

FREE

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Issue 19

ip1zine.com



EDITORS

SCIENTOLOGY

JAYNE LAWLESS

THE CREYOLA THIEF GENIUS

IP-ART FESTIVAL 06



LOCAL PARKOUR

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

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Ahh - the joy of making love!

'Tis summer once more and the fine folks of Suffolk are riding the big surf wave of love that this glorious season always seems to bring with it.

The fluttering flags of St. George speak volumes for how much we love our national footy team. I bloody well love football and it's the World Cup, therefore car flags are cool.

The fluttering wings of butterflies remind us of our love of nature – turning from caterpillar to butterfly via the utterly baffling process of metamorphosis is a species change; yet I found it pretty amazing when the lady from number 42 successfully underwent a sex change and turned herself into a man.

...Or the fluttering of hearts as two people unite lawfully in marriage; that is the love of loving. Marriage is not for everyone, of course, but it is for IP1's chief designer, Mick Hucknall, and his gorgeous fiancée, Ali. The two are tying the knot on June 10th at 2pm – what a wonderful occasion it will be, and what exquisite timing. (Those of you who understand the importance of healthy metatarsals will realise I am being utterly sarcastic).

Good luck, Dancey! IP1 wouldn't be here without you.

Howard Freeman **the Ed**

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PARKOUR



In this article I am going to explain to you what Parkour is (aka Free Running), and the sport's ideology as thought up by co-founder of Parkour Free Running, Sebastian Foucan.

Foucan's idea was to combat negative energy and become 'fluid like water', something you may refer to as jumpin' up walls. However it is so much more. Unlike most sports Sebastian basically believes that no one is above any one else, no one should be put into groups and there should be no violence. So really, it sounds like the ideal sport to participate in and obviously it keeps you really fit, so what's to lose – maybe a limb or two depending on how talented you are?

Jonni Shuster from Ipswich is 16 years old, and has been doing Parkour for about a year.

So first of all, how did you get into Parkour?

My friends started doing it and it looked great fun, so I started practicing in the gym, learnt

the basics from my friends, then I progressed to doing it in and around town.

What's been your worst injury so far, and give us a bit of information on how it happened?

I am currently injured from continuous ankle scrapes and sprains and am taking a bit of time out, having said that I nearly landed on my head today! My mate broke his wrist the other day. Rather than having one big injury, it seems to be just minor ones all the time! I also have an injured shoulder at the moment.

Any tips for people who want to start Parkour, any particular words of wisdom that helped you?

Try doing it in a gym first where you have some cushioning because you will fall over

quite a lot! It's best to pick up the basics and do it in a safe environment before you go out and do it in the streets.

Explain why you chose to do this sport, and not something more mainstream like football instead.

It looks more impressive and involves a lot of energy and fitness, and it's great fun.

How do you conquer your fear when doing this sport? Is there anything in particular you do to block everything else out?

I don't conquer fear, I just don't think about it - and go for it before your safe side gets the better of you!

Words and images: Dan Strain Design: Will Duehring



How do you spot an ideal place to do a move or a sequence of manoeuvres?

I look for smaller things, and then gradually progress. I find places with lots of space to run in, and places with lots of different obstacles because then it makes it easier to link moves and make them more flowing, this way it's much more enjoyable.

How do you train? Do you do any other similar sports?

Trials biking, gymnastics, and I also go to the gym. Gymnastics really helps, that's the main

one, as it's what's most of the moves are based around.

Anything else you want to mention?

Make sure you are confident. Don't back out just before a jump or move – like I did today! I've done my shoulder in! Make your moves and sequences look as neat and tidy as possible, then it will always look good.

The great thing about Parkour is that it doesn't matter what your ability is. You may have seen programmes on television recently where runners jumped off some incredible

heights and executed some pretty dangerous gaps, for example, stadium roofs! That may have put you off a bit, but you have to start somewhere. All you really need to start is some grippy shoes, preferably running shoes. Make sure they are done up nice and tight so that the laces won't get caught anywhere! Then make sure you are in the right frame of mind, and are feeling daring! Then grab some mates!

To find out more about Parkour, visit www.ip1zine.com and follow the link from this article. It will tell you where you can buy clothing and watch videos.



Upcoming gigs: June 23 @ 8pm, The Curve Bar, Ipswich
Log on to www.myspace.com/thecreyolathiefgenius
for more details.

It's the wee hours of Friday morning and The Creyola Thief Genius' first EP is playing for about the 17th time. I've a big smile on my face for two reasons; first because I'm thoroughly enjoying it and secondly because I'm one of the first people lucky enough to hear it.

It was with the ending of two bands that brought together the necessary ingredients to create a much better one; Chesney Jefferson from All Or None; Joel and Leah Kurta from Soma.

As All Or None's days were coming to an end, talks of a new endeavour were already underway not only between Ches and

Joel but also Joel's sister Leah and Jo Surzyn (bassist in the much-loved band Making Eyes At Elvis - formerly Charlie Brown).

What started out as a few, fun jamming sessions between friends soon developed into something more, "I sang a bit on this tiny PA system while they jammed until it got so loud I couldn't hear myself and left for some peace upstairs." Leah tells me.

"I wanted to do something with Leah again" Joel adds "and I was talking with Chesney and Jo separately about side projects, too. It wasn't long before we all started playing together."

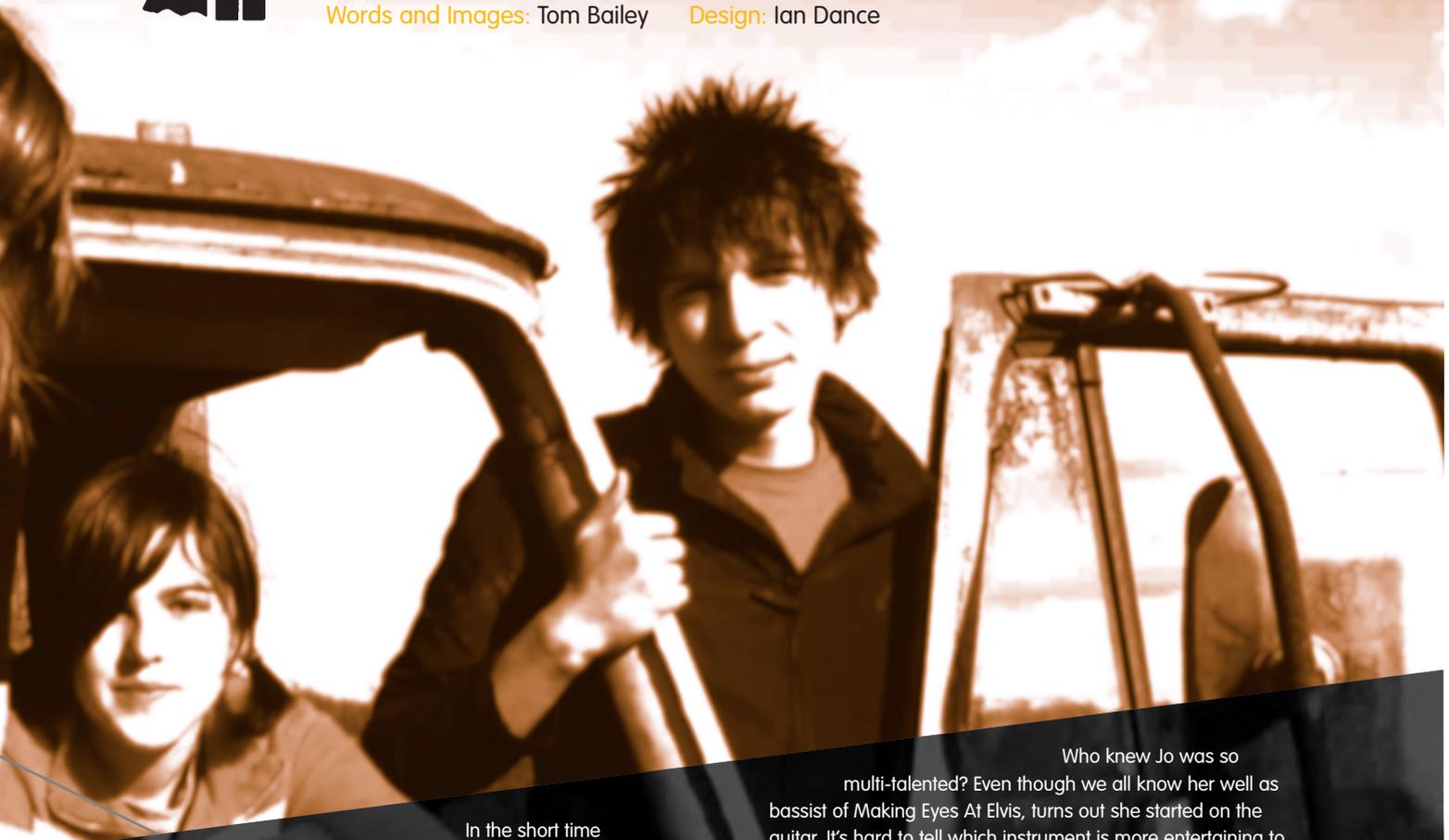
All the ingredients were there for a band to be made, question was, would it work out?

Not long after mid October 2005, the date the band feel is the official date they formed, came the daunting task of their first live appearance. "It was a bit of a worry and we could have gone either way; we could have been really awful like Evanescence!" Ches and Joel giggle.



The Creyola Thief Genius

Words and Images: Tom Bailey Design: Ian Dance



In the short time they've been gigging Creyola have already left their mark on Ipswich, drawing significant numbers to popular local venues like The Steamboat and The Drum and Monkey. Branching outside of Ipswich has also paid off greatly; the band's recent win at the Colchester Arts Centre Battle of the Bands gave a boost to their notoriety as well as winning them a chance to record their first EP. "Leah was the only one of us who walked off saying it went well, so when our band came up as the winners we were in complete disbelief." Ches recalls.

You would not be able to pick a single person from The Creyola Thief Genius who shines above the rest; every member brings something special that gives the band such a distinctive sound.

Leah has vocals that you don't forget, mature with an energy that you can't help but dance to. A melodic voice maybe, but powerful, creating a fantastic contrast between the sometimes hard, fast playing of the other band members.

I first heard Chesney playing bass in his previous band Dopejam. Even then I knew this boy knew how the bass should be played. A bassist has the potential to be the most underrated member of a band, but not Ches. With a strong stage presence and innovative bass lines, which don't just make him background noise, it's as much fun watching Chesney play as it is hearing him.

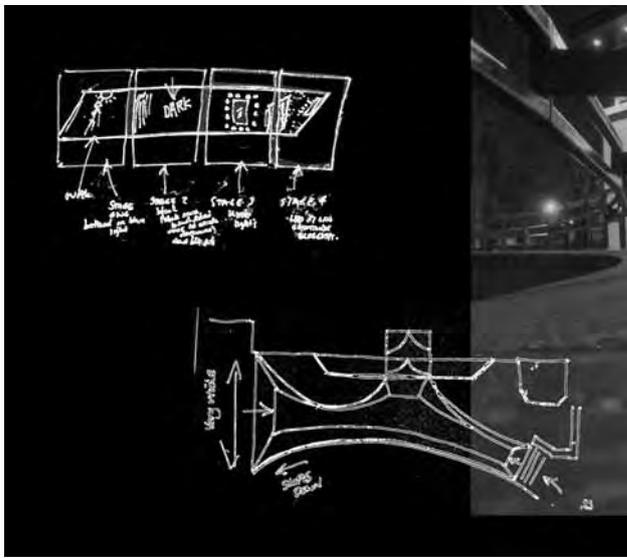
Who knew Jo was so multi-talented? Even though we all know her well as bassist of Making Eyes At Elvis, turns out she started on the guitar. It's hard to tell which instrument is more entertaining to watch or hear her play. It is plain to see how much she loves playing by the energy she gives off on stage, a good number of times she has come off stage bleeding. This girl plays hard.

I have always been in awe of Joel's drumming ability, subtle one minute then explosive the next. Crowds feed off his intensity. There is definitely an element of jazz drums in there, Elvin Jones comes to mind, but he also plays with a force reminiscent of Nicko McBrain.

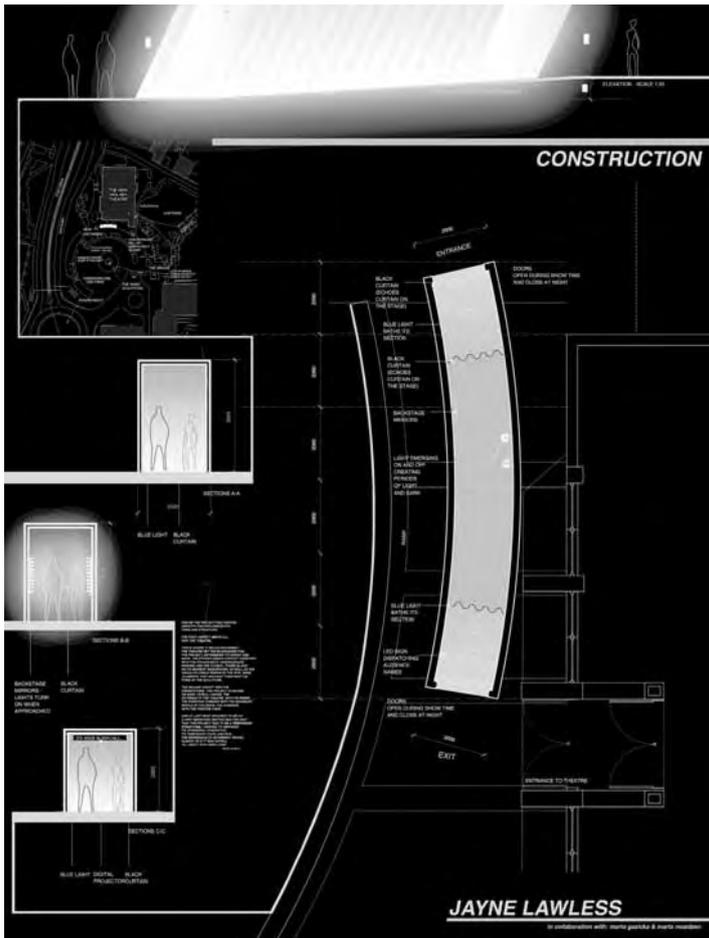
I could try and describe what The Creyola Thief Genius sound like, I could tell you how much I enjoy watching them play, but the truth is you can't hear something you're reading. Go out and enjoy this fantastic new band for yourself. I should hope that most of you would be pleased that they deliver something fresh to the very stagnant music scene being pumped out. This is not yet another Emo band, you will not walk out of the pub with bleeding ears, this is music that has substance and will remain with you for some time.

'I Want My Nova' is a personal favourite of mine, but with this band it's hard to pick favourites.

The new EP titled When Dinosaurs Become Extinct has just been recorded and will be available at gigs soon.



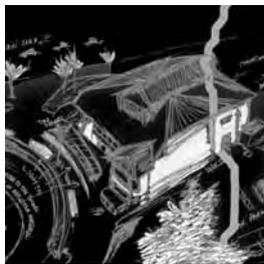
>> JAYNE LAWLESS // ARTISTS PROFILE //



How many people out there hold a degree in the Arts; be it in Fine Art, Design or even within crafts like Ceramics?

According to the UCAS website, in 2005 alone there were 59,547 applicants for higher education courses under the Creative Arts banner. 45,070 of those that applied were accepted onto a course. Now, it doesn't take a genius (or even a Fine Art graduate) to realise that each year there aren't going to be this many jobs available in the Arts for these graduates, even taking into account those who don't complete their course. As a result, many people fall by the wayside, deciding that it's too tough to make a living or they want a more reliable source of income, so opt for an office job or some other soul-destroying work that, deep





Words: Mark Lander
Design: Juanita Allard

down, they don't really want to be doing. But, for those dedicated enough, there are ways to carve out a niche in the Arts.

Take for example, Jayne Lawless. Originally from Liverpool, Jayne came to Ipswich to study. After graduating with a degree in Fine Art from Suffolk College in 2004, she decided to hang around the area and make use of the contacts she'd made during her stay. For the last four months she has been Artist in Residence at The New Wolsey Theatre, working alongside the theatre staff as part of Suffolk County Council's Making Art Work initiative. The scheme offers support, advice, training and information to visual artists at all stages of their careers by providing advice sessions, 'how to' training events, fast-track work opportunities for new artists and large scale conferences.

So what does an Artist in Residence actually do? Well, online encyclopaedia 'Wikipedia' defines it thus: "An Artist in Residence program is a program where an artist is invited to reside or work in a location for a period of time during which their activities as resident artist are supported. Most often these activities have something to do with or are heavily influenced by the location and time period and often support or promote the organisation which funded the program."

Artist in Residence projects enable people from all walks of life to have access to artists and to see their work in progress at first hand, helping to clarify the ways that artists develop their work.

They also offer exciting opportunities for creative participation and learning new skills.

There is a common misconception that artists need to have special qualifications to work in some Artist in Residence settings e.g. a teaching qualification to work in a school, an Art Therapy qualification to work in a hospital. This is not so. In those settings the artists will be working alongside individuals who are directly responsible for the care of pupils/patients and the artist's ability to share skills, think creatively and creating enthusiasm for the project are actually the key factors. In the case of Artist in Residence projects the artist's personality and communication skills are of as much relevance as is the quality of their work.

These residencies also help the artists themselves gain valuable experience in areas such as managing a budget, fundraising, considering Health & Safety requirements and working with outside professionals such as architects, designers and ultimately, the audience – the public.

In her time as Artist in Residence Jayne has developed the idea of creating a giant tunnel-like structure on the ramp outside the theatre. She explains: "The idea is that the tunnel prepares people for the theatre show. Using light and sound inside the tunnel's mirrored interior turns on people's imagination switch even before they get into the auditorium. The tunnel from the outside will look sleek and futuristic, covered in

a reflective material, emphasised with spotlights surrounding it. It's based on the idea that in order for a good theatre show to work, the audience has to participate – just as they will have to participate inside the tunnel."

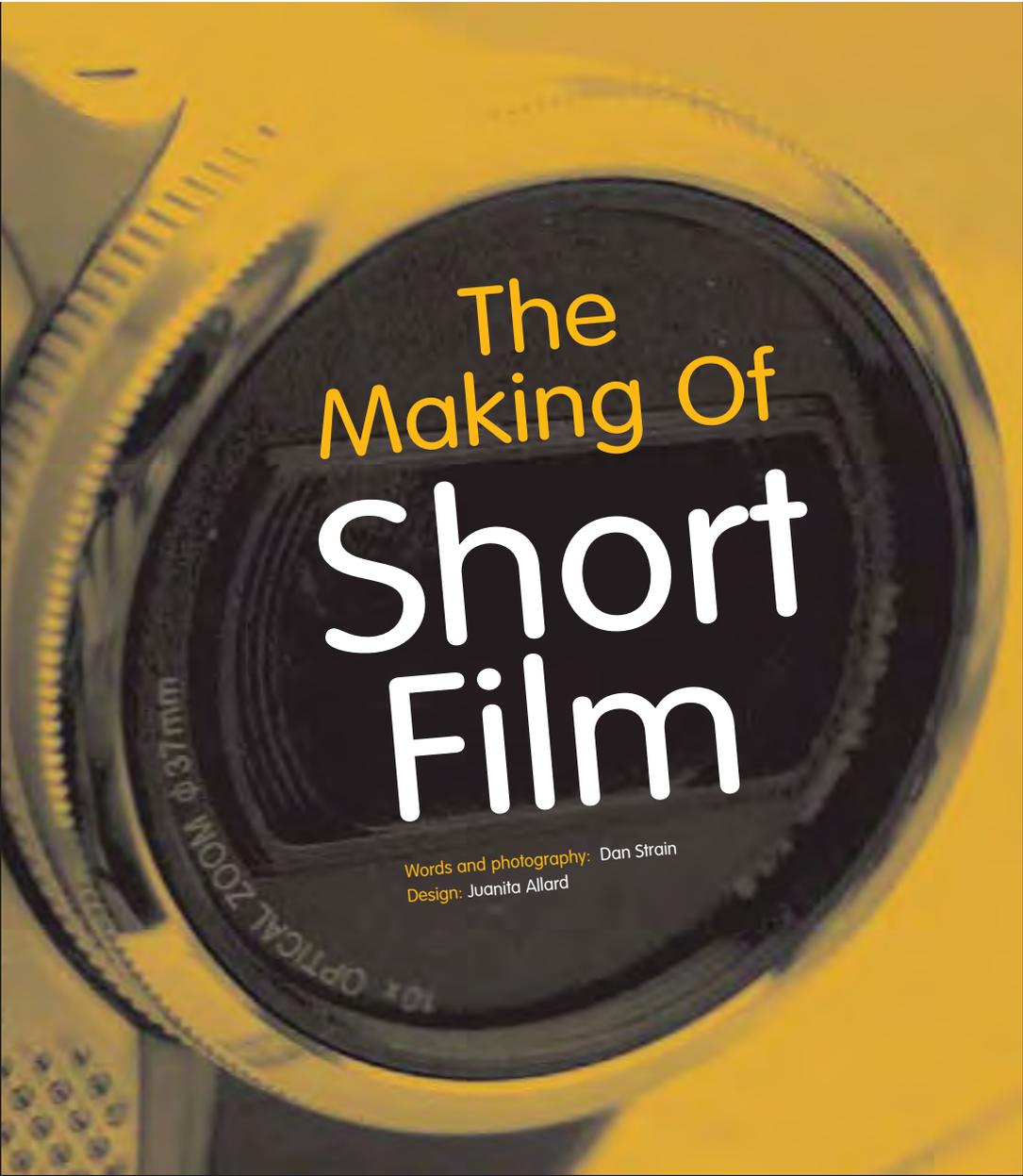
Of the residency project Jayne says, "It is a really good opportunity to show off Ipswich's artistic and forward-thinking side, and to also increase numbers of people attending the theatre. It's important to increase the awareness of Art within the local and wider community. It's also a chance to create something dynamic in an area that is a little dark at night apart from the lights of the theatre."

To find out about artist residencies (as they aren't often advertised down at the job shop!) a subscription to A-N magazine (Artist News: www.a-n.co.uk) is a must, as every month it lists all nationwide jobs, possibilities to exhibit and other opportunities for artists. Apart from that, my advice would be become proactive in your local arts scene. Don't just sit at home waiting for things to come to you, as chances are they won't. Go to exhibition openings or seminars held by the likes of the Making Art Work people and attend anything else going. Join mailing lists for galleries and arts organisations. Once you act like you're interested in making a go of things then people may just slowly begin to reward you for your efforts. Get to know people because, whilst not always true, sometimes the old adage applies: 'It's not what you know, it's who you know'. And after all, at the very least, you may just meet some like-minded people out of it.

Instead of reviewing a short film, I am hopefully going to inspire you to make one yourself by giving you a few ideas on how to get started.

All you need is a camcorder and an imagination! If however you don't have a camcorder you could still make a short film or animation with a stills camera. Film or digital? Obviously digital would be quicker to make, no developing needed etc. Then put it together in a video editing program, most PCs now have Windows Media Player, nothing fancy, but it will do the basics and allow you to put your images together and add some audio too.

Making a short film can be great fun, and it doesn't have to be anything serious. You could pick a sport that interests you and then show a side to the sport that isn't usually shown in the media. Or pick an interesting subject such as graffiti document lots of different types of graffiti work you find and add an audio track which you have made to suit the film. An audio track isn't necessary but does help, and is great fun to construct!



The Making Of Short Film

Words and photography: Dan Strain
Design: Juanita Allard

Getting Started:

You could either work on your own, or with a friend. Get some equipment. Then get thinking! You could use ideas and events such as the Ipswich docks being torn down, a great opportunity to make a short film, something you are only going to see once! If you can edit it, it will give you much more freedom with effects and transitions and also make sure only the best clips go into the film. You could choose to have a song over the video, or create an 'audio landscape' consisting of noises put together that you have recorded to give the video extra meaning – or the audio could be the theme, and you could base the visual around it. The great thing is you don't have to be literal, and it doesn't have to be a true story or make total sense, after all, you're in charge! Shoot from different angles, use different perspectives and see what different effects you can get, you will learn a lot from simply playing around with your camera/camcorder.

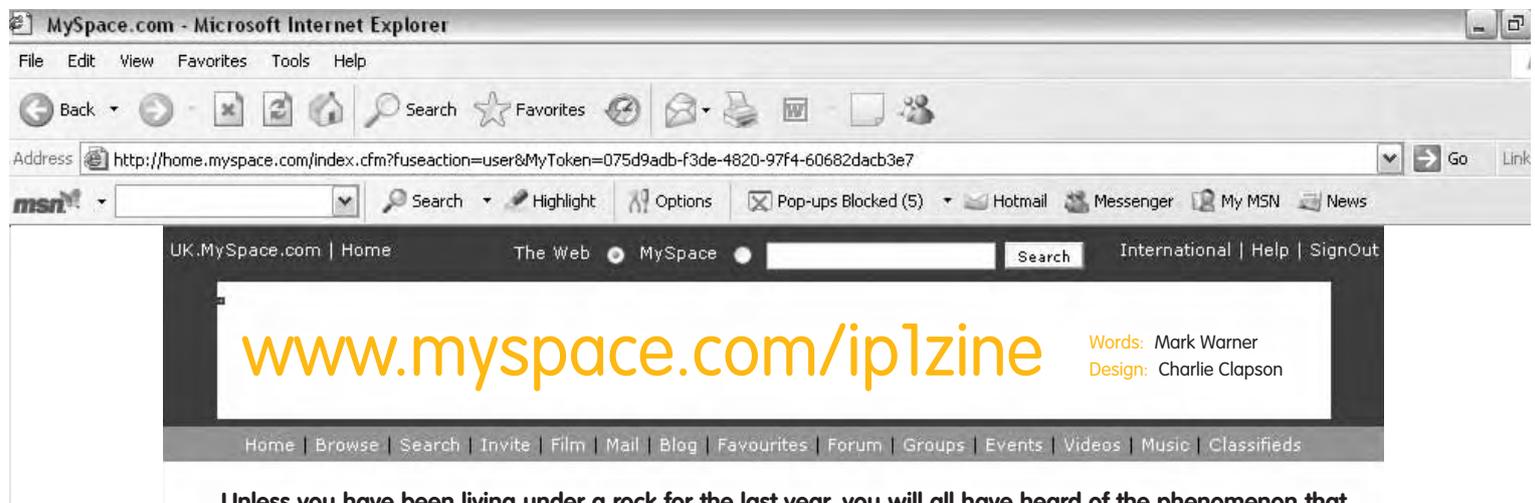
Straight 8:

One idea is to make an unedited film. There is a film making event that runs, called straight 8: "One super 8 mm cartridge, no editing" The idea is to hand over the exposed undeveloped film and a CD with an original soundtrack to the people running the Straight 8 website. It is then shown for the first time in a packed cinema! Once you're done making your own short film you could showcase it on the internet, show your family and friends, and also send it into IP1! We could then showcase your work for you.

● For further information please visit www.ip1zine.com.

● For more information on Straight 8 visit www.straight8.net.





Unless you have been living under a rock for the last year, you will all have heard of the phenomenon that is MySpace.com. The website has drawn in over 70 million users and as such has found itself to be the sixth most visited website on the internet as of May 2006.

MySpace.com is the most popular online social networking website ever and attracts some big celebrity names including BBC Radio 1 DJ Chris Moyles and bands such as Coldplay and Kaiser Chiefs.

On first look MySpace seems like just another sad, loner-magnet dating website, but the site has pulled in some of the biggest names around with its music and video pages. It's also visited by the "cool kids" whom ordinarily wouldn't go anywhere near such a website, and why? Because it's grasped the attention of musicians and as such people have followed to listen to what they have to offer.

Web users everywhere are now using MySpace as a way to send messages instead of e-mailing; post their pictures, music, videos and artwork, and post comments to each other. MySpace is used to arrange dates, break up relationships, make up relationships; sell items (some legal, some not so legal). It has become a common and popular way to socialise online and has the online equivalent to SMS messaging.

But what some people forget is that as well as Hotmail, Yahoo and other online e-mail, everything can be monitored and in some cases censored by the man who purchased MySpace for over half a billion dollars in July 05. Who owns MySpace? Rupert Murdoch, of course.

You only have to browse through MySpace for a short while to see the variety of people on there. Because the website allows you to post changes in almost any way you feel suitable, every page is very different. Even Ip1zine has a MySpace page for additional promotion on the internet: www.myspace.com/ip1zine

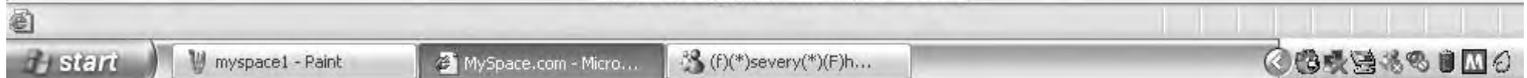
I went out looking for the weirdest MySpace profiles and came back with some funny results. Lots of people have MySpace profiles. People yes, but dogs? This dog and his canine friend seem to enjoy MySpace just as much as humans:
myspace.com/quit_doggin_me_around

If you're fed up with looking at bands websites, why not look at random objects around the house?

myspace.com/pastiepastiepaste - Glue MySpace
myspace.com/battery_aa - AA Battery's MySpace
myspace.com/scotch_tape1 - Scotch Tape MySpace
myspace.com/53613371 - Condom MySpace

This MySpace profile seems to think that Bungle from the hit kid's TV show Rainbow would be an excellent front for a record label: myspace.com/bunglefunkrecords

There are millions more pages out there - pages for animals, humans, celebrities, everyday people pretending to be celebrities, plus a vast collection of music, art, photography and videos. MySpace really does have something for everyone, and if you're not interested in any of that, you can always use it to find singles in your area to date.





Cheeky Cheeky And The Nosebleeds

“Cheeky Cheeky And The Nosebleeds formed more out of fear than anything healthy. Driven wild by the tedium of dull Sundays spent literally lying in a state of near unconsciousness on the floors of their respective homes; the five members contacted each other and agreed to meet in the tree house at eight o’clock.”

Cheeky’s reputation already precedes them around Ipswich on account of their Woodbridge and London fan base; unusual for such a young band that have just over four gigs under their belt. Ripping up the recently reopened Drum and Monkey in Ipswich at their gig in April may have widened that fan base a bit, but, like many other bands popular today, Cheeky’s success has largely been down to the dreaded but infectious Myspace.com.

Other factors have played a part. For example, Lauren Gregory, stylist for the Cheeky boys and previous employee of Fred Perry, got the fashion label together with the band having discovered that they were interested in chasing up a sponsorship deal. A photo shoot followed with Rich Grassy who’d previously worked with many celebrities predominantly linked with I-D magazine. The shoot was a favour to Ollie Cottam - manager of the band who has done some spectacular PR work for them over the past month. Kitted out in Fred Perry gear, the boys were snapped marauding at various locations around Woodbridge. The shoot (also covered by photographer and friend Collette Smith) will be released in I-D magazine along with a short bio of the band in issue 267.



Words: Jordan Kehoe Design: Will Duehring

The band's single 'I'll Punch You In The Eye' has created a massive buzz both locally and around London. Snippets from a recording session with Simon Davidson that include the single track and others such as 'Fascinating', 'Slow Kids' and 'I Love you' can be found on the Cheeky's website. It looks as if the Cheeky franchise could potentially explode with news of a double 'A' side of 'I'll Punch You In The Eye' and 'Fascinating'. Soon to be available at the bands shows will be T-shirts, and badges, rockin' the ever-contagious catchphrases that can be heard in the form of devout chanting by Cheeky fans at gigs. 'Shit happens when you party naked!', 'Slow Kids' and more of the same.

At the Steamboat where the band were supporting local pop tarts Rosalita and Charlie Brown (now known as

Making Eyes At Elvis), Cheeky's lead singer, guitarist and joint songwriter told me that, "the main problem with many songs out today is that they are too slow." He said that it was for this reason that when the Cheeky's practice, they usually work out a song first, and then play it over at double the speed. That's how to make a "filthy good pop song." Cheeky's meteoric rise has created considerable interest from bands both signed and otherwise. A few big names linked with the Woodbridge 6th formers are: Twisted Charm, Vincent Vincent and the Villains, The Pistolas, and the Chinapples who will be involved in a Cheeky Cheeky Vs Chinapples showdown at the Purple Turtle in Camden on the 1st June!

For more info and link to Cheeky Cheeky And The Nose Bleeds, log on to our website at www.ip1zine.com.



Apparently

everyone's done it. There are steady supplies of people who have 'been there'. They will reassure and mollycoddle, coax and nod sympathetically, and this is exactly what you will need after your first week in the Call Centre. It is good that such a strong support network is there and that so many people understand the tired tedium and odd captivation in clock watching that seems to take over once you begin work.

I was convinced I would only last about a week, yet, with empathy from my peers, I started to observe the characters around me and was surprised to find an array of little things to amuse myself.

At precisely 9.30 the first day Claire Cheeseman entered our training room. A square woman with a large cheesy smile and a liking for see-through chiffon blouses; her presence and name alone were enough to keep me intrigued. She spoke in a strong Geordie accent and would crinkle up her chin at the end of each sentence. We attempted a quiz, 'Where does Brown Ale come from?' she beamed at us 'Thurs a clue in me accent'. A nod and a smile, our training in Sage products had begun.

The Geordies were great; they provided a light relief from the formality of most of the other full time staff. Dominic, however, was less entertaining but tried all the harder to impress. A Training Advisor in customer care, he was energetic and loud but with too much resemblance to David Brent to be anything other than cringe worthy. 'Put your right hand in the air' he would encourage, after a question was successfully answered, 'and give yourself a... pat on the back'. What was worse was that the supervisors adopted this little saying as a form of praise for a whole host of accomplishments. This again did not prove popular. Prompt refusals and insults were all

that met supervisor Ian, for example. At first I found him irredeemably annoying. He had a meerkat like quality, in that his head would always pop up over his computer at the slightest inference of trouble. He would remind us at regular intervals we had 4 hours and 58 minutes before we could go home and steadily count down the hours from then on.

Food was not allowed at desks, yet, fizzy sweets and biscuits were regularly placed in front of us. Testing the idiocy of the rules to see how far they would stretch was always amusing: Place one biscuit delivered by Ian and one biscuit from home side by side on the desk. Bite into the one he gave you and all was fine, maybe he'd even smile and say 'they're nice biscuits aren't they?' But dare to bite into your own biscuit and he would immediately pipe up with a whole array of complaints. However, as the weeks went on though I started to like him. As with a small puppy, he needed firmness. He turned out to be quite a sensitive soul and became provider of much office gossip.

Then there was Roberta Ball (who looked like a ball), who sent flurries of excitement around the office as she and her minions sent out a wealth of fun puzzles for us to enjoy. Suduko, crosswords, quizzes and word searches were among the selection. Yet we preferred to make our own games. For example, who would have known the high and dizzy feeling that could be enjoyed from answering the phone under a comedy pseudonym? Gertrude was my pseudonym; she spoke slowly and in a superior tone, with a slightly plummy voice. I attempted to be older than my twenty years. To imagine the difficulty that such a task dictates is not easy. You squirm in your chair and at times squeak into the mouthpiece. Deep breathing is a good technique for containing laughter. We all appreciated each other's characters and much respect went out to Carl who sat opposite me for inventing Willy the South African pimp.

This was the mood of those early heady days, when we would snigger while trying to eat a biscuit during a call, managing only a 'uuurghhh' or 'ummmhumm'. But these first few weeks where the calls were slow soon gave way to the constant calling. This was a dark period with little time for humour. We became the brunt of persistent moaning from impatient customers and soundboard to fire at. I didn't take to it well; even the entertainment I got from watching certain call centre directors pace athletically across the

floor, was marred by the discourteous customers. In the past I had gained much pleasure from watching the lady with the hairpiece. It was copper and very large. I presume it must also have been incredibly heavy as her head was pulled off-centre and she seemed to walk with a limp. I know this was nothing to do with her health, because on the days she didn't wear it, these attributes disappeared... Yet now as I watched her tottering across the floor, it was as much as I could do to muster a smile.

The ringleader of the directors and in turn our boss became ever more watchful. Sitting directly behind us, her desk was covered with a wealth of paraphernalia. Cards, chocolates, a white fluffy teddy and Mandy Pinch's round face stared out at us, black eyes gleaming. These objects were her armour and she rarely exited her camp. The directors always came to her, tipping on heels or striding out in their shiny black shoes they would gather round her desk. For the next few days heated discussions were held in a small room where the blinds were drawn. Peering through the slats I caught the odd frown or flapping hand gesture. Something was brewing; it was only a matter of time before we found out what.

A few days later the hubbub of calls subsided. We resumed reading and the stress of the past few weeks seemed to melt away. Then one day ten of my colleagues disappeared into the blind-drawn room. They entered confused; many came out in tears. In silence they gathered up their belongings and left. A hot and prickly anger flushed over my face. I had suspected that perhaps our time had been drawing near; the quantity of calls had suddenly dropped and people were spending more time reading than talking. After the sudden flurry of excitement, we were told that our contract was to be cut short and we were to work until the end of the week. I was elated!

In the last few days I amused myself by making everyone cups of tea and generally being very helpful. When walking to my car in the evenings the air smelt fresher and my step felt lighter.

Sceptical as I once was, I found a host of amusements while working in the call centre that forever shall stay in my heart. However, it's only since my mind has adjusted back to the glee of being able to plan my own day that I realise not having to invent amusements, and actually being amused, is so much better.

Call Centres

Words: Leah Kurta Design: Ian Dance



Sci-Fi?

The Church of Scientology claims to have 8 million members and over 3000 churches worldwide. Recent famous disciples including Tom Cruise, Katie Holmes and John Travolta have brought Scientology into the media spotlight. Slate it or rate it, what lies beneath the surface of Scientology is interesting. Welcome to a closer examination of this controversial religion: here comes the science...

Scientists believe that we have a 'reactive mind' or unconscious, which stores the traumas of all physically and/or psychologically disturbing events in our current and past lives. This is recorded in the form of an 'engram' or psychological scar. We are not directly aware of engrams yet they are the source of all our pain and anguish. If removed, engrams will cease to be a barrier to man achieving spiritual freedom. Scientists believe that this is possible through a kind of spiritual counselling called 'auditing'.

Auditing is the central practice of Scientology. The subject or 'Pre-Clear' is taken back by the auditor to the times when their engrams were formed. During auditing, the Pre-Clear is connected to an E-Meter, which helps to determine the mental state of a person and locate areas of spiritual distress. Once these are identified, the power of the engram diffuses and the Pre-Clear feels liberated. The aim is to remove all engrams at which point the subject becomes 'Clear', however, this may take many thousands of hours of auditing as the power of the engrams of our past lives continues to haunt us.

Ok, so far it sounds a bit like Freud-meets Dr. Who but nothing too radical, right? Let's take a closer look... Once a person has gone 'Clear' they are entitled to access the deeper beliefs of Scientists. One of these revelations is the 'Wall of Fire'. 76 million years ago a dictator, Xenu, was worried about the overpopulation of the Galaxy. He ordered billions of aliens from 75 inhabited planets to go to Earth where they were dumped in the volcanoes of Hawaii and subjected to H-bombs. This traumatic event removed their inner-selves (Thetans) from their bodies, which were then frozen in alcohol and scattered around the solar system. These Thetans had engrams implanted into them such as religion and sexual perversion. These tortured souls wished to have bodies again and thus, inhabited human beings. The troubles of the human race were born.

The founder of Scientology, L. Ron Hubbard, has famously been quoted as saying "the easiest way to make a lot of money is to found a new religion." The Church dismisses this as an 'unfounded rumour.' Whatever Hubbard's intentions, the fact of the matter is that if people want to have auditing sessions they have to pay. How much does it cost? There is no straight answer to that question, prices vary according to who and where auditing is administered. Auditing is usually given in twelve and a half hour stints and can cost up to \$4,000. Not to mention the additional courses, books, training etc. that prospective Scientists are encouraged to purchase. The

price Scientists have to pay has been a point of contention throughout Scientology's history. The fears people have can be summarised by the utterances of Stan from South Park, "I realised that to be a Church we can't charge people for help. It's not about the money; it's about the message, right?"

The Church of Scientology maintains that their funding relies on donations like any other Church. They argue that Scientology "does not have hundreds of years of accumulated wealth and property like other religions." Their defence made me question what the Christian Church might have to say about that so I interviewed Mark Wally, a 22 year old Student Youth and Community Worker. Mark has been working for the Christian Youth Ministry for three years and also runs a drop-in centre for young people in Ipswich. I asked Mark whether he thought the Scientists had a convincing argument. He said that for Christians, "giving charity is never a forced thing, in fact, the anonymity is crucial. There's no pressure to donate, conversely with Scientology it seems you have to pay to be a member." A member of what exactly? One of the biggest questions connected with Scientology is whether it is a religion at all. When I asked Mark if he thought Scientology is harmless he replied "No, it seems to have the characteristics of a cult. New members often don't know what they are embarking on; the truth is hidden from them." Mark compares this with the way Christianity is presented, "it's very open, and questions are welcome. No one is led into a false sense of security. If you try



Church of Scientology, Clearwater, Florida



Scientology Symbol

to hide the truth of a religion, it becomes cultish." The status of Scientology as a religion rather than a cult has been widely criticised. Stories of debt and harassment from former members of Scientology have certainly added fuel to the fire.

The Church of Scientology has yet to grace the shores of East Anglia so I asked Mark whether it could ever be as popular here as it is in America. He maintained that there has been too much bad publicity. "America has a self-help culture, Scientology appeals because it offers deeper levels of understanding ourselves and our universe, and it's something

that we achieve, something we discover." I asked Mark, in his experience as a youth worker, what religious and non-religious people want. "People want truth, something to hold onto, however, there are always going to be people who will manipulate that." Similarly, the Cult Information Centre issues this warning: "Caring, loving, wholesome individuals and groups do exist. The call however, is for discernment and a need to fully question all interesting groups before becoming involved and/or a member."

Whether Scientology is fad, fiction, religion or cult is not for me to say. However, if you are confused about a religious group consider Mark's words of wisdom: "It is important to question what you believe in. There is nothing wrong with questioning; it isn't a sign of a lack of faith. If the answers to your questions don't make sense or the promises made haven't been delivered then reconsider what you are doing."

Words: Emily Crane Design: Will Duehring



YT - Straight Outta Britain

Released JUNE 12TH 2006

Available on 2 x 12" (Limited Edition),
CD & Download: iTunes, Napster, HMV
Digital, Virgin, Tunescribe, Tesco Downloads
& Nokia Recommender.



www.straightouttabritain.com
www.hiptones.biz
www.sativarecords.com



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Available online and from Compass Music, Ipswich.

// NATURAL VIBES

PROPHECY

Words, images and design: Will Duehring



Ladies and Gentlemen, summer is here and there can be no better time to freshen the audio senses. Let's try and step away from the skinny-jeaned, tie-wearing balls of energy that have taken over the airwaves and slide into a vibe that reflects the season a little better.

With the sun shining and moods elevating what could be more fitting than some authentic reggae?

Answer: authentic reggae made right here in Ipswich.

The vocal talent in question is Clive Darien a.k.a. Prophecy. Prophecy's first artistic steps began at the age of 11 whilst singing in the church choirs of Mandeville, Jamaica. In 2002, Prophecy moved to the UK to continue his quest, but it was in 2005 that a serious connection was made when he linked up with local reggae producer Gordon Mulrain a.k.a. Innerheart, who has worked with Desmond Dekker (RIP), Prince Buster, Dawn Penn, YT, Sativa

Records, Jar Warriors and the Innerheart Band to name but a few. It is with this partnership that Prophecy's debut album Natural Vibes has been shaped.

I received an advanced copy of the album close to a month ago, and as yet it hasn't escaped daily rotation. Prophecy's tender approach and conscious lyrics pay homage to his influences that include Garnet Silk, Omar Silk, Bob Marley, Sizzla, Lij Amlak, Luciano, Burning Spear, and Capleton. Prophecy's spiritual lyrics and peaceful messages united with Innerheart's production expertise create a sound that truly humbles.

In promotion of the album, the advanced debut single release Natural Vibes has been getting some serious recognition on radio stations all over the world. It's held the number 1 chart position on www.reggae-france.com, generated



regular requests in Italy, and has successfully sailed the Atlantic to America where it's currently the theme to radio station Vibe 103 in Boston.

With Prophecy's imminent release Natural Vibes and the debut album from YT, Straight Outta Britain, dropping 12th June 06, it seems that the index of Ipswich based artists receiving international recognition is becoming longer and thankfully more diverse.

The debut single Natural Vibes is set for release end June/July 2006.

The album Natural Vibes is set for release under Ambiel/Sativa Records late 2006.

For more information and of course the music of Prophecy and Innerheart check out the addresses below.

Ip-art

Ip-art 2006 finds humour, the bizarre and a strong sense of memory in the festival of contemporary arts.

The Ip-art festival returns this year to provide another fortnight of arts events and activities to stimulate, provoke and, above all, be enjoyed. The festival has grown both in size and richness since it began in 2003 and this year looks set to impress even further with a fabulous assemblage of exhibitions and performances covering music, theatre, dance, art and literature. This year, the common threads of place, memory and identity form a strong theme amongst the rich and diverse events on offer.

The notion of place and how it shapes our identity is explored in several different ways throughout the festival.

The work of internationally renowned artists and writers exploring their memories, experiences, and on many occasions, their relationship with the County of Suffolk, complements the work of young and local artists in the early stages of their careers, and of communities responding to their surroundings.

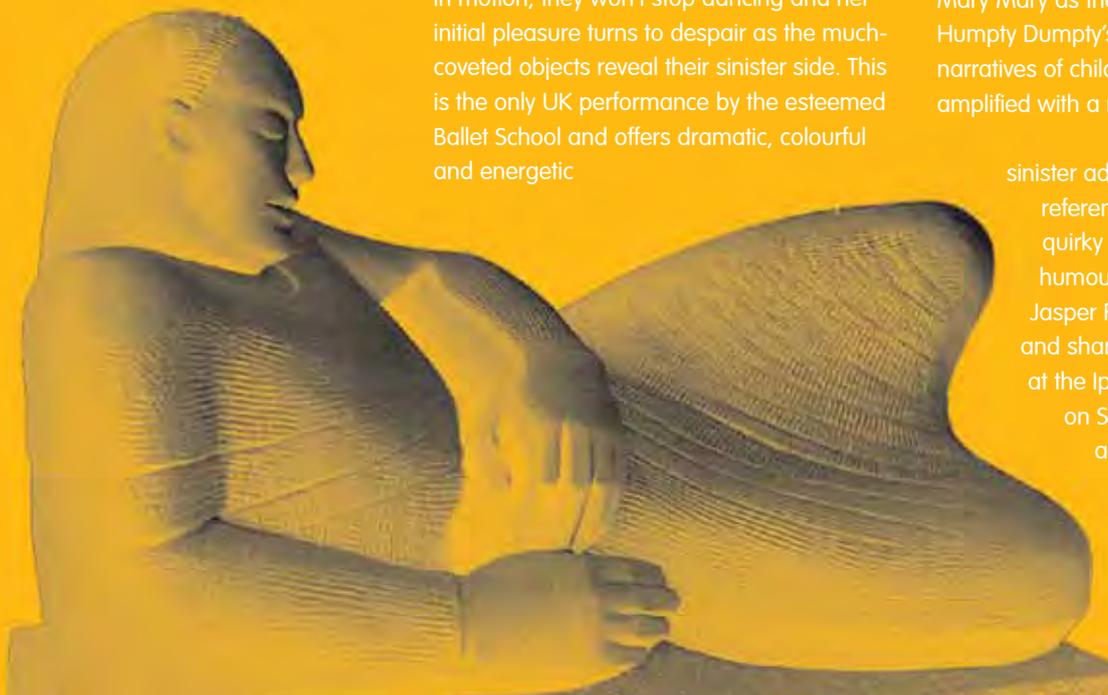
One of the highlights of this year's festival will be the State Ballet School of Berlin's performance of *The Red Shoes*, based on the famous Hans-Christian Anderson fairy

tale. *The Red Shoes* tells the story of a young orphan girl, Karen, who acquires a pair of beautiful but enchanted red shoes. Once set in motion, they won't stop dancing and her initial pleasure turns to despair as the much-coveted objects reveal their sinister side. This is the only UK performance by the esteemed Ballet School and offers dramatic, colourful and energetic

contemporary dance over a lively pop soundtrack. *The Red Shoes* will be shown on Saturday 1st July at 2.30pm and 7.30pm at Ipswich Regent.

Fairy tales and nursery rhymes play a strong role in childhood memories for most of us, and they provide the inspiration for several of the events at this year's festival. It is this sense of discovering the extraordinary within the ordinary, and blurring the boundaries between fantasy and realism, that form the basis for best-selling author Jasper Fforde's unique literary style. The first book in Fforde's 'Nursery Crimes' series, *The Big Over Easy*, has been chosen as this year's festival read and follows D.I. Jack Spratt and his assistant Mary Mary as they attempt to discover Humpty Dumpty's elusive killer. The familiar narratives of childhood nursery rhymes are amplified with a mixture of

sinister additions and contemporary references to create intelligent, quirky and often hilarious humour for grown-ups. Fans of Jasper Fforde can meet the author and share views of *The Big Over Easy* at the Ipswich Film Theatre at 4pm on Sunday 9th July. Fforde will also be launching the second book in the series, *The Fourth Bear*, after the discussion.

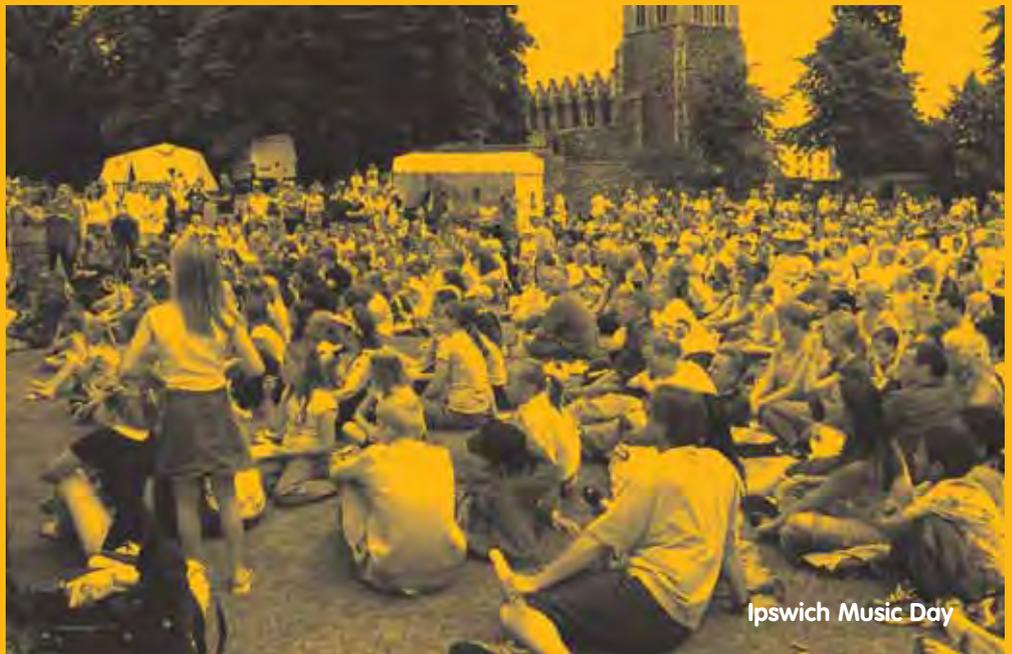


Continuing the theme of the bizarre and mysterious world of memory and childhood, Sugar and Spice and All Things Nice is a group exhibition of Visual Arts in the Ancient House gallery that encourages exploration and interaction with artworks in a range of art forms. A field of red plastic flowers, an interactive labyrinth and a Gingerbread House all hope to involve visitors both physically and intellectually as the artists question our relationship with gallery artworks and invest playfulness and humour in this colourful exhibition.

The literary side of the festival has grown enormously this year and, in addition to the prestigious launch of Jasper Fforde's latest book, several 'conversations' between writers will be taking place over the two weeks. The first, between Kamila Shamsie and Diana Quick, looks set to provide an interesting insight into the authors' relationships with Pakistan and India. Shamsie's fourth book, Broken Verses, is set in present day Karachi and Quick's first book, Waiting for Doctor Quick, describes the journey to discover her Anglo-Indian ancestry. The dialogue between the two authors should provide a stimulating insight into the nature of place, identity and memory. Kamila Shamsie and Diana Quick in Conversation will be held on Sunday 2nd July at 7.30pm at the Ipswich Institute Reading Room.

Another dialogue, between James Runcie and D.J. Taylor, stays closer to home and uses the locations of their new novels, set in Essex and Norfolk respectively, to explore the distinct and compelling features of East Anglia as a literary backdrop. James Runcie and D.J. Taylor can be seen on Sunday 9th July at the Ipswich Institute Reading Room.

The East Anglian environment also finds itself the inspiration for the stage in Suzanna Hawkes' play, Snow and Sweet Potatoes. This touching drama traces the compelling story of the West Indian immigrants of the 1950s from the sun-drenched Caribbean islands to the cold English climate. Those who ventured up to the strange landscape of Suffolk form the inspiration for Hawkes' poignant but often humorous tale. Hawkes, who is both writer and director, used the memories and experiences of the Caribbean Community in



Ipswich Music Day

Ipswich as the inspiration for the play. Snow and Sweet Potatoes will be shown at St Nicholas Centre on 8th July.

These are just some of the highlights of this exciting festival. Other events include Tardis International, a partnership between two Suffolk artists and artists from across Britain and Europe in an ambitious exhibition of video, installation and performance work in the Argyle Street annexe of Suffolk College. Performances of Grieg's Piano Concerto, Dvorak's symphony No. 9, and a live screening in Christchurch Park of the Royal Opera House production of The Marriage of Figaro, provide a classical musical element to the festival, contrasting with a wealth of contemporary jazz, folk, blues and pop music at various locations. The Mighty Zulu Nation Theatre Company perform the traditional songs and dances of South Africa and the Native Nations Dance Theatre perform Native American song and dance in a celebration of world culture and heritage. In addition to all of this, there will be performance poetry, the annual Indian summer Mela and new work by last year's

winner of the Ip-art Award for Visual Arts, James Noble.

The Ip-Art festival has gone from strength to strength since its inception four years ago and has attracted a wealth of artistic talent from all over the world. As a celebration of high quality arts and cultural events, the festival contextualises Suffolk in today's dynamic and vibrant artistic and literary world.

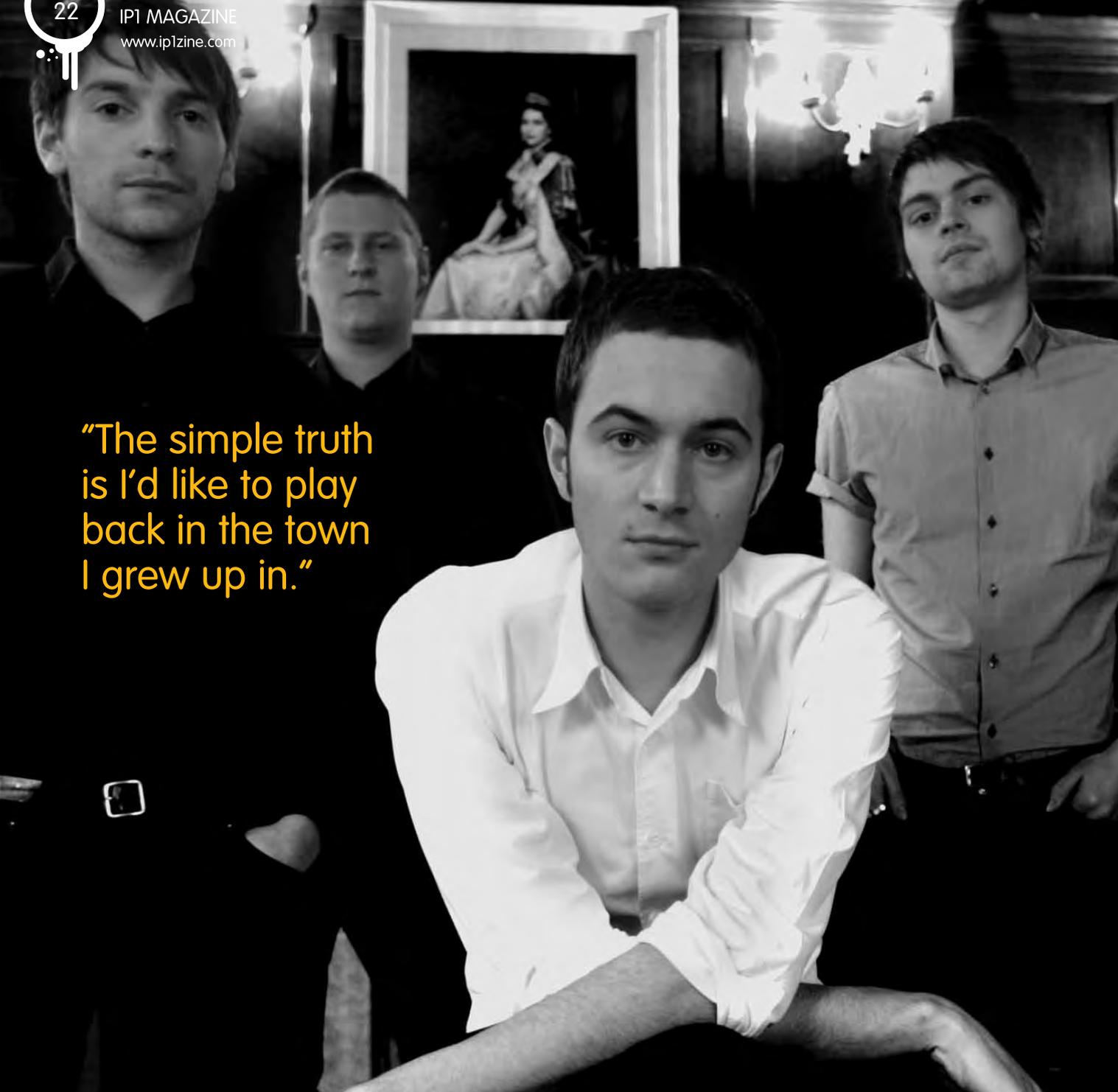
The Ip-Art Festival runs from 25th June to 9th July at various locations in Ipswich. To book tickets for any of the events described above, or to find out more about the Ip-Art festival, contact the Ipswich Box Office on 01473 433100.



Indian Summer Mela

The Mighty Zulu Nation Theatre Company, who will be performing at the Ipswich Corn Exchange on June 29th.





"The simple truth is I'd like to play back in the town I grew up in."



EDITORS

"I wouldn't group us in with any scene at all" - a bold statement in a world where labels stick, but coming from Ed Lay, drummer with ever rising rock band Editors, you can see why he is brave enough to say it.



Not only does his band's music stand firmly on two feet outside the quagmire that the recent flood of 'mainstream indie' bands has created but their modest (although still very confident) approach to the industry and careers they have chosen to submerge themselves in is refreshing and appealing. Add to this the fact that they refused major label interest in favour of signing to indie label Kitchenware; the contrived pretensions that have oozed from many other bands over the past eighteen months completely evaporate to leave a band, which embraces the ambitious in a way that harks back to the eighties with bands like Joy Division and The Jesus And Mary Chain, while still creating something fresh and modern, and a lot more interesting than the remarkable amount of dirge that has begun to invade our radio waves. Ed – Ipswich born and raised – kindly took some time out of the band's ever-hectic schedule of "Tour, tour, tour, festival, festival, festival!" to answer a few questions about growing up in Ipswich, and what lies ahead for the band.

"We're a confident bunch at the moment, there's going to be no let up in our schedule" - not surprising after the year they've had. After debuting at number 13 in the UK album charts, *The Back Room* finally soared up to number two, and has already earned Editors a gold disc, selling in excess of 400,000 records. It is a stunning debut, unafraid to experiment and beautifully executed. When rejecting the idea Editors really belong to any alternative scene, Ed says "Maybe that's what sets us apart from other bands, having written the album on our own in Birmingham without being distracted by our friends' bands or any scene around us." While it is not unusual these days to put on a record by a new band, and after half an hour think that the song has actually failed to change, *The Back Room* offers twelve unique gems. Stunning baritone vocals from singer (and guitarist) Tom Smith and the ensuing bass and guitar of Robert Leetch and Chris Urbanowicz respectively, and of course Ed on drums, create an orchestral grandeur, which has earned the band the label 'epic'. Wonderfully it is so very easy to lie down on your bed and relax to songs like *All Sparks* and *Fingers In The Factories*, as well as finding yourself itching for the nearest available space you could consider a dance floor. *Singles Bullets* and *Munich* have clearly not been picked because they stand out as the 'best' songs; any song off the album could've been offered to the general public to sell this band – a wonderful attribute in a world where we are offered passable albums by bands that have so much potential purely because the record label want to get a record out as soon as possible. Maybe more bands should take on board this wonderful ethic

Editors have, it's a DIY approach to a career path they are clearly not naive about.

It is very apparent that you are not dealing with your everyday indie band, Editors' success hasn't come from the fact they want to sound like bouncy, inoffensive drivel the country loves at the moment. In fact I think their freshness is a direct result of the fact "We have never decided as a band what we should actually sound like; that's just evolved as we have found our ability to write songs." While Ed may have cited artists such as REM, Radiohead and Elbow (who Editors recently recorded with) as those the band enjoys listening to, something of The Smiths and Idlewild can be heard in *The Back Room*.

Rather than sitting back and taking what would undoubtedly be a well-earned break, in February the band embarked on their largest ever UK tour, selling out venues up and down the country. This was quickly followed with the band flying off "to try our luck in America"; with a mammoth, and unenviable, tour around the States. Gigging is something Ed is clearly no stranger to, "Our band used to set up gigs at places like the Earl Roberts or the Premier Pool Club, if we had a boring weekend, there was no-one to blame but ourselves." Of course, with the recent influx of bands and venues in Ipswich, our scene is bigger and better than it has been for a couple of years now. While being located in Birmingham now Ed may not be aware of what's going on here in Ipswich, he of course believes that "any venue that promotes original artists, has a decent PA and a history of live music is a good thing." Like anyone that's grown up in Suffolk he also has no problem with commenting on the fact that "Unfortunately, Ipswich is way off the live music map as there are no touring venues, if you look at Norwich it caters for almost any size of touring band, similarly in Cambridge; this needs to be addressed in Ipswich by the council and private investors, in order to attract bands back to the town."

"The simple truth is of course I'd like to play back in the town I grew up in, it would mean a great deal to me." But because of the current venue situation in Ipswich it doesn't seem likely we'll be seeing Editors gracing a stage here anytime soon. That doesn't mean we can't congratulate Ed on yet again proving that Ipswich can readily be seen as a diversely creative area, after all "There's nothing more heart-warming than local pride!"

Words: Katie Ford

Design: Charlie Clapson



Localise Me

We hear a lot of bleak predictions about the future of the planet; climate change, global warming, oil shortages to name but a few, and I wouldn't be surprised if with the current drought warnings and fuel prices you were a little worried. But fear not because I am here to tell you the alternative point of view, that we can live in comfort and happiness for many a year to come and still leave a healthy planet for future generations. An energy revolution is on its way and I am going to tell you how Ipswich could be in the vanguard.

Here in Ipswich, regardless of your energy supplier, the chances are that the electricity flowing through your wires at work and at home was generated at Sizewell nuclear power station, but the question is for how much longer? Although still operational the Sizewell complex is not sustainable and questions remain over whether further reactors are to be built as the current two are taken offline.

You can also find in Ipswich Library the plans for Greater Gabbard Offshore Wind Farm, the largest proposed in the UK, which would be sited off the Suffolk coast and use the same National Grid connection as Sizewell. As you've probably noticed the debate about securing our energy future has been dominated by the controversial large-scale industrial and technical solutions of nuclear power, clean coal and giant offshore and onshore wind farms. Yet one entirely plausible solution has been overlooked by the people at the top that does away with many of the criticisms levelled at the options above: Decentralisation of the National Grid.

The National Grid does have its plus points. Its centralised management system arguably enabled us to withstand the onslaughts of both world wars and has in the past 50 years raised the standard of living of millions of people. But the times they are a-changing. A growing population and rising living standards have seen more appliances appear in our homes, meaning that increasing strain is put on the energy suppliers, especially to manage peaks in demand. The fragility of such a system was seen in North America a few years ago when an extremely warm summers day saw a surge of air conditioning systems switch on at the same time, tripping out the entire North Eastern grid in the USA and Canada! So, if you're planning to watch England in the World Cup Finals on TV on a warm summer's day you probably won't be the only one. You have been warned - keep a generator handy!

However, the biggest flaw with our current energy generation system is waste and inefficiency. The giant cooling towers that are synonymous with power stations are simply disgorging waste heat into the sky. The miles of cables and pylons we see stretching over the countryside are actually radiating heat as electricity is forced down the

line at incredibly high voltages. We see at this stage that much of the fuel's energy has already been wasted and it hasn't even reached your home yet!

Due to the vast distances the electricity has to travel it is true that without changing the structure of the Grid we would find it very difficult to replace the generating capacity of the nuclear and coal power stations with clean renewable megafarms. By cutting the distance between production and use we not only reduce waste through wires, but also allow excess heat to be diverted for use in heating and cooling systems. This means communities getting far more involved with the production of the energy they wish to consume - but some of us are already way ahead of the game.

Since 1990, of their own initiative, Woking Borough Council have been developing and managing the UK's first private wire sustainable energy scheme. This means that if the rest of us were to have a power cut Woking would go on shining. In partnership with Thamesway Ltd., a private energy services company, they have placed solar panels, solar water heating systems and various wind turbines around the town and also installed several small-scale Combined Heat and Power stations across the town. In the past 15 years they have achieved the following:

100% of sheltered housing supplied with cheap and renewable energy & heating.

Delivering energy for a cost of less than 8% of the Old Age Pension, that's cheaper than national grid suppliers! Successfully reduced consumption of energy in the town by 40%. Reduced overall carbon dioxide emissions by 60%. High maintenance system has created more skilled jobs for locals. Revenue stream allows funding of incentives program for private homes. Achieved security of supply. And best of all, saved MILLIONS of £s on their energy bills! In short, they have increased community pride through local ownership of energy production moving them towards a healthy society and there is NO reason why we cannot do the same in Ipswich!



Words: John Taylor
Design: Hannah Wright

There are some significant large-scale developments going on in Ipswich at the moment and one of their biggest criticisms has been their long-term sustainability, both economically and ecologically.

Each of these projects such as University Campus Suffolk, Suffolk Innovation Park, Snoasis and Broomhill Swimming Pool have the potential to be either fantastic or disastrous for Ipswich, depending on how 'sustainable' the Council specifies these projects have to be. If the framework for a micro-grid energy system for Ipswich were to be laid down as part of these large-scale developments then not only would a lot of the criticisms be assuaged but Ipswich could seize an opportunity to secure the energy supply of the town for a long time to come!

The climate of opinion in Ipswich is already becoming more receptive to this type of technology. The head of Environmental Strategy at Ipswich Borough Council, Dr Matthew Ling has been pushing an increased renewables option for the town and the Council has signed up to the UEA based CRed (Community Carbon Reduction) scheme. The recent Borough Council elections saw a lot of environmental campaigning as well as the reappearance of the Ipswich Green Party and this trend looks set to continue as the first Council sponsored Ipswich Green Living Family Fun Days are held in Chantry Park over the weekend of 24th and 25th June. On a national level, later in the year the government is also set to put forward a sustainable energy bill enabling community energy schemes to generate income by exporting energy to the National Grid!

All this talk is good but action is what we need. We need to let the people in charge know that decentralisation although radical is the only sensible way forward.

People of Ipswich: the Post-Industrial Revolution is at hand! It's time to take the power back!

Immediate Action

John is unhappy. He is not happy at what he terms "the corporate establishment distortion of the truth." John believes that ownership and content of the media is inextricably linked to issues of freedom and justice in society.

John is no freak. Nor is he a loner. He is a part of culture jamming. Culture jammers are an increasing number of community-led initiatives whose main aim is to organise and lobby citizens within the wider international community to build alternative sources of news and information. Culture jammers believe that the corporate control of the media landscape in society is harmful to fairness and objectivity in news reporting. They are also of the strong conviction that the media today promotes the suppression of certain sectors of society, and even entire nations.

Jamming has grown at a fast pace in the last few years. John and his multilingual, multinational and multicultural brigade of jammers are using various media platforms "to advance the struggle for a free media." Jammers are tech-savvy and use new technology to spread their message.

Here are a few case studies:

The Worker's Web.

Bongi is a volunteer. She is a casual employee of a major fast food chain. "I'm a casual worker in my company. Because of my immigration status I'm not permitted to find permanent employment." Bongi has not let this affect her in a negative way. She got online and found out about casual labour and short-term labour contracts in the UK.

Bongi is a subscriber to Indymedia.org. The collectively-run website is dedicated to "the creation of a space for the accurate dissemination of information and news to communities,

workers, young people and marginalised groups all over the world." Bongi regularly takes part in online surveys and cyber-petitions around labour issues.

Just Doing It - PowerShift Advertising Agency.

PowerShift Ad Agency delights in helping other organisations to deliver the messages "the world needs to hear." Art professors and design students, activists and politicians, environmentalists and advertising professionals are some of the people who are offering time and talent for free to create online advertising campaigns aimed at changing the way people think about spending their money. Amongst PowerShift's annual campaigns are the TV TurnOff Week and the Buy Nothing Day. Every year the agency conceptualises and puts out a media campaign to encourage people to watch no television for an entire week. This they believe shuts out all TV advertising from people's lives and thus provides some relief from the constant "buy this now for instant results" environment we live in. The agency also rolls out a campaign on Buy Nothing Day. This campaign urges people to buy absolutely nothing for an entire day. This, they reason, temporarily shifts power from the conglomerates to the consumer, thereby demonstrating the collective bargaining power of the buyer to corporate bigwigs.

The E-Zine.

Culture jammers are a highly literate group of individuals. They are making use of internet-based magazines to mobilise around issues ranging from "Swoosh-making Sweat Shops in the East" to "Press freedom in Zimbabwe".

JUMOURS

WHISPER

DO U BELIEVE THE MEDIA

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DFIIVE

An e-zine that is leading the way in this area is Adbusters.com. Adbusters is made up of a diverse group of people, from anti-globalisation activists, media practitioners and professionals. Their mission is to provide an alternative avenue to how we consume news and information. The regularly updated advertising parodies add to the appeal of the busters' website. Adbusters aims to "inspire internet users – upon their return to the real world – to move from spectators to participants in the quest to achieve fairness and justice in our media."

The Web Radio.

"When I first arrived here I was told I'd work in the factory making clothes. What they did not tell me was that I had just consented, without knowing, to being a prisoner and a slave" says Unika, a clothing factory worker, whose name ironically means lighten up in Swahili. Unika first arrived in 1996 and found herself in debt to her employer. She was held captive amongst undocumented workers in a labour compound.

After escaping she blew the whistle and her employer's business was forced to shut down. Now ten years later she shares her story at support meetings and in media interviews. She is also an on-air personality on Prometheusradio.org, a web-based radio station that reports worker-related news to communities who "need to hear it most".

In 2001 the station approached a big clothing manufacturer for guarantees against unfair practices and wage increases in the workplace – to no avail. So the strike began: The station aired shows explaining the relation between the company's profits and the hardships of the workforce who make their well-known brand. The station's activists spoke to groups of

students and teens asking them to refrain from buying the company's products on the high street. The brand name's target market responded positively and the company was forced to review its labour policy. The station has also been instrumental in the reforms that have taken place in international electronic broadcasting regulations in recent times.

These are a few scenarios of how ordinary folk are engaged in activities to change what they think should be altered about the way the media operates both in their immediate environment and in the broader sense.

Is there anything different you want to see in your local media scene? Is it something that will empower yourself and others? Will it have a positive spin-off for your community in the long-term? If your answer is 'yes' then do it. After all, you have made the first move by reading this article. Be a part of the alternative...underground!



Words: Daluxolo Moloantoa
Design: Lewis Webb

Lies Lies Lies Lies Lies Lies

Honest

own



Words: Katie Ford Design: Juanita Allard

STILL TABOO

embarking on a sexual relationship. If it's a one night stand staring you in the face remember that using a condom should be viewed as compulsory. If not you could be facing one of the following, and in the prime of your life, this will be the last thing you want to be dealing with:

Chlamydia

This is the most common and fastest spreading STI in the UK. It can cause infertility if left untreated, and unfortunately the symptoms can take weeks, months, or even years, to appear. Ironically, it can be easily treated with a short course of antibiotics. Symptoms are discomfort passing urine, vaginal/penile discharge, and women can experience abdominal pain and pain during sex.

Gonorrhoea

Like Chlamydia this can also remain without symptoms, yet in men it can cause epididymitis, which swells the tubes in the testicles, and in women can also cause pelvic inflammatory disease (which is also caused by other STIs), both of which can lead to infertility. If you do have symptoms these can include in both men and women smelly, odd coloured discharge, pain during urination and discharge from the anus. Men may also experience pain in their testicles. This too can be easily diagnosed by a blood test and also treated with antibiotics as it is a bacterial infection.

Herpes

There are two types of Herpes, both causing cold sore-like areas; type 1 affects the mouth and nose but can affect the genital and anal area, while type 2 works the other way round affecting the genital and anal areas but can also affect the mouth. When these sores are open and wet you are more likely to pass the infection on.

Unlike the previous two infections, herpes is a viral infection. The first attack of herpes is usually the worse. On top of symptoms such as pain when urinating, discovering blisters in your genital area and stinging in the genital and oral area; you may also feel as if you have the flu. Herpes is not curable; once you have it you will always carry the virus, though few people suffer as violently

At school they told me and one hundred and forty nine other 14 year olds that 'the safest sex is no sex'. They were of course missing two vital points with that statement; the first is that it is an oxymoron, and secondly the fact that by the time they are 16, a third of Britons have already had sexual intercourse. It would appear that sexual education in schools is simply preaching to the choir. By the age of 18, another third have embarked on sexual relationships, and the majority of the remaining third will have lost their virginity during the three years following their eighteenth birthdays.

The worrying thing is that while the fear of pregnancy in early life is drummed into us, the number of young people that remain ignorant of STIs – sexually transmitted infections – remains high. We may get told why we should always use condoms to protect ourselves from infections, and to prevent pregnancy until we are ready for children, but for the majority of people it is only the issue of pregnancy that concerns them; they don't understand the implications of contracting an STI.

The problem exists because people still find the subject hard to discuss; the implication is still that an STI somehow makes you 'dirty', and as such people ignore signs that something is obviously wrong with their body. It doesn't help that people still assume that someone carrying an STI must have been sleeping around. In fact sleeping with someone just once can put you at risk.

Contracting an infection from someone else is only your fault if you have failed to be responsible. Always ask a new partner if they have, or could have an STI, use a condom even if you are on the pill, and if at all dubious don't feel pressured into having sex at all. There is no shame in asking a new partner if they will have themselves tested for the more common infections before

as they do during the first outbreak. However, it can be treated with tablets and other comfort taking measures.

Genital Warts

While these do not really have any significant affect on your health, nobody enjoys having warts on any part of their body, let alone there. They appear as small fleshy lumps in the genital area and usually appear months after infection. Visible warts can be removed through freezing them or painting them with a special chemical. Eventually your body will then deal with the virus that causes them.

Syphilis

Though significantly less common than many of the above this is a very serious bacterial infection. It can be treated effectively in the early stages of infection but the only real symptom you may experience are painless sores in the mouth or genital area, which you may not even notice you have. After a few years more severe symptoms may occur, by which time the impact on your health may be quite serious. Left untreated it can affect your heart and nervous system – often irreversibly.

These are the five of the most feared STIs in the United Kingdom, but there are many more including Hepatitis B and C, pubic lice, HIV, Bacterial Vaginosis and even Scabies – all of which can have implications (from slight to severe) on the state of your health. Most, and nearly all, can be caused by unprotected vaginal, anal, and oral sex and a handful just by close physical contact (though these tend to be the less serious STIs).

One in nine people in the UK are carrying an STI, and the amount of people suffering these infections is steadily rising. Public ignorance has led the government to start funding more publicity for Sexual Health and GUM clinics. Remember if you are worried about your sexual health you simply need to go to your GP; it's not just the contraceptive pill that's free, so are condoms allowing you the freedom to protect yourself from infections. You only have to sleep with an infected person once to contract an STI.

Sex is still a tricky issue amongst many people. It seems rude and jealous to ask your current sexual partner about their former relationships and/or promiscuous moments, and you may be offended if you are asked as well. However, at the end of the day there is a significant difference between prying into the finer details of a past relationship and being responsible for your health and well-being. If you are aware that you may be, or indeed are, carrying such an infection it is also your responsibility to not put the health of another person at risk. In many countries 'knowingly infecting' a person with the more serious STIs is punishable by law, and think how you would feel if somebody had sex with you knowing full well that they had an STI when it was easily treatable. If you are suffering from an infection then your partner/anyone you have slept with that may be at risk also needs to be tested.

If you're comfortable having sex then you should have little problem talking about it – you will only be ashamed if you are not happy with what you are doing, but really that's another issue altogether.

If you are at all uncertain about the state of your sexual health you can visit your GP, who will either treat you, or refer you to a local GUM or sexual health clinic. Alternatively, in Ipswich there is a Sexual Health Clinic situated at Trotman Court, Lower Brook St. Remember that just because it turns out that what has been making you ill is a result of a sexual infection does not mean that sex is a bad thing. Unfortunately it's one of those double-edged swords. Fortunately it is possible to protect yourself by simply being aware and being sensible.

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DOMINANT WOMEN

It's hard to believe that it's less than a century ago that Sylvia Pankhurst chained herself to railings for the right to vote. Women's rights have come a long way since and opportunities for women have widened a great deal. Resulting in today's women having more earning-potential and greater power in their relationships than ever before.

The famous city superwoman, Nicola Horlick, recently suggested that there would be more female millionaires than males in the next five years of a certain age bracket. Also, that in the next 20 years women would control 60% of the wealth in the western world. She cited how more and more women are choosing to set up their own businesses as they can control the hours they work and make their own decisions; and earn the kind of money they want.

As women take a greater amount of control over their careers, they are snapping up a greater number of senior positions in companies. I interviewed one such woman - Bridget Taylor, Customer Care Director for Suffolk County Council - and asked her if she felt there was a glass ceiling through which women were beginning to break, and if she fitted into that picture.

She said that when she started in local government in the early 80s women could get employment but few were in positions of power to influence and change things, but that nowadays women are gaining more and more confidence to move their lives forward and make the career choices they want. But, she said, women in general are still paid

less in the private sector than they are in the public sector, as the public sector is more open to scrutiny and more transparent. Adding, that in the private sector there is a system of regulation and the private sector is still predominantly male-dominated.

She feels young females are becoming more diligent and more focussed than their male counterparts, and that within education there is a rising trend of young females outstripping their young male counterparts in exam results and in the classroom.

Bridget sees the current trend of women breaking through the glass ceiling continuing. However she said that it is a delicate balancing act juggling a career with family commitments (something she has to do in her own life), and that women do have to compromise more than men in this area.

She ended by saying that although in her opinion the above was true of the western world, that around 70% of the world's women are still repressed and dominated by men, especially in the third world.

My own opinion on the matter is that more and more women are becoming not just equal to men, but more powerful than men. I also believe that new sets of rules in relationships between men and women are being written as women start to expect different things from men.



Words: Stephen Allen

Design: Charlie Clapson & Juanita Allard

A possible future model is that more men will become househusbands, as there seems to be a rising trend in men that stay at home while their wives or partners go out to work and become the main breadwinner. Over the past year or so, three articles I've read in women's magazines have picked up on this notion with differing conclusions.

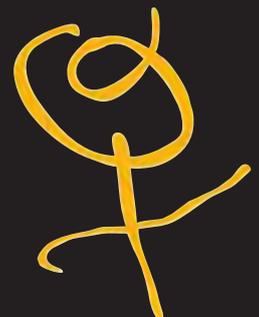
The first of the articles was in Grazia (11/04/05) titled Desperate Househusbands. They interviewed three men and the first of them said that it [becoming a househusband] had been a great shock to his system at first! He said that prior to the role change he'd never had to cook, clean a house or do any domestic chores, but that now he enjoyed a really great relationship with his child...Another interviewed was a single father whose partner had just left him and who said he felt very awkward taking his child to school...The third interviewee said that one morning he stood in his child's school playground and thought 'My god, I used to have a career!'

The second article was in Essentials (07/05) titled Do We Really Want A Stepford Husband? Some women said yes, but a lot said no. There seemed to be a backlash going on where many women were now wanting to be more feminine again. But there were others that were going online solely to meet a Stepford Husband type of guy. Whereas a lot of women wanted a guy to do a lot more around the house, others wanted to have a lot more input on the domestic front.

The most recent article was in Real (23/12/05) entitled The Rise Of The Househusband. One of the men in the article said that we [men] don't have to turn into women, and that it really did seem like a role reversal revolution was going on! Furthermore, that the revolution seemed set to continue and at a lot faster pace over the coming year.

Recently I was in Sainsbury's Hadleigh Road store. I walked past this couple and to my shock and amazement I heard this very powerful young woman telling her husband that she was not going to let him put a certain loaf of bread in the basket. She really did control this guy. I felt for him in a way. She said "Darling, I am not going to allow you to have that bread, I know what is best for you." I really was taken aback!

It seems evident to me that women are now taking control in relationships. There are even books in the shops telling women how to do just this; take total control in their relationships. Oh, how times are changing, and they're changing very fast. We laughed at the two Ronnie's when they did their comedy sketch The Worm That Turned about downtrodden men that had to obey strong powerful women, and now it's starting to come true.



Further reading

Man Management For Women: What They Want and How They Get It: Cassell Illustrated • Cosmopolitan: Man Management: Carlton Books Ltd.

Weblinks www.venusontopsociety.com • www.cair4.com • www.jenniferinc.com

Welcome to the first **How Dare You** – a new feature for IP1 where I accept challenges of a manly/sporting/silly nature, then write about them. The feature is called How Dare You because my nickname is 'How' and I get dared to do stuff – genius isn't it! It was going to be called No Butts, on the basis that I'd take on any challenge thrown at me except one that involved me taking it up the...



Challenge 1: "Camel Hump" - Landseer BSX Track, Holywells Park, Ipswich.

Ever since I was a kid I've held a special respect for the Camel Hump. The first 'double' jump on the Landseer BSX track, it's a monster 20-footer that few dare to attempt and even fewer land.

The last time I attempted it was when I was nine on my Rayleigh Grifter, and I came a cropper. As a nine year old I had the balls to attempt the flight but neither the speed in my legs nor the bike to have any hope of landing safely. I hit the incline of the second hump with my front wheel, propelling myself over my handlebars to a gravelly end.

21 years on and I am back to revisit my ghost of failures past. Something that I should've buried years ago along with Top Trumps, Roller skating and the Wave Machine at Crown Pools, is as significant now as it was then.

Deciding the first How Dare You was ominously easy once Dan, IP1's extreme sports writer, had mentioned riding bikes: there was only one camel I had the hump with and it was time once and for all to tame that beast!

...The day of the challenge I get the call from Dan at 7pm: "I'll meet you in 20 minutes at the track with the Parkour guys."

Twenty minutes later I'm at Landseer watching 50 or so BSXers of all ages and abilities dipping in and out of the track; one or two catching some impressive airs.



The Camel Hump is staring straight at me, but I'm ignoring its offer of playing a mind game: managing the fear is what this How Dare You is all about. I watch as one of the better BSXers gloriously flies the height of two men above the Camel Hump and lands his back wheel miles clear of danger. 'That's exactly how I'm going to do it!' I tell myself.

"Dan where's that bike?"

I'm kindly lent a professional BMX by a mate of Dan's, who asks me if I've ridden before. "Not for a while" I say (omitting to

tell him that I've never ridden a BMX seriously in my life) and ride off in the direction of the start gate to wait my turn. A dozen or so riders are ahead of me all with some form of protection on their bodies (elbow and knee pads, gloves, helmets) and I consider for a moment that I should probably have something on too. I decide to take it easy – like the Grand National just getting round will be enough. No airs on my first run. Get used to the bike, familiarise myself with the track. I'm



Words: Howard Freeman
Design: Will Duehring

pole positioned next to a rider who I gauge is haAAAAIf my age (I'm 30) waiting for the sound of the starter box. '5,4,3,2,1 – Go Rider!'

I stick to my game plan and ride leisurely side-by-side next to my co-rider for the duration of the track. The Camel Hump is not the Camel Hump when I ride over it this time around. It doesn't growl as I approach it, or thunder as I ride over it, or mock me as I fall. It's just two humps one after the other that I drift over.

Getting used to the track,
managing the fear.

Eagerly I ride back round to the start gate knowing that although I've just got round safely, I got round very unspectacularly. A child with stabilisers on their tricycle could get round Landseer BSX track if they didn't attempt any airs! And anyway I'm here for the Camel, so why don't I just get on with it.

'5,4,3,2,1 – Go rider!'

I hoss - don't know if that's a proper adjective but people my age in Ipswich should know what it means. It means I burn out of the blocks as fast as I can. My mind locks in on the Camel and I tell myself to keep the speed up and go for it – don't back out.

15 minutes later I'm in A&E being rushed through for an X-ray with a suspected dislocated shoulder. A saline needle is pushed into a vein and I'm fed oxygen. I feel like I'm going to pass out, but the nurse is quite sexy and her beauty helps to keep me focused. 10 minutes later I am riding high on the painkillers jovially discussing my predicament with the medical team.

"You should've worn some protection."

"Yes, I know, doctor."

"You're a very silly boy and you should know better."

"Yes, nurse..."



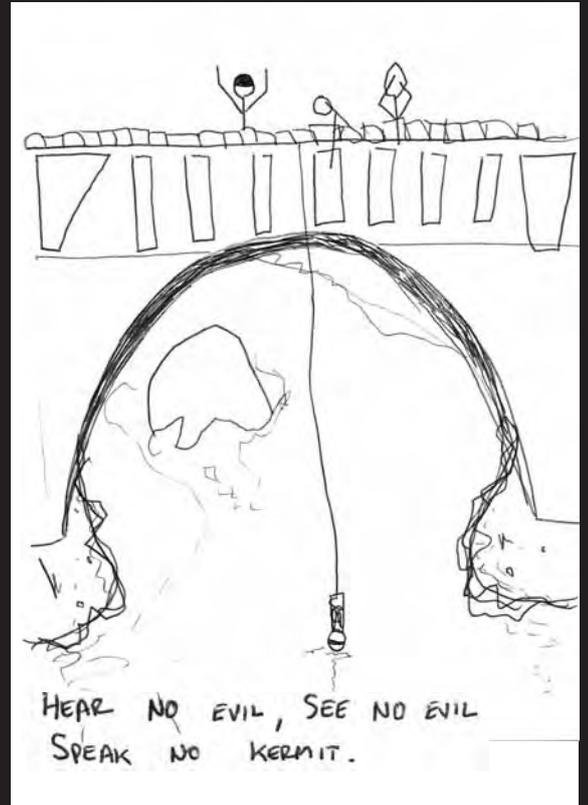
As it transpires all I've incurred is a broken collar bone (far less painful than a dislocated shoulder) and dented pride for having failed to tame the Camel. So, from the comfort of my hospital bed, I write some lyrics for a song:

Since I was a child I feared you
Tried hard to overcome you
I thought with enough speed I'd hit air
And land the other side safely there – yeah

**But you're a monster, a double humped devil
Who scared me then and scared me now
How Dare You
You dared me, How**



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