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## SUPPORTED BY



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## WELCOME

This issue we laugh in the face of the ridiculous at strange family members, a sarcasm addict and a lifelong bachelor who is more colossal twat than heady romantic.

But some things are no laughing matter. With funding cuts demolishing EMA and the eXplore card, life is getting expensive. So how do we afford the lifestyles we want? Simple; we work in soulless nine-to-five jobs that chew us up and spit us out, and, with one-in-five young people in Suffolk unemployed, we are grateful to even have a job at all.

So how are the creatively talented navigating this baron landscape? In our lead feature we ask: How do you leave the nine-to-five and enter

the 'creative economy'? There is a juxtaposition in the term, it's hopeful and yet seems unrealistic. Can your creative passion ever earn you money? And will there ever be the support for our enterprising generation hell-bent on starting cool things? It's time to draw your swords and fight...

And if you lose the battle you can feel smug in the knowledge that you have won the war. As we've always known here at IP1, the act of creating something is what really brings inner happiness.

Just ask our creative entrepreneurs in the making – Bethany, Lucy, Joe and Ben.

**Howard Freeman, Editor**

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March 2011

# MY STRANGEST FAMILY MEMBER

From elderly eccentrics to creepy cousins to agonising aunts, every family can lay claim to at least one black sheep. This issue *IP1* asked its contributors to tell us about the strangest member of their flock, and the results ranged from quirky and charming to downright disturbing. But before passing judgement, remember: if you can't think of a weirdo in your family, it's probably you...

## FAMILY FORTUNES

My family are a decidedly quirky bunch, yet unlike the cliché of the adorably forgetful grandma, it's my mother's older sister who qualifies for my merciless scrutiny.

Travel back to the 80s and you'll find an ambitious young woman who knew there was no place for her hot pants and six-inch platforms in the sleepy seaside village where she'd spent her early years. Many attempts were made to discover her true calling, yet it was a stint as a glamorous air hostess that led Debbie to finally settle in the glitzy city of LA.

Bleached blonde, with eyes lined in glitter and head-to-toe in a diamanté enlaced Juicy tracksuit, auntie Debbie looks like she's just returned from honeymooning with Hefner. Yeah, she wishes.

But before I'm refused a room at her villa next summer, I've got to hand it to Debbie for bringing a breath of fresh air every time she visits. Whether physically enhanced or suspiciously wrinkle-free, my aunt is living proof that inspiration comes in many forms. **ADY**



## The Lightness of Being

I avoid family gatherings whenever I can, because I'm an antisocial man-bastard. However, we already did personal character defects, so this time I'll mock someone else's for your amusement. After all, that's what you came here for, isn't it? You monster.

Anyway: Room lighting. A thrilling subject by anyone's standards, but in this case one with a sinister twist. You see, for a certain auntie, room lighting is more than just atmospheric. It's a life-altering obsession. If it isn't 'just right', she simply cannot relax. Even when my other relatives are drunk and violently arguing, she'll be compulsively flitting around the room, adjusting lamp switches.

It's not even confined to night time, either. Even when everyone else is hungover and violently arguing, my aunt will be over by the window messing with the curtains. That's right; she literally tries to control sunlight. Honestly, if that's not potential super-villain material, I don't know what is. **AP**



# TALE OF TWO UNCLes

My two uncles are extremely different.

The uncle on my dad's side strikes fear into the hearts of prospective boyfriends when they first meet him. They don't see the harmless uncle who used to braid his beard with pink hair accessories that I did when I was little. They just see the tattooed, skinhead president of a motorbike club, who looks like he's pulled his hair through his chin.

The uncle on my mums' side, however, drives a Multipla and regularly attends the *Sing-a-Long-a Sound of Music* show at the Regent. He inadvertently revealed his love of singing when a few months ago he left us an answerphone message and didn't quite put the phone down properly. We heard him walk away and then sing in his best 1950s musical voice, "I'm in the mood for dancing...and prancing...and going all up and down!"

We still have the evidence. **HB**



# Psycho PAT

When you're an eight year-old boy, having a sister is rubbish. I always wanted a brother. Someone to do cool stuff with, like play football, watch WWF and talk about how girls were gross.

Then my cousin Pat moved near us. At first everything was pretty cool. We used to go skateboarding and set fire to stuff in the woods. We hung out all the time.

But things changed.

Pat started killing things. It was relatively harmless at first. Just insects and worms. But after a while that wasn't enough for him anymore. He started killing birds, and, once, a rabbit. Then one day he turned up with his sister's hamster. He'd stamped on it. Hard. It looked squashed. And really dead.

I told him I didn't like him anymore, and we didn't hang out after that.

I heard from my parents that Pat is now a recruitment consultant. His sister never found out what he did to little Sooty. **AT**



# Super NORMAL

When my cousin, an NBA basketball player who hangs out with people like David Beckham, came to visit the pressure was on for us to entertain him.

However, when he arrived and we told him what we planned to do he'd excitedly say, "Ah, cool, can we take a bus there?" or eagerly ask "Should we get a train?" Then it clicked: my unglamorous and normal lifestyle was weird and wonderful for him.

He was happy playing games with us in the park and instead of expensive meals he preferred to try things like fish and chips. With us he wasn't at parties or harassed by fans wanting autographs. He was free to get drunk without the paparazzi reminding him the next day. Ipswich was the perfect place for him to be himself and relax. In actual fact it was quite ironic to find that our superstar cousin enjoys the simple life. **YM**



# Creative Economy

“Working nine-to-five, what a way to make a living” Yeah right! Let’s face it, staring at a stapler and telephone all day long is enough to drive anyone crazy, especially if you’re a creative genius under that corporate exterior. *IP1* talks to some entrepreneurs in the making, to see how Suffolk’s economy could benefit from being more creative.



Image: Leanne Crow

Joe Weaver is a relentless one-man promotion machine hailing from Bury St Edmunds. A music event promoter as well as an artist manager, 18 year-old Joe has impressively owned his own company, Toonteen Industries, since mid-2007. Starting with no prior knowledge of the music industry, Joe jumped head-first into artist management and later into event promotion.

His creative passion is basically organising gigs for indie and alternative bands, as well as running his own clothing company and a free, legal music downloads website. He’s currently at college for half the week studying Music Tech and spends the other half dedicated to any ‘assignments’. Presumably he makes money from his creative/promoting adventures?

“It varies frequently throughout the year, from earning £10 from an event to being paid a three-figure sum,” he says.

“My music downloads site, Skint Music Downloads, is a voluntary project where we collect all the free music which artists give out

on one site. We post new downloads each day, so I’m not sure if a profit can be made from it in the future, but who knows?”

OK, so he *doesn’t* make much money? “The only project set up to be a business at the moment is Sadpanda Clothing,” he explains, “which I run as a partnership, with the others acting more as a hobby for the moment.”

Clearly Joe is a multi-talented and super-motivated entrepreneur. What would he like to do with his creative talent long-term? “Well, after college I am taking a year out of education to get a job that will hopefully help fund turning my creative projects into full-time businesses,” he claims.

“At the moment I am currently tied between two future passions: wanting to run a music venue as well as running an independent clothing shop. I guess I’ll just keep on with them and see where they lead.”

I wonder what he thinks he and people like him could be contributing to society both culturally and economically if they were able to pursue their creative ventures full-time?

“I’d say that it’s everybody’s dream to pursue their creative talents and share them with the world. Especially with promoting shows – we are capturing other people’s musical talents and showcasing them to a wider audience,” Joe explains.

Sounds good to me. What’s stopping him doing just that? “Mostly a lack of funding,” Joe argues. “It means that I have to spend more time doing less rather than less time doing more. And with so many opportunities coming at me from artists wanting to play events, I’m just not able to put them on because I can’t afford to on a frequent basis.”

Hmm...It all seems a bit unfair. I wonder what would help him reach these goals? Joe laughs. “Winning the lottery, maybe? It would just be

fantastic to be able to be completely creative and doing things all of the time.”

At IP1 we reckon that furthering the careers of people in creative industries creates a healthy creative ‘ripple’ effect, with other creative businesses growing off the back of other ones. Joe agrees.

“That is definitely the idea as I see it,” he says. “My company putting on decent events on a frequent basis helps the careers of musicians to grow, as well as the designer who does the poster, or the clothing company who sells at the event and so on.”

He adds, “The creative industries are so intertwined that with the right idea and aims a company would help other creative persons grow within its success, and that would hopefully continue through each of them.”

skintmusicdownloads.co.uk  
sadpandaclimbing.co.uk  
toonteen.co.uk



Lucy Selina Hall is a super-talented illustrator, and her uniquely designed coffee tables, sofa covers and dinner sets and awesome artwork can be found in all good quirky shops and exhibitions near you. And on her website. She is currently working four part-time jobs. Four.

As an artistic human, Lucy would like to make some money from her creativeness. “I have

“A bit more government support, and even education on enterprise, would be hugely beneficial to us and future generations,”

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earned good money from freelance work, but these paid jobs are few and far between,” she tells *IP1*. “I have been stocking a small collection at LoveOne in town, which has proved fruitful. My website has started to get a fair few sales over the past few months since being featured in a magazine.”

Does she want to be a bona fide artistic-businesswoman type person? “As cliché as it sounds, I would love to make a difference on however small a scale,” Lucy claims. “In an ideal world I would love to have my own shop showcasing young creative talent complete with a shop cat!”

So what does Lucy think young people like her could be contributing to Our Great Nation culturally and economically, if they were able to pursue their artistic endeavours full-time? “Visuals are so important to our daily lives that it is often over-looked and taken for granted,” Lucy argues. “Beautiful design, even beautiful people, is the reason products sell. Art opens doors and makes a dull life more interesting. People often do not value a great artist, they see them as a failure because they are not academic or straight-laced.”

So what’s stopping her ‘going for it’? “The two main problems holding me back are money and confidence,” Lucy says. “If I had a bottomless pot of money I could put everything I had into pursuing my dream of having a shop and providing a platform for young creatives. As this is not the case I do not have the confidence to risk everything to give it a shot.”

Lucy is another who thinks that creative economies are positive and gets creatives feeding off each other. “It also gives them the confidence and faith that their project can work because they have seen it happen with other ones.”

“This can only be a good thing, especially if it builds a strong creative network where people continue to help each other out without treading

on each other’s toes. It happens in other towns, so there is no reason why Ipswich cannot do this too.”

lucyselinahall.blogspot.com  
lucyselinahall.com



Ben Jacklin works in social media marketing and video production in Bury St Edmunds. He is the co-founder of Guru Bites, a web project dedicated to snippets of useful, easy-to-digest information that is generated by, and for, creatives. Ben admits he makes his ‘bread and butter’ income from the social media/video aspect of what he does, but this allows him to work on other projects such as Guru Bites.

He seems to basically see himself as a facilitator of creativeness. “Collectively we [Ben and his business partners] want our creative talent to spread far and wide,” he says. “Projects like Guru Bites show our desire to stimulate the creative world and provide a platform for creatives to embrace new technology and the way the internet has changed things.”

Ben thinks the wider economy is giving creative industries a real kick in the teeth at the moment, but he is hopeful. “I think if more people had the chance to plough their efforts into their talent it would, of course, enrich our culture and hopefully our economy too,” he tells us. “I think new media and using the internet for projects such as independent record labels, TV channels or radio stations is a positive step we can take in terms of the economy.”

So what’s holding that back? “The only real stumbling block is the power some people have,” Ben argues. “For example, a new independent record label can’t compete with a major label that spends more money marketing the music than they do creating it.”

Ben feels a bit of State help could be the key to generating some proper groundswell amongst creative industries. “A bit more government support, and even education on enterprise, would be hugely beneficial to us and future generations,” he says.

“Things like networking groups for young business types and creatives – they’re few and far between and they’d really help, but they need a bit of cash, and more importantly a bit of thought and consideration.”

Finally, Ben has a balanced take on the creative economy ‘ripple effect’. “It’s undeniable that if a new film company gets huge it creates jobs and creative outlets, and also work for other creatives such as musicians, but it will never be an answer to large-scale economic problems.”

He adds, “I would go so far as to say growth is needed, but other industries need to thrive in order to prop that up. I can think of 50 great creative companies and brands, but for every one of those there has to be a company making Hoover bags or cleaning windows, and that balance is important.”

gurubites.com

# Bethany Hines

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Bethany Hines' current day job involves managing people's bills, accounts and electricity meters. Yet her creative passion, fashion label BethyRose, is a venture far more fulfilling. Concealed behind her nine-to-five exterior is a creative voice that exposes itself in the form of illustration, costume design and garment construction. Alannah Dowling-Young discovers what it would take to get the seamstress out of the call centre and into the creative economy.

## **Does your boss know about your creative talent, if so what does he/she think?**

I constructed a dress for a friend for a work Christmas event, so my colleagues became aware that I love to make things! Although I haven't shown my manager my work, she shows interest in what I do and my life outside the nine-to-five.

## **Do you or have you ever, made money from your creative ability?**

Since university I've had a few main projects. However I am yet to profit from my work because I only charge for materials. The people I've made items for have tried to convince me to let them pay for my creations, but they were friends and I appreciated the opportunity to build a portfolio that I could eventually put online. Yet trying to keep up with bills and costs has led to the decision of not doing any further work without a fee.

## **If investment was not an issue, would you pursue your talent?**

Absolutely. I am never happier than when I stick a film on and get creative. I love it so much. I sacrifice nights out for knitting! I wholeheartedly enjoy it and can't think of a career I would love more.

## **If your creative talent was to become your primary source of income, how do you think the community would benefit from your business?**

That's a big question. I think there is a lot of scope for new creative talent in Suffolk. It would be good to bring new forms of expressive clothing to people of my age group, as I'm not confident that handmade garments are easily accessible. I know of a few local businesses that could expand into a shop with funding and that would be great; I know there's a market for it because there are stacks of alternative minded people out there. If there were more craft markets I would love to get involved. I like to think people would visit the area to either

buy from me or place orders for something in particular that they wanted, but I think a website is a more realistic method of drawing in customers.

## **What is preventing you from quitting your job and pursuing your talent so that it becomes your main source of income?**

Money; I have none! If I had no job I wouldn't be able to fund what is currently a hobby. I need the structure and routine of my job to allow me the pressure (time wise) to get work done.

## **What resources do you need in order to make your passion a business?**

Funding is key. A decent website is essential for promotion, yet it requires a substantial amount of money. I would need enough people to

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**“I think there is a lot of scope for new creative talent in Suffolk. It would be good to bring new forms of expressive clothing to people of my age group, as I'm not confident that handmade garments are easily accessible.”**

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notice my work, appreciate it and place orders to reassure me that it would be worthwhile. Succeeding in having a heavy client list gives you more opportunities to expand your portfolio and gain experience. With the aid of funding for materials and promotional tools, I could hope to build a good reputation; and you can't put a price on that.

## **How would these factors help you to reach your goal?**

It would be impossible without funding. I wouldn't be able to afford to keep my passion going unless I worked in order to earn money

to drive about and purchase materials, pay rent and eat! I simply don't have the confidence that my niche is going to be financially viable. I'd need to be noticed by a substantial list of customers in order to fully commit to my passion.

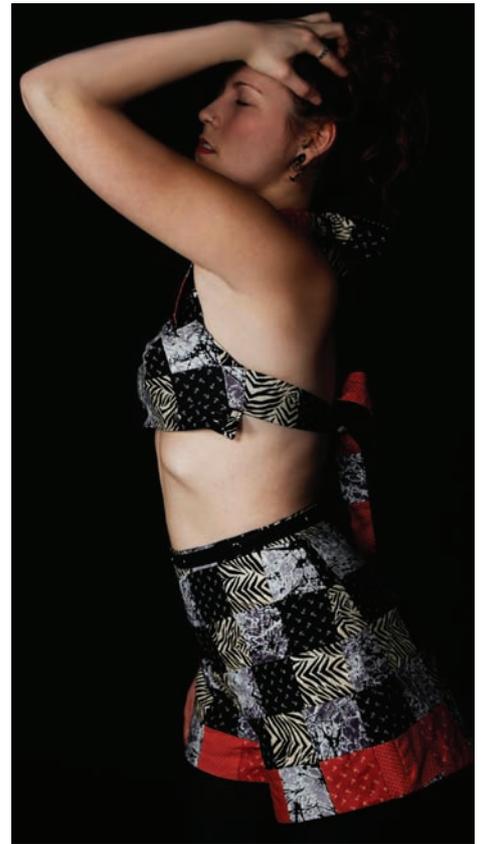
## **If your dreams were to be realised, how do you think others with similar aspirations would benefit from your business? Do you think it would give them reassurance to know that it's possible to enter the industry?**

I hope so. I look at people who were once in my shoes and have made it in the industry and it's reassuring. It's easy to feel like the whole thing is out of reach. I like to think that if I were to become successful in the future people could relate to my situation and have the confidence to know it is possible. I'd like them to know that I built up where I am from scratch and didn't allow the success of others to intimidate me.

## **What do you think the local authorities can do to make the creative industries more accessible?**

There could definitely be more events held in the local area for people to attend, even if it was just for young creative people to meet each other. There are craft markets from time to time, which bring out talented people that I never knew were even in the area. It's not easy to get your work out there. Extra training would be good too, but I think it would be more positive to focus on giving people a creative outlet. If it were possible to rent a stand in a local shop that would help to get my work out there, or even a space for a coffee shop primarily designed for exhibiting would be great because people would be drawn in for coffee and browse at the same time. It's much easier to gig, for example, but harder to exhibit work like that of my practice.

[ip1zine.com/showoff/profile/751](http://ip1zine.com/showoff/profile/751)



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“I am never happier than when I stick a film on and get creative. I love it so much. I sacrifice nights out for knitting!”

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# Our Findings

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We spoke to lots of you to find out what Suffolk needs to get its creative economy moving. From a community arts and media venue to reduced rates for start-ups, what's lacking isn't the passion or skills of the local community, but a crippling dearth of infrastructure and opportunity.

## How could you contribute to Suffolk's creative economy?

- 75%** would raise the profile of local grassroots art and culture
- 75%** would have a positive impact on the local creative industries
- 58%** would have a significant impact on local jobs creation in the creative industries over the long term
- 58%** would help combat empty shop spaces in towns
- 50%** would become a part of Suffolk's independent retailers

**"I would set up an audio company supplying a wide range of audio services to local companies and clients."**

**"I want to help other local artists by putting them in the right direction or even help them put on shows locally."**

**"I'd like to become a puppet sculptor/modeller. Creating fun characters for family or child viewing."**

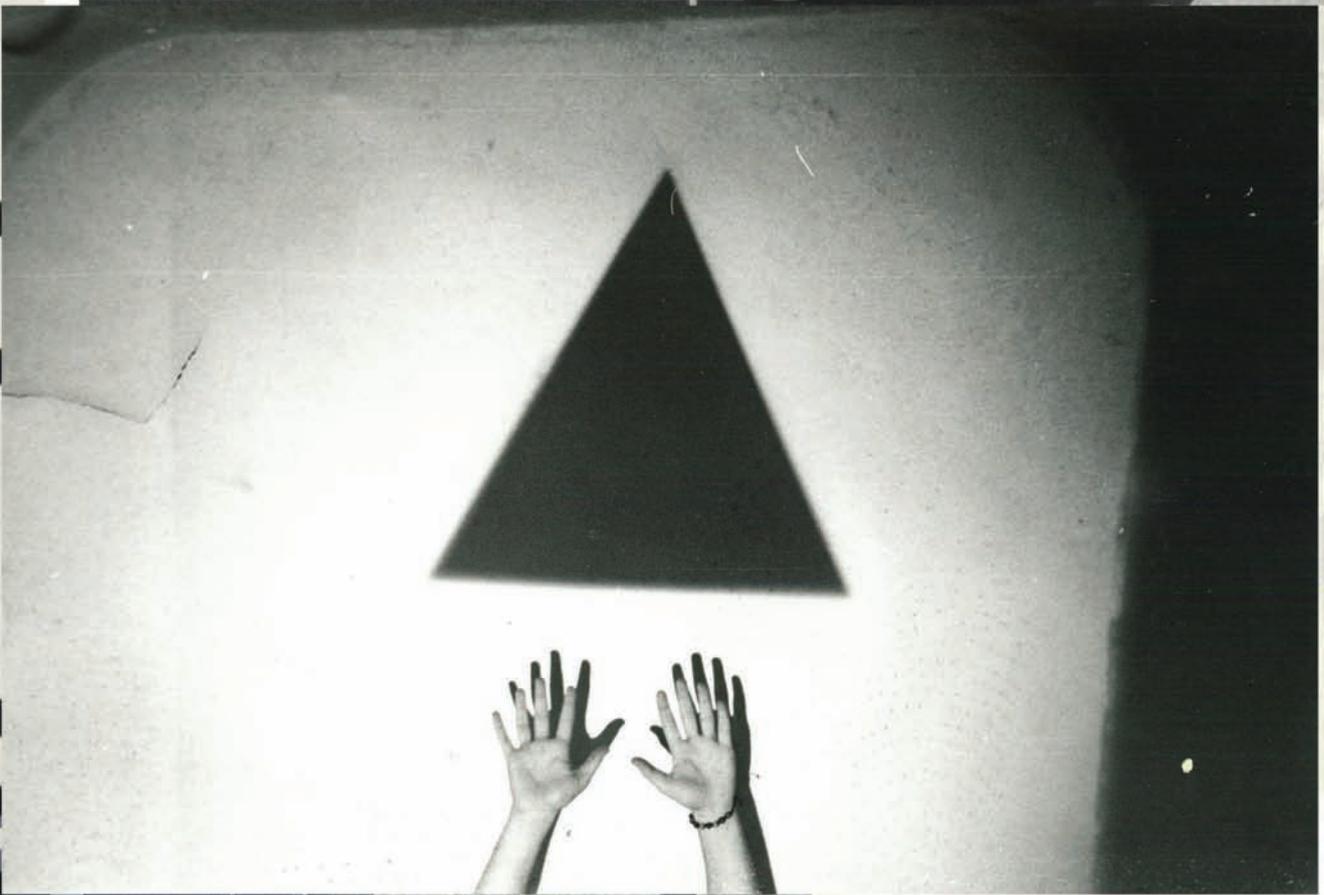
## What do you need to help you get there?

- 83%** would like an arts and media venue for community use
- 67%** require funding to launch arts and new media enterprises
- 50%** would like reduced or zero business rates for renting retail spaces to help new media and arts start-ups get off the ground
- 42%** would like an independent arts and media pressure group to champion new ideas and encourage local authorities to listen to the needs of the community

**"I only have a small space in my spare bedroom to work in so access to studio space and equipment would be ideal."**

**"I have found that due to being young, you get kicked to the side a bit because people think you're not capable of making something of yourself."**

**"The creative industries in Suffolk are crying out to be developed."**



When you walk into Suffolk One, everything exudes success; there is a feverous drive to achieve. It is like no other college I have ever seen or heard of, it feels like a University. Everyone, staff and students alike share in a great atmosphere. Enrolling at Suffolk One has been the best decision I have made; it was a risky one, as when I made my commitment, it was neither built nor in existence; nevertheless it has paid off in **dividends**. Suffolk One has allowed me to follow my interests and passions in all fields, resulting in unprecedented success. Now thanks to the encouragement and mentoring of staff and peers alike at Suffolk One, I am a published photographer; a goal I have been working on for some time. More of my works can be found on my Flickr blog - <http://www.flickr.com/photos/danlansley/>.

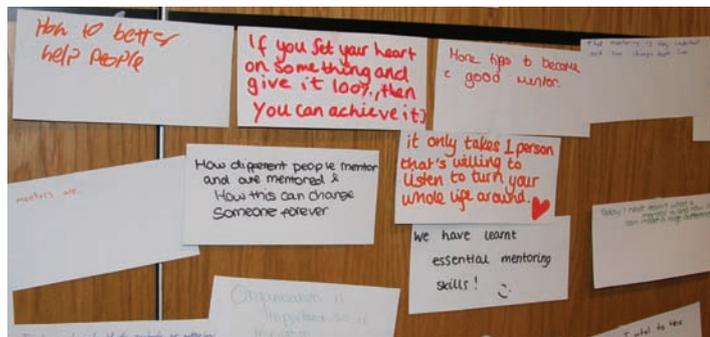
Daniel Lansley

one



# BeMMaD mentoring conference 2011

**On February 10, Ipswich Town Football Club played host to the BeMMaD mentoring conference 2011. 175 attended, from schools and sixth forms all over Suffolk. With everything from group performances to ITFC stars, the event was the most entertaining and ambitious ever staged by BeMMaD. Joel Kurta gives us the match report.**



My day begins with a powerful story presented by local actor Michael Clarke. He spins the tale of "Nathan" a disenchanting teen, losing touch with his family, unable to care for his ill mother, led astray by his friends and overlooked by his school. With events spiralling beyond Nathan's control the monologue ends, leaving the audience with a poignant cliff-hanger: where does it all end for our protagonist? Left to decide for themselves, BeMMaD's young delegates are thrown in at the deep end and asked to present their visions of Nathan's "alternate futures" in front of the conference. Prison is a popular consensus amongst the groups I speak to, with drugs and destitution not far behind.

At lunch I'm lucky to meet with some young people involved in mentoring, to get a realistic impression of what it's actually like on the ground. W.H.O or We Help Others is a drop-in mentoring scheme, set up, run and chaired by students at Sudbury Upper School. Danielle tells me that mentoring is all about virtuous circles. "Most people involved have either been victims of bullying, or have been in need of the confidential help of a mentor at some point." She goes on to tell me that it's not just about helping others, "Mentoring has helped me meet people and made me more confident as a person." Rebekah says that a major factor in her new found confidence has been the training she has received, which has enabled her to deal better with potentially difficult situations. "The training from BeMMaD has helped turn our initiative into real life skills. I'd say it's helping the mentors and the mentees equally."

To get the long view I speak with their teacher Miss Jankowska. It's clear from what she says that these are long-term skills, deeply valued by those lucky enough to

get the training. "We have mentors from last year using their skills in universities, in student advice centres. The skills never leave you." I'm left with the impression that mentoring is of huge value to those who provide it, and invaluable to those who receive it. It's part of life and there is a real desire and need for correct training to be available, so that those who take part are equipped to deal with the plethora of situations they may face.

After lunch, back in the conference, we are treated to a team talk by legendary Ipswich midfielder, Simon Milton. We get the low-down on the horror of losing the ball in front of 17,000 home faithful and the euphoria of atonement in finding the top corner! Simon however, also has an inspiring message, that no one, no matter how talented, can make it in life without good mentors and hard work. It sets a positive tone for the rest of the afternoon.

The event is a swan song for BeMMaD as v funded projects come to a close next month. Despite this, the confidence and articulacy displayed by the young mentors who help compere the afternoon's proceedings is a testament to the power and influence of mentoring. The event also serves as a thank you to the 900 young people who have worked with BeMMaD since 2008.

The day ends with the concluding monologue from Nathan, now 35, and on the right track in life. His future isn't the bleak vision that some had foreseen. Although not without difficulty, through self-reflection and hard work he has turned his life around, in no small part thanks to the nurturing but unobtrusive guidance of a skilful mentor.

[www.bemmad.co.uk](http://www.bemmad.co.uk) | 01473 408062

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# Glass Half Full

I'd like to say that I gave up alcohol because of some calculated, mature decision-making, or perhaps a spiritual enlightenment resulting in a great epiphany. But that would be untrue. My great epiphany came when I started to throw up blood. I decided that, maybe, this might be my body's way of telling me that it didn't want to be pumped with vast amounts of poison every Monday, Thursday, Friday and Saturday (and maybe a few days in between).

That was two years ago, and the two years I've had away from my old friend – the elixir of death and delusion, as I more affectionately refer to it now – have been more interesting and fulfilling than all the nights I spent in a club (or a park if funds were lacking) where oblivion was just a few shots away. And the added bonus is that I can actually remember everything that has happened in the last two years!

Since saying goodbye to the booze, my mental state has greatly improved. Two years ago, I could only get to a normal state of mind after a few drinks, so before I'd had my daily dose I was quite low. Probably due to the remnants of a very powerful depressant in my veins. I only jumped to a higher level than normal when I paid tremendous amounts of money for a chemically induced high.

Now, I experience my normal state of mind when I wake up, and I jump to a higher level when something nice happens during the day, like buying a lovely dress (instead of a lovely lot of drugs) or listening to a beautiful song (instead of the deafening beats of a club speaker). Plus, I can sleep.

Two years ago, the only way I could sleep after a night out was to sit up in bed with my head resting on my knees, rocking backwards and forwards to some music. This was because if I lied down like a normal person, I would feel sick and if I tried to get to sleep in silence I would think about throwing up which would, inevitably, make me throw up. Lovely. Now I sleep, if anything, a little too well.

My financial situation has improved dramatically. Two years ago, on an average night, I would buy my pre-drinks – usually a bottle of cheap wine or vodka or both – and enough tobacco to chain-smoke for five hours. I'd then take £30 to Fire or Liquid where the drinks would be £1.50 and every time I went to the bar, I would buy a shot and a drink to carry around the club (not forgetting the odd drink bought by a rich friend or a strange man).

All this money I spent most nights would literally be going down the toilet at the end of the night, and all it left me with was a selection of terrible tagged photos on Facebook, vaguely recalled 'happy' memories and an empty purse.

I thought this was absolutely fine, because I was spending my money on good times, a few laughs, teenage life experiences. I realise now that the only memories I have are of other people (or, not uncommonly, me) being complete idiots. Now, however, I actually have enough money to spend on tangible things, like clothes, as well as memories and experiences that are good for all the right reasons.

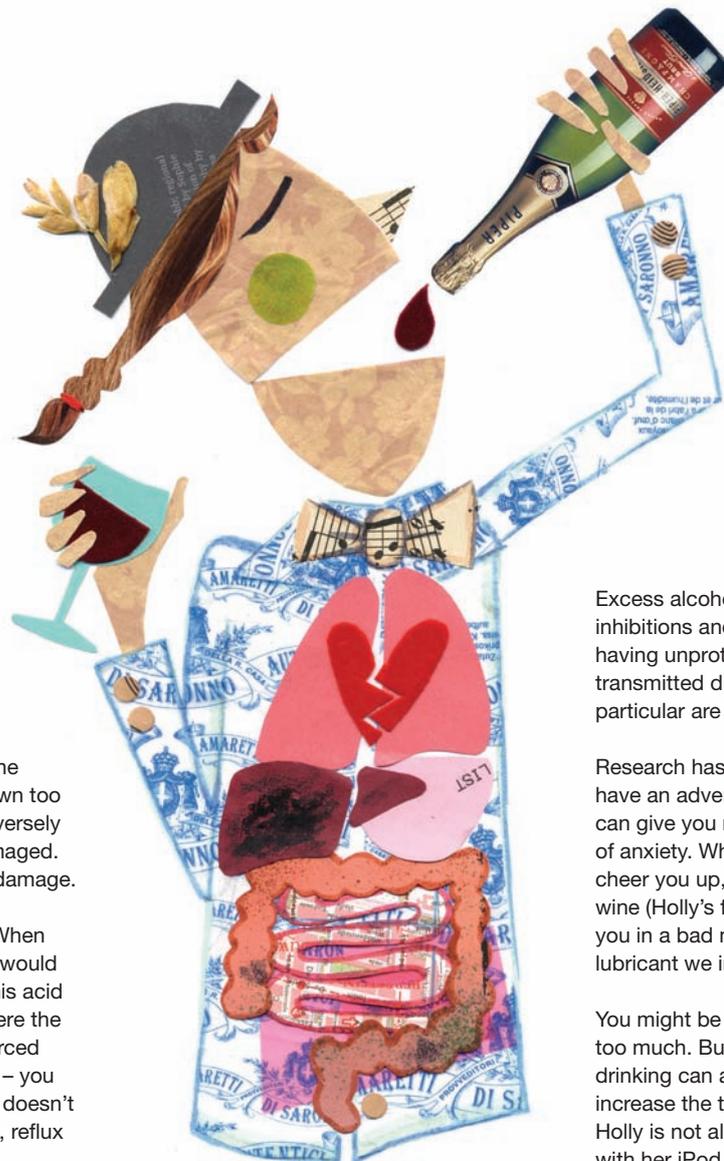
I thought that if I stopped drinking I would stop having a social life, but I was wrong. I don't go out as much as I used to because I have a life now, which means that I can't go out every evening. But when I do go out I still have fun – I challenge you to experience a less enriching but more entertaining night that going to Liquid when you are sober.

People find it odd that I don't drink much anymore. The friends that used to be my drinking buddies always try to get the 'old Holly' back by trying to force-feed me alcoholic beverages. This is probably the only thing that makes going out less fun now.

OK, so I haven't been completely teetotal. I do have the occasional drink or two, but I don't drink myself to oblivion. And maybe one night I drank a little too much, but that night, if anything, just reinforced the belief that I shouldn't drink anymore. I slept in the bathroom of our hostel with my face on the bathroom floor because it was nice and cold. Right next to the toilet, just in case.

Alcohol has been a big part of my life, but definitely not the best part of it. The best part of my life is right now. Happy. No longer penniless. Stone-cold sober.

**“I thought that if I stopped drinking I would stop having a social life, but I was wrong.”**



## ALCOHOL & HEALTH

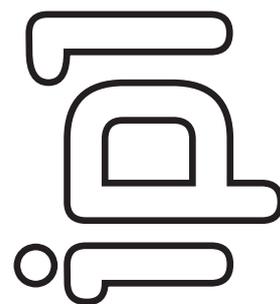
Liver cells process alcohol at a rate of one unit per hour. If the liver has to break down too much alcohol, its other functions are adversely affected and the organ can become damaged. Having a ‘fatty liver’ is the first stage of damage.

Alcohol irritates your digestive system. When she was binge drinking Holly’s stomach would have produced more acid than usual. This acid can cause reflux, which is a process where the digestive juices from the stomach are forced up into the oesophagus. (In other words – you puke your guts out!) As the oesophagus doesn’t have a protective lining like the stomach, reflux causes a burning sensation.

Excess alcohol consumption can lower inhibitions and leads to many young women having unprotected sex. Rates of sexually transmitted diseases among young women in particular are increasing.

Research has shown that drinking heavily can have an adverse effect on your mental health. It can give you mood swings and a serious case of anxiety. Whilst a few glasses of wine can cheer you up, bingeing on too much vodka and wine (Holly’s favourite combo) can actually put you in a bad mood. Maybe it’s not the social lubricant we imagined.

You might be used to ‘passing out’ if you drink too much. But research shows that excessive drinking can actually stop you sleeping and increase the time it takes to fall asleep – so Holly is not alone in her wakeful nights spent with her iPod.



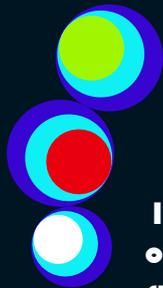
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## Suffolk Young People's Drug & Alcohol Service

**Call the helpline: 0808 800 0003**

**If you want to find out more about the effects of drugs and alcohol or need advice and support, contact The Matthew Project Under 18 Service. We have workers based in Ipswich, Lowestoft and Bury St Edmunds and provide outreach across Suffolk.**

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text: 07624 818 402  
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Registered charity - number: 1122801

# Amy Lambert

Amy Lambert is an illustrator based in Ipswich. She studied at Norwich School of Art and Design where she graduated with a BA (Hons) degree in 2006. Many things inspire her artwork. From dreams and stories that she has made up, to characters she creates by observing people in everyday life. She creates her drawings using fine line pens and a freehand style. Pastel shades are added using either digital media or paints. She tries to capture a sense of character in her work, and often aims to get across a subtle humour, which the viewer can relate to.

ip1zine.com/showoff/profile/799 | amylambert.co.uk



## **Knitting Sheep**

A friend once asked me to draw an animal in human disguise for his blog. I instantly envisioned a grandmother sheep-knitting. I wanted my sheep to express a slightly dotty character so drew her knitting from her own wool from the top of her head.



## **His and Hers Mobility Scooters**

I was inspired to draw this illustration after walking into town one day and seeing an elderly couple in their mobility scooters speeding down the road together. This tickled me and made me speculate whether the couple had their own 'His and Hers' mobility scooters.

## **Boy on Platform 2**

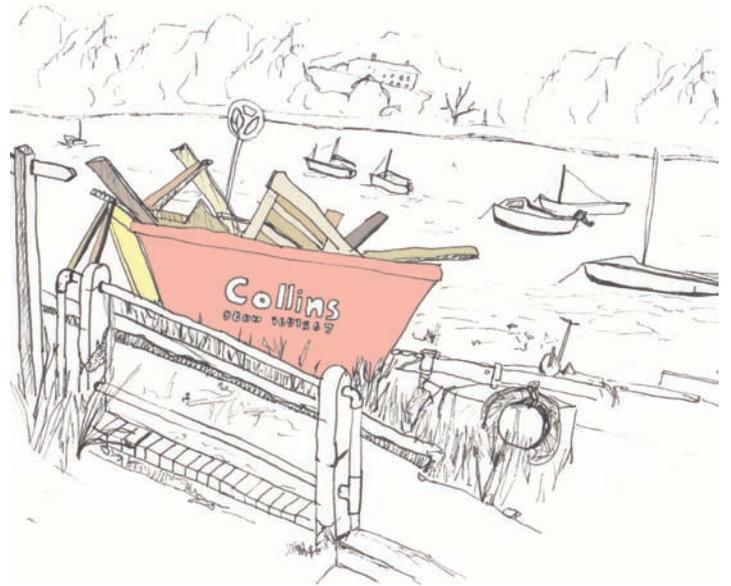
I had to travel by train for a few weeks. This was a great opportunity for drawing time. This guy was great to draw because he was having a snooze after eating a pre-journey Big Mac meal. This meant he remained perfectly still and had no idea I was drawing him.





### **Pin Mill**

This is an illustration from a drawing day out at Pin Mill last summer. The sun was shining and the scenery was beautiful. However I was compelled to draw the skip full of rubbish, which was right by the shore. I just loved the contrast of something so ugly against something so beautiful.

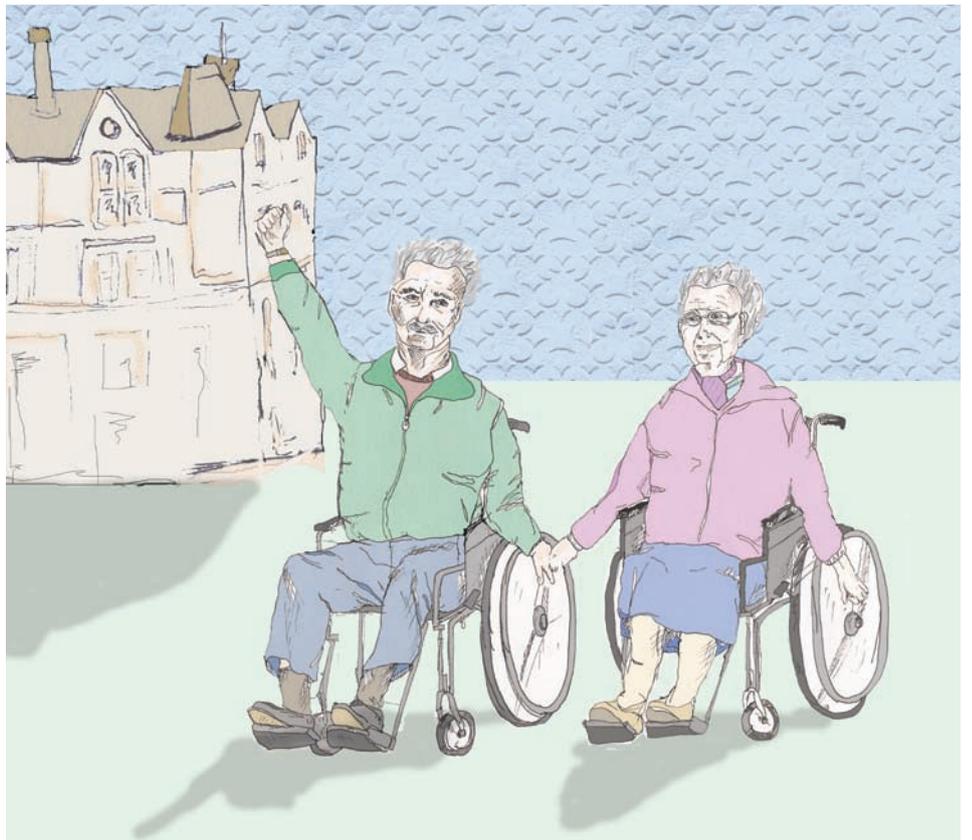


### **Secrets: When My Cat Yawns, I Stick My Finger in its Mouth**

I had a series of nine illustrations in an exhibition in London that was based on the theme 'Secrets'. I drew lots of different characters and then wrote a caption underneath each one, which was their deepest and darkest thoughts or confessions. I then presented each one as if it was a Polaroid photograph and the caption was a snapshot into their brains.

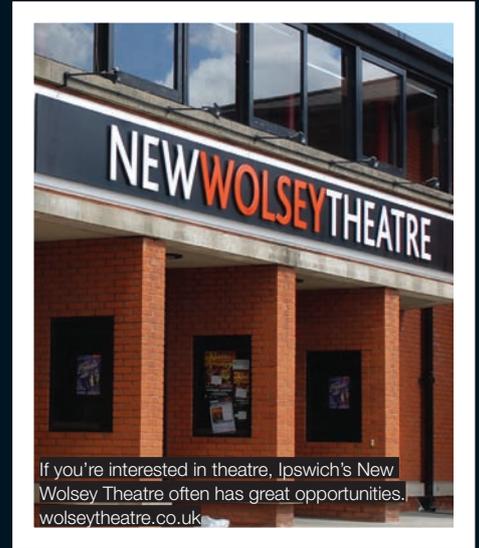
### **Escape**

This illustration was made after a friend told me a story about their grandmother trying to escape from her nursing home when she first left there. Then a few weeks later she found love with an elderly man who was staying down the hall. I envisioned them trying to escape together for a romantic day out.





Technology and interactive artists wanted to join the Curiosity Collective.  
[ip1zine.com/workspace/entry/2539](http://ip1zine.com/workspace/entry/2539)



If you're interested in theatre, Ipswich's New Wolsey Theatre often has great opportunities.  
[wolseytheatre.co.uk](http://wolseytheatre.co.uk)

**Nowadays, students are aware of the pressures of higher education more than ever. But has the constant focus on university distracted us from the importance of work experience as a platform to develop new skills? In a world where half of all young people do degrees, on-the-job training is becoming more and more valuable. Yoji Munuo discusses the opportunities afforded by taking a gap year, the merits of practical experience and wonders if it might actually be best to bypass university altogether.**

Taking a gap year can be useful for a number of reasons. It can provide opportunities, such as travelling and discovering new cultures, and allow a student to get involved with non-academic activities that are of personal interest.

This is all fine and dandy if you're lucky enough to be living in a lively city that pumps out opportunities left, right and centre. However, living in a small town can be a real pain when you're faced with the task of finding a creative outlet to develop your talents.

As I am currently an A-level student nervously awaiting decisions from universities, I can't help but think about my options if I don't manage to get a place this year. This worries me for several reasons, but my main concern is: How can I get the best out of a gap year whilst living in Ipswich?

In a desperate search for a reassuring answer to my question, I got some informed advice from a variety of creative people with

personal experiences: Chris, an aspiring professional actor; Leah, one of the co-managers of IP1; Amy, a photographer and art teacher, and Lucy, a freelance illustrator.

To begin, I asked 18 year-old Chris, who is currently taking his year out, what the pros and cons have been so far. "Taking a gap year is a great way to figure out what you want to do, especially because school doesn't always give you enough time to do that," He responded, optimistically.

"If you live at home during your gap year you're able to get involved with a lot of activities for little money, which is a once-in-a-lifetime chance to do incredible things cheaply."

A similar point was also raised by Leah, who decided not to go to university after A-levels. "You need to be motivated or you could end up living the student lifestyle without getting a degree," she warns.

Leah began volunteering for local companies like Red Rose Chain, and has since gained valuable experience at *Suffolk Magazine* and *Gapyear.com*. This was helpful for her career as she got an insight into what it's like working in professional media.

On the subject of not going to university, Leah mentioned that despite missing out on the parties and social life attached to university, there are many upsides to going straight into work. "You are free to make your own choices and are not tied down to any one thing," she says. "You can earn money and become financially independent."

She adds, "It is important to remember that compared to friends who went to university you're already three years ahead!"

Photographer and art teacher Amy makes another interesting point. "It is a common belief that after university you'll be guaranteed a nine-to-five job on a twenty



Aldeburgh Music is looking for a festival intern to join them for six weeks in the summer.  
[ip1zine.com/workspace/entry/4004](http://ip1zine.com/workspace/entry/4004)

## “Taking a gap year is a great way to figure out what you want to do”

thousand-pound a year salary, but with creative degrees it's not normally the case.”

Both Amy and Lucy completed degrees in art subjects and found that taking a gap year after education was essential to building up a CV. “It can be disheartening, frustrating and demeaning when you've worked really hard to get a good degree and you find that it's just not enough to go straight into the career you want,” says Amy.

It seems that the sooner you start looking for voluntary experience before and during a degree the easier it will be to find a suitable job. Lucy advises that if you want a creative career it's definitely a good idea to set up a website to give companies easy access to your portfolio.

For young photographers wanting experience Amy also recommended that you can always try calling up professional photographers and offering to help carry gear in exchange for advice

and tips. From doing this Amy was able to assist on photoshoots for newspapers.

Whilst interviewing my case studies I noticed that all four individuals had strong personalities and were highly driven. Bearing in mind that many companies will not publicly advertise placements, I wanted to find out whether there is a type of attitude that is necessary to adopt in order to find the best opportunities in a small town.

“Don't be afraid to be a pain in the arse!” Chris says, frankly. “If a company says there is nothing yet but there will be in a few weeks then be persistent and call them back. Eventually they'll give in and find something for you to do.

If you find there are no opportunities then create them; teach yourself new skills when you're not busy.”

For those of you considering a gap year, Chris stressed the importance of being organised. “Definitely

plan ahead,” he tells me. “When I was planning to take the year out I emailed about 200 theatres and dance companies in search of opportunities and explained what I wanted to get out of work experience with them.

Some people won't even reply but others will – with fantastic opportunities. For example, I went with a theatre company on a two-week all expenses trip to the Edinburgh Festival and I got to see so many shows from morning to evening. This year I'm going back with them, except they want me to perform my own show this time!”

In addition to work experience I wanted to find out how volunteering can be beneficial for a future career. “You've got to start somewhere,” Chris reckons. “Volunteering, for me, has been great as it has turned into paid work and eventually running theatre groups. For example, the New Wolsey Theatre has tried really hard to provide me with the best opportunities and they've

just recently given me a budget to create a show with no pressure to bring them a profit.”

After feeling rather inspired by my case studies I decided to find out for myself how easy it is to find some good opportunities in Suffolk. Taking on the confident and persistent attitude advised, I discovered that my area is filled with opportunities that will help develop my talents and interests.

My research has shown me that the sky is the limit for those willing to try. Whether you choose to take a gap year, go straight to university or forgo it altogether, you are likely to find that practical experience is invaluable somewhere along the line, so why not start now? Perhaps you could be the next high-flier?

To check out some of the opportunities available in a small town near you, visit the WorkSpace section of the IP1 website.

[ip1zine.com/workspace](http://ip1zine.com/workspace)



Image: Chris Ely



Image: Simon Newton

Planning a gap year or looking to expand your CV somewhere off the beaten track? West Africa is an area seldom visited for gap years, here **Simon Newton** recounts his three-month work experience as a radio journalist in Accra, the capital city of Ghana.

Landing at Kotoka International Airport at night, it immediately struck me how distinctly unfamiliar the city below me looked. The network of lights that sprawls into the horizon are not sharply defined like in a European city, but dully yellow or tinged blue; the roads merely the darkness weaving between them. At ground level this contrast is magnified and for the first time in my life I felt genuine culture shock. I was used to city living but little could prepare me for the big city in a developing country. Dealing with my surroundings, heat and suddenly being an outsider became as much the object of my project as anything else.

Accra is vast, hot and dusty. Third world modernity mixes with conspicuous wealth and urban poverty. New steel and glass buildings and Toyota 4x4s line the streets, as do crumbling grey housing blocks and corrugated iron shacks housing whole families. The smallest things seem so alien at first, like the drinking water, which is sold cheaply everywhere in 500ml sealed plastic bags.

The first morning I believed,

incorrectly, I had landed in a Ghanaian ghetto. Walking the roads near my house, few of which were tarmacked, I was bombarded with new sights, sounds and smells. In Accra, people seem to be permanently outside, as if a law has been passed, so everywhere is permanently busy. Alongside pedestrians and cars, lads pull trolleys filled with old motor spares or coconut husks. Food vendors grill plantain or fry yam chips at the roadsides and women balance metal dishes piled unbelievably high with goods on top of their heads, whilst weaving nonchalantly amongst slow moving cars. You can buy almost anything you need through your car window. The combination of a lack of pavements, a relaxed attitude to road rules and the deep, open gutters lining the city streets quickly teach new arrivals vigilance; daydreaming will leave you either under a car or ankle deep in shit. Often running amongst it all are chickens, goats and dogs.

Projects Abroad, the for-profit company who arranged my placement, also organised my

accommodation, at the St. Thomas School in the suburb of Labadi, which follows the Atlantic coast for a few miles eastwards from the city centre. I lived with the school's owner Gertrude Boi-Doku and her family, three or four other volunteers and the house servant, Joyce. The house sits in the middle of the schoolyard and I was surprised to find myself loving the sounds and smells of a Ghanaian school filling my room every morning. There is no better alarm clock than 200-plus pupils and teachers singing and drumming the national anthem at 7am.

An integral part of life in Accra is transport, for which the city is served by a fleet of privately operated mini-busses called tro-tros. Usually decrepit, 20 year-old Japanese vans customised to seat 15 or so people, they form a surprisingly efficient mass-transit system for the city. The bus's conductor is the 'mate' - normally a 15 year-old boy in a second-hand football shirt - who leans out of the window as the bus pulls up calling the destination. For example, "Circle circ - circle!" took me to work while "Labadi



Image: Bente Ottesen

## “Once the shock subsided I found Accra to be a vibrant, easy going place.”

lab – labadi!” took me home. When it’s busy an arriving tro-tro can be delayed by people almost fighting each other to get on. Each tro-tro invariably has a stencil on the rear window praising god. I felt that if I was earning a living on Accra’s hectic roads, I would want a higher force watching out for me too.

Once the shock subsided I found Accra to be a vibrant, easy going place and Labadi a safe and friendly suburb. Projects Abroad provided an instant network of friends, with around 30 other volunteers in Accra. Most evenings were spent sitting on garden chairs at the local football pitch, which doubled as a beer garden, or heading to Osu, the city’s hub for restaurants and bars. On Oxford Street, Osu’s main strip, it’s easy to recreate a western evening out, though at western prices. On the weekend it is essential to get out of the city’s smog and happily the countryside across the south of Ghana is beautiful, lushly green rainforest. Cape Coast and Ada Foa are idyllic beach resorts within a couple of hours drive and we went further inland to the waterfalls at Wli, West Africa’s highest.

Working at Vibe FM I was given the task of researching, writing and presenting the international news segment of the daily bulletin. I had the freedom to choose my own stories, though my research mostly amounted to checking the major news websites and hammering out a five-minute script. It had not been my intention to actually present the news before I went, but the station managers seemed to like the ‘BBC’ edge my accent gave it and I had masses of fun doing it. The station was quite professionally run, though I still had to work around things which, while typical in Ghana, would be unthinkable at home. Sometimes there was a power cut so we weren’t broadcasting, or sometimes when I arrived the news editor was having a nap. I covered the local elections on polling day, an event which happened two days later than scheduled, to nobody’s great surprise.

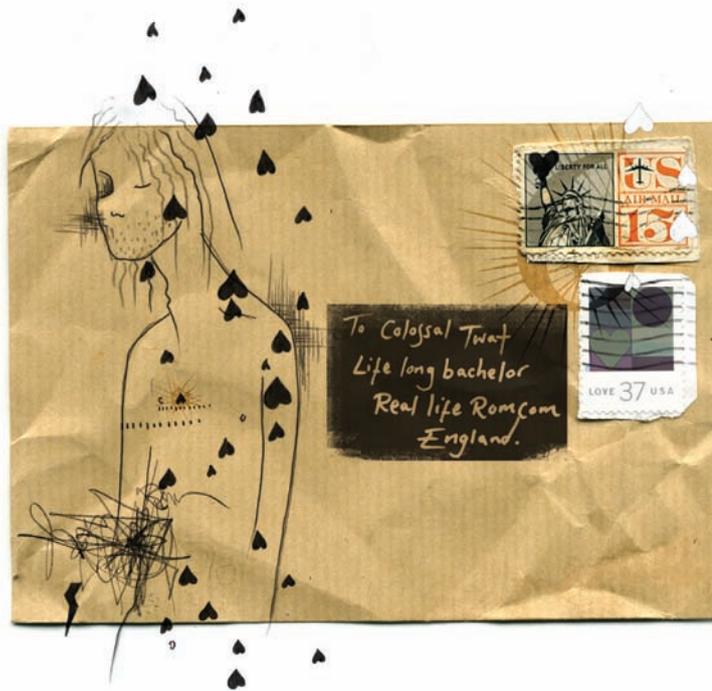
My work was really interesting and I was with a great group of colleagues. The Ghanaian media is very dynamic and the press is entirely free. The opportunities available are fantastic; I was even

given an audition for a Ghanaian TV drama, though unfortunately, or possibly fortunately, they never got back to me – I do not take too great offence that my acting skills were not up to scratch. I did however find myself slightly jealous of my fellow volunteers on more philanthropic placements. Projects Abroad runs a human rights advocacy program, enabling local people to get legal advice they would be otherwise unable to afford, and a local football team. Many others worked in schools and orphanages, both chronically underfunded by Western standards. On these placements the volunteers worked with and got to know swathes of the local population, under sometimes trying circumstances, and I believe they found it incredibly rewarding.

I was in Ghana for just over three months and I took great pleasure in feeling more like a local than a tourist. I loved travelling around the city by tro-tro or haggling with taxi drivers, knowing that I wouldn’t have been able to do any of that a few months previously. The things that amazed me at the start of my trip barely registered by the

end. Like when I sat on Labadi pleasure beach on Christmas day, surrounded by holidaying Ghanaians: a motorbike went along the beach in front of us, then a man on a horse, then a man dressed in hot pants and high heels holding a plastic rifle posing for photos. I didn’t bat an eyelid.

All the volunteers I met were in Ghana partly to enhance their prospects of jobs or securing places on better courses, in better universities. It seemed as though along with English, Maths and Science, a stint in a developing country was a basic requirement on any CV, and may not necessarily mark you out from the crowd. Whether or not this turns out to be the case, only time will tell. But what I have gained in terms of confidence and life experience is worth so much more than a line on a CV. The only regret I have is not having done this earlier. Seeing the 18 year-olds on their gap years doing the same as me, I can see that heading to university with an experience like this under their belts will enhance all that comes after immeasurably.



# Romcom 15

All too often cinema portrays romance as something omnipotent; capable of overcoming any boundary. Time and time again we see some foppish, privately-educated caricature wrapping his rubbery face around tortuous dialogue and never once does his prospective amour utter the words: “I’m just not really looking for anything at the moment.” It’s just not true to life. Where’s the crushing embarrassment? What follows is the real world of romantic comedy, as **Josh Russell** describes how the bulk of his romantic encounters are true romcom moments that don’t culminate in a sensual tryst, but end with a punchline.

I am one of the world’s lifelong bachelors. It has been six, perhaps seven years since my last significant relationship and even that barely tipped the two-month mark. A large part of my day is spent watching from afar. My search history reads like pure tragicomedy, each entry an ode to absent body parts. I’d like to claim that I’m commitment-phobic, that I’m waiting for the right girl, that I have high standards or low self-esteem, but frankly it’s not down to any of these things. I am just woefully incompetent with the opposite sex.

Open Scene One. I’m out with some friends. There’s a girl I’ve had my eye on for some time. South American. Tall. Hugely out of my league. Alcohol has short-circuited my reality chip. She sits alone, seeming remote and beautiful. A friend has my ear. He tells me it’s all an act; she wants to be approached. Wants me to come over.

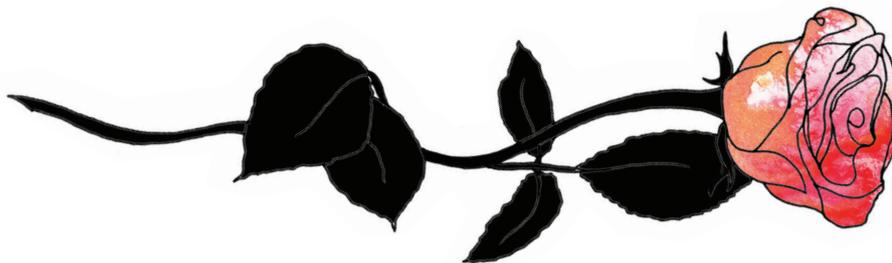
Bolstered by these appealing lies I work up the courage to go over. I tap her on the shoulder and from all of the consummate openers I have at my disposal, I finally select, “Erm...excuse me...” to be by far the most urbane. The bloke sat behind her, artfully unkempt with designer stubble and Bedhead™ looking for all the world like a model for Topman, turns around and places his arm across her shoulders. They both look at me, genuinely wondering what I want. What the fuck do I want? My mind has

gone blank. I just laugh an awkward laugh, a crawling laugh that in my mind sounds like the clumsy beeping of a reversing lorry, before turning round and getting out of there. As I walk away I congratulate myself. Smooth, mate. Like Shaft with autism.

OK. At this point it would be easy to think that perhaps I’ve taken a misstep somewhere. Maybe I should return to the Richard Curtis stereotype, see whether there is something I have missed. Ah hah. Here’s some solid advice: Be yourself. Let your inner self shine. Except obviously there is a fundamental flaw with this idea; it’s all very well if deep down you’re a hard-bitten romantic or a Casanova with a confidence issue but what if, once you get down to it, the person you really are is just a colossal twat? What do you do if your inner self just really likes the taste of his own feet?

Your protagonist is tussling with a lady friend beneath the sheets; one of the rare occasions someone lets him into their underwear without him having to lie or weep uncontrollably. They writhe, their clinch constricting, two snakes coiling ever tighter around each other. She whispers breathily in his ear, “Would you like to see my tattoo?” She shows the fine blue-black lines of a lily sketched onto her foot. Her suitor smiles charismatically, so sure he has this one in the bag. Then it happens.

*“It’s all very well if deep down you’re a hard-bitten romantic or a Casanova with a confidence issue but what if, once you get down to it, the person you really are is just a colossal twat?”*



Reality kicks in with the least sexy line ever muttered in a darkened bedroom: Would she like to see his manky toenail? The squealing of brakes can be heard several streets away.

I don’t know what makes me do these things. Honestly I don’t. I think it’s just a lack of realistic guidance. There’s nothing in the romcom template to explain what to do when you accidentally tell your date that her socialist leanings are bollocks. There’s no easy get-out clause provided for the times you get so worked up about dubstep that you spend forty-five minutes explaining how it’s just garage for wankers. Cinema is very good at telling us how important love is, where it falls down is it fails to provide adequate advice on how to obtain it. Frankly I’m starting to wonder if Hollywood even knows what the hell it’s talking about.

When you’re young there’s an incredible amount of importance attached to your sexual successes, as though an ability to convincingly talk shite at a volume several decibels louder than a cheap club sound system somehow makes you remarkable when in fact surely the opposite is true. What’s more likely to stick in your memory? The guy who you flirted with aimlessly for a half-hour before going your separate ways? Or the man who accidentally called you ‘mum’ within five minutes of meeting you and then spent the rest of the night crying into the sleeve of his puffa jacket? I know for sure which of us you’d be telling your friends about the next day. If in doubt I’d always rather an evening was disastrously memorable than entirely forgettable.

Case in point is the following example from my time at university. On this particular evening I have spent a considerable amount of time playing an ad hoc drinking game called What’s Tim’s Mum’s New Name? By the time we reach ‘Not-To-Be-Taken-Orally Tilman’ and ‘Ineligible Bachelor Klein’, I should know that I’m long past being able to make rational judgement

but, of course, that in itself requires more cognitive faculties than I am currently in possession of.

Somehow I find my way to the room of a girl I’ve long desired. Everything else from here on arrives as celluloid stills salvaged from a long forgotten film. We’re drinking her vodka. I’m kissing her. My gurning face is the spitting image of a homeless Glaswegian trying to extract a nonexistent drop from the bottom of a can of Special Brew. I’m barely able to undo my flies, let alone perform the complicated operations required to bring a woman to climax. Unfortunately I keep trying.

The next conscious memory I have is waking up the following morning, my spread-eagled corpse occupying 95 per cent of her single bed. I remember nothing. A note lies beside my head, reading: “I couldn’t wake you. I’ve gone to lectures.” I have two absolute certainties in mind. There is no way I could have had sex last night. And following on from that thought; whatever actually took place can only have been horrendously embarrassing.

Ultimately I am oddly proud of my lack of sexual prowess. My behaviour is out of keeping with everything I am told is normal, and yet the fact that I completely fail to conform to a two-dimensional (albeit charismatic) stereotype leaves me feeling strangely emancipated. I can breathe easy that I’m not just a horrible *Nuts* cliché; I am a man who creates moments that Judd Apatow would be proud of. My love life may be a joke but it’s a joke that keeps me laughing and I wouldn’t trade that for any amount of listless dialogue.

Frankly, any man can be charming; it takes a great deal more skill to be genuinely entertaining.

# Hand-me-down Fashion

We've all got pieces in our wardrobe that have been given to us by a friend or relative. If you're unlucky it will be your aunt Doris' musty old tafetta blouse, but if you're blessed enough to have a stylish family like our featured models, wearing hand-me-down items is much more about trendsetting with vintage pieces than it is about hiding under a rock because you're dressed like a mad woman.

**Name:** Beth Hines

**Hand-me-down item:** Blue dress

'My mum made this dress around 30 years ago. She made it because she made everything in those days, if she wanted something, she made it. She created it out of two different fabrics, but never really liked the weight of the fabric of the blue one which is how it ended up in my wardrobe. Last summer I wore it with a chunky black belt, flip flops and specs for a 50s look.'

This dress screams 1950s elegance with its long flowing skirt and cute ditsy print. It makes a great base layer of an outfit because of the neutral colours, giving plenty of opportunity to accessorize. A dress like this can be worn all year round. Simply layer up during the winter months with tights and thick knitwear. For the summer, ditch the woolies and add your brightest summer accessories, floppy hat and all.



**Name:** Alex Hockley

**Hand-me-down item:** Floral playsuit

'My mum gave me this playsuit a couple of years ago when she was cleaning out her wardrobe, luckily for me she decided that she could no longer pull off a floral 60s playsuit! It was bought from a little vintage shop in New York when she was there on holiday. I love the bright, floral pattern and wearing it instantly reminds me of summer. It's special to me because it truly is vintage – from the cut to the fabric to the bold 1960s print.'

Last year florals exploded onto the runway and into our wardrobes. This year they are destined to reappear with floral prints popping up all over London Fashion Week. This summer is all about colour: bright, clashing and beautiful. Banish those pre-existing colour rules and dare to fash clash with blocks of colour. Look out for orange, fuchsia, turquoise and lime; colours that could brighten up even the rainiest of British summers.





**Name: Lucy Cameron-Fenwick**

**Hand-me-down item: Denim shirt**

'My mum bought the shirt in the 90s from New Look. She told me it was my dad's (probably because she didn't think I'd wear a man's shirt.) Oh how wrong she was. The thing that makes it special is the fact that it's one of the only pieces of clothing she's kept from when I was a kid; I can still remember her wearing it in the kitchen whilst peeling parsnips. I usually wear it as a jacket when it's hot, with a dress and belt and when denim comes back into season in spring I already have mine, and it's oversized and original, just what I like.'

The denim shirt is a much-loved piece of clothing because of its versatility, providing the perfect opportunity to experiment with an array of different accessories. Feeling brave? Why not try the double denim. The DD was once a fashion faux pas until last year when Ralph Lauren made the impossible possible with his head to toe denim outfit. On paper it was a denim disaster, but once it hit the catwalk it turned into a denim domination.

**Name: Lucy Cameron-Fenwick**

**Hand-me-down item: Dorothy Perkins satchel**

'My aunt always gives my mum clothes so when I saw this bag in the pile of stuff mum had been given, I nabbed it. It was my auntie's who was given it by my grandma. It's one of my favourite bags because of the satchel style, plus I like the clasp. It's been well worn as well, so no sandpaper for Lucy! This bag is particularly special to me because it's a true hand-me-down and everyone asks where I got it. These days you'd pay £50 for one similar in Topshop. In my head it's something money can't buy - well my money anyway - but the fact that it's so worn and loved means I want to wear it and love it too.'

The humble satchel design mixes classic old-fashioned style and practicality. Although they can come with hefty price tags, keep an eye out in charity shops to spot yourself a bargain; the older the better. If unlike Lucy your bag looks a little too fresh and new, all you need is some sandpaper and a bit of elbow grease to get yours looking like it's straight out of the 1950s.

**Name: Lucy Selina-Hall**

**Hand-me-down item: Snakeskin portfolio**

'I was looking for a portfolio for an internship interview for Alexander McQueen but couldn't find one that I liked. My nanna rooted this out for me and gave it to me as a gift saying it will always bring me luck when I use it, and as it turned out it did, as I was offered the internship. She bought it from an antiques shop in Woodbridge around 40 years ago. It will always mean a lot to me as it is not only really beautiful and unique, but also special because of the manner in which my nanna gave it to me.'

Animal prints have been a fashion favourite since the 60s, emerging again in the 80s, 90s and still today they seem to be catching everyone's eye on the runway and in high street stores. The key to wearing animal print (without looking more panther than Prada) is to keep it minimal. Snakeskin or leopard print are perfect for accessories. Team with neutral colours for a burst of print.



# JAMES SPANKIE

A musicians' musician, James Spankie exhibits a fundamental exuberance for music that has been diluted and forgotten by some of his contemporaries. Now 21, James has been making beautiful sounds since he was 16, and after being commissioned to write film music and having collaborated with some big names in the industry, he has accomplished far more than most will ever achieve. Currently based in London, the Sudbury-born artist was back in Suffolk for a few days when Christopher Francis caught up with him.



I'm not sure James Spankie has enjoyed his photoshoot.

"It was professional and cold. I was expecting an art gallery setting. Instead I was posing on the street."

Sensing that James feels he has been treated a little inhumanely, I move on and divulge my fondness for his song, *Electricity*. James presumes I only like the track because of the featured artist, Alison Mosshart. I confess I have no idea who this. After admitting my lack of knowledge, and expecting ridicule, James instead seems rather pleased.

"That's quite promising...Alison Mosshart sings for The Kills and it's good you took a liking to the song, not just because of the artist."

With compliments out of the way, I proceed to recover my persona and question his musical style, influences and writing process. James' style of music is hard to pigeon-hole. I would describe it as a blend of ethereal-folk, a cross between Sigur Ros and the Shout Out Louds. How does he characterise it?

"I do get a lot of comparisons to Sigur Ros. It's a compliment because they are a very good band, but I can't hear the similarities myself." So who, or what, would he consider his main influences?

"Colour schemes, blue, white, black, vintage motorcycles, planes..."

I am taken aback by such comments, as these answers would be more in tune to an automotive engineer or an acid head. I probe James further as to how these inanimate objects, rather than music, inspire him.

"They trigger a thought process and through that thought process your mind will start to conjure ideas."

The interview is becoming existentialist. I decide to rein it back in. How long does it take him to finish a song to the point where he's happy for the final product to be heard by the public?

"My songs usually appear in sets of three, which take a year and a half to finalise," James explains. "The way I'm writing at the moment requires me to carry round a notepad at all times."

He produces a book from his coat pocket about three inches thick, with additional papers attached to it. He continues.

"In fact, there are lyrics I'm going to record

once we're through here," James tells me. "I do not write songs down deliberately, as a process of natural selection. If you come up with something and, without writing it down, still remember it in three days time, then it's worth keeping."

He adds, "A lot of my songs and lyrics are an amalgamation of five separate ideas that have all come together in one song. That's the natural selection process: survival of the fittest ideas."

James and I discuss the process of songwriting further, until the conversation turns to recording songs. For the tech-heads reading this, what recording devices does he use?

"I record in my garage using Cubase on a five year-old MacBook Pro and a FireWire mixing desk. I use various mics, none of which I'm happy with, but the main microphone I use is a Rhode NT-1A, which is awesome."

How many instruments does he play on his recordings? "I'm session standard on drums, guitar, piano, violin..." James explains. "I'll pick

**"To work with someone I have to fully believe in what they're doing...I would like to work with DELS; I'm a massive fan and would like to produce a track for him. That would be sick."**

up any instrument that I feel a track calls for and it's often been the case that I've learnt an instrument just to do one part."

One crucial component that I've always thought is missing from many solo artists is critical self-examination. I've always upheld the belief that not having a decent opinion of your work later makes it vulnerable to public trashing and can leave artists dejected.

James reassures me that he will not be subjected to this. But as a stand-alone artist, does he not bring in an outsider's perspective, like a colleague or friend, to help him determine a song's quality?

"No, not until the song's finished. The idea behind what I am doing is a very singular vision." Like a dictatorship?

"Yeah, more a self-dictatorship, as I'm only controlling myself."

So is he critical enough of his own music?

"Yeah, completely...I have a very high quality control threshold."

Being a solo artist poses another problem: performing your music live. I wonder if a live audience has the same experience of James' recorded music.

"No, they are two separate experiences," he says. "They *should* be two different experiences."

I ask how James' recordings are different to his live set. "It's not a different style all together," he argues. "They are [live songs] with more variations than the recorded songs, using loopers for guitar, piano and violin parts, instead of backing tracks. I despise backing tracks...I actually play the loop pedal as an instrument, as is feasible, and try to use it in a dynamic way."

I wonder if he is looking to delve into collaborations with other artists. Would he be diplomatic enough to reach a compromise?

"To work with someone I have to fully believe in what they're doing...I would like to work with DELS; I'm a massive fan and would like to produce a track for him. That would be sick."

We move onto the future, and James' ambitions. "I don't have set goals but there are certain events I'd like to do," he confesses. "I would love to play Latitude...BBC Suffolk get local acts to play there. For a bigger event like that I would have a live band which would include a chamber orchestra, bassist and three drummers."

We conclude the interview by discussing the progression of the music industry and contemplate where it will go and how it will evolve. This arouses a concept James has been thinking about with regards to his music.

"I'm considering recording something to tape (cassette). The way record sales are going CDs will die out and the people who want to own an artefact will want to go out and buy a physical copy."

"Cassettes mostly come with download codes, so you can download the music to your iPod and still have an article from the band...tapes are very cheap to produce and it's something novel and nice."

Friday 18 – Saturday 19 March

## Wayne McGregor | Random Dance

Wayne McGregor's anatomy defying choreography, inspired by the controversial Age of Enlightenment – *FAR* mines an era that first placed 'a body in question'.

Snake 7.30pm Tickets £8–£20 Under 18s £2 off

Saturday 23 April

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Part of the Easter Weekend, a concert that brings calling cards for sacred music of the Renaissance: beautiful, meditative, and full of surprising harmonic shifts and shuddering dissonances.

Snake 6pm Tickets £9–£18 Under 27s half price

For more info, visit  
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[www.ucs.ac.uk](http://www.ucs.ac.uk)



Dancer © Oliver Tibbitt



Photographer © Ross Brown



# Spring

## How many times does The Swan feature in our listings this issue?

### March 12: Radical Lounge, The Key, Ipswich

Radical Lounge is a new live platform, which aims to promote positive original material from a variety of acts including singers, rappers and poets. The inaugural night sees live music from singer Rayon Nelson (who has just appeared on IP1's radar as one to watch), hot food as well as soul food, plus sets from DJ Krie. **HF**

Facebook: Rayon Nelson Ipswich

### March 12: Stay Tuned, The Swan, Ipswich

After the success of the last Stay Tuned in October with JFB, the guys are back with another night of good music. This time they've bagged new signing from legendary drum and bass label V Recordings; Savage Rehab. Stay Tuned head honcho Sam.iam will be playing funk, soul, hip hop and reggae until midnight before Savage Rehab takes over for the rest of the night. **HF**

myspace.com/theswan\_ipswich

### March 18 & 19: Random Dance: FAR, Snape Maltings Concert Hall, Snape

This promises to be an absolute treat.

Choreographed by Wayne McGregor, FAR is an ambitious performance fusing film and live action, and dwelling in the contrast between shadow and light. As always McGregor is on top form providing a groundbreaking performance featuring ten exceptional performers and accompanied by an original composition from ambient electronic musician and uber-dark minimalist Ben Frost. **JR**

danceeast.co.uk | aldeburgh.co.uk

### March 22: Funeral for a Friend, The Apex, Bury St Edmunds

Performing at the Apex as part of their Rise to Remain UK tour, screamo heroes Funeral for a Friend bring their pulsating post-hardcore energy to unsettle sleepy Suffolk. Rest assured the Welsh rock band will fuel the venue with adept lyrics that make you think twice, as well as the proverbial adrenaline rush. **ADY**

theapex.co.uk

### March 25: Fick As Fieves, Steamboat Tavern, Ipswich

The Steamboat Tavern has a rich heritage in showcasing great local bands in a unique waterfront setting and this spring is no different. Essex lads Fick As Fieves featured on BBC Introducing last year, and this gig sees them bring their charmingly whimsical estuary-speak pop to Ipswich for the second time in as many

months. Support TBA. **SN**

theteamboat.co.uk

### March 25: Big Bass Theory & DKD presents Drum & Bass, Liquid Envy, Ipswich

After successfully shaking Liquid Envy to its foundations in February with the launch night at their new venue, the Big Bass Theory crew return. Resident DJs on the night Jocky, Cartel, Damage, Tomyb, Feel-X with MCs Dingo, Kainess, Hamy C, Betta MC and Sparky; headliners as yet unannounced but guaranteed to be some big names in the game. **SN**

liquidclubs.com/ipswich

### March 26: Two Thousand & Eighty Four, The Apex, Bury St Edmunds

Curated by Ramp Records head Tom Kerridge and hosted by son of John Peel and BBC 6 Music DJ Tom Ravenscroft, Two Thousand & Eighty Four is a twelve-hour showcase bringing some of the country's freshest acts to the region including Ben UFO, Bullion and Ekoplekz. Promises to be an epic event. Utterly unmissable. **JR**

ramprecords.com | theapex.co.uk

### March 31: Tangled Hair, The Swan, Ipswich

The London based math-pop outfit are a good look for a Thursday night in The Swan, especially with the cuts-busting entry tax of £0.00. Tangled Hair are formed from ex members of the well regarded band Colours, and are currently touring the UK having played such illustrious venues as Shoreditch's epicentre of haircuts, the Old Blue Last. These up-and-comers are ones to catch while they're in the ascendancy. Support from Colchester alt-rock four piece The Jorneta Stream. **SN**

myspace.com/theswan\_ipswich

### April 1: Intruder Records / Sucking Lemons Presents... Ideals, The LP, Bury St Edmunds

Top local band Ideals with equally impressive support from The Spires, So Called Humans and The Soft. Set to be a sell out so avoid disappointment and booking early. **HF**

Facebook: Sucking Lemons

### April 7, May 5 & June 2: Nocturnal Development, Zing Bar, Ipswich

Zing bar continues to provide evening entertainment of impeccable quality with the launch of this new night, pushing the latest in underground house music and all its bass-infused mutations. If you are aware the UK

is currently the epicentre of forward thinking dance music then this one is a must. If you're not then come down to sample some of the freshest new local DJs and producers. Tricky Strutt, Hush House and Ham are all confirmed with more to be announced. **SN**

zingwinebar.com

### April 28: Tropics, The Swan, Ipswich

Another coup for The Swan in angular post punk indie from Tropics, who are rated as easily one of the best live acts in the UK. From a band containing the guitarist from the mighty The Narrows, expect nothing less than high energy. Support from highly rated young post-rockers, These Monsters, who have garnered a fan in Radio 1 taste-maker Huw Stephens. **SN**

myspace.com/theswan\_ipswich

### April 30, May 29: Pubstep, The Swan, Ipswich

Ipswich's original dubstep and reggae night is celebrating its 2nd birthday with two parties and an uprated sound system – now with extra bass weight! The May event is a bank holiday special and, weather permitting, an outdoor all-dayer to usher in the start of summer. Confirmed DJs so far include Fused Forces and Sub FM's Whistla who both rocked Pubstep last year, and Hackman coming off the back of a string of killer UK funky releases in 2010. With more great acts still to be announced, getting down early is advised! **SN**

myspace.com/theswan\_ipswich

### May 6: Ultrazang, McGinty's, Ipswich

This month's party features Zang favourites Butterfly (psychedelic indie/pop/rock formerly known as Hobomolobo) supported by Cevanne, who was chosen by BBC Introducing last year for a slot on the stage at Latitude. The night will begin in some style with an African drum circle accompanied by the awesome Ultrazang Circus spinning and juggling to the live beats! Entry is £3 but only £1 if you come in fancy dress with the theme: 'cosmic', as Butterfly will be shooting for an upcoming video. **HF**

ultrazang.co.uk

### May 28: Bury Busk, Bury St Edmunds

After the success of last year's event, Bury Busk returns as part of the Bury St Edmunds Festival. An event which saw 15-20 musicians busking around various locations in the town, is now open to street performers of all kinds. Get involved! **JW**

email: joe@toonteen.co.uk

# ip1zine.com/showoff

The ShowOff just keeps on growing. With over 4000 items of media now online IP1 will soon have to buy more web space to cope with it all. Recently a glut of great music has been uploaded and we've chosen four new tracks to feature here. Want local stardom? Get online and showcase your talents!

## Featured ShowOff

*Paper Birds*  
Meg Burrows

Shared 80 times with over 500 plays since January, it's no wonder that *Paper Birds* is our Featured ShowOff this issue. The simple acoustic track, written and sung by Meg Burrows, is what the ShowOff is all about: Lo-fi production by a hidden talent that deserves its platform. We asked Meg how she got from origami to mini musical masterpiece:

"I wrote the majority of the song last year late on a summer's eve. I was in my kitchen writing a load of letters and postcards to people when I suddenly imagined paper birds flying through the sky. I can't play guitar but after faffing around, I made up what I call the 'plod' of the melody. The original recording is with my friend Jonathan Coy playing guitar - very talented dude! I'm glad we ended with the instrumental as I didn't want to bombard it with lyrics. I've been told before that the lyrics are very "economical". People always ask the meanings of songs but to be honest the words just appeared. I like the second half the best as it's more personal to me. Although I've been writing for the past three years, I haven't really shared my music, so *Paper Birds* has been a stepping stone."

### What other ShowOffs say

"This is really, really good, loving it!" (Veranova)



To listen to Meg's beautiful song, *Paper Birds*, go to:  
[ip1zine.com/showoff/media/3784](http://ip1zine.com/showoff/media/3784)



*Love Love Still*  
GBS Music

*Love Love Still* is a perfect pop record that catches your attention from the first few beats and keeps you interested with earnest vocals that tell of an elegiac tale of teenage angst.

I really like the simple, melodic nature of the song, reminiscent of the sugary delights of Slow Club or Los Campesinos! but with heartfelt lyrics that give it a poetic feel and elevate it beyond mere twee pop.

*Love Love Still* will have you singing along in just a couple of listens and tapping your feet to its chiptune-esque beats, even on public transport.  
**RJ**

### What other ShowOffs say

I really like this (Daniel Lansley)  
[ip1zine.com/showoff/media/3781](http://ip1zine.com/showoff/media/3781)



*Clouded Vision*  
Michelle Nichols

A perfect example of the high-concept work that makes Michelle Nichols a master of photography and photo-editing, *Clouded Vision* is a beautiful blend of subject and mood. The gritty quality of the shot and the saturated palette balance a shot that is both dark and yet elegant; even when dealing with something as weighty as mortality Nichols is able to create work that has a real aesthetic payoff. Not without reason does her bio state that "[her] art is often more than just a pretty picture".

"*Clouded Vision* concerns the frightening ease with which human error can occur. Our lives are in our hands but we are not exempt from making fatal mistakes. The beauty of layering and digital editing is the opportunity to realise these concepts."

The end product is truly arresting. **JR**

### What other ShowOffs say

"This is absolutely fantastic" (Duygu)  
[ip1zine.com/showoff/media/3704](http://ip1zine.com/showoff/media/3704)



*A Home Beneath the Stars*  
**Nathan Bayfield**

Oddly reminiscent of Mark Eller's wonderful web comic *Ellerbisms*,

Nathan Bayfield's Threadless submission *A Home Beneath the Stars* is a delightfully simple portrait of a night in suburbia. At the tender age of 16 Bayfield already has a style that should get most high-street stockists wet with anticipation, showing excellent promise and suggesting good things for the future of UK based clothing design. His minimal line drawing perfectly alludes to the wonder of urban settings at night and the time of year when the days are shortest.

"I didn't go out much over Christmas so I think I had a bit of cabin fever. This was the result of that. Nothing better than a warm fireplace in your living room during the cold winter! Home sweet home!"

With any luck by the time next winter rolls round we'll all have Bayfield's shirt to keep us toasty and warm. **JR**

#### What other ShowOffs say

"The smoke creeping up around the neck line is a lovely touch." (Laura)

[ip1zine.com/showoff/media/3796](http://ip1zine.com/showoff/media/3796)



*Bullock Sheds*  
**Harry March**

Harry March continues his beautiful insight into Suffolk life with *Bullock Sheds*,

a descriptive and calming piece of poetry from the author of *97 Bus - Ipswich to Shotley*. The poem's subtle contrasting between modern materialism and nature in its majesty intertwines with March's tranquil memory presented in a simplistic style. This rustic charm entices the mind's eye back to a time when dairy farms were full of magnificent bullocks, not the roaring power of Lamborghini bulls or Ferrari horses. The childlike fascination with the wild beast in opposition to the idolisation of supercars is tactfully left to the reader to decide which, if either, they would prefer. The poem evokes all the senses yet, unlike other poems, isn't dictatorial in its mannerism – having more of an impressionist atmosphere to it. I seriously recommend it, whether for reflecting on a gloomy winter's evening trying to capture the spring spirit, or on a summer's day. **PSH**

#### What other ShowOffs say

Lovely, evocative poem... the final couple of lines sum up the whole thing perfectly. (Howard)  
[ip1zine.com/showoff/media/3861](http://ip1zine.com/showoff/media/3861)



*Breathe In/ Breathe Out*  
**These Ghosts**

This is a fantastic single. There's something about the industrial tone

to the rhythm and the warm swells of guitar; once again *These Ghosts* have produced something that stands far out on its own, not content merely to dwell in the shadow of artists that have come before. Each moment resonates beautifully in your skull, perfectly arranged and produced to show each element in its best light and the band to be masters of their art.

Steven Hall's accompanying music video is sumptuous and yet minimal. Shot on location in an abandoned warehouse, every scene has a simple vibrance. Not a single shot is wasted, be it the band's feet trudging through standing puddles of water or the plaster crumbling away from the decaying walls. The accompaniment to the track's rhythmic breakdown is truly wonderful; the band drumming along on the dust-coated skin of a bass drum acts as a delightful set piece and shows this single to be a perfect marriage of image and sound. **JR**

#### What other ShowOffs say

"Really interesting - sounds like old Radiohead mixed with Lil Silva" (Simon)

[ip1zine.com/showoff/media/3938](http://ip1zine.com/showoff/media/3938)



*Miscakes*  
**Ceri Anne Jones**

What are your reasons for baking cakes? Birthdays? Christmas?

Apologising for sleeping with your neighbour's husband? That's the case for Ceri Anne Jones, who scrapped the usual purpose of pudding with her quirky rendition of how's best to say sorry. Who would have thought that behind this innocent dessert lays such a wicked deed? Seen as the gift you'd probably expect from the crazy lady just released from Bedlam, *Miscakes* laughs in the face of morality by making light of a tricky situation, and very successfully too. If you're in an awkward position having almost no idea how to deal with it, personally, I'd lace the apology with as many chocolate chips as it takes. But

regardless of what the woman was smoking when she baked it, the dessert looks delicious, and if I were on the receiving end, I'd be more than inclined to accept her scrumptious apology! **ADY**

#### What other ShowOffs say

Made me laugh! Excellent! (Nikki)

[ip1zine.com/showoff/media/3699](http://ip1zine.com/showoff/media/3699)

**"I wrote the majority of the song last year late on a summer's eve. I was in my kitchen writing a load of letters and postcards to people when I suddenly imagined paper birds flying through the sky."**



*Adventure*  
**Joseph Grand**

From the initial drum beat I had an inkling I was going to enjoy *Adventure*. What I

did not expect was the variation in style and the atonal characteristics of the piece.

Without hesitation *Adventure* starts with a thumping house beat and synth, akin to *Booka Shade* both in production and sound quality, but from then on the similarities end, as we are subjected to a prominent off-key guitar, which the piece seems more accepting of as the song progresses. Joseph's voice, although quite harrowing and haunting, is also distinctive, an enduring quality for any artist, and feels correct for his alternative-gothic/house style.

My one small grievance is that there is sometimes too many parts, or melodies interweaving and jostling for space. However, making a dissonant dance track sound accessible and catchy, like Joseph has, is quite a feat and for that I doth my cap. **CF**

#### What other ShowOffs say

"This is awesome." (Michelle Nichols)

[ip1zine.com/showoff/media/3719](http://ip1zine.com/showoff/media/3719)



**Name:** Stephanie Morris  
**Age:** 32  
**Mood:** Just peachy  
**Addict Since:** What're you, my therapist?

Nineties indie-popster Alanis Morissette once wrote a song called *Ironic* that was full of lines that were supposed to be ironic but weren't. Which actually makes the whole song ironic. Don't ya think? Irony and sarcasm are basically the same thing, the latter being an essentially more caustic and mocking version of the former. This issue, Alex Palmer meets sarcasm junkie Stephanie Morris and is forced to swallow some of her jagged little pills.

**Hello, Stephanie. I'm very pleased to meet you.**

Mhm. The pleasure's all mine, of course.

**Oh, that's nice - Heh, wait, I get it. The sarcasm thing. Very clever.**

*(Stephanie's eyes narrow.)*

**Um, right. So, when did your problem become apparent?**

I think sometime around...When did you arrive, again?

**The sarcasm problem, Stephanie.**

Duh. Well, I suppose when I was seventeen, and I lost my first job as a waitress. This morbidly obese woman was faffing around with her order, so I asked if she'd simply like every item on the menu mixed together and deep-fried in pizza grease.

**Yeesh.**

I know...She seemed pretty angry. So, then I suggested we serve it in a large trough in the back yard to make her feel more at home. Strangely, that just made her even angrier, and that was the end of my employment. Still, there's always a silver lining.

**Oh?**

I might have lost a job, but at least I'm not morbidly obese, right? She was probably dead within a month! Well, unless she started making some serious lifestyle changes.

**Okay, that's impressively awful. What do you do for a living now?**

I was working as a phone operator for BT until I got fired the other week. I get fired a lot.

**For being too sarcastic?**

No, for embezzling company money to fund an

extravagant musical about the life and times of Jon Bon Jovi.

**Walked into that one. Do you take an interest in sarcasm as an academic subject?**

Excuse me?

**Well, for example, did you know that the word comes from an ancient Greek phrase that means 'to tear flesh'?**

Why, no! No, I didn't! Did you know that foppish billionaire Bruce Wayne is actually Gotham City's last line of defence in the never-ending war against crime?

**You aren't being very helpful, you know.**

Awww, sowwy. I'd beg your forgiveness but I find grovelling to base primates quite demeaning. I could get you a banana, though! Would you like that? I bet you would.

**I'm fine, thanks, I- oh.**

*(Stephanie actually leaves the room and returns with a banana. Alex reluctantly accepts it.)*

***(Peeling)* Wow. You're pretty committed to this sarcasm thing. Almost to the point of insanity, it seems. Have you ever considered toning it down a bit?**

Sure. I'll get right on that after I'm done solving the energy crisis, feeding the poor and changing my name to Stephanie Teresa Nightingale Bono of Nazareth.

***(Chewing)***

It's got a nice ring to it, actually. Tell me, are there tumbleweeds rolling around your head, or just a consolatory fruit basket where your brain should be?

**I'm asking the questions here. How do you feel about irony in general?**

What, like rain on your wedding day?

**Never mind. Does it bother you when people say sarcasm is the lowest form of wit?**

Not at all! In fact, I had a wonderful time when somebody said that just a couple of months ago.

**Uh oh.**

I told him to stop spraying stupidity everywhere in case it spooked his high horse.

**Hmm. That's not too bad, I guess.**

Then I implied that his mother must've gotten flu jabs confused with lobotomies when he was a child.

**Oh, my God.**

You know, he broke off our engagement shortly after that. As soon as he stopped crying! *(Stephanie giggles, genuinely delighted by the memory.)*

**That's...so much more than I ever wanted to know. Has your love life recovered since then?**

Yep. I'm just waiting for a handsome gentleman to come waltzing through my door and sweep me off my feet. Any day now, I'm sure.

**A handsome gentleman...journalist?**

I'd rather stab myself in the knee with a sharpened phone bill.

**Of course. Well, thanks for your time, Stephanie. It's been...fun?**

Bye now.

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