

FREE

ip1zine

ISSUE 22

Suffolk Festivals
Marissa Hopkins

Bad Sekta

Kimbo

TruSay

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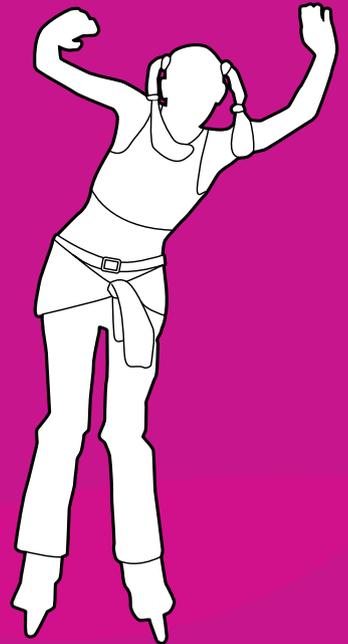
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CONTENTS

- 4 **Bad Sekta**
- 6 **Ian Harris**
- 8 **Seen And Not Heard**
- 10 **Kimbo**
- 12 **Curiosity Collective**
- 14 **UK Stands For Unhappy Kids**
- 15 **Gameboy Chiptune**
- 16 **Marissa Hopkins**
- 18 **Suffolk Festivals**
- 23 **Chesterfield Drive**
- 24 **Roy Fitzsimmons**
- 26 **Rose Robbins**
- 27 **Ethical Chic**
- 28 **Remote Control**
- 30 **TruSay**
- 31 **Reviews**
- 34 **Your Stars With Tamsin**

The opinions expressed in this publication are those of the authors or persons interviewed only and do not necessarily reflect the views of IPI or the editor.

Editorial (howard@ip1zine.com)

Editor: Howard Freeman

Writing Team: Leah Kurta, Jessica Bateman, Jonny Hall, Lowena Rich, Victoria Gutherie, James Silk, Pascale R.F, Sam Burrows, Clarence Howard, Lauren Coles, Becky Fray, James Bester, Matthew C. Applegate, Tamsin Ward

Design (sam@ip1zine.com)

Design Team: Sam Burrows, Clarence Howard, Lewis Webb, Juanita Allard, Charlie Clapson, Lowena Rich, Sam Whitfield

Illustration and Photography

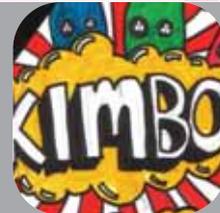
Greg Zbrozek, Lowena Rich, Amy Poole, Rose Robbins, Alex Burnell

Web

Web Manager: Tom Juby Film Section: Becky Fray

Advertising and Marketing (leah@ip1zine.com)

Leah Kurta



I wrote this naked!

If IPI were to hold a festival it would probably be the best festival in the world. We would have: Dancing Peacocks; Bad Sekta Dance Tent; Naked Trapeze Artists; Ian Harris; Naked Long Jump; Water-balloon Shooting; Naked Mud-wrestling; Curiosity Collective; Marissa Hopkins and Dope-pack; Have-a-go Stockcar Racing; TruSay; Pixelh8; Naked Basketball; Chesterfield Drive, and why not, an open air darts tournament – naked.

But, unfortunately we aren't holding a festival – as we're run off our feet working on this magazine – so you'll just have to go to Pulse (where you can see IPI film), Faster Than Sound or Latitude instead, and keep your fingers crossed that we have nothing better to do next year. And remember, if you do go to a festival this year - keep your clothes on! **Howard Freeman**



THANKS



BAD SEKTA

**SIDE
A**

WORDS: JESSICA BATEMAN
DESIGN: CLARENCE HOWARD

FOR FURTHER INFORMATION VISIT WWW.BADSEKTA.COM OR LISTEN TO WWW.ILEFM.NET.

'Rave' culture hit the headlines again last summer when a party in East Anglia came to a head over the bank holiday weekend amidst violent clashes with police. News reports stated that officers were deployed from four forces to break up the party and 35 arrests were made. Predictably, much media coverage fell into the old tut-tutting, hand-wringing trap; focusing on the disturbance and moralising about the actions of wayward youngsters. Indeed, the whole scene has attracted a bad reputation thanks to media associations with heavy drug use, police crackdowns and reports that parties disturb local residents and damage the countryside. The Criminal Justice Act and the Anti-social Behaviour Act, as well as the legendary police raids of the 1990s, mean that the voices of those who organise and attend such events are labelled as 'troublemakers' and have their voices silenced.

Many involved in the scene, far from wanting to cause disturbance, believe illegal gatherings provide an essential space for experimentation in music, art and creativity that is unavailable in much of mainstream society. Even the word 'rave' has been rejected by some due to its dodgy connotations and the term 'free party' adopted instead. This does not necessarily mean they are free to attend, as small donations are often asked for, but refers to the fact that these events are 'free' from the restrictions of regular nightclubs and venues. The fact remains that, no matter how pure promoters' and artists' intentions, any event held in a licensed venue will be subject to commercial interests. A venue owner's top priority is how many people the night will bring through the door, how much alcohol will be sold and how much

money they will make. Any promoter trying to take a few risks with their night may find themselves up against a brick wall in a small town like Ipswich, where venue owners shy away from anything other than the same tried-and-tested formula. In contrast, free parties provide a space where money has little influence over the festivities. Organisers have the freedom to experiment with their line-ups and genres without worrying about how many wads are going into the landlord's grubby pockets. It is also not uncommon for these events to also feature visual art, performances and film, either in separate 'gallery' spaces or combined with the music. These unmonitored, not-for-profit spaces provide an environment where creative individuals can experiment and evolve away from the restrictions that would normally be imposed on them.

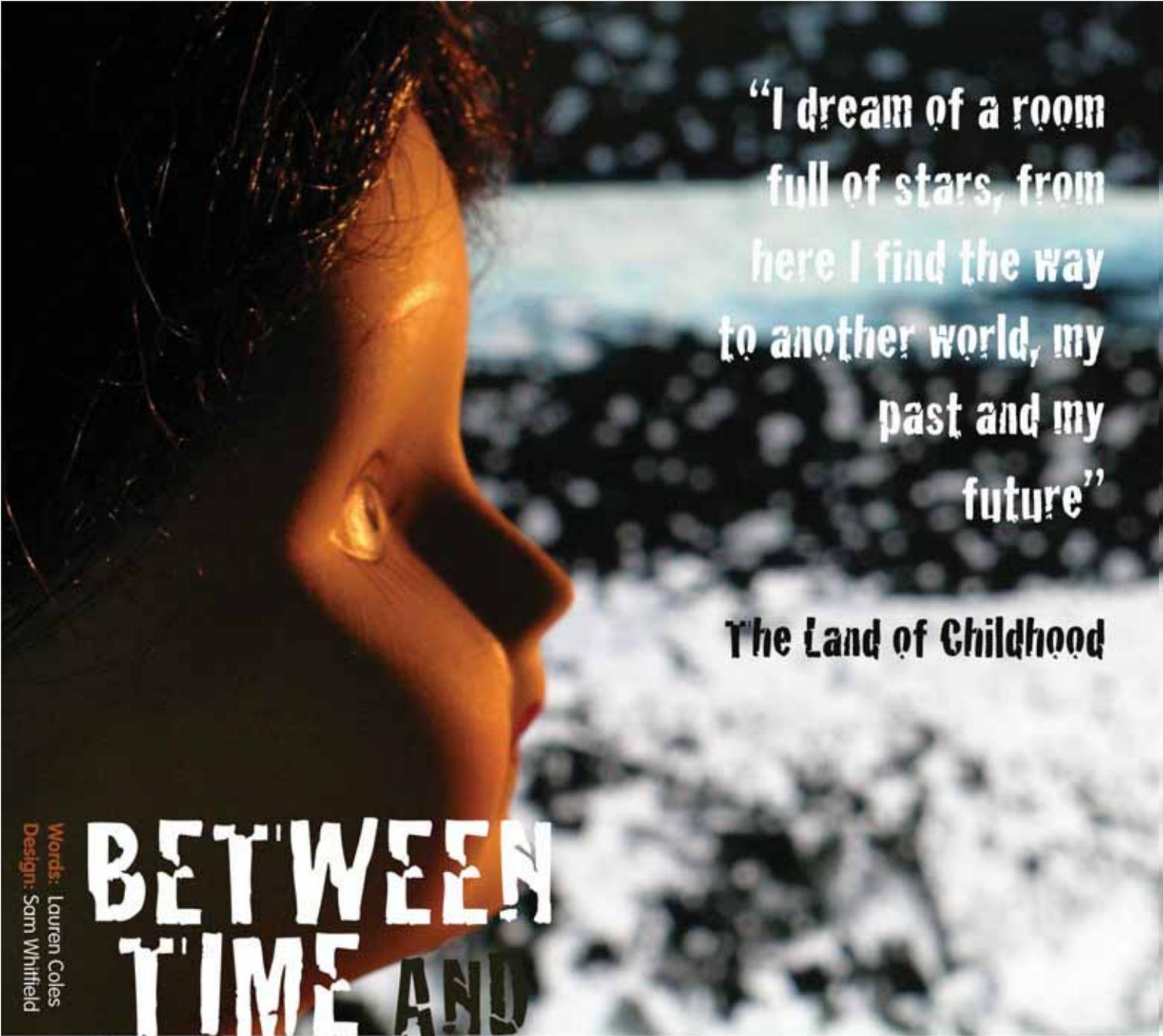
One group of individuals hoping to bring some of the free party ethos to the area are **Bad Sekta**. Technically a record label, they operate more as a collective than a business venture, meaning that money is secondary to the cause and everyone helps out and contributes in many ways. Will, **Bad Sekta's** founder, started up the project a few years ago when he was going to a lot of free parties and gigs in London, where he met lots of people making great tunes that no one ever heard. "I was buying lots of records by 'name' people every week and thought a lot of them weren't as good as my mate's tracks", he says. "Seeing as I enjoy working on anything creative (it keeps me out of trouble for a start!) I thought 'fuck it' and decided to start **Bad Sekta**."

Bad Sekta showcases experimental electronic music from genres that have

grown and developed out of the free party scene. Fusing elements of Drum'n'Bass, Techno, Hardcore and Industrial, as well as a hefty dose of experimentation; non-commercial styles of music have been able to flourish in the free party environment and Will aims to bring some of these artists to the ear of those who'd normally pass them by. In keeping with the DIY ethos of the free party scene, Will and some others created 600 CDRs by hand of their **Various Artists 2** release. They also released a DVD earlier this year, with plans for some more in the future, and this Easter will put out their first proper album by the artist **Stitch**. Unsurprisingly, the musical democracy of the Internet has played a large part in the label's development, with the website hosting music, videos and various artwork. They also host regular web radio broadcasts on **illfm.net**.

With many of **Bad Sekta's** crew originating from around Colchester and Ipswich, they are planning a series of events to bring their sound here from the capital. Expect to see appearances from artists such as **Machinochrist**, **DJ Richard Hillman**, **Stitch**, **Lastboss** and **ZeroPointEnergy**, as well as a whole host of others (see: www.badsekta.com for up-to-date info). Any prospective attendees needn't worry about any brushes with the law – even though they are rooted in the free party scene, these parties will be strictly by the book.

With recent events such as **The Big Vent** electronica festival a going off with a bang, can we expect to see Ipswich embracing more diverse styles of live music? "There doesn't seem to be much of a 'scene' around here at the moment" says Will "but we hope to help build one."



**“I dream of a room
full of stars, from
here I find the way
to another world, my
past and my
future”**

The Land of Childhood

BETWEEN TIME AND SPACE

Words: Lauren Coles
Design: Sam Whitfield

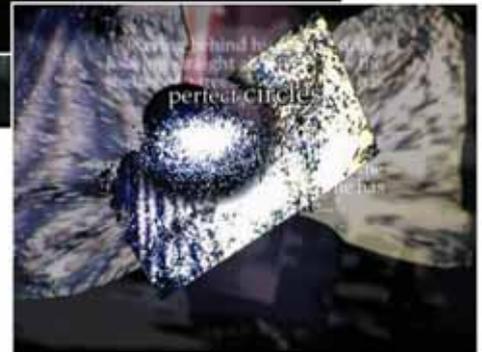
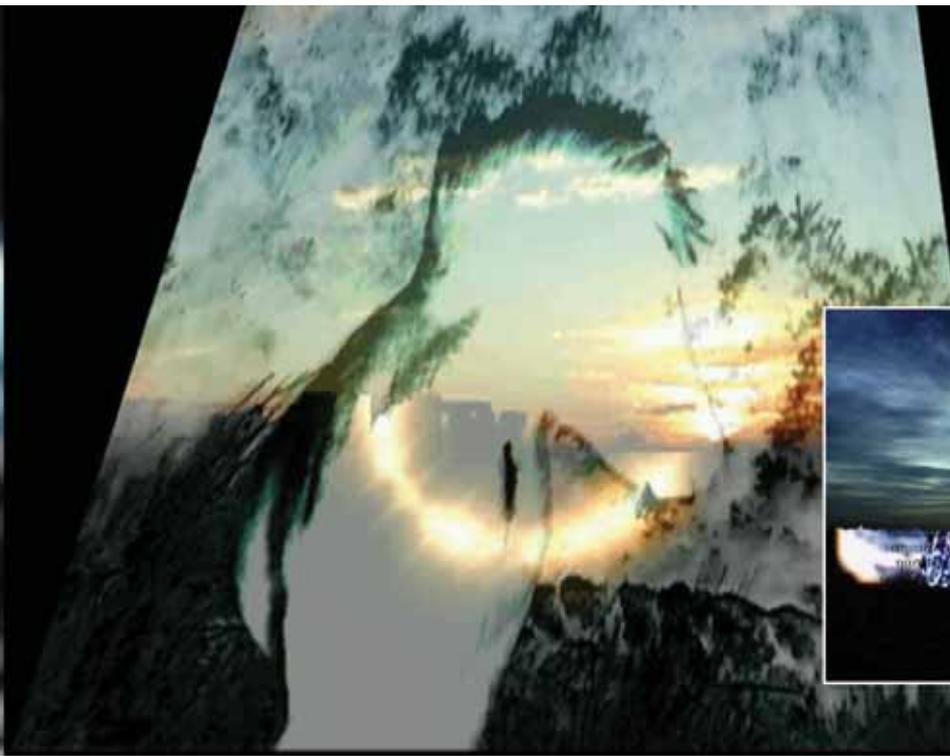
With the anticipated screening of ‘The Land of Childhood’ at Ipswich’s Pulse Festival, **IPI’s** Lauren Coles interviews the artist behind the film **Ian Harris**

The Art of Ian Harris

Ian Harris is an Ipswich based composer and video artist. Unafraid to be genuine, imaginative and experimental, his compositions include orchestral and vocal works, as well as music for video art. Ian has produced a series of video-art works that explore the interplay between music, language, text and image. In 2006 Ian’s video *The Journey Home* was broadcast on Sky television.

IPI: Your latest video *The Land Of Childhood* is rather experimental in style with the composition of imagery and sound. This seems very much an artistic journey – tell us about the concept behind the film.

Ian: In *The Land Of Childhood* we travel to a realm outside normal time. The space is occupied by the Guardian of Time, who stands at the doorway to the land of childhood. The doorway is found in the room of stars. The room image was inspired by a visit to the Alhambra



in Spain. The landscape imagery in the central part of the film was filmed during sunset at Stonehenge.

IPI: There certainly seems to be an imaginative quality about the film like there is infinite possibility, what was the inspiration behind the room of stars?

Ian: I have always been fascinated by the idea that there is a doorway to other worlds, beyond normal time and space, something that C.S Lewis wrote about in *The Chronicles Of Narnia*. The puppet's face looking into the sun symbolizes the potential that childhood contains and the music asks the question "Will this moment last forever?"

IPI: Your films are so creative, and with each viewing different layers of meaning seem to get unlocked; as a filmmaker how do you achieve this?

Ian: My video work explores the interplay between music, narrative and image, often creating a dream-like state, or an idealized view of the subject. The sound and music elements trigger an emotional response to the work, in parallel with transformations of objects or landscapes, to reveal hidden meaning.

IPI: You've been making short films since 2003 which utilise music as a key element, how has the music developed to have such a central role within your work?

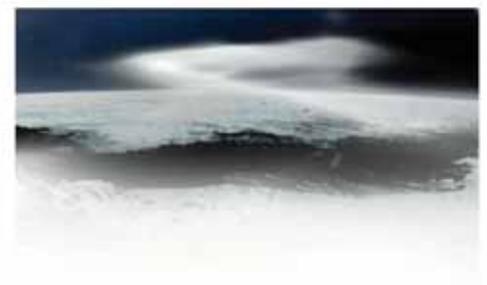
Ian: My compositional philosophy, if I had to define it, is to collect 'experiences'

"Will this moment last forever?"

of particular pieces of music which I have an affinity with, by many composers, rather than to work within one compositional technique. These pieces all feed into my work at some point; pieces by Arve Henriksen, Kate Bush, James MacMillan and Kevin Volans to name just a few, which I call 'must listen to musicians!' For me what is most attractive about music is melody. I think finally 'serious composers' have come back to melody again, I couldn't be without it. I have been through several stages on my compositional journey. My music at its best is instinctive and emotional. I want to create music that has more meaning, and video is the perfect medium for me to do this. My videos express some of the associations which are implied in the music, some of the images which have become important to me.

IPI: You seem to be involved in such a wide range of work, how would you define yourself as an artist?

Ian: I see myself as a composer and filmmaker, inspired by art, film, landscapes and of course travel!"



If you are intrigued and want to know more you can contact Ian at:
ianharris@orrey-music.co.uk.

You can also check out *The Land Of Childhood* for yourself at this year's Pulse festival in collaboration with IPI.

Words: Jessica Bateman
Photography: Amy Poole
Design: Juanita Allard

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SEEN AND NOT HEARD

Right now, Ipswich Council is locked in a major spat with ntl (now Virgin Media) after the company refused to remove graffiti from 98 of their roadside boxes. The council took out enforcement action against the cable giant, who they have been chasing to clean up the little green boxes since October 2004. The operation will cost an estimated £800 to £1000. A spokesman for the company has said that the process has been so drawn out because, prior to last April, it was "not possible for us to clean all our boxes unless they had offensive graffiti on them."

This statement seems to imply that whatever is daubed on the little green boxes is not 'offensive', at least not in the eyes of the cable company. But if this whole palaver is to be justified then, clearly, they must be causing a great deal of offence to someone. If the graffiti in question was emblazoned across people's private property then perhaps it would make more sense - no one wants guerrilla art on the wall they just spent all of last Sunday painting - but it isn't, it's on boxes on the pavement, and not even ones that are at eye level.





The fact is that despite its modern day coffee table book appeal, Banksy's adoption by Hollywood and big corporations such as Nike wooing various street artists, many still see graffiti as a symbol of wayward youth and the general downfall of society, no matter how tiny the tag.

Since 2003's Anti-social Behaviour Act, widespread paranoia seems to have emerged surrounding anything teenagers participate in that doesn't involve them tucked up in bed at 10pm after a game of Monopoly. Ignoring the fact that Just William and his catapult probably caused a great deal of annoyance to his neighbours in the 40's, hanging out on street corners and wearing hooded clothing is apparently far more horrendous than anything previous generations got up to. The graffiti tag, regardless of its aesthetic qualities, is something that remains in the environment long after its artist - a constant reminder that some do not wish to play by the imposed rules. Even if there are no gangs of 'yoofs' in sight, the tag tells you that, yes, they were probably here once upon time doing something or other. Quick, sanitise the environment of all their traces!

I don't know about you, but if the next generation, the ones who will one day rule the world, are constantly being told how awful and troublesome they are then they must feel pretty hated. As we repeatedly criminalize and condemn their attempts to express themselves and create their own cultural identities, it's not surprising how little respect they show for authority when those in charge show them even less. When the time comes, how on earth can we expect them to want to put anything back into a society that has expressed



such a dislike for them? And anyway, weren't the kids at school who went off the rails always the ones with the strictest and most suffocating parents? Let's give them free rein to doodle whatever they like wherever they like - I guarantee it'll pretty soon lose its novelty and they'll be back to playing conkers and hopscotch before you know it.

Graffiti has long been associated with anti-social doodling on bus shelters and generally insulting the Establishment. Ipswich, of course, is not unfamiliar with such mindless vandalism!

In the face of this preconception, a new breed of graffiti artist has emerged and their work has become dignified. Arguably the first of this new genus to grace Ipswich's urban landscape was Kimbo, whose devious and deviant stencil-art fuelled interest in the genre and inspired many other local graffiti artists to take the initiative.

So what was his inspiration? Speaking to IP1, Kimbo reveals that his Ipswich stencil-art had no political motivation or personal message, but was designed simply to grab people's attention and be enjoyed. He claims thus to have little tolerance for people criticising his work, labelling them "pretentious and annoying."

Despite the fact Kimbo didn't design his stencils from scratch; his wide variety of subjects (from Bart Simpson and Space Invaders to late '80s US hip-hop band N.W.A) has been successful in stimulating energetic debate about graffiti and artistic taste, along with the inevitable slating from the local press. Indeed, 'Letters to the editor' is often full of tirades, berating graffiti created by 'vile, disgusting youth.' After all, Ethel needs something else to do besides sitting in her armchair with her knitting needles!

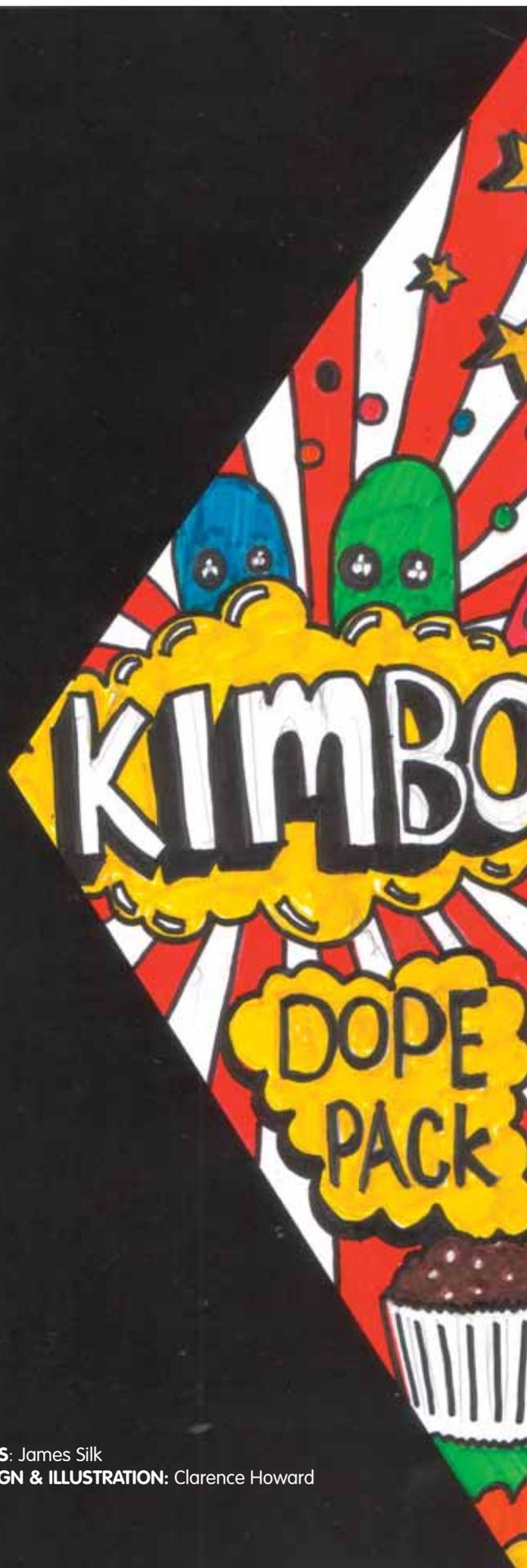
Much of Kimbo's work has now been painted over by the council's MAD (Make A Difference) blitz campaign; creating a blank canvas for more grotty, spur-of-the-moment, drunken spray-painting. Although some still remains.

Enough of the past though! Since this era, young Kimbo has gone under the name of Dope-pack and is setting up his own independent clothing line with his own designs to satisfy the critics who claimed for so long that he has no originality. He's also jumped on the straight and narrow and insists he isn't vandalising anymore. And judging by the quality of this new work it is clear that we haven't seen the last of Kimbo.

See Kimbo's recent work at:
www.myspace.com/sensigrafix

WORDS: James Silk

DESIGN & ILLUSTRATION: Clarence Howard



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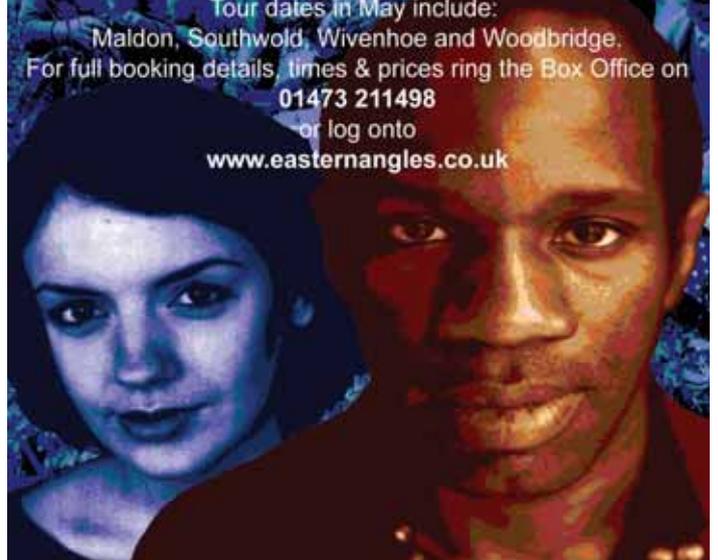
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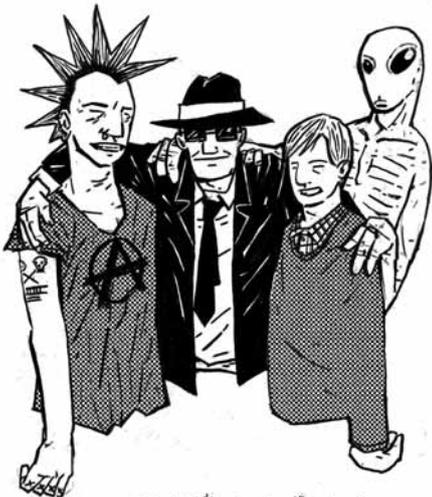


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Curiosity Collective

There was a time when splattering paint at a canvas from 50 yards in the name of art was a little risqué, and with each generation comes a new wave of creativity more dramatic than the last. But we're not talking Damien Hirst on a formaldehyde trip here; it's time to introduce technological art.

Art and technology are no longer just rubbing shoulders in a sweet Apple Mac kind of way. Canvases can become moving shapes, people can become part of the artwork and optical illusions are the norm. Technological art pushes the boundaries of creativity beyond acrylic paint and an easel.

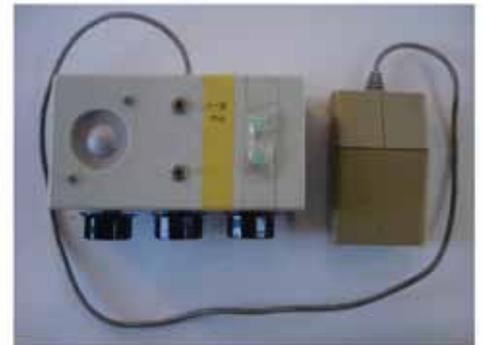
America seems to have led the way in this field - home to the world's first publication devoted to DIY technology projects



called MAKE magazine and Dorkbot, an ambitious group of New Yorkers who joined forces to brandish their cyberart creations the world over. They now have a UK incarnation in Dorkbotlondon who sport the tagline: 'Doing strange things with electricity'. Sounds, um, interesting.

But there's no need to go all the way to America to get involved, or even jump the train to London because Ipswich has its very own movement radiating out of the hub of the BT Research centre at Martlesham.

Ipswich's answer to Dorkbot is the Curiosity Collective. The group started in July 2005 after Dave Chatting and Cefn Hoile were seconded to the States with BT as researchers at the MIT Media Lab in Boston. During their trip



they discovered Boston Cyberarts; a remarkable collaboration of all types of new technologies from dance to music, electronic literature to public art. On their return they wanted to make their own place where they could experiment and have fun developing 'curiosities,' with an Ipswich twist.

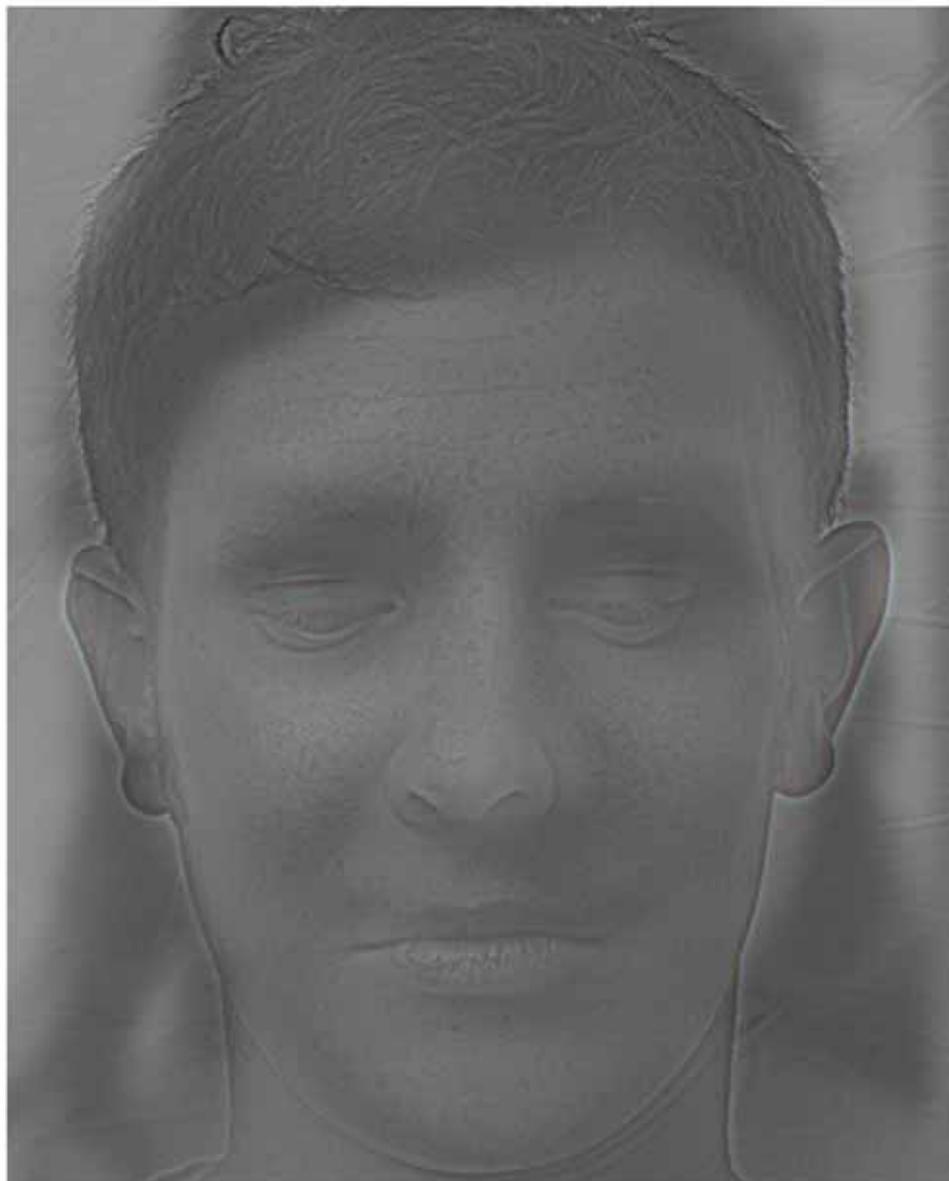
The Curiosity Collective is a mix of engineers, designers, scientists, artists and musicians who meet monthly to share ideas. Founder Dave said: 'In its broadest sense we try to give people a forum to create 'curiosities' for their own amusement, satisfaction and so that their creative endeavours can be shared.'

'The group act both to inspire and encourage individuals and to connect them to other people who can offer

Right: Craig McCahill, 'David and Adriana'
(Look closely and see one face, hold it at arms length and see another.)

Left: Martin Russ, 'Mouse in a Box'

Far left: Martin Russ, 'Audio Control'



different perspectives and expertise,' Dave explains. This, in essence, is what art is all about.

Technological art is no new phenomena. It can be traced back as far as the 1960's with a group called EAT – Experiments in Art and Technology, which was founded by a group of engineers from Bell telephone labs and artists around New York, they collaborated with the likes of John Cage and Andy Warhol.

'When we started we weren't sure we could make 'art', but we thought we could make 'curiosities'. We are trying to remind people who consider themselves engineers that they can be creative with their skills. Similarly artists shouldn't be afraid to experiment with electronics,

mechanics and programming.' The Curiosity Collective have already held an exhibition at St Mary at the Quay last year and they are constantly developing new ideas and putting them on their website - which has become an important part of their work: 'The Internet is a really important aspect of what we do, both by means of collaborating and sharing ideas with a global audience.'

The Curiosity Collective is not simply about using the latest technologies. Dave has found some of the most interesting work combines new and old technologies with more traditional artistic techniques. Like... brass-rubbing? Well, possibly, but it seems that this type of art could push creative boundaries.

With passionate creative people it's easy to see how any creation can become an art form. Dave said: 'With ever-increasing complexity in the world, especially within science and engineering, I think it is ever so important that people keep asking questions and draw informed conclusions for themselves. Is it art or not? We've preferred to leave it up to the person interacting with the piece to make that judgement.'
Curious? I am.

<http://cefn.com/curiosity>

Words and Design: Lowena Rich

UK stands for Unhappy Kids



In February the UK came bottom of an international league table that measured children's well being living in industrialised countries. The Dutch came top, which means very happy kids. Why is it such a surprise that British kids are so miserable?

1 They have nothing to look forward to. By the time they are 65 a "pension book" will be as outdated as a "ration book", half of the UK will be under water due to rising sea water, and it'll cost an [actual] arm and a leg to go to university (limbs to fetch a premium on Ebay come the 60s!)

2 Repeats of One Foot In The Grave have etched themselves into the consciousness of even the smallest child. After one episode, ask a child if they're happy and they're simply destined to complain. After several episodes they wish they had both feet in the grave!

3 The Dutch smoke themselves to happiness; children in this country have no such luxury.

4 The British are a nation of complainers. We start young, what can I say!

5 We had it easy, Jason Donovan used to be the height of cool. In today's world of super-rich celebrities, checked shirts are no longer an option.

6 Due to the terrible public transport in this country there simply aren't enough buses to throw themselves under so the most miserable ones are simply dragging the figures down.

7 Nobody is happy these days, how can you expect children to be?

8 In order to be 'too cool for school' you have to truant and in this country if you do that your parents end up in jail. How can this possibly make children happier? (Don't answer that question)

9 They have to do SATS and GCSEs, all of which sound like nuclear missiles, they are probably fearing for their lives.

10 They live amongst the most moaning, unfulfilled, fearful bastards on the planet, nuff said.



Words: LR

Illustration: Rose Robbins

Design: Juanita Allard



GAMEBOY CHIPTUNE

Last issue, IP1 featured local Chiptune artist Pixelh8 a.k.a. Matt Applegate. We mentioned at the time he deserved more pages in IP1 than the two we'd given him, and not surprisingly we were right. So, we've given him this page as well!

As ever, Matt's been working his socks off and over the last few months has been busy in his 'lab' rewiring Gameboy cartridges. He's masterfully worked out how to turn Gameboys (new and old) into fully-fledged musical instruments that budding Chiptune composers can play.

The sound these carts make is lo-fi to say the least, which is exactly what you want if you're hoping to pen a Chiptune classic.

The interface and output of the carts is pretty basic, but the study behind them is far more complex, as Matt explains:

(Warning: the following information is likely only to be of interest to geeks!)

"I have done Basic and a few other programming languages in the past, so I was quite aware of how computer programs are pieced together, but not how alien the syntax would be. This wasn't C+ or C++ or C# it was C from the late 70's. It took a while to learn, about a month. The program for the most part was written in Windows Notepad and compiled with GBDK and GBDEV. The main difficulty was learning to combine elements of C with Gameboy specific operational code."

So how does it work then?

When pressed, the buttons of your ancient circa 1986 Gameboy or indeed your Nintendo DS, produce notes such as A, B, C and D, basically turning your Gameboy into a keyboard with added features like pitch sweep and change octave! But of course, it's all about the vintage, totally authentic sound they make, not how crap they are!

Personally, because I'm a musician myself, and because I like the concept behind what Matt's doing, then the cartridge is for me (which is why I ordered one). Also, I'm old enough to own one of the first generation Gameboys (not that these can't be bought for a fiver off Ebay complete with Tetris), but my point is they are the 'authentic' Chiptune cart player and I like their retro charm.

The carts will cost around £20 and Matt is planning on only making 100. At the time of writing 78 of these had already been reserved (with a list that includes several pop stars).

But even if all 100 of them have been reserved by the time this article goes to print, there's a fair chance that Matt will wire you one up if you really want one.

He's nice like that.

WORDS: HOWARD FREEMAN
DESIGN: CLARENCE HOWARD

Marisa Hopkins

The journey that Marisa Hopkins has taken from Ipswich to a place within the global fashion industry is an example of where determination and passion can get you.

The path that she has travelled really began with her time at Nottingham Trent University, studying Textile Design. As a self confessed 'city girl' it was a natural gravitation towards a multicultural, vibrant environment.

Soon she found work experience in between semesters working for The Telegraph, where she was to get her first taste of the Industry in London.

After a trip to America she took a leap of faith and organised a year out from university to do an internship in New York for a company called Tom Cody.

'The creative energy that surrounded New York was amazing. I found so many places like this one over from NY in Williamsburg. It was called Beacons Closet and you could take your old clothes and exchange them for discount on ones in store. It's these places that make an area different'.

The placement at Tom Cody saw her take on a role within their print textiles department and create work for a range of fashion companies like DKNY to high street stores. 'It was crazy, but so amazing', she beams.

After completing this internship and her degree, Marisa was now competent in different mediums and fully trained in the necessary computer programs. For a textile designer you need to have a good knowledge of Photoshop, Illustrator; screen printing software, as well as in-house programs.

After the natural progression to the capital, she was able to work in London for Keeler Gordon. This was 'a great point in time' for putting in to practice all of what she had learnt. London was however to be a place that she would have to move on from.

Marisa came back to Ipswich and worked at getting back on track financially, but bank balance aside, it was a shock to discover how culturally barren Ipswich actually is!

She 'grinned and beared' freelance design for a period of time. It wasn't the greatest point in my life, but I knew I needed to keep on doing something and get on with the work. The idea was to push myself and keep focused on what I wanted in the future'.

Now a break has come with relocation to Liverpool 'the city of culture'. This is her next step and with it comes a job with great opportunity and potential for progression. Marisa will be a Print Textile Designer, starting a project from scratch working from a design brief. Then she will work with the buyers and fashion designers to develop the garment, and travel overseas to deal with the details of the finished product.

Marisa tells me that without culture or inspiration her designs that have graced magazine pages, catwalks and fashion capitals around the globe would not have been created.

'Being a designer is hard for me without inspiration. Wherever I am I love to seek out flea markets and the local music scene. I always carry a camera with me and look for external influences from films, old prints and retro clothing to fuel my ideas. Without this all my designs would not exist'.



So what does the future hold for Marisa?

'I will always remain in the city; to be around its energy. In the future I hope to have a label of my own, to take ownership of the designs I create. Perhaps with a friend we can create an independent label that will become established, but that is a while in the future'.

Words: Jonny Hall Design: Lewis Webb



Throughout the month of June, Ipswich's Pulse Festival will be lavishing us with Cabaret, comedy, music, dance, poetry and film, so you'd better be ready and willing for the onslaught of culture about to take over our town. All acts cost no more than a fiver and events are taking place all over the town. Venues include the New Wolsey Studio on George Street, the Steamboat Tavern and Sir John Mills Theatre, Gatacre Road. So there you have it, a summer fringe festival in your own backyard.

So what are you waiting for!

And hey, if I can't convince you to go along maybe festival director Lynn Whitehead can:

'I really love the fact that it [Pulse] showcases performers from a huge range of experience. Some things are absolutely new, from absolutely new performers; others are people with a lot of experience taking a fresh approach.'

It seems what Pulse has managed to create is a platform for new and emerging artists to work from. Many performers who started at Pulse have now gone on to receive national recognition for their work.

'In the last three years we've seen performers grow in confidence and profile. Several artists who might never have thought it possible have moved forward into the East to Edinburgh project and others have gone on to national tours, the Latitude Festival and Radio 4! We've tried to include one category every year that wasn't in there before. For instance, this year we've included stand-up comedy (which I was determined to include after reading an article in The Guardian that said there were no funny people in the East of England – check out Jude Simpson or Aly Gynn – not only funny, but female and funny!')

So what are you going to go and see? Well, we can't possibly tell you about everything, but maybe you want to take Lynn's advice and check out her favourites.

'I'll be at Jean-Jacques to get my fix of straight drama, and I'll try not to miss the string trio Kosmos whose work includes Klezmer and Gypsy music.'

Still not swayed? Then here are a few more shows that IPI recommends:

Hoipolloi and the New Wolsey Theatre present Hugh Hughes in 'Story Of A Rabbit...And Other Stories Too'; New Wolsey Studio; Thurs 31 May - Sat 2 June at 7.45pm; Tickets £5

Perfect if you've been bored at work all day and generally in need of a good laugh.

When Hugh Hughes is asked to look after his neighbour's rabbit for the weekend,



Hugh Hughes in 'Story Of A Rabbit... And Other Stories Too'

a tragic event forces him to face what it means to live and what it means to die.

Hugh explains; 'In Story Of A Rabbit I tell three stories; one about a rabbit, one about my father and another about my brother. The theme of death links all three and by telling them together I hope the show helps us let go of any fear we have of dying.'

From the award-winning creator of Floating comes a show that celebrates mortality, memory and the end of it all.

I would absolutely recommend everyone to go and see this show. If Hugh's previous show is anything to go by it's going to be a scream!

Weitz and Muller present 'Blue Screen Concealing Two Artists (1937)'; New Wolsey Studio, Wednesday 6 & Thursday 7 June at 7pm; Tickets £5

Perfect if you're feeling adventurous and are happy to see something where you don't know entirely what you're getting. Maybe you're a natural risk-taker and like to live life spontaneously – if so this one's for you.

Teetering on the edge of both live art and theatre, Colchester-based duo Weitz and Muller are an important new company; they endeavour to create a simple and beautiful mise en scene based on the tragedy that we can all relate to: Universal truths.



As a theatrical experience it gloriously assaults all of the senses.

Yaller Skunk Theatre Company presents Cranberry Juice; Sir John Mills Theatre, Saturday 9 & Sunday 10 June at 7.45pm; £5

Perfect if you're in need of a bit of everything. Maybe you haven't been to the theatre in a while, maybe you've never been. Whichever it is you'll definitely have built up a hunger; this 'Full-English' of theatre ticks all the boxes. You'll laugh, you'll cry, you might even get angry and stamp your feet. If you enjoy the bi-polar lifestyle and believe in a good old cathartic experience once in a while then this is the show for you. It's all up for grabs so don't miss out on this performance.

This is the story of two chaps caught in a world of binge-drinking, with some up-roaringly funny moments. The show is a comment on life today. The two characters take us back to those exciting first steps into adulthood and in moments of clarity confirm a new culture has been born.

The Yaller Skunk Theatre Company develops original performances and brings something new to trusted classics.

'We strive for originality, nurture creativity and above all we entertain!'

Formed in 2006 by a group of inspired young actors keen to share their enthusiasm for exciting and thoughtful performances, Yaller Skunk develop and perform both established plays as well as developing original work of their own.

So there you have it! Our very own Edinburgh Festival and it's right on your doorstep. For more information on Pulse, keep an eye out for the brochure which gives details of all shows or check out:

www.pulsefringe.com

Weitz and Muller's performance for this year's Pulse festival is Blue Screen Concealing Two Artists (1937), and it's exactly that: you'll see 40 minutes of concealment – well amongst other things.

Weitz and Muller take a piece of art as their inspiration and through various techniques of writing, performance and manipulation create a new art piece. The catalyst for Blue Screen is Guernica; despite being painted 70 years ago it is still seen as a strong reminder of the horrors of war. Although Blue Screen examines the notion of the Silence that we place around art, Weitz and Muller believe that there is no right or wrong interpretation of their work.

If you want something thought-provoking, simple and beautiful Weitz and Muller are a must.



**Words: Leah Kurta
Design: Sam Burrows**



FASTER THAN SOUND

Saturday 9th June 6pm onwards,
Bentwaters Airbase

June 2006 saw the first ever Faster Than Sound festival at Bentwaters Airbase near Woodbridge, Suffolk. Crossing the boundaries between contemporary classical and electronic music, this unique new festival was a great success. This year Faster Than Sound 2007 features performances by Murcof, Plaid, μ -Ziq, Colleen, Dat Politics, Haswell and Hecker, Mira Calix and more, as well as a range of installations including a kaleidoscopic umbrella and a walk in the woods to the sounds of the Cold War...

An absolutely amazing event – installations and raving, a great combination, I would totally recommend it.

Tickets for Faster Than Sound are on sale now, priced at £17.50 in advance or £20 on the door – call 01728 687110 to book or visit www.fasterthansound.com.

LATITUDE FESTIVAL

July 12th – 15th,
Henham Park, Southwold

Last year's festival was bursting with weird and wonderful sights and experiences. Who could forget the now legendary performances by Patti Smith, the sun-drenched afternoons lounging by the lake on deckchairs or punting on the free gondolas? The fun of dancing to Dolly Parton's 9 To 5 at Guilty Pleasures, side-splitting laughter in the Comedy Tent and wild late night parties in the moon-lit woods? ... and that's not to mention the now iconic candy-coloured sheep grazing lazily by the lake...

No wonder the event won Best Festival, Best Alternative Festival and Best Festival Facilities on Digital Radio station BBC 6 Music. Buy your ticket now!

www.latitudefestival.com



60TH Aldeburgh Festival 8-24 JUNE 2007



Something different:

SATURDAY 9 JUNE 6pm (ends midnight)
Faster Than Sound
Musical genres meet digital art forms.
At Bentwaters Airbase. www.fasterthansound.com

SUNDAY 10 JUNE 12 noon
Open Air: The Recycled Orchestra*
We need you, your wheelie bin and anything else loud you can play – car wheels, break drums, airhorns!
Simply join us on Aldeburgh Beach.

FRIDAY 15 JUNE 3pm
BBC Discovering Music*
Presenter, author and journalist Stephen Johnson is our guide to Gesualdo's extraordinary life and his wildly unconventional music.

FRIDAY 15 JUNE 8pm
Going a Journey
The Birmingham Contemporary Music Group on a journey through cutting-edge avantgarde music!

WEDNESDAY 20 & THURSDAY 21 JUNE 9pm
Elephant and Castle
Directed and devised by Tim Hopkins with DJ Mira Calix and Tansy Davies (music), this new opera incorporates film, digital sounds, installations and live performance, to project an urban vision into a rural landscape... Text by Blake Morrison.

Under 27s half price *free event

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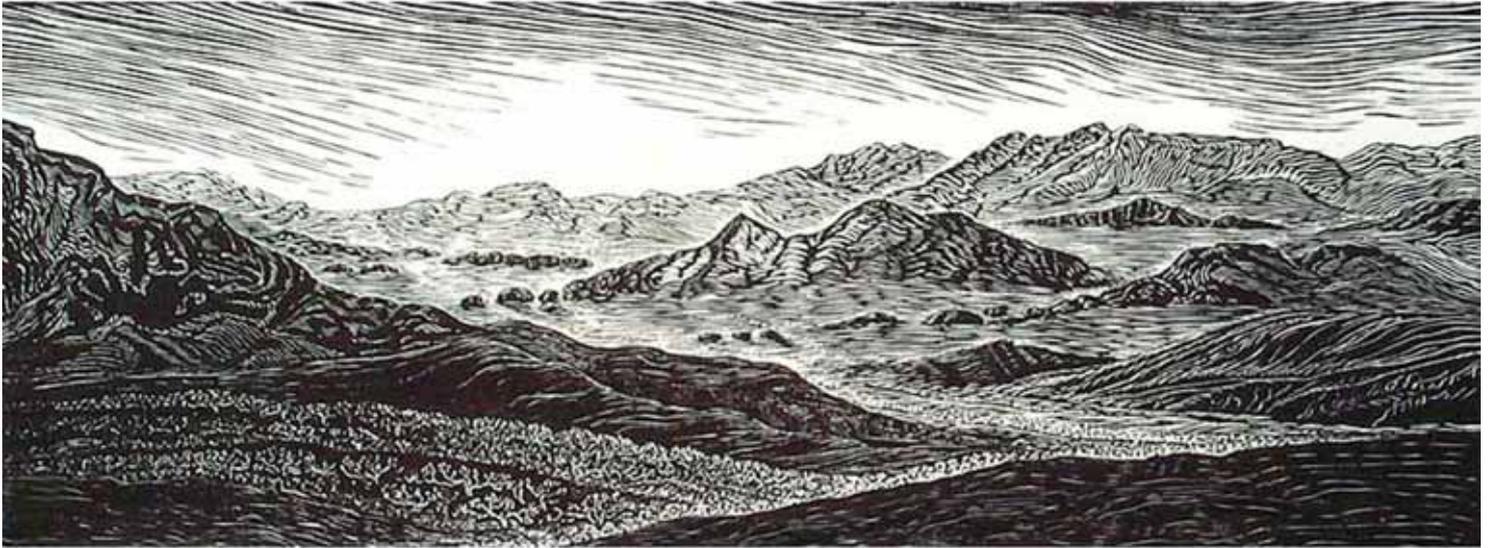


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DARK TALES OF PORTUGUESE FOLK AND FANTASY



When Sebastian, the long-lost king of Portugal, turns up in the Suffolk mist, a door is opened to a magical world populated with strange and beguiling characters: a girl with the leg of a goat; a boy in search of a lion in his bedroom; a witch with an unhealthy appetite for human flesh...

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www.easternangles.co.uk

Adults: £8.50 Concessions: £7.50 Under 25s: £5.00



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5 young artists.
5 bizarre hairstyles.
5 radical personalities.

1 band.

It's hard to categorize a band that combines a mixture of Rock, Jazz and a little something else thrown in, but one thing that can definitely be said about Chesterfield Drive is that they are fantastic entertainers!

I've known most of the band for about ten years and had heard individuals at school and in other local bands, but never together. When I finally did I can safely say I was blown away!

Hanging round with people a lot of the time, you get a taste for what music they like and what their influences are. Most of the band are into Trance and Hip Hop, although this isn't apparent when you hear them.

However, with the introduction of local rapper 'Outline' on a few tracks, I'd definitely say that Chesterfield Drive have something for everyone!

Check them out at:

www.myspace.com/chesterfielddrive

www.chesterfielddrive.co.uk



Design and Words:
Sam Burrows

Out Of The Shadow

Shadow Armies, Ghosts, Prophets and Itchy Underpants, The Truly Unique Roy Fitzsimmons Discusses with IPI Writing Stories, Tolkien and Shadowland

Shadowland: The Legend is an exciting new film about a brother and sister, Frank and Caroline, who arrive in Attic Town; a place where the streets have no names and there is no turning back! They split up while looking for directions; not realising they have shifted in space and time. With the help of Donlore the Thief, Caroline discovers she has to find her brother before night falls or he will be captured by The Army of Shadows and kept in Attic Town forever!

Local writer, Roy Fitzsimmons, is currently involved in writing the first of three Shadowland tie-ins to be released with the film in April. "I don't come up with the ideas for the tie-ins; I'm given the movie on DVD and the script, then I can add extra bits and 'pad' the story, but I mustn't deviate from the basic plot, or alter the

characters in any way." Roy previously published *Worter On The Water* - a 'tale of ghosts, monsters, prophets, diviners, speech therapy and itchy underpants.'

Caroline discovers she has to find her brother before night falls

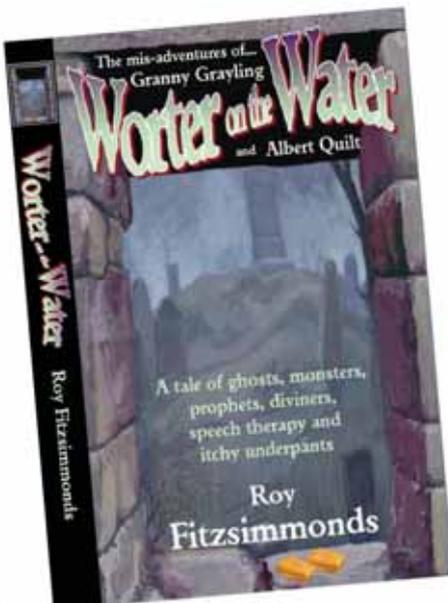
"Writing stories is something I've always enjoyed. The first story I remember writing was about a character called Gregory Grasshopper. I was about eight or nine. The 'longer' stories evolved as my writing experience grew and I was able to describe the settings, scenes and characters that much better. The hardest part is being able to write things down so that people can clearly understand what you're thinking. It's all very well to know what you mean yourself, but making sure other people know what you mean... That's the hard bit! I'm currently also working on an illustrated children's book about a cat called Honeypot, who wears socks to keep his feet warm! I'm also doing the paintings myself."

Roy cites *The Lord Of The Rings* as his favourite book, "Boring choice, I know. I first read it about 30 years ago and it absolutely boggled my mind. It's so rich and 'realistic'. Tolkien truly created a real world where you actually care about the characters. I've probably read it 20 or 30 times!"

Having taught Art then ICT at Copelston High School for 28 years, he believes the worst thing about being a teacher is

the Friday afternoons and the Monday mornings, "in that order! The best thing is the contact with the kids because they just have so much to say."

Roy claims to hate the increasing bureaucracy of the job - "Someone recently called teaching 'An office job with kids attached'. They were pretty close."



OWS

Shadowland: The Legend



Photography: Alex Burnell

Words: Victoria Guthrie

Design: Sam Whitfield

“My best ever gig was supporting Status Quo”

Roy has been a guitarist and cabaret performer for about 35 years, but “I’ve recently stopped gigging as there just isn’t the time for it these days!

My best ever gig was supporting Status Quo about 30 years ago! Either that or Millennium New Year’s Eve; the party atmosphere was amazing.”

After Shadowland: The Legend, Roy is hoping to get more movie and television tie-ins. “There’s always Wooter on the Water 2!”

Shadowland: The Film
Exclusive Footage

On Set



& On Screen





Ethical chic:

there ain't much cooler than the ice caps

If you have not spent the last few years hiding in your large and possibly soundproofed glitzy 4x4 then you will almost certainly be aware that the planet is under the enormous and devastating threat of climate change.

But maybe you're all sick of hearing about it. After all if anyone was really bothered then surely we'd have changed. Stopped obliviously commuting miles to jobs we whinge about. Stopped taking endless trips to supermarkets in our fuel guzzling heaps of metal. Stopped jetting off on short haul flights twice a year to the far flung exotic heights of Ibiza and Ayia Napa. But we haven't.

By the year 2080 it is predicted that the East Anglian coast could have shifted by miles due to rising seawater; it is under more threat than almost anywhere else in the UK. A moving coastline could displace thousands of people. But who cares because we'll be richer, more successful and more miserable than ever before.

People have more time off for stress

than hangovers, so why are people not acting faster to change their destructive lifestyles? Maybe they just haven't caught on to the best kept environmental secret of them all: that the benefits to being more ethically conscious lie much closer to home than the rainforest.

By thinking locally, looking after the environment around you, and being more ethically aware, you can actually lead a happier and more fulfilled life. There is something rather special about eating vegetables grown in local soil or helping out in your local community. Maybe it's time to slow down and connect with the world around us. After all, even if you win the rat race, you're still a rat.

As we all know at IP1, volunteering actually makes you happier. Studies in America found that those who attended group community activities were half as likely to die in the next year as those who didn't. Why don't they teach you this at school?

It's not about recycling 20 tins a week;

it's about only buying five. It's not about eating pre-packed organic lasagne; it's about making your own. Imagine if we tried it, achieved something and actually became happier? Would it be such a bad thing to laugh in the face of consumerism and get back to basics?

Perhaps it's time for people to take action in their own hands and own communities. There is little chance that we can make any national change if we are all obsessed with making more money, using more resources and living an even more disposable life.

It's a tough pill to swallow; that as long as our nation keeps wanting more and living the lives we do, we will continue to be miserable and leave no choice to future generations than to drown in our sea-risen sorrows. Where is the outlet for spirituality, nature, love and fluffy things like bunnies and flowers? The answer is that it's melting with the ice caps.

Words and Design: Lowena Rich

Remote Control

"Billy! Don't point that television at your brother!"

I cannot get my head around this premise; if you own a television you need a license. Where I come from you need a license for a gun, because they are dangerous and only 'responsible' people should own them. Oh wait I get it; television kills?

A television is an arguably amazing device. It has the ability to manipulate people and their beliefs and outlooks on the world. This is not something I am interested in investigating further as it has been analysed a million times over. I want to compare it to a loaded gun!

I have heard it time and time again; "Oh, I don't think I could keep a gun in the house with children around" from parents who quite often plonk there children in front of a television. Is there any difference? Is the gun loaded? Is the television on? Will anyone get hurt? Depends what they're watching.

It could be argued that, in the main, people go about their daily lives trusting television. With the occasional media student armed with a pre-packaged 'understanding' of Britain's beloved box sociologically dissecting it more than most.

Actually, I think television is one of the hardest things to analyse, as it's so embedded in so many of our lives and



our homes. Most 'living' rooms are laid out around the television as its central focus, and it's this familiarity and everydayness of the device, which often disarms our defences, like a loaded gun tucked away in a draw. It's safe because you know where it is.

The thing to remember is; television channels are owned by multinational companies with international interests. Some of these companies have direct links with weapons companies - but I don't care about that, that's just what they do. They are an entity unto themselves, and they are all about survival. It's their indirectness that concerns me; the pretty coloured bullets they shoot. Their programs that dictate viewers lifestyle choices like religion, sexuality, what they buy and what their aspirations should be.

Whether you believe television has an impact on your outlook on life or not, I would just laugh at you and say "oh, you're one of those who believe that television doesn't have an impact on your life". So, you never wanted to be a superhero after watching one on TV? Or less fantastically, decided to cut down on eating crisps after watching a 'you are what you shit' programme?

I recently saw a short news clip featuring complaints from viewers about characters on Emmerdale having low career aspirations, and that writers should bear this in mind as it doesn't set a good example to young people or provide them with suitable role models. ITV put up a standard response to this. It was ridiculous, not the response, but the very notion that you or your child's aspirations could be killed off by television!

I own a television, is this because I feel that television is safe? No, not really. I am just aware of how potentially dangerous it is and I am constantly assessing what I and others are viewing. It is a device, a means of conveying a certain point of view in an attempt to sway yours, much like a loaded gun pointed at your face.

P.S. For the record I don't own a gun.



trusay



TruSay is a 14 year old Emcee from Ipswich and a member of the crew Ear 2 Da Street. By his own admission, he is way more than a musician!

IP1: So TruSay, the long awaited mix CD...is it all your original work?

TruSay: The CD features original beats from producers that I know and unoriginal beats. Lyrics wise everything I spit is my own stuff. Me and my guys are original lyricists, we don't bite lyrics.

IP1: What can we expect to hear on this CD?

TruSay: Basically I'm giving you the life and times of TruSay and a mix CD with a little bit of Rap and a little bit of Grime on. "Give it to you clear in English / unlike these guys talking gibberish."

IP1: So, is this being released on a label or is it 100% you?

TruSay: Well, there's a label set up by the name of Loud N Clear who will definitely be involved.

IP1: How long have you been working on this CD?

TruSay: To be honest I don't know (laughs). I haven't been persistent with it, though. I've been writing a track or two and then stopping, then doing the same thing over and over. But now I'm getting my head down and finishing up this mix CD.

IP1: Are you finding your poetry helps with your lyrics, or vice versa?

TruSay: I've been doing music since about Year 5 or 6 and poetry about a year and a half. Sometimes I use tracks I've written as my poetry, so I would say that my music helps with the poetry.

IP1: What are you doing to promote the CD and where can we get a copy once it's done?

TruSay: I'm gonna send out some tracks for free and put some up on my myspace. I might get some flyers done but I'm not sure yet. Once the CD is done you'll be able to get it from me on

the streets. I might also put some copies in shops such as Streets Stylez and Milsam in Ipswich but again I'm not 100% sure.

IP1: Any last words?

TruSay: Watch out for me, Nee - Hi, Seekah, Neon, Black Flash, Phazer, Shredder, ParadOx, Nytros and a whole load of other people that are putting in the work around Ipswich. It's the L.N.C. You'll probably catch my crew Ear 2 Da Street performing at the May Day event in Ipswich so be there. Also check my myspace: www.myspace.com/trusayip2. Also I'd just like to add that if you're not doing anything constructive with music and you're just trying to cause trouble through it, give up. I wanna show everybody some real stuff but some people are just too ignorant. There is an old Indian proverb that says "You can't wake a man who is pretending to sleep" so basically if you people ain't tryna listen to me then I can't make you listen to me. Blessed Love...

Design: Sam Burrows

Words: Pascal R. F

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Sidecar Kisses

Hurt/Gunslinger
(Noise Underground)



Sidecar Kisses are yet to realise the date. As the rest of the world blunder on through 2007 they remain firmly in 1994. With today's music industry spewing out the stereotypical next big thing, Sidecar Kisses offer something different. It's something that has been missing since the likes of Frank Black, Jerry Cantrell and Kurt Cobain ruled the airwaves. Both tracks offer homage to such forefathers, with angst-ridden lyrics, distorted guitar riffs and overly aggressive drumming. Ritz, the diminutive lead vocalist, thrashes out lyrics with aplomb, while her comrades do their best to give her some musical footing. To some, this all out embrace of Grunge may be too derivative, but to most it will remind them of a time when stonewash jeans and flannel shirts were de rigueur and Sub Pop was the only record label you needed to know. **CH**

Astroboy

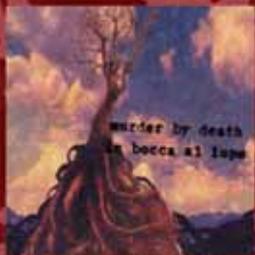
Lovesick, lullaby



Local artist Ady Simmonds a.k.a Astroboy has been recording for over eight years and Lovesick, lullaby is his latest CD. Astroboy claims to be influenced by My Bloody Valentine and Boards Of Canada and his music has a distant daydream quality to it. The music is certainly imaginative, and its experimental, manipulated style defines it as part of the electronica genre. Beautiful melodies merged with beats in tracks such as the end and sour bug confirm Astroboy as a stand out artist. Ady states that Lovesick, lullaby is the soundtrack to dreams and I absolutely agree. **LC**

Murder By Death

In Bocca Al Lupo
(Cooking Vinyl)



Murder By Death are already a highly regarded Americana band with an insatiable appetite for success. Their dark yet lavish musical style is set to take the UK by storm. Their new album In Bocca Al Lupo meaning 'in the mouth of the wolf,' practically sends ripples down the spine with its drink-fuelled melancholy. Almost gothic cello parts on various tracks add a sombre tone to the recipe, whilst Adam Turla's vocals adapt easily with the mood. Rarely has an album been called a 'roller coaster' with much accuracy, yet this classic lays claim to that title with an illustrious mix of upbeat and broken-hearted melodies. Added into that bargain, the quality of tracks does not diminish; indeed the stories of sin, crime and punishment presented in the tracks get more and more provocative. **JS**

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Capdown

Wind Up Toys
(Fierce Panda)

Wind Up Toys is the third studio album from Capdown (Capitalist Downfall) – a four piece band from the UK. The band are influenced by an eclectic mix of genres including ska, punk, hard core and reggae and have a sound comparable with mainstream American rock/punk bands Fall Out Boy and Blink 182, especially in their vocal style. Tracks such as Surviving The Death Of A Genre and Generation Next are very slick and well produced. A raw Rock sound fused with political themes is what gives Capdown the edge over more commercialised bands. Wind Up Toys is great and these guys will undoubtedly be hugely successful in 2007. So turn it up and definitely watch this space! **LC**



Urban Africa

(Out here Records)

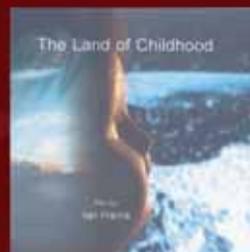
Ok, so most tracks are in another language and some of the beats are slightly weird in the way that they sounded like they were made on a Playstation, but overall I thought Urban Africa was pretty good. The genres range from dance, dancehall, pop to even rap. And with music from countries such as Ghana, Senegal, Tanzania and Somalia/Canada there's something for everybody. The production on the album wasn't great but artist's confidence and delivery of the music entirely made up for this. Tracks to listen out for are Exile, Soobax and Jamais vu. **PRF**



Ian Harris

The Land Of Childhood
(www.ip1zine.com/film)

This film from Ipswich based composer and filmmaker Ian Harris is fantastic. Over eight minutes, Harris uses special effects and colours to create an awesome mix of imagery and sound. He isn't afraid to experiment which makes this film all the more eye-catching. There is no script, but I got the feeling I was being taken on an artistic journey and wasn't quite sure where I was going to end up. If you aren't into watching displays of artistic expression, you might only see a mish mash of slightly eccentric photos; but I suggest you watch it anyway just because it's so damn cool! **BF**



YOUR STARS WITH TAM SIN

Words: Tamsin Ward
Design: Clarence Howard
Photography: Amy Poole

TAURUS

April 20 – May 20



Taureans are hardworking earth signs known for their stubborn uncompromising nature and large horns. Fixed in their opinions these crazy bulls tend to be extremely persistent and don't take "no" for an answer, but would you if you weighed half a tonne? Although usually placid and easy-going, these characters charge when they are pushed. They tend to be introverted and insecure and can be extremely possessive over the object of their affections. Don't ever push a Taurean into making a big decision; they need to take their time making their minds up. They love comfort, beautiful surroundings, tasty food and a solid reliable income is a must, like, um... most people. Nature lovers that they are, they are able to replenish their energy reserves in the great outdoors chilling out at the local bovine club.

GEMINI

May 21 – June 21



The two-faced twins are airheads well-known as exciting extroverts and excellent conversationalists. They are brimming with ideas and are full of curiosity, not surprising when you consider they have two heads. Natural people-lovers Geminis bore easily and need a wide circle of friends with whom they can engage and exchange ideas. They tend to be impatient and changeable with a lack of concentration. They are good at adapting to situations and are known for their apparent superficiality and fickleness as they change their minds frequently, in fact twice as much as most people. The twins thrive on new experiences; travel is high on their agendas, enjoying the change, variety and feeling of freedom this brings. Their perfect job is working on BBC holiday.

CANCER

June 21 – July 22



The element of these crabby individuals is water, which is handy, being a crab. This makes them sensitive and deep-feeling people or crustaceans. They are known for their motherly, caring nature. If you need a genuine, understanding friend to turn to a Cancerian will reassure and encourage you, alternatively try to calm yourself through meditation or a large glass of scotch. These crabs have very good memories, a little like elephants, only smaller. Being naturally insecure they tend to be overly concerned with money issues as it provides them with the source of security they crave. Being ruled by the moon they are known for their moodiness. They can quickly become miserable and may lash out in self-defence usually using their pincers. Cancerians have excellent communication skills and are often fond of writing and would do well in any job requiring refined conversation skills, like volunteering for IP1.



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COMEDY ARENA

Alan Garr
Stewart Lee • Mark Steel
Russell Howard

The Early Edition with Marcus Brigstocke,
Andre Vincent & very special guests
Jason Manford • Russell Kane
Michael McIntyre • Mike Willmott
Shapli Khorsandi • Kevin Day • Gole Parker

THEATRE ARENA

ROYAL COURT THEATRE

Nabokov Theatre Company
The Paper Birds
Small Change Theatre Company
Lizzie Roper • Fat Tongue
Golin And Fergus

**THE GOOD, THE BAD
& THE QUEEN**

MUSIC AND FILM ARENA

BAFTA Films & Talks • Halloween Film Club

LITERARY ARENA

Robin Ince's Book Club
with guests including: Stewart Lee,
Simon Munnery, Josie Long & Jo Neary
Vox 'N' Roll • Children's Book At Bedtime
Louis De Bernieres & The Notious Players
Horror Fiction Half Hour
Book Slam • Ewen's Ghost Stories

CABARET ARENA

Moulin Rouge Cabaret
Bollywood Dance Lessons
Musical Show Stars Karaoke
Puppet Workshop

OUTDOOR THEATRE

Midsummer Night's Dream
Mouth To Mouth Theatre Co.

**ARCADE
FIRE**

DJs

Guilty Pleasures

POETRY ARENA

Roger McGough
John Hegley

Murray Lachlan Young

Luke Wright • Crisis • Polar Bear • Aisle 16
Francesca Beard • John Berkavitch
Inua Ellams • Glare Pollard • Niall O Sullivan
John Osborne • Yanny Mac & Pikey Paddy
Joe Dunthorne • Tim Glare • Jenny Lyndsay
Steve Larkin • Byron Vincent
Kat Frangols (2005 World Slam champion)

IN THE WOODS

Karl James Dialogue Project

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