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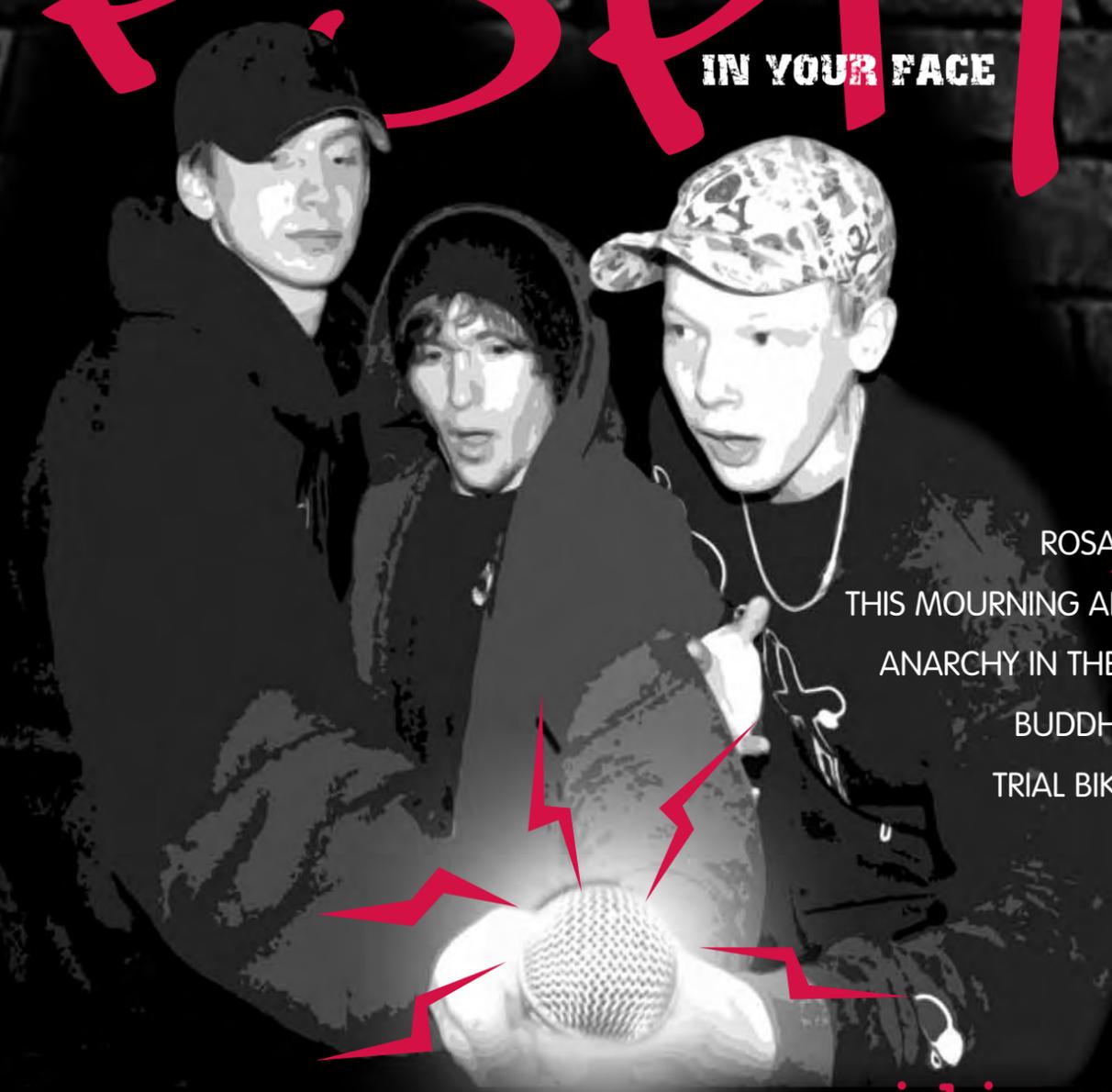
IP1 ZINE

Issue 18

ip1zine.com

ip1zine

IN YOUR FACE



ROSALITA

THIS MOURNING AFTER

ANARCHY IN THE UK

BUDDHISM

TRIAL BIKING

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IP1 invites you to an evening of Music, Performance, Film, Poetry and Art, celebrating the breadth of creative talent in our local area.



braincandy

A collection of music, art and all that's dandy

CALL FOR ARTISTS

Anyone wishing to take part in Braincandy as an artist or performer can submit a demo of their music or a portfolio of their art by the end of May. Our postal address can be found on the contents page opposite, all email submissions to: kevin@ip1zine.com

Braincandy is a community led Arts event taking place on the 26th of June at the Ipswich Corn Exchange, as part of this years Ip-art festival.

Braincandy will be held over three floors featuring live music, performance, film, poetry and visual art. All the artists, performers and material on show will have a local connection. Braincandy has been devised to help promote and showcase the diverse range of creative talent in and around Ipswich.

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Start times; Film & Visual Art 7pm,
Music & Performance 8pm
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Book early to avoid disappointment as our last event sold out before the night!

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WARNING! THIS MAGAZINE MAY CONTAIN CONTENT THAT SOME COULD FIND OFFENSIVE.



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Spring in your step

Springtime is a time when little lambs jovially fall over in fields as they attempt to walk, and when young Ipswich scene-kids also jovially fall over in the street as they attempt to walk.

It's a time when housewives in Suffolk get out their feather dusters and give their pipes a good going over.

It's a time for renewal, engendering and having sex.

According to local urban myth IP1 magazine is a great lovemaking aid, which is why we decided this issue should be a nice sexy red colour. Couples in Suffolk, it appears, roll up their copies of IP1 and spank one another with them!

We don't mind, we like our readers to enjoy IP1 in a variety of ways, as much as we like our writers to express themselves in a variety of ways.

They write their way, so you can read IP1 your way – with or without a dog collar on.

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Howard Freeman **the Ed**

ROSALITA

“Rosalita write short, catchy electro-guitar pop which brings to mind Gary Numan in places. The vocals are distinctive in a breathy and anguished Pixies/Strokes way. A great overall sound with the keyboards raising them above the standard indie-guitar fare dished up by others. Could go far?” **BBC Unsigned**

With a name that sounds like that of a Spanish whore, Rosalita are making quite a name for themselves as one of Ipswich's favourite local indie bands. With gigs lined up in London, Cambridge and with them supporting LadyFuzz at the newly opened Ipswich venue The Drum and Monkey, they seem to be headed in the right direction. I was invited along to one of their rehearsals at 'The Bigger Picture' to ask them some questions about what kind of band they are, and how they came to be.

How did you end up together...? Rich?

Richard Tyler (Guitar): How did we end up together? I...don't know, because I was the last to join.

Kris Andrew (Vocals): Well the band started about a year ago now, we had our first gig at the Pool Club I think, but that was under a different line up. Then about three months later we got Ben and Richard on board, and got rid of our old guitarist... because he's a Lego-head.

You recently had your quite frankly adorable interview with Stephan Foster of BBC Radio Suffolk and got some really good feedback. What's been the general response from your audiences and other reviews?

John Randall (Drums): Well since the interview with Stephan Foster we've had a lot more hits on the 'Ask John Randal' section of the website – don't ask Graham Norton ask John Randal.

Ben Groom (Keyboards)/Richard/Kris: Why would you ask Graham Norton?

John: Err, cut that bit, I actually meant to say, don't ask Jeeves, ask John Randall.

Kris: What's Graham Norton got to do with Jeeves, John?

John: I didn't mean Graham Norton, I meant Jeeves.

Ben: But you said Graham Norton...

Kris: Anyway, we were also in at number nine on the pulse radio listener's chart.

Do you worry about any bad press you might be getting on the Ipswich gigs website?

Kris: I love it.

Ben: No publicity is bad publicity!

Kris: Well, I mean you get people putting stuff on there and getting no views or replies whatsoever, but if you get ten people that are willing to slag you off then they must be interested in some way. I like it anyway. I find it funny.

It's a pretty punk orientated site anyway isn't it?

Kris: Well exactly, its Punk News isn't it.

Ben: I enjoy being talked about. It shows that my life has some kind of relevance to other people.



Do you prefer playing in London or at home in Ipswich?

Jay Goodrich (Bass): Sometimes I don't really like playing in London because sometimes you can make a lot of effort to get there and not have a good night, but usually it goes right. Playing in Ipswich you have the guarantee of the local fan base showing up at least.

John: If it's on a Friday or a Saturday and it's well promoted, I prefer playing in London.

What's been your best gig?

Kris: What the best or my favourite?

For you personally.

Kris: My favourite gig would probably be one of the Pool Club gigs supporting the Waxing Captors on their last show – the place was rammed and there were one-hundred people outside trying to get in who couldn't. My favourite local band was playing with us as well! It was a great night.

Ben: Although that may be eclipsed by our impending appearance with Ladyfuzz of Transgressive Records at the Drum & Monkey on April 7th – that may turn out to be our favourite gig but even if it isn't that was still a good plug!



Who's better out of Rosalita and Charlie Brown?

Richard: Rosie-Brown!

Ben: The diplomatic answer is that we're two different bands and you shouldn't compare.

However, if you were to compare?

(Long silence)

Jay: I think we're better than Charlie Brown...

Your newer recordings are sounding a bit electronic, where did that come from?

Richard: Keyboards.

John: Ben Groom.

Jay: If you took the keyboards away it would just be a bog standard line up, but with the keys it kind of adds the final touch, and gives it another dimension really.

Who are your influences?

Ben: We're all influenced by different bands; we don't listen to the same music, that way we all bring something different into the sound.



The song 'Smash it up' seems to be written from an experience you had, do you always write this way?

Kris: Well not all the time. There are a couple of songs where the lyrics have just come out of my head and they're imaginary stories.

Ben: I write from experience. I've been playing the keyboard a number of years and it's given me experience with musical notes. I pool all this experience when choosing which of these musical notes to play.

Kris: Actually what I said isn't strictly true; there was one song that came out of my imagination but turned into reality.

Final question – John Randall, boxers or briefs?

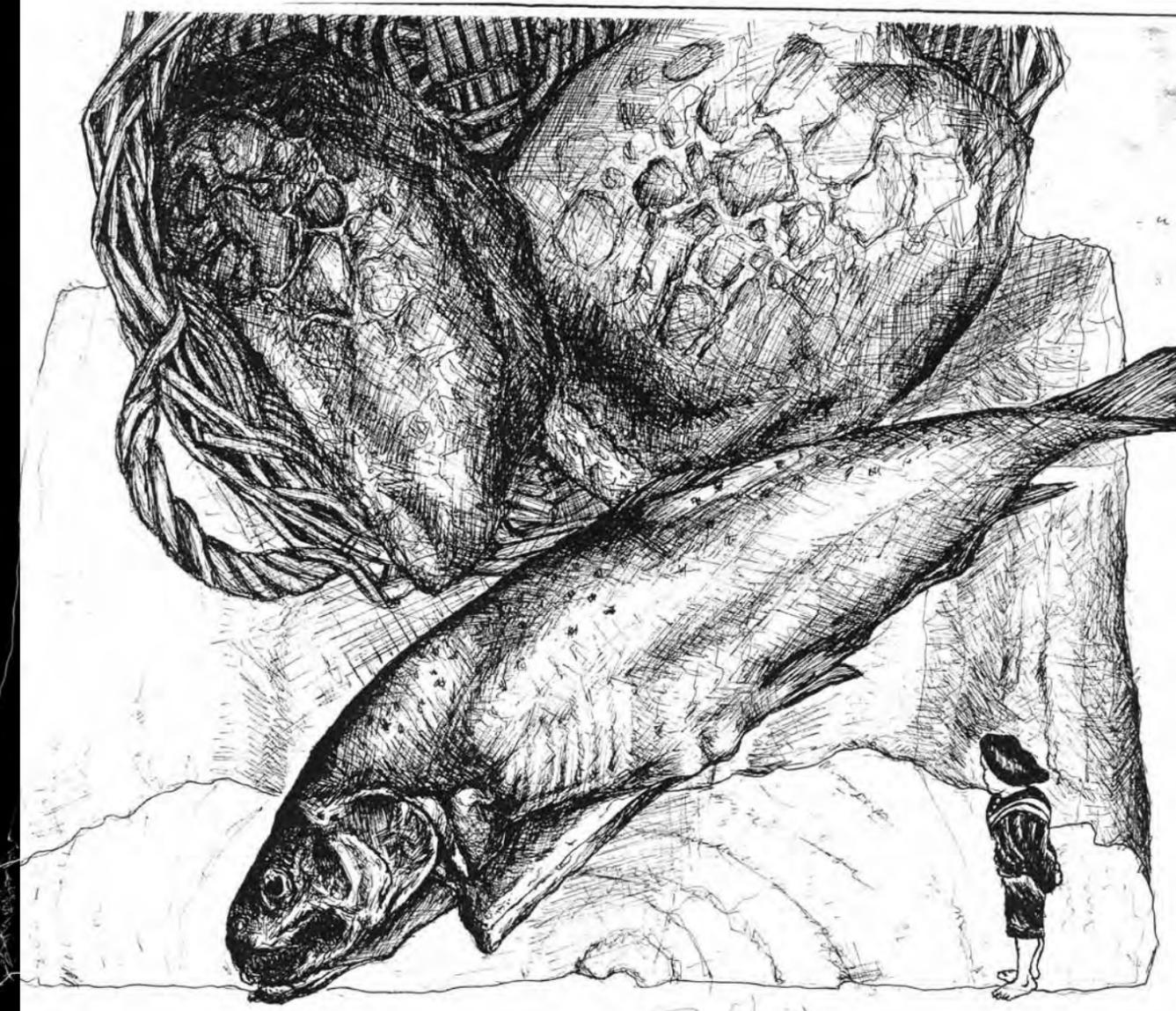
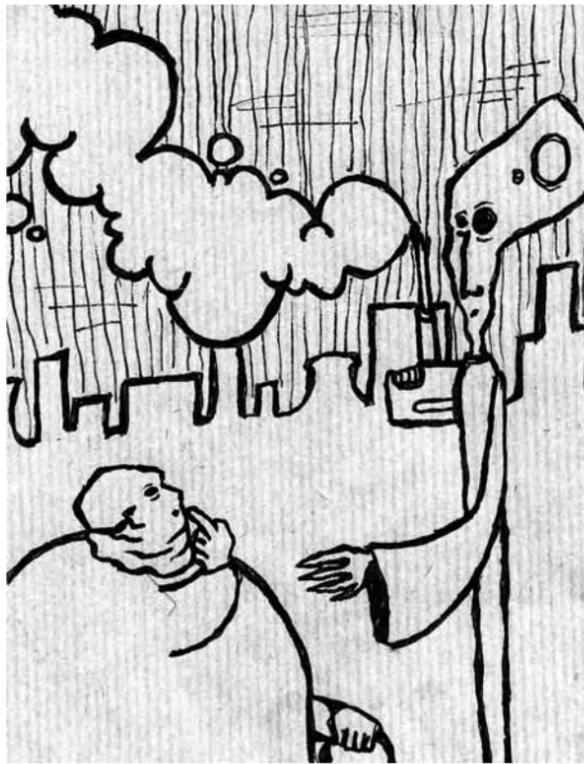
John: Err...boxers; they make me feel more adequate.

Richard: I don't wear underwear!

Having completed the interview I hang around whilst Rosalita practise their set for their forthcoming gigs including their new (and as yet untitled) song. The riffs of which do not leave my head until the following day. I'm looking forward to seeing the band play again whether it be locally or otherwise as their quirky, new wave sound seems to be a breath of fresh air in the highly guitar dominated indie scene of the moment. With their rapidly increasing popularity the Rosalita boys look like they're on their way. Just ask John Randall!

Words:
Rose
Robbins

Images:
Ben
Clarke



An Interview with Ben Clarke

The Ipswich art scene being on quite an alarmingly large scale these days, there are some local artists who have managed to escape even underground fame. A particularly intriguing case is a certain "Ben Clarke", he is an unusual case, and so I gave him the chance to make his statement to underground Ipswich.

R: Howdy y'all.

B: Howdy.

R: It's a wet Sunday morning and you're in a strange house, how are you feeling?

B: I'm not feeling too bad, but I should need some coffee soon.

R: So what do you reckon interests the public about your work?

B: Um! I think my mixture of photographic details and cartoony edge, which I think adds my own twisted touch. Ha-ha. Like my 'Loaves and Fishes' piece, which was originally a fairly ordinary still life, however with the miniature child standing in the foreground it is transformed into a kind of surrealistic image. I had a big ol' fish hanging around my kitchen for two nights!

R: Hanging out in your kitchen, huh? Bizarre guests you have.

B: I've had stranger! My friend Luke for instance, he came round my house last weekend and totally trashed the place, and he stole one of my ornamental heads...I found this pile of hairdresser practice mannequin heads down an alley. I have them in my bedroom now...had to mention the heads!

R: Yes you do appear to be interested in a range of media...weirdo...tell us about your paintings?

B: Well I have done quite a few acrylic paintings recently on some old bits of hardboard. Some of them are pretty cartoony, with really bright colours. However I've done some photo-realism acrylics (as close as I can get anyway). They're based on Dali and Picasso but have deep red textured backgrounds.

R: Apparently you have work on display around Ipswich?

B: Yes actually, I have three paintings for sale in a new art shop that's just opened, where 'Flipswich' used to be, near The Regent.

R: Hmm 'Flipswich' that's 'Ipswich' in dolphin form, yes? Sorry, the art, do you have any key influences?

B: Well I suppose I have loads of classical influences, like Dali, Goya and Velasquez, but also some more modern artists like Leigh Bowery and graffiti artists like Banksy and San.

R: It appears that we may be coming to the close of this interview. Perhaps tell us of plans for the future, then maybe a fancy farewell?

B: I might be getting an exhibition soon with some older artists if I'm lucky. Emma Reynolds mentioned something about letting me put some work in next time she has an exhibition. I'm going to do some more painting. I've got loads of GCSE art stuff to do so there's that!

PORTUGUEEZERS

There are said to be more than 50,000 in East Anglia alone. Throughout the last ten years the UK has become the new immigration hotspot for the Portuguese. Who are these people, and why are they coming here? Stick with me, as I take you through their story.

They come from far and wide, some for money and others just for peace and happiness, however they're all looking for one thing – a better future.

The Portuguese people have been all around the world for many years, since the 16th century, when they set out to travel the seas in search of new worlds and people, settling in many different countries.

During the 70s, after the great political revolution on 25th of April 1974, many Portuguese people, mainly from the northern/central area of Portugal called 'the interior', decided to leave due to the political and economical instability - finding the perfect hiding place in many of the French-speaking countries, firstly France followed by Switzerland and Belgium too.

Most of them being unskilled workers, the first Portuguese people to establish themselves in France were mainly factory and construction workers, who slowly established themselves by setting up their own businesses, as well as their own communities. Today, a large number of them are wealthy people, well established in their 'new country', with up to four generations living and working there. However they invariably come back to Portugal in the summer to spend their holidays in ostentatious looking houses in the small villages, showing off the big cars they've bought with the money they've earned, from the sweat of their own hard work.

For many years now, French-speaking countries have been known as the place to go if you can't find a job in Portugal, and need to earn good money. There are many thousands of Portuguese people there now and it's easy for anyone to adjust to the lifestyle and the language, with all the support from the associations and community centres you can find there. A lot of the first generation immigrants' offspring have been born and raised there, and

although they still speak a strange form of Portuguese, their roots to Portugal are more about the place where they generally go to on holiday.

In the 80s and 90s, the Portuguese economy seemed stable, and people started to feel more secure about daily life, like getting a job, maintaining it, and being able to put food on the table. It wasn't paradise, but at least you wouldn't go to sleep worrying about tomorrow. There were still migrants, but the numbers were decreasing.

In the last twenty years, following Portugal's accession to the European Union, and after spending all the money from the EU funding scams and scandals, and after a whole series of ever changing governments spending big money on events like Expo '98 and Euro 2004, Portugal found itself in a huge financial hole, with an alarmingly high unemployment rate. People started to get poorer by the day, and despair began to take over – emigration was once again the answer. The UK was renowned for its wealth and organisation, all the things that

Words and Design: Bernado Bobone

were lacking in Portugal, and thus seemed like the perfect place.

So who is this new generation of Portuguese immigrants trying to make it here? Some of them are what could be defined as 'professional migrants' – they have been around the circuit for many years, living in France, Switzerland, Belgium, Germany, Spain; wherever there was work. Many of the so called Portuguese who live in Britain are in fact Africans, born in Portuguese speaking countries like Cape Verde, Mozambique, Angola or Guinea, some of them raised in Portugal while others come straight from Africa. Much of this is in part down to the MTV generation; making English much more accessible as a language compared to French.

Most of the Portuguese people living here in Ipswich arrived in the last seven to eight years with others following after hearing jobs were here. Some have brought their whole families to make a new life, while others come alone. Most seem to be happy living here and want to provide a good education for their children, and have no plans to leave in the near future.

However there are many cases of people trying to make it, can't, so leave just as quickly as they came. Many also speak about the first wave of Portuguese arriving here, and pulling off credit card scams, opening as many bank accounts as they can, spending all the money, and then leaving. Today, it's almost impossible for a Portuguese person to open a bank account in Barclays, for example. No one trusts them anymore.

This feeling of having to hide who you are, and the fact that most Portuguese immigrants in the UK are young people, might explain the fact that despite their increasing numbers, the Portuguese community in England doesn't seem to connect at all. There are no community centres, no associations, no friendly meetings and meals and no-one makes a lot of friends, no-one wants to help their neighbour, and they all seem more interested in gossiping behind each others backs. It is also said that a lot of the young people coming here are running away from criminal convictions and drug addictions in Portugal, which also adds to the general feeling of suspicion. Or perhaps it's just a reflection of Britain and its own closed character.

Good or bad, young or old, working or living on benefits, they all come looking for a chance. Give them a job in Portugal and most of them would return tomorrow. But they can't.

"Hope is the last to die", goes a saying in Portugal. I hope we can all rely on something more tangible than that.



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Directed by Vik Sivalingam

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Photo by Jon Loman

BAND NIGHT | 23 JUNE 06

DARWYN



Darwyn are a 3-piece acoustic rock band from Halstead in Essex. They use guitar, piano and drums and having played music together for many years they decided to form *Darwyn*. Their influences range from Pearl Jam, Dave Matthews Band, Ben Folds Five, Rage Against the Machine, Nirvana and many other bands across the genres.

THE CREYOLA THIEF GENIUS

The Creyola Thief Genius are a 4-piece pre-sleeze mantle band from Battisford, Tattingstone and Hospital. They formed in October 2005 and have so far succeeded in stealing so many Creyolas that the government has implemented a national Creyola rationing service. For this the band has won a recording session and an EP is expected soon.



NEATPEOPLE

Born and bred in Colchester and Chelmsford, *NeatPeople's* XTC meets Talking Heads meets Blur noises are the sounds of the suburbs filtered through an offbeat pop sensibility. The band recently supported The Bluetones on their nationwide tour and released their first single, 'Baby I'm Bored', through new London-based independent label Rekabet.

www.neatpeople.co.uk

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Suffolk
County Council



THIS MOURNING AFTER

In the last few years Ipswich has spawned scores of bands, most being enthusiastic but often lacking in intensity, consistency and any ambition to spread their music outside of the town's borders.

Citing influences such as Taken, Knuckledust, 7 Angels 7 Plagues and of course Megadeth, This Mourning After, however, are one of the few who have continually managed to avoid the cultural quagmire and constantly push forward for something better. The band came to fruition in 2003 with the demise of As Clouds Gather, which featured Ben Jones and Owen Iles. "Ben had a dream, and asked me to be part of that dream," laughs Owen. Ross Abrahams and Sam Peet were later added, the latter due to a need for "face melting solos". Westley Holdsworth replaced their original bassist and completed the lineup.

Musically the band combine chaotic passages featuring dueling guitars, blast beats and frantic shrieks with epic and crushing - almost glacial - sections similar to those of bands such as ISIS, along with more subdued ambient parts making use of keyboards and swirling guitars, evoking shades of bands such as Explosions in the Sky. "I wouldn't say we're horribly aggressive really," says Ben. "It's all about what the song warrants. When we started we just wanted to make honest music, and not ever do anything too contrived and forced. If it comes out it comes out. If it's as rocking as Megadeth... well, if we ever reach that pinnacle I can die a happy man: ginger and freckly". Ross writes most if not all of the lyrics, tending to stray from typical conventions which is a pleasant diversion from the self obsessed faux-emo bands flooding the music scene. "I try not to write about anything that's to do with me personally because i don't think it's fair for me to stand at the front of the stage with all of these guys and just sing about myself. The new songs for instance are mostly about nature, it's all quite... earthy. I don't really

care what other bands do to be honest though" he says when asked about whether bands have any responsibility to deal with more wide reaching issues.

When asked about some of the local bands that have sprung up recently due to the increased popularity of harsher styles, the band is not particularly enthusiastic, describing most of the bands as "diabolical". Hesitating to describe Ipswich as having an actual "scene", Owen describes it as more like "a lot of hyperactive kids". "It's really a bubble, being quite active within itself" says Ben. "It tends to be the same bands playing every week. You go to another town or city and all of the bands are amazing, and they're not all from that city - there's constant interchanging."

Aside from This Mourning After, various members are involved with other projects, Ross with his ambient electronic project, S. Maharba and Westley looking to revitalize the Ipswich metal scene with a selection of positively scorching shows in the pipeline featuring Dignity Dies First, Arkangel, Mea Culpa, Centurions, The Volunteers and Zombie Death Squad. "I'm aiming to do one show every month at the Drum and Monkey, the first few are pretty heavy but I want to do a lot of varied stuff, I'm doing shows where bands are put on because they are great bands, not because they look cool or are the "in thing" at that time. My main aim is to show people that you don't have to look to America for great bands; they are right here under your nose. All you have to do is look for them." Ben eloquently adds that he believes "everyone in Ipswich is an idiot" due to what the band commonly perceives as a tendency to ignore homegrown

bands and focus more on the big American acts. When asked about their views on staying independent, Wes' intentions are clear, stating that he would be "snorting coke off of strippers navels at the first opportunity". Ben, the voice of reason, describes how "the whole dream is... well if you can do it and make money then fine, but we don't expect it because none of us can really play and we're not handsome with floppy hair and leggings so we're never going to be famous." "Oh we will" counters Wes without much explanation. The bands first album, 'The Sleep' came out on QnotQ records, a label set up by Kieron and Phill of Eden Maine. "They kindly and... foolishly I think offered to make us stars..." says Ben, "they had the faith to go ahead and do it in the first place, no one else in the country really cared except for them so they've probably shot themselves in the foot." Ever the optimist. The record features the artwork of Paul Romano, who was previously involved with bands such as Mastodon, The Red Chord, Godflesh and Earth. "It took him forever to do it but he's a legend and i think it was worth it" says Wes.

With a quite epic new demo, plans for a split with previous tour partners Chariots and tours in May with Mea Culpa from Bristol and another in June/July again with Chariots, the steaming, hairy, and "earthy behemoth that is This Mourning After is showing no signs of faltering.

Words: Jim Stodart

Design: Lewis Webb





IPSWICH FILM THEATRE INDEPENDENCE DAY

Words: *Natasha Downs*
Design: *Ian Dance*

What really gets me frustrated is when I see a film advertised on at Cineworld then when I go down to see that film it isn't on! Fortunately there is always the next more unlikely option...the Ipswich Film Theatre (IFT), which also appears to be showing that film. It may not be appearing for another month or two but at least it will be appearing. You see, IFT is trustworthy and cares about its audience, and unlike Cineworld isn't dictated solely by profit margins.

I realise that many people cannot remember the last time they visited IFT. For me it's when I was a small child. My dad would take me and my brother whilst my mum was at work. He would sleep through the entire film, waking just as the end credits rolled!

Personally, I'm sad to hear that IFT will be closing down soon for 'refurbishment', and opening soon after, I'm sceptical. Apparently more cinemas are being built now than at any other time in the last 50 years. I met up with IFT's Film Officer, Dave Gregory, to ask him about what the IFT has to offer and what its forecast is for the future.

So Dave, how do you get ideas and inspiration for the films you screen at the IFT?

I go to film festivals; Edinburgh in August, London in November, and Cambridge in July. In Edinburgh, I watch four or five films every day, starting at nine and finishing at about seven or eight. I have been known for watching films at nine and not walking

out till one in the morning! It's very intensive but it allows me to build up a database. I talk to colleagues; I also know lots of people running independent cinemas all over the country. I do a lot of reading; I read film magazines anything from Screen International to Sight and Sound. I look on the websites, like Launching Films, plus film subscription newsletters. I get sent videos and DVDs. I have a stack of about 15 films by my TV right now. I'm trying to plough through them, but every time I watch them I get sent another two or three!

So when you're picking the films are you thinking about what the audience will like or does your personal preference come into play?

I have to think about what the audience will like; it's not my cinema, purely for my pleasure and enjoyment. It exists to serve the people of Ipswich and surrounding communities. I have to try and put together a mixed bag of films, like fiction and documentary, mainstream films from classic Hollywood movies through to foreign language and independent movies. A range of certificates; you don't want a month when every film has an 18 certificate; some people are not keen if they think it will be full of sex and violence. It has to be a mix. My ideal is each month there are two films at least that attracts everybody; from a 65 yr old pensioner to a 35 yr old married couple with young kids and teenagers.

Would you call yourself an art house cinema or do you refer to yourself as more of an independent?

We call ourselves an independent film theatre, in the 60's and 70's and early 80's cinemas like ours were referred to as art house, but to me it's a false distinction. Because I like mainstream Hollywood, I like Russian and Japanese movies, I really love documentaries, and not all of those can be classified as art. We do play intelligent Hollywood movies, like *Brokeback Mountain* or Woody Allen's latest film *Matchpoint*, which we recently screened. They're fairly conventional, but they have a sort of quality about them that *American Pie* doesn't. I wouldn't want to play that kind of stereotypical teenage mainstream movie; that audience is catered for down at Cineworld. If you call yourself an art cinema it discriminates a lot of people, it appears pretentious and intellectual. Film is all about enjoyment and pleasure, yes it does inform and yes it does educate, but primarily it entertains.

I have been trying to think about what factors have played a part in the IFT's low ticket sales. You mentioned that although the teenagers are the biggest movie goers they prefer the mainstream movies at Cineworld. Have you thought about getting schools involved to get them more interested in independent cinema?

We used to do a lot of work with schools. We were partially funded to do it but when that funding was

withdrawn last year, it was costing us money and without subsidy we just couldn't afford it. However, when we get some more money, we are hoping to start to do more work with schools. I give lectures; I do a lot in September and October. I invite groups of new students from Suffolk College or people starting A-Levels in Media studies. If they're prepared to sit through half hour of me telling them what IFT is then they get to see a free movie! Students and tutors seem to like it, and it publicises the IFT to a wider audience.

There is a concern about what the future holds for IFT, is it coming to an end?

There has been for about a year. The council has had to make quite severe cutbacks on all services and the film theatre is not at the forefront of places to keep. There has been talk about turning it into a pub or even a shopping centre. There is a council meeting in June time and then about four weeks after that they go out to the public and ask them what they want from the Corn Exchange. So we will see what happens.

For those of you who have fond old memories of the IFT, there is currently a supporters group who are campaigning to save the IFT. If you would like to get involved their website is at the bottom of the page along with the IFT website address, where you can get more information.

www.ifsupporters.org/
www.ipswichfilmtheatre.co.uk



IP1 Film Competition

Win 2 tickets to see the outstanding new Swedish teen drama *The Ketchup Effect*. It's really easy to enter, all you have to do is visit www.ipswichfilmtheatre.co.uk, find out who directed *The Ketchup Effect* and then visit our website, www.ip1zine.com, and fill out the competition entry form. There are 3 pairs of tickets to give away so get on it!

Closing date Mon 10th April 2006



Screening at Ipswich Film Theatre
Sat 15 & Tues 18 - Thurs 20 April

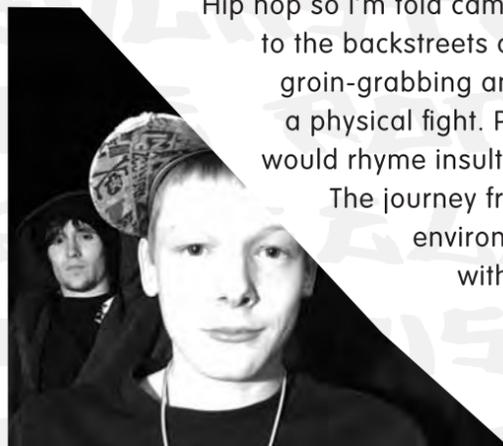
The Ketchup Effect (18)

An award winning Swedish drama whose warmly observed portrayal of teenage life - sex, boys, alcohol, friendship, respect - will strike a chord with everyone who has experienced the heartache that can be adolescence. If you want to know the meaning of the title, be prepared to watch, and laugh very loudly.

IFT
Corn Exchange
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ipspit

in your face



Hip hop so I'm told came from up north: the North Pole to be exact. Far before it emigrated to the backstreets of the Bronx, many a peace-loving Eskimo was busy rhyme-spitting groin-grabbing and beatboxing their way through the Antarctic, and all this to avoid a physical fight. Perhaps not to such a sophisticated degree but apparently Eskimos would rhyme insults back and forth in a kind of competition in order to settle disputes.

The journey from the bitter conditions of the North Pole to the even harsher rural environment of Ipswich has been a long one. These word battles together with rhyming insults still play a big part in hip hop today. Although not quite Eskimos some of the Ipswich Ip-Spit crew do bare some resemblance in their fur-trimmed hoodies. This primitive form of non-violent word battle can still be heard in the CSV Media Clubhouse on Wednesday evenings.

Reams of lyrics are bounced wall to wall as characters such as Truth, Esra and Pikey take it in turns to rap and beatbox through a shared mic. This is a slightly more polite affair than a full-on personal attack but there is still a passionate driving force behind the lyrics and performance. Ip-Spit, however is more than just a collective of musicians. It now touches on the borders of a social enterprise with some of the members taking on more managerial roles within the project. This change and development within Ip-Spit is all down to Esra, the founder of the project. Esra has been an MC for about sixteen years and is already part of a signed hip hop band called Vinyl Dialect. Ip-Spit have gained much recognition for Ipswich in the past two years by their performances locally and further afield. Since forming in October 2004 the group have maintained a core of musicians and are still attracting new talent. The long term plan is to get funding to develop a local record label to better promote and establish up-and-coming hip hop talent in Ipswich. IPI spoke to Esra about the project.



IPSWICH HIP HOP COLLECTIVE

I have just landed on Earth for the first time. Explain to me, a complete stranger, what Ip-Spit is to you.

Esra: It bugged me that there wasn't a kind of cohesive Ipswich hip hop scene. So, the barebones and purpose of it is to provide a common place and connection point... somewhere for people to meet up who are making the kind of music we make. A place to meet new people, make new contacts. Whenever you are around other musicians others artists, whatever you do you improve more rapidly. And that's exactly what's happened. To begin with some would meet up, sit down and not say anything for a while, but by spring/summer 2005 they were performing as if they'd been doing it forever, which was great. So that's really what it is. You see, most hip hop scenes tend to revolve around record shops, like in New York it's an established thing; you couldn't be there without hearing this kind of music it would just be impossible. At grass-roots level people meet at record shops and put flyers up in record shops to advertise their night

and what have you, unfortunately as everybody in Ipswich from every kind of music sphere will comment - there isn't a live venue in Ipswich. So I thought what's the next best thing? And the next best thing is a Cipher Session.

Cipher Session?

A Cipher Session is like the most basic form of MCing; gathering a circle of people taking turns to spit verses or perform lyrics, poetry and whatever it is they want to do.

Like a sort of open-mic session?

Yes, but it can be on a street corner, or it can be in a studio or in a room somewhere like CSV Media Clubhouse. I already had connections from doing workshops for CSV Media, and I'd also worked at young offenders institutes for about a year before so they were prepared to listen to the idea and give us the space at their clubhouse for free - which included access to the turntables and equipment.

Jimmy Green also works with me and usually comes along and DJs and provides backing tracks for people to perform to. I asked him to kind of back me as it were and to turn up regularly and shoulder some of the responsibility from the start. Since then we've had stable members, people who've come and gone, people who have stayed since day one, people who are, you know, regular. People started collaborating and working together and we started organising shows where people would come into Ip-Spit, rehearse a ten or fifteen minute showcase like we did at Music in the Park and Braincandy. I guess the next phase really is to push it to a level where we can get funding to enable us to tour more expansively - that's like a long term plan - and to look at the possibility of funding a record label. All of these things are plans which are in the pipeline. And other people have come and taken over those responsibilities because otherwise it would just be me doing it. The whole point of it is its inclusive. Everybody comes along and they're responsible for it. It only works when people turn up. And by the same token it only works when everybody has a say in the direction it's going in. Now we've got younger guys like Pikey who kind of works as a beatboxer, and Jamie D, Sense, Lulux, 9 bar who are taking over things like organising the live nights, sorting out the promotion and putting together funding with agencies. The future of the project is in safe hands.

Ip-Spit meet up Wednesday evenings at 7pm @ CSV Media Clubhouse.

WORDS Leah Kurta/Nick Endean
GRAPHIC DESIGN Bernardo Bobone
PHOTOGRAPHY Thomas L. Bailey



Rap, Rhymes & Reel Life

Words: Daluxolo Moloantoa Design: Will Duehring

Hip-hop music came about in the early 80's, around the time when the first music videos hit television screens. Fresh out of a decade that saw black music claim top spot in pop music charts, hip hop picked up from where Soul & R&B had left off to become an artistic mirror of urban inner-city life.

It took some time before hip hop record companies could afford to make music videos for their artists, and when they eventually did it was rap pioneers Kool Herc, Ice-T, Run DMC (R.I.P. MJM), Salt n Pepa and KRS One amongst others who stepped to the mike and let the world know about battling, bomin', breakdancing and turntablism.

In the time since hip hop artists have been making music videos some of the most biting criticism has been directed at them. This is because most hip hop videos, those that enjoy major TV airplay, have been dominated by a common theme of sex, violence and flashy materialism. This approach has been ostracised as "superficial" and considered "morally inappropriate" by major TV network commentators.

In retaliation the hip hop industry has shot back to say that society's ills cannot be placed solely on hip hop's door. Rapper and record company exec Eric "Eazy-E" Wright Jnr, said, "You can't blame hip hop for the actions that people take. You can't go

In this age of digital visual manipulation hip-hop culture is a constant reference to "keeping it real". In a period spanning twenty five years the culture evolved from being a music form firmly rooted in the underground to a global movement with a multi-dimensional command of global music, fashion and film revenue.



out to kill or rape somebody just because you heard it in a hip hop song or watched a hip hop video."

UK hip hop artist KANO, who recently shot a music video highlighting police harassment, said in an interview, "It is no exaggeration what people see in videos. That is what you will see if you spend a night out in a council estate or go to a party there. Our videos are a slice out of real life."

Ipswich local MC Olebogeng Tseleng, also known as Ole T, adds, "As a lover and activist of hip hop culture I feel like hip hop has fallen into a trap. The current mentality in as far as the music videos are concerned is to make them sell as many records as possible. And we all know what that involves.

Unfortunately the mainstream media has

misunderstood this as all there is to hip hop." Some measures have been taken to remedy the situation in the past. TV's Lyricist Lounge veered off this trend to become the first TV showcase for unsigned hip hop talent. Lyricist Lounge also moved further off videos and demonstrated what could happen when hip hop and comedy combine on stage.

Hip hop films started in the mid-eighties with classic films like Wild Style, Breakin and Krush Groove. Breakin, a docu-drama made on a shoestring budget, set out to instil into the conscience of mainstream audiences hip hop's four elements, and particularly about the new breakdancing craze.

"Breakin and all of them films in the 80's are a good departure point if people want to learn more about hip hop's origins" says Ipswich old school rhyme veteran/break-dancer Kev Oagunnaike aka Daddy K-ted MC. "To see kids in these films rhyming off their heads and addressing issues in their communities made me want to step in and be a part of it too."

It took some years before Hollywood could recognise hip hop's pulling power. The tide was turned with the landmark 1991 release of Boyz N Da Hood, a film by UCLA film student John Singleton. Up till then hip hop films were made largely by independent filmmakers and were shot usually with a low budget.

A tough tale about a group of friends who grow up in the same neighbourhood of South Central LA, Boyz closely examines the family and social influences that these friends grow up in and how this affects their later lives.

The instantly praised drama spawned a new direction in the marketing of films. Released together with a carefully compiled CD Soundtrack, the film broke both soundtrack and box office records.

Boyz N The Hood also helped introduce a new class of acting talent. One unlikely actor amongst them was a member of the notorious rap group NWA – his name, Ice Cube. It was the consensus of both film fans and critics that Cube, playing the role of Doughboy, should have been considered for an Oscar that year.

Soon after the success of Boyz an unprecedented number of "ghetto-themed" flicks were released. Three of these films – Above the Rim, Gang-Related and Juice – which starred a well-known rapper who had started his music career as a roadie on many hip hop tours.

Tupac Shakur was just 25 when he died violently in '96. The victim of a drive-by shooting, Tupac had grown rich and famous so fast that he never made it out of the violent streets that were the subject of much of his films and music. Tupac's all-too-brief movie career is best remembered for his role as Bishop in the movie Juice. Juice, Tupac's first major acting role was about four Harlem teens – Q, Bishop, Raheem and Steel. They are out skipping school one day when they hear that a friend has been shot dead in a bar shootout. After this Bishop tells his friends that they have no respect, or 'juice' anymore in the community.

To get it back they rob a corner grocery store, but the lunatic Bishop shoots the store clerk dead, for no apparent reason. They run into an alley where Raheem tells Bishop to give him the gun. They wrestle for the gun and Raheem gets shot. Only the others know what happened, and Bishop is out to get rid of them too.

Media and hip hop entrepreneur Jay Z, whose record label boasts a film division, had this to say on Tupac's film career: "Tupac did not choose his roles. The roles chose him, because he was the embodiment of those characters."

Another credible "ghetto-themed" film came in the form of New Jack City- with Ice-T, Wesley Snipes and comedian Chris Rock in the driving seat.

New Jack City provided further evidence that rappers could handle the cross-over into film. One such rapper has gone on to prove this point beyond doubt. Will Smith, one-half of duo Jazzy

Jeff and the Fresh Prince, had had years of honing his craft on television's The Fresh Prince of Bel Air. He made a smart decision to steer clear of the "thug" typecast when choosing roles and went on to star in mega blockbusters such as Men in Black, Independence Day and I: Robot.

The only other rappers to come close to that kind of success are Queen Latifah and LL Cool J (Ladies Love Cool James). Latifah has appeared in the screen adaptation of Chicago and LL in hits like Deep Blue Sea.



The one rap artist who made a total disaster out of making the big move was Vanilla Ice, whose 1991 picture "Cool As Ice" is best described as "Cold as Ice".

Possible future inductees into the Rap Film Star Club include Tribe Called Quest front man Q-Tip, Andre Benjamin of OutKast and Mos Def - one-half of the politically conscious group Black Star. Mos is host of MTV's Def Poetry Jam and recently starred in the British remake of The Hitch Hiker's Guide To The Galaxy.

The hip hop film industry has matured. The number of films featuring rap stars is on the rise. The quality of the projects is also improving.

"Hip hop is not about creating fake impressions. It is about being true. The challenge remains for scriptwriters to create storylines that are

realistic and not over the top about what's going on out there" proposes Ipswich-based rapper INNAFLO, whose brand of rap is known as IP-hop. Go figure.



B U D D H I S T E V O L U T I O N

I meet Nick Ross, a follower of the Western Buddhist Order, at Evolution. He is carefully packaging goods on the counter. I follow him out to the back of the shop, through the kitchen and up the stairs to The Buddhist Centre. I sit down in front of an arrangement of Buddhist statues where I am offered a selection of fruit teas to drink. I ask about The Buddhist Centre and what the Western Buddhist Order is all about, and uncover an interesting story.

"A man called Sangha Rachi started the Western Buddhist movement in the 1960's. He was an Englishman who went to India in the 1940's where he became a Buddhist Monk. In 1967 he started a movement called The Friends of the Buddhist Order and in 1968 The Buddhist Order was set up. Sangha created this movement from a mixture of many different Buddhist traditions including Indian, Tibetan, Japanese and Thai.

The key differences between Eastern and Western Buddhism are that Western Buddhists are non-monastic. We also have families and jobs. We bring the Buddhist ethos into the Western world that we live in and view Buddha as a man as opposed to a God, unlike Eastern Buddhism. We see him as a man who attained as much as a human can, he's enlightened himself. The core belief of our movement is that actions have consequences; this is the law of Karma. Some members of this order do not however believe in rebirth, it is not mandatory but most people do. There is a key precept that we should not harm any living being – I consider the importance of this belief and I am therefore a vegetarian. I believe that we must be healthy and should look after ourselves in order to be loving and healthy people.

The whole concept of suffering is that we suffer through our cravings. People are always yearning for the perfect house, the right car, the most amazing holiday. They pin their happiness upon this, and craving these material objects causes much unhappiness as people are left disappointed and let down. Enlightenment is the belief that cravings can cease if people "stop grasping", in this way they can reach a sense of happiness.

The two essential philosophies of Buddhism are firstly that meditation can calm the mind and find out what is going on inside it and secondly, the following of Buddhist ethics. We have to keep coming back to this planet until we've got it right and found Enlightenment; this is how we can become better human beings. Buddha declared that there are "universes within universes", meaning that there are many different worlds. We believe that we need to sort ourselves out before we figure out the history of the universe. There is so much for us to do and pondering upon this takes us away from reality as it is something that we do not understand.

We need to relax and come back to ourselves and be content with who we are. Buddhism allows a person to accept themselves more as we learn to love what we are; it is a particular way of working with the mind. The general ethos behind Buddhism is that if we are loving and decent towards other people then other people will also be like this to us in return. It is common sense and is expanded as we can see it a bit clearer. We are able to create our own lives; I believe that if we do not follow this philosophy we will be unhappy. It is a natural law which is not enforced; regarding rebirth we may either die and take a new form or remain as we are. A way of looking at this is when the light of a candle is transferred to a second

candle - an essence of the first candle is transformed to the second candle but it is different; a part of a person's consciousness transfers. How a person has acted in their last life determines what happens in their future lives. Their life may be either hellish or heavenly. If someone is constantly feeling angry and upset then we can consider that their life is hellish. If they are however feeling buoyant, loving and outgoing then they may feel heavenly.

If someone is interested in starting out in Buddhism I suggest that they buy a CD or book on meditation and are guided through the meditation or they come along to one of our beginners classes. There are two basic types of meditation that I follow; the first involves me following my breath. I start to notice how fast I am breathing and I keep attentive to this. My mind wanders sometimes but I try to switch myself off. Another meditation technique is called Loving Kindness. This involves me contacting a sense of well-being and encouraging it to grow and expand. This Buddhist centre allows people to have the opportunity to transform their self if they are lost and alienated from the world. They can sort themselves out in a supportive, happy and positive environment. I was so stressed out before I came along to The Buddhist Centre and now I feel like a completely different person. Other faiths such as Christianity do have a place for people, we as human beings need to have a community of friends. Religion is important to a lot of people and if a particular faith grasps someone, then great. In this society we are extremely tribal, we have camps for different faiths and we need to accept each others beliefs and see that it is fair enough for us to follow different pathways rather than turning on each other. We must live and let live essentially and accept our differences and try and be as loving as possible towards each other.

The shop below The Buddhist Centre is called Evolution; this business contains goods that are mainly fairly traded. We visit the suppliers as much as possible to ensure that people are

receiving a decent wage and living conditions. The shop allows there to be a supportive environment for Buddhists and we work together in the shop. In exchange for working in the shop we are given rent, a good allowance, pocket money and are sent away on retreat. At these retreats we meditate a lot, for between five and six hours a day in the Welsh countryside. It is totally silent and really relaxing. I am soon going on a training course to become ordained; this involves lots of studying and meditation. I will spend an average of three and four months in the mountains studying and meditating. There is training involved in order to become an order member; I am going to go to Spain and will spend my time in a valley with no electricity or water with approximately twenty people who are living together, meditating and studying. I will receive a new name and this will reflect an aspect of me. It always reflects a positive quality developed in an individual who has committed to the Buddhist path.

Classes at the Buddhist Centre involve meditation; this is followed by a discussion on Buddhist ethics in the second half. The classes run at the Buddhist Centre include courses on Tuesday nights at 7.30pm for beginners, and a Monday lunchtime group for those who are frazzled from work. We also have classes for Yoga and Thai Chi. Discounts on the rates of entrance are available to those on a low income.

There is an arts event on the 25th June, this will involve a street fair and there will be artists and art shows. It will include paintings using different types of media.

A new part of the Buddhist Centre has now been opened called Higher Evolution. There will be therapies including Shiatsu, life coaching, counselling, Reiki and the Alexander Technique. This will be run by a team of Buddhists and it will be based on a sense of community and will be a holistic healing Centre.

Words: Tamsin Ward Design: Will Duehring



ANARCHY IN THE UK

“Since it was thought that government was necessary and that without government there could only be disorder and confusion, it was natural and logical that anarchy, which means absence of government, should sound like absence of order”
Errico Malatesta

When you think of anarchy (if you think of it at all) do you think of the snarling Sex Pistols, or Rik from the Young Ones being ‘right on’? In an attempt to unravel the myths of anarchism I met Ipswich activists Rob and Gemma, a scarily enlightened twosome in their early 20’s.

They decline to have any photographs taken as the far right tend to make use of press images to publicise people on their list to harass (Google ‘Redwatch’ and you’ll see what I mean, unpleasant stuff). Firstly I ask if they’ve had any threats or problems and they say touch wood no, but their counterparts in Norwich have had threatening letters.

Rob believes “Anarchism is something people believe in without realising it. Most people agree with the ideal but not about the solutions which appear utopian and unattainable”. Note the terminology. “I never say anarchy, cos of the Johnny Rotten/black bloc connotations”. He continues “I initially got into it from the socialist angle, I was a vague anti-capitalist from around the age of 19, and then got into the anarchist end of it via reading the anarchist FAQ, historical works by Kropotkin and Bakunin, and the writings of Colin Ward. My younger brother and I eventually worked through to an anarcho-syndicalism perspective - a branch of anarchism which focuses on the labour movement as a force for revolutionary change, replacing capitalism and the state with a new society democratically self-

managed by workers. After that I met a couple of other people when handing out literature on behalf of Norwich Anarchists; there not being a group here at the time. They each knew a couple of other people who were interested and we met at mine to sort out a more regular thing. This group included me and Gemma. No meetings over burning Molotovs in a backwater of Athens I’m afraid!”

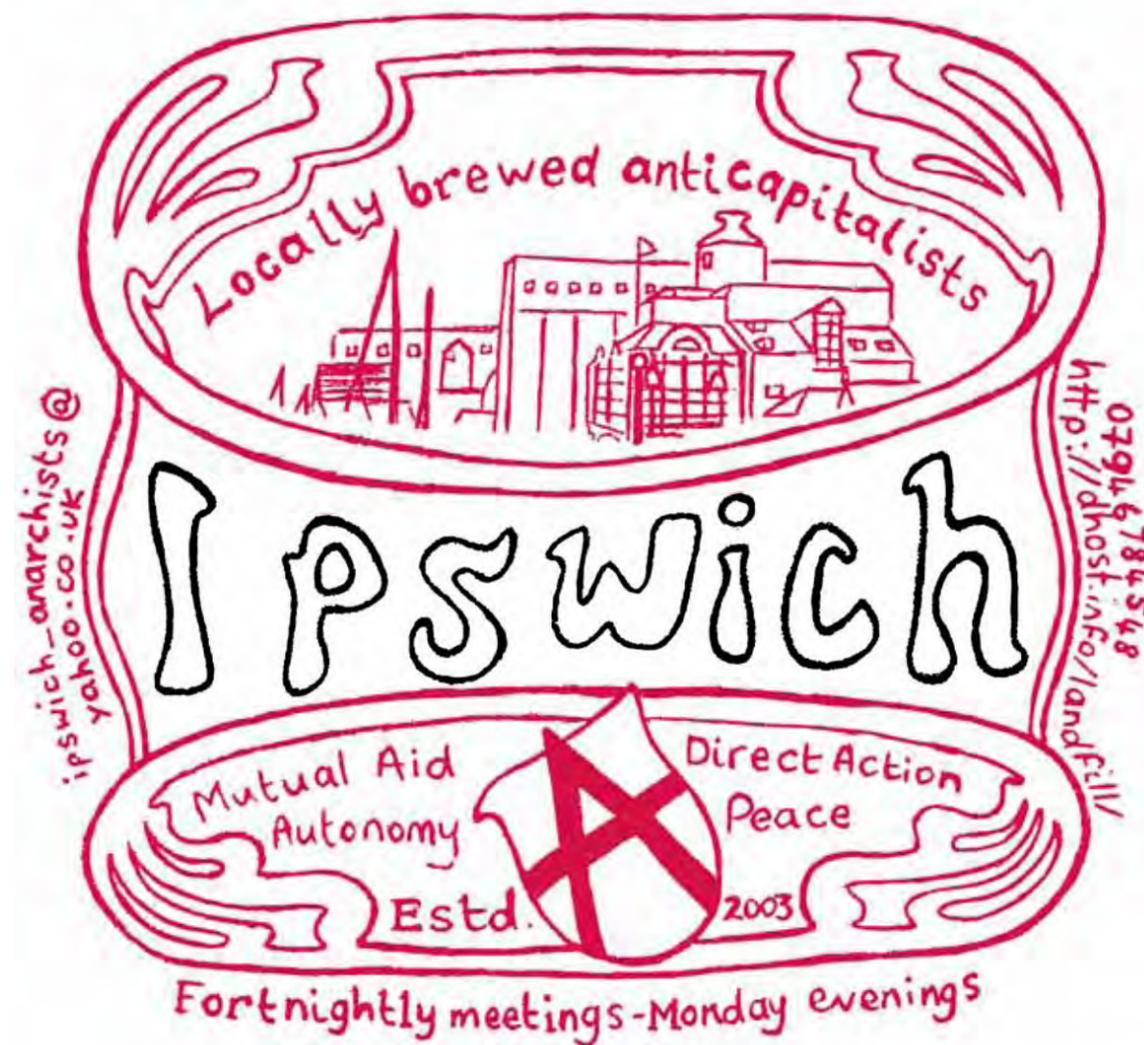
As for Gemma she went to Prague on a revolutionary socialist youth camp around the time of her 16th birthday and was ‘radicalised’ there as she puts it. She is also an ex-member of Revolution, a Trotskyist youth group, and coincidentally met Rob via his brother who berated her and a friend for handing out the group’s literature on the Cornhill, after which she got into anarchism. There are currently 20-30 people involved in the Ipswich group but 12-15 who are actually active and they are looking for more. The group meets every two weeks to arrange happenings and events, being very much action orientated rather than just meeting for meetings sake.

I said I had noticed some Dissent.org.uk stickers on lampposts around town. I asked if this had anything to do with them. Strictly speaking it didn’t but Gemma has had some involvement (she was at the G8 protests in Scotland last year). Dissent was set up as a nationwide network as something less wishy-washy than the usual silent protests adding yet another strand to the anti-capitalist movement. “Capitalism encourages competition and pits us against each other” says Rob “People are ultimately social animals – when there’s a disaster like the earthquake

in Turkey for example you tend to see people pulling others out of the wreckage, not nicking the rings off their fingers.” This brings us round to talking about the BNP. Rob says “Although Nick Griffin is from Suffolk we are, luckily, so far lacking in right-wing extremists, although there was a BNP candidate standing in Yoxford in last year’s Waveney District Council elections.” Although Suffolk is a traditional Tory stronghold says Rob “Ipswich had until the 1980’s been known as ‘Red Ipswich’. However since the Labour Party betrayed the working classes nobody I know can see where another left influence will come from, nor do they think it would make any difference if it did.”

Hence the apathy of voters? Rob used to be a casual worker at CRANE on £9,000pa and says “there were men with families on the same wage; god only knows how they survived. £13,000 is currently the national poverty threshold (£26,000 is apparently the national average). Gemma continues “1 in 5 people are technically in poverty in this country. Parts of the Gainsborough ward for example are in the top ten poorest places in Europe.

We move onto talking about what the group’s currently up to and its future events and it turns out they’re involving themselves with the proposed SnOasis development. Says Gemma, “We’ve looked through the planning documents for the project and have found some massive flaws in design etc, and that the projections for future employment, safety and risk analysis are inaccurate. So we helped locals with research and distributed a leaflet outlining the facts and our concerns



to the local populace; villages of Claydon, Sproughton, Needham etc.” Gemma continues “Being waste conscious we hold a Swap Shop table top stall on the Cornhill on the third Friday and Saturday every month where people can bring something they don’t want and swap it for something they do” says Gemma. We’ve also done a couple of these in community centres, piggy-backing other events such as fetes etc. It’s been really good because the young people who often hang around on the Cornhill have got involved too. “Some people don’t get it, it’s so ingrained in them to pay for everything or buy it new. People are very sceptical of the motivations of campaigning groups.

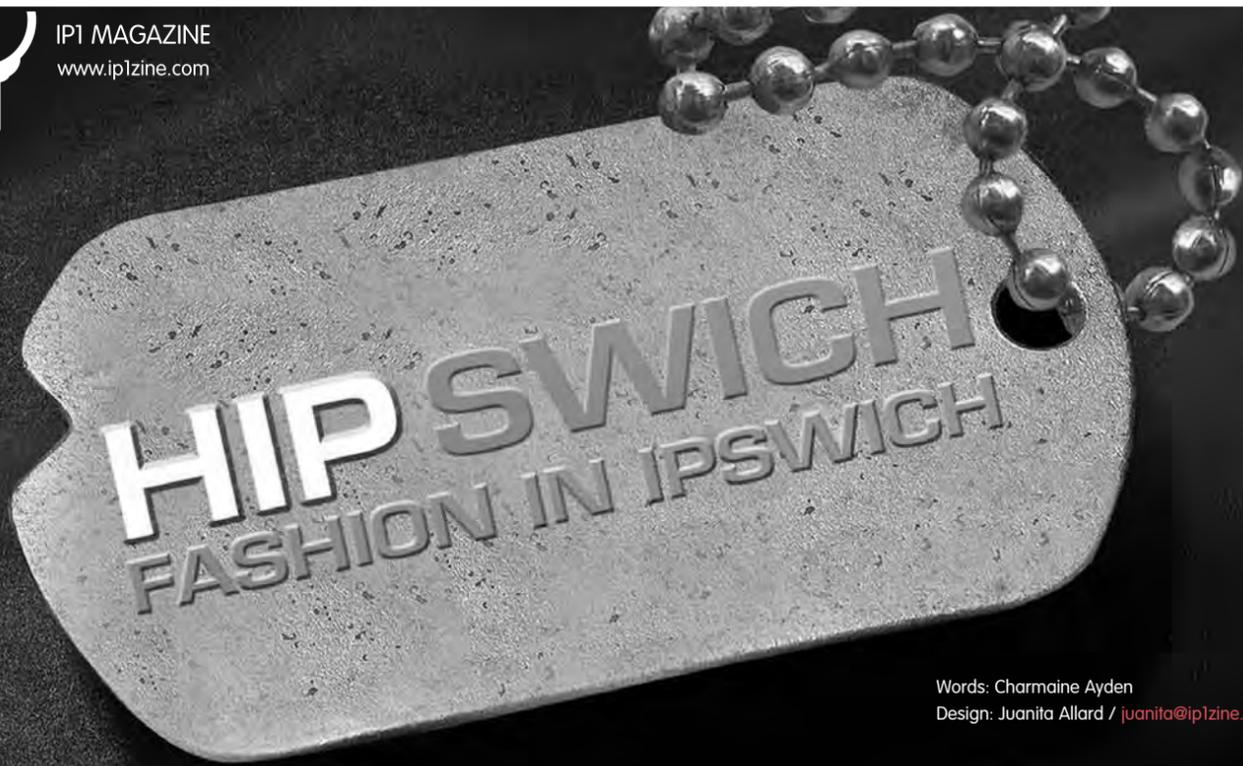
Talk turns to the new ‘anti-terror’ laws. Over the years Rob has, unsurprisingly, had much dialogue with the police but not all of it bad. “On one occasion they admitted that ultimately they cannot control anti-social behaviour at all and the new ASBOs won’t make much difference”. He puts a

name to my musings about police provocation and brutality “provoke and destroy” honed in the 1980’s and 1990’s demonstrated not least by the Miners Strike and Poll Tax riots. Gemma says “Encouragingly a Mori poll said 80% of petty crime victims interviewed think better facilities for the community and young people especially would help to solve the problem, not locking people up”. Both also think that it’s possible for people to organise themselves and their own communities. Gemma was disappointed to find recently that in her neighbourhood the only widespread community cohesion if you can call it that, is the Neighbourhood Watch which frustratingly she says “just transfers the power and obligation back to the police who can be reactionary.” Says Rob “Have you ever noticed most of the CCTV cameras in Ipswich are in the centre to protect shops and businesses – there are none on the housing estates”.

Gemma’s worried about ID cards too. “More than is already the case, all our details will compulsorily be on a database where they can be exploited by the far right, marketing companies etc. It’s crucial that information is presented to people in a way they can understand so they can make informed choices.” Rob chips in “12 billion quid is being spent on this – and it won’t stop terrorism”.

If you would like to find out more information or how to get involved log on to the www.ip1zine.com and follow the links.

Words: Rachel Smith-Lyte
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For a long time it has just been accepted that Ipswich is second best in the fashion stakes to neighbouring towns and cities like Norwich, Colchester and Chelmsford, with residents of the town unable to indulge in and enjoy the delights of browsing through quaint little boutiques, having to settle for bland high street equivalents, resulting in a town full of fashion clones, moulded by the shops we have.

But is this about to change? Any dedicated follower of fashion will surely have recognized the influx of more 'hip' one-off stores being introduced in and around the town centre, providing shoppers with more labels and styles to choose from.

The question is are we ready for these foxy fashions, and do these stores represent an ever-changing more modern Ipswich, or are these new clothes havens going to prove to be too much for the Suffolk shopper?

A landmark store since 1999 for shoppers in Ipswich with more panache has been Aura.

Located close to the town centre Aura remains one of the most original and forefront boutiques in Ipswich. Among the brands available are Italian denim legends Diesel, innovative and irreverent garment producers Miss Sixty, as well as celebrity favourite Firetrap. Being one of the more permanent quirky stores in Ipswich I was keen to ask Aura what they felt has been the key to their lasting success and why so many others are following suit.

"Exclusivity for the brands sold in the shop is the key; if the brands can only be bought from us the store provides that something extra that cannot be found elsewhere in the town. We have also built up a loyal clientele who know that the store provides a good service as well as an exciting range of clothes".

Aura further proves how vital the distinctiveness of their clothing is. The store used to home modern label French Connection, until other stores such as the now defunct Original Shoe Co. started to also sell the label. It then began to be the case that items sold in Aura were available elsewhere therefore the store lost what it strived for the most, individuality.

The closure of the Original Shoe Co. along with many other of the town's stores, including Alders, Allsports, and Littlewoods have left a whole host of empty voids in the town centre. All have currently failed to be filled with promising new developments and shopping opportunities this being in strong contrast to the outskirts of Ipswich: St. Nicholas Street is thriving. Fore Street has become the new home to Girls Love Roses with many exciting bridal wear stores along this road too. Dogs Head Street is a surfer's paradise with Fluid and HX, as well a number of other



designer refuges including Glanville and UrbanLeisure in Upper Orwell Street.

So although we now have a new calibre of shops it does beg the question do we have the consumers to appreciate them. It seems as though Hardwear, a fresh clothes store in St. Peters Street think so. Hardwear hit the streets in September 2005, proudly boasting Victoria Beckham's new jean label VB Rocks distributed by label Rock & Republic among its elegant labels.

Hardwear does not label its customer as any particular type, with its shoppers ranging, I'm told, from 16 to 70. By concentrating on quality of clothing rather than putting their buyers in boxes perhaps this why the shop is such a success. When asked if they thought the Ipswich shopper appreciated the exciting new developments going on, they felt they did – although only recently.

"Ipswich shoppers have just started to appreciate how lucky they are. After getting into the habit of shopping elsewhere people have started to see that there are now several worthwhile stores to choose from. People outside Ipswich are unlikely to visit for a couple of different stores, but if there are lots they'll try to make a day of it. These stores provide individuality and personal help not normally available in the bigger chain stores."

So there you have it, it's up to your own judgment and credit card bill to see how successful these stores turn out to be. But for all you real fashion junkies out there Hardwear was also keen to point out that on 27th April, they along with boutique Marianna and the aforementioned Aura are hosting a fashion show at the St. Nicholas centre for Charity Children's Hospice and Cancer campaign, with hairdressers Baiss & Co providing hair and make up. Ticket price includes a glass of bubbly and a guaranteed fun night out, with insight into the world of flair and elegance!

Surely with events like this it only goes to show Ipswich is going up in the world. Next stop Milan.

The Bin Range
T-SHIRTS

Bursting onto the scene this month in Ipswich is the Bin Range, a Cambridge based local clothing brand with a new line in t-shirts.

Set up last July but too late to get themselves on the festival circuit the Bin Range are making up for it this year with a comprehensive tour schedule.

Bin Rockin'

Taking in V Festival, Bloodstock, Glastonbudget and the Cambridge and Ely folk festivals as well as a host of beer festivals and the Bulldog Bash biker rally, the Bin Range hope to spread the word by asking "What have you bin doin'?" Rockin', Rollin', Drinkin', Smokin'?

Their slogans have so far been primarily aimed at music lovers in and around the rock/alternative scene as well as at outdoor types into snow/sk8boarding. Catering for both men and women The Bin Range slogans can be found on standard t-shirts and skinny fit, long sleeved, hoodies and even [Bin Truckin'] trucker caps.

Supporting the local music scene is something close to their hearts too. With the Bin Rockin' brand selling well in music shops around Cambridgeshire it has allowed them to help set up and sponsor (and play bass) at a local jam night and several club nights. Here in Ipswich you will find the increasingly popular Bin Rockin' branded t-shirts and hoodies available in Compass Music.

"The aim is to have our t-shirts available in one shop in each of the major towns in East Anglia as soon as possible. The thing is while the internet is a great tool and does provide us with a large percentage of our sales, people understandably like to try things on before they buy them." Says Richard Hill, Sales & Marketing Manager. "Having played in bands for years I see promoting the Bin Range along the same lines. You have to put the leg work in, let people see, feel and experience the quality before you ask them for their hard earned."

With summer fast approaching you can log onto: www.thebinrange.co.uk or chip down to **Compass Music at 27-29 Norwich Road** if you want to try one for size.

Rollin' + Drinkin' Smokin'

thebinrange.

Win a FREE t-shirt

T-shirts
skinny Fit
long sleeve
hoodies
caps

Visit the website thebinrange.co.uk

www.thebinrange.co.uk

Fat Jim

Fat Jim lives at number 22 Cockfoster Road.
All he's ever wanted is to shoot his load.
He has an obsession with toys,
And an obsession with little boys,
And once upon a time I visited his kindly bachelor abode.

I remember he had a labyrinth of train-sets,
RNLI paraphernalia and pairs of fish-nets.
I would sit on his knee,
As sometimes he would smile at me,
Though thankfully there were never any 'regrets'.

Fat Jim would let me ride on his chopper,
And treat me to fudge and gob-stoppers,
The chopper was a bike!
And the fudge I liked.
And his gob-stoppers were throat-choking whoppers!

Jim was an ex-sapper who owned millions of fairy lights.
He'd turn them on for me then prance round in his tights.
Then we would dance,
And he'd wink at me with a glance.
I always felt strange when I left his house each night.

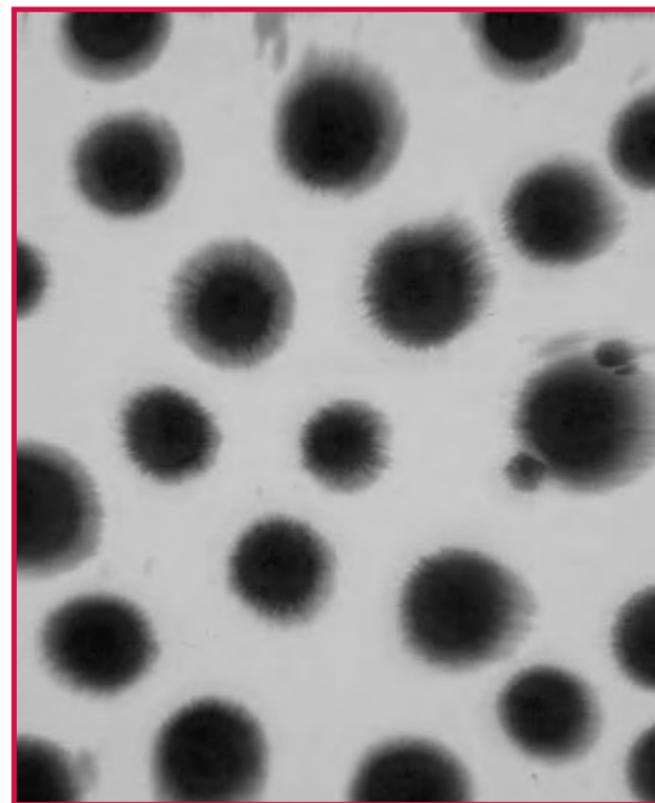
On Christmas Day he'd dress me up as his gnome:
He was Father Christmas and would style his beard with a comb.
We would visit sick children
And give them presents he'd built them.
And as soon as we were done I couldn't wait to get home.

I'm a grown-up now and Jim is too
He can no longer play with kids; he has problems visiting the loo.
We spoke about romance
And as we spoke he wet his pants.
It seemed impossible then to tell him the truth:
Fat Jim, I love you!



Words: Howard Freeman
Design: Will Duehring
Illustration: Rose Robbins

>> LLOYD EVANS ARTIST PROFILE

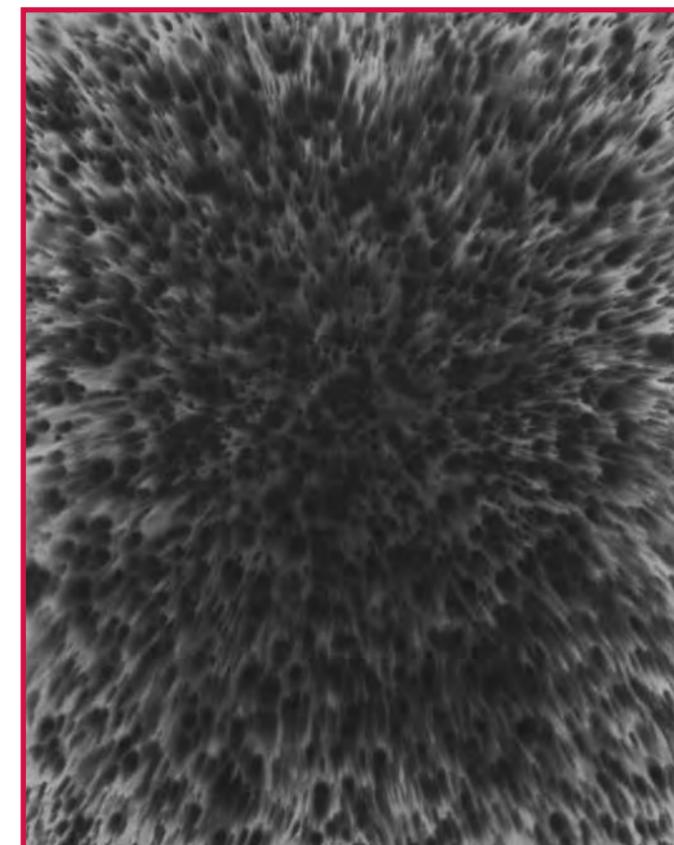
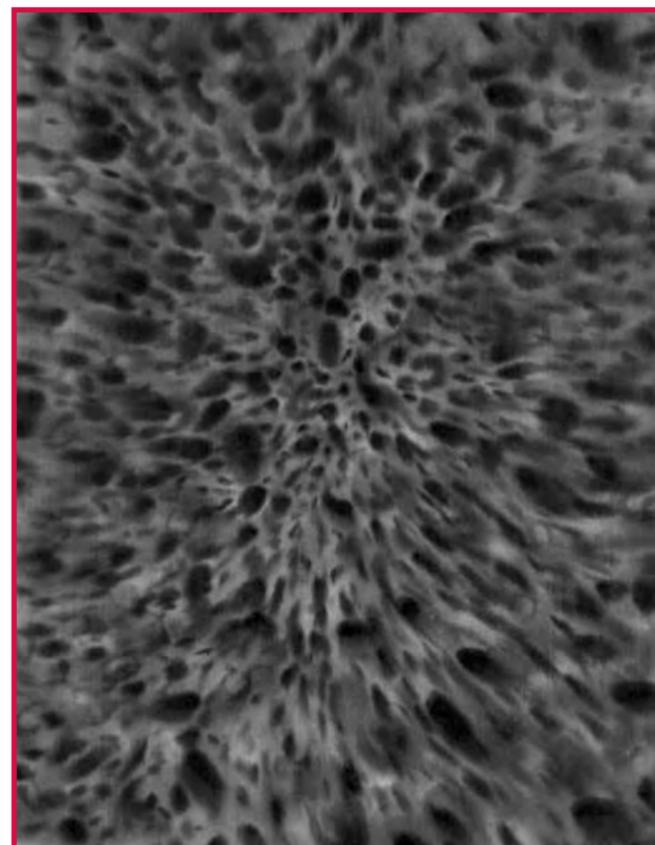


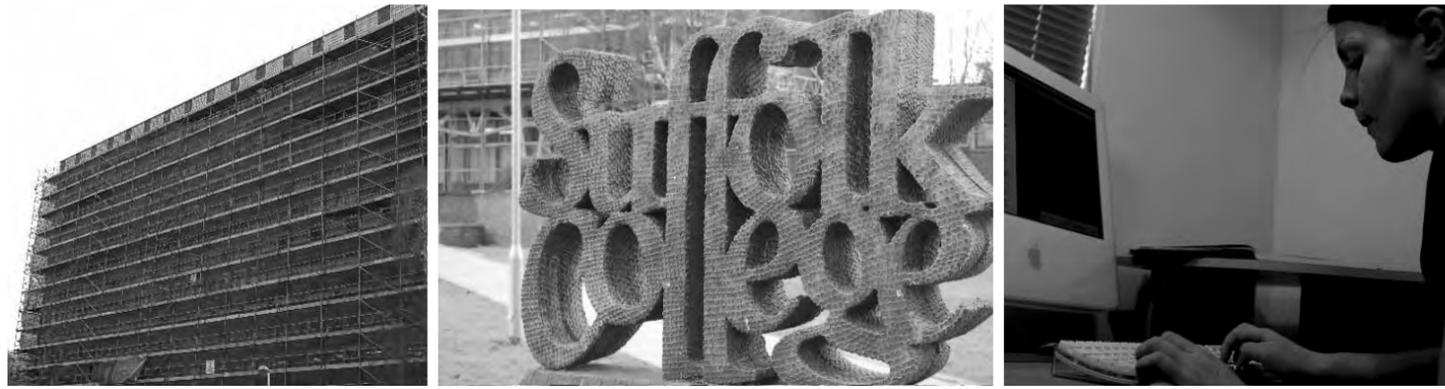
Lloyd Evans graduated in 2004 from Northampton University with an Honours degree in Fine Art. Now a practising artist, based in Ipswich, he continues to work and exhibit nationally. Lately he has been engaged in a variety of projects, including the creation of site specific works at the St. Mary-at-the-Quay church site, and also exhibiting at our very own IPI Brainscandy event.

In his current work, he is using colour and form to play with the idea of representing three dimensional space and movement on the flat canvas. The process of creating the work contains an element of chance where unexpected effects are explored and elaborated on, making a rich and varied surface. By utilising the unique techniques he has developed over the last three years, he creates optical effects. This enables an apparent movement, as the eye constantly tries to focus on the image.

For more information you can contact Lloyd here:

Lloyd_evans@hotmail.co.uk





Suffolk College

Suffolk College has a growing interest from the general public now that University Campus Suffolk is on its way. With this growing interest more and more people are deciding to turn to Suffolk College rather than the local Sixth Forms, but why?

At Suffolk College there is a wide range of subjects to study and ways to study them, whether part time or full time. Subjects range from Art and Design to Business Management and Midwifery, so there's lots to choose from.

Full time and part time students can choose from any of the qualifications listed above, but can also choose from a variety of vocational courses such as Plumbing and Hairdressing. Suffolk College allows students to prepare for the world of work and also for a uni life. There is a range of night classes as well, which allow students to retake or carry on with qualifications they have already started.

At Sixth Form the choice of qualifications is not as wide as at Suffolk College, but does allow students to gain A-Levels or a NVQ.

Four subjects must be taken when studying A-Levels at Sixth Form. After successfully completing the first year students gain an AS qualification. In the second year students have the choice of continuing with their four subjects to A-Level; to drop one subject so they end up with three A-Levels and one AS; or to drop one subject and take up another subject as an AS (so you end up

with three A-Levels and two AS). It is advised though, at most of these Sixth forms, to do three A-Levels and one AS.

Suffolk A-Level success rates at Sixth Forms are greater than at Suffolk College according to the statistics on the Up My Street website. With every 131 pupils who sit an exam at Suffolk College, they gain an average of 140 A-Level points whereas at Kesgrave High School pupils gain an average of 351.3 A-Level points. At Northgate High School the average is 329.6. However, Suffolk College does provide a fast track by which you can gain your A-Levels in one year.

Rachael Hayman and Sam Green both went to Sixth Form, but in their second year decided to enrol at Suffolk College. This is what they had to say about the move:

Has the move from Sixth Form to Suffolk College bettered your education, if so why?

Rachael: It's a lot less stressful because the teachers are your friends, which makes talking to them a lot easier and you feel more comfortable around them.



Versus

Sam: Yes, because Suffolk College has given me a lot more independence with my work and allows me to work at own pace, which makes me more proud of the grade I get because I feel it's more my own work. I think my work has got better in the sense that my own views and opinions are being expressed.

Do you think Suffolk College allows you more freedom in your studies, if so do you think this is a good way to learn?

Rachael: It depends on the person but for me it's allowed me to learn more about life and what the world of work will expect from me. I don't feel that Sixth Form really allows you to do that to a certain extent.

Sam: It definitely does give you a lot more freedom than you would get at Sixth Form because it makes you more responsible for your own work and in a sense makes you grow up a lot more quickly.

What are the main differences to studying A-Levels at Suffolk College than at Sixth Form?

Rachael: It has a wider age range and that's why I love college so much, all these different people of all ages but with different attitudes. They are there to learn and I have found they make you feel more

comfortable and boost your confidence with the whole college experience. The people that are there are not there because that's what their parents have told them that's what they have to do.

Sam: Everyone is treated more like an adult and it makes me feel more trusted and provides a relaxed and comfortable atmosphere to learning, which I really need. You are also part of a larger group, allowing me to learn from so many people about so many things, I really like College life.

It sounds like you both prefer studying at college.

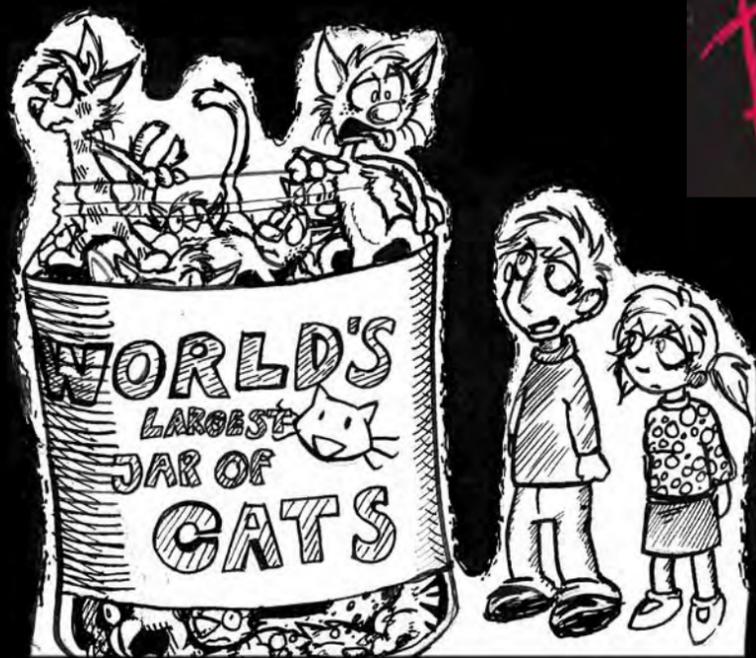
Rachael: Yeah I definitely prefer it. I find it easier to study at College than at Sixth Form because it seems more of a chore at Sixth Form because you're still at a school with younger people. I want to be learning with others in my age group because I feel that I can form bonds better with people my own age.

Sam: Yes, because I can be my own person and work at my own speed. I also think that there is more of a social variety, which allows you more time to be an individual with people you feel comfortable around.

Words: Kate Southgate
Design: Charlie Clapson

Sixth form





Rose Robbins



"...And you wanted to go to Disney World!"



Volunteer Designers Wanted

IP1 needs new designers capable of using industry standard design software to produce our quarterly magazine. If you think you've got talent, and would like to work with some exciting and dynamic people - while building a creative portfolio - then IP1's the project for you.

Contact ian@ip1zine.com for more details.

EXTRA DIGITAL

In 2012 TV screens across the country are going to go black as the broadcasters aim to shut down analogue TV. This is part of the plan to cut broadcasting costs by keeping everything digital. If you have Sky, Cable or Freeview you probably won't notice, if however you are still only watching the five terrestrial channels, you may find yourself in the dark. When this happens what are you going to do? There are only three main options, two of which will cost you money.

Sky's the limit

Travel anywhere around Ipswich and you will see little black satellite dishes on the sides of houses, most of which are used to receive the Sky Digital service. At the present time subscribing to a Sky package will cost you a minimum of £15 a month, or more depending on what you want to watch.

Recently Sky introduced a cheaper package called Freesat. According to Sky Freesat offer viewers "A new way to get free digital satellite TV for a simple one off payment of £150." This deal gives viewers the standard five terrestrial channels with an additional 215 in the hope that you will want additional premium channels and upgrade to a Sky pay-monthly plan.

Freeview

If you watch a BBC channel for more than half-an-hour you will have undoubtedly seen the adverts for Freeview TV. Freeview TV is becoming as standard in many televisions sold in today's market or you can buy set-top boxes that plug into your existing analogue TV for around £30 and have access to around 40-50 channels including the five terrestrial channels. It is

possible to receive some pay-to-view channels such as UK Gold, Discovery, Cartoon Network and more excitingly Television X. These are available via the "top up TV" scheme, just make sure you have a Freeview set top box with a card slot on the front.

Getting Freeview should be no problem but you may have to invest in a new a high-gain TV aerial and possibly a signal booster. 60 - 70% of UK households are covered by a digital transmission but for the other 30% your best option for the present time will be Sky, which boasts to cover 98% of the UK.

Net TV

The other option for viewing television is to look to the Internet but unfortunately, at the present time the services are not in place for a reliable connection; currently BBC 2 is the

only major terrestrial channel planning to broadcast over broadband. The ideas behind internet TV are all there, and there is a network being built which will one day provide users with TV on demand. Currently the internet speeds are not fast enough to support streaming television while keeping Quality of Server (QoS) up to standard. There is a new service named ADSL2+ which would see speeds of up to 24meg if you're situated in the right location. Speeds such as this would easily support quality streaming television but would not be available to everyone for many years.

So what will you do when the broadcasters turn off analogue?

When the time comes in six years I predict that coverage for digital Freeview will be matching Sky Digital's, and the majority of television sets that you purchase will come pre-installed with Freeview tuners. The handover to digital is likely to be seamless. The stragglers clutching onto there old analogue boxes will be too few and far between to worry about.

Words: Chris Green

THE SPORTS THAT AREN'T CATERED FOR



Bike-trials or just 'Trials' is a sport where the objective is to make your way through sections of obstacles on a bike and have lots of fun in the process!

Unlike BMX and Skateboarding there are few Bike-trials venues, in fact only five parks in the whole of the UK, which as you can imagine means a very long, expensive journey to the closest park for the majority of riders. Bearing in mind how much we ride our bikes, this isn't ideal!

You may be wondering what the difference is between BMX and Trials, which to any extreme sport fan is quite easy to spot. However, to the majority of the public it probably seems that both sports consist of just jumping and larking around on bikes.

The basic difference is that in Trials the aim is for you get from one end of a 'section' to another over obstacles without your feet touching the ground (in theory!). Whereas in BMX you overcome obstacles – e.g. jump boxes and 'air' out of quarter pipes – with as

much style and variation as you can. It is more a case of actual tricks. This is the main reason we are not allowed into skate-parks, because it would not work: Trials is generally a very slow and steady sport, whereas BMX is very fast and flowing.

Trials riders are very dedicated sports men and women who like to get as much practice as possible. They care for their bikes and try as hard as they can to improve the skills they possess. It is very hard finding places where we're actually allowed to ride, as generally the best places cannot be ridden. We are often told to move along to the skate-park, however we are not allowed in skate-parks, as you now know.

The weird thing about the situation is that a Trials-park, unlike any other extreme sport park, doesn't need any special equipment; just what you might refer to as other peoples junk, such as pallets and oil barrels. It is also something that would be cheap to put together as the Trials riders themselves would have most of the

input and ideas for the Trials-park, and I am sure wouldn't object to helping build it as well as design it.

The reason for writing this article is not to sway you one way or another. We don't do this sport in order for you to love us or hate us. We do it because it's what we love!

So, if you ever wondered why that boy or girl was riding his/her bike on the wall instead of at the perfectly good skate-park, now you know. It's because we have no other choice!

If anyone wants any information on Bike-trials, wants to get started, or just view more pictures and videos, visit www.ip1zine.com and follow the link from this article.

Words and Images: Dan Strain

