



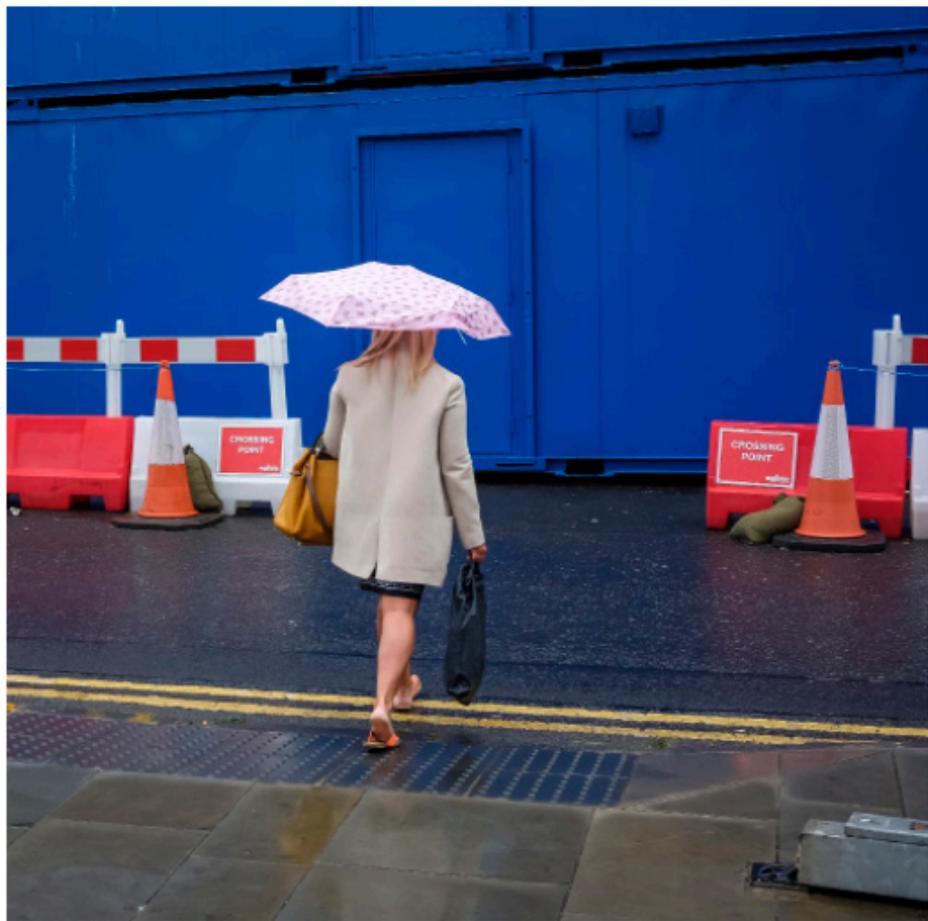
MARCH 2020

I WILL DO MY BEST

Sabrina Allarakhia

Today is a day.
It exists,
and that is all
I can muster
in its favor.

Photo: "Animalia" by Jada Fabrizio



MARCH 2020

GOOD THINGS GOING

Yvonne Wasson

We stood on a rainy platform on what was to become our last day. I kicked broken glass onto the tracks and searched for parting words, but she spoke first:

“It’s only an ending,” she said, and peered from under a broken umbrella with her cigarette to the sky as though waiting for the storm to give her a light. “Like everything else, there will be another. Just you wait, kid. Just you wait.”

Photo by Paul Castro



MARCH 2020

DREAMS OF THE LADY IN RED

Jen Schneider

Shiny red patent heels rest beside a solitary, gray aluminum chair, in a Federal women's prison where mandatory uniforms include neon orange scrubs, pigment-dyed numbers, and grayed tennies. Not unlike those of childhood play on city cement. Of line cooks in city restaurants. Of innocence. A rectangular sign hugs the wall behind the chair. Yellowed scotch tape restricts its four corners. Not unlike those of cell blocks and the barred window that constricts the yellow of the sun. And the bars that both restrict and reveal all that lies within. Every Ask. Every Sit. Every Touch. The sign reads: Do Not Ask. Do Not Sit. Do Not Touch. The Lady in Red. In a place where red is unprovoked fights, unpaid debts, unclaimed wages, blood on noses, and longing for shiny glossed lips, ruby studs, and sunrise. Bells ring. Time to count. Bodies line numbered rows. Daytime dreams of home. Footsteps in hallway. Bells ring. Nighttime dreams of home.

Art: "Desert Rose" by Susan Smolinski

Sabrina Allarakhia is a medical student from Toronto. Her poetry explores death, illness, and the myriad complexities that occur when medicine and humanity collide.

Jada Fabrizio: In my new body of work, “Animalia”, I use play objects placed in incongruous circumstances, to bring awareness to the treatment of animals and the destruction of their habitats in the modern world. In “Ecological Niche” I am highlighting the fact that all over the world snails, which play a crucial part in eco systems in both land and sea, are rapidly disappearing. The culprit being habitat destruction.

Art and animal rights have not always been perfect bunkmates. On the wrong side of history, artists have displayed animals suspended in formaldehyde, killed thousands of butterflies, had dogs run endlessly on treadmills, cats thrown up stairs and videoed, and countless other offences. We do not allow animal cruelty in the movie business, so why is it allowed so enthusiastically in the art world?

It is my hope that in some way this work will inspire others to advocate for animals, whether it be in the form of volunteer work, donations to shelters or advocacy groups or just eating less meat.

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Yvonne Wasson is a copy editor for a handful of magazines. When she's not doing away with misplaced apostrophes, she's misplacing her own

Paul Castro is an Edinburgh-based photographer. While the Castle, the New Town and the Royal Mile are all OK, he's more often found wandering about Leith Asda, Costorphine and the Union Canal towpath.

<https://embraphotos.tumblr.com/>

Jen Schneider is an educator, attorney, and writer. She lives, writes, and works in small spaces throughout Philadelphia. Recent work appears in *The Popular Culture Studies Journal*, *The New Verse News*, *Zingara Poetry Review*, *Streetlight Magazine*, *Chaleur Magazine*, *LSE Review of Books*, and other literary and scholarly journals.

Susan Smolinski's art has appeared in numerous publications, including *NY Arts*, *Licking Wounds*, *Weird Sisters*, *Westword*, *Calyx*, and *Art in America*. She exhibited for 25 years in the alternative arts scene in Denver, Colorado. Smolinski now resides in New York, where she creates visual art and writes dystopian fiction.