

Issue no. 1, summer-fall edition
November 2025

for the love of Culture.

The Effervescent Magazine

EDITION

BACK

BITE

**MELE BROOMES
ART WORKERS FOR
PALESTINE
NO A MEAN CITY w/
REFUWEEGEE
PARE IN
CONVERSATION
CITY OF POETS**

Dear readers,

You may or may not know that The Effervescent Magazine's initial spark happened nearly a year ago. On a night when warm coffees in our hands were needed, all three editors were in Adina's flat, excitedly discussing prospects for our future editions that we then used to call 'columns'.

Since, we have been continually working through the process of organizing our goals, aims, and intentions to give the most authentically 'us' first edition that we can. Our team has moved through many ideas for the inaugural theme— things as interpretive as 'sizzle' or straightforward as 'new beginnings' brought us to Bite Back;

Bite Back at the past year, which has been so full of trials and tribulations— leading our team to regroup, refresh, and find support amongst each other. This theme delivers on the spectrum of emotions that we've felt - from existential introspection, present in *Within Touching Distance* (p. 11-14), to a consuming kind of heartache in *Eat Your Heart Out* (p. 22-24), and rebellious push-back in *Pare in Conversation with Alyssa Sam*, (p. 51-57).

Our hope, too, is that as you move through the words on these pages, you feel and reflect on accessibility, inclusion, immigration, and so on. In articles like *Not Made for the Rush* (p. 2-3) we get insights into feelings of disconnect in a fast paced world, and move into discrepancies in the performance sector's principles in *An Interview With Art Workers for Palestine*. (p. 6-10) We examine what it means to be kind as a form of resistance in Hudson's coverage of *No A Mean City* (p. 18-21), and tie it all back to our roots as a Glasgow based magazine in the creative writing section with pieces like *The 17:27 to Central* by A. T. McDonald (p. 47-50) and *Raindrop* by Shona McKenzie (p. 58).

Through the curation and presentation of all the amazing submissions that were sent to us, we wanted to emphasize our principles as a publication - to show you where we stand and what we believe in. We are absolutely ecstatic that we have found so many talented, unique and like-minded individuals to send us their material, and we have to thank every contributor wholeheartedly for helping us actualize our vision.

Thank you, too, dear readers, for having been patient and faithful with us since our initial establishment, and for all the excitement and anticipation expressed for the finalisation of this edition.

Without further ado and by all means, dig in.

With love,
H & A.

A handwritten signature in black ink, consisting of stylized, overlapping letters that appear to be 'H' and 'A' followed by a flourish.

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The Effervescent Girls

Introducing

Tell us, what's something that you like that people wouldn't expect you to?



Adina-Diana Pop

Performance & Visual Art Editor

<3 having fun



Hudson Fordu

Fashion & Music Editor

Ancient Rome lol



Alyssa Sam

Text & Creative Writing Editor

Sabotage by the Beastie Boys

Listen along to T.E.M.'s Playlist for New Beginnings

Dreaming - Blondie
Rebel Girl - Bikini Kill
Covet - Tanzana
HuH - Psweatpants
Dick - Salt
Rip it Up - Orange Juice
Something Changed - Pulp
Under Control - The Strokes
Le cannibale - Juniore
Strangers - Ethel Cain
A Lot's Gonna Change - Weyes Blood

PERFORMANCE



Not made for the rush

Navigating the Space
Between Pace and
Belonging in a Fast World

by Some Kind of Chaos
Emma/Emma Jayne/EJ Park

*"Because
what's
truly at
stake is
not just
pace - it's
belonging."*

There's a particular kind of isolation that arises from moving slowly. Despite the swell of rhetoric and the zeitgeist surrounding rest, regrowth, and slowness, despite a deep belief that a shift in pace is the only path to meaning, depth, and interdependence, it still stings to feel left behind. Despite knowing that anything sustainable - whether personal or collective - takes time, it can feel as though you're never quite moving with the world, only ever beside it.

I know, intellectually, that healing - both personal and/or collective - only comes through community. I also understand that utopian visions of community allow for different tempos. But that doesn't account for the real world level of commitment required to resist systems that not only reward speed and action but make survival dependent on them. It takes daily, deliberate effort to maintain your pace when fear, survival instincts, or the muscle memory of urgency keep pulling you along. And it can feel clumsy, or even unfair, to ask others to adjust their pace in order to accommodate your rhythm. Ironically, there's often not enough time to share the full context for a slower approach, leading to requests appearing demanding, difficult or strange. It's a sad thing, really, to feel good people miss each other's rhythms - deepening the isolation I already fear, shaped by the muscle memory of being excluded, simply because I can't (or won't) keep up.

There was a time when I'd try to justify my pace - offering reasons, labels, diagnoses - sometimes clinical, sometimes personal. I would provide a list of explanations for why I move more slowly. But I've learned that these explanations rarely shift the bigger picture. At best, they grant temporary exceptions for individuals. At worst, they make me feel like a problem to be solved, rather than a person to be met.

Because what's truly at stake is not just pace - it's belonging.

In a world that runs on speed, slowness becomes a kind of misunderstood language. You find yourself constantly translating, constantly catching up, constantly choosing between honouring your own rhythm or neglecting it in the race for relevance. And that translation is costly. It takes energy. It takes self-trust. It takes a toll.

For those of us who experience Rejection Sensitivity Dysphoria, the toll is amplified. It's not just the fear of letting others down - it's the emotional aftershock when that fear becomes reality. It's the slow accumulation of feeling left out, misread, or deemed too much - or not enough - again and again. Each small rupture lands with force, and over time, the body adapts, finding ways to protect you from further social risk. Often in ways that lead to a quiet return to isolation - letting fear cloud what you know to be possible, true, or worth holding onto. Leaning into fear can feel like relief when it's so familiar.

And it's complicated - because I know it's possible. I've tasted the power of a slower pace. But my relationship to that shift in living is tangled. Moving through the world in this way is possible but often only seasonally, unless I forgo many of the communities that are dear to me. So for now, I move slowly, but only until the backlog catches up. Then April disappears, I haven't prepared for what's next, and I'm forced into a counterintuitive sprint. I ride a wave of adrenaline I know I'll pay for later - physically, emotionally, and probably relationally.

I'm trying to honour the idea that everything should take the time it takes. Truly, I am. But even in spaces where values are shared - when I sit in meetings with like-minded people, people who get it - I still feel the squeeze. Perhaps I'll name the limited hours we've agreed on, which will be received with nods and care. But then comes the task. The deadline. The unspoken urgency. And I feel the familiar pressure to fit the pace of the work. Just this once, because once we push through this, then... (We all know then never comes.)

I look back at earlier versions of myself - before I understood how pace can be so violent. And before that before, the shaping of a young mind to relentlessly chase. I see how I too upheld a system that lost out on the perspectives of those more generative than conventionally productive. I see how I was praised for my productivity, and how I came to equate this with my worth. In some ways I grieve that naivety; it was far less exposing to just keep going. I feel guilt, sometimes, for not understanding it all sooner. For participating in a culture that so clearly celebrated function over humanity. Now, I'm trying to unbuild what I once upheld. I long for balance. I believe it's possible. But I also know that choosing slowness often comes at the cost of inclusion. And I wrestle with that. How do I stay true hold onto slowness without losing the connections that give life its depth?

There is space, too, to be a villager - not a status or role. To be mycelial, not individual. To weave relationships across time. In the slow, change doesn't demand crisis, but shift emerges through connection, care, and the long work of being with.

spotlight on:

MELE BROOMES

'through warm temperatures'

In this special Artist Spotlight, The Effervescent looks towards multidisciplinary artist Mele Broomes - the award winning, Glasgow based practitioner whose career places an important focus on setting development initiatives in motion for BPOC artists in Scotland.

To ignite this topic, our editor for Performance and Visual Arts talks about Mele Broomes' summer show, 'through warm temperatures', seen on the 21st of August 2025 at Dance Base in Edinburgh's Assembly,

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was as big of a creative success as I'd anticipated it to be when I booked my ticket: a cinema-infused performance whose light design evoked memories of *Moonlight* (2016) through its purple and blue hues, the cast formed of all BPOC dancers constructed an entrancing environment. At times moving with such intentional slowness that their fluidity conjures rivers to mind, the link between the show's focus of connecting one with self, with nature, and its execution, seeped through all details of the performance.

Mele Broomes' choreography spoke to us about castor oil: a potent natural remedy, whose usage, the artist explained at one time or another, can be beneficial to one's health and well-being. The performance opens with a strikingly tender image of Salma Francoise massaging Broomes' shoulders and back using castor oil, sinking me into a meditative state of attention from then on.

In a room where Simone Seales' live cello was met with haunting vocals delivered at times by a chorus, at times by Broomes herself, there was no other way to feel but entranced.

An element I deeply appreciated, too, was the integration of the BSL interpreter as a performer and core member of the ensemble, which is a nod to the show's attention to detail as much as it is to its principles and consideration of its cast and audiences. It's not often that I see accessibility being an integral part to a performance - more often than not, it comes across as if artists are not in conversation with the responsibility that BSL interpreters also have in regards to the outcome of a show. What Salma Francoise's

presence & performance in 'through warm temperatures' does is prove that sign language can and should be a cohesive element in creative projects. In the images created on stage, I read the importance of community and of a trusted embrace, the significance of moving together during times of overgrowing individualism: when turbulent, dividing political circumstances hit our every day lives, we stand together, trust, include, consider each other - the way the performers did.

words: adina-diana pop



Photograph courtesy of the artist.
Photographer © Izzy Leach

WITH ART WORKERS

AN INTERVIEW

FOR PALESTINE

A: Thank you so much for agreeing to speak with me. It's incredibly important for us at The Effervescent to support and amplify voices, especially in a time of turmoil like we're experiencing right now globally, but also in our communities as more and more of our cultural safe spaces are being placed under a question mark.

I was really keen on speaking to a representative of Art Workers for Palestine after the ruckus that was created by the CCA board's actions of calling the police on peaceful pro-Palestine protesters in Glasgow. I don't think anyone really saw that one coming from a venue that was trusted to be anti-colonialism and anti-racism, and I was wondering what your perspective on all of this is.

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AWFP: What happened on the 24th of June came as a shock to us as well, and we felt it was a moment where the mask had kind of dropped in the context of an increasingly hostile art sector in which the larger organisations are showing their true colours and also displaying incredible amounts of hypocrisy. So, what we felt was really valuable about what we did was that it exposed the kind of true face of the CCA and maybe exposed what's been happening under the surface for years, really, which is an attempt to corporatize and neoliberalize the CCA, and almost transform it from what they might describe as a community centre into a very corporate contemporary arts space.

I think the thing with the CCA is it's got this incredibly rich history of involvement in anti-colonial struggles right from the start, right from when it was the Third Eye Centre and was a hotbed for campaigning against apartheid in South Africa. It was a space for radical avantgarde, experimental work. I think what we've shown through exposing their lack of solidarity with Palestine is how far they've strayed from the true soul of the space.

A: Especially because of your somewhat collaborative relationship with the CCA when you were holding your meetings there in 2022.

AWFP: Right. I mean, Art Workers for Palestine Scotland started in 2021 and we had very friendly relations with the CCA and they hosted our groups where we were reading Palestinian literature in one of their spaces. So, it's quite ironic. CCA claimed that they were only made aware of the Palestinian Campaign for the Academic and Cultural Boycott of Israel (PACBI) in May of this year and that's just not true because you can see that we've actually used their space and we've been openly campaigning for the Boycott, Divestment and Sanctions (BDS) and PACBI for years. Art Workers for Palestine Scotland have first raised the demand with CCA now four years ago - even before October 7th [2023], you know.

A: You mentioned neoliberalism earlier on, which I think is very interesting as it's becoming more clear that it's a big driving force in our cultural sector. I think people are, frankly confused, to say the least, at the lack of initiative to support Palestine; opposing a genocide publicly should not take so much convincing.

AWFP: Exactly. We see Palestine as the defining issue of our time and that art has a duty to use its platforms and use our voices towards Palestinian liberation. CCA should be occupying that leading role as a beacon of anti-imperialism in our city.

<<That's exposed a rift in the arts whereby the larger organisations, although they are populated and inhabited by people who are radical, anti-colonial, they are in the hands of often very elite boards and leadership, which to them, solidarity with Palestine is taboo. >>

A: What happened on the 24th of June felt like a betrayal to art as a commitment of standing by each other as humans first and foremost. As this was happening, you redirected people to Listen Gallery, which I thought was a fantastic venue to choose in Glasgow. What are your thoughts on the developments in Glasgow's art sector to support Palestine?

AWFP: Listen Gallery very generously reached out to us on the afternoon of the 24th of June when it was clear that our liberated zone programme was not going to be possible at CCA. So, very last minute, we moved the whole programme to Listen Gallery. It's worth saying that the liberated zone programme was a demonstration of what curation of anti colonialism in the arts can really be. I mean, we had workshops on activism, Palestine action, on industrial strategy in the arts, we had workshops delivered by Palestinian artists, we had singing, we had other forms of engagement with anti-colonial themes, like reading groups, etc, and that was all put together within the space of about 10 days. This amazing amount of grassroots activities and action within Palestine and the arts in Glasgow just shows what a radical programme of curated activities could be. The idea of a liberated zone also comes from the student intifada, so we were really inspired by that kind of mode of teachings and sitting and working through texts and being together. It's really interesting what you mentioned about the developments and the kind of grassroots arts. What we've noticed is that it's really been the people with most to lose who are the most vulnerable: the groups and collectives who've endorsed PACBI, grassroots groups, small publications, community groups that have really stood up and taken a stand for Palestine, boycotting Israel and the larger organisations which have had a parasitic relationship with the grassroots and who are now failing to stand for Palestine. So I think that's exposed a rift in the arts whereby the larger organisations, although they are populated and inhabited by people who are radical, anti-colonial, they are in the hands of often very elite boards and leadership, which to them, solidarity with Palestine is taboo. What we've tried to do is expose that kind of class dynamic in the arts as well, of art workers being proudly supportive of Palestine and proudly backing the cultural boycott of Israel, PACBI, and larger organisations really failing to meet the needs of the people who use their spaces.

A: It's fascinating that you mention class, because I do often wonder if it could come down to it as the reason wider organisations don't take a firm stance to support Palestine. One of the telltale signs of privilege is being able to sit on the sidelines, to "be neutral", and feel untouched by humanitarian problems.

AWFP: I think class is a major factor. The genocide is not just the product of the state of Israel; It's part of a complicity of an international bourgeoisie. We see this in every aspect of our lives in civil society, how the bourgeoisie itself in the imperial court is facilitating the genocide. We also recognise that all anti-imperialist struggle involves some level of risk or some level of sacrifice, which is why the way that Scottish grassroots culture has taken a stand, even though it might endanger their funding or their relationships or their partnerships. I think it is a very much a class thing.

A: Do you see the CCA firing its board members as a win?

AWFP: I don't think they did. I think people left for different reasons. One of the board members, Roddy Hunter, was one that we specifically targeted because he's a Zionist.

I think he was forced to resign, but CCA themselves, I don't think removed anyone from the board. In [a] public statement in August, CCA have indicated that they *will* overhaul the whole leadership, including the chair and the interim director, Steve Slater. So I think we're trying to hold them to account that they will overhaul their current leadership and then a new board will be in place by November [2025] and there'll be a vote on PACBI in November. We think with a new board, they will have to endorse it. The whole point of our PACBI campaign was to try and get some of these larger arts institutions to back the cultural boycott because if CCA endorses PACBI, it will be the largest arts organisation in the UK to do so, which can spur other organisations in England, elsewhere, to follow.

A: Is that what's next on the organization's cards, would you say?

AWFP: Well, we've been targeting slightly larger organisations this year now that we've built a base of PACBI endorsements across Scotland, basically to say to them, look, grassroots, culture supports the boycott of Israel, it's time for you to take a stand.

So this has all been part of our strategy in terms of how to really decolonise the arts. What we're hoping is happening is transformative of the art sector in that we can be proudly anti-imperialist. Scotland has these radical cultural currents running through it - Glasgow is such a hotbed for collaboration and a very close knit artistic community, who are also very political. So what we're really trying to do is build collective power as workers in the arts so that we can push for radical, genuine decolonial change.

A: Art is inherently political, no matter how you look at it, so it's it's important for funding bodies to reflect that back.

AWFP: Yeah, 100%. Yeah.

A: What would you say to people to continue to motivate them, to be active in their protests and campaigns?

AWFP: I would say to be creative in your actions. No action is too small, no action is insignificant. Nothing is futile. Our job isn't to be defeatist. It's to do everything in our power for the people of Palestine and never underestimate our own power. I think that's one thing we've all learned in

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artworkers: we have immense power and we have an incredible power when we work together. It's just important to continually use our voice and to not forget that we have we have platforms, we have voices, and we have to use them and find ways to proudly articulate support for Palestinian liberation.

A: Absolutely. I think what Art Workers for Palestine has also proved is that soft activism is so effective. Something as, I want to use the word simple, but... as getting together and reading Palestinian literature and immersing ourselves in Palestinian culture can reach so many people and can bring us together to such an extent, and bring the truth out. So, thank you very much for the work that you do.

AWFP: Thanks so much, Adina. Really nice to speak to you.

A: Really nice to speak to you to you. I'm just going to stop the recording now.

AWFP: Perfect.

This interview has been edited and condensed for clarity.



Photo credit: ZU-UK

'Within Touching Distance' a ZU-UK project, presented in Glasgow at the Take Me Somewhere Festival

by **adina-diana pop**

A soothing voice recording played on the headphones I
got given as I waited for my turn in the foyer of the
Advanced Research Centre.

Two participants were waiting to my left and right. I
listened to the track and watched as each one was taken
by the hand and led into the room that had three single
beds and was made to look like a
distant memory of a childhood bedroom.

‘It’s time for bed’, my chaperone said.

‘Within Touching Distance’ came with a heavy set of
content notes, some of which included ‘explicit
exploration of death, dying and end of life care’ as well
as ‘physical touch’, and I can gladly say that all of them
were approached with the utmost care and
consideration of consent and emotional vulnerability by
the creatives of ZU-UK.

Stepping further into the experience, it all felt mildly
dystopian as I settled in and had a performer take my
shoes off so I could be gently transitioned into the
nightclothes that went on top of the regular layers I
walked in with.

‘Mama’s going to come tuck you in’ I got told.

I put the VR headset on along with the headphones, and I
took a deep breath in. I opened my eyes
and looked around – my point of view was that of a young
child being nurtured by a mother figure
before sleep. The visual met the physical, and my body
felt the innocent caresses of the
mother in front of me as the performer outside of my
visual sphere synchronized with her.
‘What will you remember?’

Photo credit: ZU-UK



The feeling of it all. 'Within Touching Distance' ignites a profound introspection whose emotional outcome is subjectively dependent on one's relationship with existentialism, ageing and the idea of death being a looming prospect for every one of us. I cried.

My already-existing fascination with the topic was stimulated and deepened by the dreamscape environment carrying me through endless corridors, farther and farther away from the mother figure, until I reached the cinematically familiar look of hospital lights as I lay on a moving bed.

The more that the character I embodied slipped away from an earthly existence, the fainter that the feeling of the synchronized performer's hand on mine became. As I tried to immerse myself in this simulated dying-of-old-age experience, and accept it as peacefully as I hope I will when/if it happens in real life, the ache of feeling those hands leaving mine will stay with me for a long time as it sunk in that the act of dying truly could be one experienced solitarily.

I woke up to in a hospital bed and looked down to find aged hands and feet, a body that was not reactive, and a pregnant nurse helping me to my walker.

All I could think was 'how did this happen so quickly?'. As a performer myself, the concept of one day being unable to move my body is a deeply wounding one, and one that I try my very hardest not to dwell on, despite it being a real possibility as time goes on and I age.

This experience put my youth into perspective, and came at a time in my early 20s when I ask myself too many questions about the future that I couldn't possibly answer right now, but I'm eager to know the answers to. It physically made me see how fast life can, and likely will, pass me by if I don't take time to be with myself in the present and enjoy the act of making the memories I will one day look back on, as the act of living answers the questions that burn right now. The many, many layers of this interactive experience can be transformative if allowed. Absolutely brilliant.



Photo credit: ZU-UK

Introducing - OILCAN.

by Lisa Campbell

This year, the nationwide development stage of an exciting new Scottish musical has been unfolding at OILCAN.

OILCAN is a bold and innovative, fully sung musical, blending contemporary rap & hip-hop with traditional Scottish storytelling & airs. It explores themes of power, identity, and community leadership, and will be ready for the stage in 2026.

The original idea was sparked by published poet and writer Anne Sikking, who on the search for a playwright, met for coffee with Stravaig Theatre's Scott Kames and pitched him the idea. Passionate about community arts, Scott was wholeheartedly on board, and the pair have been working together ever since.

Storytelling-songwriter Spencer Mason was next to join the project and this Summer, the three of them have toured the country on the hunt for their writing team.

At each stop, they've hosted a series of workshops blending play writing, songwriting, and performance, introducing the key skills behind musical theatre writing. The musical aims to amplify unheard voices and tell the tales of communities facing political and social challenge, so everyone that attends a workshop will have the opportunity to contribute their work to the project and the chance to be invited onto the team. Since starting the workshopping stage, it's become clear that the events not only hone artistic skills, but also foster a sense of community among participants, so the principles at the heart of OILCAN's message are already live in action.

So far, OILCAN has visited Glasgow, Edinburgh, Aberdeen, Dundee, Jedburgh, and the Isle of Lewis, with every one of the groups offering up thoughts and works that have inspired the team. Many of the pieces have been kept in an archive of Scott's compilation, so once the series of feeder workshops has been wrapped up and the core writing team selected, it can be dipped into and referred to for ideas and inspiration while working on the main body of the musical, as well as being used verbatim – making this a truly community written musical. Though the contributions have reflected notions as individual as every town and city visited, one common thread evident at every stop, is the excitement and understanding that this is something original, something special, and something for the people.

Though the coming phases of development won't be so public facing, OILCAN will continue to grow collaboratively, to expand with the hearts and efforts of every artist involved, and to emerge from the writing rooms, bold, bright, and ready to make a change.

To follow along visit OILCAN on:
Instagram: @oilcanmusical,
and facebook: @oilcan.musical

MUSIC



Interview and coverage on Glasgow's latest installation of Refuweegee charity gig

words by Hudson Fordu, ft. Mackenzie Burns

After unfortunately missing the first two, I had the pleasure of attending No A Mean City III: Kindness as an Act of Resistance, and what a hell of a night it was! The event itself is structured as a fundraising and awareness event for Refuweegee, a Glasgow-based charity with the goal to provide displaced persons with a warm welcome into the city (and expanding further into Scotland), giving out welcome packs to support our newest neighbors. With a lineup of seven musical acts & a spoken portion, NAMCIII absolutely knocked it out of the park. Sitting in the green room packed full of jackets, cables, pedalboards, and overturned cups of tea, I balanced my pint on a stack of Tennents packs (a shocker to no one, really) and had a conversation with event organizer Mackenzie about his experience with the event itself and the Glasgow music community. With the buzzing energy of musicians in and out of the room, sound checks through the door, and doors opening soon, I'm thrilled to share the conversation with you readers now. Hopefully by the end of this read, you'll be wanting to see the fourth show for yourself.

Refuweegee (ref-u-wee-gee)

noun - A person who upon arrival in Glasgow is embraced by the people of the city, a person considered to be local.

see also Glaswegian -

We're all fae somewhere

H: Right, so. In your own words, how would you describe this event—in terms of goals, aims, and so on?

Mackenzie: Well, every different event has a slightly different tagline, if you will—and this one is ‘Kindness as an Act of Resistance’. Other than me liking the Idles song, which is *Joy as an Act of Resistance*, it’s supposed to just be that you know, a lot of the Western world in particular is becoming more intolerant to the perceived ‘not’ Western world, and anyone from anywhere else that would like to live anywhere else, or might *need* to live anywhere else. So the idea for this one, with the ‘Kindness as an Act of Resistance’ tagline was, well, let’s get together and have an event where kindness is at the forefront of it, and there’s not all these hoops to jump through and you know, disdain for people who are trying to have a better or safer existence.

So these events, the conversation about refugees being human beings, which should be treated as such, is at the forefront of it. *Then* we put on an event that we hope everyone loves and enjoys. So these events in a nutshell are for an important cause, but a lot of that should be about having an enjoyable day. Because like, from this scene, the people that we rely on to come— as much as it’s growing, which I’m grateful for—are from the core music scene and music community of Glasgow, and it’s so nice that they buy into the cause, which again, should be at the forefront of the conversation and that’s *why* we have a point where we have Refuweegees speaking and musicians who are also activists like Declan Welsh, speaking on important topics such as immigration, the lies told to people about it, and why this is an inclusive, safe space for anyone who wants to come here— and we think that’s increasingly valuable in the current climate.

H: What does ‘Kindness as an Act of Resistance’ mean to you specifically?

Mackenzie: To me, it means that— I think it’s unfortunate that being... sound, decent, humane... is not the default? But if on the smallest micro-level, we can put 300 people into a room who buy into that, it’s better than putting no people in a room. And you know, what I’ve actually been talking about recently to people is that, well, it’s quite hard to argue with what we’re putting out there! Obviously there’s a political slant in that we think immigration is a good thing. Some people don’t. However, the general theme of the event is kindness, be decent to the people around you and treat people as you would like to be treated, and all the rest of it. And so it’s really unfortunate and really strange that that’s the exception because well, it’s quite hard to argue with that being a good thing! And so anyone who disagrees with this cause, obviously I’d love to have an open, healthy debate or dialogue about it. But I’m also like, ‘look, man. This is... trying to be a positive influence on society or the community or the city or *whatever*’. So that’s what it means to me— unfortunately: **kindness seems to be an act of resistance these days, and we’re all coming together to buy into this cause.**



photo by @loumacphoto



Declan Welsh: photo by @_andrewadams_



Gaia and Andy Crowley: photo by @loumacphoto

H: Love it. Great answer. Sooooo, as this is the third installment of NAMC so far, how have you found your journey with its growth and development?

Mackenzie: So, the first one was organized in two weeks, which was a fucking nightmare, because... it was not enough time to do what we *did!* Which was lovely because it was like... against all odds on the day where there was quite unsavory protests and counter-protests, we gave them a safe, lighter-hearted place for people to go after a really heavy day of having to object to some objectionable view. So, that was the first one—and it was really stressful, and really... chucked together—but great! I loved it. The second one was slightly bigger scale with slightly longer to do it, and it sold out again. It was a good sort-of happy medium to having some time, but not overthinking it.

This one, to be honest with you— as much as it's the biggest one, *my GOD* I've had like six months of planning it and... it's a lot of time to think over the same things. And probably this time it might've been too much time *but* the problem is, in order to grow it in the future, we will probably need to plan it quite much more in advance, and that will involve some more delegation, I think. I'm very grateful for SMC Presents and Crowded Flat who helped me promote this, and to Refuweegee and to Stereo here. But yeah, we'll need to spread the roles a bit more in the future, I think, and probably involve some more people to get money up front, because the problem with this is, well, we raise the money and the money goes, because the money's needed. Refuweegee need it and they distribute to the most necessary of places, but then we don't have anything to front the next one, hahah. So every time it's this... this sort of startup venture of like, 'oh, how can we afford to do this?' and obviously all the net proceeds and when it sells out, you know how much you're making and it becomes slightly easier, but generally... It's quite tough to grow it exponentially every time, but we're trying.

Growing is the game, not just in terms of size of the gig. In terms of like, community outreach and engagement, the thing we really need to improve on— and I'm aware of this— is it's a very Scottish attempt. I mean, like... straight white male— *hi, it's me, I'm the problem, it's me*— no, really. And the idea is to have less of me involved, and to be able to go into possibly refugee communities or communities which offer different sort of approaches to the arts and involve them in this. We feel that this is an authentic cause and we're trying to grow it. But also, it would become more authentic the more different groups and communities that want to be involved in it. So that's the goal. To try and continue to involve more people, more readily, and then, just grow in general.

H: Perfect. Okay, yeah. So going off that, how do you think music works as an effective form of community building, in a way?

Mackenzie: I'm biased cuz my entire personality is based around ehm, being in music and being in music communities, and for me, it is the most powerful tool, but what I have, and what a lot of my friends and colleagues and people that I work with and for have, is a unifier. My favorite thing in the world is like, being in the mosh pit of crowd surfing about places, because I feel a real trust in the people that are there—and, again, there's a privilege there in terms of my own situation, which is that I don't need to feel as vulnerable as maybe other groups do; how some of my female friends get treated at gigs is... it's an abomination— but from my point of view it's the strongest bind... strongest bonding *message* that I have to anyone else. I can immediately have a conversation with someone and it doesn't actually matter whether they align with me, if they like a band I like— hahah, barring some pretty horrific views, hahah— I can probably have a bonding moment there regardless of the rest of it. So what is nice about these events is it marries up the unifier that is music and the unifier that is being kind, and values. That's not to say that everyone here has exactly the same values, but they buy into the fact that, well, there's no point in actively mistreating other people or demonizing them, or using them as a scapegoat because it's easier than having a conversation. That's all really intrinsically linked to music for me. Music, music communities, it's all *I've* got. Maybe that's just a lack of social skills, hahah. But it's my main way of doing it, and apparently it's other people's as well. Linking people through music socially is... it's my favourite thing. Hence... hence the gigs.

"These events [marry] up the unifier that is music and the unifier that is being kind, and values"

H: Hahah yeah, hence the... doing this whole thing.

Mackenzie: Yeaaaaah alright! Yeah, doing that, yeah.

H: Are there any artists or albums that particularly resonate with you as far as resistance and community go?

Mackenzie: Ooft, that's a big question. Maybe too big of a question!

H: IIII know, I know! Sorry!

Mackenzie: Well, I was talking about Idles and they're, y'know, they're a band that I like, but I thought the title of that song really resonated with me. Joy can be an act of resistance, also anything can be a fucking act of resistance! I mean if you channel it positively, it's quite nice to feel like you're pushing against negativity. Y'know, that's what we're trying to do with these events. But in terms of other artists, like even to just keep it to the bill that I have— y'know the Dunts are a band that I've loved for a long time and they've been away for a while and they talk a lot about how they grew up in well, self-proclaimed 'council punk' sort of situations, but that's a really nice thing that they've been able to come out of communities that don't have such a positive outlook with that. And then being, as well, a testament to that. Likewise, we have Psweatpants and Salt, who are people who have come from *not* Glasgow to Glasgow to showcase their creativity and their art. And people like that really inspire me and remind me that this is worth doing because well, you're coming to a city which has many sides, many microcosms, many... yeah, positives and negatives, pros and cons, and that. *But* you're contributing positively to it and it's lovely, it's inspiring, you know. So yeah, I'm greatly inspired by the music of Glasgow.

H: Yeaaaaahhhhh! There you go, great answer.

And with that, it was time for the show to begin. The first standout for me was SALT, with her gorgeous pop ballads and captivating stage presence, she was the perfect start to the night. Not only did she hit the crowd with lush harmonies and heartbreaking odes to former lovers, she leans into sardonic lyricism as well, bringing an energy I can only describe as a mixture of our well-loved pop icons whilst still producing her own unique sound. I absolutely loved her song Dick, where she brought a guest onto stage to duet as the farcical ex, claiming “when you got annoying, I dealt with it”.

My second standout of the night was Psweatpants, another solo act who took the stage with so much conviction you truly couldn’t help but be completely focused in on every bit of his performance. He got the crowd dancing along with him, even jumping into the audience and performing alongside us, bringing the space into an intimate and energetic bubble of people. He also frequently led the crowd in chants of “free, free Palestine”, reminding us all what was at the forefront of why we were all gathered together. He’s just released new EP: LIFE WAS SHIT, IT’S BETTER NOW, and I highly recommend a listen-- the entire tracklist displays a wide range of expression in a truly remarkable way, with a personal favorite song of mine being “HuH”.



SALT: photo by @loumacphoto



Tanzana: photo by @_andrewadams_

consider whether this is something they will turn a blind eye to, or actively oppose. As Glasgow was voted the friendliest city in the UK by Conde Nast in 2024, and friendliest city in the world by Time Out in 2022, would it not make sense for the community to be a little more warm and welcoming to the brand-new Weegies? Surely not much has changed since then. You see it everywhere—on lampposts, on bins, fading in the windows of that long-abandoned building—people make Glasgow. All people make Glasgow. To circle back to a quote from the earlier interview, I reiterate: “*anything can be an act of resistance*”. How can our collective kindness, joy—so on and so forth—work as an act of resistance?

Starting with something as simple as kindness *counts*.



Psweatpants: photo by @loumacphoto

My final standout has to go to Tanzana, and *my GOD* did they absolutely smash it. From the minute they step on stage—without even a drop of music, there’s this almost otherworldly presence radiating from them; white makeup and unique, beautiful outfits visually supporting the equally unique music they brought to the stage. To sum it up simply, with no exaggeration at all, the guy stood next to me turned to me after their first song and said “man, those girls rock!”, and I must say, despite the general corniness of the statement— he’s right. Each band member was an absolute force, and this reflected excellently in their overall style; heavy-hitting choruses, wah-heavy guitars, an almost psychedelic feel. Check out their newest single, *Covet*-- it does not disappoint.

Overall, I truly look forward to seeing each of these artists in the future, and sincerely urge you to consider going to see them for yourselves, if possible. They each harbor incredible talent over a wide range of genres, and bring strong, bold energies into the wider Glasgow music scene

To conclude the night was the “Noughty Mean City All-Star Band”, bringing together members from various Scottish bands and solo acts for one night to perform some favourite indie noughties classics. From *Reptilia* by The Strokes to *I Bet You Look Good on the Dancefloor* by the Arctic Monkeys, the transient band had everyone singing along and dancing to the songs many of us have been singing and dancing to for years now.

So, readers. I open you to think about this gig in the grander scale of the city, considering what it means to be kind despite an (unfortunately) widely accepted standard of apathy towards disdain. In the face of the most recent turn of events in the UK surrounding immigration and nationalism (i.e. the significant uptick in anti-immigration protests and rhetoric), one has to



Midway speech: photo by @_andrewadams_



Maddie Cassidy and Mackenzie Burns: photo by @_andrewadams_

EAT YOUR HEART OUT

Hudson
Fordu says:

You're agonizing over someone else. Your stomach is churning in on itself. Your chest hurts. You feel like any second you might stop breathing.

*I want to hold
you close, soft
breast, beating
heart*

*As I whisper in
your ear, "I wanna
fucking tear you
apart."*

Earning is gory.

It's unpleasant, uneasy, and you feel it all over your body. Through depictions of gore, horror, and cannibalism, an incredible number of songs examine feelings of love and anguish. Why is it that some of these things are so powerful to describe feelings? I suppose that's not for anyone to answer, it just is. Even some of the earliest ballads have their own genre of love and gore—referred to as 'murder ballads'. Emerging mainly from Scotland, Ireland, and England before moving into Appalachia, many of these ballads explore themes of murder with a focus on emotional aspects. Scottish

please forgive me.

I'd honestly argue that this form of ballad has shaped this running theme of gore metaphorically representing a physical manifestation of emotions in lyricism. Countless contemporary love songs use images of destruction as a way to make the intensity of the feelings hit so much harder—highlighting the tangibility of desire. For example, and please forgive me for bringing it up, *There is a Light That Never Goes Out* by the Smiths says right in the chorus, to be hit by a bus and smashed by a truck would be heavenly if it was with his lover. Or for instance, *I Want You* by Pulp. Within the song, Jarvis Cocker claims that the subject is 'all he ever desires' and yet still claims that he'll 'kill [them] in the end. As well as that, he describes this push/pull relationship with the subject as a physical thing, in a way; creating an image of their relationship as a squirming, near-dead creature that needs a 'stamp upon its head' to put it out of its misery. Even *Grenade* by Bruno Mars, though a shocking example, describes a number of horrific instances—catching a grenade, throwing his hand on a blade, jumping in front of a train—among other gory scenes.

if i can't have you...

songs like *The Two Sisters* and *Young Hunting* explore feelings of jealousy in two separate manners—ultimately under the sole conclusion of 'if I can't have you, no one can' with sisters turning on each other over lovers and scorned women disposing of bodies. Down in the *Willow Garden* and *Where the Wild Roses Grow* (a modern ballad by the beloved Nick Cave, but relevant to the conversation) are two of my personal favorite murder ballads, and differ in the way there isn't any jealousy explicitly at play. In fact, much of these two songs talk primarily of beauty and love, with the twist of murder coming as a shock to an unsuspecting listener. As a way to tell a story, it makes sense that this has become such a prevalent genre in ballads; we've seen examples of love and gore juxtaposed in countless early folklore and storytelling. This is simply the start of the theme in music.

So, there it is...

From the earliest murder ballads to 2010's pop songs, it's undeniable there *is* a running theme between shockingly horrific imagery and love's anguish; something that we as people frequently brush off, or simply don't even notice, perhaps because the feeling is so well-understood.

*Girl, I'm just a vampire for your love
And I'm gonna suck you*

obsession, possession and desire.

What about *Animals* by the Neon Trees? Or *Strangers* by Ethel Cain? Are you starting to see my point? Where is the line drawn between obsession, possession, and desire within music? *You Always Eat the One You Love* by The Scary Bitches sums up the turning imagery of consumption and cannibalism in lyricism with the line—“why must I possess you? Why must I digest you? When every single bite I take gives me chronic stomachaches?” Why do we so often equate this sort of

intimacy with imagery of devouring? Is it because of the body? Is it because of the “chase”? As horrific as the imagery is, surely there must be a *reason* why most of these songs are so popular and why people often relate so closely. It's nuanced, and I am by no means qualified to answer, but I ask you to look within yourself and think of a time you've desired someone so badly it made your stomach hurt, doing stupid things for the chase. There's a reason why historically, humankind has near-always considered emotions to come from the body rather than the brain. And undeniably, it's understandable why. Happiness, rage, sadness, content, etc— everyone has their own personal experience of where and how they feel things. For instance, happiness lives in my stomach, anxiety crawls up to my collarbones, anger feels hot in my face, ears, and arms.

One of the most poignant examples of this theme I've come to find is cannibalism in music, and not only in a goth way— though who doesn't love some of that— but as a running theme in pop, rock, indie, rap, etc. etc. One of the most obvious examples, and I'm sure it's already popped into someone's head, is *Maneater* by Hall and Oates. Images of werewolves and night walking transposed against beautiful women, anguish, desire and devouring. Though the song is ultimately a metaphor for NYC, the fact of the matter is there is still an all-consuming figure to be desired sexually being used to promote the imagery. Secondly, Shakira's *She Wolf* explores sexuality through imagery of a she-wolf going out at night and devouring men, similar to *Maneater*.

Yours may differ, but you feel it tangibly regardless. The undeniable truth is that there is some reason we as a kind are drawn to writing things like this, listening to and relating to. The questions asked here aren't necessarily ones to be answered with any certainty, but I would rather have them open the conversation to consider our own feelings and experiences in how we relate to lyricism surrounding yearning and love.

Just tell me I'm yours If I'm turning in your stomach and making you feel sick Am I making you feel sick?

EDITOR'S CHOICE ALBUM

69 Love Songs - The Magnetic Fields

Distinctly New York, distinctly bitter, loving, and apathetic, The Magnetic Field's 69 Love Songs is exactly what it says on the tin— 69 songs capturing and satirizing love and relationships. Written by frontman Stephin Merrit primarily amongst bars in the East Village that have long since closed, Merrit depicts snapshots of his own life and the environment around himself, from conversations he hears to music through the speakers.

Originally envisioned as a staged performance with a range of drag queens, among other performers (though eventually kept for the Magnetic Fields), the album manifests itself in theatrics and surrealist energy. The album itself is a patchwork quilt of genres & feelings; lush instrumentation followed by simple, quiet ditties. It swings rapidly between satires of pop, country, rock, folk-- among a range of other genres executed both beautifully and messily.

It's hard to even begin to describe something that can only be experienced.

69 Love Songs exists outside constraints— not only in genre, but in lyricism. It acknowledges the apathy surrounding the reception of love songs with a consciousness of itself. It engages with queer relationships, describing both gay and straight relationships with an equal approach of difficulty and bitterness and hate and

*'Cause I always say "I love you"
when I mean "turn out the light"*

*And I say "let's run away" when I
just mean "stay the night"*

The most popular song of the album, initially made famous by its cover from Peter Gabriel, is likely the one that sums up the overarching concept most perfectly. The Book of Love tackles the silliness of romance— the dancing diagrams, the silly love songs, the valentine's gifts, things frequently seen as corny; and addresses how easy it is to love these silly things when you love the person it's attached to. It's true, too. Discussions of love are boring, silly, overplayed even; but they exist for a reason.

I could never write enough to capture the breadth of the album, and I could never describe it fully because I could never say with conviction what songs would matter most to each individual. I couldn't even say I liked every song— in fact, there's some that I hate. The fact of the matter is, though, the musicality, theatrics, energy, and lyricism fit together in a surreal collage of snapshots depicting a range of emotion and sexuality and truly display the Magnetic Fields' genius and emotional intuition.

VISUAL ART

by **AMY ANNA GRAHAM**

"Control Room" is the manifestation of a childhood memory. The installation invited the audience to explore their relationship to sound:

playing with theatrics, stage presence and in-direct communication. Contact microphones were used to capture physical interaction with the objects in the space, attempting to allow for the viewer to equally hear and feel,

establishing sound
as a tactile material
that holds memory.

As an arts practitioner I value the importance of expression and notice the lack there off in day-to-day interaction. My work aims to find the connection between one another through the process of play, exploring this through the discovery of new communicative forms. My practice specialisms include the creation of sound devices, the manifestation of space and the development of inclusive environments. The works that I make seek a relationship with the viewer to be activated, often inviting the interaction of a couple or a group creating shared experience away from reality. The sound devices I create are tactile and exhibited alongside multichannel live electronics: I am interested in illustrating sounds capability to be harnessed, whilst also observing as it ripples out with our control.



JILL SKULLINA



You Awright Doll? Kind of a poem.

It all started with a drawing of a vomiting figure and an empty bank account.

Ceramic vase depicting a mere moment of time in the artist's brain...

Old, ingrained patterns return.

I feel sick.

Bills bouncing out

Fuck shit.

You're praying to all the gods that that invoice will clear in time for bills coming out

It doesn't.

Helpless.

Numb.

It's easier than dealing with the overwhelm, poverty, scarcity, restrictions, eroding self-esteem, stagnant career and one-off paid desperation jobs.

VOID.

You love my vibe?

£000000000000000000

I've been working on myself, meditating, journaling, tarot, pilates, mindful eating; I'm so close to transcending into my highest form of consciousness, or I would be if that goddamn invoice was paid on time.

Higher self as fuck.

"You didn't want to move to London anyway"

You're hanging on every day for something to change. Quietly approaching exciting opportunities with caution in case it skitters away, startled.

Don't dare get too keen, you'll only be disappointed. Certainly don't let your thoughts run away into fantasies of what your life would look like if you got it.

It will only make it harder; harder to pretend you're cool with not getting it; it's a privilege just to get to the second stage; longlisted; shortlisted; insert disappointment here...

Worthless.

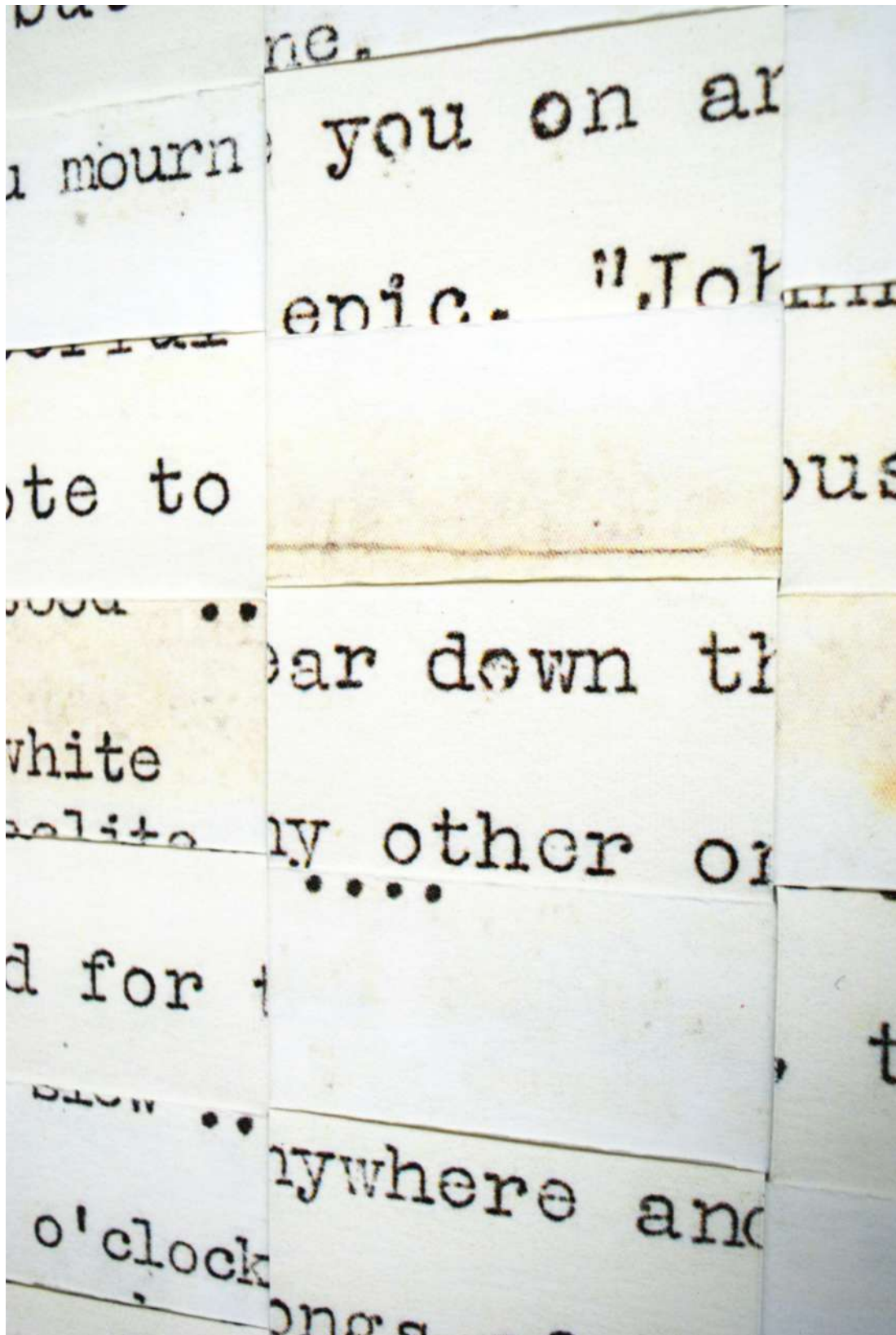
Fear of nothing changing.

Trying to hold on every damn day.

When can I let go?



Mimi Bhogal



The Effervescent Magazine asked miss Bhogal: as a recent GSA graduate, how do you feel about your practice moving forward? What's your vision for it?

MIMI BHOGAL:

I find it really interesting to bring together different artists' work in one space as a way to explore existing narratives as well as create new conversations between works. I like to choose artists whose work speaks to each other aesthetically and also thematically; this was something I first explored in my collaborative exhibition 'Ephemera' with Alexandra Smart in June 2024. It was so exciting to see our work together in an exhibition context and explore how we could tell a story through it.

I further developed this idea with my exhibition 'Unknown Territories' this April. It was a work in progress exhibition, in part an opportunity for the exhibitors to test potential degree show works, however it was also the first time we had all collectively exhibited together and I loved curating it. I was so pleased with how the work looked installed together in the exhibition space, I think it created a beautifully cohesive exhibition. Bringing people together in different contexts and spaces is something I have learnt I really enjoy and hope to continue doing within my practice.

I would love to put on more exhibitions and events, to further develop my curatorial skills to create shows that can spark new ideas, conversations, and lines of inquiry. I hope to be able to bring together communities or help create them - something I believe is so important in a world where we can feel increasingly distant from one another.

As well as this, I plan to continue my research - the driving force behind my art practice. I think I still have further to go with the research from my degree show piece, what I would really love is to be able to find out more about the people who sang on that original vinyl record all the way back in the sixties. Perhaps some of them are even still around today and I could meet them! That would be so incredible:

*to be able to create a
tangible link between
the past and present in
such a meaningful way.*

WHEN THE STARS ARE FALLING BY MIMI BHOGAL

Tayvallich Singaround

Digitised vinyl record (24:48 minutes) from (probably) 1968. Recorded on a summer youth camp for boys from the Gorbals, which my great uncle Geoff Shaw helped organise. My mum remembers this record being played throughout her childhood and has kept it safe since then.

A Kind Journey

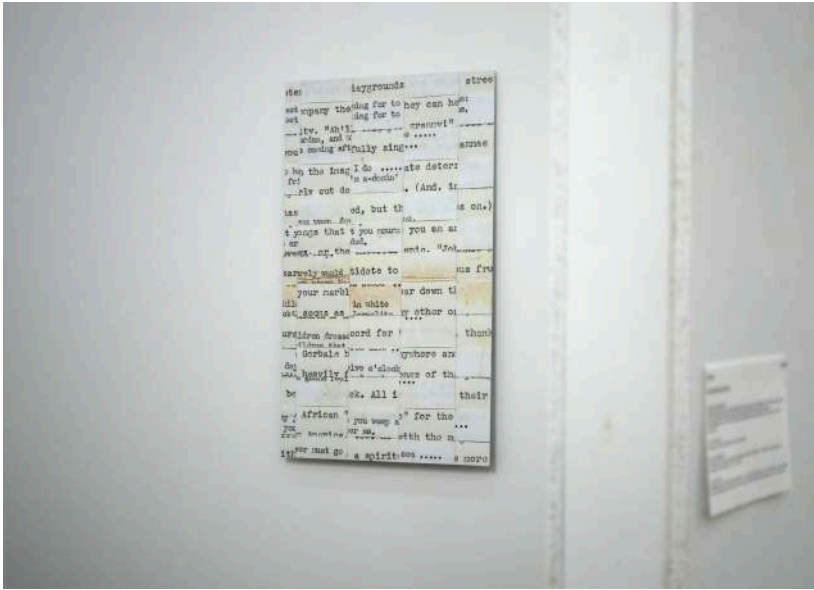
Spoken by my mum, Alison Shaw (3:21 minutes). Three-channel recording of woven words taken from the original lyric sheets and information that accompanies the record. By scanning these, reprinting them and physically weaving them, I find it interesting to see which words emerge from the jumble and how the original narrative still pertains while new phrases are also created.

Mother / Daughter

Two digitally coded and handwoven jacquard panels (70 x 78cm, 70 x 81cm), steel rods and handmade steel frame (83 x 148 x 100 cm). Echoing the ideas of roots and the interwoven nature of history.

A Spirit Sea

Enlarge scans of woven paper (originals 16 26.5cm) using scans or the original lyric sheets and information that accompanies the record. Mounted on aluminium sheeting (51.5 x 84.5cm)



photographs courtesy of Mimi Bhogal.



BASIL GALLAGHER

'WHEN YOU'RE BIG'



BY BETHANY REID

FASHION



FRIDA

&

COCO

GLITZ, GLAM, & GLITTER...

...from the moment you step into the High Street boutique Frida and Coco, you know you're getting one, if not *all* of these things. I found myself welcomed into the shop with ease, and immediately admired the racks full of colorful dresses, retro furniture, and *especially* the brand-new shelf of records for shopgoers to peruse through and play before they browse the racks.

Happily taking shelter from the dreary weather outside, I had the pleasure of being able to meet owner Louise to chit-chat about expression, the style of the city, and the ins and outs of being a shop owner in Glasgow. Throughout the conversation, I found some insight into my own approach to fashion in the city and the link between dressing the way you like and feeling *good*. As you read, I hope you consider the conversation, and maybe take away some similar insights. To start the conversation, we had to define **expression...**

H: What does expression mean to you?

L: For me, I think, like, we get probably judged on what we wear quite a lot, so sometimes we actually look at someone and think that we know them based on what they're wearing and sometimes it's not even true. It's just like, sometimes it's like— a bad day and you put on your most boring clothes or whatever. Expression, I think it's important. I think basically my kind of shop— the people that shop with us, they like to express themselves either with sequins, colour— the idea of even setting up the shop was kind of an alternative to being 'bland'— without being too judgy. This is a place where people literally can come and express, so many people have different styles that come here, I suppose. Expression to me, is the freedom to wear the things you like, y'know, whether or not they're in fashion.

H: How does this shop reflect your outlook on fashion and expression?

L: I like colours. I always liked colours. It's just, it's like the inside of my head. So I love sequins, I love things that are embellished, things that've got tassels and... maybe even my taste for things that are extra has probably grown the older I've got.

I never actually thought I was that extra, but when I'd get in the taxi for a night out back in the day, I'd have on like... vinyl electric blue PVC trousers with a kid's tee shirt, electric blue eyeshadow, big curly 90s hair. And then I think there was this one time where the boots I had got were so mental that my dad had to walk me down to the taxi— probably I should've told myself not to wear them, I couldn't actually walk in them. Yeah. I never wore them again because I suddenly realized I like dancing. I like clubbing.

If I had my way, I probably wouldn't have any black clothes in here, but then occasionally the thing that sells is someone who wants something classic. And it's like... they've found it, but it's got a different sleeve, or a different neckline.

Without being arrogant, I've got a good eye. I think what I possess is I just really like lovely things, so I always had the knack of spotting a sleeve on a sale rail, or going to a vintage place and thinking, 'oh, that button looks interesting' and I think that's just something that's in me because of all the years of reading Vogue magazines and watching documentaries, and I just soaked it all up.

I like helping people find things, like matching the person to the dress. I like that, y'know?

H: Why do you think the way we dress is so important to the way we carry ourselves through everyday life?

L: I think clothes are so important because, like even in the way you hold yourself— y'know, if I was going on a night out, I probably wouldn't wear what I'm wearing now. I'd put in more effort and do my hair, do my makeup, because it can totally affect how you feel inside. That could even just be me, I don't know. But turning 50, being menopausal, running the business, I'm kind of all about just getting out the door. Once I left from here, I had on little sketcher slippers and I'd grabbed like a really old poncho from the back that I only put on when I'm in here and it's freezing. And it's ancient, literally falling to bits. Anyway, I was going home, so no one would have seen me and I wouldn't have cared. But along comes my best friend and her partner, and they're going on a date night. She says, 'come for a drink with us'. Immediately I'm like, 'look at the state of me!' I mean, it's only fit for the people who know me to see me like that. I can be quite hard on myself, do you know what I mean?

H: Of course! You don't want to go out if you don't feel good about yourself.

L: You don't! I ended up at this place, this rooftop bar... oh god. All the young people were out with the glam and the hair... I was laughing to my friend going, 'never again. Never.' Even the way I was holding myself, it might sound vain— but I was feeling really kind of low because in the menopause you kind of lose your sense of style, it's quite a big thing. Not for everyone, but I have anyway— and it's just the tiredness, and the fatigue affects *everything*. But seeing myself when I've got my hair blow dried at the salon with a summer dress on, that's how I want to look! You know what I mean? That's how I wish I could feel every day. It's just a lot of effort.

H: What do you believe is most important about having a personal style?

L: I think it makes you recognizable, in a way. For example, I've got one friend who is the complete opposite of me. She will coordinate everything. So I associate her with her orange jacket, with her orange bag, orange shoes. And I love that. I think that when you've got a specific sense of style, it makes you memorable. I don't like the idea of being told what you have to wear. I mean, there's some trends where I'm initially like, 'really? Is that really a thing?' but then it's like, 'You know what? They look happy. And that's personal expression, I suppose. They're not doing anybody harm, I'm just not doing it myself.'

We can be judgy about people, but I think there's enough space in the world for not hating on people for their fashion choices. I think the thing about fashion I like is when someone will come in here and have something really fun and quirky. You know, there was a girl in here one day with crocs that had little charms, and one of them was made of crystal! And it's like art, it's like a statement. She came in, she had made an effort, she was creating some kind of vibe.

ON EXPRESSION...

What do you value about fashion in Glasgow?

I think Glasgow is good because you get the variety. When I was in art school, I liked going round to all the secondhand shops, and there's some really good ones in Glasgow still. The city is so diverse, which is what I love— you know, on a Saturday night you'll walk through Glasgow and it's like a fashion show. Walking down Buchanan Street, it's like a live catwalk, y'know? And you're seeing some good things. You also see— you can't help yourself— we're always making judgements looking at people, and they'll be doing the same back to me. Sometimes you're genuinely going, 'Wow, that is a bold, interesting look', but they're loving it. I also love how multicultural it is here.

Obviously people think of Milan as fashion-y. But I think Glasgow, people do love their style and love their fashion. I mean, even going into the high street shops like Zara— it's never quiet! And there's everything in between. There'll be people that can obviously go to all the high end places and just drop crazy amounts of money, and you're getting people that are mending things, making their own things, young girls coming in here and customizing their own pieces to save money, which is so nice.

Edinburgh is more... well. They have a different style. Funnily enough, the thing that caught my eye at a fashion influencer event in Edinburgh were the men. There were a lot of stylish women at the event, no doubt the Edinburgh women were looking good. The men really struck me... and it's not as if Glasgow men aren't fashionable. Not at all, I'm married to a Glasgow man! But the Edinburgh men were kind of taking risks. So maybe the Glasgow men— I don't want to get in trouble here— maybe they could do with getting out of their comfort zone a bit. It was things like the hats that some of the men were wearing, I bet you they'd come to Glasgow and maybe they just think someone would laugh at them. I don't know, there is a competitive thing between the cities. There is a kind of divide sometimes.

There's a saying— well, they used to say it but maybe not now because it sounds old fashioned— but years ago they used to say that women dressed for women, they didn't really dress for men. I would say you dressed for yourself, probably. You probably dress for yourself.

H: How do you find owning a boutique in Glasgow?

L: For me, I love it. I was an art teacher before, and it's not the same thing; it's night and day. Twelve years, I'm educating and working as an artist. This is a dream I never thought I'd have.

But the shop, location wise, a few people have commented on because we're on High Street. We lost about 10 units here, I think, in the pandemic. And we put an awful lot of money into this and almost 10 months later had to close almost immediately, so it was shut down before it even started and so I kinda thought, 'that's it'. And I get the comment thrown at me a lot, 'you should be in the West End. Why are you not in the West End? It's dead up here'. It has its pros and cons, and the thing for me is— take the size of this shop to the West End, the rent would be insane. We're still in the recovery process, so everything I've made for six years has just been constantly funding this, which is apparently a thing.

...But the thing about being here in this specific location in Glasgow is the local people were so happy that someone else is opening up a shop. You know, on my very first year of opening, in the winter, I was cold. A lady brought me a heater. And it was retro. Still have it in the back because it fit the look of the shop. There's an older lady that would bring me grapes and ice lollies in summer, and they've just kind of built a community. And so I really now can't think of anything worse than leaving here, do you know what I mean? I think the thing is, like... four or five new businesses are opening up here, and each time someone takes a chance on it, it'll be better for the rest of us.

"I'm excited about it. The people that are opening that I've spoke to all seem to think we're going to get a bit of a revival up here. I think I've just made it a home from home. Every day feels like a kind of opportunity for me to do something fun and creative, you know, and it's not difficult if you've got people coming in and you're helping style them."

H: I'll end on a fun question to wrap things up: what is your favourite color to wear, and why?

L: My favorite color has always been baby blue. What I'm really fascinated by is colour analysis— I want to get a full analysis, like eye color, skin tone; because what I find interesting is going forward for the next phase of my fashion life from 50 onward, you know. I don't even know if blue is my colour. But I've never stuck to rules so God knows even if someone does a full colour analysis on me and says I don't suit baby blue, would it stop me from buying it? Probably not.

And with that, our conversation came to a close, and I left with the strong desire to try to experiment outside of my comfort zone with more colourful clothes (whether that will be achieved is knowledge left to the future, but the point stands). All in all, I think Louise makes some great points.

What is expression at all if we aren't leaning into how we'd like to dress, without fear? Expression is daring, it requires taking risks; sometimes the risks will be received well, and sometimes they won't. At the end of the day, it's about what makes you happy, and what makes you *feel good in your own skin*. As Glasgow continues to grow and shift, as shops open and close, I look forward to seeing how expression continues to develop as well.

JAMIE ROBB



Jamie Robb is a London-based designer from Glasgow, currently attending Central Saint Martin's for fashion design with a focus in womenswear. His avant-garde designs incorporate sustainability and experimental textiles to work alongside his inspiration and concepts.

Robb :

"Consistency and relentlessness are most important to self-improvement, and my goal is always to be better than I was yesterday. Through fashion I've learned so much about myself and who I want to be.

Sustainability should have always been a primary concern within the industry, however, years of naivety have left newcomers the task of cleaning up the mistakes of the past. Despite the damage that has been done, I enjoy the challenge of trying to solve this puzzle. The pace at which fashion moves forces you to think faster, constantly building on past successes and learning from mistakes.



When you believe you've found something good - a silhouette, a textile, a garment, an accessory - it can always be made better-- or deconstructed and re-imagined anew. I try my best to recycle and reuse within my projects and search for new ways of creating something I deem beautiful as well as maintaining an ethical and sustainable approach."

DENIM

is a staple of Americanness and closely linked to its volatile history, a robust and sturdy fabric— but when deconstructed down to its fiber components it's quite the opposite. Study of video games became an integral part of my research, specifically the violence that young children are exposed to, again the feeling of inconsequential power that comes with it.



This project investigates the narrative of children playing at being in power, **the naive sense of being in control and ignorance of consequences.** Modern politicians have much in common with these traits — control and domination without remorse or empathy for those under their govern.



The building of animated characters had a lot of unique shapes and textures that I wanted to replicate using denim as the canvas. Explosion of pixels, grid maps, code sequences, fading, glitching, warping. This look was made using recycled materials and one pair of denim jeans that I deconstructed down to its warp and weft fibres.



"I wanted to represent this delicate formation on the body, visualising the bones, veins and skin of a diaphonized human. The intricacy at which our systems are woven to encase our spirits, the body which acts as the vehicle for our peripheral experiences"

DIAPHONIZATION

is a technique used to render animal specimens transparent by staining their bones and cartilage, visualising their internal anatomy by stripping the creature of its defining features and replacing its structural paradigm with an alien beauty that details the fragility of its existence.



It experiments with tracing paper as a means to characterise a translucent equivalent to diaphonized skin, by soaking and crushing the paper, creating a surface to distribute droplets of acrylic paint diluted in water. The textile is finished with a spray on adhesive to strengthen its integrity and provide another dimension of texture, leaving the layers waxy and rippling.



Public Health and Safety

Department of Health

the house won't listen by

Martina Porru

close the door so in a mastery of robbery silence will
permeate every crevice of your body haunting your breath
festering your lungs aggressively forcing your voice to stay inside
why whisper words the house won't listen; run
errands to make yourself feel full I'm soon to be running scarce of
what I really need which is all I ever wanted it's insanity to
want nothing more than to be alone hated hated
you shall be hated for this let go of what's not serving you
it's the only way to take care of yourself but why is it easier
to give up coffee than to let silence into the room afraid
desperation doesn't sell but we are all so desperate all for more or
less but never nothing who are you against the primordial
nothing what are you against everything that has existed an
open door with no one behind it everything
matters and nothing ever leaves you

The 17:27 to Central

It's the Friday afternoon before a bank holiday weekend and the train is heaving with folk gearing for their nights out. A guy in a fluorescent jaicket steps on at Bridgeton and saunters to his seat. A workie of some kind, his shift over now that it's past half five. There are some seats spare but with how busy it is he's gonnae have to choose who he's sitting near. It's set up in those wee bays, with the two seats facing another two seats and three seats facing three seats opposite.

The workie bumps a guys legs getting to his seat. The guy had his feet up so he had it coming. This guy was done up but no by much. He'd ironed his shirt and found the slimmest jeans in

By **A T**
McDonald

his house to pour himself into. He'd specs on too.

Their eyes clashed seconds after their bodies had. Fights have started over less. Specs moves a bit, adjusting his seat or clutching his fists? Workie has the standing advantage so Specs would be daft to start.

- Oh ho watch yersel mate, Workie says pointing to the offending feet near the seat.

- Ah sorry mate, Specs says shifting his weight some more.

Workie takes his seat and spreads his legs wide. He takes full advantage of the three seats he's occupied. This is his bay now. Specs on the other hand cowers a bit into the window. He's shat it. Tried to assert dominance with the legs up and been rumbled a belter. Workie opens his fluorescent jacket and produces a bottle of tonic.

- Wee hawf boatle, Specs says. Now he's the one who points.

- Aye mate that's me aff till Tuesday. Long weekend an that.

He takes a liberal scoop that would make anyone thirsty, even those that have tasted tonic before.

- Wit dae ye dae, Specs asks.

- Road crew mate. Been relaying up there, he says motioning to the street above the train line. - Jist heading hame noo.

- Ma work night oot, Specs says.

- Aye? Wit dae you dae?

- Aviva.

- Riva?

- Aviva mate.

- Didnae know Riva was still aboot, thoat they git shut doon.

- Ah Vi Va. The call centre.

- Aw Aviva! Sorry mate Ah'm mad wae it awready.

They laugh.

- That's sound Ah hope tae be soon.

- Where's yer night oot?

- Some hotel aff Renfield Street. No ma scene but it's a two grand open bar like.

- Result mate. Here ye wanting a scoop?

Workie holds out the bottle to Specs.

- Nah that's yours, Specs says. Ah've two grand tae drink through!

They laugh. Specs reclines a bit and sits back from the window he glued himself to. Workie adjusts his legs to be less imposing. Those around the train keep darting their eyes at the conversation as it unfolds.

- Ye like yer job? Workie asks.

- Money innit.

Workie cheers-es his tonic towards him. Where's the office? He asks.

- Eurocentral mate.

- Aw Ah thought it was in toon.

- Nah. Easier tae get tae but for me.

- Where ye fae?

- Hamilton.

- Singer.

The two men nod some kind of silent understanding.

People got on the train at Argyle Street but no one dared interrupt the conversation. Now every seat was taken bar the two either side of Workie and Specs.

The train rolls into Central, their conversation due to finish.

- Guid speaking tae ye mate, Specs says standing up. He presses down his ironed hoodie and jeans.

- Aye same mate you have a guid night!

- You tae!

Workie holds the hawf bottle out one last time. Specs takes it and presses the opening to his lips. The liquid runs down and burns his throat. His tongue touching where Workie's was. He sooks on the bottle's opening

as their saliva intermingles. The bottle a conduit for their lips.

- Yass, Workie shouts, watching Specs lick the bottle's opening.

Specs opens his eyes and looks back down. The two lock their gaze as Specs gasps for his breath back. He hands the bottle back half full and runs to avoid missing his stop. The two wave as the train rolls on and they both go away to their separate nights.

Pare in conversation with Alyssa Sam

Do you ever feel like a ghostly cog in the machine that has broken ages ago? Welcome to the time when mainstream culture encourages individualism, harmful on personal and systemic levels. Individualism that prompts an occasional thought: one's ideas and actions are futile in the grand scene of things, and it's better to "just focus on yourself" for as long as one's privileged position allows. Yet somehow, I truly believe that people still have the power; that we can still create and maintain supportive communities and do some collective good. Why? Partially the answer lies, paradoxically, in the art/self-expression that is frequently deemed anti-social — graffiti.

But why should we even talk about it? Hasn't it all been said before? The debates surrounding its controversy are well-established and well-written about. Graffiti can be socio- politically cheeky (think the recent Banksy's mural at the Royal Courts of Justice). Graffiti can be radically clear or an abstract (or realist, or style-redefining) art piece. Graffiti can be really really bad, frustrating, antisocial. But in the end, graffiti reiterates: we are messy pretending-to-be-adults who

desperately want to create, and if you let us draw on the walls (within reason, sure) the world may become a slightly more enjoyable place to be. I know, such statement may come across as naïve idealism but read what a Glasgow-based aspiring graffiti artist, Pare, has to say and judge for yourself. We talked about what graffiti means to him and how it impacts his relationship with the city and people in it.



What brought you to graffiti?

I enjoyed drawing tattoo styles when I was younger. When I first started drawing, I was doing weird eyes. It wasn't proper detailed stuff, it was just fun, not really in public places. But I wouldn't say I ever did anything close to being more than doodling; I wasn't really a drawer. I was messing around with it. Then, through messing around, I realised I wanted to do texts. I thought it would be cooler to walk around and see my name on things. And I started to do texts. Properly. I started thinking about how I wanted stuff to look, sketching at home. Inherently, people want to draw on things. It is a way to show the world your free will. When you are living your life, the majority of the time, you feel you are constrained to do these specific things. Me and a lot of other people who paint enjoy the free will of **'fuck you, I am going to do that anyway'**.

If you did not paint graffiti, what would you be doing?

I have a lot of hobbies, but a lot came out of painting. Before graffiti, I was designing clothes. I made T-shirts when I was 9 years old, from my dad's iPad and begged him to buy two of them. Over the course of my life, I have done some crazier stuff, a double-print side leather bag, for example. Now I am learning to sew. I want to make a kind of graffiti jacket with hidden pockets all over it.

Are you working on any graffiti at the moment?

Yes, a couple of things. I'd like to do Renaissance paintings as murals. With brass frames around them. Also, a friend of mine passed away in December, and we want to do a production* for him in the part of Edinburgh where he was born and raised, for his mom. He was buried up north so his mum and dad would have their son closer to where they live.

*A collaborative graffiti when a group of writers all use the same colours and similar styles and painting side by side create one complex work.

Do you have a style?

I like it when you exaggerate things. There are a couple of basic styles: a straight and wild style. The wild style is the one that people can't read. But I want to find a mix of two: legible but wild. Once I painted my half-finished name on the wall and then painted myself with a spray can, finishing the last bit of it. I like cool concepts more than an incredibly complicated style in that regard. Now I want to paint bricks onto the brick wall and a big bulldog with my name beside it. I think having some elements outside the text is cool, and I like painting backgrounds. Some people will just focus on how interesting

the shape of the letters is, which is something I need to get better at, but it's not where my major focus is. I wouldn't say my style is incredibly unique, and I swap around quite a lot. I think style is something you start to find out fully when you get incredibly, incredibly good. You try different styles, different styles, and you integrate those into your own. In Scotland as a whole, we are very lucky cause we don't have one mainstream style in the way London or Bristol does. A lot of people who get good in Scottish cities tend to have a really unique style. Whereas you go down south, there are a lot of good writers who just stick to their city's style.

Do you feel more connected to the city where you paint?

Yes, when I was in Edinburgh, I felt like I knew the city a lot better because of painting. I was arriving at the random parts of the city, where, to be honest, I would never have a reason to ever go. I can travel anywhere without a map now. And I found a lot of random cool spots I kept for a while. Haha, I found a pub I really love. It was a really fancy place with a cool outdoor bit. I was in a part of Edinburgh so far away from where I lived, where I worked, and where my friends were. And I would travel across the city to get there.

What colours do you associate with Glasgow and Edinburgh?

For Glasgow, it is maroon, maybe because it is the colour of the buildings. Nothing to do with the football, I don't like football graffiti, although I am a football fan. For Edinburgh, it is yellow. Maybe it is because of Sunshine on Leith.

How do you find the graffiti scene in Glasgow?

Messy. It is good and there are a lot of good people here. One of the biggest issues is that there is no dedicated graffiti shop here. If you look at Edinburgh, the scene is half smaller than Glasgow's. There is still a really good shop there, and a lot of graffiti culture revolves around it. Whereas in Glasgow, there have been a couple of shops, but they keep shutting down.

Do you have a favourite work in Glasgow?

Stuff gets covered so quickly all the time. There is one at the car park where the Strathclyde buildings are. A graffiti artist went and added his name to the official painting already there. No one ever noticed or complained about it. The guy is really cool, his name is Rada, he doesn't use spray cans, 99% of the time it is only rollers. Lots of times, Rada does graffiti that people think he was paid for. In actuality, he is just sitting in a public spot wearing a high-vis vest. So he gets away with it, like he is almost invisible.

What's your dream location to paint in?

The Berlin Wall, Barcelona. In Barcelona, you can actually see a lot of Scottish writer's names on the walls. I'd quite like to paint New York, explore all the tunnels underground, I doubt I ever will, cause I'm shit terrified of American Police. So I am saying it as a dream location.

Why New York and not London?

New York is where graffiti started. Also, accessing tunnels is far easier than in London, so you can explore more of the city that way. And New York has double the number of insanely good artists London does, because the culture of graffiti hasn't been here long enough. For example, train culture is absolutely ridiculous in New York. There is a guy who does a whole four-carriage train a week. You don't get this often in the UK. In New York, more people are insanely dedicated. They don't care if they get arrested, they don't care if they go to jail. Painting is their entire life. The fact that they did something is worth it.

What are your thoughts on graffiti as 'anti-social' art? Do you think it should be policed, or is it, actually, capable of policing itself?



The fun of graffiti is to break the expectation that you have to act a certain way in public. Everyone in the world wants to draw on the wall. If it wasn't a crime, I don't think there would be a single person on the planet who wouldn't do it. I understand that personal property exists, and it is why there are some inside rules already when it comes to where you can or can't paint. People wouldn't touch a car or a church; they wouldn't go and paint someone's house or a garden wall. But I don't know why painting on a random brick wall in an alley is a crime for which you can, worst-case scenario, get prison time. If graffiti weren't policed so much, you could get the Barcelona effect. You get a city where everything is covered in well-done graffiti art and murals. It isn't legal in Barcelona, but the police wouldn't arrest you because they have better stuff to do. So you end up with every shutter in the city having a different piece of art on it. And you can only see these graffiti when the shops are closed for the day. If you lean into decriminalising graffiti, you actually get rid of most of the bad graffiti bits. bits. Usually, people are understandably against a shop shutter, for example, being tagged. But when you allow for this decriminalised culture to exist, people will cover the bad bits themselves by painting them over with nicer stuff. There is a rule that you don't cover anything unless you can do better, so the graffiti that remains ends up looking amazing.

Imagine Sauchiehall Street on a Saturday night when everything is closed, and you can see all this bright and colourful art all around. And when the shops open, no one can see these graffiti pieces anyway. I think so much money goes into cleaning up graffiti, which could go into something better. And if businesses don't want graffiti on their buildings, like banks, for example, in Barcelona, they hire a muralist to cover the walls and then no one touches it, so they created an entire job for artists which wouldn't have existed otherwise. I think it is a win-win in most cases. And I think Scotland is getting there. You can see how much money the Scottish government puts into Yardworks, a company they hire to put the murals up; they also do the SWG3 graffiti festival.

It isn't even about making graffiti legal, just more about stopping policing it too much or spending all this money to clean up good stuff. Especially because the graffiti-art community is self-policing, always painting over anyone, but only if they can do a better job.

raindrop

i
own
just one
chance to fall
i see a bright world i
hear the people calling
oh just a minute of your time
come closer please i need you
pure heavy wheaty pigeon shite
the sweetest smell of Glasgow
i reach to skim your raincoat
plummet strike plop splat
missing you tastes of
dirty tarmac

by Shona McKenzie

A hurt in the mind brings rhythm to the body

Risky beat
Shudder up and down
Trembling percussion repeating
Shivers vibrate
With rotation
A frenzy up and away
Beneath visceral projection
Staccato splitting
As the bass churning a rhythm
Up down distraction in syncopation
With rapid frisking
Skirting around symbols
A celebratory rose pressed into the palm of the hand
And now it breaks free
Down again in the below time
Up then side to side
To the thud of drums, eyes reflective
The wearing of milk shaken with fur
The points of sand around and underneath time
Mark the first shake
The hand of the witch
We hear the fertile song broken by sunlight
Up there down here
A beat breaks
Is the nowhere, we are in rich lands
The light shadows a face in darkness
Splinters of remorse
Beads running through finger
Flickering allusions
A redaction
A shearing off of forms
Missing
Absent
Silent
The horrible shining
Grows brighter
Spit hitting the floor
As shatters of mind echo pain
The running through with bone spikes
A break, a repeat
A perforation
The negative of collision
Then split over down and inside
Friction between bodies becomes
Performance in the mouth

by Catherine Street

I'm going to begin explaining how something might take you away; how it may snatch you and not give you back, how it could keep you until it's fully finished. It won't strike by surprise but approach from the front. It will engross and transport you to places as inescapable as they are exhilarating. I'm talking about text as an immersive vehicle of the self.

Text has the marvellous quality of bringing the soul out of its comfort zone. Those who are open to it may find themselves transported to the strangest and scariest of places, without a tether or navigation system to reel them back in. For the moment, I'd like to discuss why this happens and in what surprising ways it occurs. I'll be examining boredom and empathy, and their roles in facilitating immersion within a textual medium.

As opposed to 'happy' or 'engaged', it is rare you will find a person who wants to stay in the state of being bored. Boredom is extroverted, in the sense that it looks outwards to be cured or distracted from itself. It is an unwanted and outgoing emotional state, only welcomed by those who are tired of being engaged. Boredom allows text to become a getaway driver for the desperate self, as the meanings of text carry the power to near instantly alleviate our ennui.

Boredom factors in text's power to spirit us away, much like a chaser does in a fictional 'vehicular chase scene'. The bored may lunge to a text, any text on standby, and tell it to "drive!", uncaring of where it takes them so long as they get away from their current mood. So long as the self may be transported to somewhere other than bring "bored". Examples of this include people

DMing friends, scrolling through news articles, reading or listening to short stories, or playing video games (which are made up of text, working beneath the visuals.) Text is the first thing you see when you're booting up Netflix. We read text to know the title of any video we intend to watch. Short of physical activity, text is the most available means of escape from a boring life. Even if it is not the main event, text is the first step in many escapist scenarios.

So how can we be immersed without boredom's influence? The answer is in empathy.

I will argue that empathy factors in making text an immersive medium, given that evocation of emotion can make the boundaries of reality obsolete. It does not matter if the consumer is aware of a text's fiction, so long as they can empathise with the message presented. This is how text as a train of thought can become a vehicle of the empathetic self. The inherent nature of text is to evoke meanings from signs, and so there is always a danger that certain meanings will lead to certain thoughts and emotions. These feelings have the power to capture their audience unexpectedly and immerse them within the text's message. Even the most critical minds, bent on the deconstruction of the texts they are facing, are not immune to this core aspect. Of course this is not always good. Text can evoke disgust just as easily as joy and triumph. An awful story of injustice can stay with you just as long as a tale of hope, and some people can be upset for months after

engaging with the wrong experience. I'm sure you have met at least one person who has developed an obsession due to their empathy with a text. Such a condition is further proof of empathy's ability to transport. When we cry over a fictional character, there is some level of reality that has been broken down between us and the text.

by

Oscar
James

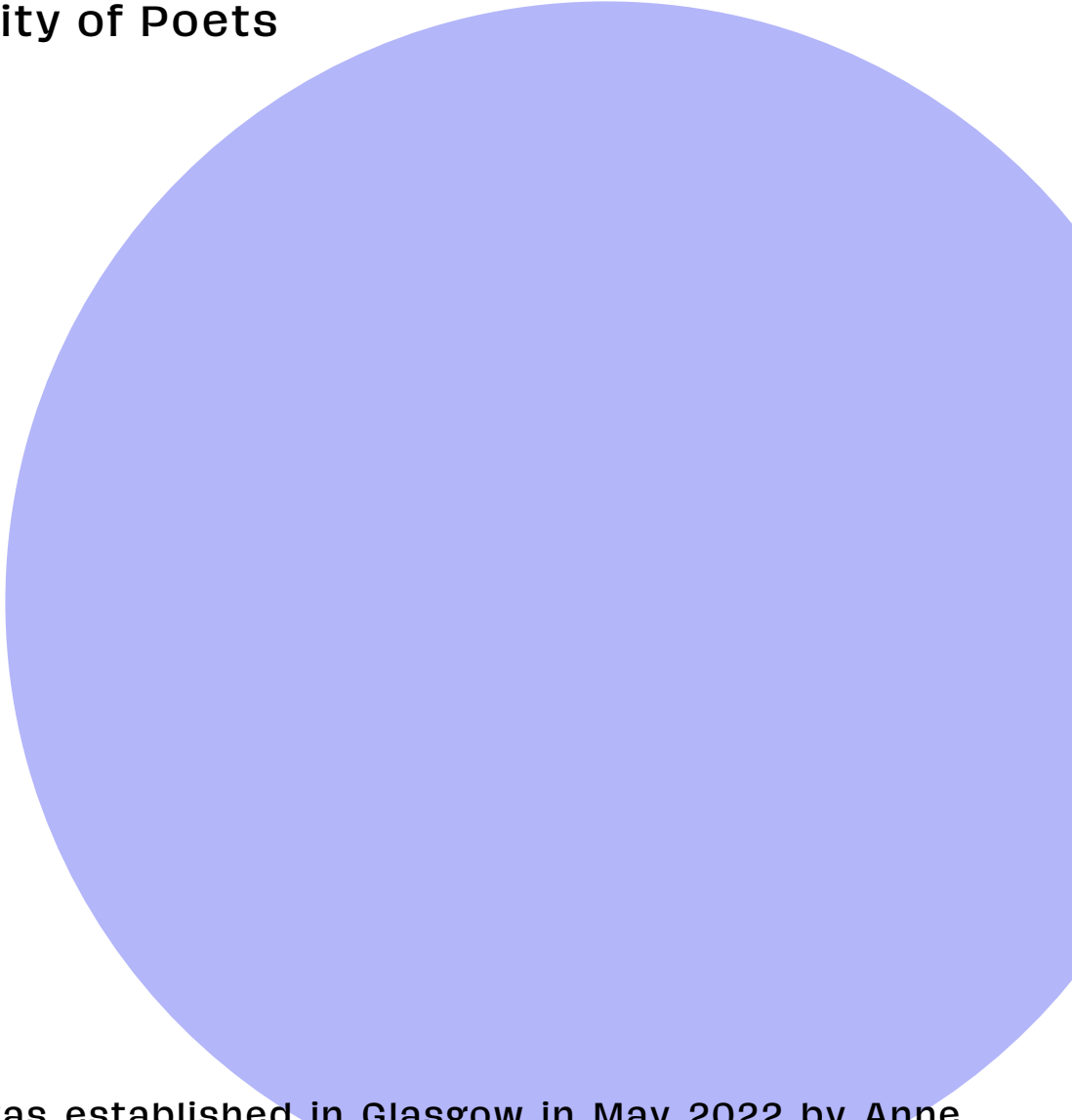
Text as a

joyride

I think it's fantastic that text - little symbols of which we ascribe meaning - now has the ability to impact our moods and the way that we view our lives. The main purpose of this essay has been to examine the odd relations between emotion and text, and to celebrate how delightful text as a vehicle has become. If you have felt moved by a text recently, if you've felt transported by your immersion in a textual world, please write about it in a way that can get others to feel the same. Take a joyride upon your words and enjoy text as a vehicle of the self.

Introducing City of Poets

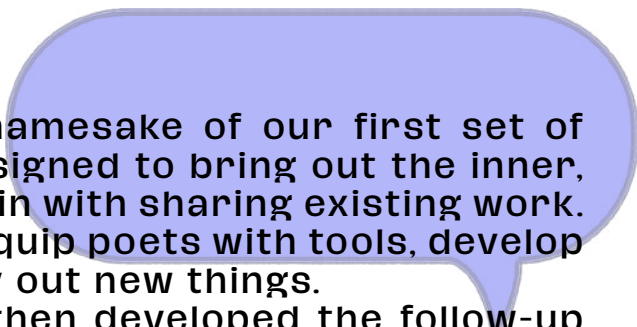
By Nicola Kirk



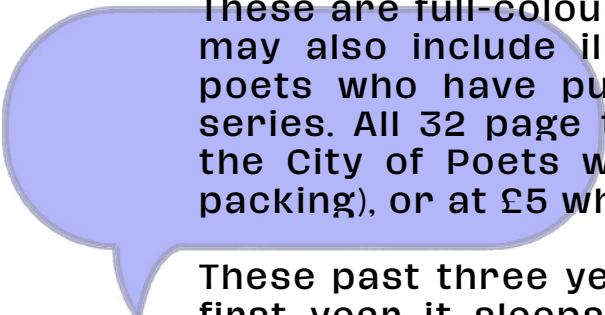
City of Poets was established in Glasgow in May 2022 by Anne Sikking (a published poet, twice a poet laureate, and writer) with a committee of three others. It is a flagship initiative under SP SQUARE CIC, dedicated to promoting poetry and supporting poets through various programs and opportunities.

The foundational principals of City of Poets are:

- ALL of womb born are poets;
- the STORY of each of us is uniquely valuable;
- and poetry has a capacity to unite the Physical, Intellectual, Emotional, Spiritual selves—PIES.



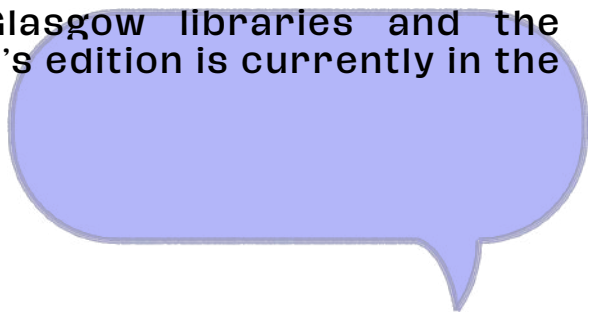
This acronym formed the namesake of our first set of workshops, Making PIES, designed to bring out the inner, hidden poet. Workshops begin with sharing existing work. The aim of the course is to equip poets with tools, develop confidence, and to safely try out new things. Following this success, we then developed the follow-up course,



Poetry, PIES and Beyond which guides budding poets towards publishing their own booklet of poetry as part of our TEXTures series of publications (issn 3049-4621). These are full-colour booklets of each writer's work and may also include illustrations. So far there are twelve poets who have published their work as part of this series. All 32 page titles are available at £5.99 through the City of Poets website (which includes postage and packing), or at £5 when bought at events.

These past three years have been like growing ivy – the first year it sleeps, the second it creeps, the third it leaps. Since its launch in May 2022, growth at City of Poets has been continuous. There are a lot of moving parts. Jointly and separately these parts work to bring poetry into mainstream life, to elevate the healing and social benefits of poetry, as well as to increase profile and income for poets.

Our membership has now grown to 143 members (and counting!), we have poetry competitions and prizes, promotional opportunities and paid work for poets. In addition City of Poets publishes the Annual Review each autumn (issn 2977-4071), wherein all members are entitled to have their work featured. Sold at events, online, distributed to all Glasgow libraries and the Scottish Poetry Library, 2025's edition is currently in the works



a special thank you to our contributors...

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