



**CRIPtIC**  
2021

## **CRIPtIC Arts Podcast, Episode Four Miss Jacqui**

[Mik Scarlet] Well, hello and welcome once again to another one of our wonderful CRIPtIC podcasts. Let's, what we're going to do, as you know hopefully, if you've watched a few already is we get to meet the artists that are going to be taking part in the CRIPtIC arts pit party showcase at the Pit Theatre at the Barbican here in sunny London. It is very sunny today. On the 19th and 20th of November this year. Don't worry, it's also going to be streamed online, so if you can't get to London, you still can get to see what is going to be a fantastic night. Today, we are joined by the one, the only, the wonderful Miss. Jacqui.

[Jacqui] YaY! (laughing)

Thanks so much for doing this. Now, I always ask all of the artists to do their own biography. I think, you know, in our industry, we do tend to get asked to do long and short biographies, so don't make it too long. (laughing) But if you could tell our wonderful viewer, listener (laughing) and reader who you are. That'd be fantastic.

Yeah. I'm Miss. Jackie. I spoken artists, song writer, and musician at times. I am about all things representation, all things music, and all things arts, in general. Yeah. I just have a good time creating stuff. (laughing)

Which is kind of one of the joys of doing this kind of work. Isn't it. It's that it's, it's, it's wonderful cause you always sort of thing. I always feel sorry for people that love sport cause they've always got to come in first. Whereas, all we do is do our best and if, and there's always going to be someone that likes it. And I like that.

[Jacqui] Yeah. (laughing) And one day, of course, we want to be selling enough records to have gold albums all over the walls, you know, our equivalent of a gold medal, but still, you know, it's still a joy on the journey, which is kind of fun.

[Jacqui] Yeah. So what was it that made you think, ah, CRIPtIC I'm going to apply for that? That sounds like a great thing.

Do you know what? It was like a amalgamation of a few things. So I've known about CRIPtIC for like awhile and I've known about Jamie and Jamie's work for like forever. And at the time I was like going through this like weird phase of like, I just want to be in a space or an environment that I don't have to explain like how important access and disability is. Especially from the year that we've just had, of the world going crap.

So I was like, oh, should I apply? Shouldn't I apply? And I applied for other things like during that time as well. And it just felt, like nobody understood that I don't let my access needs is not like me being a diva. It's a thing I need to be able to do what I want to do. So I was like, yeah, play for CRIPtIC. The worst you can get is a no. Like you know what I mean, like the world is not gonna imploded on itself. So I did. And I like, even during the interview, I was just like, oh my God, they just get it. I don't have to like explain like tear out my heart and be like, this is why I need this thing. And I think CRIPtIC is like an amazing like organisation. So why not?

You know, It's funny because like, I mean, I used to be on tourism musician and I did it all through the eighties and the nineties and I didn't ever ask for access at all. I just went to venues and just fall and it was horrible. And it was, there was always a kind of feeling as well that you were performing a venue that you've crawled up five flights of stairs to get onto, but no one else could. So you knew you were, there was none of your team in the audience and working on CRIPtIC has completely opened my eyes to what's possible and what we need to be, what, what the whole industry needs to be providing. So, you know, hopefully it will showcase not only all of your wonderful talent, but also a new way of doing things that might mean that you don't have to spend the next bit of your career going here is what I want, and I'm not being a diva. I'm not

asking for M&M's with my red ones. I'm asking for what basic. It's just basic. So, what barriers have you faced?

(sigh)

[Mik Scarlet] Yeah, it's going to be a lot of it. (laughing)

I don't know if we got, we got that kind of time. What barriers have I faced in my career. I'm surprised that I'm still continuing. Like when I started, I said I didn't like theatre and when I was really a young child, I'm like a thousand years old now, so yeah. I did that like professionally and stuff like that, but then it got to a point in that all of the roles I was getting was like, oh, woe is you the little sister. The really like fragile best friend. The sick person. And I was just like, I was going through like life and puberty and discovering who I was as a disabled person. So it was just like, I don't want to do this anymore. If those are the roles I'm going to get, I don't want to do. And I was always interested in music, like always, always, I always loved music.

I come from a really like musical family, like the stuff that my parents played when I was a kid and my grandparents played when I was a kid, but I never saw a disabled person. So I was just like, oh, what I can't do that. So that was a barrier in itself. Not seeing, not being able to see somebody who looked like me really hindered my idea of the career that I could or wanted to have. And I always was like into engineering and stuff. So like, I usually still record and edit and like all of the rappers from the state, like everyone wanted to be a rapper. And then I thought, yeah, that's the only way I can be in music is like

[Mik Scarlet] Yep. to be in the background, just pressing buttons. And then I got to a point where I was just like, no, but I really want to perform, like, that's the thing that I want to do. And then Someone, I met Kat Francois. He was like a phenomenal performance poet. And when I thought poetry was like old white men in turtlenecks or poems were like war poems from school. So it's all of these things were barriers because it was like, I didn't see myself in, in what I wanted to do. But on the other side of that, the access barriers,

[Mik Scarlet] Yep.

Like I shouldn't have to fight to have an accessible stage when you booked me. That always used to irk me, like you knew what you would get and you still did the dumb thing. (laughing) Like, oh yeah. Oh, well, you can't go on stage, but can you perform in front of the stage? No boo boo. I put in the time, the energy, the effort to be on the bill. and you're telling me to perform, what is this? What is this? The 18 hundreds? No. And even venues that people pick and things like that. Like in all honesty, I think my career would be a lot further along.

[Mik Scarlet] Yep, Yep.

And that's just me being honest. If, if those access barriers, weren't, weren't there. But also the reference like representation was there, I think, I would be flying.

It's something. I think that, I mean, I was really lucky. I was a early teenager and Ian Dury hit the charts and I had a caliper and he had a caliper and we so it was like, kind of, oh, back to me, I could genuinely remember thinking, oh, I could be a pop star. And it completely, I was a really good kid at school. I was really sweaty. And then suddenly overnight, I just turned into this rebellious little nerk. (chuckling) I ought to be a pop star, like Dury And then that backroom boy, you think happened to me That they said, oh, you might be a pop star, but you could work in a recording studio. And then, then I went in a wheelchair and they said, oh, you can't work in a recording studio now, cause you can't get up and down the stairs. So then I built my own basically. And then I was, like you, doing all the stuff for other people. And I was in band doing, my lead singer left and we had a gig. So, I had to sing as well. (chuckling) So I turned into Howard Jones, before Howard Jones, not that I was better.

Anyway (laughing) So, what have you got lined up for us at CRIPtic? What, what, what, what are you doing?

So I'm doing all new stuff. It's been a long time coming. For me. I had like all of these big plans for 2020. Like, like, I can't even explain how big these plans were and when the world shut down, it was kind of like, okay. So I had to have like, go back to the drawing board and go, actually just write stuff that you want to release, write stuff that has no pressure. Like, it doesn't have to be perfect and write stuff that you, like things that you want to talk about that you haven't had the opportunity. So, yeah, there's going to be new stuff. I'm excited. A couple of tracks. I'm planning, like set stuff in my head and like, look back. Yeah. I'm here to have a good time. (laughing)

Yes. And how are you coming along? How's it coming, cause of course when the all, like you said, when all this started, when you bring CRIPtic sort of said yes, everyone's work was quite undeveloped, wasn't it? And there's been a whole, you know, he's mentoring and Jamie is there supporting. And how are you going? How, how near are you to be ready?

Well, that is a good question. No, I think it's going well. I think this process has been so good for me in terms of like, there's no like immense pressure, and I'm not saying that I'm not working hard, but there's like, I can do what I need to do to create the work that I want to create. When, when I got the, yes, I literally panicked for like two weeks. I'm not going to lie because I was just like, I can do whatever I want. (laughing) I haven't had that in so long. I was just like, there's so much I want to say. And so much I want to do. And process has been really like wild and wacky because also. Having my access needs understood when he helped me reshape how I create, because before, if it's just to create for creating sake, let's say, I always had to figure out a way how to create the soundtrack that I wanted, because I couldn't play instruments anymore.

[Mik Scarlet] Yep. But actually having somebody, me hum to somebody what I need and then listen, and like have that exchange of, oh, these are actually my ideas coming to the forefront has been great. And like, is it it's come a long way. And I'm like, no, actually you think about the lyrics and the message and the musicality and all of that, like it's come a long way. There's like a few things I need to tie in a few harmonies I need to add. And yeah, but it's, it's come such a long way. And I'm like super duper proud of it. (giggling)

One of the big elements about this whole performance is that it's going to be accessible too. Isn't it? So I know lots of the other artists are kind of having to explore maybe for the first time, how to make what they do accessible to the audience, which can include audio description of, you know, what you're doing on stage and how to fit that into the performance. So is that all coming along nicely?

[Jacqui] Yeah!

Cause that's something you were new to or had you done it before in the past?

I, I'm not new to it. I've been in like shows and done shows where they've been accessible, but I've never had to do it for myself.

[Mik Scarlet] Yeah.

So in terms of like, if I'm doing a show in this interpreters, I just have to make sure that my lyrics are right, and I send them my lyrics. (laughing) I don't have to think. I don't have to think about they're like, oh, actually booking them or all of that.

[Mik Scarlet] Yep.

And not that I have to do that now, but like it's weird each challenged me in terms of why do I keep it in someone else's hands? Like this is something I can do, even in terms of like performance and creative captioning. And how can that just be a part of my package as an artist, as well as like lighting, like just really thinking about every single aspect, especially as an independent artist. I don't have a team of people. I don't like, I literally do everything by myself. So to be able to be pushed and challenged into thinking about performance and how all of these things can live together and it be even an even better experience has been really useful. And like, this will not be the last time that I used the thing that I've learned. So yeah. (giggling)

And that's, I think that's the, the main ethos behind it. Isn't it? Is that what Jamie wants is not only to give everyone this chance, but to make sure that your upscale and then go forth with, into the world, with the confidence, to know that they know what they're doing. And also the confidence to be able to say, this is what I expect.

[Jacqui] Yeah.

So I can't wait to see what you all do. And that brings us kind of nicely. So you, how, and say, you know, someone's thinking, should I go? I don't know. How would you get them to say, oh, absolutely I'm coming Sell your bit of the show. So like, I will, I have to see that. If nothing else, I have to see Miss. Jacqui.

Oh, wow. That's a great question. Woo. (laughing)

Especially, who isn't as egotistical. Obviously, you're far more modest. You see? So, so this is, this is another one of those access challenges. You've got to push yourself to sell yourself.

Yeah. Okay. Okay. I can do that. I could do that. Okay. If you've had my work before, come hear new stuff. If you never heard me before, come and experience a part of my journey that is going to be the beginning of a really great career in my eyes. Come out. If you can, like we've been in our houses. It's going to be completely accessible, Like you really don't have an excuse unless you live don't in London, but it will be live stream. So you really don't have an excuse. If not for me, support the community of deaf, disabled, neuodivergent artists. Come and see us. Let us be seen. And you're going to have a great time. Like I've seen bits and pieces of everyone else's world. So even if you don't like my set, you'll like a set. (laughing) But yeah, you'll have a good time, regardless.

She's so sweet. And I'm now going to sing the praises of Miss. Jacqui. We had a sharing and lots of industry people came and loads of them contacted me afterwards and kept going, oh,

Miss. Jacqui. Oh my God. Oh, well, she's going to be massive. It was brilliant. So it's a great night folks. You are going to enjoy everything, but you are going to love singing along and that uplifting stuff, when Miss. Jacqui hits the stage. So you don't forget that on the 19th and the 20th of November at the Barbican Pit Theatre, you can see the show. You can go online to the Barbican website and buy your tickets. And it will be streamed. It won't be live streamed. We can film the Friday and then transmit it on the Saturday night. And it will be on for a whole week, so that we can make it look even more professional and wonderful and edit out any moments that might go a little wrong. (laughing) So you get.

And you can come that if you want to see the real reel.

Yes, come and see the live and seeing what's going on. And with that, I'm going to say, thank you so much, Miss. Jacqui. I hope you enjoyed this podcast. There's going to be more to come, so stay tuned. And with that, we going to say, bye bye.

[Jacqui] Bye. (giggling)

The logo for CRIP TIC 2021 is positioned in the bottom right corner of a black banner. The banner is decorated with a repeating pattern of teal lightning bolts. The text 'CRIP TIC' is in a large, white, sans-serif font, with '2021' in a smaller font below it. The text is contained within a white rectangular box that has a thin black border.

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