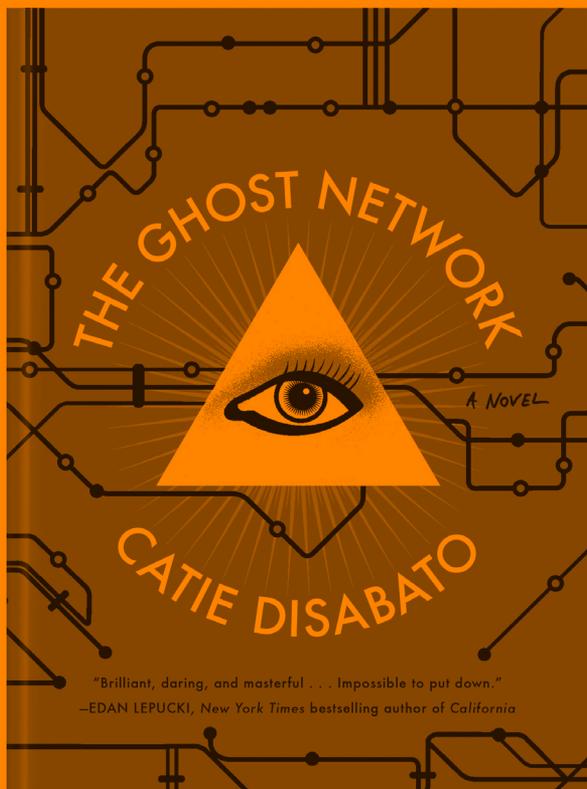
And if I stop, who will I be? Will I be alone?

What is it to be alone? Is it wonderful? Is it terrible? Is it nothing?

Is it everything?



ON SALE NOW!



**HAS THE WORLD'S HOTTEST POP STAR BEEN
KIDNAPPED, JOINED A SECRET SECT, OR SIMPLY GONE
INTO HIDING? THE ANSWER LIES IN THE ABANDONED
SUBWAY STATIONS OF CHICAGO . . .**

"Brilliant, daring, and masterful . . . Impossible to put down."
—EDAN LEPUCKI, *New York Times* bestselling author of *California*