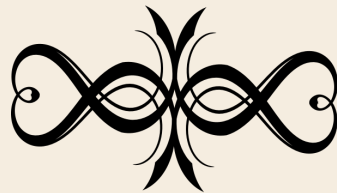
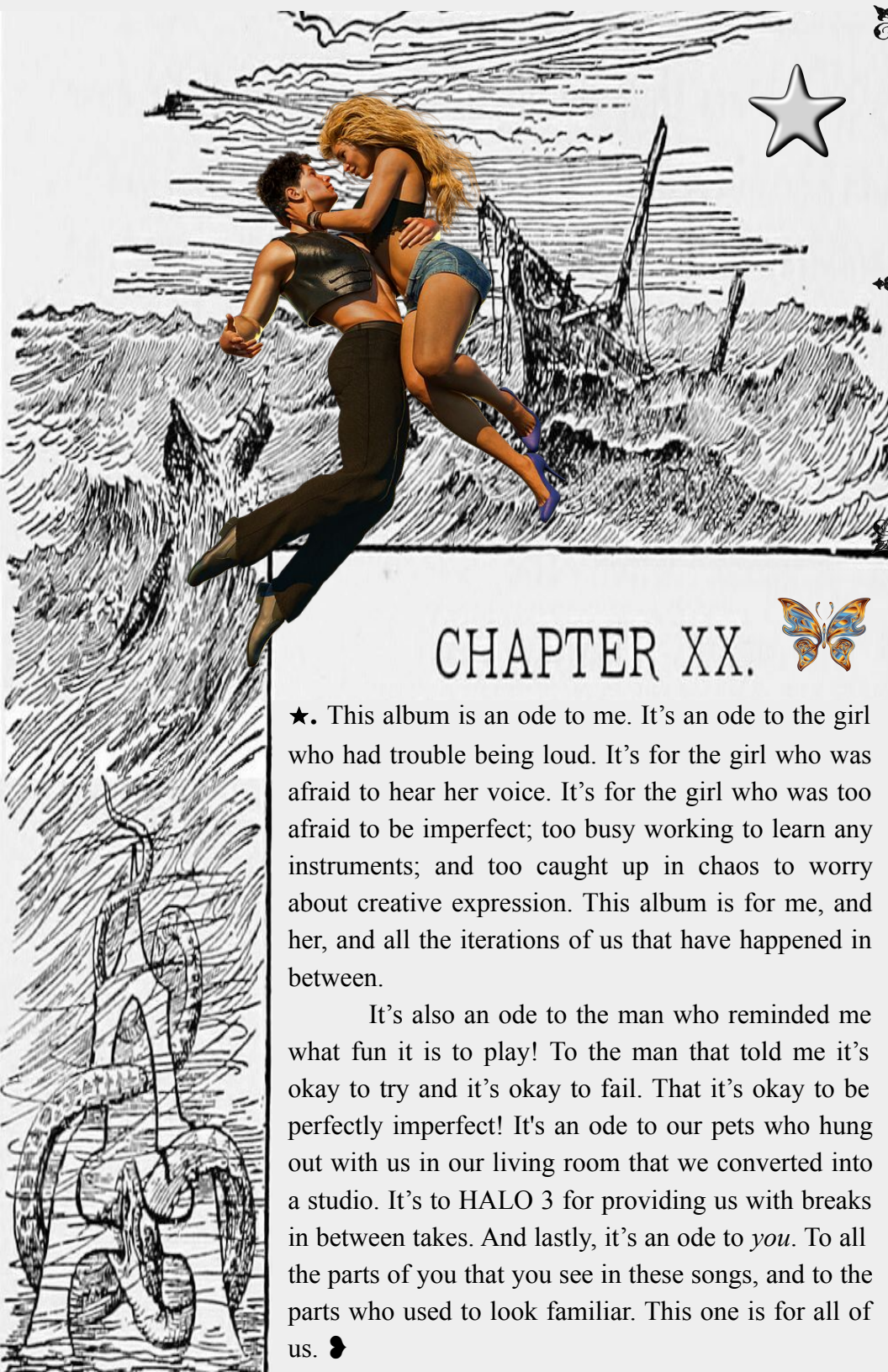


**MANDAWORLD
PRESENTS..**



FOR EMOTIONAL USE ONLY





CHAPTER XX.



★. This album is an ode to me. It's an ode to the girl who had trouble being loud. It's for the girl who was afraid to hear her voice. It's for the girl who was too afraid to be imperfect; too busy working to learn any instruments; and too caught up in chaos to worry about creative expression. This album is for me, and her, and all the iterations of us that have happened in between.

It's also an ode to the man who reminded me what fun it is to play! To the man that told me it's okay to try and it's okay to fail. That it's okay to be perfectly imperfect! It's an ode to our pets who hung out with us in our living room that we converted into a studio. It's to HALO 3 for providing us with breaks in between takes. And lastly, it's an ode to *you*. To all the parts of you that you see in these songs, and to the parts who used to look familiar. This one is for all of us. ♡

TRACK 1: For Emotional Use Only

★*For Emotional Use Only* was a last minute addition. It's an iPhone recording of the first keyboard thing I ever made. I have no clue how to play any instrument logistically. I mean, I played saxophone in middle school band, but that was only so I could go to Canada's Wonderland for free. This was the first time I had ever let myself be creative with an instrument. I could never replicate this again because quite literally I was just pressing on random keys. But hey, here's to being perfectly imperfect!



TRACK 2: I ADORE YOU

★*I ADORE YOU* was the first song on the album that Matthew and I sat down and made together. Despite how much Trailer Park Boys has influenced my family, I am actually an insane lightweight when it comes to weed. Usually I start out giggly and then slowly become convinced that everyone hates me and the police are after me (I would like to accredit this feeling to growing up in a small town, aka being introduced to drinking and smoking very young in very sketchy basements). But anyways, I digress. We smoked a little bit of (the absolute lightest possible strain of) weed, enjoyed ourselves, and finished the song in one night. Matthew mixed and mastered it the next day. It's handy being married to someone who knows every step of the music making process - especially when your personal big musical moments have been grade 7 band, and one line in a musical called Shakespeare Comes to Calamity Creek (I was Helga, and I said: "Yahoooo, where is everybody? We got us a show troop in town! Woopie ay!").



∞ **TRACK 3: DADDY** ∞

★ *DADDY* was written as a stream of consciousness. For most of the songs on this album, the ‘method’ was 1. Matthew makes a sample 2. We pick which sample fits our current vibe 3. I sing loose melody ideas over it 4. Together we then narrow down the melody, while trying to keep it as close to the original as possible 5. I write lyrics that (ideally) are based on the original sounds and words 6. We go from there - Matthew as the genius who knows how to work Ableton, and me as the person who says “hmm, make it sounds like *this*”. I started writing all the lyrics for Daddy almost satirically. I was calling back to my eldest brother's speech at my wedding where he made a joke about how our dad went off to the store to buy some milk and never came back (which is a joke that did not land for many people in the room but received some good laughs from my side of the family). At first I thought ‘ah these lyrics are too goofy’, but then I realised... who can't relate to the feeling of needing to be seen? Needing to be loved? Who doesn't need their daddy! If I had millions of spare dollars I would make a music video where I am performing for a school auditorium and the whole audience is my dad's face. But for now, I will just leave you with the song and you can make your own mental movie hehe.

★ **TRACK 4: we are one and this is forever** ★

we are one and this is forever was seriously just about having fun. One song that will forever make me happy is Only You by Steve Monite, so I wanted to have a moment resembling that on the album. That plus a little Serge & Jane (hence the moaning). I distinctly remember being very impressed when I told Matthew to make me sound like a monkey in the background and he did it in one shot lol.



Underneath The Moonlight: **TRACK 5**

★ *Underneath The Moonlight* was an emotional song to make. It once again wasn't something I planned on making a song about, but it just kind of came out. Growing up with a brother who struggled with substance abuse, I was never shy to the feeling of wondering where he was. For anyone who has experience with this, you'll know that this feeling is particularly consuming when nighttime rolls around. Is he ok? Is he warm? Does he have any food? Is this the night?

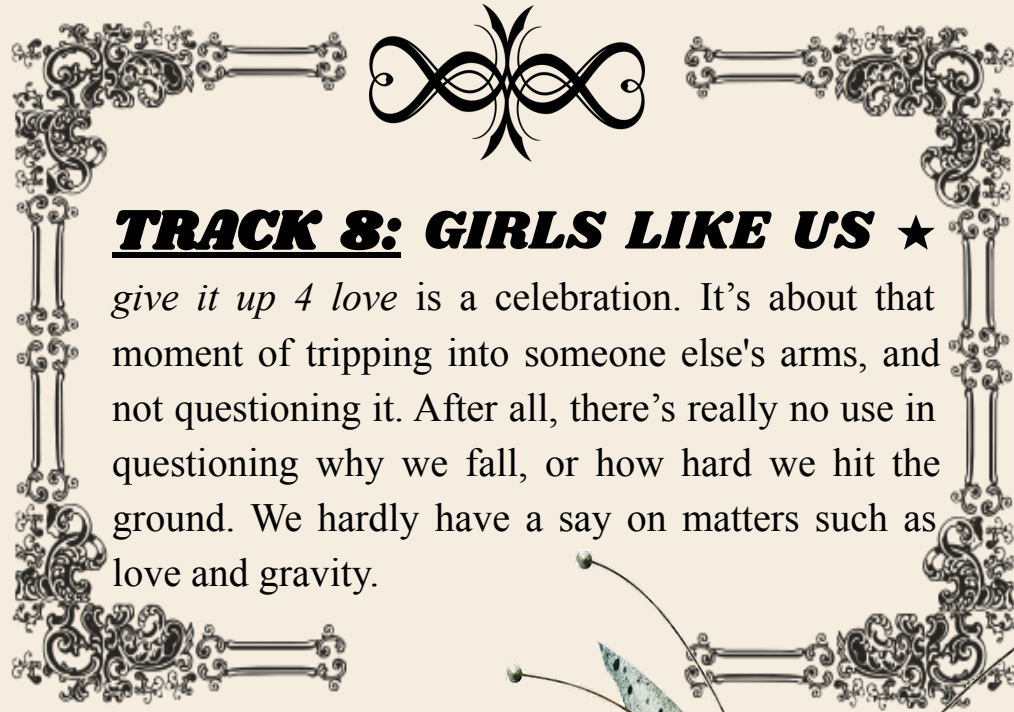


TRACK 6: GIRLS LIKE US ★ *GIRLS LIKE US* is an ode to the version of me (past and present) whose existence is predicated by love. Sometimes my heart feels like a communal peach, with everyone wiping the juice off their lips. Where's there space for girls like us to be celebrated? Those of us who are ruled by love? Those of us who have trouble getting out of bed when the alarm goes off, but not because we dread the day ahead, but because our lover's skin demands we stay?

TRACK 7: ★ *U*
CANT STOP ME
NOW

★ *U CANT STOP ME NOW* is about those relationships that drain you. Those relationships that syphon out your energy, and leave you inexplicably worse off. And it's hard when things end. But I am not sure if things really end, or if they just change from enjoying brunch with someone, to enjoying it on your own. And it seems to be a much greater tragedy to lose a girl who likes eating brunch alone than it is to lose someone to have it with.





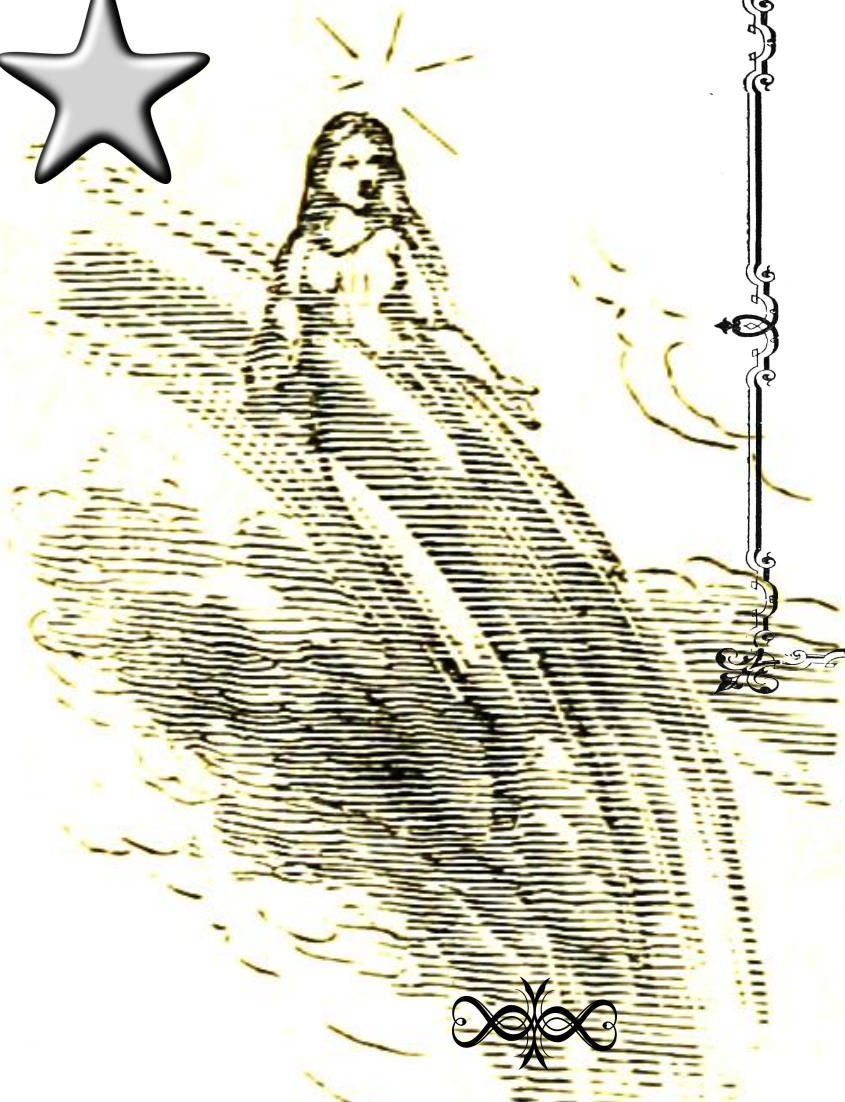
TRACK 8: GIRLS LIKE US ★

give it up 4 love is a celebration. It's about that moment of tripping into someone else's arms, and not questioning it. After all, there's really no use in questioning why we fall, or how hard we hit the ground. We hardly have a say on matters such as love and gravity.

TRACK 9: COME BE MINE ★ TRACK 8. COME

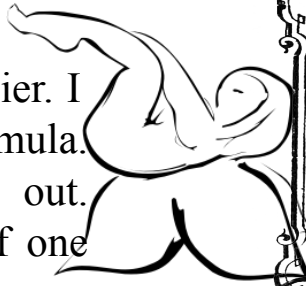
BE MINE is a remix of another mandaworld song, Love Is All I Needed. Actually, the reason we thought to start working on this album is because that song got put on the radio without any pr or anything. So it kinda feels fitting that it ends up on here in a new and improved form. Perhaps it will soothe all our shortened attention spans. Throughout my whole life, one of the only absolutes that I have ever encountered is the joy of love. Big love, small love. Self love, love of others. Throughout all the ups and downs, love is all I really needed!





TRACK 10: GRIP ★

GRIP followed the same ‘formula’ I mentioned earlier. I mean, everything we made followed that formula. Nothing was premeditated, nothing was drawn out. Literally everything came to be within the span of one evening. If it felt like it was going to take longer, we chalked that up to resistance and scrapped it. *GRIP* is about that phase when you first meet someone, and all your individual vulnerabilities are brought to the surface. It’s about being afraid of being left, and being afraid of being held.



TRACK 11: staring at your chest ★

★ To finish the album, *staring at your chest* is another iPhone recording. This time, it was me recording Matthew. We were laying on our bed, and I had my head on his chest while he was playing guitar. I began recording without him knowing, because I know he can’t always see how amazing he is. I am still in awe when I listen to it. What a gift it is to see someone be so creative and expressive without even trying! PS: the album is unintentionally 33 min and 33 seconds long, with 11 tracks.

