

You're tuned into a kind of harmony. In this podcast, we're looking to transcend the physical limitations of daily life. In each episode, we speak with a different practitioner who uses sound as a tool or method for connection, transcendence and healing. We're your hosts Julia E Dyck and Amanda Harvey.

In this episode, we spoke with legendary Canadian American singer, composer and transgender activist, Beverly Glenn-Copeland. Glenn's work has been gathering momentum and recognition in recent years, thanks to a reissue of the extraordinary folk jazz of his debut self titled album, and the widespread discovery of his masterpiece keyboard fantasies. Born in Philadelphia in 1944, Glenn grew up in a house obsessed with classical music. His father practiced piano for five hours a night. Glenn refers to Bach, Chopin, and Mozart as his cradle music that seeped into his bloodstream. He moved to Montreal in 1961, to study at McGill University. Faced with challenges and hostility relating to his race, gender and sexual orientation, he dropped out of university before completing his degree. Instead, he picked up a guitar and started writing music. In 1970, Glenn recorded two brilliant albums. The first was part of CBC Radio's transcription series titled Beverly Copeland. It was a virtual stick showcase of classical and jazz, vocal stylings, poetry, and folk, accompanied by some of the best players of the time. Original pressings of that album, now fetched 1000s of dollars when passed from collector to collector, just 250 copies were pressed. Six months later, Glenn made a studio album with many of those same musicians, this time titled Beverly Glen Copeland.

It wasn't until 1986 that Glenn recorded again. This time, he was inspired by a profound relationship with nature, and obsession with science fiction, and some of the earliest drum machines and synthesizers. Keyboard fantasies is a minimalist proto electronic masterpiece with unbelievable soul. It sold less than 100 copies at the time. But keyboard fantasies was this record that would break Glenn's career wide open. More than 30 years later. Glenn's life has been a nonstop combination of self discovery and part pop culture fairy tale. He appeared as a regular guest Beverly on the beloved Canadian children's show, Mr. dressup for nearly 30 years. He wrote for Sesame Street. He lived in the cities and in the wild. He wrote musicals, operas, children's music, and hundreds upon hundreds of other songs, even though he only had the means to record those few aforementioned albums. In the early 1990s, Beverly Glenn-Copeland first heard the term transgender. Armed with the language to describe the way he had felt since before he was even a teenager. He found a self identity, which had eluded him his whole life. In 2016, keyboard fantasies was discovered by a revered Japanese record store owner and collector. Word spread in the record collecting community and several reissues were released on different labels. Glenn played his first shows of original music and more than 40 years to standing ovation after standing ovation. He formed a band of brilliant and talented young musicians from Nova Scotia, Montreal and Toronto. on and started touring the world. We were curious to speak with Glenn about his legacy, and are deeply honored that he took the time to share his knowledge, insight and wisdom with us. Thank you for everything, Glen.

Glenn

My name is Beverly Glenn-Copeland. Easy to have easy name, but I don't have. So yeah, so that's my name. And my practice. I studied music at university. My father was a brilliant pianist, and he was my first influence. So because he played, I don't know, four or five hours a day after he came home from being a pasta teacher, and then a principal in high school. So he studied but he didn't start until 23 studying piano. And by the time he was like, I don't know 26 or so. He was playing Chopin, Beethoven

and Brahms. Like, quite extraordinary. Yeah. And my mother could play anything, right? She'd just play anything. So I inherited their genes. And obviously, there wasn't anything for me to be said. So there you go. That's it.

Amanda

Great. That's pretty amazing that your father was like your first influence?

Glenn

He was, yeah, yeah. From the time I was approximately seven years old. That's what I heard. I heard classical music being played on a beautiful piano.

Amanda

You've been a musician for many years now. Can you tell us about kind of the process of making or composing music and how it's changed for you over the years?

Glenn

Well, okay, there's two levels to things. There's the process of attempting to make music that I would let other people hear. And then what happens when something comes through, which we'll discuss later, which people definitely share here. Okay, so the process of me attempting to make music that other people can hear consists of me sitting down at a piano, and just playing around. And then something will occur to me, both vocally. And in terms of whatever is going on, you know, with the keyboard used to be that I played guitars, and the same thing would be true, I didn't really know how to play a guitar. So I just retune the whole thing. And I didn't know anybody else did that. But you do what you do. And I will tune it and hear things that I really liked. And then I would just start singing away and if I really liked it, well, then I might keep it if it was junk, and it's okay with the process,

Amanda

Can you kind of describe to us the universal broadcasting system or the UBS?

Glenn

Yeah, I think the most wonderful things no matter what our discipline is, you know, whether it's science, or whether it's dancing, or whether it's anything, I think there's something that's coming through that actually comes from what I call the universal Broadcasting System, or the UBS. And that something is originated from something that is beyond us. And it comes through to us. And if we're not ready for it, it goes through to someone else, right. Yeah, so that's what I call the universal Broadcasting System. And when something really comes through that I recognize, because I'm not the one that thought it up in the first place, and I know that because it's beyond my capacities, that's how I feel. It's beyond my capacities, then in that case, I attempt to translate it as best I can. Right. And almost every single thing

that I put, in fact period, every single thing that I have put on it on a record has been a result of that. Something coming through just coming through. And I've recorded it one way or another. Yeah.

Julia

Wow. All right. Speaking of your releases, let's talk a little bit about keyboard fantasies.

Glenn

Well, keyboard fantasies came through, on the universal broadcasting system back in the 80s. So this music came through, and I ended up going okay, it's come true. So I managed somehow to figure out how to have it be recorded. I won't get into that right now. But I managed to do that. And it was put out on an album which is what I just said. And it sold I don't know, maybe 30 copies. It's mostly to women who had children. And they got back in touch with me. And let me know that it was perfect for their children to go to sleep by. So it lullaby their children, and I was just really the bat that I just was thrilled. Because like, Yeah, our little ones, right. And that's kind of how that happened. And I was very happy about that. Yeah. Yeah.

Julia

Amazing, because then, fast forward, almost 30 years in the future, this album has obviously gained quite a bit of acclaim. And so can you discuss the kind of clairvoyance of making this music for the future, making this music for the future generation, maybe these people, these babies who were listening to the album, the first time around, who now have the record in their record collection?

Glenn

Well, that's kind of a bit of a miracle. Really, from my perspective, of course, it's not from the perspective of the universe. But I heard at that time, something that came through also on the UBS, which was that there were children who were going to be born, who represented a huge step in human growth. And so now, I hope I don't insult anybody when I say this, but I'm talking about myself included here, we have been sort of teenagers for quite some while in the way in which we have dealt with the Earth, which is that it's all about me, you know, it's gonna be happy for me, I think down the bat, wherever, whatever the about me is. And the result has not been good, obviously. And that's a kind of a teenage attitude. But it said that there would be a group of people who were born who would represent being grownups as humans, which is that they would be responsible and caring about what happened to the earth. Right. So I was like, busy looking forward, like, what where are they? Where are they? Where are they? You know, I didn't see them. I was quite disturbed, because I had been through the universal Broadcasting System, I've been told that they were coming, right. And I realized later that they were just being born at that time. And that now, dolls, and I'm going to include everybody that's listening to this, I don't think you're interested in my music, particularly unless you are adults. Now, I wasn't sorry to say, in many ways, I'm still growing up. But I think most of the young people who have been so attracted to my music, are adults in that way in which they're caring about important things, caring about the animals caring about the Earth itself, carrying about what kind of things that we've done to it,

and how we can help the earth to reverse itself, because the Earth itself is trying to reverse this, which is a whole nother thing I won't get into right now. But we have proof of this. And so there's this whole huge tribe of adults all over the world, who are doing everything they can to try to maintain positive attitudes and to help the earth repair herself. That's when I call an adult, I'm trying very hard to grow up into this.

Julia

And how does it feel for you to have kind of finally found your audience, your tribe, your adults?

Glenn

is nothing short of astonishing. Because for such a very, very long time, you know, a few record collectors were interested in my music, right? And they would pay like \$3,000 for an album. I didn't get any of the money of it. But that's where they were at. Right. And I don't know what it was that they knew was going on. Maybe they were older people who were also already adults, right? I don't know. But whatever it is. So it wasn't until a very short while ago, relatively speaking, probably six years ago, if that proximately, five to six years ago. And it might have been even shorter period of time. That a whole slew around the world and folks found this music and are enjoying it. And I'm like a bit stunned. Because my wife well, I'll talk about her later, but I've mentioned her in this context. I said to my wife I said, I have a feeling that after I'm I've left the earth, the musical be discovered, right? And she said, That's not happening. I'm starting a prayer right now. It's going to be before you die period. She's a powerful manifester powerful manifester. So, yeah. You know, I'm sure she was a huge part of that, anyway. Yeah.

Julia

And in those nearly 30 years in between when you mentioned that you didn't think that people were gonna listen until after you'd passed on? How did that feel? Were you ever discouraged? Or were you focused on other things?

Glenn

I was never discouraged. I knew that I was doing what I'm supposed to be doing. Right? Obviously, I wasn't meant to be a scientist, you know, you know, or therapist, or who knows what other kinds of wonderful, wonderful things that people do that are incredibly helpful for folks. That wasn't meant for that. And I didn't even really think about it in terms of it was going to help anybody, I just thought, well, this is what I do, you know, this is what I trained to do. So this is what I'll do, is what I have to do.

Amanda

That obviously, like comes through in your music, you can feel it on every level. Obviously, like as a pioneer of electronic music, you are using technology to create, but of course many of your songs, reference the natural world, and have this kind of like transcendental or transformative quality to them.

So we're wondering, what do you think of the kind of relationship between technology, nature and spirituality?

Glenn

Well, technology is something that we started using quite a few 100 years ago, one way or another. And it was very basic technology, but it was things that we were creating, likely, we were creating things made out of iron, right? It's not like you found it in the earth and was ready for you. We started creating pokers in this in that and squeals and I mean, even though, you know, we used wood and stuff as well. But we started dealing with the earth in ways where you needed to have fire and something else to create it. Right. So we've been doing that for a long time. So I just see it as a natural thing that evolved, considering that humans are tool makers, and toolmaking coupled with the ability to tame wolves. And the fact that we were able to keep the fire from going out, or else figure out how to make it again, which is to baking basically, you know, from quite a while ago, that's what we do as our right. It's the function of our wonderful abilities. So, at a certain point, we started making computers. And the computers that were rooms and rooms of them, but you know, back in 1961, or whenever it was that, that he sent the first person out into space, that was technology, right? And that technology is really quite wonderful in many ways, because it allows us to explore the universe, and we are continuing to explore it using superior technology. And now we know, oh, we're not we're not even the center of anything. We're 42 billion years of light years down on some rim somewhere of some galaxy, that is one of a gazillion billion galaxies, innumerable amounts of galaxies. So yes, we've been humbled by technology, which is a very good thing. You know, it's a very good thing. However, on the smaller sense of it in terms of my own work, I was always fascinated by technology. And the reason is because scientists really phenomenal scientists who I always love to read about and read what they were saying as soon as they were able to turn it into things that weren't numbers. And we read equations that I cannot use, in other words, like, language for a person that just speaks whatever language we speak, right? As soon as that happened. I was like, Whoa, look at what we're learning. Look at what's going on. Look at all this stuff, all because of computers and I want one. Have digital computers. Until about somewhere in the May 18, they came up with a tiny little computer that came from England is only about this big, right. And it was possible to do amazing things on this tiny little computer coming out of England. But I wasn't a computer specialist. So I couldn't, you know, put in all the numbers and the dTT to make it do anything. But I walked around with it going, I know it's wonderful. One in one or two, it was so funny. It was astonishing. But that is because and this is all connected. The universe, as far as we know. Now, now we know more now than we did get. But as far as we know, life in our universe consists of one of two things, carbon, or silicon. And silicon is why computers are made. And the computers that are now happening, are incredibly sensitive, and incredibly capable of all kinds of things. And it was said, and this is kind of wild, that eventually computers would be like, I used to read science fiction, because I was so into science. And I only read science fiction by the scientists who themselves were given every award known to humans, right. But they were speculating that silicon life was going to become life. And we turn out to look human. But we'd have a basis of incredible kindness. Now, it could be that it wouldn't, I don't know that yet. But, you know, I mean, there are those who believe they will eradicate humans and Baidu, US and whatever it may be, they know how to do things better than we knew. But it can't talk about that. I believe that if that were to happen, we would have beings that were incredibly sensitive, incredibly kind. That's what I think. But hey, hopefully, not the other. However. So I started, as

the computers got more and more complicated. Back in the late 80s, I managed to get a hold of one that would actually allow me to make music. And so I started making music with the help of two computers, one that would make drum sounds, and one that made sounds that sounded kind of like by today's standards, not too much, like by kind of like a violin or a cello or, you know, that kind of thing. Right? Like instruments, and I was tickled pink. Yeah. So that's kind of how I started my early years of making music, relatively speaking, not the earliest earliest days, I was doing other things way before that. But from the, I would say, the late 80s, I started using silicone based equipment.

Julia

Can you discuss a bit the solitary nature of your process, that is working with these silicone machines playing the keyboard, the piano.

Glenn

You know, I compose all kinds of things. And unless it's really a transmission from, you know, the Universal Broadcasting System, it doesn't make it. But yeah, that's what I do I compose in a solitary way. At this point, there will probably be some changes in the future.

Julia

Is there any way you can provoke a transmission?

Glenn

No, I can always tell when I'm trying to provoke it. Like something will come to me. I can be washing dishes, right? Literally. Many, many times, I'm doing something that has nothing to do with anything and all of a sudden I go, don't run to the computer, I run to my piano, and I put it down, right? When I sit down and try to do things, nada, nothing happens. Not a thing.

Amanda

Okay, on the other hand of solitude, we have some long term relationships that have supported and inspired your practice. Can you discuss these a little bit? Notably, the special relationship you have with your wife, Elizabeth, and your collaborator, engineer, John?

Yeah, I can I'm gonna start with my wife. So I have one talent. It is music, right? My wife has five talents. She is a beautiful singer. So she has music as well. She's an incredible writer. And I mean an incredible writer, published, not self published. So she's an incredible writer. She's a poet, once again, not self published, published by others. She was as a child, and a teenager, a dancer. And she did that professional week. And she is an absolute champion for the earth, and has been since she was a child. So there you go, this is my good fortune. To be with someone that keeps me humble. We all need that. She's that for me. As well as the fact that I can celebrate. And her name is Elizabeth Glenn-Copeland like mine. So there you go, I feel honored that she would take me on that she would marry me, and just

fabulous. And as a result of my marriage to her, I also now have a daughter because she had a daughter in a previous marriage. And I have a grandchild, all of which comes from the daughter, and the daughter has I decided that I am her father. So she calls me father. So I feel blessed in this relationship.

John is a brilliant, classically trained musician. And he is an orchestrator, he orchestrates things for Hollywood. And we are I'm talking about you as a major musician. Anyway, a bunch of years ago, John, came to a live concert that I was doing with Elizabeth and another dear friend. And he listened to the music. And then afterwards, he got in touch with me. And he said, Listen, I would really like to help you with your music, however I can. And what what evolved was that that was in about 2003. I think that he heard or 2004. What eventually evolved, was that he said, you know, bring me anything that you write. It probably took a few more years after that before I actually did that. But he asked me to think something because he'd heard me sing him. And it was some kind of something that was going to be broadcast. And so I sang it. And he said, listen, anything that you have, that you're writing that you want me to help me with, I will help you with it. But what it turned out that he meant was not that he would change anything that I wrote, he wouldn't change a thing. He would just translate it into sounds that he had access to that was way more sophisticated than anything I had access to, or still have access to. So, you know, various albums we put out, I don't know if anybody ever bought them or whatever. But, you know, various things were put out and, and he kept them in his archives. And eventually, after I was, quote, discovered, unquote, whatever, we were able to have those put on bio and put on, you know, discs and all of those kinds of things. Yeah. So he's quite something. And he's a friend. He and his wife, Trina are friends of Elizabeth and I, and we come when we stay with him, they have their own place that we can stand. So it's like, yeah, that's how that works.

Julia

I wonder if you see yourself as a part of a larger community, lineage or trend tradition?

Glenn

Absolutely. Absolutely. Musicians just come in two types. They listen to nothing or they listen to everything. Most musicians listened to everything. I was in the, you know, 10% that listen to no music whatsoever. I never listened to music. I just didn't, however, recently, because I am with a person who likes to listen to music, which is to say my wife, right. In the last bunch of years I've been, you know, there's something that's happening with me and I'm opening to hearing the music of other people. And I get a ton. I mean, there's incredible music that I actually was aware of when I was a child, or a young person back in 1970. No 6162 There were incredible musicians around at that time. And I, I did hear them because I was amazed at school and I was listening to some things at that point. So it's not like I never knew anything about the brilliant musicians that were happening in the 60s, I did know about them. I remember being in university at school, that music school, and I heard all along the Watchtower. I went out because I recognized the genius when I hear it. It's really simple, right? However, let's talk about today. Today, there are so many brilliant young singers and musicians, or making music that just knock me out. It's knocked me out. So I'm happy to say that providing that, you know, we haven't blown the world up and we don't all drown in a tidal wave or some other horrible thing that, you know, we're

working to not have that happen, that the same generation is doing that the generation that's, you know, happening now, and that our young adults are putting out music that is extraordinary, absolutely extraordinary. And I'm listening to it, and thrilled about it. Like it brings me to tears often. Doing that out there. You just keep doing that.

Julia

Good. Everyone needs some encouragement.

Glenn

That's what I'll get to it for. That's what elders are for elders are to encourage, you know, back when we lived in tribes, and we were not allowed to do this single family where women are supposed to take care of absolutely everything and men are supposed to take care of absolutely, everything is ridiculous. Who the heck can do that? In the days where we had lots of family members and our small communities because we lived in small communities, we'd have people in it that could relate to all of our children in our union, and then we were constantly being helped, helped in one way or another by people around us. Right, that is the natural thing for humans. We got to get back to that. And I think we're trying to, but we've had a little bit more of a difficulty, especially with COVID. It's kind of kind botched some of that direction. Yeah. But it's not going to die forever. Yeah, we will, again, have elders who encouraged young people, and who can help to take the load off, they will be encouraging the youngest ones, because they can take care of the youngest ones, while Mom and Dad go out and have to take care of getting the money or getting the you know, in the days past, going out and doing all kinds of things where you couldn't necessarily strap your baby on your back. You know, in some places, they were able to some indigenous cultures, yes. But in most cultures, it was not possible. Right. So yeah, that's the purpose of multi generational stuff.

Amanda

I'm wondering if you could speak to improvisation as a part of your practice.

Glenn

I'm constantly improvising. But the improvisation that I do, rarely turns out to be something that will make it into a piece that I write because that improvisation for me is about a nun really a great improviser in the first place. Because how I ever learned to play the piano is truly a mystery to me. At one point, I was quite good at it. But as I've gotten older and older, I'm not. So I don't even use it in that way. I use the silicon based life forms. But anyway, I do like to improvise occasionally. It's less improvisation as much as it is studying now. Like, I love the music of Haendel and it's the 1700s. Right? Right. Okay, so there's Mozart and Haendel they were the two biggies, right? And not a Mozart fan, you know, I hope I'm not offending anybody, but I'm not. I'm a Haendel fan. So I will put on a piece of Haendel, right? And sit down. And it's not improvisation. It's steady. And I'll go, where is he going? What is he modulating to? And I'll try to find it on the piano. I'll try to keep up with him. Right. And it's not easy because he's the genius. And he goes places that are so complex at times. He just cannot



believe how complex it is. But I do my best to keep up with him. You know, and it's just a minute I might only you know, go over and over like ten bars or 12 bars. But that's how I'm studying at this point. Yeah. Okay. I'm hoping that it will increase my abilities. Yeah. You know, just in terms of my ability to hear things cuz it's quite strange. Like I said, when I get a transmission, I hear all kinds of things. And other than that I don't. So yeah.

Amanda

Do you see listening as an integral part of your practice in that way?

Glenn

Yeah, it is listening is now an integral part of my practice. Just because I want to hear what's being made, right. I mean, there's a lot of stuff that I'm not interested in. There's a lot of stuff I'm not interested in. But there's there is this cream on the top of the milk, you might not know about that. But in the old days, milk and cream were not separate. And that cream would float to the top of the milk, right? And you'd end up scooping it and then turning it into butter and stuff. Oh, dear. How old am I? Anyway, know about these things? I've actually seen it. But anyway, okay, so the cream that rises to the top, I just don't want to miss it. I don't want to miss it, yeah.

Amanda

Do you see a relationship between the construction of the self and the creation of music? Or are these things as simultaneously informed by time space and the materiality of the world and matter?

Glenn

Well, that's a really hard one to answer because I don't think you can separate. You know, we're creative beings. And so are most all other animals. And we've even understand now that mushrooms are a huge part of, you know, they're somewhere between animal and plant. I know that will create a lot of people out, but it's the truth. When you really study what a mushroom is. It's quite amazing that we're all part of that. And I don't think you can separate it. Right? I don't think so. Yeah. And what people create is in any way, shape, or form is a function of being a human. And being an animal, and being a mushroom. I mean, ants create stuff, right? Honey, bees create stuff, right? Whatever they create. It's amazing what they created. Right? And they have ways to talk to each other. They talk to each other way they have communication, right? And especially the queen bee. I mean, she has whole conversations with the rest of the bees, right? Yeah, typical women. I mean, are quite something. It's, it was a view of when we already know that those of you who are guys who are advanced guys know that as well. Right? Yeah. All right. The brain is different between women and men, right? The brain is different. Yeah, men go. Yeah, died in the right. Timing, the right time codes, the left side, we don't know what the hell's going on in the left side, but whatever, but the right, the right side, we don't know. But the left side we sort of do know. But meanwhile, women's brains go like nee, nee, nee, nee, nee, nee, nee, nee Nee nee back and forth. Right, as opposed to males, which are very dominant in the left brain. So women are very different and very much more intuitive. Books.

Amanda

Your voice is obviously a very integral part of your music with undeniable arresting and powerful quality. I'm wondering if you can speak about your own relationship with your voice and its ability to carry messages across time and space?

Glenn

No, I can't speak about that. Because it's like, different people have different things which they're able to do that with. Right. And I went to university to study specifically to study voice. But I started training when I was 15. Yeah, I had an incredible Russian Jewish opera singer who is now no longer singing who had come to the United States and she He, this is really well, folks. But in 1957, there was in Philadelphia, which is where I was born, a high school kids that went there were either intellectually incredibly brilliant, or and they were brilliant, musically, or artistically. So because we were able to have an hour and a half of either music or art every single day. Now, I wasn't that brilliant. I managed to get him by the skin of my teeth to this school. However, I ended up trying out for the music. And there was two kinds of music. Was it the instrumental or vocal, I ended up trying out for the instrument, and instrumental music and they said, Oh, we would love you to play the trombone. We don't have enough. And it was only for females. This whole school was only for females, right? And I was born a female. So you could either do art, or you could do the choir. So I tried out for the musical part of the choir for instruments. And they said, Oh, we'd love you to play the trombone. And I, you know, I came home and my mother said, over my dead body, you will play the trombone. So that was the end of that, right? But I went with my very best friend, and she ended up being the first harpist of the Boston Symphony Orchestra. Anyway, yeah, right. And my friends during that year, it was a year for incredible artists, and many of them ended up doing things where they were known around the world. Right? Okay. So when I tried out for the choir, there was a young woman who was in the choir, and she said, Oh, listen to your boys. She said, Okay, I have somebody that I think would help you do this by teacher that I think would be great for training. And she took me to this amazing woman who started training me when I was 15. So that by the time I got to university, my voice was already trained enough for them to let me into the music program for voice.

Julia

Through sound, what is hidden and what is revealed?

Glenn

They have discovered that the black hole in space okay, makes sound. Wow. Okay, that a black hole in space actually makes a sound that is something like, I don't know, 20 octaves below what we can hear. There was a woman scientist, she was an international scientist of the universe. She said, quote, sound is the basis of the universe. snort snort, sorry, but I gotta tell you, women. Once again, she said that. And now we have discovered that black holes actually saying they actually saying we just can't hear the right. Well, as far as we know, black holes are the way in which the universe came together in the first place. At first it was just some carbon stuff about or whatever it was, whatever the first molecule was, I

forget what that one is. It was just like kind of floating about I don't know where that came from. That's beyond my capacity to even think about because, you know, whatever. But then things started getting organized and when they got organized, then we are first molecule, you know, and then it started, you know, doing whatever it was doing and getting together and making the universe the way we know it as far as we know. And it was singing. it makes me snort. Sorry.

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