

20XX DIRECTOR'S COMMENTARY

Or:
'A Convenient Excuse to Brag Because I'm Really Fond of This Song'

Yo!

I'm back with another one of these.

I figured this would be a pleasant consolation reward for making everyone wait for the Spotify/Apple Music etc. releases of this song. (It's not actually my fault. It just takes more time for these services than YouTube, SoundCloud and Bandcamp.)

This is gonna be written in a pretty fluid, go-with-the-flow kind of manner but I'll try and keep it all as organised as possible.

First off:

OVERVIEW

The song is really quite on the nose with its meaning, to be honest, but just to spell it out in case, it's mostly about addressing an uncommon-but-consistent sentiment of confusion I seem to receive from both strangers online and people in my real life that by doing (or more specifically *wearing*) 'feminine' things, I must not be cisgender, whether secretly or unknowingly.

If it weren't obvious, I reckon that's a big ol' pile of malarkey.

The shots of me in the video are all made to compliment that idea as well. Dressed in 'feminine' clothing, but doing 'masculine' things like lifting weights or chopping wood. (Wood Man reference???)

As mentioned in the description, I was actually planning to go forward with a different idea (which I'll be getting around to eventually, don't worry) but got stuck in a tedious conversation with an immediate relative about this exact issue. They're extremely supportive, and I do truly believe they'd continue that support if I *weren't* cis, but something about the makeup and clothing just didn't compute in their brain in a way that I found really amusing, so I felt obligated at that point to do this song instead of the other.

Finally, it's all wrapped up in a neat little 8-bit-y, Mega Man-inspired bow for no real reason other than that I thought it was cool, and I thought the phrase '20XX' was a really good way to tie in to the idea of living in the future and accepting new ideas. It also ties in nicely to the common phrase you hear when something says something a bit outdated, like "It's 2023 mate, get with the times" kind of vibe.

Anyway. That's the main overview. The rest of this document is probably just going to be lyric annotations. It'll also act as a definitive list of all the references/easter eggs I put in the song, which I know lots of people love... including myself.

INTRO SEQUENCE

This whole intro sequence is made to mimic the introduction of Mega Man II on the NES.

The audio is an arrangement of the first of half or so of that sequence, and even includes a direct sample from the original game, with some strings, brass and other band stuff orchestrated around it.

The very beginning of the silent monologue is also ripped from the game:

"IN THE YEAR OF [20XX], A SUPER..."

The original game says '200X' but that doesn't really make sense now, and 20XX works better for one specific reference later in the song.

Also, I've seen a few people comment that the intro might be a reference to Pollyanna from Earthbound/Mother, which is fair! But wrong...

It's all Mega Man, baby. (Except for one reference, which we'll get to.)

VERSE 1

**"Please help me see the line you've drawn
between blue and pink."**

First of many colour metaphors used in the song. This one's pretty basic.

**"I think, therefore I am,
I am, therefore I think."**

Reference and twist to the cliched Descartes quote. A vague showing of agency; that I'm the only one who truly knows myself and my identity

**"It's plenty arbitrary, and yet still you're
concerned."**

Referencing the line between blue and pink made earlier.

**"Half a hundred years can do a number on the
progressive."**

"A man in a crop top? Babe, don't be excessive.""

Specifically referencing the conversation I had with my aforementioned immediate relative (the crop top specifically seems to be a big point of contention for them... I still don't entirely understand why.)

**"You've had your time, now, the pulpit and mic
is mine."**

One of many lines about time/past/present/future, and the change it brings.
Also: A pulpit is the thing a preacher stands at when giving sermons and speeches,
which ties in with the next line

"And I know I'm preaching to the choir."

See! Also works as a phrase relating to how I've cultivated an audience that is already quite accepting of modern-day standards and values, so this song isn't really a message that everyone *needs* to hear (*though some do.*)

**"And when you open your eyes, you'll see a
whole new technicolour world."**

Another colour thing. 'Technicolour' is used in this song to mean a sort of wide, varied spectrum of personalities and peoples, while also generally tying into the LGBT+ positivity message on the whole.

CHORUS 1

"so imma keep it a little DEFAULT."

Basically saying "Yes, everyone is entitled to being themselves, and I am indeed a *little* default, even if not completely so."

**"Yeah, you can be coral, mauve or cyan
and still be a MEGA MAN."**

Obvious gender metaphor (*Mega Man*) that ties in to *Mega Man* (*Mega Man*) but also a little cheeky because in *Mega Man*, *Mega Man* changes colour based off of what weapon he's currently using, of which there are many over all the games in the *Mega Man* series.

So he can literally be coral, mauve or cyan, and still be [a] *Mega Man*.
At this point, a short little motif from Dr. Wily's Castle stage theme from *Mega Man II* can be heard. It shows up in all of the choruses so I won't point out every one, but the most prominent one is in the final chorus, in the half-time section alongside
**"Go tell the past to bow out, because the
present's getting weird now."**

VERSE 2

““Be who you are!”
As long as it's someone that they've picked.”

The first part of this verse is basically just mocking the small subset of self-proclaimed progressives that have weird, arbitrary rules about what change is or isn't acceptable.

“Litmus tests show that 7 in 15 men are BASIC.”

Didn't expect a fucking chemistry quip now did ya!?
(Litmus tests identify how acidic or alkaline (basic) something is. It goes from 0 to 14, 0-inclusive, and the perfect middle of 7 is considered neutral. Therefore, 7 out of 15 options are Basic.)

Also at this point, a sample of the Wood Man stage from Mega Man II can be heard, panning from right to left and back, while game footage of the beginning of Wood Man's stage plays faintly in the background.

The main melodic motif of Wood Man's stage also continues in to the next little fast-paced section.

“I'm really feeling for the people born prior to me.”

Old people can be weird sometimes that ties in to the next line.

“I guess I'm making good on my given port priority.”

An unnecessary, elaborate joke for a Venn diagram of people that probably doesn't exist.
SO.

Super Smash Bros. Melee (the GameCube one) has an incredibly dedicated competitive scene. Stemming from that competitive scene, there is a sort of meme/inside joke about a hypothetical future (called 20XX, also based off of Mega Man) where human players of the game have become obsolete, and the competitive scene is a collection of AI/TAS players so incredibly advanced that they've reached literal peak gameplay.

In this hypothetical world, the victor of these matches isn't determined by skill, and are instead decided by which player has the ideal controller port in the GameCube (port priority.)

S O E S S E N T I A L L Y what I'm saying is that by being born later, I've been given an advantage over the “people born prior to me.”

ALSO at this point there is a clip of a red/pink-coloured Mega Man hitting the default blue Mega Man with a Home Run Bat in Super Smash Bros. Ultimate, the sound effect of which can be heard in the final master of the audio.

(The red one is named 'MEGA PAN', the blue one is named 'THE RULES', and it takes place on the Dr. Wily stage in the clip btw.)

And yeah, I basically just made this whole director's commentary to shed light on this lyric because I fucking love it and it's too good not to share.

"Fruity is as Fruity does"

The FL Studio startup noise plays here, as well as a quick clip of the FL Studio logo in the video.

"OK Google, what is FL Studio short for."

"but that don't mean that I loathe the 'sir.'"

"You can be a bit fruity, yet cis."

"DYSPHORIA? I HARDLY KNOW 'ER!"

A dumb, stupid, silly joke syntax that works really well with the message of this song, even if it only makes sense with an Australian/British/Non-rhotic accent.

**"And rumour says the Pan man in feminine apparel
fucks with any audio in either of the stereo
channels... or anywhere in between."**

Another strangely elaborate line.

'Panning' in audio refers to shifting sound between different speakers – usually left and right in stereo speakers or headphones.

'Pan[sexuality]' is the sexuality in which attraction is unaffected by gender in any way, shape or form, meaning that a person can be attracted to men, women, or "any[where] in between."

To double down on being as needlessly meta as possible, the audio of the vocals and a couple of other instruments gets hard-panned right, then left, then starts rapidly moving between the two during this lyric.

The on-screen lyrics also follow this movement for the most part.

"It's OK... to keep that line blurred."

Calling back to the line "between blue and pink" from earlier.

"check the date"

The date is 20XX, and goddamnit you can **let that motherfucker be heard.**

CHORUS 2

**"Oh, the squares have had their time.
Now it's the era of the bent line."**

'Squares' meaning people obsessed with rules and tradition, but also referring to pixels, continuing the retro theme.

'Bent' as in, not pixels/squares, but also as in not straight, but also as in weird or strange.

"Yeah, you had JUST 56."

The NES, which Mega Man was originally on, only had 56 colours to work with in its games. Another colour metaphor that flows into the next line.

**"But there are millions of colours on this
planet, so we're gonna run the whole damn
gamut."**

This one.

"20, XY."

Referencing the male sex genes, leading to the next line.

**"And yet, they reckon it's a disguise;
"Two X chromosomes in a cis guy.""**

A reference to the Two Kids In A Trench Coat, and that the female sex gene is XX.

BRIDGE

"I'm always happy to be the emissary of change."

This whole bridge is just sort of a recap of the whole song in a way. The idea that while I'm extremely accepting of change, and the new ideas it brings, it doesn't necessarily mean that there's a discrepancy between who I was born and who I am now.

The images in the background are all photos of me from various points in my life, getting older as they go. The first two are from early, then late childhood. The third is from a Media Studies project in my final year of High School, then the last two are from projects which have been seen on the channel already. (The 2020 Drum Covers, then The Bidding.)

I purposely chose to use my high falsetto range for this section just because I think the more 'girly' tone fits really well with the message, and it just plain sounds good.

The changing fonts is also done to reflect change and adaptation in general.
The fact that I'm playing drums in four out of five of them isn't really that relevant.

"But I'm a slut for a key change."

Key Change

CHORUS 3

**"So there's no need to be shook
when I start tearing up the guide book."**

"Fuck the rules!" but also, a reference to old video game guide books and strategy guides.

**"So let's have some fun while we're here,
We don't know what'll happen next year."**

Final little reference to time, progress and change.

AFTERWORD

That's basically it!

Shoutouts to the few of you who read this whole thing and thanks for indulging me in my little ego trip.

A couple of little extra things to note, the website I used to create the 8-bit effect on most of the images in the video is called Dithertron, on 8bitworkshop.

I specifically used the NES, 5-Color Full Screen setting on the website

And the three new fonts I used, not including the old ones from past projects are:

MEGAMAN 2

Press Start 2P

Roboto Black Italic

All pretty fitting, no?