

ISSUE 44 FREE



# BRAND CREATIVE

*How to get yourself noticed without selling your soul*  
*Plus: Digging in the Crates – the vinyl resurgence,*  
*Blended Families, Brooches, Dingus Khan and more...*



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## CONTENTS

- 04 News / Lies
- 07 Branding Yourself
- 13 Della Reed
- 16 Rosie Cooper
- 18 Dingus Khan
- 20 Listings
- 25 Brooches
- 26 Blended Family
- 28 Digging in the Crates
- 30 Tuck Bannigan in... Art Fags
- 32 Reviews
- 34 Diary of a Restless God



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## WELCOME

It's tough out there. The streets are mean and nobody knows your name. Well your friends do, and your family does, and maybe your boss and whoever else. But other than them – how many people know who you are?

You're unlikely to make it in any creative industry unless you've made a name for yourself. Not in a Geordie Shore, sell your soul way, but by maintaining an ice-cool professionalism that sets you apart from the other little fish out there. Check out how to brand yourself on page 7, or forever be swimming in a fish bowl, year after year.

Once you've made yourself ultra-desirable in the eyes of cool, creative companies from here to East London, you can then take it easy and enjoy the rest of the mag.

There are several treats in store. From an intriguing look at the world of Dingus Khan (a rock octuplet from Manningtree currently feeling the love from various Radio 1 DJs) to a heartwarming look at the resurgence of vinyl taking place in Ipswich and the rest of the UK. Plus, Tuck Bannigan, IP1's investigative journalist, gets embroiled in another madcap adventure, this time with some crap local artists!

**Howard Freeman, Editor**

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November 2012

## RIDE THE ESCALATOR

Escalator Music is looking for local musicians to support, with the possibility of funding and other collaborative opportunities for the right artists.



Dingus Khan, who have benefited from the Escalator Music scheme

Escalator Music has been supporting artists in the East for seven years, helping them find funding and putting them in touch with industry professionals that can help promote their music.

Success stories include eccentric harp player from Thorpeness Cevanne, Ipswich dancehall act YT, and Manningtree's ultra-cool Dingus Khan (featured this issue). All have gained some prominence on the British music scene recently, helped in part by Escalator Music.

EM is currently looking for more talented local artists to join the growing list of established

artists who they have worked with. They are looking for acts that are original, that push boundaries and are experimental, that have room for creative development and that are not overly commercially driven.

To apply, you have to be living in the East of England and be able to prove it. If you think you fit the bill, you should send three tracks and fill in the submission form (note: only the artists themselves can apply, not their representatives).

[escalatormusic.co.uk/apply](http://escalatormusic.co.uk/apply)



one of the most respected showcases of new talent in the UK. Many of the acts in 2012 went on to perform at the world famous Edinburgh Fringe.

New to 2013's festival will be The Suitcase Prize, aimed at encouraging environmentally-conscious projects. As long as your piece is new and involves the use of public transport, you could win £1000!

Deadline for applications is Jan 8, 2013. [pulsefringe.com](http://pulsefringe.com)

leadership as reasons for the split. In a rousing speech, he delivered the following rally cry to his people:

"We will no longer tolerate the descent of this once-proud nation into bankruptcy, be it fiscal or moral. We will no longer be a part of this withered husk of an empire that once proudly stood at the summit of the world's powers. We will not go quietly into the night. We will not vanish without a fight! We are going to live on. We are going to survive! Today, we celebrate our Independence Day!"

At the time of writing, all six members of the Slatherchin National Army stand ready to repel any attempts made by the British government to reclaim the village. Surrounding areas have been placed on high alert, including the nearby villages of Squirtleshell, Whitney Starksrump, and Willis on Standby. More on this as it develops.

[slatherchin.gov.uk](http://slatherchin.gov.uk)



Anima, PULSE 2012

## PULSE 2013

### Get your show on the road

PULSE Fringe Festival returns to Ipswich next summer after a fantastic 2012. Applications are now open, so if you have an entertaining and thought-provoking show that you want to get out there, this is the place for it.

Gaining praise from *The Guardian* as one of the best fringe festivals in the country, PULSE is

## Chin Up

### Local village goes it alone

The small Suffolk village of Slatherchin has today announced its independence from the rest of the UK, in a press conference called by Mayor Bertie Fitzcundle outside the village's newly-fortified walls.

Fitzcundle, who recently celebrated his 137th birthday, cited a perceived decline in welfare and traditional British values under recent



## Risers: Creatives with SPILL!

SPILL Festival of Performance recently brought a ray of artistic light to Ipswich, creating a buzz and making people stand up and pay attention to the local arts scene. Not only did SPILL create mind-blowing live art, but it also paved the way for local young creatives to get their feet on the career ladder. Meet two of those creatives below: Nick Williamson, who was given the opportunity to film the festival as part of SPILL TV, and IP1's Keir Fernie who was chosen as its sole photographer. We asked them how this opportunity had benefited them...

### Nick

Snobs café and a chance encounter with SPILL's Artistic Director, Robert Pacitti, opened the door to me working on SPILL TV.

I recently graduated from the University of Greenwich and apart from shooting a few private promo videos for friends and a couple of music videos, I hadn't yet taken on anything of this size.

My job was to manage and direct a team of four people (including myself) to film over 60 live art works in five days. The experience was physically draining with over 12 hours of filming each day followed by late night editing sessions. But the quality of the work we have produced and the experience of the festival as a whole was absolutely brilliant.

[spillfestival.com/spill-tv](http://spillfestival.com/spill-tv)

### Keir

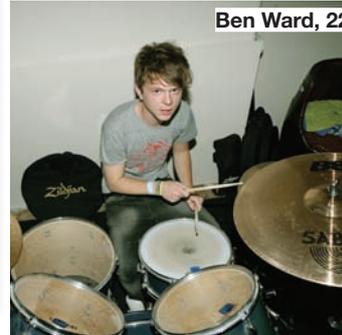
When I found out I was the photographer for the SPILL festival I was both excited and a bit dazed. I knew it was a great opportunity but I had no idea of the scale of the project. Then halfway through running from venue to venue it was put into perspective: 64 shows for one photographer. My mouth almost hit the floor.

But in all honesty it was probably the most exciting job I've ever done. I met some really interesting people and had the most invigorating conversations. More importantly I was shooting photographs of things I never thought I would see here in Ipswich.

I have to sincerely thank Robert Pacitti and the rest of the SPILL team for everything they've done. They were brilliant and the festival was delivered flawlessly.

[spillfestival.com](http://spillfestival.com)

## Welcome... New Teammates



Ben Ward, 22

I am a graduate of Goldsmiths University and I play drums in a band called Ideals. I write for IP1 magazine because it does more for this little town's creative community than pretty much anything else I can think of. If you ever see me out and about don't bother talking to me, I'm not particularly likeable and most of the time I smell really bad.



Louisa Shanks, 22

Hello, I'm Louisa. I just completed my MA in Contemporary Literature at the University of Liverpool and have returned to Ipswich whilst I decide what to do next. In my spare time I love to devour a range of books and overpriced magazines. My greatest love affair is with the written word and I look forward to writing about all things creative for IP1.



George Yarton, 19

My name is George and I'm from Ipswich. I completed a diploma in Art and Design at Suffolk New College in 2011 and I am currently in my second year of Illustration BA (Hons) at the Cambridge School of Art. A lot of my work takes inspiration from film and directors from the likes of Stanley Kubrick, Francis Ford Coppola and Sam Raimi. Visit my blog: [georgeyartn.tumblr.com](http://georgeyartn.tumblr.com)

## GOSSIP OR GULLIBLE?

AC/DC are playing The Swan early next year



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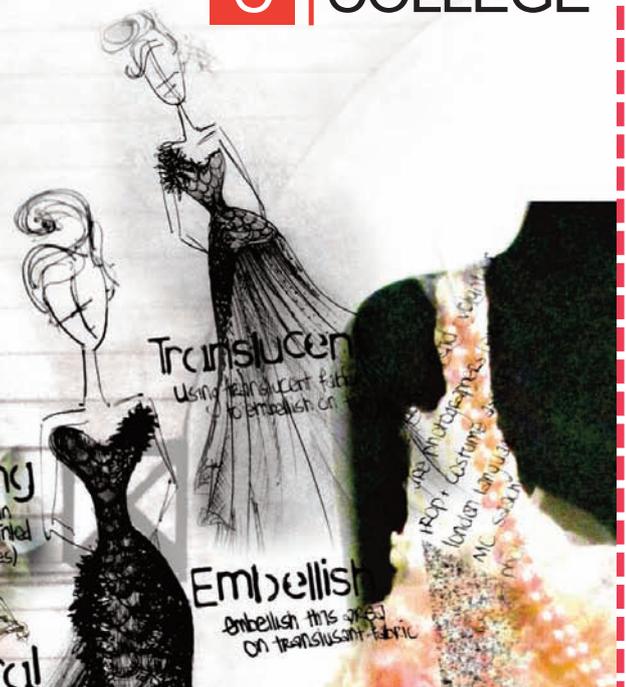
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layering thin  
transparent printed  
fabrics (scales)

**Coral**

**Translucent**  
Using translucent fabric  
to embellish on

**Embellish**

embellish this area  
on translucent fabric





# BRANDING YOURSELF

When you think about 'brands' you probably picture the familiar logos of Starbucks, McDonald's or Apple. But branding can be just as relevant to creatives, artists and independent companies. After all, the whole idea of branding is about crafting a recognisable identity; an attractive and distinct persona that reflects your ideas, ethos and values, and helps you stand out from the crowd. **IP1** spoke to some local bloggers, promoters and businesses about branding to find out why creating your own personal brand is so important.



# EMILY LAWRENCE

Emily is a fashion-dabbling, place-ambling and biscuit-eating blogger. She's now been digitally scribbling for around 18 months about what she wears whilst drinking copious amounts of tea. She showcases her musings and adventures through rose-tinted vintage glasses.

For me, it's about creating a 'personal brand'; streamlining the overall aesthetic of my blog, my style of photos, consistency in the voice behind the text and ensuring everything is instantly recognisable as me and my blog.

In terms of 'selling myself', I try to create something that I would like to be interested in myself; after all, if you don't believe in what you're doing, nobody else will. You have to create something desirable that other people instantly want.

**"I try to create something that I would like to be interested in myself; after all, if you don't believe in what you're doing, nobody else will."**

I ensure the aesthetic of my blog in terms of colours, voice, etc. is carried out through to my social networking platforms, business cards and everything I do. It's about ensuring what you're creating is recognisable. I think my photos and style of writing help me stand out – everybody has their own unique voice, you just have to run with it.

For any blog, I think creating your own personal brand is absolutely paramount. What you're doing might be fantastic but unless it's recognisable to your readers across all channels, you won't get anywhere. My own

personal brand and identity has resulted in me working with some fantastic names such as O2 and Blackberry, TK Maxx and House of Fraser amongst others, as well as being nominated for the 2012 Cosmopolitan Blog Awards.

Ensure what you're doing is desirable to others – asking for feedback is great for this. Also, creating a familiar 'look' is key.

emilydivine.com  
Facebook.com/emilydivineblog  
Twitter: @\_EmilyDivine



# MARLEY MARL

**Marley is 22-years-old, and runs a successful fashion blog as well as buying and reselling, modelling, DJing, producing, plus many other endeavours. He was interested in fashion from an early age and set up a shop at the age of 18. Since then he's learnt a lot about buying and selling, and is now looking to work with other brands designing and tailoring. He's also in the early stages of putting together his own label on the side.**

In terms of branding I believe it starts with an idea, and once the idea has been elaborated on or further developed it begins to create a style. Once a style is born it will have followers as long as you're relating it to your target audience. In my case, keeping ahead is key to representing my brand. I use my blog as a base for now, and have recently joined Instagram to further promote my brand.

To my audience image is key, but in a sense it doesn't matter to me as I have always had a keen interest in the subject of fashion itself. I have stuck with my original ideas, which I have then refined. I haven't purposefully tried to set myself apart; perhaps research and product knowledge have enabled me to stay ahead of others in my profession.

My blog has enabled me to model for brands, have features in publications, and make money through buying and reselling products. The response to my work has been positive. This is shown through the considerable amount of reblogs and circulation of the items I buy and

**“Once a style is born it will have followers as long as you're relating it to your target audience. In my case, keeping ahead is key to representing my brand.”**

sell on Tumblr and eBay, as well as my growing popularity on Instagram, which I have just joined.

Stick with an idea and don't be influenced by others. Do your research, brainstorm, and build up connections through social media platforms and always stay true to yourself.

iambassment.tumblr.com  
Twitter: @HollaMarla  
Instagram: @marley\_nn





**“Good branding elevates a business so that it stands out from its competitors”**

# KELLY FAIRWEATHER

**Kelly is 27-years-old and runs her own shop, Fairweather Vintage, in Ipswich. She studied at London College of Fashion then returned to Ipswich to work as a seamstress in a high-speed tailors. After many years of hoarding clothes and collecting interesting vintage pieces, she decided she would combine her passion for sewing with her love of clothes – and so Fairweather Vintage was born.**

I was clear about the way in which I wanted to brand Fairweather Vintage from the outset. Many existing vintage shops concentrate purely on the past and cram in hoards of stock into their shops. I wanted to do vintage with a contemporary twist and a boutique feel. All stock is hand-picked by myself, and my aim is to select garments that are still relevant to today's market. The Fairweather Vintage ethos carries through to the company brand, from the logo to stationery, shop layout and signage,

with a clean and contemporary style and a nod to the past.

Good branding elevates a business so that it stands out from its competitors, therefore becoming more attractive and valuable to consumers. In some cases, the brand becomes so strong that it transcends the product itself and becomes its own phenomenon. Branding is absolutely key to the success of a business, in my opinion. If your business looks low-budget, people will perceive your product to be.

The main USP of Fairweather Vintage is our 'in-shop' tailoring service, and ability to customise and fit any garment in-store to our customers' specifications. It is highly beneficial to be able to personalise a one-off piece to suit an individual, and we have a loyal customer base, which is the achievement I am most proud of.

Our success so far has allowed us to run a Vintage Vinyl Night once a month at Arlingtons in Ipswich. Companies regularly invite me to work alongside them on various projects and events, and often suggest collaborations and joint marketing ventures.

My advice for brand success? Firstly, be true to yourself, as I believe branding works best when it is a true reflection of the person or product. Secondly, employ a good graphic designer.

fairweathervintage.com  
Facebook: Fairweather Vintage  
Twitter: @FWVintage



# SEYMOUR QUIGLEY

Seymour was born in Yorkshire and raised in Bury St Edmunds. He is committed to providing quality events to the music lovers of BSE, and runs the Washing Machine club nights – mostly based at newish venue The Hunter Club. He believes that branding matters, but that the product is the most important thing.

**“If you don’t genuinely 100 percent believe in what you’re doing, if you don’t feel in your heart that what you’re doing is or could be awesome, you’re probably doing the wrong thing.”**

‘Branding’ isn’t a term I especially like; it comes with overly corporate overtones, and corporate thinking too often leads to second-guessing yourself and diluting or over-complicating a good idea. Like ‘demographic’, it’s a term to be approached with extreme caution. For me it’s more a case of sussing out what you think needs to be done, doing it as well as you can and making it look and feel exactly as you want it to.

The main thing we’ve tried to do from the very start is make sure that the gigs feel like real gigs as opposed to just ‘local bands playing in a room’. We do have some good logos, a nice looking website and Facebook page, and consistency in the way the posters look, but it’s

more about what we’re trying to achieve and the atmosphere we try to create at the venue. Everything else is just wrapping paper.

It’s important up to a point, but you should never get so hung up on the aesthetics that you forget practicalities. With posters and flyers and online stuff, people need to know the basic information before you start dazzling them with graphics. And you need to make sure your basic infrastructure is covered; with gigs, you need a willing venue, decent PA, a good soundman, and basic accounting systems.

Trying to put any public event together is basically like attempting to conduct a vaguely sociological experiment using quasi-scientific thinking. But it’s like my hero Sir Ken Robinson says, “If you’re not prepared to be wrong, you’ll never come up with anything original.” My advice is to please yourself first and foremost. If you don’t genuinely 100 percent believe in what you’re doing, if you don’t feel in your heart that what you’re doing is or could be awesome, you’re probably doing the wrong thing.

[b-sidemusic.co.uk](http://b-sidemusic.co.uk)  
[Facebook.com/openmouthmusic](https://www.facebook.com/openmouthmusic)  
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# Della Reed



[When I hopped on the bus to meet artist Della Reed, I had](#) no idea what to expect. I'd seen her artwork on TV, *Vogue's* website and *Harper's Bazaar*, but I understood little about this intriguing creative.

I knew that Della had graduated with a degree in Fine Art at Norwich School of Art. She subsequently moved to London, and worked as a picture and art editor for the BBC's staff magazine *Ariel*. In 2010 Della began making 'art décolletage' – beautiful bespoke jewellery fashioned from vintage and unusual materials. Her wearable artworks have since featured at *Tatler's* Diamond Jubilee Party at the Ritz, on a Baroque fashion segment on ITV's *This Morning* and in *Brides* magazine. In 2011 she was exhibited at the suitably titled 'Surreal Women' show in Camden.

So what happened when we met? Well, following a very warm welcome at her lovely home, I was shown up to her studio. It was incredible. I felt like I'd been taken to an exotic animal shelter, where everything on display was lovable, fascinating and unique. After I got my bearings, Della and I sat down for a chat...



**How did you start out as a young creative?**

Well, I finished uni and had the whole... 'What do I do now?!' It's very difficult, as I'm sure you know, to make it as a painter. So I carried on with my practice while also doing some boring part-time jobs to fund it. Then I worked in publishing as an art editor for a couple of magazines.

**If you don't follow your passions it can be soul destroying.**

Exactly. But wherever you go it's always the same; if you go to any restaurant in LA you're bound to be served wine by an actor or actress.

**It's tough with the lack of funding going into the arts at the moment.**

Yes, it's almost as if creativity is seen as an expendable luxury. But actually we both know the arts, in whatever form you utilise them, feeds the soul. Going to see a good film and just smiling is enough to make a day better!

**How did you develop from painting to décolletage?**

Well actually I call it art décolletage, because they're basically crosses between art and

**“They gambled, took drugs, used prostitutes and drank too much. But they dressed up in the most flamboyant, magnificent outfits.”**

jewellery – a piece of art for your heart. I just thought calling them a necklace or even a statement piece wouldn't do them justice. A lot of them have... not stories, but meanings, and history. They're all unique, I never make two the same.

**Where does the influence come from? I assume they are a mix of 17th Century**

**statement pieces but with a modern twist.**

Yes exactly, they're very much influenced by the Georgian period, especially the 'dandies'.

**Who were they?**

They were some guys from the Georgian era with very rich families, no jobs, going on a rampage around London. They gambled, took drugs, used prostitutes and drank too much. But they dressed up in the most flamboyant, magnificent outfits. They wore outrageous clothes such as pantaloons, huge wigs with little trinkets tucked in and the most elaborate items of jewellery.

**Pantaloons has to be my new favourite word!**

Me too, but the way they were really inspired me to do something similar.

**I'm guessing your inspiration is not all about the Georgian times?**

No, not solely. I wanted to wear jewellery that I couldn't find anywhere else. I was thinking about some ideas for a while but I didn't have the confidence to do them because I thought, 'I can't do it, I'm a painter'. Then one day I thought, 'I'm just going to do something'. Then I made a prototype. It was asymmetrical, and



because of that it was a disaster. I'm a painter, and so it took some time to adjust to the symmetrical design that was needed.

**And it has developed from that into these incredible works of art décolletage.**

Well yes, thank you! I found lots of unique features to put on them, like a quail's egg and a bee – and why can't I? Why can't I put an egg and a bee on them!?

**"I've got a massive snakeskin, a dead lugworm, and my bees... I'm going through a bit of a bee thing at the moment."**

**I see no reason!**

So I gather things and create these works in the same way as I paint. I start with a base layer and then build on it layer after layer until I'm happy with it!

**You said earlier that for a while you weren't confident enough to make them. Are you confident enough to wear them?**

Oh yes, I wear them. When I get the chance.

**How are you finding Stowmarket? There's been a mini creative boom there over the last couple of years.**

Yeah, it's amazing! There was the STIX festival; the new Mix building is next door to me; the John Peel Centre... and I love the cinema around the corner! And that's just Stowmarket.

**Yeah, I get the impression the council's starting to do the right thing.**

I've been attending meetings and it's been a

struggle for everyone. The odd thing is that the people who are against these developments are the same people who complain about loitering teens. That's stupid and anti-progressive!

**I couldn't agree more... I'm interested to hear your view on our main feature. It asks how we, as young artists, brand ourselves.**

Well, to a certain extent, I don't. I was picked up, I suppose, but since then I have been trying to do a bit of PR myself. I'm the worst at this because I like to just get on with my thing, and I wish someone else would do the rest. But just by messaging the appropriate people I see on Twitter, I've heard a lot back saying that they'd love to use my work.

**So in that respect, you would recommend approaching people on a more personal level, as apposed to trying to present a finished article – a brand.**

Yeah, but I'm 'Velvet Eccentric' – that's what I call myself. And it is a brand; it's about getting it in the right places.

**So what's next, then?**

I'm going a little bit down the natural side, so I've been collecting things. I've got a massive snakeskin, a dead lugworm, and my bees...

I'm going through a bit of a bee thing at the moment. I'm also intrigued by moving things, like musical automatons. I've only been doing this for two years and I'm realising how much scope there is for these items of décolletage.

velvet-eccentric.co.uk

Twitter: @VelvetEccentric



# Rosie Cooper

Rosie Cooper is a young photographer from Bury St Edmunds who shoots fashion with a unique style. Currently enrolled at Norwich University College of the Arts, she is exploring ideas surrounding life and control. Her most recent work asks questions of control in relation to time and the decaying process. Her photography attempts to bring together concepts from fine art and fashion by means of detailed composition and effective use of natural lighting. In order to turn her visions into reality she works alongside the local community of models and stylists, as well as her mother who controls logistics (large antique props, etc.) She also shoots commercial photography, from company profiles to weddings, and tries to maintain the same detail and personal style throughout all her work.

[flickr.com/photos/rxcrose1](https://www.flickr.com/photos/rxcrose1)



**Opposite page**

This shot was a collaboration with Maddy-Janes Vintage Vixens (clothing and props), Louise Hall (make-up artist), Hannah Coe (hair stylist) and Kelly Jayne Storey (model). The main focus here was to recapture the 1920s but bring in elements of contrast. This unique collection of clothing from the 20s is something I have always loved, and to bring out the elegance I used the colours from the flowers and background to create a dreamy atmosphere to the shot.

**Above**

This shot involved working with Pippis Too (an antique shop in Needham Market) to use some of their amazing props. This definitely added something to the shoot because it forces you to think about how somebody would have drunk from that tea cup, read from that book and sat in that chair. The history behind the objects helped me to think carefully about the composition of the shot.

**Left**

This shot involved the use of a derelict train. Taking inspiration from this, and the era it ran, I carefully shot the sepia toned photo with Freya (model) sitting upon the train. A sense of movement was captured with the hair in the wind; it could be that the train is moving and she's about to leave – I wonder where she could be going when I see this photo.



# Dingus Khan

Dingus Khan are like nothing else, and that's why you should love them. They challenge the conventions of what makes a modern rock band, and manage to pull it all off in an entirely unpretentious fashion whilst wearing uniforms and performing dance routines. It's an incredible, and often hilarious, feat that's cemented by a mix of fantastic musicianship, an ear for a good melody and sheer spectacle. **Ben Ward** meets frontman Ben Brown to find out more.

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The musical phenomenon that is Dingus Khan incorporates eight members: three drummers (Nick Daldry, Paul Miller and Gareth Burney), three bass players (Tom Armstrong, Adam Toms and Alex Dunne), an 'electric ukulele wizard' (Josh Court), and guitarist/singer Ben Brown. Together they combine to form a sweaty, crazed blur of an epic alternative punk rock act.

It's genuinely breathtaking watching seven men in boiler suits and one man in some kind of NBA-endorsed flannel rag dress thrash out a subtle blend of bone-crushingly heavy, yet heart-wrenchingly melodic, rock and roll that could quite accurately be compared to both Arcade Fire and The Pixies. Khan connect the dots between many different influences and still manage to write poetic, timeless and often downright nonsensical anthems.

Take their debut single *Knifey Spoony*, for example. The title and main hook may come from an obscure reference to a Simpsons episode set in Australia, but it's still a sprawling masterpiece worthy of their more conventional peers' best efforts. When Brown screeches 'I'm 21 going on 93', I feel like punching myself in the face with agreement and mutual self-loathing; these guys are fucking losers who are scared of nightclubs and girls just like me, but they have their own brand of swagger that's not an act of imitation or pretentious crafting.

I ask the singer whether the nonsensical lyrics can be placed within a deeper context. "Quite a few times in my life I've misheard lyrics," he responds, "and interpreted a completely different meaning to the song. I'm going to give this question the slip – for the fear of ruining the songs for the couple of people listening out there."

## a subtle blend of bone-crushingly heavy, yet heart-wrenchingly melodic, rock and roll

It's a lyrical mix of ridiculous imagery with real insecurities distilled into simple chant-along choruses. The whistle-ridden second single *Made A List* is Brown at his most exposed, lamenting a wasted youth and prospective love lost through his own cowardice in an effort that XFM's Mary Anne Hobbs has labelled a 'game-changer'.

Both singles were released on vinyl earlier this year by the legendary Fierce Panda Records, a treatment that their debut album *Support Mistle Swans* is also receiving. Music review

website Echoes and Dust described the album as "an eclectic cocktail of infectious off-kilter guitar hooks and thick, sludgy riffs, underpinned by vocals that veer from fractured delicate beauty to rowdy mob chanting in the blink of an eye".

Brown really is a prolific songwriter; the longer you hang out with him the more you begin to understand that his guitar is just another appendage. "You hit a golden chord, one that fits when you shift it up or down a string," he explains. "It's so simple it's nearly confusing. Often the best songs are the ones which come instantly, falling out of your head before you have a chance to think. That's how most of the songs happen..." The end results are executed against a backdrop of crash cymbals, deafening feedback and the ever-expanding catalogue of on-stage antics performed by eight drunken men.

Each member of this octuplet is crucial in its overall function, both in performance and creativity. "What makes Dingus Khan special



is the way that ideas are interpreted by each individual in the band,” says Ben. “Everyone brings their personality to the table. Together we set about taking these songs and sculpting roller coaster rides out of them.” It’s true, the album has so many dynamic shifts that you feel a bit like you’ve been kicked in the back of the head. That’s the point.

Khan are understandably excited for the future, but I turn Brown’s attention back to the past year and what his highlights so far have been. The Maida Vale session for Steve Lamacq, and never-ending support from the BBC are high on the list, as are their slots at gigantic festivals like Reading & Leeds, Bestival, Latitude and The Camden Crawl this summer. Khan’s Latitude set was described by BBC Suffolk’s Richard Haugh as “a masterclass in how to perform at a festival”.

It’s impressive stuff and the band are touchingly thankful. “This has been the year of our dreams. I still can’t believe some of the shit we’ve got up to,” enthuses Brown. It’s all culminated in them hitting the road this month on their first UK tour – an endeavour that may potentially kill them.

It’s almost like these eight friends couldn’t help but form a band because they love music and each other above all else. Brown explains, “Dingus Khan didn’t come to be, it already was. It just took a few people a little while to realise that what they needed was right beside them all along.” He adds, “Since the age of 14 I have had a masterplan; one which relied on foolhardy belief, hope, and unflinching, outrageous promises.”

On one level I know he is being ironic, playing up to the utterly bizarre caricature of the band he leads – so unique and incomprehensible that they may as well be fictional. Yet the statement really couldn’t be any truer. What comes across as anything less than serious is just part of his modesty. In reality he has been working towards this his whole life; I know first-hand because I watched the boy ditch his A-level exams because he just wanted to play rock and roll with his first band, Elfred and The Uber Peas (who also featured Dingus’ Adam Toms).

I genuinely believe that Dingus are a homegrown band with the potential to win the hearts and minds of anyone who is even slightly wary of what they have laid out before them in terms of mainstream musical entertainment. Perhaps by offering people an alternative that’s impossible to ignore, they can shift the tide of Lil Wayne-endorsed pop bile back to real music in a way that bands like The Strokes did in the early 2000s’ heyday of boy bands.



Khan remind us that there is more to popular culture than the skilfully marketed consumerism that the music industry has seemed to tie so seamlessly and profitably into what counts as ‘chart music’. So while Tinie Tempah has his own rubbish headphones and Justin Bieber can now be purchased as a fragrance, Dingus Khan claim to be part of a pyramid scheme operated by a profit-hungry and entirely fictional company called Wilbur Alan LTD.

Just this in itself could be interpreted as a brilliantly thought-out metaphor for a bleak society made up of exploitative consumer culture. This brings Khan’s artistic output

into the realms of satire, and makes them an overarching and all-encompassing conceptual performance that borders on genius. Yet it’s just as likely to be nothing more than a ridiculous in-joke that manifested itself after an especially greedily packed bong; they are fucking around, it means absolutely nothing and has simply gone way too far.



Bastille, Bury St Edmunds

## Gigs & Clubs

### November

**Nov 17: nonsuchdjs + Ben Scarlett, The Swan, Ipswich, FREE**

The subjects of this issue's *Quick chat with...* return to The Swan after their guest series got off to a great start with Deadpoole. IP1's own Ben Scarlett steps into the booth for this one. We asked him what he's going to play and he told us to mind our fucking business. We admire the unpredictability.

facebook.com/nonsuchdjs

**Nov 18: Vanilla Pod + The Domestics, The Royal Oak, Ipswich, FREE**

Punk rock snarls and spits its way into Ipswich as EA legends Vanilla Pod are joined by Just



Dappy, Ipswich

Add Monsters, Casual Nausea and, of course, the Domestics. From 6pm onwards, expect to get angry and rock the hell out.

theroyaloak-ipswich.com

**Nov 23: Benjamin Bloom, Steamboat Tavern, Ipswich**

Benjamin Bloom's latest EP *Weird And Wonderful* is an apt name – the band's sound ranges from Killers-esque anthems to Sabbath-crunching riffs. Their Steamboat gig is bound to be a winner.

thesteamboat.co.uk

### December

**Dec 1: Washing Machine w/ Scare The Normals, The Hunter Club, Bury St Edmunds**

Prepare for a grunge meets punk meets hip hop explosion as absolute legends Scare The Normals bring awesome good times to The Hunter Club, kicking off the festive season in style.

facebook.com/washingmachineclubnight

**Dec 1: UPROCK, The Swan, Ipswich, FREE**

One of Ipswich's most enjoyable nights returns. Combining carefully selected live bands with intelligent DJing, UPROCK covers the finest classic and obscure life forces ever to be discovered on planet Music. Mark your calendars accordingly.

facebook.com/uprocker

**Dec 1: Furry's 12th Birthday, Cock & Pye, Ipswich**

Happy Birthday to Furry! Yes, Furry indie nights are 12 years old today, and they have invited

you to join in the celebrations at the Cock & Pye – aren't they kind?

facebook.co.uk/furryindienight

**Dec 7, 14 & 21: Furry Live, The Rep, Ipswich**

Furry goes live crazy at The Rep with Mancunian alternative rock band Nine Black Alps' frontman Sam Forrest on Dec 7 and Britpop 90s band Echobelly's Sonya Madan and Glenn Johansson on Dec 14. Not forgetting the mother of all Xmas parties on Dec 21 with very special guests TBA.

facebook.co.uk/furryindienight

**Dec 7 & first Friday of every month: Vintage Vinyl Night, Arlingtons, Ipswich, FREE**

On the first Friday of every month get your glad rags on and head to Arlingtons for a night of old school vinyl, cocktails in teapots and a host of well-dressed guys and girls. Hosted by the wonderful Fairweather Vintage, style most definitely matters.

arlingtonsbrasserie.co.uk

**Dec 7: Bastille, The Apex, Bury St Edmunds**

London four-piece Bastille sound like standard indie-pop fare on first listen, but their experimental vibe makes them one of the most interesting British bands in a while. Touring off the back of their new top 40 single *Flaws*, their Apex gig is set to be a massive one.

theapex.co.uk

**Dec 8: Throw'd Up, The Swan, Ipswich, FREE**

After a successful summer event, Throw'd Up return to The Swan for their second ever Saturday night. Built on a foundation of mostly new music you won't hear elsewhere in Suffolk, expect anything from southern rap to house to leftfield R&B. Also, Björk. Sometimes they play Björk.

Facebook: The Swan Ipswich

**Dec 15: Washing Machine Christmas Party, The Hunter Club, Bury St Edmunds**

The annual Washing Machine Christmas bash is upon us, with local favourites Solko and Cathedrals & Cars heading up the bill. Come along and spread a little Christmas cheer!

facebook.com/washingmachineclubnight

**Dec 11: Dappy, Ipswich Regent, Ipswich**

In his new single *Yin Yang*, Dappy claims to be looking for "miss ride or die" – to find out if that's you catch the Ipswich leg of his solo tour (rescheduled from Sept). The N-Dubz frontman will be showcasing idiosyncratic, braggadocios pop-rap anthems from number 2 charting album *Bad Intentions*.

ipswichregent.co.uk

## January

**Jan 25: BurySOUND Unplugged, The Apex, Bury St Edmunds, FREE**

The cool confines of The Apex bar hosts a range of up-and-coming local acoustic artists all under the magic age of 23. Kick back on some comfy chairs and listen to what BurySOUND (the unplugged version) has to offer.

[theapex.co.uk](http://theapex.co.uk)

**get your glad rags on and head to Arlingtons for a night of old school vinyl, cocktails in teapots and a host of well-dressed guys and girls**

## November

**Nov 17: Faster Than Sound: Game, Britton Studio, Snape**

Composer Richard Baker and Sound Artist Brian Duffy are both fascinated by games and here collaborate on a new work exploring the hidden voices of electronic toys and toy instruments in combination with a small chamber ensemble. If you like your chiptune and/or have followed the work of local lad Pixelh8, this is likely to switch you on.

[fasterthansound.com/game](http://fasterthansound.com/game)



# Stage & Screen

**Nov 21: 2 Days in New York, The Cut, Halesworth**

Director/star Julie Delpy returns with the "atypical sequel" to her 2007 hit, *2 Days in Paris*. The film portrays a French woman in New York suffering a visit from her eccentric family, and has been described as one of the smartest, funniest comedies since the glory days of Woody Allen.

[newcut.org](http://newcut.org)

**Nov 23 & 24: Uprising/In Your Rooms, Snape Maltings Concert Hall, Snape**

This dance double bill from acclaimed company Hoefesh Shechter has been described by The New York Times as "superbly theatrical, intensely physical". Choreographed by Israeli-born, British based Shechter, it features nine dancers and live music composed specifically for this show. The two pieces are furiously energetic and meticulous with precision.

[danceeast.co.uk](http://danceeast.co.uk)

**Nov 27 - 29: On the Road, Ipswich Film Theatre, Ipswich**

Sam Riley and Kristen Stewart star in the long-awaited film adaptation of Jack Kerouac's generation defining novel. Director Walter Salles is known for his road-trip movies, so this is definitely not to be missed.

[ifft.co.uk](http://ifft.co.uk)

## December

**Dec 7 - 9: Ripper, The Guildhall, Bury St Edmunds**

Halloween may be over but that doesn't mean

the thrills are. From 7.30pm you can get your taste of horror and adventure with the Theatre Royal's vibrant Young Company. Their four original plays, all inspired by the infamous Jack the Ripper, promise to leave you captivated, terrified and wanting more.

[theatreroyal.org](http://theatreroyal.org)

**Dec 7 - 13: Great Expectations, Ipswich Film Theatre, Ipswich**

Dickens' timeless classic returns to the big screen in this latest adaptation, starring Ralph Fiennes, Helena Bonham Carter and, erm, David Walliams. Expect a lot of Oscar buzz around this one!

[ifft.co.uk](http://ifft.co.uk)

## February

**Feb 1: Duke's Comedy Club, New Wolsey Theatre, Ipswich**

Duke's Comedy Club boasts performances from 'the finest comics around the world', so even the most humourless of Ipswich folk are guaranteed a laugh out of this. Curry will be supplied for the night too, if you needed more convincing.

[wolseytheatre.co.uk](http://wolseytheatre.co.uk)

**Feb 4 & 5: Party Piece, New Wolsey Theatre, Ipswich**

Following on from their great performance at PULSE Fringe Festival, The New Wolsey Young Associates (18-22 year-old local aspiring actors) are giving people a second chance to see their daring play. Due to its unruly teenage content, *Party Piece* is recommended for over-14s and definitely not recommended for parents.

[wolseytheatre.co.uk](http://wolseytheatre.co.uk)



Brian Grimwood, Ipswich

## Arts & Culture

### November

**Nov 14 - Jan 3: Brian Grimwood, Waterfront Gallery, UCS, Ipswich, FREE**

You might know that Brian Grimwood is a celebrated and highly influential British illustrator. You might even know some of his iconic, witty and unique works. Whether you do or you don't, we urge you to visit the Waterfront Gallery this winter and enjoy a comprehensive look at his life's work.

[ucs.ac.uk](http://ucs.ac.uk)

**Nov 18: Christmas Craft and Vintage Market, St. Peters Street, Ipswich, FREE**

I Make Fun Stuff take over St. Peters Street for their third annual festive market, offering the intrepid consumer a mix of all things weird, wonderful and vintage. With over 30 stalls, selling jewellery, clothes, homeware, gifts and food, it's a fun way to get into the festive spirit and start your Christmas shopping early.

[imakefunstuff.co.uk](http://imakefunstuff.co.uk)

**Nov 24 & Dec 15: Media Training with IP1, The CUT, Halesworth, FREE**

IP1 is offering free one-day training courses for ages 14-25, covering the core skills of being a successful journalist. Led by the magazine's editorial team, *Social Media* on Nov 24 takes a look at the ins and outs of the web, from how to brand yourself using Facebook and Twitter to bigging up your blogs. While *Journalism* on Dec 15 gives simple guidance on how to write and edit great copy, and impress IP1 in the process. Courses are on a first come, first served basis, so sign up now!

email: [mediacentre@newcut.org](mailto:mediacentre@newcut.org) / phone: 07788 280770

**Nov 29 & Jan 31: Connect Talk Series, Atrium Studios, Ipswich, FREE**

The Connect Talk Series is a new UCS venture designed to help creative folks network and apply their skills professionally. SCC's Jayne Knight stops by Nov 29 to discuss arts development, and White Space Design is there Jan 31 to talk about both their craft and life at a graphic design company. All talks begin at 6pm.

[atriumstudios.co.uk](http://atriumstudios.co.uk)

### January

**Jan 14 - Mar 1: SOLO 2013, The Waterfront Gallery, UCS, Ipswich, FREE**

Every year, UCS gives one talented UK-based artist the opportunity of a six-week solo exhibition, resulting in some of the most engaging, contemporary art in the country landing on our doorstep.

[ucs.ac.uk](http://ucs.ac.uk)

**IP1 is offering free one-day training courses for ages 14-25, covering the core skills of being a successful journalist.**



### Quick chat with... nonsuchdjs

**Hi nonsuchdjs! How would you describe your nights?**

A bit of a journey. Musically, a track that is 30 years old can be played alongside an unreleased demo. Our aim is to ensure that people go home smiling, having heard some tracks that they love, and hopefully some new stuff that they will grow to love.

**What's the best thing about putting on your own nights?**

Feeling the positivity of a venue full of people enjoying the music that you are choosing to play. It still gives us the best buzz ever.

**And the worst thing?**

We're not renowned for playing chart music, so I guess it would be people asking for Tulisa or something.

**If you were forced to choose, what one track could you not live without?**

Right now I think we would both be uncomfortable if we didn't have Julio Bashmore's *Ensnare* with us. It's a monster of a tune.

**Any future gigs we should keep an eye out for?**

We're back in The Swan on Nov 17 with guest DJ Ben Scarlett. We're finalising a date between Christmas and New Year and we should be back bi-monthly after that.

*You can listen to nonsuchdjs on the radio every other Wednesday online at Purple Radio from 8pm*

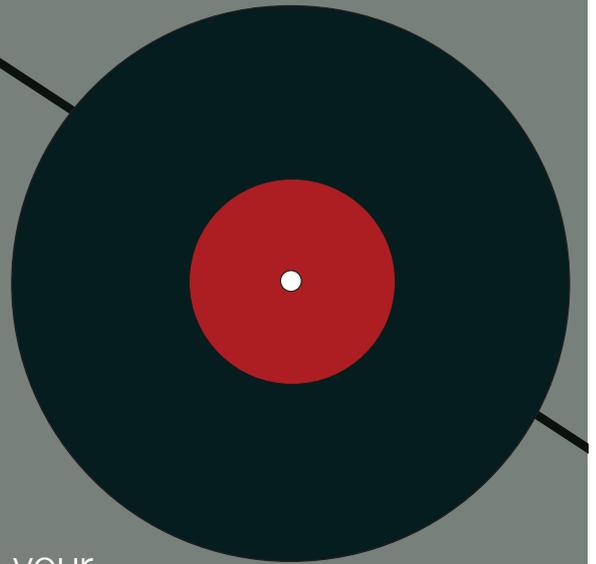
[@nonsuchdjs](https://twitter.com/nonsuchdjs)

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## Suffolk Young People's Drug & Alcohol Service

**Call the helpline: 0808 800 0003**

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

Contact us.  
call: 01473 230299  
text: 07624 818 402  
email: [U18suffolk@matthewproject.org](mailto:U18suffolk@matthewproject.org)



*The Matthew Project: Supporting people with drug and alcohol related issues. Providing innovative education about the risks of drugs and alcohol. Empowering people to make more informed choices.*



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# Brooches

In the age of social networking, where bands tweet what they eat for breakfast and shove their music down your throat, Ipswich-based Brooches has a distinct air of mystery about him. Appropriate then, that the music he creates also keeps you guessing. **Liam Poole** delves in to discover who and what Brooches is.

For those of you that like music with depth, to be texturally rich, to sit outside of any specific genre, to quietly earn your devotion instead of stomping about demanding it, then folks, as Green Day once said: welcome to paradise.

Welcome also, to obsession. You may not have heard, or even heard of, Brooches, aka Christopher Brett, a local producer, multi-instrumentalist (he used to play guitar in Broken Shapes), beat-maker and all-round muso, but trust me on this – hours, days and even weeks will disappear as you listen to his music on repeat.

His latest release, the bird-themed AVIS EP is a great place to start. Opener *Swans* spectacularly creeps out of the shadows and into your head as sparse, glitchy beats dance around an ethereal, gliding keyboard motif. In its humble two minutes and 52 seconds the song never quite rests; its shifts in momentum are executed with something wonderfully understated and undervalued in music: patience. Nothing is rushed. Brooches allows the songs space to breathe.

So, I hear you ask, why are the songs named after birds? “*Swans* was the first track I wrote for the EP,” says Brooches. “It was supposed to be a study of a swan’s movements... The neck, flight, swimming, landing... I thought it would be interesting to write a collection of pieces based on birds. Besides, birds are pretty cool.

“*Cygnets* just came about one evening when I was playing about with some parts of *Swans* – it seemed more playful and young, so it became *Cygnets*. *Rook/Raven* was similar in influence; movement was a key theme.”

It all began about three years ago, recording improvised pieces of music anywhere from ten to 20 minutes in length using a lot of analogue equipment, delay pedals and guitar. “I’d record these and maybe layer up with field recordings,” Brooches tells me. “Sometimes I’d add in percussion. I didn’t have the equipment to make beats, so it ended up being me hitting boxes and pans.”

From there additional equipment was obtained from a variety of sources, from the mundane (a friend gave him a copy of Fruity Loops) to the downright odd (an old PC was found in a skip!) The set-up currently consists of old reel-to-reel tapes, valve amps, old keyboards, effects pedals and samplers. Presumably, ‘normal’ instruments are boring.

This eclectic range of tools goes some way to explaining the style of music that Brooches makes. Essentially, it’s experimental electronic music that incorporates elements of (amongst others) hip hop, 2-step, house and post-dubstep. The production is of a fantastically professional standard, and as you may expect

from Brooches, his influences aren’t exactly predictable, ranging from John Coltrane to Bob Dylan; Sonic Youth to J Dilla. Brooches says, “Production wise and overall compositionally, I love Jimmy Page’s work. He’s a phenomenal musician, clichés aside... An amazing guitarist; wonky and textural, but so melodic.”

With so many leftfield influences, styles and directions to go in, what’s next for Brooches? “I’m putting the finishing touches to a new EP which I’m hoping to send over to Grappa Frisbee Records,” he says. Hang on a minute, I’ve heard of them... Oh that’s right, the same Grappa Frisbee Records that puts out music by fellow Ipswich beat-maker Languid. Must be something in the water!

There’s also talk of projects with Joseph Grand and James Spankie, plus Brooches says, “I’m interested in playing some live sets at the moment – something I’ve talked about but not really done with Brooches stuff. But I’m itching to play live again; it’s been a while... I think it could be really interesting.”

If his past can tell us anything about his future, ‘interesting’ is an understatement...

[soundcloud.com/brooches](https://soundcloud.com/brooches)

Photography: George White



# Blended Family

With a third of all UK marriages now ending in divorce, increasing numbers of young people find themselves in ‘blended families’ – families with stepparents, stepsiblings and half-siblings. Blended families are on the increase; in Britain, one in three people will be part of one at some point in their lives, and it can be a time of instability, insecurity, and uncertainty. It’s not easy for anyone, but it can be especially hard when you’re young.

**Daisy Jones** finds out what it’s like to live in the blender.

## John’s story

John was ten when his parents divorced. “It was a really bad time,” he explains. “I did bad at school because stuff was bad at home. I was an only child and I felt like there wasn’t really anyone I could talk to. It was really awful.

“My mum was crying and I didn’t know what to do. My dad wanted to be with someone who wasn’t my mum, and I couldn’t understand that. I loved him, but I don’t think I’ve ever really forgiven him for hurting my mum like that.”

John tells me the divorce had a serious effect on his day-to-day life. “I’d always been shy, but I just got worse,” he says. “I started secondary

school and I hated it. My mum was finding it hard to get by and I didn’t want to make her feel bad by complaining about my problems – she had enough of her own. I was that weird kid who no-one wants to talk to.”

Eventually, what helped John the most was an unexpected ally. “When mum told me she’d

**“It’s not perfect, but then I don’t think any family is.”**

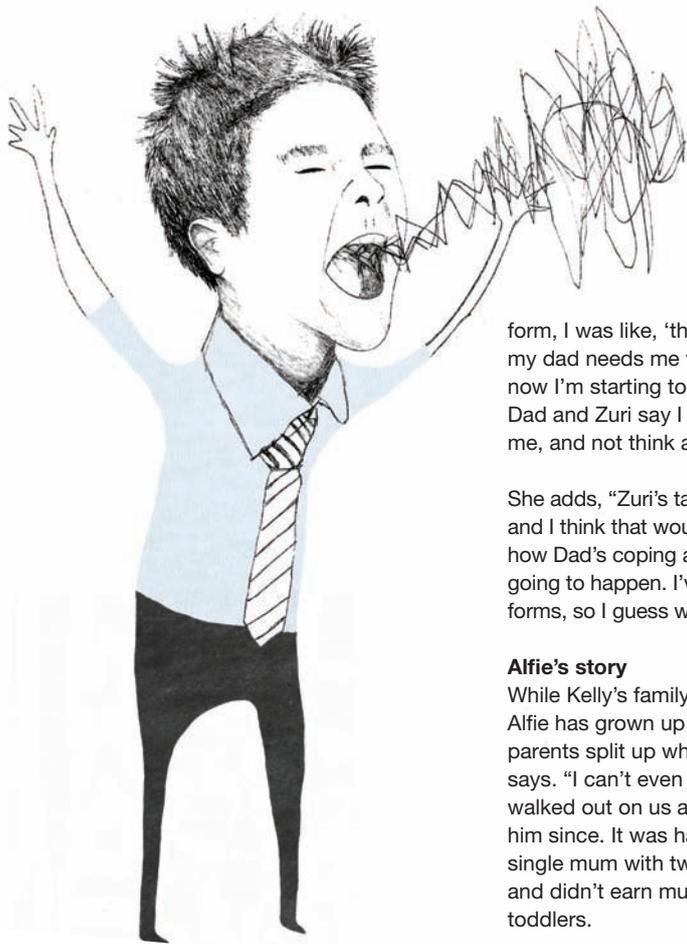
met someone else, I thought I was going to hate him,” he admits. “After everything that happened with my dad I was pretty wary of men in general. When I first met Husain, I was really rude and I barely even spoke to him.

“But after a while, I got to know him better and he actually seemed like a decent guy. His son Omar was my age so he knew how to deal with a grumpy teenager. The three of us would go out on the weekends and play football, and I got to know them really well. It made me feel a lot better about what was happening.”

Now, John’s in a much better place with his family. “Mum and Husain have been together for four years now, and I’d say everyone in the house has a pretty good relationship. Omar’s basically my best mate, and Husain’s here for me when my dad isn’t. It’s not perfect, but then I don’t think any family is.”

## Kelly’s story

John has had a positive experience with his stepfamily, but Kelly has found it hard to adjust to the recent changes in her family. “My mum died when I was 15. It was – well, it was the worst thing in the world,” she says. “Everyone was just so devastated, especially my dad. Afterwards, I had to take care of my dad and my little sisters. Dad was out at work a lot and the girls were very young – they’d just started primary school – so I had to do a lot of work around the house.”



form, I was like, 'this is it, I can't go to university, my dad needs me to stay here',” she says. “But now I'm starting to think like maybe I can go. Dad and Zuri say I should do what's right for me, and not think about anything else.”

She adds, “Zuri's talking about moving in with us, and I think that would make me worry less about how Dad's coping at home. I don't know what's going to happen. I've been filling in my UCAS forms, so I guess we'll just have to wait and see.”

#### **Alfie's story**

While Kelly's family changes are quite recent, Alfie has grown up in a blended family. “My parents split up when I was really little,” he says. “I can't even remember my real father. He walked out on us and we haven't heard from him since. It was hard for my mum, being a single mum with two boys. She was a waitress and didn't earn much, and Ollie and I were toddlers.

“But she met dad – that is, his name's Dev, he's my stepdad but we call him dad – when we

were five, and they've been together ever since. He's the one who raised me and Ollie. He's our dad, not our stepdad. He's always been there for us, and our real father hasn't.”

Since then Alfie's blended family has grown, and he now has several siblings. He says, “Ajit is my stepbrother. He's Dad's son from his previous marriage. He's three years older than me and Ollie, and we all grew up together. There's also Jay and Meena, who are ten and eight – just the right age to be my annoying kid brother and sister!

“They're technically my half-brother and sister, but I never call them that. I see all my siblings – Ollie, Ajit, Jay and Meena – as my brothers and sister. I don't think there's any need to quibble about how exactly my family's related. As far as I'm concerned, it's very simple: I have a mum, a dad, three brothers and a sister. To me, family's about who's there for you; who you live with and grow up with; who you love – not who your blood relation is.”

John, Kelly and Alfie are just three examples of young people dealing with family changes in Suffolk. The arrival of a stepparent, stepsiblings and half-siblings has a different effect on every family. It can be a very difficult time, but there can also be some positives. John's stepfather helped him to gain confidence. Kelly's stepmother is helping her to become more independent. Alfie's stepfather, stepbrother and half-siblings are very much part of a supportive family unit.

She says, “I was a teenager. I wanted to go out and have fun. Instead, I felt like a mum; like I'd taken my mum's place now she was gone. I hated that. When my GCSEs came up I got really stressed because I wanted to do well and get into sixth form, but I couldn't just leave my dad to do everything for me and the girls. It was like I had to choose between what I wanted and what was right for my family.”

Kelly did get into sixth form, and is managing to balance her A-levels alongside her responsibilities at home. But recent changes at home have been disruptive to her studying. “My dad has a girlfriend now. I didn't like it when he told me and I guess I still don't. Everyone misses my mum loads and I don't know if it's too soon for him to see someone else. I kind of feel like it is.

“But Zuri is nice. The girls like her, and she does some stuff around the house to help us out. She says she wants to be my friend, not my mum, and I'm glad of that. It's been about a year now. If things work out, I think she might be good for dad and the girls.”

Kelly is 18 now, and starting to think about her next steps in life. “When I first started sixth

**“family's about  
who's there for you...  
not who your blood  
relation is.”**





# Digging in the Crates

**Oh hey, you didn't know vinyl is cool again? Well it is. With rising sales and an increase in DJs offering "vinyl only" nights, the format is firmly back in the public consciousness. Don't believe us? We sent Ben Scarlett to investigate this so-called resurgence and break down what's what.**

Back in 2010 Kanye West lamented digital DJs who didn't play his music with one simple line: "You ain't got no fucking Yeezy in your Serato?" It was the kind of throwaway lyric that you might expect from an egotistical rapper/pop star who simply couldn't fathom the idea that music taste-makers wouldn't come equipped with his material. It also marked one of the first occasions a mainstream artist would overtly reference the now industry standard digital DJ software in song form.

If you've never heard of Serato, chances are that you've encountered it unknowingly. You know how sometimes when you go to a gig the warm-up act is a dude standing behind a MacBook playing get-the-party-started type rap bangers? That person is probably using Serato. The rise of said program caused precisely zero fuss. Industry insiders, in addition to basically everyone but your die-hard traditionalists, had long since accepted that the days of DJs dragging tattered record bags stuffed to the brim with rare vinyl were long gone. The assumption was that the format would eventually fade into obscurity like MiniDiscs and Matt Cardle.

Only for some reason the 12" got lost on its way to the scrapheap, and ended up in the loving embrace of the consumer again. With the ascension of dubstep, UK bass and various other offshoot electronic genres, sales began

## The assumption was that the format would eventually fade into obscurity like MiniDiscs and Matt Cardle

to increase at a staggering rate and DJs, both established and new to the artform, started to take a back-to-basics approach. The numbers speak for themselves; as of October this year, vinyl purchases were up 16.3 percent from a record-setting 2011 that saw sales rise for the sixth consecutive year. If we assume this leap can't be attributed entirely to twee hipster types buying infinite copies of Neutral Milk Hotel records to play through vintage gramophones, then this is most likely good news for an industry that is frequently referred to as being on its last legs.

Let's pretend, for the purpose of this article, that the traditional LP hasn't just been lassoed into some sort of cultural nostalgia where everything that's old or looks old (hold tight my Instagram crew) is cool again, because there really are some actual benefits to using vinyl over your now-traditional digital formats. DJ Ham for

example, of Ipswich's premier dubstep night Pubstep, is a huge fan of the format, describing it in simple terms as "sounding infinitely better than any other format". And he's not the only one. Audio fanatics consistently argue that the format is much more satisfying; there's no denying that there's a pleasing crackle to records that simply can't be replicated by conventional digital formats.

In addition to technical terms vinyl can also be about searching for particular records. Scott 'Booda' French, a man who knows a thing or two about rare releases, sums up the phenomenon of crate-digging as being about the hunt. "When I was beat-making it was about discovering new stuff you've never heard," he says. "Or finding a great sample to use and just the culture and event around going to a new record shop and digging not knowing if it's going to be a gem or not." Despite the obvious benefits of the digital music revolution, there are still a ton of rare records and releases that will simply never emerge in MP3 format, ranging from early UK garage white labels to rare and coveted soul and early house.

So where can you go to get your fix of disc-jockeys playing analogue equipment for your listening pleasure? First up is The Swan, Ipswich's go-to venue for all things alternative, where you can see the likes of Ben Marr, the

aforementioned Pubstep, Heka and Hold Tight all coming correct on the ones and twos. Rapsploitation Sessions, built on iconic 'golden age' hip hop, has a tendency to default to wax and there are a host of upcoming DJs and new converts putting on nights at some of Ipswich's smaller pubs such as The Grinning Rat. Even Arlingtons offer a vinyl night where you can bring your own records and subject other people to your specific taste in music. (Imagine taking your Mobb Deep Hell on Earth CD to Liquid and asking the DJ to throw it down.)

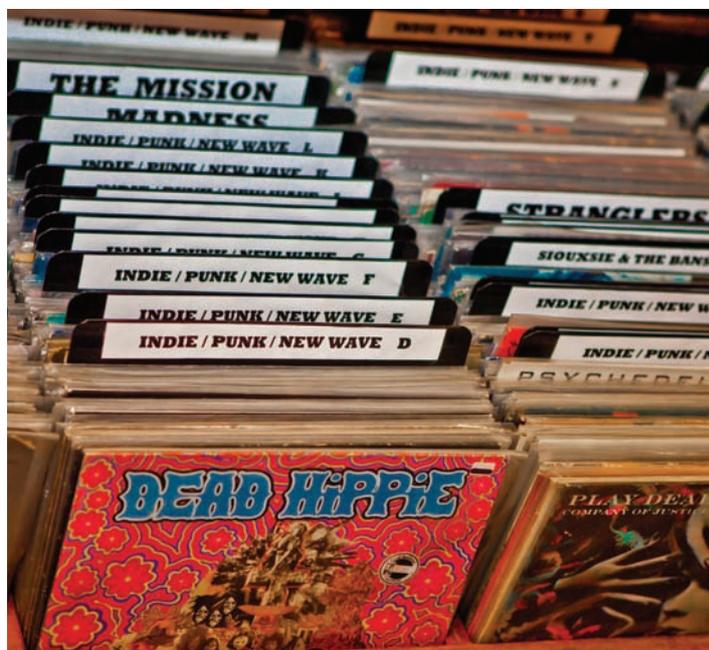
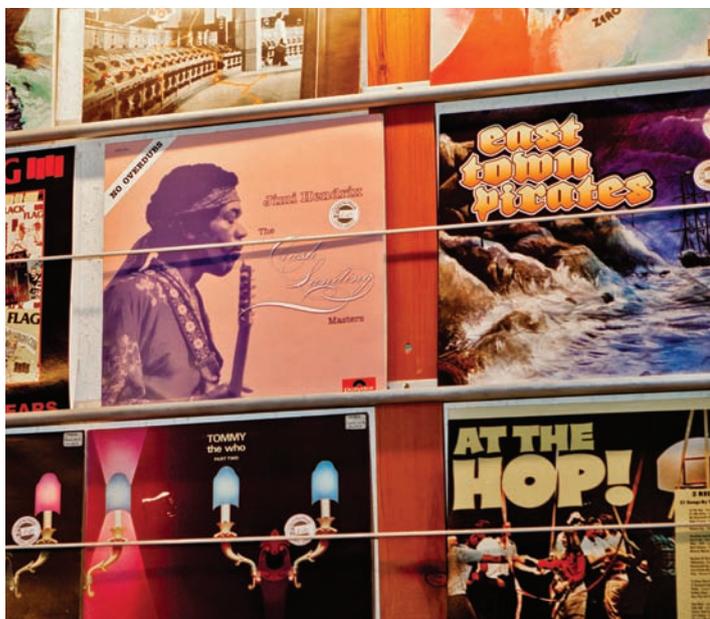
Want to take it further and start compiling a proper record collection? Your high street retail

options are admittedly somewhat limited, but not non-existent. If you can navigate a path through students buying zany outfits for shit theme nights then charity shops are probably your friend, specifically the Oxfam charity shop near the Buttermarket, a magical place that's so proud of its offerings it displays them prime of place in the shop window. The magnificent Out Of Time Records – whose £1 sale is legendary and still discussed at length today – is always worth a visit, boasting a remarkable selection of releases cultivated from various sellers. For recent material it's online where you need to go to get your digital crate-digging on, specifically with Ipswich's online retailer Red Eye Records,

who stock a wide range of singles, EPs and albums from some of the biggest electronic artists currently destroying various underground sound systems all across the country.

Essentially, the bottom line is that vinyl is back and attracting more and more young people and collectors in ways that haven't been seen since the format was in its prime. Certainly for some it never went away, but with sales rising up and up it might be time to get on board. At least until technology catches up and DJs start beaming music directly into your brain.

[outoftimerecords.com](http://outoftimerecords.com)





# Tuck Bannigan (Investigative Reporter) in... **'ART FAGS'**

Ipswich's brilliant investigative reporter, Tuck Bannigan, is back. But after getting wrapped over the knuckles following last issue's exploits, Bannigan has been busted down to a junior hack and forced to review a pretentious art exhibition. Can he reclaim his status as the town's leading journalist? Or is he finished?

"This is bullshit, boss!" I protested, jabbing my finger into the silk-shirted chest of IP1's Editor-in-Chief, Howard Freeman. "You can't do this to me!"

Howard remained unfazed, merely leaning back into the giant throne of an office chair that would dwarf a lesser man. He linked his perfectly-manicured fingers together and casually raised an eyebrow.

"You don't like it, Bannigan, you can walk. I have plenty of other hopefuls vying for this gig."

"But you must have something else," I pleaded, searching for the smallest hint of mercy in the black depths of his eyes. "I'm an investigative journalist, not some two-bit preview writer. This is grunt work! This is-"

"You're lucky to have anything at all, Bannigan," Howard cut in, his voice soft, but with an unmistakable edge. "We've barely finished sorting out the shitstorm you created with that washing machine fiasco." He selected

a cigar from the box on his ornately-carved oak desk, snapped the end off with a diamond-edged cutter and lit up.

"But, sir, it's a tiny, basement exhibition by two art school drop-outs. What's the point? It's probably awful!"

"Don't ever question my methods," Howard warned. "I want this checked out, and I want it done now. Whether it's you or anyone else makes no difference to me. But it makes all the difference to you, Bannigan, because this is all you're getting."

I sighed in defeat. "Alright, boss. I'll do it."

"Of course you will," Howard smiled, raising the cigar to his gleaming teeth. "Now, get to the roof. The bird is prepped and waiting, and I've got a light brunch with the Defence Secretary in... nine minutes and 32 seconds," he finished, checking his Rolex. "Don't screw this up, Bannigan."

I nodded and made for the exit.

A short helicopter ride later, I was standing outside a small, semi-detached house in Bury St Edmunds. How had I been reduced to this? I was Tuck Bannigan: Investigative Reporter! My job was to crusade for social justice and seek out truth. Scoping out some third-rate art exhibition for a piece of magazine-filler was far beneath my talents.

Still, I knew I had to make something of this. My last adventure had left me with nothing but a lot of bruises and a stint in the slammer, and I severely doubted Howard would give me another chance if I failed to deliver here. Steadying myself, I knocked on the door.

"Yes?" asked the young, red-headed woman who answered. "What do you want?" Her loose-fitting flannel shirt and shredded jeans made a commendable effort to suggest 'struggling artist', but the clipped accent and obvious contempt betrayed her roots. She was no artist. She was a bored rich kid who attempted an art degree once.



"Tuck Bannigan, IP1 magazine," I replied curtly. "I'm here to evaluate your work for our next issue."

"Oh, yes! Please, come in!" She beamed, suddenly friendly. She led me inside and through to a cramped living room, where an intricately-goateed man sat on the sofa.

"The IP1 journalist is here, Casp," the woman announced.

"Oh yah, fabulous, darling," the man replied, standing up. I winced at the

effort it took him. His bright red jeans were so tight they probably had to be constructed around his legs.

“Can I get you a cup of liquorice and hazelnut tea?” the woman offered. “It’s, like, my own blend.”

“Um, no thanks.” I said quickly. “Let’s just get straight to it, shall we? Tell me about yourselves.”

“Oh, well,” the woman began. “I am Velvetina Salome. I’m an artist across, like, various mediums and stuff? I’m also an actress in my spare time, and I like to-”

“And I,” the man interrupted, eliciting a glare from ‘Velvetina’, “am Casper du Jacques: multimedia sleeper agent and retro-stylistic philosophe.”

“I... see,” I lied. “I, uh, presume those aren’t your real names?”

“They are the names we chose to have attached to our work,” Velvetina explained. “Or, perhaps, like, they chose us. Who knows, yeah?”

“Yah, yah,” Casper added. “I mean, what’s in a name, anyway? It’s all just bones in the cosmic fishcake, man.” At this point, he pulled out a harmonica, and started playing a tune, which I was clearly supposed to believe was improvised.

“Why don’t you show me some of your art?” I asked through gritted teeth.

“Yeah, yeah, cool,” Velvetina agreed. “The gallery’s this way. I think you’ll be impressed.”

## **This wasn’t art by any reasonable standard. This was a pile of junk heaped onto a table.**

Apparently, Velvetina Salome and I had very different definitions of the word ‘impressed’. I stared in perfect disbelief as we entered the gallery (which is what they called their shitty kitchen). This wasn’t art by any reasonable standard. This was a pile of junk heaped onto a table.

“Well, what do you think?” Velvetina asked. “It’s, like, well edgy and subversive.” She pointed to what appeared to be a brick coated in peanut butter. It was labelled ‘Glorious Suffering’. “I got the idea for this piece when I was in, like, Europe?” she explained. “I actually spend most of my time there. Y’know, Madrid, Paris, um... Melbourne.”

“Melbourne is in Canada, darling,” Casper chuckled. “She doesn’t actually spend much time in Europe, you know. She did go to Amsterdam for a week after uni, but that was mostly spent regurgitating Jägermeister.”

“Shu’up!” Velvetina snapped.

“Let me direct your attention to this,” Casper offered, picking up a mouldy bundle of cloth. “This was my first work ever featured on television.”

“Oh, whatever!” Velvetina snapped. “That so doesn’t count! It’s a sock puppet you made on Blue Peter in 1995!”

“It still beats anything you’ve done, darling. I mean, what’s this supposed to be?” Casper snatched up a painting from the table. “A gargoyle screwing a watermelon?”

“At least I’ve been involved with television recently!”

“Ah yes, I forgot about that ‘work experience’ you lucked into. Tell me, did James Nesbitt enjoy that coffee you brought him on the set of *Jekyll*? I bet he really liked the one you spilled all over his jacket!”

“My mother was right about you!”

The quarrel continued, but I’d already given up. They didn’t even seem to notice my departure. I couldn’t write anything about this crap. I had no article. I had nothing. Nothing but the flight back to IP1 Headquarters to contemplate my fate.

“...And that’s what happened.” I finished explaining to the back of Howard’s chair. “The whole thing was a complete no-go. It’s not worth even a ShowOff review.” I cast my gaze down to the marble floor of the office. “I’m sorry, sir.”

After what seemed like an eternity, Howard slowly swivelled to face me.

“Excellent,” he said calmly. “Good work, Bannigan.”

“Sir, I swear, I’ll make up for-” I blurted, before looking up in surprise. “Wait... what?”

“I suspected this was nothing,” Howard explained. “I merely needed to confirm it. As an arts magazine, we can’t afford to dismiss anything without investigating it first. After all, who knows where the next big sensation may arise?”

“Uh...”

“I also needed to make sure you still had what it takes to do your job,” Howard continued. “And you performed well today. You correctly assessed the situation, and had the balls to come here and tell me when it didn’t work out.”

“I... Thank you, sir.”

Howard rose from his chair and extended a hand, which I hurriedly shook.

“Welcome back, Bannigan. Ready for your next assignment?”





Tom John Rose, *Every Flower*

## Images

### Tom John Rose

#### *Every Flower*

This image comes across quite innocently and romantic at first, but once you know the story behind it, a sad poignancy is reflected in those rosy petals.

Tom, third-year photography student at UCS, explains: “*Every Flower* is a digital composite photograph of 16 ceramic and nylon flowers found in a cemetery in the small Parisian village of Isles-lès-Villenoy. The digital layering process transforms their sorrowful form into an entirely beautiful one, unrecognisable from any frayed nylon petals or chipped clay.”

It leaves you with a feeling of unease at having been so deceived. It is not just the deaths of



Anna Heard, *Snow*

loved-ones that *Every Flower* sadly symbolises, but there is also a bitterness about knowing that fake flowers have been the momentos of these lives.

The way Tom has put together this little beauty shows great dedication. As with most of his portfolio *Every Flower* is technically strong, wonderfully thought-provoking and instantly appealing. **HB**

[ip1zine.com/showoff/media/6559](http://ip1zine.com/showoff/media/6559)

### Anna Heard

#### *Snow*

The work of Stowmarket-based 19-year-old photographer Anna Heard focuses on urban landscapes. Her most notable work, pieces such as *Lines and Contrast* and *Tunnel*, capture the grimy, decaying nature of town and city life.

*Snow* moves slightly away from Anna's other work by introducing the omnipotence of the elements to her beloved urban subject matter. Captured albeit by accident, the result is ethereal, and makes time stand still just for a few seconds.

The use of a monochrome filter enhances the contrast between the dark bricked buildings and the pale, misty sky and white snow crossed with tyre tracks. But it is the ‘paper aeroplane’ snowflake that really steals the show, as though it has been thrown by some mischievous child from one of the windows of the school-like building in the background.

Anna's work is eye-catching and alternative, and we are looking forward to seeing more of it.

#### **DJ/HF**

[ip1zine.com/showoff/media/6660](http://ip1zine.com/showoff/media/6660)

## Music

### Deadpoole

#### *Static Symbols*

It would be just swell if Deadpoole, aka Liam Poole, was terrible at making music because then we wouldn't feel as bad about our kind of inconsequential, mediocre lives. Unfortunately for us, he's pretty good at this production lark.

On *Static Symbols*, Deadpoole has constructed a genuinely interesting three and a half minutes, consisting of an 8-bit melody over hard-hitting drum patterns. Halfway through, that glitchy 8-bit soundscape fades away before exploding back into life, in what ‘experts’ might call a ‘drop’. It's a nice tactic and provides a welcome switch that, in the hands of lesser producers, might feel slightly gimmicky.

In our heads this is what the beat to a Crystal Castles rap single would sound like, but the biggest compliment we can pay Deadpoole is that he's constructed a certified banger that you genuinely want to play again immediately after listening to it.

Damn Liam, stop making everyone else look bad. **BS**

[ip1zine.com/showoff/media/6691](http://ip1zine.com/showoff/media/6691)

### Holly and the Doll

#### *Re: Alice*

*Re: Alice* is the first song Suffolk-based folksy duo Holly and the Doll have shared with IP1, and we certainly hope it won't be the last.

With its slow, gentle rhythm and haunting, downbeat melody, *Re: Alice* is evocative of childhood lullabies, long rainy days and the struggle of long-term illness. Sung simply and accompanied by an autoharp and bass, the acoustic melody is reminiscent of those penned by bands including Villagers, Daughter and Bright Eyes.

It's an understated, unassuming song, tinged with sadness, love and hope. The lyrics are simple yet impactful, with the repeated, ‘You have no idea, dear, how easy it could be / The cloud will soon clear, dear, but when will you see,’ as an emotional chorus suggestive of innocent reassurances and naive faith.

Holly and the Doll are promising young musicians, and IP1 will definitely be keeping an ear out for their next songs. **DJ**

[ip1zine.com/showoff/media/6699](http://ip1zine.com/showoff/media/6699)

# Writing

## Chris Kenworthy

### *My Pen Is My Guardian*

Chris Kenworthy describes *My Pen Is My Guardian* by saying, "It was my pen that wrote words [sic]. I was just 'enabling' it to write by pressing the nib to the piece of paper sitting before me." Sounds like an outlandish claim at first, but throughout the poem there's a convincing theme of inspiration being subconscious, with the writer nothing more than a puppet to his inner thoughts.

Kenworthy's repetition of 'my pen writes on...' in the first three stanzas gives way to a story of tragic consequences, as his pen becomes 'out of control, murdering innocent people'. Here the real author of these words becomes ambiguous; is this the work of the writer's angst or a case of ink becoming self-aware?

*My Pen Is My Guardian* creates a strong impression of a 'split personality' between man and pen in its narrative, and the result is funny, intriguing and noteworthy. **PS**  
[ip1zine.com/showoff/media/6701](http://ip1zine.com/showoff/media/6701)

**Re: Alice is evocative of childhood lullabies, long rainy days and the struggle of long-term illness**

## Film/Video

### Overload

#### *Fight*

It's pretty hard to make it as a young rock band these days, especially here in sleepy Suffolk. However, the Overload boys are certainly shaking up their hometown of Stowmarket.

The band draw inspiration from grunge greats such as Nirvana, and new school favourites like Enter Shikari – inspiration that reveals itself in the form of gang vocals and spoken word in their track, *Fight*.

The budding musicians, who last year won best performance at Love Music Live, also directed, filmed and produced the video. The boys are part of the Mix Mondays film group, which gave



them the opportunity to create their own music video. Incorporating performance, a live crowd and a narrative that depicts an exciting boxing match, *Fight* ticks all the boxes and makes for an entertaining, video debut. **HSB**  
[ip1zine.com/showoff/media/6656](http://ip1zine.com/showoff/media/6656)

## Film Colchester

### *Die Fast*

Film Colchester is a non-profit organisation dedicated to helping anyone interested in filmmaking get some experience under their belt. This particular offering of theirs is a tightly-paced action scene, drawing inspiration from Hollywood's long, proud tradition of gratuitous violence.

The two-minute scene follows a wise-cracking hero as he teleports into a building and proceeds to shoot, stab, blow up, and otherwise kill the living crap out of a bunch of bad guys, who all sport suitably menacing names like Vladimir and Sergio. Although, we'd just like to point out here that IP1 does not support the stereotype that everybody with those names is automatically evil (take it up with Film Colchester, Vlad).

The camera work is good, the music is exciting, and the special effects are effective – especially for a no-budget scene filmed entirely in one take. Check it out if you like 'spsions and stuff'. **AP**  
[ip1zine.com/showoff/media/6520](http://ip1zine.com/showoff/media/6520)

## Shaun Forsdyke

### *Books (John Brett)*

We always knew those talented individuals known collectively as the B. Goodes were special, but *Books*, a solo offering from

band member John Brett, is quite simply a wonderfully retro song. It's catchy, well written, immaculately produced and remains haunting in a way that stays with you long after you've listened to it.

The video for the track, directed by Shaun Forsdyke, finds the artist performing in a low-lit living room. It's an interesting visual, but never distracting, framing Brett front and centre for the majority of its duration. It comes across as a stripped-down showcase of a man who has every confidence in his songs to convey everything that needs to be said.

The B. Goodes have long been regarded as one of Ipswich's best bands. From the evidence here, we can only assume that John Brett might be ready to break out as an equally good solo artist. **BS**  
[ip1zine.com/showoff/media/6582](http://ip1zine.com/showoff/media/6582)





# Diary of a Restless God

In our quest to provide the highest quality of journalism, **IP1** secured the greatest interview in history: God. We came prepared with a series of deep and meaningful questions exploring His role in a modern society filled with scientific advancements and vanilla-flavoured coke. But He didn't show up, so we stole some pages from His diary instead...

## 07:20

Ugh... I can't really get away with hitting the snooze button again. A few years back I would've been awake like a shot, but there's only so many times you can look down at the world you lovingly created and hear someone say 'as God as my witness' before you start striking people with thunder for being total liars. I've become bored... So today I'm taking an afternoon off; a bit of work this morning, then I'm watching those cooking shows the Heaven Channel always has on.

## 07:45

Had Shreddies for breakfast. I've never had a cereal named after me, despite creating a universe in seven days. Apparently my disciples care more about Tony the Tiger and this Knitted by Nanas crap. It upsets me a bit!

## 08:00

I should start working. The Heaven waiting list is piling up, so I need to let Saint Peter know who can get in and who can't. Shouldn't be too difficult really, as it's normally easy for me to figure out who's getting barred. But after that, I'm watching cooking shows!

## 09:30

The list is done! I have no idea why so many people want to get into Heaven anyway, It's SO BORING here. Plus I'm impressed with the renovating Satan's done in Hell recently. He just needs to sort out his marketing...

I need to take it down to Saint Peter at the Pearly Gates, anyway. That's another thing that annoys me about humans; they've built Pete up to be some masterful guardian of Heaven. The man is an incompetent fool. I guarantee that if I sent this list rather than delivering it personally, he'd lose it within seconds. So now I have to miss *Adventures in Flan-making* to go and literally shove it in his face.

## 11:30

This is ridiculous! As soon as Pete saw me he mumbled something about his oven, told me to take over and ran off! So now I'm spending what would be a nice day off being the doorman to my own kingdom. And this queue is huge.

## 13:00

I don't think Pete's coming back. I'd fire him for this, but then I'd have to interview for a replacement, and I'm bored just thinking about that.

## 16:00

I've been on the door for hours, and these whiny dead people are so depressing. You're in Heaven now! Look happy! I've got five missed calls from Jesus on my phone. Last time we hung out, he got me drunk off free wine and persuaded me to throw eggs at Ghandi's house (who, I learnt, has gotten a lot grumpier since he died). I've been avoiding him since then, but at least this doorman job gives me an excuse to ignore his calls.

## 16:30

Jesus has shown up, because I forgot he can't take a hint. Just as I was about to say that I'm stuck on the door, Pete finally returns, grinning like the idiot he is because he's apparently fixed his oven. So now I have no excuses to get out of seeing Jesus...

## 17:30

All I wanted to do today was watch TV. NOT sit in the pub watching Jesus chat up barmaids. This is so unfair. And I'm not getting drunk and annoying Ghandi again, so I'm on the water.

## 19:00

Well, Jesus' whole 'turning water into wine' thing is pretty convenient. Maybe just one glass...

## 08:30

My head is THROBBING. Can't remember what happened after that first glass last night... Damn you, Jesus. I need to move... Why is there an empty egg-box by my bed? Think that might have been a knock at the door...

## 08:35

Just looked out the window, there's definitely someone at the door... And I could recognise Ghandi's bald head and angry face from anywhere. I hate you Jesus!

*Disclaimer: This article is not intended to poke fun at religious beliefs, we apologise if you find it offensive*

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