

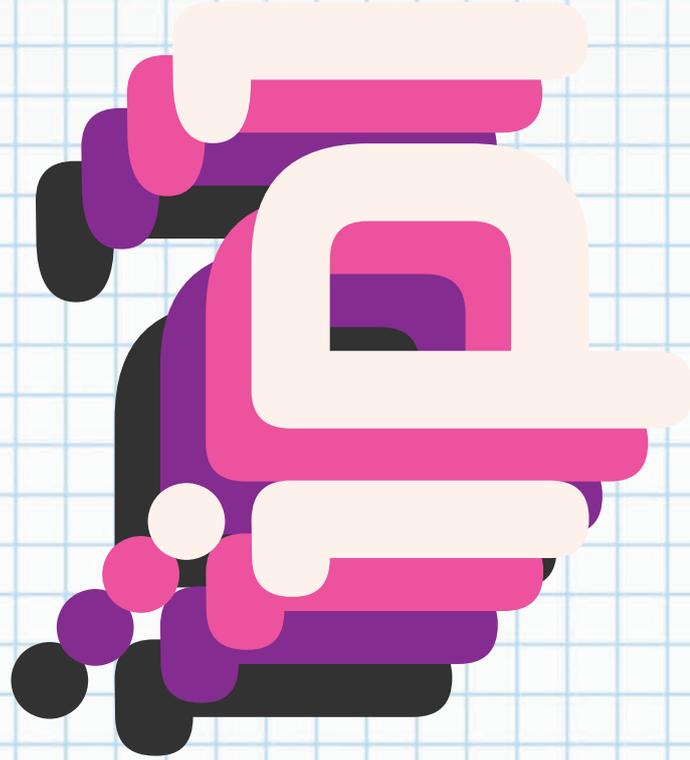
ISSUE 39 FREE

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Amy Sage & Co.

ART'S FUTURE PLACE

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WELCOME

There once was an art scene in Ipswich that could only be described as kitsch
Watercolours and landscapes
high society handshakes
It was mostly the whim of the rich

But that's not the case anymore
A new order is at our door
of artists who challenge the norm
with modern ideas, work and form
enriching a scene that was poor

Artworks made not just for walls
with verve, brainpower and balls
Born in the true spirit of art
they are, from that old world, apart
– and soon the old world will fall

And *IP1*, for one, will be glad
because we are not fans of the trad
We're here for the revolution
to breathe in the new pollution
of all that is underground and bad

So, hail the self-starters once more
And leave behind what went before
Every empty shop and alley
every nook and every cranny
is a space for us to explore

Join forces, think big, be brave
Create the next artists' rave
Don't let anything stop you
or your dreams from coming true
Smile as you shape: art's future
face

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August 2011



MY ALTER EGO

From action heroines and inner fatties to call centre monkeys and, well, better versions of their normal persona, five **IP1** contributors describe what they're up to when they're not quite themselves...



ME, BUT ON A REALLY GOOD DAY

Sometimes, very rarely, when the forces of nature align and the universe reaches a great cosmic balance, a mystical change occurs deep within my being. My outlook brightens. My demeanour sweetens. My eyes light up at the immeasurable promise brought before me by each new sunrise. Joyfully, I cast aside all the bitter doubts and fears that plague me, and I am reborn as...a fairly normal and sociable human being.

Yes, this magical transformation creates a wondrous persona, as far removed from my usual self as night is from day. I can accomplish incredible feats of normalcy, like not automatically despising everyone and venturing out from my lair of twisted cables and week-old pizza boxes. I see people. I smile. I live.

Fortunately though, these bouts of insanity never last very long, and I soon find myself back in my old, comfortable solitude. Now, if you'll excuse me, I have to go wallow. **AP**

My outlook brightens. My demeanour sweetens. My eyes light up at the immeasurable promise brought before me by each new sunrise.

DOG AND BONEHEAD

I've never worked a job answering calls from Joe Public, but my disembodied, duplicitous doppelgänger has, and he is a tosser. I, being genuinely helpful, will translate some of his deceitful jargon.

"How can I help?" sounds friendly, but the only thing getting helped here are his chances of not getting fired. "I'll get someone to call you back." indicates that *you* will need to call *us* back and ideally speak to someone else, while "I'll have to check with my manager." admits that he has no idea what the previous ten minutes of conversation were about. "Haha! Yeah!" is telling you that your last statement was not funny and/or borderline racist.

Rest assured that any form of an apology is a cheerful but unequivocal "Crawl away and die." Please note all fob-offs and half-truths may be recorded for training and security purposes. **SN**

PRIVATE VIEW

Like many performers I aspire to be like, I have an alter ego. However, as I'm not a successful performer, my alter ego has the difficult job of finding other ways to express itself.

Its appearances vary from diva impersonations to random strutting and posing. But unfortunately, its most common audience is the centre mirror on the bedroom stage (or the front room for the bigger gigs, which involve more complex dance routines).

If the beat's 'poppin' and the clothes are 'off-the-chain', you are guaranteed a tremendous show. I know this because, unwittingly, I gained myself a real front row audience of chavvy boys getting the most out of their free concert through my window. A huge lesson was learned: Never use your curtains to open and close a show. **YM**

FOOD BABY

My alter ego was created when my mother caught me eating the chocolate fudge cake she told me not to touch, with me telling her that "Inside of me is a fat girl trying to get out. If I don't feed her she'll die!"

Now, my mother didn't raise a killer, so as my chocolate addiction – and I *mean* addiction – grew, so did the reality of my alter ego. She now lives as a cohabitant of my body, surfacing to eat vast amounts of sweet sickly chocolate, only to disappear and leave me a couple more pounds heavier and with a desperate need to throw up. Clutching my swelling stomach I vow to keep her locked away, but moments later I find myself licking the wrapper of my fourth Kit Kat.

It's not that I'm a greedy person – in truth I barely eat – but my little fatty just doesn't know when to stop. **LH**

ME²

I'm not cool. My favourite film is *Star Trek: The Wrath of Khan*. And at lunchtime my best friend Jay and I run "π club" for fun Maths-based activities. What do you mean, 'Maths isn't fun'?

Anyway, my alter ego is Xena. Why? OK, I'm not hideously ugly – cattle don't keel over and expire in my presence – but I find that fashion is like boys: something that I don't understand and can't see the point of. My favourite T-shirt says, "There is a fine line between numerator and denominator."

Xena, however, leaps out of bed, dresses herself in a flattering outfit, puts on a little makeup, grabs her stylish accessories and heads off to the bus stop, where she flirts outrageously with only the coolest guys.

Mind you, even though Xena's cool, I think I have more fun just being me; having *Lord of the Rings* marathons and playing *Assassin's Creed*.

I'm not cool. And it's great. **DJ**





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ART'S FUTURE PLACE

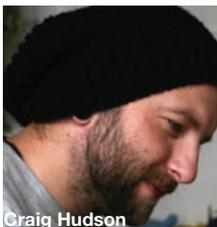
Future Face / Amy Sage, Craig Hudson, Emma Phillips / Future Space



Craig Hudson: *Evolution* / Image: Tom Rose

FUTURE FACE

The local art landscape is currently enjoying a hot streak, with a multitude of artists bursting onto the scene with cool, engaging and substantial work. *IPI* wanted to know more about the creative happenings within Suffolk, so we spoke to a number of young artists from different backgrounds and disciplines to find out what's going on, how art scenes blow up and what can be done to sustain the boom...



Craig Hudson



Amy Sage



Emma Phillips



Amy Sage: *Sons of Adam and Daughters of Eve*

Craig Hudson, a budding homegrown sculptor, is getting up to his elbows in multicoloured wax to bring you artworks that are scary, intimidating and yet strangely appealing. He has set up camp at Butley Mills Studios near Orford, concentrating on a new body of work and will next be exhibiting at *Battle Art Fair* in East Sussex in September. What does he think about the art scene that he is immersed in?

“The most prominent thing is the Ipswich Art School,” he argues. “I feel that it has been a massive success in bringing both older and contemporary work to the town. We also have Pacitti Company being chosen as the London 2012 Cultural Olympiad for the East of England, so with all of this happening things are only going to get bigger!”

What's lacking locally? “In general, Ipswich needs *more*,” he says. “More art, more exhibition spaces and more investment. It is an up-and-coming place, but without recognition from people such as the Arts Council investing into the future of our town, I feel it is going to be an uphill struggle.”

What does Craig think of the outlook for Ipswich's arty crowd? “I honestly think that

the future is good,” he says. “There are lots of things happening, and there are many talented artists out there that are being successful in their own right. But it can take a long time to get anywhere and that's the unfortunate thing.”

Amy Sage, like Craig, is a pro-active artist who is currently studying for her Fine Art degree at UCS. Along with fellow course-mates she participated in *Vacant 52* last year, which utilised one of Ipswich's many empty shops to use as an exhibition space. What does Amy think about an art scene, and what has she been involved in creatively?

“Last year, myself and some of my peer students organised an exhibition in an empty shop in St. Matthews Street, Ipswich,” she tells us. “We were amazed by how quickly we managed to turn an empty space into an exhibition.”

“This was something new and exciting for Ipswich and us; events like these create a great buzz and fantastic networking opportunities. I think Ipswich needs more artists, like myself, to make use of these empty spaces, as they make great exhibition spaces for showcasing artwork.”

Amy explains she has gained the confidence to go out and find opportunities rather than waiting for them to find her. “I think there is so much more to come,” she says. “Ipswich is a really good place to be for artists right now. My advice to artists is to just go for it and that anything is possible and only you can make it happen.”

It seems that there is no place for the stereotypical laid-back, bohemian artist. If you want something to happen in both this town

I think Ipswich needs more artists, like myself, to make use of these empty spaces, as they make great exhibition spaces for showcasing artwork.

and your career then you need to get out there and do it yourself!

A fellow classmate of Craig's, Emma Phillips, has been busy documenting her possessions with her camera and offered her thoughts on the scene.



“I’d like to see more contemporary spaces with a no-limits approach, health and safety forbid!” she says. “A ‘multi-arts’ complex would be a great start, not to mention allowing increased networking, collaborations and the space to showcase homegrown talent!”

She adds, “There could be more events, especially aimed at younger people. Previews for exhibitions in Ipswich should be more accessible! At the moment, it’s a bit word of mouth and if you don’t come across the ‘right’ mouth, you’re screwed for the free wine and networking!”

Emma’s right, we are! We spoke with Lizzy Whitehouse, who is a curatorial student. Lizzy thinks we should follow the example of some of the things happening elsewhere.

“I know there are a great number of creatives in Ipswich, but I just don’t know who they are!” she frets. “I’m not aware of anything at the moment to connect everyone. I would like to see a regular social event happening once a month for people to meet, network, and just generally show off!”

She adds, “I would love to curate projects in Ipswich. Having lived in London, there is

so much happening there that anything you may do feels like a drop in the ocean! To work locally, where I have grown up, I feel like I could produce something with a greater meaning.”

Lizzy has hit the nail on the head; there isn’t something that pre-exists in Ipswich that brings everybody together, and it is crying out for a place that is known as a creative centre that everybody feels they can participate in.

A soon-to-be-launched project at UCS is Atrium Studios, which will form part of a creative members hub. They are offering affordable studio and desk space to rent for graduates, alumni and professionals. It can be a scary thought; a world beyond the comfort of education and art school, so the space can help creatives in making that tricky transition from student to arts professional a little bit easier.

Projects like Atrium Studios and the opening of the Ipswich Art School last summer are great and help Ipswich in establishing an artistic base, but the best ventures don’t always stem from institutions. They generally come from the community. Take *IP1* for example – a community-led print and online project that

started with just a few individuals yet now reaches thousands every day.

Or how about illustration collective Lielow and Sketch, who managed to throw some pretty awesome exhibitions? Besides the superb artwork on the walls, creatives were networking, beer was flowing and the music was pumping. They had got it just right. Chris Nunn, one of the brains behind Lielow and Sketch, offers some insight into its beginnings and what is happening with it now.

“It was born out of a desire to put on an exhibition,” he says, “to show our own work but also that of our contemporaries and create something fresh and different to what was going on around us.”

People don’t always need a fancy, highly organised experience; they will be more than happy with a chilled out, casual get-together.

He adds, “At the moment we have both taken a bit of a hiatus from Lielow and Sketch. Joel is working on his first solo show in the UK, which is very exciting. I have taken some time to work on my own projects and have a group show coming up in September.”

There is still plenty of room for independent collectives and happenings. I think this is of key importance to all those in the creative crowd. People don’t always need a fancy, highly organised experience; they will be more than happy with a chilled out, casual get-together.

All the people I’ve spoken to are hopeful about the future of Ipswich’s art scene. We have the foundations of good quality people and projects that can be built upon. With all of this happening I think Ipswich is taking a step in the right direction towards achieving a platform for its artists and art professionals that has been lacking for too long.

It doesn’t take much to make this stuff happen so I’m putting an open call out to all of you arty ones, how about we meet up, grab a beer and get talking?

jo.mayhew@hotmail.co.uk
atriumstudios.tumblr.com
lielowandsketch.blogspot.com

AMY SAGE

Amy Sage, 22, likes noticing the details that no one ever sees; she is an installation artist, currently studying for her degree in Fine Art at UCS. Her practice involves the exploration of the everyday, the natural reality and its discomforts. Her work stems from a personal archive of childhood mementos and the memories attached.

ip1zine.com/showoff/profile/772



Left: *Are You Being Served?*

This is an ongoing project. The work explores the theme of existence, exposing the identities of people's private lives. Through this piece I question the perceptions of identities and the unknown fate of our lives.

Below: *Lights of Life*

For this piece, I used old family photographs and transferred them onto light bulbs. Each light bulb was connected to a second-hand lamp and each had its own timer, which made the lights come on intermittently for a few minutes. The work explores time, and people of past and present: The idea that even if someone is no longer here their presence will always be with us.



CRAIG HUDSON

Craig Hudson's sculptures wouldn't look out of place in the sculpture garden at the Frieze Art Fair. The 31-year-old has just completed his degree in Fine Art at UCS and his practice involves composing figures, from bronze and wax, which are at odds with the contemporary world they live in.

ip1zine.com/showoff/profile/1126



Image: Tom Rose

Left: *Disturbing Emotions*

This piece was made when I had a hard time dealing with my brother suffering with cancer. It was a direct implication that I didn't want to be in my own body.

Below: *The End is Nigh*

The End is Nigh is based on the anti-climax of the culmination of three years' work, embodying the excitement and exhaustion that my journey had taken me on.



EMMA PHILLIPS

Emma Phillips, 22, like Craig has just finished her degree in Fine Art at UCS. Emma is a multimedia artist who uses documentation in her recent work to interrogate ideas of identity – a practice reminiscent of Sophie Calle who documents strangers to build up an identity acquired through observation.

ip1zine.com/showoff/profile/464



Left: Superman

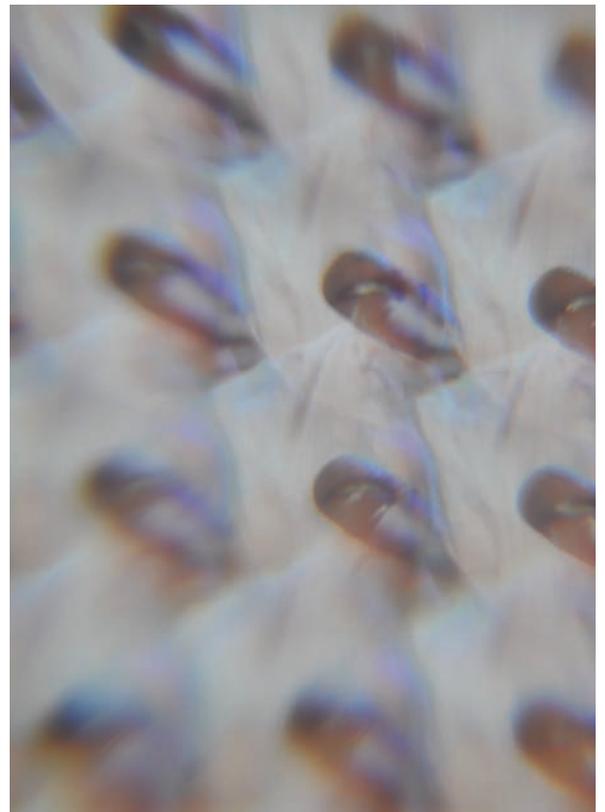
This is my dad half asleep on the sofa, probably watching Bargain Hunt. This is about the things you know and the things you remember, which are never chosen to be documented.

Below Left: Audit

Audit is comprised of 50 photographs of 50 different items, which wouldn't exist collectively without my own existence. The photographs are numbered and displayed beside a kind of 'catalogue' of descriptions.

Below Right: Kaleidoscope Series

This image is part of the *Kaleidoscope Series*; there are 12 images in total. I'm interested in the repeated image and the effect that seeing something over and over can have. I want to know if the viewer is learning more about the image as their eyes skim the repeated selection, and does it change their view of the image or subject? The images are of a pre-recorded television programme.



FUTURE SPACE



Jacques Rogers is the 24-year-old Chair of OUTPOST, an artist-run gallery based in Norwich. He got involved with the project around 2007/08 and has been on the committee for about two years. The project is committed to the uncompromising presentation of contemporary art and is at the forefront of community-led culture initiatives. Could it be just the model this Suffolk outpost needs?

OUTPOST, which shares similarities to the SlackSpace community art gallery in Colchester, began in 2004. Jacques, who is into contemporary visual art and culture, is originally from Cambridge and joined while the project wheels were already in motion. "I started invigilating at OUTPOST in my second year of university in 2008, so I entered a fairly established organisation," he says.

As a committee member, Jacques is at the centre of the clerical work involved with organising the exhibitions, the picking up and dropping off of works and installation of shows. He claims there are many considerations and limitations involved in starting and running an artist-led gallery, citing a lack of funds and establishing a structure and ethos as key challenges.

"We are primarily funded by the Arts Council, with contributions from Norfolk County Council," he explains. "We generate funds through our membership scheme, studios and sales. The annual membership fee of £15 parallels the expenses provided to invigilators, meaning that each member's subscription effectively keeps the gallery open for one day."

He continues, "A day's invigilation can be provided in lieu of payment. Artist members may also submit material to the members' archive; a source from which exhibitions can be selected and independent curators can gain a greater knowledge of members' works."

While there is a degree of power and influence from being on OUTPOST's committee, members of that group are limited to two years service to stop things getting 'stale'. But who is on the committee, and how do you get onto it?

"The steering committee are a group of volunteers who run the gallery," Jacques says. "They are often graduates from NUCA – Norwich University College of the Arts – who have become involved with OUTPOST whilst living in Norwich. Prospective committee members are invited by the current committee to 'shadow' members for around two-to-three months to get an insight into the various roles before being invited to join proper."

I ask Jacques if he can give us a flavour of what kind of stuff is on at the gallery. What are the types of exhibitions they go for? "OUTPOST has shown a wide range of artists, from [now] well-known names such as Matthew Darbyshire to recent graduates like Alan Stanners (our August show)," he says. "A programme of events is also run that includes screenings, critical forums and artists' talks." He also advises us to check out the annual members' show in December.

Jacques explains that the gallery has received great feedback, not just from the artistic community and cultural classes, but from the wider public as well. "OUTPOST has become an important social hub in the city for a critically engaged community of artists, writers and curators," he tells us.

Clearly the likes of OUTPOST and SlackSpace are on the cutting edge of a more democratic, populist grassroots movement taking hold in the art world, with healthy green shoots seemingly rooted in East Anglia. But how can we start our own OUTPOST-style gallery in Ipswich? What's the key?

"Organise a group of ambitious artists with a broad range of skills," Jacques advises. "Find a space and funds. Don't compromise and be generous."

norwichoutpost.org



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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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Made at Otley: TV Still

It was a muggy summer's day in England when 14 actors and a film crew descended on Otley College in Suffolk.



Above: Daisy and Sarah grab some lunch

Below: The film crew set up



A set had been created on one of the college's sports fields in preparation for the filming of an ITV1 advert that will air at the end of August.

The thespian troupe was a mixture of IP1 contributors (Daisy Jones, Tom Steward and Jonanice Kitt) current and former Otley students, along with performers from the New Wolsey's youth theatre in Ipswich.

The advert was being put together for an Otley College campaign entitled 'Made at Otley' – an homage to the new wave of reality shows such as Made in Chelsea.

There was also a hint of the look and feel of the front cover of *Definitely Maybe* by Oasis.

The set was a decadent affair with chandeliers and paintings in an oak tree, a chaise longue, a gramophone, a horse, cup cakes, candlesticks and err...a Land Rover.

All actors assumed roles that related to the variety of courses that the college teaches today.

So there was a construction student, a countryside enthusiast, a fisherman, a florist, a gardener, an engineer, a horse rider, a horticulturalist, a vet nurse, a rugby player, a tree surgeon and a windsurfer.

A photographer was on hand to document the day that took around ten hours to set up and film.

Marketing and Sales Manager, Sarah Cousins, helped create the vision and was in full Martin Scorsese mode whilst the filming was taking place.

She said, "Our actors were incredibly patient and we are grateful to IP1 for helping us source the talent. The New Wolsey theatre was also very supportive and it will be great to see the final product at the cinema and on TV throughout

August and September."

"This is the second time we have put together an advert with local acting talent and last year's campaign was incredibly successful. We are hopeful that this year will be the same."

For more information about Otley College and the campaign, you can check out the website www.madeatotley.com or call student services on 01473 784248.

Otley College was set up in 1970. Today, the college offers a variety of commercial training, higher educational opportunities, apprenticeships and a host of vocational courses in subjects ranging from sport to fishing, and construction to garden design.

Read the *Made at Otley: Behind the Scenes* blog: ip1zine.com/showoff/media/4859

Katie Ward

Katie Ward's confident debut novel *Girl Reading* was finally published in May this year. It consists of seven chapters, each set in a different era, about seven pieces of art. It takes you from past to future and covers just about every subject it could in the process: art, religion, love, illness, politics and poverty. It is an incredible first novel and it came straight from the mind of someone living on our doorstep.



Katie arrives at the coffee shop and she looks and sounds exactly like a young novelist should: unusual clothes, colourful ballet pumps, tiny elephant earrings, intelligence and creativity binding each perfectly-formed sentence together.

After ordering an iced latte, awkwardly accepting a few compliments and expressing her concern about her cats being locked out in the rain, Katie tells me how she got published.

"It took me two attempts!" She says. "I have an unpublished book, hidden away. I wrote it over a period of about six years, ending with a seven-month career break to work on it full-time and finish it.

"About 30 agents turned the novel down flat, until one finally expressed an interest and asked to see the whole manuscript. I sent it off, feeling optimistic, but then a few days later they sent it back to me, saying they didn't want it after all."

Katie adds, "I then accepted that my first book would never make it to publication, and to be honest, I knew in my heart that it just wasn't good enough."

But there was light at the end of the tunnel. "By that point, I already had the idea for *Girl Reading*," she says. "I had a lot of support from my husband and my friends, one of whom was an author; and they said that I should keep writing. In the end, I left another job, taking a second career break of eight months to work up another draft manuscript. And then I was very lucky to be recommended to an agent at A M Heath, who found me the perfect publisher in Virago."

I'm so NOT famous, but that doesn't stop my friends saying it just to tease me!

Statistically the average age of a novelist is 50* because that's the time when you decide to 'do that thing you've always said you would do'. It is uncommon that someone as young as Katie (31) has had the patience and persistence to produce two novels, especially after some serious rejection. So how long has she wanted to be a writer?

"I've always been interested in books," she says, "but if you'd asked me when I was 15, 'Could you imagine yourself as a published author?' I'd

have said, 'No, absolutely not'. I would never have had the confidence to attempt a book back then, or the self-belief that one day I would do it.

"It wasn't on my agenda either. I wanted to be a journalist and focused all my energies on that. However, by the time I got to university, I began to have doubts about my chosen career path and I became interested in fiction. My tastes developed from the age of 19, onwards; I read more novels and when I turned 20 started to think, seriously, that I wanted to be a writer."

Katie uploaded an article on the IP1 website that she wrote a couple of months before her book was published. In it, she explains how she felt about being published, saying, "I feel reflective about it, as opposed to elated. Even anxious."

So, have Katie's feelings changed now her book is actually in the shops?

"Yes, fortunately! It's still a bit strange to think that my book has got a life of its own now, that people I've never met are reading it. And maybe they're enjoying it? Or maybe they aren't? But it's also started to feel slightly normal and more like a job, which I have to get on with and want to do well in."

Judging from the reviews, I would guess that people are definitely enjoying it. So, what does a published author's diary look like?

"Since *Girl Reading* was published I've given several author talks in various locations to audiences ranging from fewer than 10 people to more than 80 people. I've done some signings and interviews. I've also created a website and joined Twitter and Facebook, so I'm active on those. I'm currently researching my next novel and I'm *almost* ready to start typing it, I think."

She had better get typing because I can't wait! I ask Katie how her friends and family feel about her newfound fame in the world of words.

"I'm so NOT famous, but that doesn't stop my friends saying it just to tease me! I don't think writers are, generally, very well known at all – unless they do something extraordinary like winning one of the big prizes or creating a brand which is bigger than the books they wrote. My friends and family are delighted for me, of course."

Katie has lived in Ipswich for eight years, after growing up in the West Country and moving to London to study a degree in journalism for a few years. I question why she moved from London, where there are lots of publishers and contacts actively looking for fresh meat, to Ipswich, where I would imagine there are very few.



“I think there’s a reason that so many authors live in Suffolk. It’s got rural and coastal landscapes, as well as urban centres, and it’s very close to London. And yet it’s also an affordable place to live (which allowed me to take career breaks). I’ve found lots of encouragement here, socially and culturally.”

She adds, “I’m a fan of Ipswich’s cultural output, like PULSE, Ip-art and DanceEast. And I’ve had fantastic support from the book community, especially Suffolk Book League and several of the local book shops.”

I would never have thought that Ipswich would actually be a better place to live than London for a young author, but Katie is living proof that this is the case. Before leaving Katie to rescue her cats, I ask her what advice she would give other aspiring young novelists living in the area.

“Make time to write because the more you do it, the better you will become. Writing is like music or painting; you improve through practice and experience. Choose an idea for a novel, which you really believe in, love and are enthusiastic about. When you are ready to approach agents, follow the advice in the *Writers’ & Artists’ Yearbook*, which is excellent; be professional about it; and please don’t feel discouraged by rejection, because all writers have experienced it.

“Finally, just do it. If you love to write, just do it. Don’t put it off.”

**77% of statistics are made up.*

katieward.co.uk
[@katiewardwriter](https://twitter.com/katiewardwriter)

UPROCK, Nov 6, 2010: Ed treats fans to an impromptu gig outside The Swan, Ipswich, just weeks before news of his six-album deal with Atlantic Records surfaces

Ed Sheeran

Ed Sheeran is blowing up across both the digital and physical world like some kind of pop cultural landmine.

His debut single charted at number three, he's clocking up millions of YouTube hits and he's all over mainstream radio. Not bad for a lad from Fram. But has he been caught up in a debauched rock lifestyle? And has he become a major label pop puppet? **Andrew Tipp** chatted to the Suffolk superstar to find out...

It's a muggy Friday morning and I'm on the phone with ubiquitous singer-songwriter Ed Sheeran. Well, eventually I am. First I have to make it past the gatekeepers at Atlantic Records. Ed is now a big deal, you see, and they don't want him speaking to any old rag. Luckily, I am able to assure them of *IP1*'s awesomeness and the interview is on. We have 20 minutes.

"I'm probably the least rock and roll person in the rock and roll industry. I gave up drinking and smoking, I've got a long-term girlfriend and I usually go to sleep after shows, so I'm a bit boring..."

I am both disappointed and impressed that Ed has not succumbed to a hedonistic, non-stop daily routine of narcotics and nubile fans. It sounds like it's more a case of a cup of tea post-gig and an early night?

"Yeah, pretty much."

The guy I'm speaking to sounds a lot different to the 17-year-old we met at McGinty's pub in Ipswich when *IP1* featured him in 2009. We had showcased Ed in one of those ones to watch pieces where the ones to watch usually end up slogging away for a few years before giving up their dream to work in Dixons.

But after seeing him up on stage two years ago, enthralling an already fanatical crowd with his own brilliantly mashed-up blend of loop-peddling, folk-twiddling, rap-summoning pop with conscience and attitude, it was pretty obvious that Ed's future lay elsewhere.

Fast-forward to the summer of 2011 and Ed sounds confident, assured and relaxed. As he should; he's a bona fide pop star. He's appeared on Jamie Foxx's radio show in LA. Zane Lowe proclaimed his debut single, *The A Team*, the 'Hottest Record in The World.' The song crashed into the UK singles chart top three and the video has been viewed over seven million times online. Elton John even gave him a call to say he was a fan. Yes, really. Did Ed ever imagine this success? And does he care?

"Of course I care," he says. "I've thought about being successful for years, but I never expected to have a top three single, ever. I always pictured myself as being more of an album act. So this is really, really cool. Really nice."

After signing to major label Atlantic Records things started to take off in a big way for Ed. Was that down to him or them? "I kind of proved before signing to Atlantic that I didn't need to be on a label," he says. Ed is pretty adamant that throwing money at promotion doesn't equal success. "A label can't build you a fanbase," he says, "you have to do that yourself. They can only give you the tools to do so."

But while a label can't build the wheels of success, Ed admits the behemoth record label certainly helps to oil the clogs. "The connections and experience of pluggers and press people, it's important," he says. "As a 20-year-old unsigned guy you can't have a relationship with the guy at Radio 1, or the number of the girl that books Jools Holland or whatever it is."

So label influence helps, but it's no good just having their power behind you. Or even just being talented. You have to be prepared to grind out a following. You have to be prepared to play every night. Or potentially more often than that.

"I put on a free show at Barfly in Camden for the fans as a kind of thank you," Ed says. "I didn't expect that many kids to turn up, but in the end a thousand turned up so I played three 45-minute shows indoors and then another show outside after the place closed."

Seriously, how cool is that?



Latitude, July 17, 2011: Ed opens the Obelisk Arena on day two at Latitude. Despite torrential rain, he delivers one of the festival's standout performances to a huge gathering of fans

But what is he doing that's unique? What's been crucial to his success? "Taking risks is important," Ed says. "I haven't compromised anywhere. I've just done what I wanted to do, which is pretty cool. But I don't think I'm doing anything particularly different, my approach is part of what people are doing now; putting stuff on iTunes and promoting it with Twitter."

His debut single charted at number three, he's clocking up millions of YouTube hits and he's all over mainstream radio. Not bad for a lad from Fram.

Ah, yes. Twitter. Ed has over 200,000 followers reading his tweets, most of whom are genuinely proper fans. It's like having the power of a whole magazine circulation in his pocket, and he's used it to killer effect by essentially advertising gigs for free.

Outside of his own sold-out UK tour, Ed has been tearing up the festival scene this year. He put in a total of eight performances at

Glastonbury and he played the Obelisk Arena at Latitude. That's the really big one.

"Playing at Latitude is so weird," says Ed. "I've been there loads just as someone in the crowd." Playing to a live crowd of 10,000 – maybe more – must be pretty mental?

"It is strange, but it shows you're doing something right."

And just like that, our time is properly up. Time itself will tell if Ed can be more than a one-hit wonder. He's signed a six-album deal, and I hope in five years we're talking about how amazing his third record is and how bored of headlining festivals he's become. Something tells me we just might.

So the interview is over. Ed is rolling into another town, to play another show. He's going to belt out a hit single. He's going to play music he's never compromised on. If enough people turn up he might play the gig all over again. Outside. And then he'll drink some tea.

That's rock and roll enough for me.

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Rayon

Soulful singer-songwriter Rayon Nelson, 21, has established himself as a star of the local gospel scene with his uplifting melodies, tight arrangements and sun-kissed vocals. But is there much of a gospel scene around these parts? What are his influences? And how is he supporting the grassroots of gospel in Suffolk? *IPI*'s own soul songstress **Yoji Munuo** finds out...

Hi Rayon. Your music is very different from a lot of local artists, how would you best describe it?

It has a strong influence from gospel music but I would say it's soulful music that intends to send positive messages to people.

I agree, your music is very uplifting! Where do your other influences come from?

Well, I grew up in Jamaica and then moved to London and both places inspire my work a lot. For example, you can hear elements of reggae in some of my tracks, and the competitive culture in London drives me to keep challenging myself.

Has living in Suffolk made an impact on your music?

Definitely, during my time in Suffolk I have developed as an artist and

been introduced to new sounds, which encouraged me to learn the guitar when I just used to play the keyboard. I think it's made my music reach a wider audience, not just people in church.

So what is the gospel scene like in Ipswich? Is there one?

Yes there is, but it's very small! Apart from choirs such as Ipswich Community Gospel Choir and a few underground artists, there isn't much going on especially amongst young people. But I do believe this is already changing with the introduction of live music and open mic shows, one of which I put on called Radical Lounge. These venues are giving local artists the opportunity to take to the stage and show their talent.

As a musician you need to be prepared to put the time and effort in. Try and keep a positive attitude and be confident in your ability.

I'm intrigued by your song *Old Days* – is it about you?

Yes, it is! I wrote the song initially for my uni coursework. Originally, it was meant to be a hip hop rap but I changed it into a song. It's about my old days; looking back on my life and some of the problems I experienced such as anger, and seeing how much I have changed since then. I sing, "I'm free" in the chorus because I'm at a place where I'm no longer bound by negative emotions.

Has it been difficult getting your music heard by the right people?

What attitude would you advise up and coming musicians to adopt?

It's not too difficult. I think as a musician you need to be prepared to put the time and effort in. Try and keep a positive attitude and be confident in your ability. Perform lots of gigs, visit new areas to get your music heard by lots of people. Open mic nights are a great way to boost confidence.

That sounds like good advice. Do you think that young artists should sacrifice their education for a music career?

No, you should never have to sacrifice your education. I value my education and as I'm the first person in my family to go to university and get a degree, I think of it as a really big achievement in my life. It's always good to keep your options open.

What's your opinion on the current dance music that dominates the pop charts?

To be honest, I don't really listen to much of it. I hear it on the radio but I think it lacks substance. Music should be more about affecting people emotionally. Lyrics should have meaning.

What kind of preparation do you have before performing on stage?

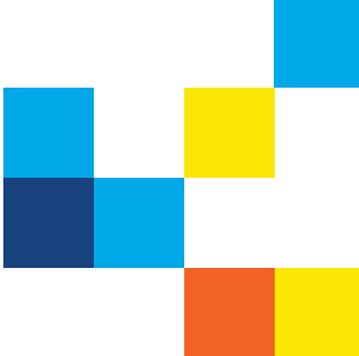
I try not to think about the song before I go on stage unless I have a big problem with the words. Normally, I don't like eating before performing either. I try to avoid dairy products as they are hard to digest.

Say no more! Where do you hope to see yourself in five years?

Hopefully I'll be travelling around the world and performing my music in big venues whilst getting involved in projects that help develop young talent.



Image: PR



Autumn Listings

An abundance of cool things to do in Suffolk.
We MUST be joking.

Aug 20 (and fortnightly Saturday): Furry Indie Night, Cock & Pye, Ipswich

Having moved from the now-deceased Pals, indie-filled Furry club nights continue at the Cock & Pye. If you're there before half 11 it's free, otherwise you'll pay £3 entry. Could become permanent with enough support (*hint*).
Facebook: Furry Indie Night

Aug 22 (and every Monday): BerZerK!, Liquid, Ipswich

Monday nights at Liquid rampage on; cheese, chart, dance, indie and metal from 10pm – 3am, guaranteed. Jump on the Facebook page to get on the free guest list each week, and play the game with drinks deals from £1.60. Xbox 360 gaming, foam parties, and a variety of music all 'in your face' (and ears).
Facebook: BerZerK Ipswich

Aug 25: Dennis Rollins' Badbone & Co, Snape Maltings Concert Hall, Aldeburgh

How about an evening of blistering funk jazz? We thought that would get your attention. It's rare that you get an opportunity to see a genuine jazz star, but for one night only as part of the Snape Proms, Dennis Rollins' and his band Badbone & Co will be playing in Aldeburgh. The trombone is an often underrated instrument, but Dennis' unique approach

and powerful playing style will have you converted in no time.
aldeburgh.co.uk

Aug 27 & Sept 17: Open League Gaming, Rileys Pool & Snooker, Ipswich

Video games are fun. Video games with other people are even fun-er. Therefore, you should head to Rileys on the above Saturdays for Open League Gaming, a magical event where you can dick around on Halo/play serious FIFA tournaments with friends and strangers alike. They even have a Wii, if you're into waggling.
openleaguegaming.com

Aug 28: The Horizontal Strand Presents, P.J. McGinty & Sons, Ipswich

The Horizontal Strand team have a special half day gig that surpasses any other event in Suffolk that weekend (except Pubstep). As is tradition they have acquired overseas talent in the form of Italian doom folk artist Father Murphy and San Francisco residents Sic Alps headlining with their intense lo-fi psychedelia sound. There is also a selection of local acts performing on a day that is sure to bring elation for the Suffolk music scene.
myspace.com/thehorizontalstrand

Aug 28: Pubstep, The Swan, Ipswich

If bank holiday Sundays aren't for enjoying a bevvie in the sunshine and bumping some tunes, we don't know what they're for. True to form, Pubstep is supplying the shuffle and swing with the local roster of DJs plus one to watch Gerry Read. House, garage, dubstep, reggae, funky. Good times.
Facebook: Pubstep

Sept 2 (and first Friday of every month): ULTRAZANG, P.J. McGinty & Sons, Ipswich

ULTRAZANG provides a night of alternative entertainment with bands, DJs and circus acts. The evening is hosted at McGinty's, which is transformed for the night into a festival atmosphere with an ethereal stage of light, music and free-minded people. While the crowd can expect various local acts, they will also observe the great talents of Monocular Marc performing with light and fire poi. Attend the best bohemian occurrence around, man.
Facebook: ULTRAZANG

Sept 2: Big Bass Theory, Liquid, Ipswich

This edition of the consistently good DnB night has the added incentive of a 6-way MC battle with the top prize of a permanent slot at future BBT events. Expect things to get heated. Resident DJs and MCs in attendance plus



special guests DJ T.I aka DJ Perfection and DJ Sick One and a bonus Old-Skool reunion set from resident DJ Jockey and MC Banton.

liquidclubs.com/ipswich

Sept 3: Goldmaster All Stars, Steamboat Tavern, Ipswich

Get your summer skanking boots on for some brass-tinged ska to wind down to at the salubrious Steamboat Tavern. A growing force on the UK world music scene, these guys are an 11-piece euphonic panacea of smooth syncopation. £4 adv / £5 door, but be warned: it'll probably be a sell-out.

thesteamboat.co.uk

Sept 8 – Oct 1: 20th Century Boy - The Musical, New Wolsey Theatre, Ipswich

For anyone who has a passion for music the names Marc Bolan and T. Rex will be intimately familiar. In the world premiere of this new musical you will have a chance to see what drove this alleged illiterate to become an international star and the founder of the glam rock movement. Utilising Bolan's own music and lyrics this show promises to be truly spectacular and also has showings that commemorate his birth and his tragic death.

wolsleytheatre.co.uk

Sept 9 – 11: B Natural, Bildeston

Not a honey-infused spa product as the name might suggest, B Natural is actually a buzzy new festival set in the pretty Suffolk village of Bildeston. Buskers, ensembles and cabaret acts will be performing in gardens, front rooms and tool sheds around the village, with *IP1* faves The Cads and These Ghosts headlining on Saturday night.

bnatural.bildeston.org

Sept 9 – 15: Beautiful Lies, Ipswich Film Theatre, Ipswich

This cool French comedy from director Pierre Salvadori stars *Amelie*'s Audrey Tatou as a hairdresser who receives a passionate love letter from an admirer. When she decides to resend it to her mother, whose husband has left her after many years of marriage, much confusion and uncertainty follows. In a good way.

ifft.co.uk

Sept 10: Nonsuchdjs, The Swan, Ipswich

The high class DJ duo (Tony and Andy) are back at The Swan delivering the best funky house

music known to ears. All night they will be spinning the leading floor fillers gathered from the mainstream and alternative scenes for your dancing pleasure. Rock up with a request and test their collection, we dare you!

Facebook: Nonsuchdjs

Sept 11: La Isla Sunday, The Edwardstone White Horse, Edwardstone

Fun on a Sunday at Suffolk's officially greenest pub. Running from midday to 6pm, the La Isla Foundation fundraiser will feature quality acts such as Beatpusher and Ady Johnson. Plus food and on-site brewed award-winning beer.

Facebook: La Isla Sunday

Sept 16 – 22: The Skin I Live In, Ipswich Film Theatre, Ipswich

From acclaimed Spanish filmmaker Pedro Almodóvar, this is the high concept story of an enigmatic plastic surgeon, haunted by past tragedies, that creates a type of synthetic skin that can withstand any kind of damage. His guinea pig: a mysterious and volatile woman who holds the key to his obsession.

ifft.co.uk

Oct 8 – March 2012: The Return., Ipswich Art School, Ipswich

Why not stick your head into Ipswich Art School gallery's latest collection of exhibitions including *The Return.*: by former student Gareth Bayliss. Digital production methods mix the handcrafted and drawn to produce his signatory graphic works. Shown across two rooms, Bayliss is responsive to the space presenting a formal display, artist's studio and shop.

broadcastgarethbayliss.blogspot.com

Oct 11 – 15: Invisible, New Wolsey Theatre, Ipswich

The characters of *Invisible* are all facing daunting changes. Whether they're uprooted from their village to clean windows high above the sprawling city, learning English from the *Daily Mail*, trying to hide from impending motherhood or finding out their beautiful and foreign fashion designer girlfriend isn't quite what she claims to be, a chance collision is destined to alter their lives forever.

wolsleytheatre.co.uk

Oct 21: Get on the SoapBox, Kai, Ipswich

Don't miss your chance to see the NME rated 'sound artist', Juffage. By his own admission

Juffage is a multi-instrumentalist from Leeds who creates 'strangely catchy pop tunes'. He has toured all over the world and finally...has arrived in Ipswich. If you like catchy computer music or just fancy an interesting night on the Waterfront, make sure you pay Juffage a visit.

Facebook: Kailpswich

Oct 22: Under 18 Comedy Night, New Wolsey Theatre, Ipswich

A unique event brought to you by The Duke's Headliners Comedy Club, London's most up-and-coming comedy club and MC'd by Kate Smurthwaite, compère of the Soho Comedy Club and writer/host of The Comedy Manifesto, *Under 18 Comedy Night* will showcase the best standup comics of a new generation. Full line-up to be released on website. Strictly no adults allowed.

wolsleytheatre.co.uk

Sept 23: Demon Barber Roadshow: Time Gentlemen Please!, The Apex, Bury St Edmunds

Time Gentlemen Please! is a brand new show bringing together some of the best young traditional folk and street dancers in the country. This high energy performance sees folk band The Demon Barbers invite three hip hop dancers for a night out at their local pub. What follows is a captivating, heart pounding, feast of music and dance.

theapex.co.uk

Nov 2: Fhlip Fhlop, New Wolsey Theatre, Ipswich

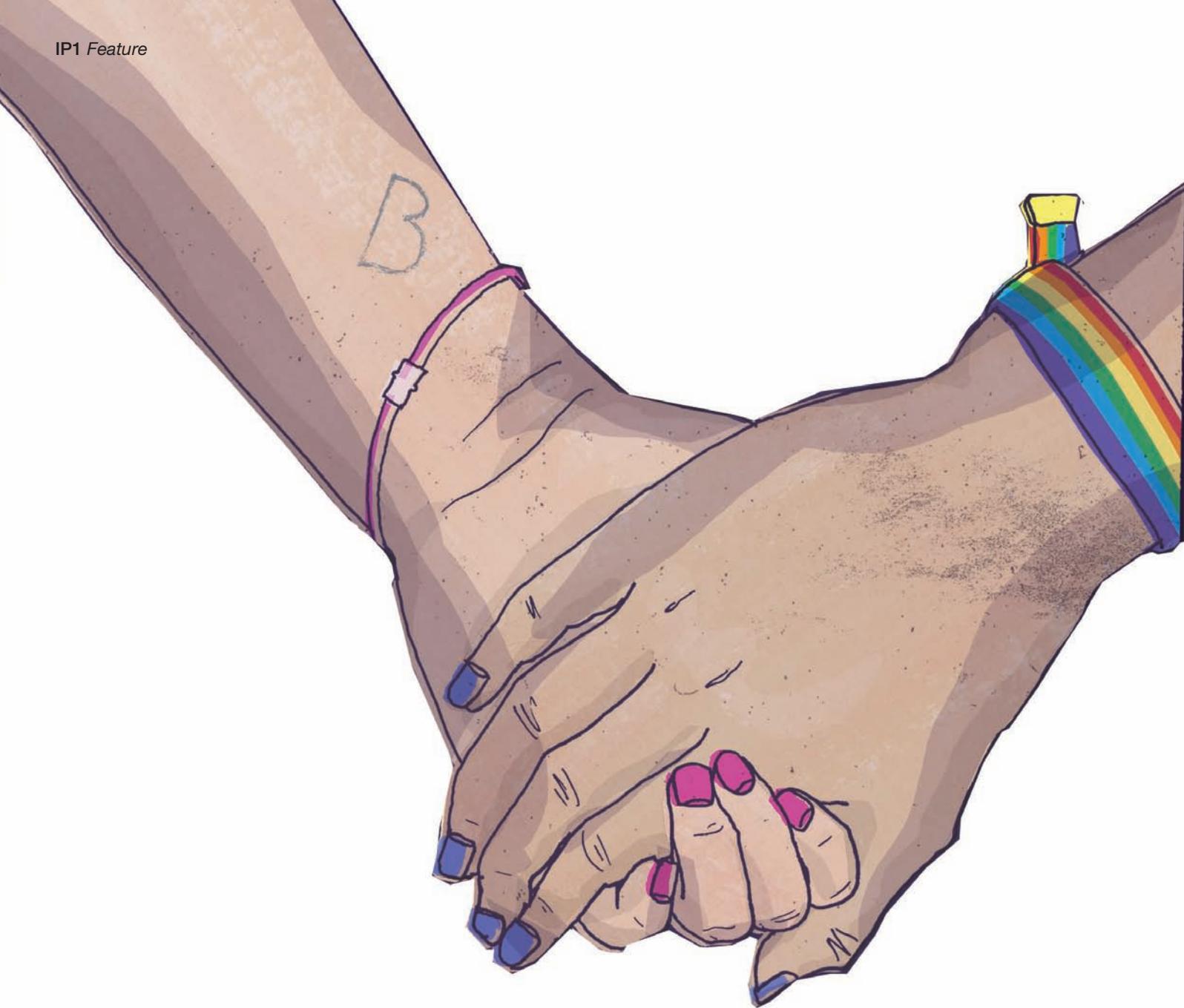
It's a classic slapstick scenario. Two painter-decorators are decorating a flat. Things get out of hand. But this is no ordinary vaudeville routine. This remix cuts the Marx Brothers and Laurel & Hardy with the likes of J5 and MF Doom, splicing breakdancing with burlesque, mixing with music hall. Devised by the über-talented Matt Bailey and Joey D, *Fhlip Fhlop* is sure to be as innovative as it is active.

wolsleytheatre.co.uk

Nov 4: BurySOUND Final, The Apex, Bury St Edmunds

Bury's ultimate band competition returns for its 14th year. This year's final is set to be an epic battle of power chords, thrashing drums and sing-a-long vocals. Make sure you're the first to know who wins the BurySOUND crown!

Facebook: BurySOUND



OUT? WHERE TO?

Some towns and cities are renowned as hubs for the Lesbian, Gay, Bisexual and Transgender (LGBT) community. Manchester with Canal Street, Brighton and obviously London, all have thriving scenes attracting LGBT people from across the world. Other UK counties have more modest provision but, with notable exceptions, Suffolk does not. Is this a worrying symptom of an intolerant community, asks **Simon Newton**, or a different kind of 'social' problem?

BESIDES BETTYS

If you're talking gay nightlife in Suffolk then it begins and ends at Bettys nightclub, though to the casual observer walking past on a Friday night, you would not immediately know it was gay or even gay-friendly. There are all types of people outside queuing or smoking, and it looks frenetic fun, yes, but not necessarily gay.

Ali, who has helped run the club since its inception, told me the aim is not to be an exclusively gay club – but an inclusive place, one where anyone can feel secure and have a good time. Looking at it from that perspective the club is essentially an alternative night spot; with the rockish but un-exclusive Swan and the chic bar-restaurant Aqua Eight both within stone-throwing distance, what you have is one part of the progressive corner of Ipswich's night-time entertainment. Inside, the crowd is noticeably mixed but again, what strikes is the friendly atmosphere, rather than an overtly gay one.

This inclusive attitude is in keeping with the views of many of the people I have spoken to, who are concerned with this issue. Joe, who is 18 and lives in Bury St. Edmunds, says that he sees no real need for any ring-fenced gay nightlife, separate from the mainstream. "There isn't a gay scene in Bury these days, but I'm pretty happy about that because being gay is accepted all over. Sure, I can't go somewhere and know if a person is attracted to men or not, but I'm just happy that no one seems to give a crap about my sexuality and just cares about who I am."

Bettys aside, other gay-friendly venues in Ipswich tend to come on to the scene periodically. The Rose and Crown on Norwich Road was a known spot, but since it closed down nowhere else has taken its place. I spoke to Abby, 23, former Ipswich resident and Bettys-goer who describes the fact there is only one gay club in a town of 140,000 people as "embarrassing."

"In terms of any other gay scene, it is either non-existent or just very quiet. Having lived in London and in other big metropolitan areas it is a shame that Ipswich – in other areas such as an up-and-coming town – has such a straight social scene. It is obviously not for lack of diversity (Ipswich has a very present lesbian community) but this has not transferred into a viable place."

Tom, 22, from Stowmarket also has reservations about Suffolk's provision: "There's nowhere to go to hear really good music and meet like-minded gay people – to do that you pretty much need to get to London or Brighton. Bettys is a

brilliant club with an awesome atmosphere but it all gets samey very quickly. It's a big shame but I think it's more a problem with Ipswich as a whole – whether gay, straight or whatever in between. It's a small town, nothing's open past 2am and there's so little variety with pubs and clubs."

All of these concerns are valid but the same underlying issue – a lack of viable alternative going-out options – is regularly cited by many young people from this area, regardless of their sexuality.

Does this mean that the fact that there is little nightlife friendly towards the LGBT community is part of a wider lack of nightlife generally? Are some of the issues faced by the LGBT community becoming increasingly indistinct from those of anyone else?

COMMUNITY RELATIONS

Debbie Charles from Suffolk Hate Crime Service, a service jointly run by Suffolk Constabulary and Suffolk County Council, tells me that reports of hate crime towards LGBT people have risen steadily quarter on quarter for the last year. The crimes can include anything as serious as a violent attack, but the most commonly reported type of incident is name-calling from a neighbour. Far from being symptomatic of a surge in homophobic and transphobic crime, these figures reflect a growing confidence amongst the LGBT community to report incidents when they do occur.

"We know hate crime goes on, but not that much is reported. Currently it takes 30 hate crime incidents before one is reported." I suggest that this may be a "tip of the iceberg" situation? "Very much so. Often the victim doesn't have a culprit, so people think 'why would I bother reporting?' But the police are interested."

Speaking to Rod Flory, Suffolk Constabulary's Diversity Officer, he told me that attitudes have indeed changed in recent years. Suffolk Police joined the Stonewall (the UK's biggest LGBT pressure group) survey in 2008, a very in-depth study into workplace attitudes towards diversity. This year Suffolk Constabulary achieved a level within the top 50 organisations in the UK after coming from outside the top 100. This is of course very positive and according to Rod "the rub-off effect of this with the community has been considerable."

He does say, however, that aside from community relations, one area lacking is practical health and lifestyle information. For example; MESMAC, an organisation offering

advice and counselling to gay and bisexual men on HIV/AIDS and other health issues was de-funded in 2006 by local health authorities and has not since been replaced.

SO WHAT?

Phillip Vaughan-Williams, who has been involved with Suffolk Pride festival for several years, agrees that while attitudes are changing, the need for provision of practical advice is still there. The Suffolk Gay and Lesbian Helpline does not yet have the amount of staff it requires to offer a complete service. He points to The Outhouse, which runs a similar helpline for people in Essex, as an example of what we could achieve here.

The Suffolk Pride festival is a rare example of a popular addition to our local LGBT scene. Pride ran successfully in 2009 and 2010, attracting up to 5000 people and is an inclusive, celebratory affair. 2011's festival was unfortunately cancelled due to a lack of access to public funding, however the 2012 Pride is set to go ahead. Phillip stresses that the need is no longer there for marches or protests as seen in the past; the need to confront people with sexuality is gone and acceptance for the LGBT community is so widespread it is now a non-issue. Like with Bettys, the focus is on inclusiveness, and Phillip and the Suffolk Pride team find it important to keep Suffolk Pride family-friendly, mixed and relaxed.

Speaking from a personal perspective, Phillip told me how startling the contrast in attitudes towards LGBT people are today, compared to when he was a teenager. "I've spoken to some sixth form age transgender men and it's just not important. No one's stepping out and announcing they're transgender, it's like 'I'm transgender –and?'"

MAINSTREAM

The evidence is clear that attitudes, both from within the LGBT community and from 'mainstream society' have changed. The issue of sexuality and gender is becoming less prevalent and the community is becoming more mixed.

This sadly is not reflected in Suffolk's nightlife, and places where someone of any sexuality or gender can mix and enjoy themselves are pitifully thin on the ground. It is a real shame that our entertainment provision is so homogenous, and as anyone who has been to Brighton, Manchester or any place with established gay scenes will tell you; a vibrant gay-friendly club and pub scene does nothing but benefit nightlife as a whole.



Members of the New Wolsey's Young Company run through *Big Ideas*; a collaboration with Gecko theatre company

FIRST STAGE

Training young people for a career in the arts is always a tricky venture. There is a constant strain between needing to prepare someone to be able to follow direction and not wanting to limit them or place excessive conditions on their creativity. All too often there is too little empowerment for young people in the arts, which is why the approach adopted by the New Wolsey's youth program is such a remarkable one.

For Rob Salmon, Associate Director of the New Wolsey, the key is creating an experience that is truly reflective of the industry. Having cut his teeth as a director in community theatre, where his major commitment was introducing high quality art into a community that had little or no access to it, Rob found that all too often the youth arts programs he dealt with offered very little ownership or responsibility for young people. "It was stuff delivered at them, rather than catered to them," he says.

Three and a half years ago Rob was approached to head up the New Wolsey's Creative Learning offerings and change the current program of work. Since then he has been dedicated to changing the opportunities for young people in performance.

At the time Rob came into the post there was a real gap in provision for young people. Common Ground Theatre Company offered an excellent standard of ensemble training, tutoring youngsters

in technique and bringing them together. Suffolk Youth Theatre were doing outstanding work, their stage pictures being of the highest standard whilst bringing in epic shows and maintaining excellent movement quality. But despite all the great work being produced there was still something lacking.

"The question for us was: 'what's missing?'" Rob says. "And what seemed quite clearly missing was a specific artistic journey to offer to young people."

Supporting Rob at every step of the way is Laura Norman, the New Wolsey's Creative Learning Practitioner. For her the real strength of the program is the change it can make in the participants' attitudes to the arts.

Over the last few years the New Wolsey's youth program has changed radically. They are doing more work than ever before with NEETs – Not in Education, Employment or Training – and pre-NEET youths and are working with children in pupil referral units.

"For me it's a brilliant way to use the arts," Laura says. Mentioning a touring performance of the contemporary slapstick comedy *Flhip Flhop* that is due to come to the New Wolsey in November, she tells me how they took a couple of young people who'd previously never shown an interest in theatre to see the show. "They couldn't stop talking about it and wanted to see everything that we had on offer at the theatre!" she says.

The New Wolsey realised the potential of a theatre company led by the most valuable resource they had at their disposal: the young talent of the Youth Theatre.

Exciting is the word. From the recent *Party Piece*, devised and written by the Young Associates, to the Creative Learning team's devised performance *Sum (+)*, the team delivers some incredibly engaging theatre. Their output is honest work; drama that is not only true to the texts at its source but that also supports



the innate abilities of its performers. You always have a sense that these are theatre-makers who absolutely know what they are doing.

Having come to the New Wolsey five years ago, Chris Yarnell, 17, has experienced the change in the program first hand. "It was just one practitioner, highly directed and you'd do one night shows once every other term," he says. Around the time the program was first initiated he was training to be an actor, participating in projects with DanceEast and the existing Youth Theatre. Then the team at the New Wolsey realised the potential of a theatre company led by the most valuable resource they had at their disposal: the young talent of the Youth Theatre.

Beginning with their performance of *Yellow Moon* by David Greig, which was placed in a double bill with the original work *70% Myself*, the new Young Company quickly began to develop. Once these foundations had been laid,

the next season of shows truly began to shape the direction of the group: *The Dice House*, *From Under the Bed* and *The Dumb Waiter*. Chris was directly involved in this process; not only was he a practitioner working on *From Under the Bed* but he was also the assistant director of *The Dumb Waiter*.

Soon afterwards the Young Associates began to germinate and flourish and Chris was chosen to help with the creation of opportunities and work that was specifically catered to his peers. The first play he worked on in his new capacity was *Woyzeck*. For the first time it truly allowed him to mix his two preferred disciplines: physical theatre and text-based material. "Which is what was great about *Woyzeck*. I got to make movement in a context, set against telling a narrative," he says. "It wasn't just movement for movement's sake."

Following on from this, Chris was given the opportunity to work with Gecko on their movement-based reworking of the Nikolai Gogol classic *The Overcoat* in one of their location-specific roles. "It was further proof that physical theatre was something I could engage in and enjoy," he says. "Watching it; that was the sort of work I wanted to be making, and to be a part of on a professional

The New Wolsey's youth program

11 - 16 years: The Youth Theatre gives young people their first real taste of what it is to create a piece of theatre. Not only are they taught about the mechanics of theatre, they are encouraged to shape their own work and take a lead in the decision making process.

16 - 18 years: The participants of the Young Company are treated like professionals, with equal emphasis being placed on ownership and responsibility. The company produces sterling work, from this year's challenging *Spring Awakening* to collaborative pieces such as *Big Ideas* with the physical theatre company, Gecko.

18+ years: Every year four people are hand-picked from the Young Company and are made members of the Young Associates. They are given great responsibility, assisting various levels of the youth program and helping to shape and support the creative journeys of other young people.

level. Which I wouldn't have got if it wasn't for the Wolsey."

Chris is now ideally placed to make a career within performance. Lined up to study physical theatre at East 15, he will be able to write his own ticket in terms of future work. After he finishes university it sounds as though he will certainly be using the invaluable experience that the New Wolsey has given him. "I guess [afterwards] I'd like ideally to form or be a part of a company within the context of physical theatre. But I do enjoy practising as well so it's always nice to know that that's there.

"It sounds like a massive exaggeration, but I'm pretty certain that had I not gone on this journey with the Wolsey, I wouldn't be off to drama school this year. I wouldn't have had anywhere near as much experience of the things that made me fall in love with theatre."



Unfortunately, I don't have much luck with women either. The last time I approached one, her legs snapped shut so fast that her knees literally broke.



Recently, the higher-ups decided that *IP1* doesn't "interact with the community" enough. So, we figured a simple way to fix this would be by answering some of the many questions sent to us by our readers. As the most qualified (read: 'least busy') member of the team, this task was given to me*.

*I apologise for that, readers. It was a terrible, terrible mistake.
-Ed

So, cue first question...

Dear *IP1*, how do I get girls to like me?
Sam, Ipswich

I wish I could help with that. Unfortunately, I don't have much luck with women either. The last time I approached one, her legs snapped shut so fast that her knees literally broke. Do you have any idea how difficult that was to explain in court? (Hint: Extremely)

Hi guys! Love the mag, and I'd like to get involved. How do I go about volunteering?

Sarah, Bury St. Edmunds

So, you want to join our intrepid team of plucky journalologists, eh? Well, start by contacting our chief editor and asking for an interview. He's usually very busy doing...whatever it is chief editors do (dating royalty and

riding dune buggies, probably), so you won't have much time to impress him. Try bringing in some photos of Spider-Man. I saw a film once in which another chief editor kept screaming about that, so I assume it's just a thing they all like.

Hi *IP1*. My girlfriend recently broke up with me. How do I cope with the crushing sense of inadequacy and loss?

Dave, Stowmarket

Look, as I told what's-his-nuts up there, I'm really not qualified for this. Last time I actually had a girlfriend, she was so embarrassed by me that she used to tell her friends I was her dim-witted cousin. She forbid me from even speaking to her in public...

Um, no more girl-questions, OK? I... I don't like the memories.

So, my band's been posting our music on your website for ages now, and you still haven't featured us in the magazine. We're called Fuck Off Galactic Drive By and we're a mixture of electronica, punk rock and East Coast hip hop. Don't tell me you haven't noticed us. Are you intimidated by our genius? Because we get that a lot.

'Johnny Grills', Felixstowe

Sorry, can't hear you properly over the sound of your genius. You'll have to write louder.

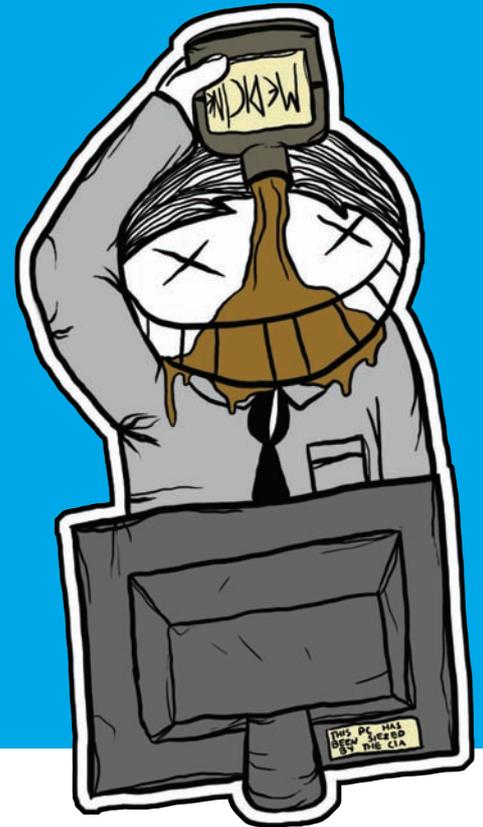
Hello! I love *IP1*, and I'm interested in creating a magazine myself.

How did you guys first get started?

Jenny, Felixstowe



I'm a bit fuzzy (my medicine does that sometimes) but I think you just need a bit of tin, some vinegar, and the right weather conditions.



Honestly? I was never into history at the *IP1* Academy (I geared more towards combat training and romantic short fiction). I think it was something to do with the world's greatest scientists, philosophers, artists and athletes coming together to dedicate themselves to the betterment of mankind. If you want more information, check out our website. It's all there, if you know where to look.

Hi guys. I think *IP1* is a great outlet for young people, and it gives me a lot of hope about the creative future of Suffolk. So, my question to you is: How do I get girls to like me?

Henry, Ipswich

God damn it! Buy a new shirt or something! Just stop tormenting me! Please! I AM NOT YOUR DIM-WITTED COUSIN, JENNY! GIVE ME BACK MY DIGNITY! I DESERVE THAT MUCH! I DESERVE-

Wait, where am I? Oh, I remember. Gimme a sec, I'll answer the next question once I've taken my medicine (that's what I call 'whiskey').

Hey *IP1*, I've just finished my first novel: *Cynical Hormonal Exploitation* (working title). It's about a hideously decayed (yet dreamily sensitive) Egyptian mummy falling in love with an attractive high school girl who doesn't fit in anywhere for some reason. I totally think mummies are going to be the new vampires. Can you put me in touch with any local publishers?

Cheryl, Ipswich

Certainly, Cheryl. If you'd like, we can send your work to Rendlesham Books Ltd., publisher of the famous "Aaahhhrrroigh' boi?" – A guide

to the *Suffolk Dialect*, as well as the young adult novel series, *Stumps McPugh: Cider Detective*. If, for some bizarre reason, this doesn't appeal to you, we can give you some self-publishing advice too. I'm a bit fuzzy (my medicine does that sometimes) but I think you just need a bit of tin, some vinegar, and the right weather conditions.

Dear Mr / Mrs *IP1*,

We Must Urgently Inform to You about you're Recent Winning of the Grand Lottery of Turkmenistan. Please Sending you're Bank Detail to us immediately in Order for to claim Your 1 million US dollars Prize!!

Most Sincere,
Rovshan Pochezhevsky, first Minister of Turkmenistan Lottery Ministry Of Lottery

Hmm. Y'know, I've always wondered what happens if you actually reply to one of these things. Where's that stack of financial-looking documents I swiped from the office last week...

Surprisingly, what happens is, a bunch of overseas scammers suck your bank account dry and draw you into a veritable hell of legal proceedings. If you're reading this, Alex, let me just reiterate how completely fired you are. And stop calling me. You're violating your parole.
–Ed.

NIGHTMARE ON THE TILES

Continuing our new favourite feature, **Josh Russell** shares another hopeless Choose Your Own Adventure story. This issue we're out on the town...



SECTION 1

You're here once again. 7:30pm on a Friday night. Outside the world and his hermaphroditic love-slave are painting the town red and you're sat alone in your dirty bedsit trying to imagine the woman from the speaking clock is really your long distance girlfriend. In your desperation you have another look at the message on your mobile: "Meet us @ 8, Giles Place Inn". Urgh. Not them. Not after last time. But it's been almost two weeks since you've seen anyone who wasn't computer generated or dressed in a Domino's uniform.

If your pride manages to outwrestle your desperation, go to Section 2. If you really can't hack the loneliness anymore, go to Section 3.

SECTION 2

That's it. You've trawled every article-chain on Wikipedia that springs from Nazisploitation and read enough Garfield Minus Garfield that your dopamine levels are nigh-on criminal. It's half eleven, last orders are being called and your eyes are crusting over with a mixture of monitor-induced retinal burn and the residue of your own tears.

You're totally going to die alone.

GAME OVER

SECTION 3

The pub is everything you expect and less. Amongst the company at your table is a virulent antifeminist and a greasy-locked model of methadone chic. Plans are being made for the evening; there's talk of pints. Parties. You're doing OK until someone mentions Phil Mitchell is supposed to be making a guest appearance at Club Lust. Dear. God. No. If you don't do something soon you're consigning yourself to an evening of Liquid Gold at Swingers and kebabs with the cast of Corrie.

If you've surrendered to the tide, go to Section 4. If you feel like floating along but taking a shot at a different venue, go to Section 5.

SECTION 4

You start at Barney's Bar. The weather is good. The girls are pretty. Unfortunately, as expected, the music sucks arse. It only takes about 25 minutes before your entire company is completely sick of your bitching. Do you think they care that you're crotch-stabbingly fed up of hearing Journey everywhere you go? They discuss ways to shut you up. Top of the list is a cocktail Dave calls the Liver Mincer. A pitcher of black viscous liquid is placed in front of you. Your kidneys begin to whimper. 20 minutes later, you're finished.

GAME OVER

SECTION 5

You're still in the game, but at a Wetherspoons. It's lose-lose. Some twat keeps getting your drinks order wrong. You only drink white wine; why the hell would you ask for a shot of Apple Sour? You get a text from Wee Stevie. He's at some club night; he's included directions. The more your cohorts tell you that it'll be grimy trash the more adamant you become that you want to go. Dave says they're going to a house party, end of. You order your nth Apple Sour of the night and tell yourself you'll only have a few more drinks.

If you think you're really in a fit state to follow directions, go to Section 6. If a house party sounds altogether the safer option, go to Section 7.

SECTION 6

This club is banging. You can't see anything but the tunes thunder right through your skull and the bass rattles through your chest cavity. Somebody pinches your bum. God damn this is shaping up to be a great evening.



...You feel a toecap nudge you in the ribs. Blearily you open your eyes. Standing over you is a National Express employee wearing a bemused expression. The 11:45pm to Liverpool Street slowly starts to pull away from Platform 2. Looking slightly quizzical the seagull perched on your back takes another exploratory nip at the bare naked skin of your arse.

GAME OVER

SECTION 7

Falling headfirst through the front door of a stranger's house isn't your finest entrance but you pull it off with characteristic flair, getting to your feet with a wobbly, lopsided swagger. A couple of your friends try to steer you firmly out of the way but you spring into action like the d'Artagnan of inebriated calamity. Downstairs you can hear exciting, pounding techno-filth; upstairs the chatter of fine fillies ripe for the stud. Top hole! A veritable pageant of possibility!

If you fancy attending the rave in the basement, go to Section 8. If you're after a racier way to get your heart thumping, go to Section 9.

SECTION 8

Whilst you're not a one for this newfangled music, you do find something very compulsive about the rhythm, throwing your all into a hearty jig that entails only a little careful choreography and much more flailing your limbs around like they're on fire. You're very much the spectacle until your attempt at an ill-timed pirouette sends you careering into the speaker stacks. The resultant cacophony as expensive equipment falls like dominoes is really rather impressive. Around you an entire room full of people look at you with murder in their eyes.

GAME OVER

SECTION 9

In one of the boudoirs you find a whole host of winsome wenches. One in particular catches your eye; a doe-eyed young thing sat on her own. Launching into your seduction, you attempt not to let the slurring of your words detract from the obvious poetry of your proposition. Suddenly her gentleman reappears, inconsiderately expecting you to desist your conquest of his woman. You narrow your bloodshot eyes and fix him with a ferocious glare.

If you... Oh to blazes with these infernal considerations! Just cast off your glove and go to Section 10 and give this accursed scoundrel a lesson in etiquette!

SECTION 10

Regaining consciousness several hours later you become aware of things one thought at a time. Your nose is almost certainly broken. Somewhere in your throat the taste of vomit hovers either as memory or premonition. There is a pair of breasts in your hands, which registers somewhere in your drink-damaged brain as a good thing, but you also feel a good deal of stubble against your face, which can only be bad. A chill on your forearms tells you that Sadistic John has once again tried to Veet® crude imagery into your body hair.

Well done! This is the sort of thing that happens to people who know how to have a good time!

YOU WIN!



ip1zine.com/showoff

Weird films, touching films, funny films. Slick house, epic indie, hilarious rap and beautiful ballads. Trippy art and...err...no writing this time (lazy writers). It's amazing what gets produced by you lot each issue. More of the same please, at the usual place: ip1zine.com/showoff.

Featured ShowOff

As Normal As He Can
Wilco

It is very rare that we receive anything quite as remarkable as *As Normal As He Can*.

Cameron was born three months premature, coming into the world no longer than a biro. Not long after his birth he was hospitalised with Meningococcal Septicemia, an illness that clinically killed him on more than five occasions. In addition to this it also damaged his legs, preventing them from ever fully developing.

Written by his mother and read by Cameron himself, it is impossible to watch *As Normal As He Can* without shedding a tear. For one boy to overcome such extreme odds is truly astounding. The simple delivery of Cameron's uncertain voice as he reads with help from his mother, perfectly accompanies everyday images of the two of them spending time together. Occasional shots of Cameron's various procedures help drive the gravity of his situation home. Perhaps the most heartbreaking thing however is the obvious love the two share; it is palpable in every shot and makes the hardships endured by the two of them somehow all the more powerful. **JR**

What other ShowOffs say

"Great documentary style for a very moving story." (Trevormcdevor)

ip1zine.com/showoff/media/4798



To see more of Wilco's work go to:
ip1zine.com/showoff/profile/197



CharlesKROOT
Untitled

Don't worry, this track is far more interesting than what the title suggests. In fact it's some of the best house music we've heard in a while, and we're not just talking Suffolk.

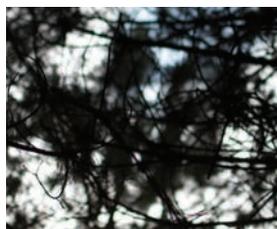
Untitled doesn't waste any time with an extended intro of synth pads, which is always building to the inevitable. Instead the beat is brought in almost instantaneously and doesn't drop the pace once. There are repeated vocal samples in *Untitled* that have been cleverly manipulated, producing a focal point to the track that holds all other parts together. The nuances of the varying synthesizers – either in tone, dynamics or filtering – improve the track with each listen, revealing an impressive level of detail implemented by the artist.

There are other examples of CharlesKROOT's work, which could enter your summer playlist, but there are few that are more deserving. **CF**

What other Showoffs say

"Very cool dance tune." (Frisky Dingo)

ip1zine.com/showoff/media/4537



Strangelets
Simon Banthorpe

Strangelets is a short thriller that is very efficacious – in that it's bloody creepy. Admittedly the first impression basically suggests that INSECTS AND ARACHNIDS ARE THE ENEMY with lots of quivering close-ups and eyeline matches of hovering flies and creeping spiders. It's a bit better than that though, as our protagonist wanders through a forest searching for the elusive, stabbing images of natural decay meld with a score to create an impression of truculence aimed at...well... everything. Banthorpe classes it as "a bit studenty" and it does have a minimalist feel, but this is why it's effective. A wide range of camera shots and experimental focus complete this smart short film, which results in a feeling of utter paranoia before our seemingly indomitable protagonist catches(?) a 'strangelet': The viewer is left wondering whether he has actually been victorious over his omniscient foe, or is wandering out of shot into a gruesome and enigmatic demise. **JB**

What other ShowOffs say

"Really well shot and edited – surreal stuff, like it!" (Howard)

ip1zine.com/showoff/media/4811



My Town
Two-Can Thomas Russell

It's said that the line between genius and madness is a thin one; with *My Town* Two-Can Thomas Russell adds credence to that adage.

Over a scratchy synth bass and low slung rap beats Russell declares his love for Ipswich, name-checks various landmarks and extols the hard-drinking, street-brawling qualities of our local rudeboys. The result is deeply un-radio friendly and tea-spittingly hilarious.

I could repeat any number of off-the-wall punchlines but thankfully Russell has transcribed the lyrics in his post – I urge one and all to sample it immediately. And don't think this is some knock about novelty song, the writing is tight and Russell really engages with the English language, though he may not have the most natural flow going.

When something leaps out at you like this, whether Russell is an unhinged individual or a comic visionary matters not. All together now: *IP1 – put your hands up!* **SN**

What other ShowOffs say

"I'm in IP4 and my hands are up!" (Leah)
ip1zine.com/showoff/media/4631



Our Love
Yoji

Our Love consists of Yoji and a piano. It needs nothing else.

Tastefully following the traditional ballad format, *Our Love* has plenty of commercial potential. The song contains catchy hooks on almost every line, yet still manages to retain a fresh and new feeling for the listener throughout. Exactly what you want in a song.

Yoji's lyrics are clever, repeating and about the most popular subject: love. Gentle chords contrast with her strong voice to create a song that is pretty much perfect. In addition, Yoji performs confidently in the video, as if she has been performing ever since she was able to talk.

On her profile, Yoji explains how she would like to be a songwriter. Judging by *Our Love*, she will have no problem fulfilling that dream. Yoji

has got it all. She's got the look, the voice, the talent, even the name. It surely won't be long before her beautiful melodies infiltrate the wider popular music scene. **HB**

What other ShowOffs say

"You have a great voice, Yoji! I've been looking for vocalists for some of my own tracks...maybe we can have a chat?" (VeraNova)
ip1zine.com/showoff/media/4847



All The Pretty Things
The Shadow Project

After a lengthy hiatus, The Shadow Project

have decided to reform and grace us with their musical talent. So, we thought it only fitting to review one of the best tracks from their formative years, recently uploaded by the band.

The Shadow Project are one of the most genuinely talented bands in Suffolk and it's a pleasure to know that they are once more gigging and playing such tracks as *All The Pretty Things* – a gorgeous piece of alternative indie music, full of the signature elements for which they are renowned.

Their sound incorporates clean, delay laden guitar licks, glitching electronic beats over full dynamically fluctuating kit drums, and lengthy passages of music, which purposely build in tone and volume to create glorious crescendos.

We're sure the band will continue writing new music to the same standard and we'll wait in anticipation, but for now enjoy some of their earlier work. **CF**

What other Showoffs say

"This is absolutely gorgeous. So ambient, so cool. Totally chillaxing to this." (Daisy Jones)
ip1zine.com/showoff/media/4712



Scrambled Egg
Moth

Scrambled Egg is an imaginative piece of artwork, a surreal swirl of acrylic on board.

The artist jumbles together a wild array of objects, creating not a disordered chaos, but a cohesive whole that playfully tricks the viewer's eye.

It's an inquisitive piece that asks questions and tempts the viewer to reciprocate, inviting them to explore a distorted, dreamlike world. This curiosity is personified by the wonderfully awestruck face at its heart, an expression of unspoiled innocence that is utterly mesmerised – and utterly mesmerising.

Scrambled Egg is complex and multi-layered; whilst it draws on the beauty of innocence, it subtly hints at a sinister undertone. The rich symbolism of a bird lying dead on the ground and a writhing snake is underpinned by the use of muted colours and a dark, ominous background, giving the piece an inescapable sense of unease, and a brilliantly unexpected sharp edge. **DJ**

What other ShowOffs say

"Excellent work here. I love the mad jumble of items." (Instinctivesounds)
ip1zine.com/showoff/media/4372

All together now: IP1 – put your hands up!



Tim's World
Shaun Forsdyke

This short feature by filmmaker Shaun Forsdyke sees our protagonist – the

eponymous Tim – attempt to win over the girl of his dreams in an introverted comedy adventure.

Tim is the archetypal nerd, spending all day online, eating beans and fantasising about a convenience store worker called Lisa. Between gaming and feasting on Jaffa Cakes, Tim imagines Lisa fluttering her eyes at his confident alter ego. Our hero eventually plucks up the courage to approach Lisa, and ends up in a dramatic cat-and-mouse chase with a villain in the hope of winning her love.

Tim's World seems heavily influenced by the style and tone of Edgar Wright, director of TV series *Spaced* and graphic novel adaptation *Scott Pilgrim*. But this is a good thing, with some brilliant rapid editing, zinging dialogue, fun fight exchanges, awkward buddy comedy and tight storytelling all wrapped up in a thoroughly entertaining – as well as promising – short film. **AT**

What other ShowOffs say

"Great quirky, funny film." (Daisy Jones)
ip1zine.com/showoff/media/4772



CHEATING ADDICT



Name: B. Trayer **Age:** 23 **Favourite Book:** *Cheat to Win* **Addict Since:** Year 7

Hi there cheating addict, what are you up to?
Just resting up, it's my driving test tomorrow.

Oh. That sounds pretty important. Good luck.
I shouldn't need it. I'm not doing it.

What?! Then who is?

Jakub. He's slightly Polish, but he looks just like me.

Why don't you do it yourself?

Er, because I might fail. Jakub, on the other hand, has passed 17 times in a row.

Have you had many lessons?

Some. I've done a few roundabouts.

What about parallel parking?

What's that?

Jesus! Can you even drive at all?

There's some uncertainty about that, but tomorrow I'll have a certificate to remove all doubt.

I see. So...what are you doing after the test that you're not taking?

Playing poker with some friends. And their slightly richer friends.

I see. And you're playing a straight-up game, right?

Not exactly. I've got a few tricks up my sleeve.

Like what?

I'll be marking some cards, dealing off the bottom of the deck, and then, when everyone's had a little too much to drink...

Yes?

I might even just nick a few chips right out of their stacks.

That's not just cheating. That's stealing.

You say tomato, I say tomato. I prefer to call it giving myself an edge.

You know that doesn't work in print, right? That tomato thing?

Oh, yeah. Well, anyway, they don't notice. And they won't miss it. Probably.

OK, let's talk about your personal life.

OK.

I feel like if I ask about your girlfriend I'd be opening Pandora's box.

Girlfriend? Which one?

Hmm. How predictable. Tell me more.

Well, I've got one main one. Then there's the girl from work, and the one from where I used to work...

Uh-huh.

And that's not even counting Facebook and random hook-ups.

Facebook?

Yeah, I just randomly search for names. When I find someone hot in my general area, I start hitting them with friend requests and commence chatting.

You just start chatting? About what?

I pretend I know them, went to school with them, whatever.

Urgh. So you then meet up with them, presumably?

Yeah, I hook up, get sexy, then make sure no one finds out.

Have you ever been caught?

Not yet. May the good times roll!

But don't you feel guilty about your evil, licentious ways?

Not really. No one finds out, no one gets hurt. Just like with the poker.

But that's not the point! You're betraying someone's trust. You're breaking the rules.

Rules are there to be broken.

This is ridiculous. Look, when did this start?

At school. I cheated on some exams and realised that if I broke the rules I could get ahead.

What did you do?

Bribed the clever kid with Skittles and Mars bars to let me look at his answers.

What about simple stuff, like board games?

Do you at least play fair then?

Nope, I have to win! I fix the cards in Cluedo so it's always Professor Plum that did it. I steal from the bank at Monopoly and when it comes to the Game of Life, hey, I'm winning on and off the board, know what I mean?

But cheaters never prosper!

They can and they do, Sir. Look, I got straight As at school, a great job, I make a load of cash from cards and I get some sweet action on the side from fit girls. No one is any the wiser, no one ever gets hurt.

Unless you back someone over parallel parking because you never learnt to drive?

Don't try and confuse me by making up driving terms. You know it makes sense.

Hmmm. I suppose you do make some logical sense.

You know I do. Come to my card game tomorrow night. I'll deal you some winning hands!

OK, you're on. But I'm driving...

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A TRANSPORT/New Wolsey Theatre co-production

INVISIBLE

By Tena Štivičić

Directed by Douglas Rintoul

Choreographed by Darren Johnston

“I was up on the 16th floor,
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if I fell, would these people notice?
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