

ISSUE 43 FREE

ip1zine.com

BUTTERFLY EFFECT

*Ben Giles: From Fish Tank to Diesel to Justin Timberlake
Plus: Time on Your Hands vs Clock Watching, Lewis Mokler, Youth
Club, Barnaby Kent, Age of Anxiety and more...*

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CONTENTS

- 04 News / Lies
- 07 Time on Your Hands vs Clock Watching
- 13 Ben Giles
- 17 Youth Club
- 18 Barnaby Kent
- 22 Lewis Mokler
- 26 The Projectionist
- 28 Listings
- 32 Age of Anxiety
- 34 Tex and Ink
- 38 Tuck Bannigan
- 40 Reviews
- 42 Diary of Le Sandwich



CONTRIBUTORS

Editor: Howard Freeman (howard@ip1zine.com)

Deputy Editor: Hayley Buckle

Words: Josh Russell, Alex Palmer, Patrick Scott, Holly Barker, Daisy Jones, Keir Fernie, Ian Drake, Ben Scarlett

Design: Leah Kurta

Illustration: Lucy Selina Hall, Tommy Human, Bethany Hines, Ben Giles (cover)

Photography: Keir Fernie (cover), Jen O'Neill

Web: Tom Jubry

Advertising: Howard Freeman
(howard@ip1zine.com)

Thanks: Simon Pickering, Ipswich Progression Centre volunteers (distribution)

WELCOME

This quarter we've mostly been eating bread from Paris, throwing grapes at one another and hanging out in our new favourite *Friends* style coffee shop, Snobs at the Town Hall in Ipswich.

You could say that we've slacked off a bit. But then again having time on your hands isn't such a bad thing. As our lead feature examines, being economically inactive and spending your time focusing on more creative pursuits can have its advantages and lead to some pretty big business breaks. Don't pass by the opportunity of reading *Benefits: Time on Your Hands vs Clock Watching* on page 7.

We're also really excited to have discovered some amazing new artists this issue. Cover star Ben Giles has been picked up by fashion giant Diesel (send us some samples Ben, pretty please!) and Barnaby Kent's real yet ethereal photography just gets better and better.

When we've felt like singing in the office, we've accompanied Lewis Mokler's adorably silly songs (badly) and been stunned by the mature pop sensibilities of Youth Club.

Just one more thing to say: Good luck Leah, we will miss you...

Howard Freeman, Editor

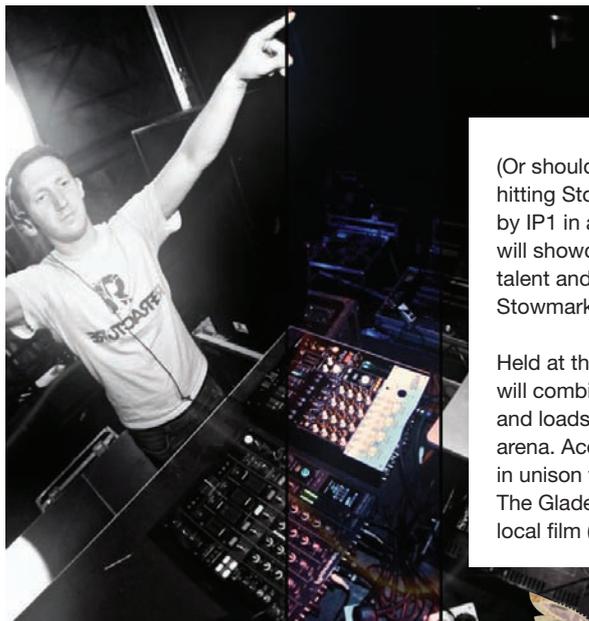
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Office 1
43c Buttermarket
Ipswich
IP1 1BJ
01473 231079
ip1zine.com

STIX FESTIVAL

Forget Latitude, there's a new festival in town and it's about to blow them coloured sheep out of the water!



(Or should that be field?) STIX festival will be hitting Stowmarket on September 15, delivered by IP1 in association with The Mix. The festival will showcase the crème de la crème of local talent and creativity; well and truly putting Stowmarket on the map.

Held at the Museum of East Anglian Life, STIX will combine live music, film, performance, art and loads of other activities across the festival arena. Acoustic and open mic sessions will run in unison with textiles and illustration jams in The Glade. The Cinema will showcase great local film (popcorn not included). In The Barn,

we're dropping the 'n' to create a bar – this cool space will feature vintage furniture, digital art and music videos, so you can have yourself a bevvie and soak up the atmosphere. If that wasn't enough, the Main Stage in the evening hosts a stellar line-up including Lewis Mokler, Cathedrals & Cars, Whisky Jax and Refracture.

We've made sure there's something for everyone, so grab your mates and get ready to pull your best shapes as we rip it up in Stow.

STIX festival, be there.
ip1zine.com/themix



It Won't Wash

Christchurch Park Art Exhibition Finds Success

Ipswich's Christchurch Park became host to an exciting new art project last month, aiming to bring a little high culture into the area. The project consists of an old washing machine placed in the centre of the park's main pond, and is entitled *Washing Machine in Pond*. The artist responsible is local student Paul

Whackrod, who gave the following summary during the grand unveiling:

"Um, yeah, it symbolises, like, life, y'know? The washing machine represents the cyclical nature of our existence, and the fact that it's in a pond is, like, the isolation we all feel, man. Girls like this crap, right? My mate says they do."

The exhibition has been a triumph, despite one minor incident in which a bizarre man leapt into the pond and physically attacked the piece, claiming it to be the work of "corporate witch-devils polluting our world". He was promptly dealt with, and Whackrod's work continues to garner global critical acclaim. He is said to be "Well pleased, to be fair, though."

paulwhackrod.com

There are three display walls, with each exhibition running for three weeks. The trio are currently looking for local artists to feature and offer a competitive commission rate, which sees 60% go to the artist, 20% to them and 20% to Ipswich Borough Council.

If you're interested in exhibiting, you can contact either Snobs, LoveOne or Atrium Studios through their websites (below) or pop into the Town Hall for a chat and enjoy a yummy cup of coffee while you're at it!

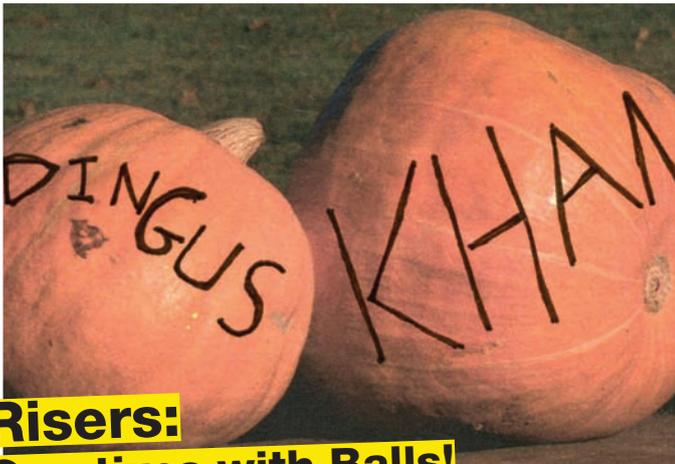
Upcoming artists on show at Snobs over the next few weeks include: Elizabeth Pawle (illustration and printmaking), Mister Millerchip (illustration) and IP1's very own Zac Patsalides (photography).

snobscoffee.com
atriumstudios.co.uk
loveone.co.uk

Snobbery

Enjoy Art with Your Coffee

Snobs Coffee, run by local entrepreneurs Abby and Steph, is now collaborating with LoveOne and Atrium Studios to put on regular exhibitions at their place – Ipswich's cool new coffee shop, located in Gallery One at Ipswich Town Hall.



Risers: Creatives with Balls!

Dingus Khan

Dingus Khan is a band like no other. Featuring a mammoth line-up (three drummers, three bass players, a ukulele guy and a charmingly insane singer/guitarist), they play some of the most heartfelt and honest rock 'n' roll that we've ever heard.

On one level the songs are unapologetically raucous, yet at the same time they often manage to be heartbreakingly delicate, glimmering with the emotion and insecurities of singer Ben Brown. On latest single *Made A List* (released on mega cool label Giant Haystacks just a few weeks ago) he laments, 'You made a list/of all the boys you should've hit/and all the girls you should've kissed.' The words hold meaning for anyone who has ever let an opportunity slip; they are as real as the band itself.

Within months of releasing their first song, Huw Stevens' new favourite band have already played to thousands at Latitude festival, an event that BBC Introducing's Richard Haugh hailed as "a masterclass in how to perform at a festival". They are also set to blow away crowds at Bestival and Reading/Leeds.

Last time we saw them in London the venue could barely hold any more people. Catch them while you can!

facebook.com/dinguskhanband

Leah Kurta

How many 26 year-olds get to run a £5 million venue? Maybe the odd prince, A-list offspring or lottery winner, but your average girl from Suffolk?

Leah Kurta joined IP1 as a volunteer in 2006 with hopes of putting on a music festival. Three months later she was co-directing Braincandy, a multi-arts event that sold out Ipswich's Corn Exchange on a Monday night! She never looked back. Going on to become IP1's Design Manager in 2010 and one of two Executive Directors a year later, Leah's unwavering passion for IP1 brought cash, creativity and considerable charm to the company's table.

Leah now leaves her post to take up the mantle at Suffolk's newest multi-million pound venue, The Mix in Stowmarket, due to open next spring. Thankfully, this incredible venue, which has been built firmly with young people in mind, will have an equally incredible young woman at its helm.

themix.onesuffolk.net

Welcome... New Teammates



Tuck Bannigan, 23

I am Tuck Bannigan. I was abandoned in the woods as an infant, where I was promptly taken in by a community of wild investigative journalists who raised me as their own. I am an artist of truth, and IP1 is my canvas. I am Tuck Bannigan. Tuck Bannigan, I am. (Check out Tuck's first article for us on page 38!)



Jessica Excell, 25

My name is Jessica Excell and I work as a freelance artist and illustrator. I completed an MA in illustration at Camberwell College of Arts before having my little girl Poppy. In my spare time I like watching horrors and crime drama and I love books and reading. I am very excited to be part of IP1 magazine!



Ben Scarlett, 25

Hello, I'm Ben. I completed a degree in Film and Media Studies at UCS and have somehow parlayed that into writing for IP1, in between DJing at The Swan and watching episodes of Breaking Bad. I will be mainly writing about music until the powers that be force me out of my comfort zone, at which point I will probably throw a tantrum and disappear into the wilderness.

GOSSIP OR GULLIBLE?

Recent things we've overheard Ipswich people say in the street...



"Are you cold, dear?"
"No, I'm just nice, thank you."

"Where's JJB gone?"
"Paul reckons they moved it to Norwich."

"Oh no, I've only gone and forgot to put my bloody knickers on!"

"Do you know something?"
"No, what?"

"Would you like cheese or fruit?"

"Oh blast! I can't remember what it is now..."

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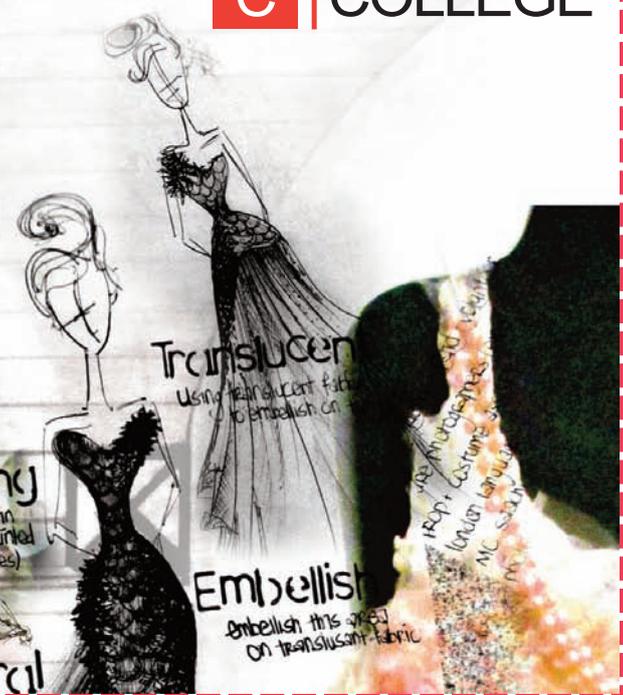
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BENEFITS:

TIME ON YOUR HANDS

VS CLOCK WATCHING

There's a whole generation of creative young people right now that find themselves not in employment, education or training (NEET) and, it would appear, out of hope. But all is not lost. Months of jobless struggling can actually be turned into something positive and constructive. Instead of sitting around panicking, you could volunteer to get skills and experience, start your own business or even get innovative and develop a brand new organisation. Here are a few people that put the beat on being Neet..

SNOBS CO



“The Enterprise Programme is there to help young people develop their skills”

Instead of idling their way along a career path, Abby and Steph from pop-up caffeine outlet Snobs Coffee took matters into their own hands during their time out of work. Frustrated at not finding jobs, they decided to create their own by starting their own business.

Being unemployed enabled us to start our own business, but only because we worked the system to our advantage. It was not a positive experience however; we felt as if we were taking advantage, and that we had no real right to sign on, even though we are now fully employed and running our own business.

Whilst we were signing on it was tough for us; there was little money available and the opportunities were scarce. We did approach our contact at the Jobcentre for information and support about becoming self-employed, but were told we would only receive this help

once we had been signing on for six months. Obviously we did not want to wait that long, so we enrolled on the Prince’s Trust Enterprise Programme

The Prince’s Trust course was a great experience and without it we would not have been able to start Snobs Coffee. The Enterprise Programme is there to help young people develop their skills and open doors to otherwise closed options.

Having been signed off for some months now and on an exciting journey to building our



FFEE



LAURA

NORMAN



AND THEN...

When Laura Norman left university after studying Theatre and Live Art she found herself back home in her old bedroom with a load of debt, a new life and no source of income. She applied for several jobs but lacked practical experience, so she used her time out of work to volunteer and climb the career ladder.

My degree taught me a lot, but the value of experience in the arts is worth more than anything. I struggled to find any work and had to sign on whilst I looked for a job, any job. It was a pretty daunting experience and not something I wanted to do.

I have a really strong memory of crying down the phone to someone in the job agency because they had mislaid my claim, which had taken ages to process in the first place. It knocks your confidence not being able to work, especially when you really want to. I remember feeling embarrassed and ashamed that I had to claim, but actually in hindsight I'm really grateful that the system pushed me to fight harder to achieve my goals.

I joined a young theatre group at Eastern Angles and started out helping on costume and simply made myself available. After three years of working with them on a voluntary basis I found myself Assistant Director on some of the New Angles shows and had the best time. I learnt

so much from them and eight years later I now work as a creative practitioner, director and producer for the New Wolsey Theatre.

Being unemployed gave me the flexibility to take on voluntary roles which enhanced my experience and knowledge tenfold, as well as my CV. You can do the same. Don't be disheartened and don't give up. Make yourself available. Be keen and positive. Learn everything there is to know. Be switched on. Make yourself indispensable and a positive force to be around.

own business, we have received only positive comments. JSA is there for people seeking work or for people who find themselves out of work – there is no shame in using a service which is there for you when you find yourself in need. People shouldn't be ashamed of having to sign on.

snobscoffee.com



SHIT THEATRE

After studying drama and languages in London, Becca and Louise were both pretty much on the dole from graduation up until the point at which they got an Arts Council grant in April. Their time not working has been difficult but beneficial, and they are now working on their government-funded project, *Sh!t Theatre's JSA (Job Seekers Anonymous)*.

Young people who are out of work are often viewed as idealistic, time-wasting bums if they have a university education, or as lazy, greedy, amoral rioters if they don't have that education. This is simply unfair.

Surviving on dole money is not easy. Under-25s get £56 a week to spend on surviving, and we received £90 a week to help with our monthly rent of £433. Grateful though we are to live in a country that has a benefits system in place to help the out-of-work and vulnerable, finding money to eat, travel, pay bills plus find the extra £70 a month to top up the housing benefit to pay the rent, is not easy.

But it is important to recognise the benefits of not working, the main one being time. Time was essential for furthering our career as we work in the arts and so many opportunities and jobs come up without warning; the ability

to say 'yes' to something because you do not have other ties is liberating and opens up other opportunities in the future.

The performance art world in London is very much based on who you know, so having the opportunity and free time to volunteer here and there and to perform regularly is something that has definitely allowed us to now be in the position to find paid work. Of course, our *JSA* project was motivated by the UK's employment situation, so being unemployed has also been a benefit as creative inspiration.

facebook.com/shittheatre



DANIEL LEE HARVEY

“The key to succeeding when you’re unemployed is to just be yourself”

Daniel Lee Harvey has been unemployed for eight months, and has chosen to use his time out of work to get innovative. He’s developed a creative business called Soundisiak, which aims to inject intelligence, integrity and originality into the local music scene.

My experience out of work has been beneficial. I believe it’s the time for people to focus on their personal projects, to explore different career paths as well as seek out opportunities that will

help them to build up a portfolio or CV.

All the opportunities that I’ve had could not have been created from being in employment; they’ve all been powered by the will to do something of my own, especially anything on a creative level. There’s a massive DIY scene out there of artists striving to do something without being wrapped up in guidelines.

I’m very excited I’ve been able to create Soundisiak. I’ve been involved in the local art scene for about six years now and from watching other people and helping others to construct something worthwhile, I finally thought to myself it was time for me to start something; something I believe can be continued. Soundisiak will be an alternative, a place where you as a listener or performer can come together. It’ll offer an umbrella of events all over Ipswich in different locations and venues. I want it to be completely open to everybody.

The key to succeeding when you’re unemployed is to just be yourself and get out there. Don’t get constricted and held down by the lack of jobs – be willing to take new opportunities and possibly look into the option of self-employment or freelancing. If there’s nothing that caters to you individually, why not create it yourself?

facebook.com/sound1siak

ALEX PALMER



Alex Palmer is a good example of the left-sixth-form-and-didn’t-know-what-to-do-so-went-to-university trap. Naturally, it all went wrong. After leaping into the arms of the first university that would accept him, he eventually realised his mistake and left. He then attempted to use his time out from work and studying to become a writer.

Naturally, dropping out left me dealing with smothering feelings of inadequacy and failure. Soon, however, I began to see my newfound freedom as something of an opportunity. I’d always had the vague notion I wanted to be a writer, and after about three centuries of school and a brief foray into higher education, I realised I finally had some time to actually pursue that goal.

After I left university I did some odd jobs and volunteer work here and there, but most of my energies were spent simply practising the art of putting letters down onto a page in a pleasing order. When I felt confident enough to actually show people what I’d done, I started hunting around for opportunities to do just that, which is how I got my start with the fine publication you’re reading right now.

The experience I swiped from IP1 was a big help to me. I developed the discipline required to stick to word limits and meet deadlines, as well as learning more about the editorial side of things. Thanks to this I’ve got my first professional paycheque from an American website called Cracked.com, in exchange for an article entitled The 5 Most Insane Improvised Weapons (That were Animals).

As lame as it sounds, my advice to anyone in the same boat would just be to work at it and get yourself out there. It’s incredibly clichéd, but that’s because lots of people do it and find success. If you genuinely think you’re good at something, then chances are, at least a few other people will too. You simply have to find the most important and easily-accessible of those people, and then bother them until they give you a break.

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Ben Giles



The scissor-fingering, 19 year-old, Ben Giles is a Bury-based artist who is well and truly on the up. He's been picked up by 55DSL for his designs. Even Justin Timberlake, who is working with interior designer Estee Stanley on HomeMint, an exclusive home accessories collection, has hand-picked one of Ben's prints to be sold through their website. Using almost only *National Geographics*, a good pair of scissors and a heck of a lot of time, Ben creates the most surreal and serene works of art that we have been lucky enough to come across. From vacations on the moon to Grand Canyon-inhabiting octopuses, it seems there's no end to Ben's imagination. We sent **Keir Fernie** to get to know the suit jacket-wearing, talented Mr. Giles over a few pints, and talk about his recent success...

So, Mr. Giles, give us a brief backstory of your life.

Well, I was born and raised in Bury St. Edmunds, and have stayed there forever. My mum was the generous parent and my dad would inspire me to pursue the arts. He himself was quite artistic, so when I saw him drawing I would follow suit. So it all, basically, stemmed from that.

That's a great way to start! What inspired the whole collage aspect of your artistry?

It happened last year in October. I was drawing and taking photos and I really wanted to do something different, so I started mixing my drawings with images, which developed into collages. Now I'm trying other things as well, like sculpture, and more drawing.

So you're a collagist, a sketcher, a photographer and a sculptor?

I guess. I think I'm just an artist, though.



More like a talented arse!

Haha. I can't cook, clean or organise anything, so it all balances out I guess!

Where do you draw your inspiration from?

At the start it was John Stezaker with his splitting faces, and it has some roots in artists like Picasso. Also part of it started with a video I made to be projected behind the band I'm in.

What!? On top of everything else you're a musician and a filmmaker as well!? Jesus! What do you get from doing all this?

It's just something to do really. I kinda felt like I had to do it! Nothing else really tickled my fancy and I found that I love being surrounded by scraps of paper, cutting up old 50s *National Geographics* and creating new works, all while watching Peep Show on 4oD.

So how do you decide what images to use?

It varies. Sometimes I'll just see one image and instantly know what to put with it. And other times I'll see one I like and I'll end up keeping it filed away for months, until I come across something else and I'll remember that it will work with the image I've kept.

“out of the blue I had 55DSL talk to me about putting some of my prints on their T-shirts and I was like ‘Shit! That’s quite a big deal.’”

What makes that marriage?

At the start I tried to create juxtaposition by using old and new images, which was provocative, but I realised in the end it worked better if the provocation was more subtle. If I just focused more on the composition and kept the tonality of the separate images closer, then it created a greater aesthetic.

It definitely does! What’s the obsession with flowers about?

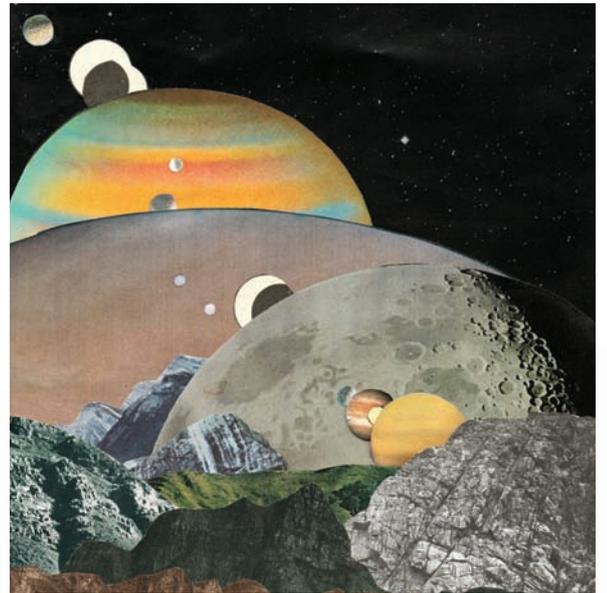
It started off as an aesthetic choice. I'd place them on an image and it just looked nice, but then it changed from that to a more expressive design choice. When I first started using them I was going through a pretty bad time, and while I was recovering I suppose I felt an affinity with the fragility and prosperity of the flowers. They just look happy and I was finally starting to be as well.

How did the 55DSL commission come to fruition?

Well, I've had a bit of a social media based following for a while, then a band called Fish Tank got interested in my work and have been commissioning me to do work for their album art. Then out of the blue I had 55DSL talk to me about putting some of my prints on their T-shirts and I was like 'Shit! That's quite a big deal.' I didn't even tell anyone because I was worried it was all going to fall through and I was going to make a tit out of myself.

And how on earth did you get your work on the one and only JT's desk?

Well, a site called BeachMint opened a home



section and called it HomeMint, and the celebrity that endorsed the HomeMint section was Justin Timberlake! They contacted me with a selection of my work and said they were going to show it to the people there. Then they got back to me a month or two later and said that Justin Timberlake himself had actually selected one of them!

When's it coming out then?

It's coming out in spring next year.

If you get any freebies send some to our office!

They're only sending me one!

Bit stingy. So what's next?

I'm going to Kingston University next autumn, just to be able to have the space, freedom and time to develop my artwork. I'm also looking forward to meeting new people and generally hanging out!

Sounds perfect! With your recent success you've been interviewed a lot! What's that been like?

With the East Anglian Daily Times it was really formal and a bit unnerving. I much prefer what we've done: gone to the pub and had a chat! That's why we started at two in the afternoon and we're still going at ten!

Yeah! And you've done pretty well out of it – a fair few pints and a bacon butty!

Yeah, thanks again for that!

No problem, it has been an absolute pleasure, and we wish you the best of luck.





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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Youth Club

Image: Ben Warner

Here's the thing about Youth Club: despite being borderline ungoogleable, they've quietly amassed a bit of a fanbase through word of mouth and riveting live performances. The band's self-released *Natives* EP contains five tracks of blissful indie and indicates a level of maturity far beyond their relatively young age. **Ben Scarlett** got together with the band for a quick chat.

Hi, Youth Club. How did you guys get together?

Gavin: Basically I was looking to start a band after my old one broke up. I knew Steve and talked to him about it.

Steve: Yeah, originally we just started playing covers just to see how things went.

Gavin: Aaron, our drummer, was in our music class; he was this weird guy who sat in the corner, bashing away, but he seemed pretty good. We didn't have a singer until Kalum approached us.

How long have you been playing?

Kalum: Just over a year.

Gavin: We played our first show after, like, a month.

Kalum: It was at our old high school. We literally had three songs, one of which was a Ramones cover.

When you first started did you have any influences that you all shared?

Kalum: There was a definite direction that we wanted. The bands that were popular at the time were the likes of Vampire Weekend and The Maccabees. But we've all got different tastes – electronic, funk, some heavier stuff. We kind of started with this common ground but it's channelled into different directions.

What's your creative process?

Kalum: We basically just throw a lot of stuff at the wall and see what sticks. We usually book four hours of practice time. In the first two hours we'll get nothing done, then we'll go get lunch and come back and write something in an hour. Then play it at gigs, and if it works it works.

Gavin: If we like it we'll play it. If we can play it and we know it well enough then we'll just go with it.

Would it be fair to say that your live shows tend to be very free flowing and, for want of a better word, casual?

Kalum: Yeah definitely. I'm a hater of the whole macho rock thing personally. You know that thing where the band or performers think they're above the crowd and act really rigid? The bands I like appeal to me because they strip that back. The Maccabees are just the same as they were when they were playing pubs.

Do you share songwriting duties?

Kalum: I write most of the lyrics. Gav wrote one of our songs that we regularly play live, *Get Me to the Venue*; it's sort of an ode to the Norwich Arts Centre and how impossible it is to find.

One of the lyrics is '*I swear we've been past the church a hundred times.*'

Gavin: I was literally jotting that down as we

were trying to find it. Seriously, there are like 50 churches in Norwich.

Do you enjoy the creative process and crafting the songs more than playing live?

Kalum: I loved our week in the recording studio; it was good to have an external ear. Craig who recorded us, pushed us and gave us different ideas. But obviously the live gigs are always fun.

You've released the EP now, but do you have an idea of where you want to go from here?

Kalum: I think we really want to play our EP out properly. We still haven't had a release night as such so that's the next thing.

Steve: We don't really have a game plan. We're just having fun gigging right now. If we can play a show we'll do it.

Kalum: Yeah, although to be fair we've played some bad shows.

Steve: [to Kalum] Like the one you didn't turn up to, where Gav had to sing?

Kalum: Yeah, I was really ill and Gav had to step in for me at a pub in Felixstowe.

Gavin: I have so much more respect for singers now!

Barnaby Kent



Barnaby Kent is a 20 year-old photography student from Woolverstone, Suffolk. He is currently at the University of Brighton doing a degree in Photography. His work concentrates on the transformation of the everyday with natural and manipulated light, creating striking and extraordinary photographs that are both ethereal and real at the same time. Coming from the Suffolk countryside his work is inspired by nature and the experience of human presence within it. His work is biographical and all photographs are from actual moments in his life. Those that have models in them are of close friends sharing these moments with him.

Since moving to Brighton his work has focused closely on the question of home and the relationship between people and place. Over the last year Barnaby has been exhibited in the Foam museum of photography in Amsterdam as well as being a finalist in the Photographer's Forum Magazine's worldwide annual university photography contest.



This first photograph (*above*) is taken from the series entitled *Nowhere Place*, which was inspired by moving away from home and to an unfamiliar place. The intention was to capture the sense of not belonging and the feeling of dislocation. The second image (*right*) is about the relationship between person and place, the connection between portrait and landscape and memory and loss.



The third photograph (*above left*) was taken on out-of-date 35mm film. It was shot on an Olympus Trip when exploring a local forest on the Shotley Peninsular. What makes this one of my favourite images is the saturated colours due to the old film, and the slight leak of light. I like how the accidents are what make this photograph. The fourth image (*above right*) was taken after returning home following months away and revisiting one of my favourite locations to shoot. What I like about this image is the way it embodies the stillness and calm of what returning home feels like.



The fifth image (*above left*) is a double exposure taken on medium format. Part of the image was taken when climbing Mount Snowdon and the other part is of a sunset on Brighton beach. I love the way two completely different locations can be manipulated together on film. The sixth image (*above right*) is taken from one of my university projects in which I experimented with digital night-time exposures. It was shot during winter when temperatures dropped and it was hard to keep warm. With this photograph I wanted to portray a sense of longing.

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Lewis Mokler

Lewis Mokler has just reached number six in the iTunes Singer/Songwriter chart. A Nutella fanatic and all round happy chap, Lewis has the likes of Ed Sheeran singing his praises on Twitter and an army of dedicated 'Hot Moklates' following him around the county. This is a good basis for a music career, we think. Allow us, or rather Lewis himself, to introduce you...

"Well, my name is Lewis Mokler, I'm a singer/songwriter from Newmarket. I started off busking, and from busking I got spotted on a local radio station. From that I did lots and lots of open mic nights. From an open mic night I got my management, Joe Weaver. Joe basically put me into a studio and said, 'Look, we're gonna make some EPs and put them out for free download.' From that we built up a fan base and from then on it's been hard work and lots of gigs!"

Lewis is everything you would expect from a young singer/songwriter. Cute? Check. Charismatic? Check. Super talented? Check and check again! Even today after travelling halfway across the country and lacking hours of sleep, Lewis springs into action, chipper and professional as ever, ready to chat to me. Just like his hit song *Nutella* (an ode to his love for the chocolatey spread), Lewis is a quirky chap, sporting hashtags on his ear tunnels, cracking jokes and going off on tangents about cheese on toast...

The album *Fingertips* was put together from January to late April, and released on June 25. It features a mix of old songs from previous EPs such as *Nutella*, *This Time Next Year* and *Love Recipe*, plus new songs on which Lewis has worked with a band and collaborated with other local acts such as pianist Danielle Scharpf.

Openly influenced by Sheeran (his earliest tracks include covers on YouTube), the formative days of his career saw Lewis adopt that signature style of acoustic performance. Disjointed strumming and guitar drumming created a melody and beat

combo complimented by conversational vocals, recounting stories in typically quirky fashion: '*You like waffles/I'll bring my Nutella*'.

More recent tracks have seen his style change, mature and take on his individual persona and style. Take the title track from the album for example, *Fingertips*. Supported now by a full band, Lewis has moved into an acoustic style that flows more rhythmically, and has married beats with guitar twills and harmonies; elevating him from just a boy with a guitar to full-on performer status.

We discuss the inspiration behind his songwriting. "They're all stories about my life apart from *Invincible*, which was a dream," he says. "I've had an interesting life at the ripe old age of 20, and my songs can be about anything from a bus journey and people-watching to about myself as a person and my views on love and life.

"*Invincible* is about telling people that you're not a superhero but you'll do anything for them to make them happy, which is my sort of way of doing things... although I do wish I was Spiderman."

Maybe not Spiderman, but the album was most definitely worthy of Superman status when it shot to number six in the iTunes Singer/Songwriter chart within the first day of release. Lewis says, "We said if it got into the top 40 it would be really cool. It got to number six, which was amazing. It was at number six then suddenly an old friend popped up; a certain Mr. Ed Sheeran started following me and tweeted



Among his fanbase is an elite group of dedicated followers who have named themselves the 'Hot Moklates'

about me saying 'I've just bought Lewis Mokler's album' which was really kind of him. Obviously that got a lot of his fans' attention as well as our fans and it stayed at number six for a while after that."

It comes as no surprise that this caused a sudden influx of activity revolving around the Lewis/Ed saga and in the crossfire of the media came the claims that Ed's tweet had prompted the chart success. "We did hit number six a good day before the tweet, and that's down to the sheer amount of people who bought it, pre-ordered it then tweeted and updated their Facebook statuses about it."

From looking at Lewis' social networking profiles, it's evident that this plays a huge part in engaging his fanbase and is key to his success with over 7,000 followers on Twitter and 4,000 Facebook Likes. Coming from a guy who only got on Twitter nine months ago, that's not half bad. Never one to shy away from interacting with his fans and accepting marriage proposals - he's currently receiving five a day - Lewis has grasped and steered the social networking site into one of his biggest promotional tools.

"It's good because I can put my personality into it and tweet really random things," he says. "And if you don't have a personality and you're not catching people's eye then why would they speak about you?!"

Among his fanbase is an elite group of dedicated followers who have named themselves the 'Hot Moklates', a reference to Lewis' love for the hot chocolate beverage. "We're forming an army and taking over the world!" he adds.

What is striking about Lewis' career to date is the fact that it has all been down to himself and his manager, Joe Weaver. The double act. Joe spotted Lewis at an open mic night and offered to take him on. They recorded EPs at a studio in West Suffolk College and then put them out for free to build the fanbase. And the rest, as they say, is history. During the interview their solid working relationship is apparent, and it's much like that of a married couple with Joe picking up where Lewis finishes.

The second half of the year looks set to be just as busy as the first, playing STIX festival in September, recording a new EP and then setting off on a UK tour with Adam Moss in October.

Never one to shy away from hard work, the determination to succeed shines through in



Lewis' personality as we discuss his song *This Time Next Year*, which reflects on all that has happened since he wrote it a year ago. "No-one really knew me. I was just a normal lad going to open mic nights," he says. "And this year I've played Latitude festival and a hundred odd gigs already, so it's amazing what 12 months can do to a person.

"Look at Ed as well, and the way he's come up, and watch what a year can do for him and watch what a year can do for me next year. I'm not saying I'm gonna blow up as big as that but who knows what's gonna happen."

With the way things are going at the moment, IP1 can only expect huge things this time next year.

ip1zine.com/showoff/profile/1146
lewismokler.co.uk



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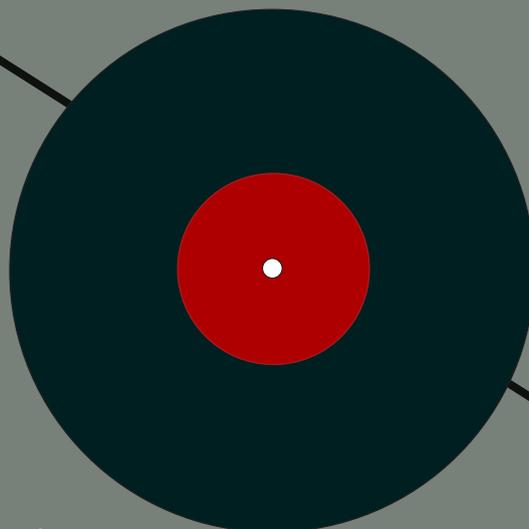
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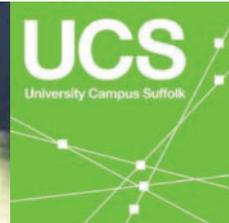
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The Projectionist

Tucked away in the basement of the town's Corn Exchange, the Ipswich Film Theatre (IFT) is an independent cinema that showcases the arthouse side of filmmaking. Since it opened two years ago, it has been showing a constant stream of films from around the globe, ranging from universally-acclaimed Oscar winners to little-seen Japanese indie films. Through its dedicated staff, most of whom work for free, and quirks such as selling locally-produced ice cream, it has gained a loyal customer base while providing an antidote to the millions of big-screen multiplexes around.

Most of the cinema's staff volunteer, working solely because of their love of film, and it doesn't take long to see the difference that this dedication makes. Visit any Cineworld in the country and you could end up believing that seeing a film without having to navigate through sticky floors and spilt popcorn to get to an inevitably broken chair is impossible. Being able to sit and relax in the IFT, amongst staff who actually want to be there, feels like a novelty in comparison.

The cinema projectionist Mark, however, is one of the lucky few who does get paid for his efforts. Having been with the theatre since it began, he's gained a lot of knowledge of how films work and are constructed. He's also had to resist the temptation of splicing 18-rated adverts into children's matinees for a laugh. We caught up with him to discuss the good, the bad and the ugly of film...

How did you end up getting the job of a projectionist?

I came to the cinema when it was a different company about six years ago, working as an usher for free. I've always been interested in film, so I bugged the hell out of the cinema projectionists to show me how it all worked, and through this I ended up making the films up for them. One day they couldn't work one evening, and since I had the experience I filled in. Six years later, I'm on the payroll!

“it's the sound and the tinkering with machines that I love about 35mm. Digital just isn't the same, it's lazy.”

So this has been your first experience of being a projectionist?

This is the first, yeah. When I was at school my work experience was in a video shop so I've always loved film, but this is definitely the first place I've been a projectionist. The first film I saw here was *The Killing of John Lennon*, after seeing the poster in the window, and I just fell in love with the place! We're an independent cinema, which is good as I've always liked the independent side of filmmaking, plus we're not really in it for the profit – we're just in it to show films to people that want to come and see them.

What's the process of film projection like?

It depends on the format the film comes in. Of the 14 films we've got this month, six of them will be 35mm, seven of them are digital and one is DigiBeta, which is like a VHS without the jerkiness. 35mm is dying out. Projection is definitely going digital now, which is a good and bad thing, as if there's a problem with 35mm I can edit and cut it, whereas you can't do this

with digital. The quality of digital is really good of course, but sometimes I want to see the imperfections that come with 35mm – it's part of the experience!

What do you think of things 'going digital'?

Digital copies aren't perfect. Getting a film from a major studio like Universal is top quality, as you'd expect, but sometimes when I get a cheap imported film from another country the quality is poor. As a projectionist sometimes you feel like the art's dying; sticking in a digital copy is not the same as making up a 35mm film, and it's the sound and the tinkering with machines that I love about 35mm. Digital just isn't the same, it's lazy.

Do you have much say in what is put on at the film theatre? How is it decided?

Our film programmer Dave chooses the films but we have a suggestion box online, so everyone can say what gets shown. I don't envy that job to be honest. If it was me I'd just choose films that I want to see! But overall I think he's doing a pretty good job. Recently we've shown three-hour 1940s war films one night and double-bill zombie horror-comedies the next!

So what would you say was the best film you've had on here?

I loved *I'm Not There*, the Bob Dylan biopic we



showed a few years ago. I'd probably say that's the best film we've had. But the Bob Marley documentary was really good too. I remember meeting an 80 year-old woman in the screening who was a massive fan, which was a surprise!

Is the theatre geared towards more of an older audience?

A lot is based on people over a certain age, unfortunately, but recently we've been picking up a younger generation. We get a lot of regulars who tend to see most of the films we have on, which is great, but we definitely want younger audiences. We've got a lot more

advert's going out now and the place has been revamped upstairs so it's a lot nicer than it used to be. Obviously we don't want to end up like Cineworld. I can understand that students might prefer going there as tickets are cheaper, but when you consider that most people spend money on sweets after buying a ticket, it probably comes over the price of what we are here, and we can't be beaten on coffee! But I think with more word of mouth, we'll get there.

And finally, the question I'm dying to ask: What's your favourite film?

Probably *2001: A Space Odyssey*. It'd have to be something by Stanley Kubrick, he's the greatest director of all time, an utter genius. That said, my favourite film to watch over and over again, without a doubt, is *Forrest Gump*!



Five films at the film theatre that Mark recommends you go watch...

Jackpot (15)

Aug 24 - 30 (Not 26 & 27)

With shades of Tarantino and the Coen brothers' *Fargo*, this is a dark and bloody comedy adapted from a story by Scandinavian crime writer Jo Nesbo.

Nostalgia for the Light (12A)

Aug 24 - 30 (Not 26 & 27)

In this exquisite, award-winning documentary, Patricio Guzmán explores the Atacama Desert, the driest place on Earth, where astronomers work to observe the stars in a sky so translucent that views extend to the boundaries of our universe.

Take This Waltz (15)

Aug 31 - Sept 6 (Not 2 & 3)

When Margot meets a man on a business trip there's an immediate mutual attraction, so discovering he lives across the road from the apartment she shares with her husband comes as a shock...

The Curious Incident of the Dog in the Night-Time (12A), National Theatre Live

Sept 6

Based on the best-selling novel by Mark Haddon and adapted for the stage by Simon Stephens, this offers a richly theatrical exploration of the touching and bleakly humorous novel – broadcast live from the National Theatre.

360 (15)

Sept 7 - 13 (Not 9 & 10)

The opening film at last year's London Film Festival, *360* is a dynamic and moving study of love in the 21st century from the director of *The Constant Gardener* and Peter Morgan, scriptwriter of *The Queen*.



Dingus Khan, Ipswich

Gigs & Clubs

August

Aug 25: Bettys Old School R&B/Garage Night, Bettys Bar & Nightclub, Ipswich

Bettys is one of the best places in town to go and have a blast and now they've created a night that can't and shan't be missed! The unbeatable duo of Old School R&B and garage is set to be spun by DJ JJ. On top of that their famously cheap drinks deals are on with £2 selected vodka/gin + mixers and much, much more.

Facebook: Bettys Bar & Nightclub

Aug 26: JLS, Chantry Park, Ipswich

Even if you've never watched The X Factor, you'll know the brilliant boy band JLS (and

possibly fancy one of them). Now's your chance to see them in the flesh! Girl group Little Mix and Barbadian quartet Cover Drive will be joining them to get the party started in Chantry Park.

ipswichregent.com

Aug 27: Ratitude, The Grinning Rat, Ipswich, FREE

Do you see what they did there? Yes, this bank holiday means only one thing for Ipswich's premier happy rodent-based boozier: Music all damn day. A showcase of local bands will be playing for the amusement of your ears from midday onwards, and it's totally free. No under-18s after 8pm, though, because it's past their bedtime.

Facebook: The Grinning Rat

Aug 27: Underline The Sky, The Steamboat, Ipswich

IP1 loves Underline The Sky, they're one of the most exciting, fun and popular local bands in town. Come to The Steamboat pub and brighten up your Monday with their high-energy rock-pop, and it won't be hard to figure out just why they've had worldwide success.

thesteamboat.co.uk

September

Sep 1 & first Saturday of every month: Furry Indie Night, Cock & Pye, Ipswich

Expect skinny jeans and interesting facial hair as Furry continues its legendary indie night at the good old Penis & Pasty – now including a good dose of real ale.

facebook.com/furryindienight

Sep 1 & first Saturday of every month:

UPROCK, The Swan, Ipswich, FREE

One of the best nights out in Ipswich, UPROCK combines carefully selected live bands with intelligent DJing, covering the finest classic and obscure life forces ever to be discovered on Planet Music.

facebook.com/uprock

Sep 1: Washing Machine w/ The Cads, The Hunter Club, Bury St Edmunds

Bury St Edmunds' coolest club night Washing Machine plays hosts to Ipswich's The Cads to support the release of their second LP Lessons: Illustrated in this indie extravaganza. Support comes from The Facade, Poesi and Nik Lowe.

facebook.com/washingmachineclubnight

Sep 3 & every Monday: Reckless Monday Nights, Liquid, Ipswich

An alternative to the traditional club night, Reckless is a mix of three rooms playing rock, indie, metal, dance, dubstep and urban. Drinks are cheap as chips, there are endless freebies to be won and you can even book a booth for a classier night if you're feeling extravagant.

facebook.com/RecklessMondays

Sep 7 & first Friday of every month: Vinyl Night, Arlingtons, Ipswich, FREE

DJs from 8pm playing an eclectic mix of your music, every first Friday of the month at Ipswich's most cosmopolitan cafe-bar.

arlingtonsbrasserie.co.uk

Sep 8: The Return of Rudeboy!, The Swan, Ipswich, FREE

Ska fans of the world UNITE. Alternatively you could just attend this free night at The Swan and get your two-tone on to a night of the likes of the Specials, Madness, The Beat and many more. Leave your saxophone at home. It's not required.

Facebook: The Swan Ipswich

Sep 15: Washing Machine w/ Monet, The Hunter Club, Bury St Edmunds

Washing Machine's second momentous event of the month sees anthemic East Anglian guitar-pop quartet, Monet, make their headline debut alongside Fenrir, The Domestics and Trunkdog. Boy, aren't you Bury folk spoiled.

facebook.com/washingmachineclubnight

Sep 22: Dingus Khan, Waxing Captors and more, The Grinning Rat, Ipswich

There's a reason IP1 loves rock 'n' rollers Dingus Khan and party punk band The Waxing Captors so much. Actually, there are a lot of reasons. Work them out for yourself when they return to Ipswich's other alternative, The Grinning Rat, to bring some great tunes to your Saturday night.

Facebook: The Grinning Rat



Turin Brakes, Bury St Edmunds

October

Oct 5: Washing Machine w/ The Soft, The Hunter Club, Bury St Edmunds

B-Side magazine and Peacefrog Promotions join forces to bring this colossal night to the good people of Bury. On the bill is a stunning mix of music: The Soft, (the electronic trio fresh from playing at Latitude festival), songwriting duo Model Staggs, wordsmith Teetotal and hillbillies The Wilsons.

facebook.com/washingmachineclubnight

Oct 12: Turin Brakes, The Apex, Bury St Edmunds

After the release of their album *Outbursts* and last autumn's sell-out *Optimist* LP anniversary tour, Turin Brakes, the upbeat modern english folk duo, have embarked on a few one-off gigs before the release of their next album. Fortunately for us one of them is being held at The Apex in Bury St Edmunds. Turin Brakes will be playing with a full band and are sure to sneak in a few new songs. Support from Jon Hart Band + Lucy Sampson.

theapex.co.uk

Expect skinny jeans and interesting facial hair as Furry continues its legendary indie night



Piff the Magic Dragon, Bury St Edmunds



Can't Pay? Won't Pay!, Ipswich

Stage & Screen

September

Sep 7 - 29: Mods and Rox, New Wolsey Theatre, Ipswich

Everyone secretly wants to go back to the 60s right? Well now you can with this classic boy-meets-girl love story, sewn together with an electric soundtrack and dance routines to match.

wolseytheatre.co.uk

Sep 8: 2012 Masterclass, Gecko, Ipswich

Renowned physical theatre company Gecko run this workshop for aspiring performers, offering instruction on physical techniques and curating practical experiments with the body. Getting to work with the visionary Amit Lahav isn't a chance any young thespian should miss.

geckotheatre.com

October

Oct 4: Piff the Magic Dragon in... Jurassic Bark, Theatre Royal, Bury St Edmunds

If there's one thing stand-up comedy was missing, it was a magician in a dragon suit. Piff's already conquered the Edinburgh Festival Fringe, gone viral with Penn and Teller, and now he's coming right here to Suffolk.

theatroyal.org

Oct 5 - 7: Colchester Film Festival, Firstsite Arts Centre, Colchester

One for all film fans, Colchester Film Festival will screen some of the best international and UK short films. Audiences can also take part in a number of exciting events including workshops, master classes and panel discussions.

colchesterfilmfestival.com

Oct 9 - 13: Can't Pay? Won't Pay!, New Wolsey Studio, Ipswich

A fresh treat from the New Wolsey Young Company in their first performance of the season, *Can't Pay? Won't Pay!*, Dario Fo's hilarious and satirical play, asks what you do when there's just no money left. Perhaps more relevant than ever, this is sure to be another hit from these talented young performers.

wolseytheatre.co.uk

Oct 19: Demon Barbers – The Lock In!, The Apex, Bury St Edmunds

English folk gets a gritty reboot as it's combined with the best of hip hop, house and funk in one of the most acclaimed dance performances in recent memory.

theapex.co.uk

Oct 29: Under 18s Comedy Night, New Wolsey Theatre, Ipswich

The Duke's Headliners return to the New Wolsey, bringing you a variety of diaphragm-wrenching acts including Eastenders star Matt Green and winner of the Off The Kerb's Laughing Boy New Act, James McAster. Over 18s won't be let in, so bring ID!

wolseytheatre.co.uk

Oct 31: Marley, The CUT, Halesworth

A tribute to one of the most iconic musicians of the twentieth century, *Marley* is a critically acclaimed documentary about the radical reggae artist, revolutionary and Rastafari. A wonderful chance to get a real feeling for the man behind the icon.

newcut.org



Snobs Coffee, Ipswich

Arts & Culture

August

Aug 24 (ongoing): Snobs Gallery, Gallery One, Ipswich Town Hall, Ipswich, FREE

If you haven't yet visited Snobs cafe-bar at the Town Hall, then you really need to wake up and smell the coffee. Not only do they brew the best beans in town, they also serve wine, beer and toasted handmade paninis to die for. But this ain't just any old cafe, kids, it's a community-driven cultural revolution (of sorts) that affords always credible local artists space on its walls to sell their wares. Art snobs definitely not welcome!

snobscoffee.com

September

Sep 2: Art On The Prom, Felixstowe, FREE

Now in its ninth year, Art On The Prom is a contemporary art fair where professional and hobby artists display and sell original work. Taking place on the promenade of Felixstowe, come along and soak up the art, sun and atmosphere.

artontheprom.org

Sep 12: Open Session: New Music, New Media, Britton Studio, Snape

Aldeburgh's groundbreaking digital media course has composers Rolf Wallin and Tansy Davies leading a project with six international young composers making new music by, for and about the human body. Wallin's passion for both rigorous mathematics and performance art, plus Tansy Davies' activity at the collision point of classical and rock music, ensure a lively and creative melee. But the really good news is

that it's half price for under 27s!

aldeburgh.co.uk

Sep 14: Fresh Festival, The Apex, Bury St Edmunds, FREE

Fresh Festival aims to enthuse and inspire a young generation of business entrepreneurs. Celebrating the imagination, diversity and creativity of young people in the Eastern Region, the event will showcase the breadth of alternative options to full-time employment that are out there. Artisans, creative media types, music gurus, fashionistas, foodies, digital heads and live performers will all be on hand to offer their words of wisdom.

theapex.co.uk

Sep 15: Star-shaped Biscuit, Faster Than Sound, Snape Maltings, Snape

Inspired by the writings of Raymond Roussel, *Star-shaped Biscuit* is the story of a young woman's flight to an island to await the last flood. Unsure whether she is the only survivor of environmental Armageddon, her only companions are ghosts and a star-shaped biscuit held in a silver case.

fasterthansound.com

October

Oct 31 - Nov 4: SPILL Festival of Performance, Ipswich

Five amazing days of experimental theatre, live art, performance and more, presenting the work of exceptional artists from across the UK. See our Quick Chat with... Pacitti Company (*right*) for more info.

spillfestival.co.uk

Image: Hugo Glendinning



Quick Chat with... Pacitti Company

Robert Pacitti is creator of the SPILL Festival of Performance and has spent over two decades producing award-winning collaborative work with Pacitti Company.

Why is collaborative work so important?

I believe in the power of people working together to make a difference. I believe that communities coming together with a shared focus can create real change.

Why is art so good for discussing social issues?

Well-made art can ask us to look at and think about the world in new ways. Artists in the field of performance often make very political art... simply because they have something urgent yet considered to say.

What will new festival SPILL bring to local performance?

I hope it can ignite some inspiration locally. There's definitely a head of steam building here right now and I am genuinely excited about what's happening. You can almost smell it in the air. But whilst I know there is loads of talent in Ipswich, we don't really have a focus for kick-ass, high-visibility experimental arts.

So SPILL arrives at a really great time, in all its blood, guts and glory. It's going to be a good one, my friends, and it's going to be fierce.

SPILL Festival of Performance launches in Ipswich on October 31.

spillfestival.co.uk



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Age of Anxiety

Anxiety is one of the most prevalent mental health disorders currently in the UK. Mixed depression and anxiety will affect at least 9.2% of the population at some point in their lives. This means that if you're out in public right now, a tenth of the people around you will be significantly impacted by clinical anxiety. Whilst you might not realise it if you met me, I am part of that tenth.

I suffer from social anxiety. Most of the time you wouldn't be able to tell; I've become skilled at hiding when I'm anxious. But I'm also tired of hiding it away. For this reason I have decided to consult my peers who are facing up to their anxiety disorders, to see whether they can help myself and others break free of feelings dominating their lives.

Anxiety can be sparked by a specific incident but once that incident has passed the anxiety can remain, often having a detrimental effect on the sufferer's life. Holly is a typical example of this. "The first panic attack was a few hours after my mum passed away," she says. "I just started shaking uncontrollably and felt incredibly sick. I realised that my breathing

was very fast and I couldn't slow it down. My heart was beating at triple-speed and I felt like I was going to pass out. This was the only panic attack that I've had that was within reason: losing a parent is a logical and acceptable reason to panic. Every attack after that was provoked by mundane things.

"I started panicking about going out: going to school, work, driving lessons, going out with

"I just started shaking uncontrollably and felt incredibly sick."

friends. When I found alcohol and drugs I felt able to go out at night but treating anxiety with stimulants and depression with a depressant is never a good idea, so going out at night and doing those things just made it a lot worse during daylight hours. It got to the point where I couldn't go out in the day anymore. It froze my life. I didn't feel like a real person anymore. I couldn't socialise unless there was some kind of drink or drug to consume."

It took Holly a long time to deal with her problem and it was only when she was admitted to a mental health hospital that she found the right treatment for her. She says, "They diagnosed me with panic disorder and arranged for me to attend a specialised panic disorder course, which was incredibly helpful. It gave me the tools to stop a panic attack at the early stages. It took a lot of time and effort to overcome but it was definitely worth it to be able to go out in the sunlight again."

We take a lot for granted. I'd never questioned the fact I could use public transport without fear; never considered that for some people the experience is torture. That was until I met people like Anna. Although she had experience of generalised anxiety and depression, it was when she started having non-epileptic seizures that she started feeling acutely anxious about using public transport.



more positive and mindful. I started by just taking small steps. If I did start to get panicky or nervous I would use mindfulness techniques to calm and relax me. I still find it difficult to take public transport but I have to as otherwise I wouldn't be able to live my life."

Anna doesn't resent what she's been through, telling me, "I have learnt so much from this experience. It has taught me that life is rubbish sometimes and you have to be a strong person to come through it. Through having this experience I was introduced to meditation and it has changed my life. I feel I'm back to my confident and bubbly self."

Anxiety isn't just about panic attacks though. Just because you can leave the house or can comfortably step onto a crowded station platform doesn't mean there aren't areas of your life that anxiety can dominate. Like me, Rob suffers from social anxiety. The time he feels the most ill at ease is the situation in which most people find it easiest to unwind.

The time he feels the most ill at ease is the situation in which most people find it easiest to unwind.

"I was having about 60 seizures a day and when I did go out I felt I couldn't be alone on the bus or train," says Anna. "If I did use transport I would feel claustrophobic; I would sweat, go bright red and have a severe panic attack. I was petrified. I felt like I was inside a box and couldn't escape, like everyone was watching me and judging me."

Being unable to travel meant Anna missed out on a huge amount in her life. She says, "I have missed opportunities such as auditions in London for cruise ships, musicals such as We Will Rock You and Chicago, as well as a Shakespeare play. I also missed out on occasions such as friends' birthdays, my best friend's hen party, festivals... It had a severe impact on my life. I wasn't the same person anymore. I changed from a bubbly, confident individual to someone who never went out."

So how was she able to eventually start beating her problem? "I began to work with my anxiety through CBT and meditation taught me to be

"It only really comes about when I'm with people; it doesn't matter if it's a group or one other person," he says. "A lot of the time the feelings are physical. I get this weird feeling where I get headaches and my eyes feel really heavy. I become very self-conscious about what I say, as well as the way I say it; I feel like I'm talking too quietly and in a less intelligible voice. It seems to happen randomly – I can be with my best friend and start feeling it, whereas other times I can be in a group of people I don't know at all and be fine. I constantly get the feeling that they think I'm acting weird, even if the likelihood is that they're not.

"I think that the main impact it's having is making me feel detached from others in social situations. This can lead to me feeling uncomfortable and awkward around even my close friends. It occurs more, however, when I'm around new people, and I think that makes it harder for me to develop relationships with them.

"In terms of trying to deal with it, I think that the first step is to find the root of why I feel self-conscious in these situations and what brings the anxiety on, which is probably down to how I feel about myself. So part of it is probably identifying situations I could end up feeling anxious in and working from there to change it."

Whilst I am older than Rob, he has already done a good deal more to deal with his anxiety than I ever have; he's attempting to understand and face the problem head on. This takes real courage and is the best way to ensure anxiety doesn't get a real hold over him.

So what have I learned from speaking to my peers? Primarily that I'm not alone. And also that there are definite ways you can fight your anxiety. Stay positive. Be open about it. Be brave enough to seek help. And more important than anything: keep trying.





Tex and Ink

Most people have had that stage in their lives, where tattoos are the focal point of existence; the one thing every teen dreams of having. Many grow out of this phase. Others don't, engrossing themselves into the world of body-changing ink. **Ian Drake** sat down with Tex from *Diablo Ink* to get his take on the world of body art.

"I suppose it's the whole thing about self-expression, doing things for yourself and nobody else, you know," claims Tex, the big boss at *Diablo Ink*. Tex has had a passion for tattoos since he was a kid. "There were these two guys who lived near us when I was about eight or nine, and they had the whole top halves of their bodies tattooed," he says. "The only bits that were left were their necks, faces, hands and their nipples, and I just thought these two brothers were the coolest dudes in the world! I thought, as soon as I'm old enough I'm gonna get a tattoo."

And he did. From one glance at the man you can see a clear love for his trade, with intricate drawings poking out from underneath his shirt

collar and stretching out from beneath his cuffs leading to small pieces around his hands. "All my friends were older than me and we were all punk rockers and shit, so when I got a tattoo, whoosh, that was it!" Tex exclaims.

"We appreciate the fact that people want to come and get our artwork on them; spend the rest of their lives with our stuff on their bodies."

It was through this punk rock lifestyle that he first got his chance at becoming a tattoo artist, as Tex's band at the time moved to London. He says, "I used to write graffiti many years ago. I would paint everything. My parents would always get cross when I was very young, because it didn't matter what it was, I'd paint it. If you have a look around, anything in the shop, like the big oil painting in the front, the big piece in the window and the frames hanging up the front: I did them all.

"But there was a tattoo studio kind of close by where my band and I were living; where we'd get tattoos and hang out. They offered me an apprenticeship, because they'd seen my artwork. But they were like, 'Do you want



I speak to. I feel comfortable, warm and accepted. “You can’t buy a kit off the internet and draw well to be a tattooist; you need to have a personality,” Tex explains.

“You’ve got to be very patient. You’ve got to be a warm person. You’ve got to enjoy other people’s company. You’ve got to have an imagination. Everything we do is custom – no one comes in and points at a picture on the wall. So you’ve got to be artistic as well. You’ve got to be able to think outside the box.”

an apprenticeship – you’re with this band?’, and I said ‘Yeah, I’ll leave.’ So I went back to rehearsals and just said: ‘Sorry guys, I’m leaving’. And that was it. It was the best decision.” So with that quick and definitive choice, Tex’s career was on a roll.

“Getting and doing tattoos is an addiction,” he says. “I think it’s one of those feelings, like being nervous and excited at the same time. It’s like waiting in line for a rollercoaster; you’re excited to go on but you’re shitting yourself at the same time and we appreciate that. In this shop we try and be like dudes; we’re not moody, we’re really friendly. We appreciate the fact that people want to come and get our artwork on them; spend the rest of their lives with our stuff on their bodies. If you don’t come back that’s fine, but some come back for more and more, and as I said if you’re really nice and you’re really cool with people it makes them want it more and more.”

This is the feeling I get as I walk into the tattoo shop mid-morning on a Saturday. A simple wink and a smile meet me as I greet Tex, while his staff stand around, all warmly smiling themselves. “As a tattooist you’re selling yourself as much as what you’re putting on people,” says Tex. “There’s got to be charisma, there has to be something about you that people like.”

This sums up Tex’s business philosophy. He says, “You don’t want people to say ‘Yeah, it’s a nice tattoo but the artist was a dick.’” To him it’s all a matter of personality, and during my time at the studio I see this in action through everyone

I was curious as to what ‘thinking outside the box’ had led to in the past. Had there been any particularly odd tattoos? “I’ve done a sleeve on my friend of baby skulls with third eyes and the third eyes look like vaginas,” says Tex. “He’s had a big vagina with an eye in it and a pinned open demon vagina on his elbow. He’s got a portrait of one of our friends as a demon licking his armpit. He has moody dolls and all sorts of stuff; I don’t think they’re strange, it’s just a macabre type of image.”

I speak to another artist, Robbo, about his strangest tattoos and he said that a drummer had come to see him and requested a large penis on the underside of his forearm, but he didn’t find this strange. “It’s funny, people who don’t have tattoos seem to be bothered by it, but we’re not bothered,” he says. “Everybody’s tattoo is what they wanna do, that’s it.”

I spend almost two hours at Diablo Ink, talking to Tex and his staff, and in that time I see a whole new side to tattoos and the people who create these amazing pieces of art. I learn about a whole culture of people linked by the artwork upon their skin. It’s safe to say, when I get my first tattoo, I will definitely call into Diablo Ink.

Facebook: Diablo Ink Custom Tattoo

“As a tattooist you’re selling yourself as much as what you’re putting on people”



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Tuck Bannigan (Investigative Reporter)

in...

‘DIRTY LAUNDRY’

It’s often said that lives are defined by great moments. Single, inspired instances that shape who we are, and forever mark us in the history books as something singular, something unique. The moment Sir Isaac Newton put the finishing touches to Principia Mathematica. The moment Neil Armstrong first set foot upon a new celestial body. The moment **Tuck Bannigan (Investigative Reporter)** found a washing machine in Christchurch Park.

Oh, that’s me, by the way. Um, hi...

Yes, it all began one fine day in June. I’d heard reports that the Loch Ness Monster had made its summer home in the Christchurch Park pond, and I’d hurried down there at once to investigate. While those reports turned out to be inaccurate (Nessie’s actually gone to Ibiza, the slag), the discovery of that abandoned washing machine, poking out of the water like some big, cuboidal shark’s fin, was just as mind-blowing as any vacationing mythical beast.

Of course, I knew there was only one possible explanation: Illegal corporate waste dumping. I realise this may seem a stretch to those of you not journalistically-inclined, but I’ve learned to listen to my

finely-honed guts over the years. I knew it was up to me to get to the bottom of this fiendish plot, and there was no better way to start than paying a visit to the local park manager, Stephanie Morris.

Ahh, Steph. Our paths had crossed during several previous cases. She was the Irene to my Sherlock. The Scully to my Mulder. The Sandy to my Spongebob. If there was one person I could trust to help me expose this injustice (and look damn good in park regulation overalls whilst doing it), it was her. Without further thought, I hurried off to her office inside the park visitor centre to tell her the news.

“Stephanie Morris,” I announced, grinning as I waltzed inside. She was leaning over her desk, examining some papers.

“Yes, can I-” she responded, before looking up. “Oh god, it’s you.”

“Indeed it is,” I winked. “Long time no see, Steph.”

“Mhm, and I was enjoying it immeasurably. Look, whatever idiotic scheme you’re up to this time, I want no part of it.”

“Come now, my dear,” I purred, doing my best Roger Moore. “Surely you can’t feel that way after our last... encounter.”

“Oh,” Steph replied. “You mean when you tried to convince me that Ray Winstone was haunting the play area?”

“He was using the swing set.”

“Of course he was, uh... what was your name, again?” she asked, returning her attention to the papers. “Actually, I don’t care. Go away.”

“But Steph!” I protested, “The forces of evil have mustered once again! It’s up to us to stop them!” In my excitement, I failed to stop several flecks of spittle from flying out of my mouth.



“Don’t spit in my office, you creep!” Steph barked. “Get out!” She started advancing menacingly, her eyes aflame.

“Wait!” I stammered. “Don’t you even want to know what I’ve found?”

“No, you arse. I’m busy. Some idiot decided to chuck a bloody washing machine in the pond for starters, and-

“What a coincidence,” I blurted. “Because that’s exactly what-”

“I don’t care,” Steph repeated, shoving me back through the doorway. “Like I said, I’ve got enough junk to handle already. Out!”

“Are you sure?” I chuckled, slipping back into the suave vocal jacket of Moore. “Because I was rather hoping you’d help me handle my junk.”

As I sat on a bench outside, dabbing the blood from my swelling lip, I wondered what my next move should be. My meeting with Steph hadn’t gone all that well. Apparently, she wasn’t interested in battling corruption and trading witty, sexually-charged banter that day. Still, all was not lost. I just needed a closer look at that washing machine. If I could find out who made it and where it came from, I’d have the bastards bang to rights (whatever the hell that means).

20 minutes later, I had the information I needed. I won’t bore you with the details, but let’s just say it was a thrilling tale wrought with peril. As I lay sprawled somewhere in the park undergrowth, soaking wet, shirtless and coated in duck droppings (like I said, hardly worth going into), I cautiously raised my head to make sure the police weren’t still after me. Satisfied, I struggled to my feet and headed for the visitor centre, clutching the soggy manufacturer’s label I’d torn from the washing machine. Steph may have turned me down before, but she couldn’t ignore this. The fools had been careless. Everything I needed was right there on that label: Company name, phone number, production date... Obviously, I can’t reveal anything specific, as the company is currently under investigation for their crimes. More on that later, though.

When I approached Steph’s office again, I noticed her door was open, and I could hear her talking on the phone inside.

Steph gaped in shock. Apparently, she’d never seen a half-naked man covered in bird shit doing a bad Scottish accent before.

“Wait, wait, slow down, Tom,” she was saying. “You mean he just tore off his shirt and leapt into the pond? Roaring? Jesus... Okay, well- the washing machine? What on earth did he want with that? He must- wait, what? He was “fighting ducks”? How do you even... Well, you did the right thing by calling the police. That freak better hope they find him before I do, or- wah!” Steph yelled, nearly dropping the phone as I sidled through the doorway.

“We meet again, Mish Morrish,” I said, trying on Sean Connery this time. “You look shhtunning ash ever.”

Steph gaped in shock. Apparently, she’d never seen a half-naked man covered in bird shit doing a bad Scottish accent before.

“Tom,” she said slowly into the handset. “Radio the police and send them up here. No, I’m fine. Just be quick.” She lowered the phone and placed her hands on her hips, seemingly recovered.

“You’ve got about two minutes before the cops get here,” she said, doing a good impression of an angry person who wasn’t incredibly into me. “How about using that time to explain what the hell you’re playing at?”

I smiled and nodded enthusiastically. “I found the evidence we need, Steph! If we act fast, we can finally catch the elusive swine who dumped

that washing machine, before they scurry away like the oily little spiders they are.”

Steph was staring again. I awkwardly coughed up several feathers.

“All right,” she eventually sighed. “I have so many questions now that I don’t think it’s really worth bothering. Let’s just wait here quietly for the police, shall we?”

“The police? But-”

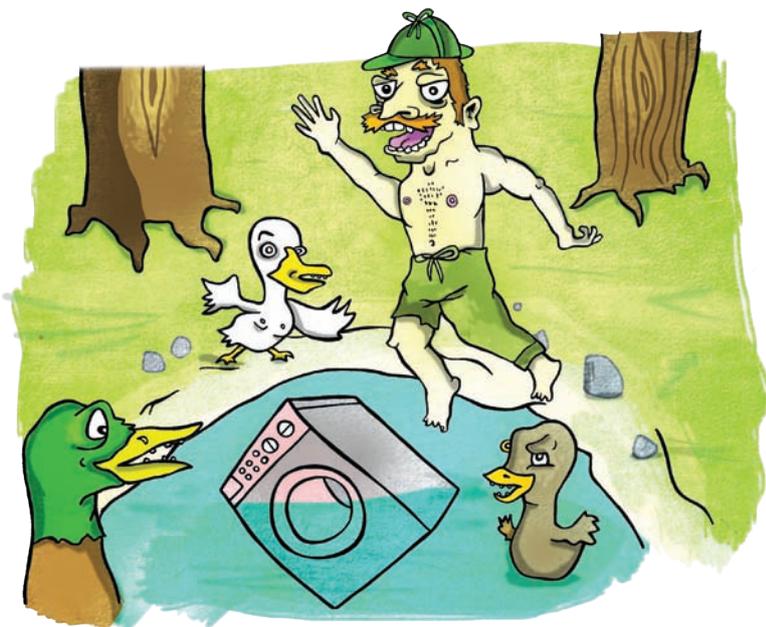
“Please,” Steph urged. “Just don’t say anything else. The amount of paperwork you’ve caused is staggering, and I’m honestly considering murdering you and using your blood for ink.” Her eye twitched slightly, and she was struggling to remain composed. “The nice officers will be here soon to take you somewhere happy.”

I tried to resist. Honestly, I did. But before I could stop myself, my right eyebrow arched cartoonishly, and the words “I’ll take you somewhere happy,” dripped from my mouth in Sir Roger’s sultry tones. Steph’s nostrils flared, and I instinctively covered my face.

Fortunately, Steph only got five or six good hits in before the police arrived. She was hauled off me and arrested for assault, while I was brought in on charges of indecent exposure, trespassing, harassment, public disturbance and animal cruelty. That last one was total crap, by the way. The ducks started it.

Anyway, Steph was released without charge following the initial police interviews. She always was a smooth talker. I, on the other hand, am finishing this story from inside a prison cell, where I’ll be confined for the next three months. Honestly though, I’m happy to do my time in the name of journalistic justice, and the police have agreed to investigate the washing machine company based on the evidence I provided. That’s what they said, anyway. I haven’t actually heard anything yet, but I’m sure these things just take time. Yep, looks like everything’s going to work out fine.

Until next time, loyal readers. Tuck Bannigan, signing off.





The Domestics, *I Want to be Feral*

Music

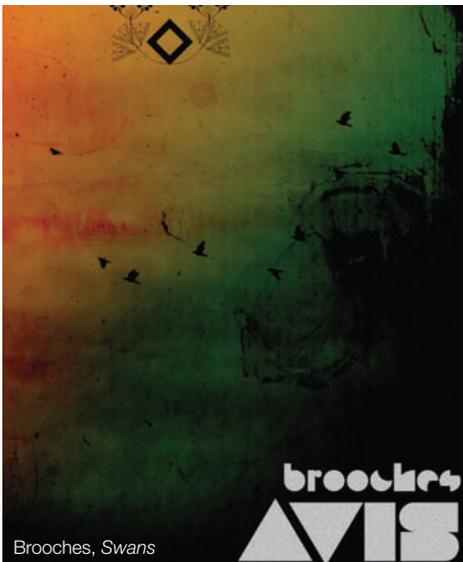
The Domestics

I Want to be Feral

'Don't you ever get the urge for a psycho binge and a psycho purge?' roars James Domestic, lead singer of The Domestics.

I Want to be Feral smacks you square in the jaw and then screams in your ear the idea that freedom can be achieved by relinquishing your humanity, with lines like 'Drop the veneer of humanity/Live with the animals, sleep in a tree', further emphasising their point.

This type of sound is seldom seen in bands today and is a welcome presence in modern day punk. The brutality of the vocals mixed with the speed of both the drums and twin guitars, reminds us heavily of American hardcore punk



Brooches, *Swans*

band The Casualties. The band's first album, *Keep it Lean*, can be purchased from Kibou Records, which we would highly recommend. **ID**

"This sure wakes you up in the morning!" (Hayley)

ip1zine.com/showoff/media/6478

'Don't you ever get the urge for a psycho binge and a psycho purge?'

Brooches

Swans

Hot on the heels of IP1 favourite and label mate Languid, Brooches, aka Christopher Brett, announces his arrival to the wunderkind producer arena with *Swans*, a bass-laden slice of electronic bliss from his Grappa Frisbee released AVIS EP.

More Koreless than Skrillex, undoubtedly a good thing, *Swans* is a superbly crafted, atmospheric track that fits somewhere between the post-dubstep landscape championed in various underground venues across the country and producer-centric hip hop releases from the turn of the century.

Its subtleness lies in its textures and use of space, always keeping the listener interested in a way that never feels gimmicky. Consider this shots fired at an increasingly cluttered SoundCloud universe. Keep an eye on him. He could be dangerous. **BS**

"Love this!! Love all of your music." (Deadpoole)

ip1zine.com/showoff/media/6481

Writing

Ellz

Lost Memories

Sometimes the best stories are the shortest. It's surprising how much Ellz has managed to pack in to this story of under 500 words, and it's insightful that it was simply inspired by the spur word 'recover'. But Ellz has created a story within these constraints that is haunting and evocative.

Lost Memories is a brief, poignant glance at a moment in the life of a nameless narrator. Even though it's a simple tale - one scene, two characters - it contains the strong overarching themes of loss, recovery and love, which add depth and interest. Its sparse and stripped-down dialogue interspersed with description, keeps the reader gripped until the last line.

Short and bittersweet, *Lost Memories* tells a story that has been told many times before; of 'two people caught up in each other's storm'. It's really the only story worth telling. **DJ**

"Quite deep and atmospheric." (Ian)

ip1zine.com/showoff/media/6293

Daniel Lee Harvey

Dear Artists

Dear Artists reads like a paean to creative individuality. Thought provoking and sympathetically written, it's a communique that simultaneously chides consumers and producers of music whilst exalting them to be more fully who they are.

In this piece Harvey is highly critical of the uniformity of the music industry. His main argument that commercial concerns have resulted in cultural homogeneity, is a salvo that certainly hits home.

Whilst it may sound like the overriding message is a negative one, it really isn't. In fact Harvey speaks from a profoundly positive place - one of the things that hits home most of all is his love of the honesty and emotionality of music. **JR**

"I found this really positive and uplifting, nice work Dan." (Howard)

ip1zine.com/showoff/media/6343

Film

Brotherhood

Survive The Times

Ipswich-born grime siblings Brotherhood have certainly been making waves recently and not just on a local scale. Having already received co-signs from the London branch of the grime Illuminati in addition to making multiple appearances on national radio, *Survive The Times* showcases Blaze and Menace's lyrical expertise and precise inch-perfect flows over a glitchy beat from UK fan favourite Dot Rotten.

The slick dystopian-esque visuals for the track were co-directed by Menace himself, indicating a bright future behind the camera as well as in front of it. With production standards that are more MTV than Channel AKA, it's a worthy showcase for a group that are obviously ready to make their mark.

As the line between UK hip hop and grime becomes increasingly blurred, some folks would have you believe that the latter is on the way out. They would be wrong. Brotherhood are proving that you just need to look a little bit harder. **BS**

"Good use of effects." (Summerisle Studios)
ip1zine.com/showoff/media/6491

Cathedrals & Cars

Nights in Tottenham

Directed by Erica Dupuy and filmed and edited by Ben Pryke, *Cathedrals & Cars' Nights in Tottenham* is pleasingly simple. Tightly cropped images of the artists' faces have a bright, high contrast feel. The whole video is accompanied by a perpetual saturated flicker, occasionally suggestive of the flashing lights of police cars, sometimes feeling like the grain of decaying film.

A simple set dressing implies the corridors of somewhere lonely and lacking any familiar warmth, feeling like a lost space in a building full of bedsits. It doesn't waste time with showy gestures.

Accompanying the isolation and the melancholy of the music well, the video does a particularly good job of meeting the track's beautiful intro of guitar picking, electric piano and light rhythms. All in all there's a savage urgency to *Nights in Tottenham*, a desperation that takes a few viewings to truly hit home. **JR**

"Superb track and video." (Simon Banthorpe)
ip1zine.com/showoff/media/6380



Images

Liam Frankland

Quiet Pebble

Quiet Pebble manages to make Felixstowe look like a secluded 5-star resort, rather than a grim magnet for the elderly and those with mild gambling addictions.

Soft, peach clouds mirrored in the calm sea, contrast with the coarse sand and centrepiece 'pebble' to create a composition that captures the serenity of our gorgeous Suffolk coastline.

"*Quiet Pebble* is part of a portfolio I am currently building that uses long exposure photography but shooting with the aperture wide open (at f/1.8)," Liam explains. "This technique kind of contradicts long exposures as you are letting more light into the camera but wanting to slow the shutter right down to one second or slower. The shallow depth of field also isolates the subject matter and helps my photo have that extra daydream feel that I love to produce with my photography." **HB**

"Tranquil and serene..." (Lucy Selina Hall)
ip1zine.com/showoff/media/6474

Exodus

Versus

Crossovers are awesome. From *Avengers* to *The League of Extraordinary Gentlemen* (the comics, that is, not the terrible film that made Sean Connery retire), nothing beats seeing entertaining characters meeting up and hanging out. Which is, of course, the premise behind Exodus' (aka Rob White's) ongoing *Versus* cartoon series.

Rob's work draws on a wide range of characters, from ballet dancers to werewolves, to create mash-up scenarios that are funny: *Strippers Versus Gynaecologists* (oddy touching), *Astronauts Versus Angels* or, as he puts it, "just down-right cool" *Olympians Versus Cyborgs*.

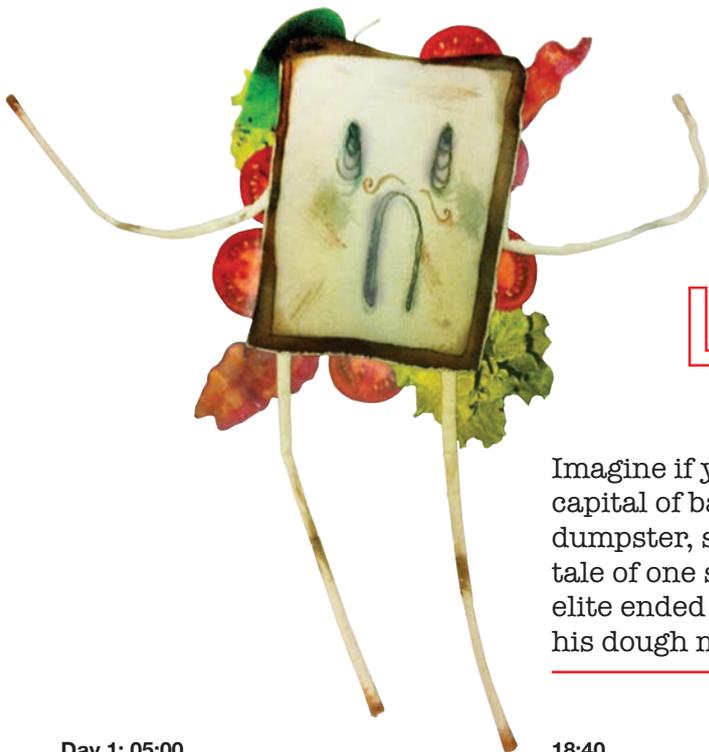
The series features a few conventional comic strips, such as the very clever *Gypsies Versus Chavs*, but the entries often consist of just a single, expressive illustration. Rob uses the second format to simply present the situation to the audience, inspiring them to envision their own little stories based on his energetic imagery.

Best of all, he does fan requests. *Foppish Dandies Versus Gangster Rappers*, anyone? **AP**

"Love that there's a second one of these." (Alex)
ip1zine.com/showoff/media/6317



Exodus, *Gypsies Versus Chavs*



Diary of Le Sandwich

Imagine if you can the shame of coming from the international capital of baking, Paris, only to end up in a UK service station dumpster, somewhere off the A12. This, dear readers, is the tragic tale of one such loaf whose dreams of joining ze Croque Monsieur elite ended up withered, stale and smelly... until, that was, he met his dough mate Florence...

Day 1: 05:00

Mon nom? Henri. I have just been baked in ze heart of Paris, ze finest French bread you will ever meet. My crust golden, my insides fluffy. I have been created for a purpose: to be made into ze pièce de résistance of French sandwiches – ze Croque Monsieur.

07:39

My journey has begun and I am on my way to be filled with splendid gruyère cheese, smoked ham and Dijon mustard. Boutique sandwicheries of Paris, here I come!

11:05

I arrive at my destination and am immediately taken aback by ze stench of petrol fumes and rumble of engines. In ze kitchen, harsh fluorescent lights blind my eyes as the cold sting of tomato slaps my tender underbelly – surely zis cannot be right?!

12:09

I am shoved onto ze cold shelf of ze fridge, suffocated by a cellophane film. Everything looks magnified and disorientated as I desperately try to analyse my surroundings. A neon light reading 'FUELS 4 U' flashes above ze cashier and I realise I am a million miles away from my Parisian home, in some grimy service station. I turn and on catching my reflection, my fears are confirmed and my heart sinks. Je suis a BLT.

16:31

As ze day goes on, rush hour passes. I'm still here. Ze tomato inside me is gradually making my beautiful crusts soggy and ever less appealing.

18:40

I am so unaware of ze time and day. My once beautiful exterior has been destroyed by ze impact of passer buyers, frivolously grabbing me then slamming me back onto ze cold shelf in preference for a sausage wrapped in pastry. I am not a meal deal!

Day 2: 06:00

As ze night staff prepare to leave their shift, one last duty is yet to be carried out. The piercing orange polo shirt embodied 'FUELS 4 U' in olive green approaches me with the red gun. Is he going to put me out of my misery? A loud crunch, and in a nanosecond, slapped upon me, the reduction sticker. That was painful.

08.49

Ze hot bacon rolls are mocking me. They say, "Oh ha ha ha, no one wants your cold flappy bacon!" They are right.

11:02

Everyone knows ze elevenses are for beautiful pastries not withered old sandwiches. I try to plump myself up a bit as one final push. It's no good. Ze lettuce inside me has turned. Ze mayonnaise has congealed.

14:27

I have been avoided throughout ze lunchtime rush yet again. Will I be here forever?

14:30

I am a solitary sandwich.

16:31

I find myself in a plastic reduction crate, pressed up against one side with only a few small holes

to peer through. There is a faint hum of old egg and a loose strand of cress pokes into my face. Must zis torment go on much longer?

17:20

My Parisian dream is well and truly over. I only had one small dream, ze dream of a French sandwich. Ze dream to be an exquisite Croque Monsieur and grace the window display of a prestigious sandwicherie. My life is worthless. I'm not even worth ze 50 pence I have now been reduced to.

19:00

I feel my tender sides drying up and wonder why I was never chosen. Does the prawn mayonnaise understand 'ow much he has hurt me with his persistent taunts? He's not so perfect himself, everyone knows there will always be a fishy husk inside!

22:03

Greeted once again by the nauseating orange of ze 'FUELS 4 U' uniform, I am carried to ze rusty jaws of ze dumpster out back. Tipped from ze crate, down I fall, down, down into ze depths of 'FUELS 4 U' waste. Goodbye cruel world.

22:15

It turns out, I am not as alone as I have been led to believe. In ze dumpster I have met many unwanted sandwiches including Florence, my BLT other. She, like me, was brought here from France, sliced from ze same loaf as I! I have found my dough mate, and no longer does ze world seem so bleak a place. Zis is where I belong, c'est la vie!

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