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Many of us just can't help doing the same thing over and over, like turning upside-down shoes the right way up or picking up the latest copy of IPI when it comes out. It's known as an obsessive compulsive disorder or OCD, but is it necessarily a disorder? O and C can just as easily equal P for passion - something Berry Patten, Vick Guthrie, KDS, Becky Merrill, Katy Wilkie, Some Best Friend and Lyndsay Cook all have in abundance, else they wouldn't do what they do do, as well as they do it. Do do's are also little poos that pets produce, but thankfully no-one's written about those, this issue. *Let's talk about sex, baby*, sung the gorgeous pop duo Salt n Pepa - so we have. From coming out to erotica and full circle to having good sex, it's all in your bumper 44-page issue of IPI. So have a good finger and pick out your favourite bits this issue, just don't leave any under the M, five lines down on page 10.

Howard Freeman

THANKS



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My OCD

H2OCD

It all began when my mum took some bags out of our over-flowing wheelie bin and dumped them in a skip near our house. She asked me to take her purse out of her pocket and buy a bottle of Evian so she could pour it over her hands to wash them. At the time it made me laugh, but it would change me forever. Now I can't visit a public toilet without using tissue to open the door and I even hate pushing the tissue paper dispenser lever down. Don't get me started on what happens if the tissue has run out. **EO**



Squeaky Mouse

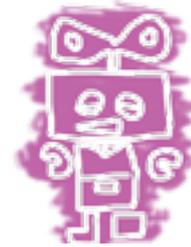
My repetitive computer habits are getting worse. Every time I minimize a window and reveal the desktop I have to highlight all the icons and click the left button of the mouse three times. If I exceed three clicks, I have to raise the number of clicks to ten. At this rate an OCD will be the least of my worries, I'll end up being checked out for an RSI (or acronym overuse). **KW**

B-C-D

Neurosis; it's not cleanliness, you understand. It's obsession with order. It's control. Books go: classics, modern classics, contemporary, and non-fiction. In my world Dickens, Hemingway and Hornby are destined never to meet. DVDs and CDs are alphabetical. T-shirts are piled from old to new. Wine bottles get stacked from least to most expensive. Only papers and magazines currently in circulation sit on the coffee table. Tins face label to the front. Plants, toiletries, lamps, utensils, chairs and mirrors: everything has a specific place where it lives. And stays. So, next time you want to wind me up don't question me on religion or politics, just put Johnny Cash next to The White Stripes on the CD rack. I'll go mental. **AT**

Taming of the Shoe

Coming from a large African family, superstition is something I've never had a lack of, but this one's a little unusual - it's shoe turning. Whenever I find a shoe that's been turned upside down, I must turn it the right way up and knock on wood three times. They say it brings death to your mum more quickly if you don't. And what really gets on my nerves? When my mates turn my shoes over just to tick me off! **PF**



Kinbots

They don't keep engine oil in their clothes drawers and I've never found an instruction manual for when they break down, (at least not yet). I have considered that perhaps I'm barking up the wrong tree and that this is some kind of alien invasion thing. Still, either way, as far as I'm concerned, my family are yet to prove that they aren't super robots. **JK**

S'not right

I love libraries because I love books. I especially love getting the front page stamped with worn out ink. But the love affair ends abruptly and the magic soon fades when I turn the tenth page of my newly borrowed book and discover a small green bogie, just below line three, under the M. The flood gates have opened and I begin a disgustingly addictive search through the words for more showers of local snot. **LR**

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the case of the missing venue...

part two

Back in issue 13, IPI wrote an article on the need for a venue in Ipswich called *The Case of the Missing Venue*. Three years and 13 issues on, we still do not have a dedicated live music venue, so IPI is officially launching a campaign to fill the void once and for all.

The need for a venue is one that has been expressed by many. Those currently putting on shows (the pubs, clubs and promoters) are doing a fantastic job with often little resources. Given support and a dedicated place to put on nights, the Ipswich music scene could explode.

So, where do we stand compared to three years ago? Part one of *The Case of the Missing Venue* noted that Ipswich had "a football stadium, two multi-screen cinemas as well as a film theatre, a corn exchange, two theatres, seven nightclubs, well over 60 pubs and four disused churches." Today we have lost one cinema and a nightclub, and gained... an arts centre?

St Peter's Church, one of the disused churches mentioned before, has been converted by the Ipswich Hospital Band into a home for them; providing a 205-seater venue for their concerts while preserving the church for future generations. The group received Heritage Lottery Funding and backing from the Borough Council to complete the project, proving that with dedication and some publicly available funding, projects can be completed and the town improved (brass orchestras have a right to live here, too!) While IPI clearly would like to have seen a more universal arts centre aimed at a diverse cross-section of society, the Ipswich Hospital Band obtained the funding and the space themselves and are doing with it as they see fit. Their example is a good one, which we should not bemoan but follow.

So what sort of music venue does Ipswich need? Well, something bigger than a pub but smaller than the Regent, which notwithstanding Athlete and KT Tunstall, is entirely useless for the average promoter wanting

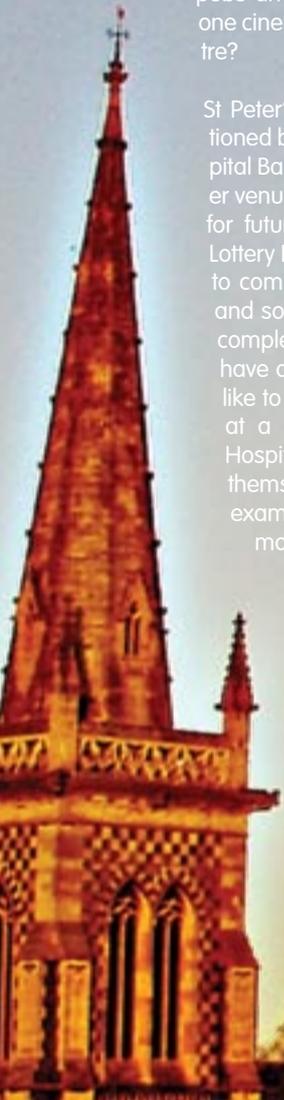
to put on up and coming, touring acts. "Notwithstanding"...get it?!

Ipswich's pubs are admirably providing a stop-gap with a hardcore in town putting on shows regularly, but these spaces were built to be pubs and not venues. Their shows tend to be an unavoidable afterthought and their stages are usually small areas in the corner with no consideration for crowds or acoustics. Having said that, there have been some fantastic nights in local pubs recently. Last summer saw Watford-punks Gallows play the Drum and Monkey (RIP) before blowing up into mainstream recognition with NME and Kerrang praising them as the new The Clash. The Ice Bar saw the genius of Yndi Halda and the dance-your-socks-off-indie of This Town Needs Guns both now getting greater recognition.

The Spread Eagle is currently putting on free punk shows a-plenty, The Steamboat continues to host local bands regularly, and The Swan is giving the usual indie/punk scene in Ipswich a run for its money by putting on successful nights for a broad range of tastes. Local promoter Briggs of Random Camel Collective agrees, "Outside of the punk scene...creativity in Ipswich is thriving, with local electronic and experimental artists like Astrobaby and Beeba playing live regularly, keeping things more interesting." But he also feels that there is a real venue issue, "There is definitely a venue problem. As far as smaller places go we're spoilt for choice...but when it comes to bigger bands, where do we put them? The only real option is The Caribbean Club or The Railway. The Caribbean Club is expensive and The Railway generally organizes its own stuff and focuses on covers bands."

As well as live music we do of course have the club nights with the likes of Uprock, Furry, Atomic and Berzerk drawing large crowds. But these are again being confined to smaller venues especially after the closure of Zest, a venue that was also beginning to bring some quality live music to the town. Berzerk has had to downscale and Furry has had to move from The Venue to The Great White Horse. Demand for these nights will only grow with the influx of students to the university, and more nights will certainly appear, but again the issue of space appears even more prevalently.

Ed Barnes, head of Pure Promotions and the man behind Furry and Atomic, believes that bands from outside Suffolk are the key. "I think



the local scene suffers from too many cover bands and the same bands playing the same pubs too regularly. I would like to see more bands from out of town coming in and getting good crowds but it's difficult to make it work as it can be a big financial risk. A good local scene is not just about having good local bands, that's only a part of it. When you start attracting the cream of other towns/cities then you can call it a good scene." And these bands can only be brought to the town with a decent sized, well-run venue.

While many from Ipswich travel to Colchester, Cambridge, Norwich and London for shows, Ed is sure that an Ipswich venue wouldn't be a white elephant. "If we had the right venue then we could compete. Norwich have the UEA complete with PA system, on-board student population and reputation... we have the Corn Exchange with none of those."

Currently, we are a town in limbo. We have bands ready to play a larger venue; promoters willing to try and fill it, but a council that believes there is no need for a venue and that everything in the town is fine as far as music goes. The market for music is in this town but there's a venue shaped hole in the dead centre.

So, now we want to know what you think. We've set up a Facebook group called Ipswich Needs A Venue and we want you to join and let us know your views. There's already discussion going on, so drop by and have your say. If enough people agree that Ipswich needs a dedicated live music venue, IP1 can use this as evidence to apply for the money to get one built. It's a tall order, but we can do it.

In the meantime there are a lot of people who need your support, so please get out to every show you can, attend every club night, and prove that the market for live music does exist and that the sceptics are wrong.

Support music in Ipswich.

TO JOIN OUR FACEBOOK GROUP VISIT - www.tinyurl.com/2bvzr6
(url will redirect you to Facebook)

Photography: Matt McCormack
Words and Design: Chris Plowman

We spoke to some people currently connected with the local music scene to find out their views:

Val, Steamboat Tavern (venue owner)

"We need somewhere bigger in the town, pubs aren't the total answer."

Ben from Rosalita (local band)

"We are at a stage where pubs are too small but it's frightening having to hire a venue. You carry 100% of the risk that way."

Andrew Culture (promoter)

"If Ipswich had a professional, mid-sized venue it would give local bands the opportunity to support bigger acts and would encourage what is already a very healthy scene."

Rebecca Weaver (Ipswich Borough Council's Arts Development Officer)

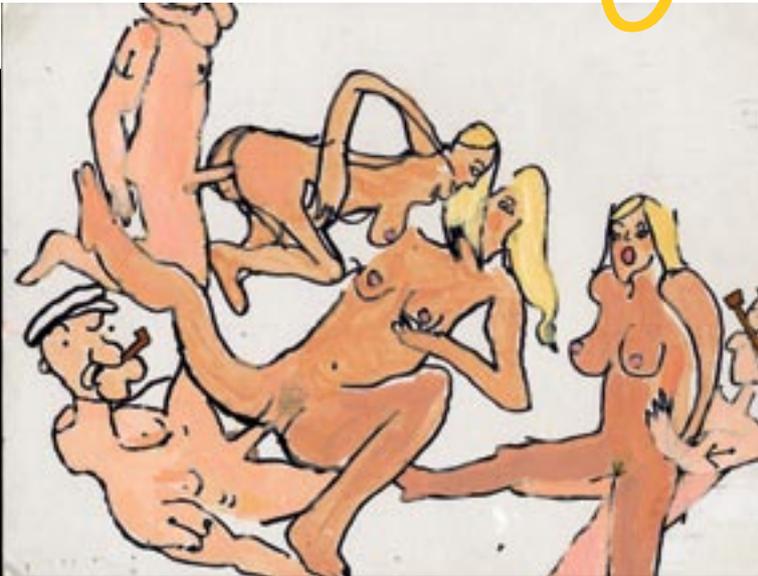
"The council have no plans to fund a venue specific to live music. However, I hope the St Peter's development will go some way toward meeting people's ambitions."



Berry Patten

Words: Kate Phillips

Design: Juanita Allard



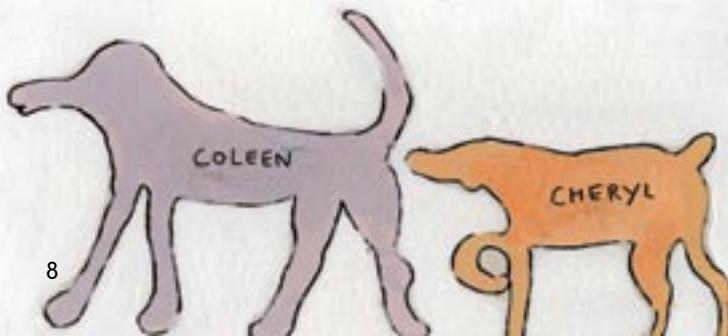
Above: Get Spinach Quick

NEWSFLASH, FISH YEAH!



Above: Fish Yeah!

Below: Wags



When IP1 first saw Berry Patten's work we decided it would be the perfect thing to feature in this controversial, sex-mad issue! Her work plays on society's inherent contradictions and peculiarities, depicting erect penises as regularly as Ikea carrier bags. It is mainly executed on cardboard and other transient, throwaway materials, which seems to fit with the whole ethos of her work. One can't help feeling though that Berry may well be laughing at us all...

IP1: When did you first start drawing?

Berry: I think I first started drawing when I realised I had a lot of ideas that wouldn't translate into words very well.

IP1: What's the inspiration behind your current work?

Berry: Highly current affairs, and the media (what they say about society, how they say it, and its power). I'm also interested in "what's hot", and images or scenarios I like (aesthetically or otherwise).

IP1: Some of your pieces could be seen as quite controversial. Are there any particular themes or issues that you're trying to bring out through your work?

Berry: The things people take seriously are often quite silly, and equally the things people think are silly are often quite serious. My work provides a balance of this, and an exploration of how this happens. I try to discuss it with my drawings, with a light-hearted approach and without too much judgement.

IP1: How do you feel about the fact that some people may find your work offensive - is this deliberate?

Berry: I don't aim to offend anyone. My drawings are satirical of society and the mass media, so it's this I'm parodying. The result is just a strange image, but no stranger or more shocking than the rest of the images or words you see or read everyday. I'm playing with stereotypes made by other people - I didn't create them, or even believe in them - but I encourage people to think more about them.

IP1: A lot of your work features supermarket carrier bags in unusual contexts, do you have a fetish about supermarket carrier bags?

Berry: Aesthetically I love them, their logos and their shape. To me they symbolise 'crapness'. They are just 'crap' - crappy vehicles to carry crap that tell you what crap place you got it from.

IP1: Has your recent work been exhibited and if so what reactions did you get to it?

Berry: The most interesting reaction my works received lately is probably people assuming a male has drawn them. Most people find my drawings entertaining, some find them rude (which I'm always surprised by - there are fresh breasts in The Sun every day) and some even find them arousing... which is fine.

IP1: Your work seems to draw on popular culture and social stereotypes. I liked your drawing of Cheryl and Colleen, does this personify your views on society's current obsession with celebrity culture?

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6 nationally based artists have been selected to exhibit in THG's first collaboration with The New Wolsey Theatre's annual PULSE Fringe Festival.

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The Ip-art Award supports emerging talent in Ipswich. Winners receive £500 to create work for exhibition in The Town Hall Galleries during Ip-art. Contact THG for application details.

IP-art Festival 2008

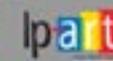
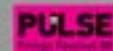
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Berry: I follow the WAGs while my boyfriend follows the football. I know it's all ridiculous, yet I buy Grazia - it's so hard to resist! The WAG drawings are my way of taking a step back and laughing at myself for getting sucked in.

IP1: Do you feel that it is important that art embodies a message or a critique of society?

Berry: No, I think it would be boring if all of it did.

IP1: Much of your work is done on cardboard and unconventional materials, why is this?

Berry: I've used cardboard for a lot of my drawings for its throwaway 'here today gone tomorrow' nature, like newspapers. These characteristics reiterate the content of my work. My drawings wouldn't work on canvas; they would become too serious and too permanent.

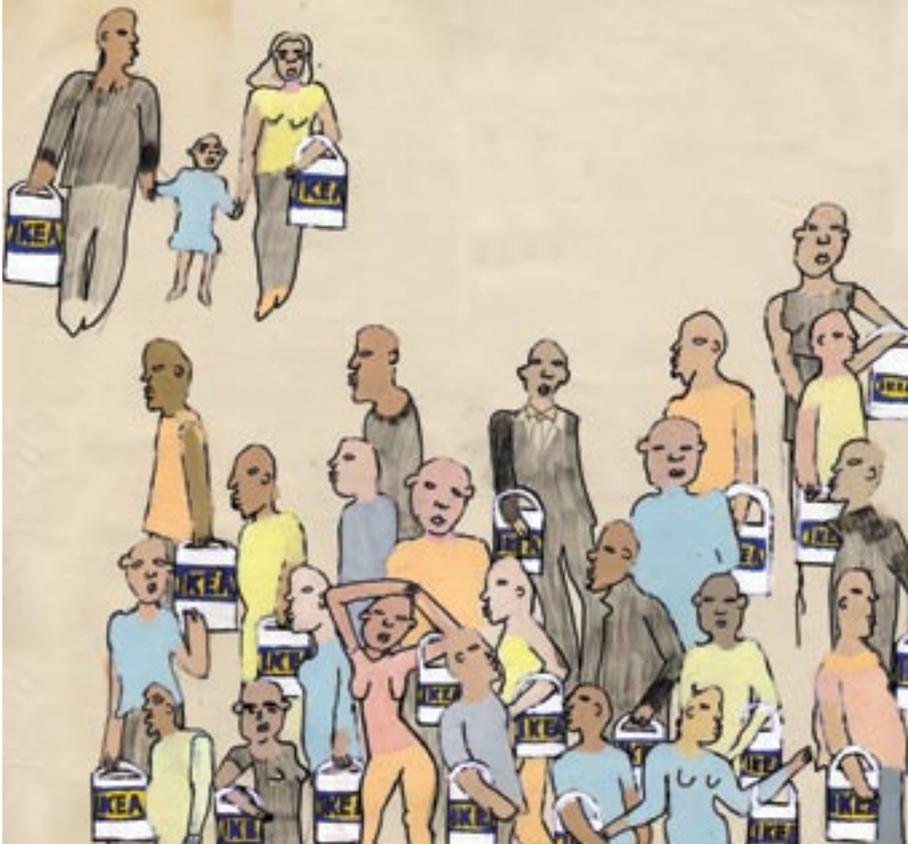
IP1: What are your views on the Ipswich art scene - is it an inspiring and interesting place to work in?

Berry: Ipswich always surprises me, there is a lot more going on than you would imagine. I really love Ipswich Museum; the bird collection is incredible. Also I hear we are getting an Ikea...

IP1: What are your hopes for the future, where will you be in 10 years time?

Berry: Not working in Ipswich Ikea, hopefully.

If you would like to see more of Berry's work - particularly the more controversial images that we didn't have the balls to print - check out her website at: www.berrypatten.com



Above: Ipswich Bjorkas

Coming out

The life of the average twentysomething young professional can be challenging enough. It is even more difficult when you are gay, in a heterosexual relationship and in a very masculine profession. Oliver was faced with overcoming all these challenges in order to become the person he really was.



When did you first consider that you might be gay?

It was probably when I was 14 at high school. I was very comfortable being around girls but not so comfortable being around guys. Another thing is (I know it sounds stupid) but I remember when I was younger - mum always used to say I never had a bum, so I was always comparing myself to other guys and looking at them.

When did you have your first sexual experience with another man?

It was actually earlier than 14. I had a problem when I was younger; I was abused by one person and it stayed with me for a long time. I think it is one of the main reasons I am gay.

So when did you have your first relationship with another man?

I think I was about 17 or 18. I met a guy from Norwich who was in a situation like mine. We talked about things and discovered we had a lot in common. We kept meeting up because it both gave us a sense of relief. So, I'd say

that was my first relationship. That was a really tough time because he was a great guy and I couldn't introduce him to people, and when I went to see him I'd have to make up excuses.

Did this make it harder to be around your heterosexual friends?

Very, because I couldn't say what I'd been up to at the weekend. I'd have to fabricate things then add to my lies. It got to me so much that I had to think of counter measures (like laughing it off and back stories) in case somebody found something out and tried to out me.

Did you find socialising difficult?

Yes I did. I put pressure on myself because I thought if I wasn't seen trying to pull or approach girls I might be considered gay. Obviously this wasn't necessarily the case but because I knew I was, I became paranoid. So I'd pull every now and then - playing the 'straight game' - just to take the pressure I mainly put on myself off.

Having not told anyone, were you in denial or was it that you found it easier to do what everyone expected you to do?

One minute I'd be in denial - 'no I can't be gay, I don't want to be gay' - the next minute I'd accept it but still try and keep up the lie and date loads of different girls. Part of me would even start to believe I was straight, all because I was constantly lying. But deep, deep down I knew I was gay.

You actually did have some long-term relationships with women, didn't you? How did you cope with these?

It was a good and bad feeling being in those relationships because the pressure to be with someone was off - everyone could see I was with a girl so I felt confident that people weren't questioning my sexuality. But then I'd have feelings for the girl and worry about how it would affect her if it ever got out, because I wouldn't want to hurt her.

Did anyone ever challenge you about your sexuality prior to you coming out?

When I worked in an office before the job I



do now, I had a girlfriend who no-one ever saw (because we were constantly on and off). I let my colleagues think we were always together. One of the guys in my office said, "I always thought you were gay but obviously you're not." That wasn't a serious challenge but it stuck with me and I couldn't stop wondering why he'd said it. Another time a girl commented (jokingly) on how well we got on and said I must be gay, I gave that a lot of thought, too. My mum actually asked me when I was 20 and I just brushed it off because I knew if I made a big deal about it, it would seem suspicious.

Now that you are out and your life has changed, what were the initial reactions from your family and friends like?

After I'd had some counselling, I told my mum first - it took me about half an hour to work myself up enough to do it and her immediate reaction was "are you really?" Then she realised what I was saying, ran over and gave me a hug. She cried on me for ages. She then told my dad for me because I was drained from telling her. He just came downstairs and told me it was ok and hugged me, too. A few days later

I told my sister, she cried as well and said how everything now made sense. She could understand why my relationships had failed and why I'd been prone to mood swings.

What facilities do you think could be put in place locally to support others?

That's a hard question. I really had to search before I found the place where I finally got help. It was the Suffolk Gay and Lesbian helpline and also the drop-in centre. It wasn't really ideal but it was anonymous, which was good, and I did feel comfortable. A good idea might be to get people in my position together online so they can get to know one another and maybe meet up and help each other out.

How do you feel about your life now compared to five months ago? How have you changed?

100% better. Five months ago I was bordering on coming out and everything was just upside down and I had other things going on. I was in a relationship with someone I shouldn't have been with (a female). I know it may sound dramatic but back then I just

thought, 'I can't go on like this'. It got to a point where I either came out or did something stupid. Now I feel better and free to do what I want, and be myself. Everyone knows who I am now.

What would you like to say to anybody who is now in the situation you dealt with for so long?

People need to know that once you come out your true friends will be there for you and if they really love you, then so will your family. Those who can't accept you for who you really are, aren't worth being around. It's easy for me to say it now but it's so important to come out because once you do you can really start living.

Words: Emmanuel Ogundiran



Other stories...

"In and around Bury, it's been a good experience. I'm happy being open and out in this society. No-one except completely arrogant butch men have had a problem, and most people treat me how they always used to. I like how the older twentysomethings, the stoners and the hard-rock straight men, have actually accepted me the most, and treat me like a normal person, which stereotypically isn't something you would expect at all. However, I do find a lot of the time that some of the girls, the gossipy, bitchy types, begin to treat me more and more like an item. You know, 'everyone has to have a gay friend' kinda thing. Which, even though I don't mind, upsets me a little bit, because I know that some people are only friends with me - or they're using me - because I'm gay."

"I knew for certain I was gay when I was 13, but tried hard to repress it. I even had girlfriends until I was 15. I decided not to come out while I was still at school because school was stressful enough. I left school and thought about telling my friends, as they were always making jokes about me being gay. Then one day when I was 17 I just came out and said, "I'm gay!" I didn't even think about the consequences. They were a little surprised at first but then very inquisitive. They said that deep down they knew anyway, and accepted me for the way I was. It was a huge relief."

"Telling my mum was the hard part. I didn't want her to disown me; that was the worst-case scenario, but it still seemed feasible. A few weeks after telling my friends I had an

argument with my mum. I can't remember exactly what it was over, but we both ended up in tears. I ran out of the house with my mum's car keys (I was insured on her car) and she followed me out. She asked me where I was going, and in a very dramatic way I screamed that I was going to drive into a wall and kill myself. Looking back it's almost comical, but at the time I felt half-serious. I was so afraid of not being accepted. She then did what I couldn't quite bring myself to do. Through her tears, she asked me if I was gay. I nodded, and she held me tight. I bawled so much - the relief was incredible."

"I've found that people think that bi-sexual people are wrong - that they can't make their mind up. People seem to think that male bi's are disgusting and that female bi's are just in it for the attention, when it's really not like that at all. I'm 17 and have been an open bi-sexual since I was 13. I've had meaningful relationships with both males and females, and I haven't grown out of this "phase" that I was supposedly going through. It hurts that my friends think that of me, because I know some of them do. However, it's my true friends that have believed me and stuck by me, and I'm truly grateful for that. A lot of my female friends were weird around me when I first came out because they thought that I would come on to them, but that's not the case. It's the same as a straight girl having male friends - you just learn to keep the two separate."

Coming out is one of those times when you really understand the phrase 'anti climax'. You hype yourself up, spend years in denial convinced that everyone will wind up hating you, only to find out it's really not that big a

deal. Mine was typical in that aspect, really. After being egged on to do it by a friend (who still hasn't come out and I did it five or six years ago!), I took my mum to one side and told her. She didn't quite understand at first, but soon it was all OK. She told my dad and his reaction was, 'so what?' Not in an 'I don't give a shit' way, but more like 'he's my son and I still love him no matter what'. My brother thought I was winding him up,



but I soon put him straight (ouch, wrong pun at the wrong time), and my parents told my grandparents - just easier that way. Soon the whole family knew with no problems whatsoever, which lifted this enormous weight off my shoulders. And then, the friends...

"Again, and rather surprisingly, they all took it well. Bar one, mainly because during a drunken party word got out that I fancied him, which ended our friendship. But, to be fair, that's the only case of homophobia I've come across. Must be lucky I guess."

"So, my advice couldn't be clearer - it's really not as bad as you think it'll be, really."

www.suffolkgayandlesbianhelpline.co.uk/
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Design: Emmanuel Ogundiran
Illustration: Lucy Selina Hall

Fetish Quickies

"It interests me how we can all have sex, but as soon as it's actually written down there is this notion of taboo, as if it's something dangerous. I find this hypocritical attitude quite amusing."

Vick Guthrie is taking no prisoners as she talks to me about her self-published book, *Fetish Quickies*, a collection of erotic short stories. Vick, 21, has written for a number of magazines including *HairFlair*, *Beauty* and *IP1*, and is currently at Middlesex University studying for a Major in Publishing and Media, and a Minor in Creative and Media Writing.

I'm surprised to learn that publishing *Fetish Quickies*, a book written by various contributors interactively through online writing communities, was one of Vick's dissertation projects and that she wrote three of the stories herself. Surely this attraction to writing and publishing works of erotica must mean she's a highly sexual person? "Quite a few people ask me if I get turned on when I write erotica, but I focus more on how I'm writing as opposed to thinking, 'I'm getting turned on by this,'" she says, somewhat avoiding the question.

I wonder about reactions to Vick's involvement in erotica. She laughs and admits, "I think my family wishes I had picked something else to write about, but my friends are pretty easy-going about it and usually really interested." Vick believes many people have misconceptions about erotica as a genre. "I think too often people think erotica is just sex in as many different positions as possible, but there has to be a narrative, or readers would get bored," she argues. It would appear, therefore, that high-quality erotica, like most genres, fundamentally requires a shrewd combination of strong writing, appealing characters and a compelling story. But surely arousing people must be the acid test? After all, no-one rates a comedy that doesn't make people laugh. Vick agrees, saying, "Strong writing is a big part of it...as well as being able to turn the reader on!"

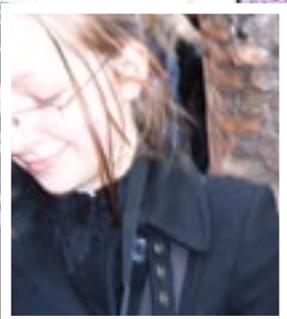
While we've established that stimulating the reader is crucial, Vick is adamant a good piece of erotica should be both "a method of escapism for the reader," as well as "one of those things that pushes boundaries." Pushing boundaries? Erotica? Initially I'm sceptical, but perhaps Vick is right. Perhaps erotica, like any genre, can and should challenge social beliefs about what we consider morally acceptable, in this case about sex.

I wonder if *Fetish Quickies* merely represents erotica, or whether some stories are actually pornographic. What's the actual difference between the two? And does it even matter? Vick replies, "I don't think the difference between erotica and pornography matters to the majority of people. But, in my opinion, erotica is to titillate, whereas pornography is there for the act of turning the viewer on. The stories in *Fetish Quickies* are erotica." I think Vick's suggestion that the book is merely sensual titillation is debateable. While some stories are concerned more with the idea of fetish themes and refer to sex acts sparingly, others are saturated with graphic sexual detail that leave very little to the reader's imagination and could easily be argued to be pornographic. This is more an observation than a criticism, however, as I agree that to most people the difference is irrelevant and the desired effect is probably the same.

Reading Vick's book and speaking to her has challenged my views on erotic fiction. While it's unlikely that *Heavy Into Rubber* by Clint Catalyst will be received with the acclaim of Kafka's *The Metamorphosis*, I still think that writing-off the whole genre as a low-brow literary by-product would be a mistake. Erotica has the capacity to shock, amuse and arouse – sometimes all at the same time. At worst it is a simplistic and unashamedly meaningless diversion, but at its best erotica can be a significant outlet for socially suppressed attitudes regarding what we perceive as normal and taboo in sex.

It seems even pulp fiction can teach us something. Sometimes.

Words: Andrew Tipp
Design: Sam Burrows

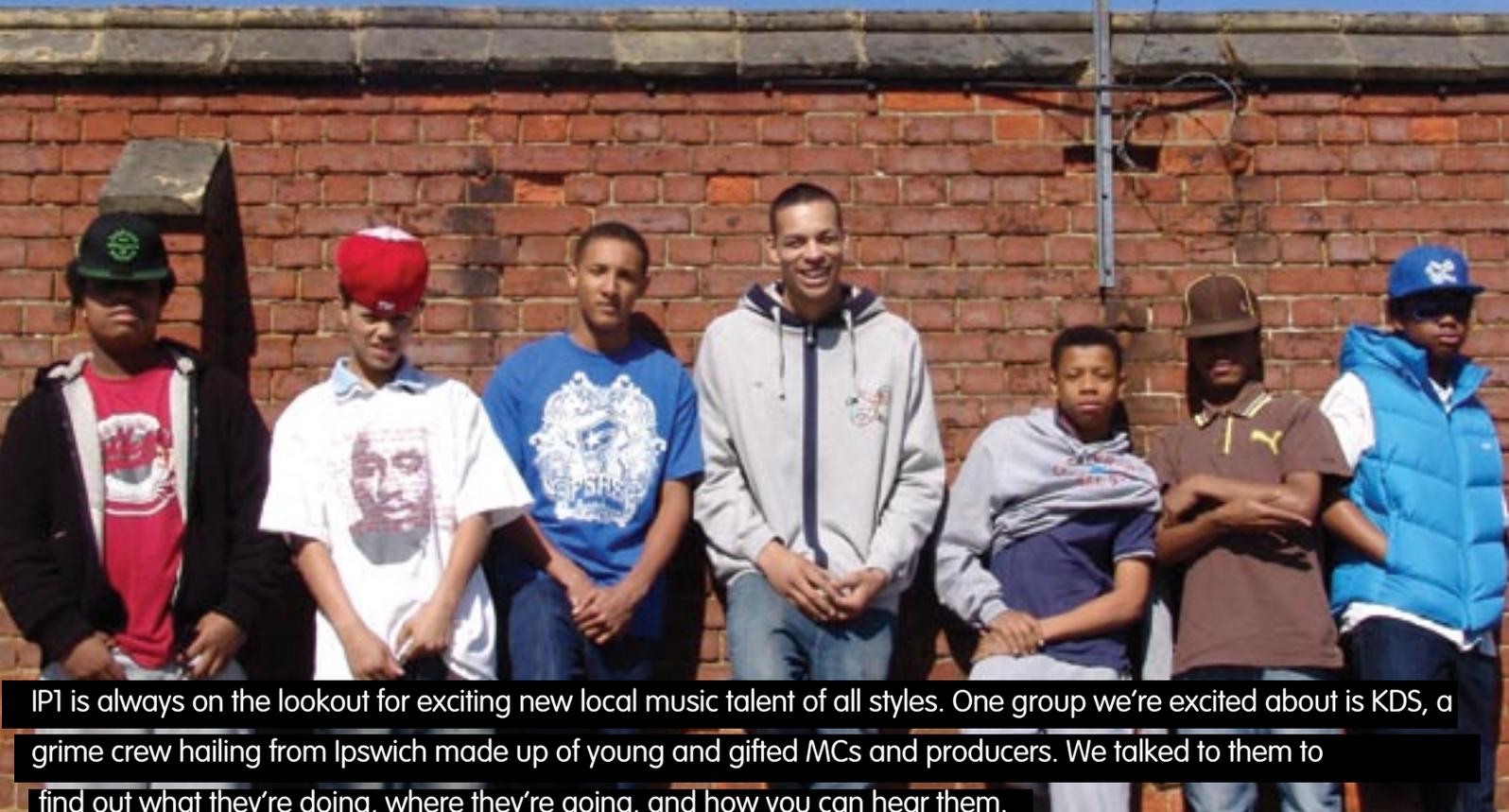


Fetish Quickies is available from www.lulu.com, priced £3.66, and is reviewed on page 41. For more information on Vick Guthrie visit her website: www.plum.350.com

KDS

Words: Joseph Leon

Design: Juanita Allard



IP1 is always on the lookout for exciting new local music talent of all styles. One group we're excited about is KDS, a grime crew hailing from Ipswich made up of young and gifted MCs and producers. We talked to them to find out what they're doing, where they're going, and how you can hear them.

Your crew name is KDS – what does it stand for?

Well, the K stands for Khaos (chaos), the D stands for Delinquent, and the S stands for Syndicate.

For those who don't know about KDS, tell us who you are...

We're basically a crew which consists of MCs and music producers. KDS has 14 members. We all make the same genres of music, which are hip-hop and grime.

How did KDS get started?

We started when a member from another crew brought us all together. Jordan aka Qwerty, a member of ELITE Family, is older than all of us and was interested in starting his own younger crew. Then we went from there, really. We formed towards the end of 2006, so we haven't been together that long.

How many MCs are in KDS - what are your crew names?

There are 14 members of KDS. Our names are Elton, Superior, Crisis Boy, Sparda, Big Man, Blitzey Boy, Kryptonite, Ace, Murky, Faytal, Mayhem, Shotboi, Furious and Spiteful.

Who would you say are your musical influences - why do you aspire to them?

Our influences are mostly hip-hop and grime artists. Black the Ripper, Devlin, Ghetto, Scorcher, Mos Def, Kanye West, Biggie, 2Pac and so on. But older reggae artists like Bob Marley and Peter Tosh are still big influences on us, too.

What can we expect from KDS in the future – where do you want to end up?

Well, you can expect a better quality in our music this year as we have all developed as artists. We have been doing this for nearly two years now, so it's about time we put our music out there and tried to get heard. And where do we want to end up? Well, we obviously want to get big from doing music, just as all artists do. But the most important thing to us is getting our voices actually heard.

And finally, is there anything else you need to say about KDS?

Just look out for us in the near future and carry on supporting what we do.

You can hear KDS at: www.myspace.com/KDSIP3



To find out what local urban acts are hot right now, IP1 enlisted the expertise of Dj KC, who quite rightly included himself in his top five! Here's what he had to say...

Shadow Block - www.myspace.com/SHADOWBLOCK

Shadow Block are original Ipswich olders! Shadow Block are the main influence for most Ipswich artists today, specialising in grime with their own twist!

Blackness - www.myspace.com/BLACKNESSRECORDINGS

Originally the Shadow Block yungas, Blackness are the most looked-up-to group in Ipswich. Being the yungas of Shadow Block, they have been taught by the original Ipswich olders! Blackness specialize in grime but it's nothing ordinary!

KDS - www.myspace.com/KDSIP3

KDS are one of the most known crews along with Blackness and Shadow Block. Their knowledge of the grime scene gives them a good twist on the ordinary crews!



Dj KC - www.myspace.com/DJKCOFFICIAL

I am only 14 but already breaking into the mainstream Djin' scene with five years under my belt! Looking for the freshest music 24/7 to keep myself fresh for upcoming club nights and events! Having my African American heritage it's probably default for my main genres: hip-hop, R'n'B and rap, although I enjoying mixing up with club, experimental and grime. All this comes with hosting my own radio show on ICR fm working with Dj Ironik, Vision Music and many more.

Lexu\$ - www.myspace.com/NAUGHTYLEXUS

Lexu\$ has been spinning in and around East Anglia since 1999 alongside DJ Kante\$. They started out at ICR fm in Ipswich, which later extended to BBC Radio, while playing many local club and bar residencies, as well as guest spots for promotions such as Atlantic Records, Virgin Records, Garage Nation, Red, Harmony, R&B Nation, KSK2, Venom, Diamond, Twice as Nice, Channel U, 1Xtra, Missile Sound, Phunky, Nuts Magazine Nites, FHM High Street Honeys, Ministry of Sound, Hed Kandi and many, many more.



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MMAD

IN SUFFOLK

A new day is dawning, so free yourself from worry and fear! When your friends have left you out of the loop. When your parents wouldn't understand even if they listened. When your coursework deadline was yesterday. Help is just a distress call away!

I want to paint them as comic book heroes, cape-clad saviours who make everything better in the blink of an eye. Capes and spandex aside, the truth is they are just like you and me – although they are still heroes to the people they support. Basically, mentors help people out, they make them feel comfortable with a new situation or support them through a difficulty, big or small - a pretty nice ethos really. Mentoring is a skill for life which you could benefit from.

The MMAD (Mentoring Making A Difference) Conference, now in its fourth year, is an event established to celebrate mentoring in Suffolk. At the last MMAD Conference, held in March, young people already involved in mentoring gave some informative and sometimes challenging talks; on a day full of energy and enthusiasm, and thronging with inspiring characters who were there to make difference.



Most memorable was Kie Webb-Heath, who began mentoring in order to become a role model for others. Kie was raised by a single mother and in particular wanted to help others in his situation. "You can make a big difference just by saying hello to someone", he said. But it's not just about the little things; Kie has had training from the Anglia Care Trust so that he can mentor people up to the age of 19 - training which has also helped Kie in his own life. He has found he now has skills to help him diffuse arguments with older people, for example. Kie was keen to highlight the point that "mentoring is about your own learning, too - you must reflect on your actions and learn from your mistakes."

There are many ways you can get involved in mentoring and you don't have to be in education. Take for example, a mentoring experience like Forest Festival - a five-day calendar of activities for young people with disabilities. People from all over Suffolk get involved and help out. Like Ester, who went last year and absolutely loved it, "Seeing all the people I'd helped was so good. I had an awesome time. I'm definitely going back next year!"

The mature, caring attitudes of mentors as well as the guidance and support offered by teachers, outside professionals and The Mentoring and Befriending Foundation are just some of the reasons why mentoring throughout Suffolk has achieved success to date.

If you want to become a mentor, or if you're thinking about setting up a mentoring scheme, then you are not alone. A wealth of support, guidance and information is available to you. For a good place to start, talk to Maria Mason at Suffolk Education and Business Partnership (SEBP).

Maria is managing the new involved project Be MMad in Suffolk. She says, "Be MMAD in Suffolk will work with young people aged 16 – 25 to develop mentoring programmes designed by young people to support others in their community. This is an exciting three year programme and it would be great to hear from young people who have ideas about projects or who like to get involved in any way."

We will be updating you about this mentoring project each issue, so you've no excuse for not taking part! Who knows you might even become someone's superhero!

You can contact Maria on: maria.mason@suffolkebp.co.uk / 05601 484632



strapped for cash?



Even in these days of global credit crises, banks, building societies and doorstep lenders are all falling over themselves to try and get us interested in their latest credit cards or financial services. This can often be used as a means of exploiting the naivety of young people struggling with living costs, paying off their student loan or other financial difficulties. For such people, these debts and the interest charged on them can be crippling. Fortunately, there is an organisation based in Ipswich that can help.

Ipswich and Suffolk Credit Union (ISCU) was founded in 2001. Like all credit unions across the country, the ISCU is a financial co-operative that is owned and managed by its many members. The ISCU is about helping people - particularly those who are clueless about managing their own money - to sort out their finances. According to ISCU Office Manager, Simon Pain, "ISCU offer a wide range of services to its members: a safe system for saving, a fair means to borrow money and a means for people to have wages or benefits paid into an account. ISCU is also piloting a pre-paid debit card scheme, which is aimed at bringing people otherwise financially excluded into the fold."

The ISCU's philosophy is to encourage its members to save prudently, and to provide convenient ways of doing so. Members can save as much or as little as they like, either on a weekly or monthly basis. The ISCU looks after their money for them, which takes away the temptation to spend it, although they can make small withdrawals from their account if needed. As all credit unions in the UK are regulated by the Financial Services Authority, the money is guaranteed to be secure.

The credit union also lets members apply for a loan, but only in a way that allows them to maintain control of their finances, as opposed to borrowing beyond their means. Members must first save up regularly before they can borrow money (up to three times the current amount of their savings), then repay it gradually over a period of time which suits them. For example, say Sarah has saved up £100 at a rate of £5 per week and then takes out a loan of £300. She can continue to pay £5 per week but this time, £4 of it will go towards paying off her loan with the other £1 being paid into her account. This means that not only is Sarah paying off her loan, she is building up her savings account at the same time.

The major benefit of saving with a credit union is that its priority is to its members. They are welcoming to anyone; accepting

people who have a bad credit rating or no credit history, or who are unable to provide the kind of ID that banks tend to ask for. Members are treated as individuals and receive appropriate financial advice and information specific to their needs.

Unlike many banks, the ISCU doesn't impose a minimum size of loan - the ISCU will give a loan as low as £300 on the condition that it can be paid back on time. In Simon's words, "Credit Unions are all about life changing and with ISCU the opportunities are there for a young person to make a difference".

[www.onesuffolk.co.uk/
ipswichandsuffolkcreditunion/](http://www.onesuffolk.co.uk/ipswichandsuffolkcreditunion/)

Words: Gavin Fox
Design: Sam Burrows
Photography: Przemyslaw Bezdziecki



Ask Angela

Keep your orgasms real and watch out your fetish doesn't turn into an unruly wild animal!

These are just some of the sound and sexy words of advice IPI has for you this issue, courtesy of new resident sex therapist, Angela McLellan.

My girlfriend likes the missionary position, but it doesn't do much for me. I've tried telling her but she just thinks I'm criticising our sex life. How can I get more out of the missionary position, so we can both be satisfied?

Firstly it is commendable that you're willing to adapt your needs for your partner. The missionary position is underrated and has tremendous possibilities. The smallest movement or change of leg position can make a world of difference. I would suggest that you experiment with different leg positions and take the time to notice the subtle differences in sensation. The closer your partner's legs are together and the higher they are will increase the intensity for you.

My ex-boyfriend had a large penis, and sex was always good. My new man is smaller and I'm worried that he won't be able to pleasure me. He has quite low self-esteem, and I'm wondering - should I fake it to keep him happy?

I would advise you never to fake an orgasm. It can be tempting, but it won't help your pleasure or your partner's self-esteem. To twist an old saying, it's what you get told to do with it that counts! When the time comes for you to have sex, do not mention your ex and take charge of the situation, letting your partner know what works for you. That way he'll know that he is pleasuring you and you will be satisfied - a win-win situation!



Me and my partner are very close, but sometimes during sex I get the feeling he finds it a chore. We take turns so it's not a selfish thing, but is there anything I can do to keep him keen?

I understand that you are concerned for your partner's feelings throughout your lovemaking, however a way to get him more involved may be to relax and enjoy yourself. He may well be thinking that you are not responding well, because you are in fact too distracted by how he might be feeling! This could become a cycle with neither of you being fulfilled because of your concern for each other. Perhaps a little more selfishness would help!



When does a fetish become dangerous to a relationship?

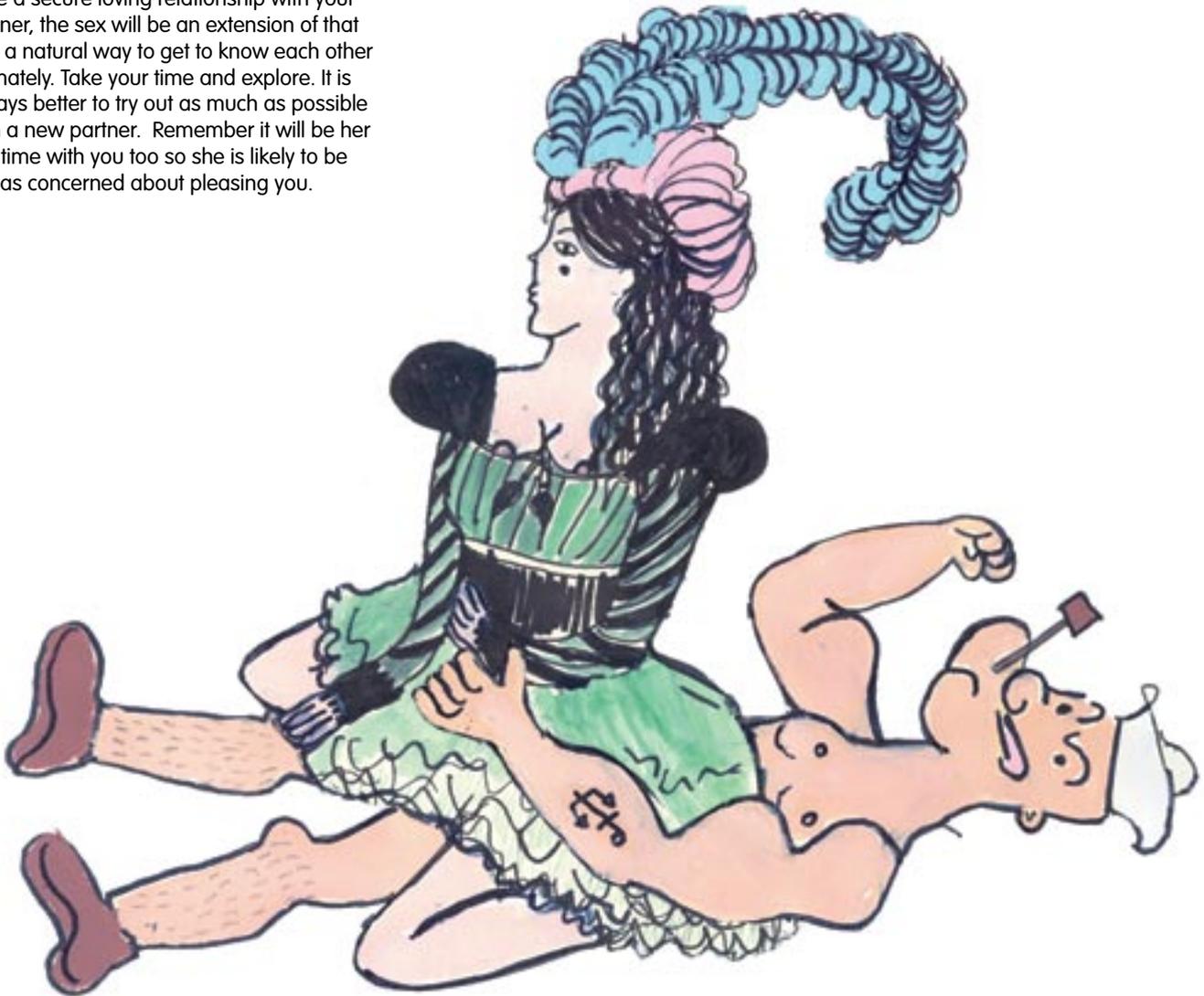
When you let it, is the short answer. A fetish is like a wild libidinous animal. It needs to be kept contained or it can take over and have negative effects on a relationship and an individual. A fetish of any variety can be healthy if both partners have given consent and are getting enjoyment from it.

I'm a woman who has just started my first proper relationship with another woman, and she's very experienced. Can you give me some tips to make sure that when we sleep together it's good for her, so I don't embarrass myself?

The best tip I can give is to be honest. If your girlfriend is aware of your experience she will understand. I would say that if you have a secure loving relationship with your partner, the sex will be an extension of that and a natural way to get to know each other intimately. Take your time and explore. It is always better to try out as much as possible with a new partner. Remember it will be her first time with you too so she is likely to be just as concerned about pleasing you.

Got a question for Angela?

Send it to: askangela@hushmail.com, and watch as your personal life becomes common knowledge...Only joking, no-one will know it's you as all correspondence is kept strictly anon!



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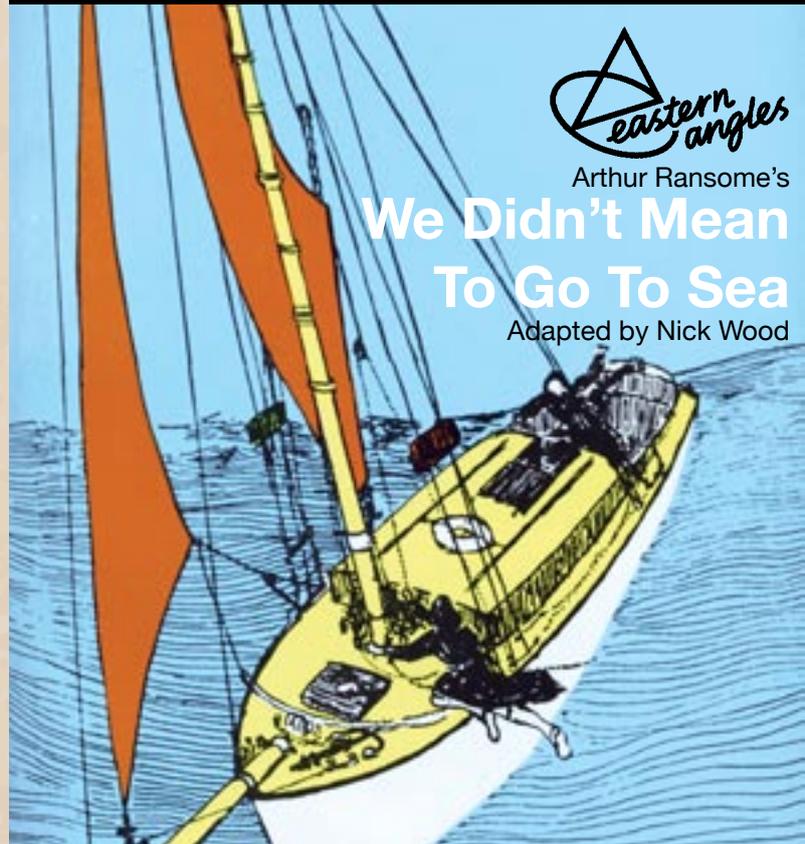
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SOME BEST FRIEND

Some Best Friend have well and truly slipped under the radar. Singer, songwriter and composer Ed Ling rarely gigs in hometown Ipswich. It's a shame, his music is gloriously understated and his lyrics are compelling. However this hasn't stopped him getting recognition in other towns and on BBC Radio 6. It's difficult to know at this stage how he might compete in the mainstream. In the current climate the glutinous swirl of a synth, a disco beat and vocals yelped like a small dog in pain, may just be too attractive for the majority to tear themselves away from. Still, should the great eye of the public fix its gaze on Some Best Friend anytime soon, it will certainly find there's plenty of depth in the music. I met up with Ed to find out the story to date.

Tell us about yourself and the music you make.

There's a wide range of influences that go into my music - The Smiths, Brian Wilson, The Stone Roses, Scott Walker and more recent stuff like Death Cab for Cutie, My Morning Jacket, Kings of Convenience - but I'm not sure any of them really surface in an obvious way.

I want to create very structured, song-based tracks and use lots of layers of sounds and instruments when recording - pianos, organs, strings, harmonies - to create quite lush arrangements. Though when I play live it's just me and a guitar, so the songs exist in two quite different forms, which makes things a bit more interesting.

What compels you to make music?

I suppose the most obvious answer is that it's something I really enjoy doing, and that I'm always learning and getting better at. I never really get bored of writing and recording,

creating something out of nothing, and I'm always motivated to write that perfect song.

What's the meaning behind your name?

It doesn't really have one, and that was kind of the point - I wanted something that could take on positive or negative connotations depending on the context, something that had a bit of underlying tension to it.

When did you start playing?

I started learning guitar about ten years ago, and got caught up in the whole Britpop thing, so that was really my starting point. I spent a couple of years playing other people's songs, finding my way, and then realised that it was much more satisfying writing my own songs, recording them and giving out tapes and CDs to friends - everything has snowballed from there really.

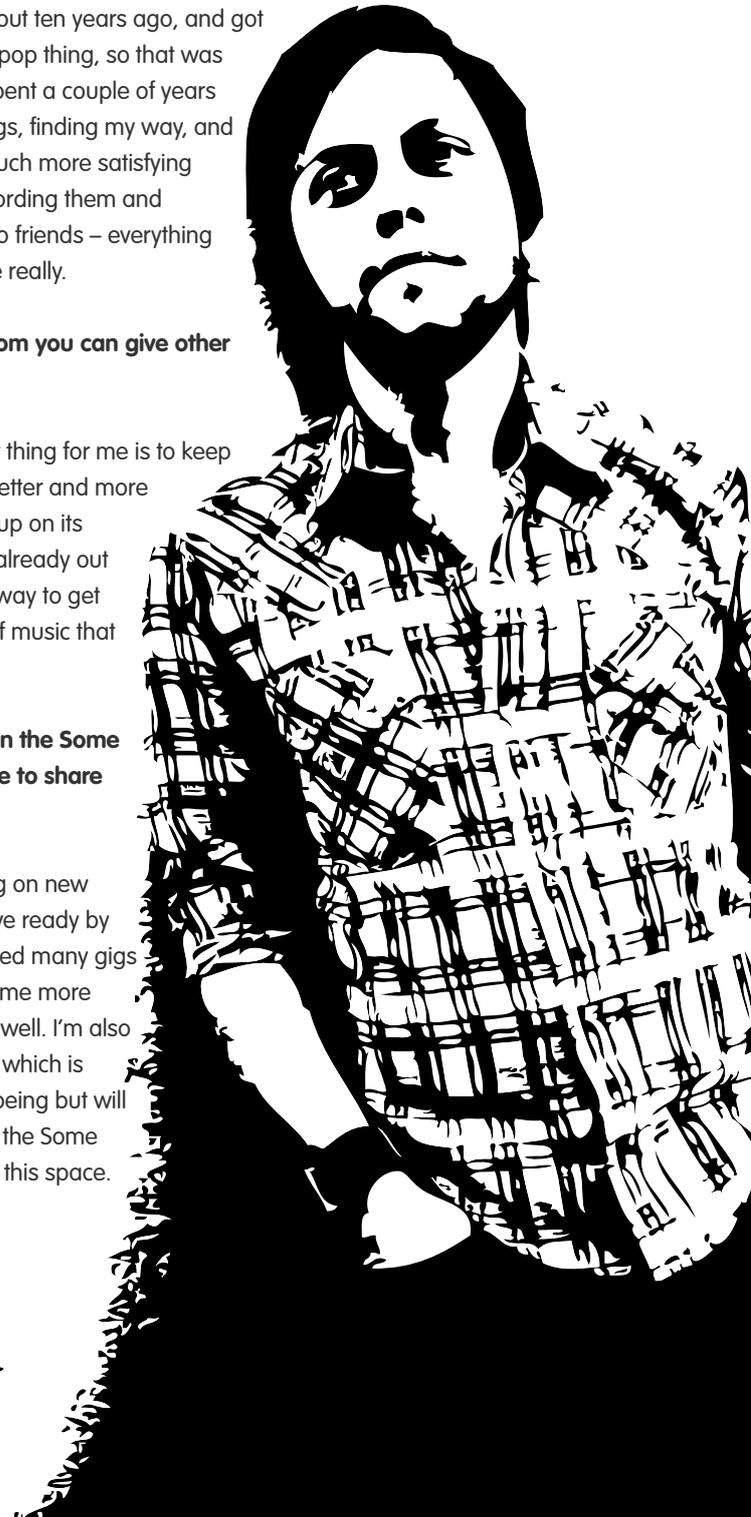
Any tips or pearls of wisdom you can give other local bands and artists?

I guess the most important thing for me is to keep pushing myself to create better and more original music that stands up on its own terms among what's already out there. And I think the best way to get there is to make the kind of music that you enjoy.

Any new developments on the Some Best Friend front you'd like to share with our readers?

At the moment I'm working on new songs, which I hope to have ready by the summer. I haven't played many gigs lately, and plan to book some more dates around that time as well. I'm also working on a new project, which is under wraps for the time being but will be a bit of departure from the Some Best Friend stuff, so watch this space.

Words: James Bester
Design: Matt McCormack



IPI

FASHION

SPECIAL



becky merrill



Becky Merrill is a young fashion designer from Hollesley. These pictures show just a handful of the clothes that she has designed and created in her spare time. IPI met up with Becky to find out what's behind her eccentric and alternative designs.

IPI: Can you tell me a bit about the clothes in these photographs - how long they took you to make and where you got the materials from?

Becky: Most of my clothes take about three to four days to make completely, if I stay up very late during the night. I don't own a sewing machine so pretty much all of my designs are entirely hand-stitched unless I can use the machines at school. I buy the material locally from either the fabric shop in Leiston or Fabric Warehouse in Ipswich, but sometimes I just renovate an old piece of clothing in order to use the material!

IPI: Do you design clothes with your own personal style in mind, or are your designs to suit a wide/high fashion audience?

Becky: That's a difficult one! Some of my clothes are designed according to how I personally dress, but 90% of the time it's how I like to imagine the world dressing if life was a crazy sci-fi movie! I like to think that one day a high fashion audience willing to go through a lot of pain would like my clothing. As my model

Kate Carson and I have discovered, my clothes aren't the most comfortable and I don't think a wide audience would enjoy them or the designs very much!

IPI: What influences the style of your clothes, and when were you first aware of these influences?

Becky: What mainly influences my designs is history. As a child I wanted to become either an artist or a historian and you may be able to see the influences in my designs from many days spent reading history books and watching biographical films! I usually take an element of an old dress style, usually from the Rococo age or geishas of Japan and add an element of sci-fi - then on top of that whatever I feel the design needs. I am also very influenced by 60's architecture and angles.

IPI: How did you learn to make clothes - self taught or were you given lessons?

Becky: I originally planned to take Textiles as a GCSE but later found out that the two year project was making bedsheets and pillows. Bedroom linen was not to my liking so I decided against it. I am a self-taught designer so far and am yet to fully master sewing machines, but I'm working on it, and hope to be making some very insane clothing by the end of the year!

IPI: What do you hope to do with your designs in the future?

Becky: I hope to obtain a place at a major art school in London and then go on to do couture for either a well-known fashion brand or under my own label.

Words: Katy Wilkie
Photography: Chris Jones
Styling: Becky Merrill
Design: Chris Plowman



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On a glorious but noticeably windy April morning, I gathered some friends and took a trip down to Holbrook beach, to take some pictures to mark the beginning of our summer. We packed bags full of new and old clothes, some of which hadn't seen daylight for quite some time, and put them all in the boot of our little blue car. Ideas of a throwaway barbecue and a frisbee surfaced

but never materialised, leaving us with just the clothes in our bags and the hope that the sun would hold out for the afternoon.

Once we'd got to the beach, we came across a beautiful old rowing boat, which kept us occupied for a while, before finding trees, swings and all sorts of climbing apparatus, which resulted in a few bumps and bruises.

After an hour or two of dancing around on the beach and playing in fields, the wind became almost strong enough to blow us into the water, so we retired to the car for the short road trip home and a nice cup of tea at the end of it all.

Styling for this shoot constituted dipping in and out of bags of clothes and throwing



pieces together. The result is far removed from highbrow couture, exclusively pretentious styling, and the magazines that tell us what to buy and how to wear it.

Words, Styling and Photography: Katy Wilkie
Design: Chris Plowman

Styling for this shoot constituted dipping in and out of bags of clothes and throwing pieces together.



BREAKIN WITH TRADITION

Kelly Ludgrove aka KelFX, moved to Suffolk when she was a teenager. After seeing what local B-boys and girls were doing here towards the end of the 90's, she felt compelled to give breakin a try. She is now part of Force 10, a crew who have performed and battled across Europe. She also teaches breakdancing in Suffolk and all over the country.

Love to dance?

It was at a long lost Ipswich club called Trader Jacks, that a hip-hop night brought together KelFX and Jb, who had been training together for a while, with two other breakers M-Phatic and Worm. Kel said: "They had heard about me and Jb through the grapevine and came to battle us!" After that night, the four of them started training together and Force 10 was thrown into existence.

Trader Jacks, or Traders for short, was located adjacent to the now disused Zest nightclub, and was the main hub for a breakin scene that exploded in Ipswich a decade ago on the back of a resurgent UK scene. Kel explains, "The Traders nights were amazing, with world-class DJs, MCs, producers and B-boys all coming to Ipswich to perform: The legendary Evo, Second To None (Acer included) and Maurizio (Rock Steady Crew) all repped in Traders! I had just started breakin and was thrilled to get the opportunity to dance with these people." So electric was the atmosphere at Traders throughout this era that even a few old school dancers who had given up in the 80s couldn't resist coming out of the woodwork and throwing down!

“IT'S LIKE ANY CREATIVE THING, IT GOES ON EVERYWHERE BUT UNLESS THERE ARE LOCAL EVENTS OR NIGHTS IN CLUBS WHERE PEOPLE CAN BREAK, YOU WON'T NECESSARILY SEE IT. IT DOESN'T MEAN IT ISN'T HAPPENING.”

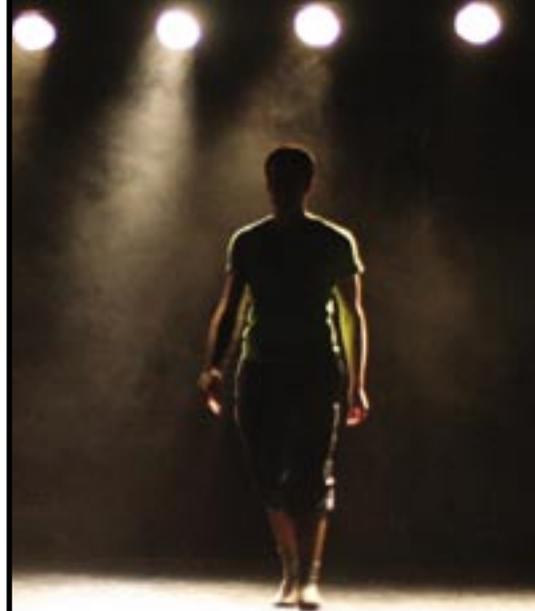
Nowadays, with Traders long-gone and Kel and her contemporaries half a generation older, this incredible scene exists only in the memory of those that experienced it, but a reminder to all of Ipswich's rich club history, which the current crop of scene kids may not even realise we have. Despite this, and despite Force 10 mainly training in Norwich now - where upcoming B-boys like Jack are gaining national recognition - Kel is sure that Ipswich's breakin scene lives on, albeit away from the limelight. "I have taught in high schools, youth clubs, and dance centres all over Ipswich and have met some exceptional dancers. It's like any creative thing, it goes on everywhere but unless there are local events or nights in clubs where people can break, you won't necessarily see it. It doesn't mean it isn't happening."

This is good to know, as other than the occasional night here and there, it's rare to witness breakin battles in the town of the likes of ten years ago. When you do, though, it's invariably an impressive and entertaining spectacle, normally bringing together two old-school breakers who happen upon the same dance floor as a break beat track drops. Igniting in each a compulsion to out-do the other - to 'battle' - as each dancer defies their age to prove beyond a shadow of doubt that the old-school, if push comes to shove, can more than hold their own when it comes to busting out the moves!

Kelly believes that over the last ten years, the number of breakers has risen both locally and nationally, adding that the quality as well as quantity of breakdancers has gone up, "The standard of the dance is incredible and there are literally hundreds of amazing dancers. There are more and more amazing B-girls representing now as well, which is very exciting." Exciting sure, but if there really are more local breakers around today, where the heck are they?

So, to all the new school B-boys and girls out there, we would love to see a return to the glory days of Traders! Bring breakin back to the clubs and get yourself noticed the old-fashioned way.

Words: Laura Bennett
Design: Clarence Howard



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BIG
DANCE

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01473 433100

Get your dream job iP1 show you how!

From visual arts to theatre arts, IP1 is continuing its quest to prove that quality jobs in creative industries do exist in and around Ipswich. So, if you're a tortured soul working for an insurance company, when all you really want to do is write and direct, then what are you waiting for? A career in theatre arts is within your reach. We spoke to Jon Tavener, Theatre & Outreach Manager for Eastern Angles Theatre Company, to find out how a former slave to the insurance game quit and got what he really wanted.



Jon Tavener

"My journey into the world of theatre began when I joined the Wolsey Youth Theatre in Ipswich. I had acted before at school, but had no real ambition to be an actor. Then I was given the opportunity to work backstage at the Wolsey as a stagehand and I started to think seriously about a career in theatre.

"After a few months, I began to get offered small walk-on parts in Wolsey shows. They were nearly always silent roles, but gave me a unique insight into how a theatre works. I started to think seriously about how to become an actor. So I applied and was accepted by three drama schools, but at that time there was only a single drama grant being offered in Suffolk, and although I 'auditioned' for it, I was unsuccessful.

"It was around spring 1993, that Dick Tuckey, the former Artistic Director of the Wolsey, allowed me to audition for a professional role. I got the part, quit my insurance job, and went on to play several other parts that season. I also started to write and adapt for the stage.

"Eventually I began training as a professional actor at LAMDA in September 1993 after being awarded the Suffolk drama grant. But by the time I had finished the course in 1996, I had come to the realisation that what I really wanted to do was direct and write. So,

I set up my own theatre group, Just A Stage, and worked for a while as the Front of House Manager at the Wolsey Theatre. In the end, fate intervened and I joined Eastern Angles Theatre Company as their touring Front of House Manager. The job took me all over East Anglia and I decided that Suffolk was where I wanted to stay. I soon set up another youth theatre group, New Angles, for young people aged 18-25 and for five years have written and directed shows for the group.

"My advice to anyone who wants to get into any field of theatre arts is to join your local theatre group, see as many shows as you can and start volunteering so you get an inside look at how it all works. Both Eastern Angles and the New Wolsey are always looking for front of house volunteers.

"The more experience you have the better. Although there are specific directing and writing courses offered at various universities, you don't have to train to be a writer. If you want to write and direct for the theatre, you can do no worse than what I did, which was to volunteer for a theatre company and learn as much as I could about all aspects of theatre production. I still wear many different hats – I direct, I write, I run education workshops; work front of house, box office – I've even been known to wear the tray and sell ice creams!"

Words: Leah Kurta

Design: Juanita Allard

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events web illustration
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amiclear?

Suffolk
Chlamydia Screening
Programme

How do you know you don't have Chlamydia?

- Chlamydia is one of the most common sexually transmitted infections (STIs)
- You may not know you have Chlamydia as you may not feel any different or have any symptoms
- About 1 in 10 young people under the age of 25 have chlamydia
- It causes serious long term health problems, even infertility
- It can easily be treated with antibiotics
- You can take part in screening if you are under 25 and have been sexually active

How do I find out about screening?

- Ask the clinic receptionist or nurse for a screening pack
- email: suffolkcso@nhs.net
- Contact the Suffolk Chlamydia Screening Office on **01473 275228**

www.amiclear.com



"If my partner has it does it mean he has been sleeping around?"

Abi

"It doesn't hurt to get tested?"

Jake

Chlamydia screening and treatment is available free of charge to all sexually active young people aged under 25 years old living in Suffolk. The service is confidential and provided by trained nurses. For more information visit www.amiclear.com or contact the Suffolk Chlamydia Screening Programme.

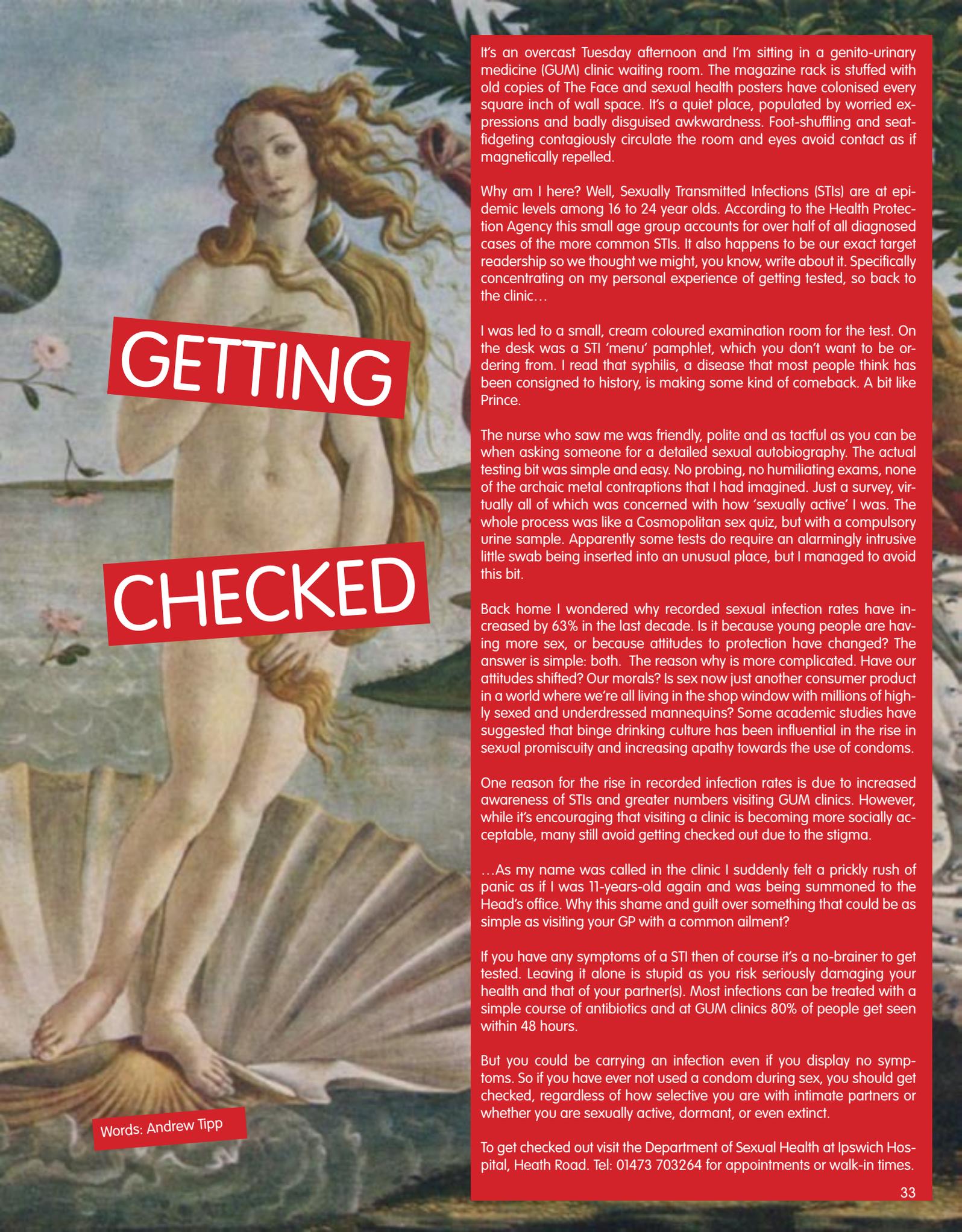
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For more information about STIs visit www.playingsafely.co.uk
or ring for free confidential information and advice on: 0800 567 123

suffolk
LOCAL AREA AGREEMENT

Suffolk
Primary Care Trust

NHS



GETTING

CHECKED

Words: Andrew Tipp

It's an overcast Tuesday afternoon and I'm sitting in a genito-urinary medicine (GUM) clinic waiting room. The magazine rack is stuffed with old copies of *The Face* and sexual health posters have colonised every square inch of wall space. It's a quiet place, populated by worried expressions and badly disguised awkwardness. Foot-shuffling and seat-fidgeting contagiously circulate the room and eyes avoid contact as if magnetically repelled.

Why am I here? Well, Sexually Transmitted Infections (STIs) are at epidemic levels among 16 to 24 year olds. According to the Health Protection Agency this small age group accounts for over half of all diagnosed cases of the more common STIs. It also happens to be our exact target readership so we thought we might, you know, write about it. Specifically concentrating on my personal experience of getting tested, so back to the clinic...

I was led to a small, cream coloured examination room for the test. On the desk was a STI 'menu' pamphlet, which you don't want to be ordering from. I read that syphilis, a disease that most people think has been consigned to history, is making some kind of comeback. A bit like Prince.

The nurse who saw me was friendly, polite and as tactful as you can be when asking someone for a detailed sexual autobiography. The actual testing bit was simple and easy. No probing, no humiliating exams, none of the archaic metal contraptions that I had imagined. Just a survey, virtually all of which was concerned with how 'sexually active' I was. The whole process was like a *Cosmopolitan* sex quiz, but with a compulsory urine sample. Apparently some tests do require an alarmingly intrusive little swab being inserted into an unusual place, but I managed to avoid this bit.

Back home I wondered why recorded sexual infection rates have increased by 63% in the last decade. Is it because young people are having more sex, or because attitudes to protection have changed? The answer is simple: both. The reason why is more complicated. Have our attitudes shifted? Our morals? Is sex now just another consumer product in a world where we're all living in the shop window with millions of highly sexed and underdressed mannequins? Some academic studies have suggested that binge drinking culture has been influential in the rise in sexual promiscuity and increasing apathy towards the use of condoms.

One reason for the rise in recorded infection rates is due to increased awareness of STIs and greater numbers visiting GUM clinics. However, while it's encouraging that visiting a clinic is becoming more socially acceptable, many still avoid getting checked out due to the stigma.

...As my name was called in the clinic I suddenly felt a prickly rush of panic as if I was 11-years-old again and was being summoned to the Head's office. Why this shame and guilt over something that could be as simple as visiting your GP with a common ailment?

If you have any symptoms of a STI then of course it's a no-brainer to get tested. Leaving it alone is stupid as you risk seriously damaging your health and that of your partner(s). Most infections can be treated with a simple course of antibiotics and at GUM clinics 80% of people get seen within 48 hours.

But you could be carrying an infection even if you display no symptoms. So if you have ever not used a condom during sex, you should get checked, regardless of how selective you are with intimate partners or whether you are sexually active, dormant, or even extinct.

To get checked out visit the Department of Sexual Health at Ipswich Hospital, Heath Road. Tel: 01473 703264 for appointments or walk-in times.

This summer, IP1 is publishing *Lip*, a first-of-its-kind anthology promoting local young creative writing. We've unearthed a wide range of stories and poems in a bid to define local youth literature today. As a taster of what's in store, here's an extract from one of the short stories we'll be featuring, and before that a quick chat with the author, Lyndsay Cook.

How long have you been writing?

From an early age I have been interested in anything creative and have always enjoyed writing short stories because of the use of imagination they involve. Right now I am taking A-levels in Photography, Art and English Literature/Language, and am only just starting to take my writing more seriously. *Obsidian Eyes* is the first piece I have attempted to publish so I was quite shocked at the result!

Who are your main influences?

I get influenced by lots of things, not just other people, but also the environment around me, and my own experiences. I read a lot but try not to limit myself to a set genre. *Obsidian Eyes* is loosely based on the fairytale *Rapunzel* by the Brothers Grimm, but my decision to introduce some of the darker themes was influenced by reading Angela Carter's anthology, *The Bloody Chamber*, which includes more contemporary versions of fairytales.

***Obsidian Eyes* has a gothic feel to it and uses a fairytale as a starting point. Is this a typical approach for you or do you write in a variety of styles?**

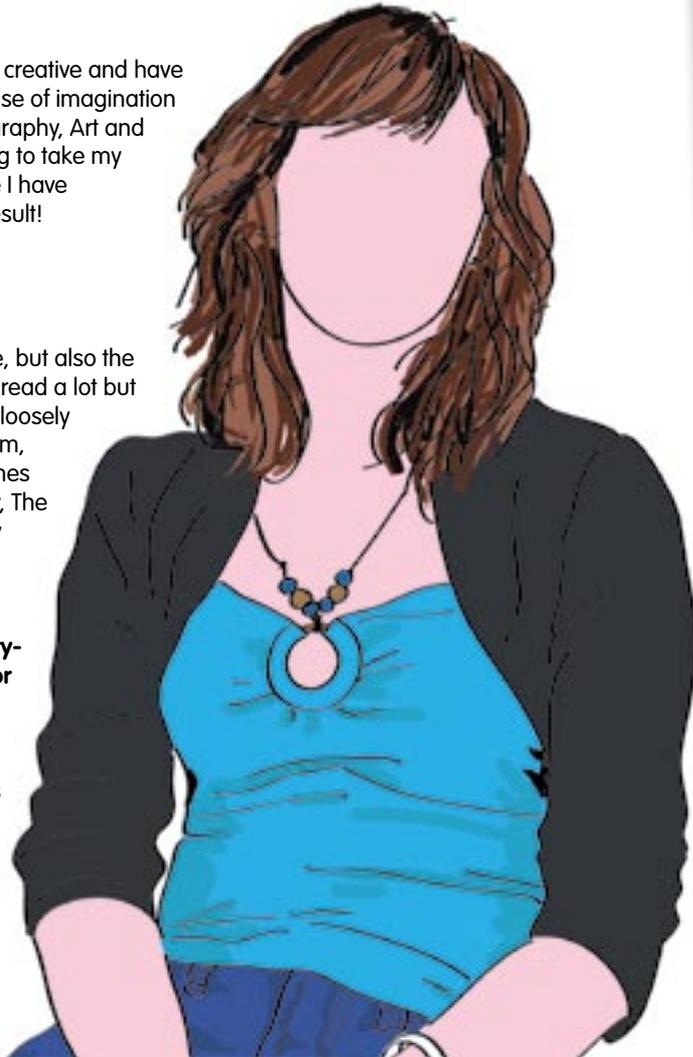
I try to write in a variety of styles but I do prefer my writing to be slightly fantasy-based as I feel this gives me more scope for imagination. *Obsidian Eyes* was actually intended to be a spoof-like version of *Rapunzel* but it ended up much darker. Although I enjoy creating work entirely from scratch I also like to extract characters and settings from other pieces, playing around with the original story in order to create something new.

Would you like to see more opportunities to get your work published locally?

Yes, definitely. Like I said this is the first time I have ever looked to get anything published but I would like to do so again, so it would be great if there were more opportunities. For young writers in particular there are not many chances for work to be seen outside of school or within a small group of people and if you're aiming to be a writer then getting work published is essential. Publishing local work, as the *Lip* anthology is doing, is also beneficial to the area as it offers the chance to promote local talent.

Do you intend to keep your writing going in the future, possibly as a career?

I certainly want to continue writing and would love to have more of my work published. I have still got one more year at sixth form but am looking to go to university to study English Literature with Creative Writing. Writing as a career would certainly be something I would enjoy but it's a very competitive occupation.



obsidian

by Lyndsay Cook

eyes

This window has been integral in my life, it has kept me sane when I have had no distraction and offered me comfort when I have been desperate, yet it has also admitted danger, introducing me to the deception that both condemns and releases me.

It is still cold, an echoing reminiscence of that day. My breath freezes upon the windowpane in tendrils of icy lace. Long have I been held captive in this desolate hybrid of stone, having been bought at twelve for the price of a field salad - the desperation of a poverty-stricken father. My insipid reflection stares back at me in frozen dignity, wide-eyed with jutting cheekbones framing an aquiline face, enhancing smoky shadows under the eyes. I blink and my glass double shimmers before disintegrating. My head feels weightless but the burden remains.

I have watched the people below me raise their eyes to this tower and have watched still further as they lower them again, sharply, as if to look too long would blind them. 22 years of age and I know

nothing of human emotion except to sense the fear with which they behold this tower. Is it I, then? Do they know of my imprisonment? Or is it my host that they wish to ignore?

My days are filled with monotonous routine, militaristic and unalterable; every day at noon my captor calls to me "Rapunzel, Rapunzel, let down thy hair". She will never allow it to be cut, just as she will never allow me an exit into normality. She comes swiftly up the side of the tower in a whirlwind of authority, standing before me in straight-backed grandeur and regarding me with a glittering eye, sharp as obsidian. One eyebrow elevated as though to mock the lifestyle she has forced upon me.

It has become a tradition now and today is just the same, with a sweep of an arm she procures herself a chair, wooden and hard. Enjoying the discomfort? I remain seated at the window, hair forming a puddle at my feet as she begins to deal the tarot cards, major and minor arcana: swords, pentacles, cups and wands. What she asks them I do not know but I hear the word muttered beneath her breath, a rattlesnake's chant, "naivety, naivety, naivety". She beckons, the light dancing upon her fingertips and I split the pack into three piles...

The logo for the magazine 'Lip' features the word 'lip' in a white, lowercase, serif font. The letters are set against a solid blue square background. The 'i' has a small white dot above it, and the 'p' has a small white dot above its stem.

To read the full version and much more besides, make sure you buy Lip when it comes out in June. For more information, visit: www.ip1zine.com/lip.

PULSE

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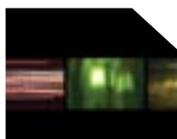
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UNTITLED



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LADY IN BED



THE CONTAINER



THE FORGOTTEN



UP THE CAFE DE PARIS



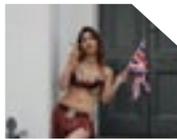
REFLECTIONS ON A GENTLEMAN



THE NAKED SOUL OF KIRK GODLESS



THE MOTHER'S BONES



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Tickets are also available on the door but check availability before you turn up!

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World premiere of a new opera by Yannis Kyriakides, directed by Cathie Boyd.
An Aldeburgh Almeida Opera, Theatre Cryptic, Ensemble MAE co-production.
Tickets £10–£22. Under 27s half price.

SUNDAY 15 JUNE 7.30pm

Birmingham Contemporary Music Group with **Thomas Adès** conductor

Works by Ligeti, Gerald Barry, Thomas Adès and György Kurtág.
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FRIDAY 27 JUNE 10pm

Faster Than Sound: Stimmung

A meditation of colours and sounds, by avant-garde composer Karlheinz Stockhausen.
Tickets £10. Under 27s half price.

SATURDAY 28 JUNE 8pm

Faster Than Light

An eclectic trip through films combining music and image in unexpected ways.
Tickets £5.

SATURDAY 28 JUNE 8pm

Faster Than Sound: The Hush House

Multichannel live performances by Plaid, Tim Exile, Vladislav Delay, Mira Calix, and others, in one of Bentwaters' most unusual buildings. More on fasterthansound.com.
Tickets £10 in advance or £15 on the door.

Featured Composer **György Kurtág**, Arditti Quartet with the UK premiere of Harrison Birtwistle's new quartet, Pierre-Laurent Aimard with Tabea Zimmermann and Martin Fröst, CBSO, Britten Sinfonia, Gabrieli Consort & Players, Open Air events, BBC Discovering Music, and much more.

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SUFFOLK FESTIVALS

From the traditional scenes of welly-wearing teens and long drop toilets, to more serene, sophisticated evenings sipping Pinot Grigio and deconstructing "narrative" – it's all on the menu locally. But is Suffolk's summer arts and entertainment calendar really giving us the edgy, in-our-face culture that we're all hungry for? As an unconvinced cynic at heart, my judgement is occasionally too harsh. However, even the most cynical of us have to laugh and applaud sometimes. So, armed with a sprinkling of balance, fairness, and a good pinch of salt, here's the low-down on some of the well-known and not so well-known events and festivals coming your way.

PULSE Fringe Festival

May 29 - June 15
www.pulsefringe.com

18 days of events, six venues across Ipswich, an amazing 36 shows. It's going to be a packed schedule of contemporary performing arts – especially if you're planning on seeing everything. The PULSE Fringe Festival provides a platform for new and emerging artists, as well as fresh approaches to all disciplines of the arts. Pulse 08 will be featuring work at various stages of development, including an early staging of *Beachy Head* by Analogue Theatre, showcasing their innovative and cinematic style including 3D animation and object manipulation. This is also a festival of hand-picked home-grown talent, and shows are really affordable, so go and support a range of work. You might not get it right first time but you should end up seeing something pretty interesting, even if it's not quite what you were expecting.

Faster Than Sound (Aldeburgh Festival)

June 27 - 28
www.fasterthansound.com

Faster Than Sound is nearly there and has the potential to be one of the best events in Suffolk with a few minor improvements like overnight camping, a later finishing time and more reasonably ticket prices. In the past it's been a strange but fun experience: I've pretended to be a caged dog, listened to soundscapes in forests, as well as experienced weird film, very weird installations, and equilibrium-shifting electronica. This year, on-site camping still isn't an option (but there is a non-affiliated site nearby), and the later finishing time of 1am is still early. Also, the whole set up has changed with FTS now taking place over two days in three different locations, with the main classical/electronica fusion event at Bentwaters downsized to just one aircraft hanger. You can accuse me of living in the past but I can't help wishing they hadn't tried to re-invent the wheel, when all they had to do was set the thing in motion.

Ip-art

June 28 - July 13
www.ip-art.com

Why have I never been to an Ip-art event? Am I the odd one out here or is it not really grabbing the attention of us savvy young things? Ipswich Music Day is a given, but what about everything else? After all, there's a whole fortnight of events. This year things are going to be different; I'm going to make an effort and get some Ip-art in my life! In my taster pack this year is...Edmund Gruber, Ip-art winner for visual arts, who will be exhibiting his work at the Town Hall Galleries from June 29...Poet Lemn Sissay, who will be giving a talk at St Lawrence's church, July 3...They do it all the time in London, darling, but for two nights (July 2 & 9) there will be Jazz at Pizza Express - the bonus here is that if you don't like the jazz at least you'll enjoy your pizza!...Finally, I'm going to make sure I don't miss out on *We Didn't Mean To Go To Sea* by Eastern Angles Theatre Company, July 3 - 6.

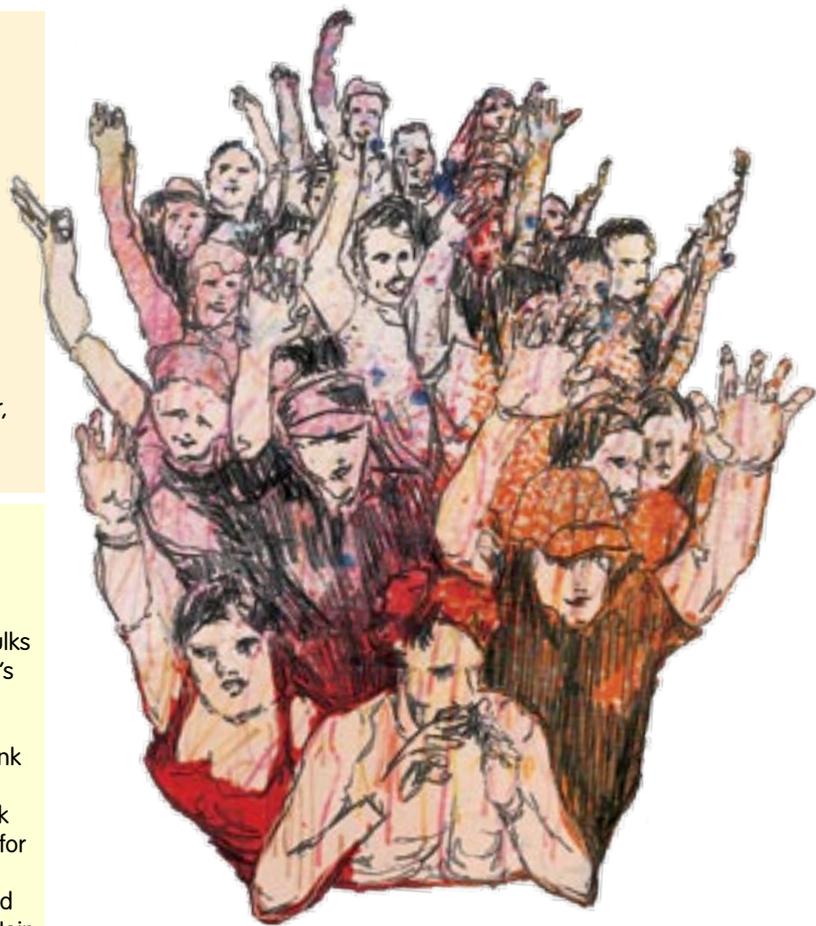
Latitude
July 17 - 20
www.latitudefestival.co.uk

Many of us will have been to Latitude by now. We're used to the 'more than just a music festival' tag line. It's a nice idea, but like Glastonbury's younger sibling, Latitude's got a lot to learn. Don't get me wrong, Latitude definitely has its good points. The comedy was hilarious last year and I'm confident with comedians like Bill Bailey on the bill again, this year's chuckle-fodder will be just as good. And a party atmosphere can always be found in the Cabaret tent. The music is certainly variable; lovers of pop beware, as you might find it hard to get your groove on (the closest I got last year was dancing around to Lionel Richie on a boogie box)! However, if touting the next big indie thing is your thang, then the £130 ticket price shouldn't put you off.

Le Collectif presents...ROBOBOX
August 16, 2pm - late
www.myspace.com/lecollectifproductions

These guys are new, and like the horse that either wins the race or bulks at the first hurdle, we're taking our chances on this event. Seeing as it's free though it's not much of a risk!

Making your own robot out of stuff no-one wants might make you think this is some kind of audition for Robot Wars - and even the geekier among you might not think that's cool anymore. But don't be too quick to judge. If you love the sound of plinks and plonks and have a fetish for hinge joints, then come and allow your crafty little hands to give birth to ROBOBOX. And guess what, it's all to the sounds of hot new and old skool electronica, visual art, DJs and live bands, plus food and drink. Join the rubbish revolution now!



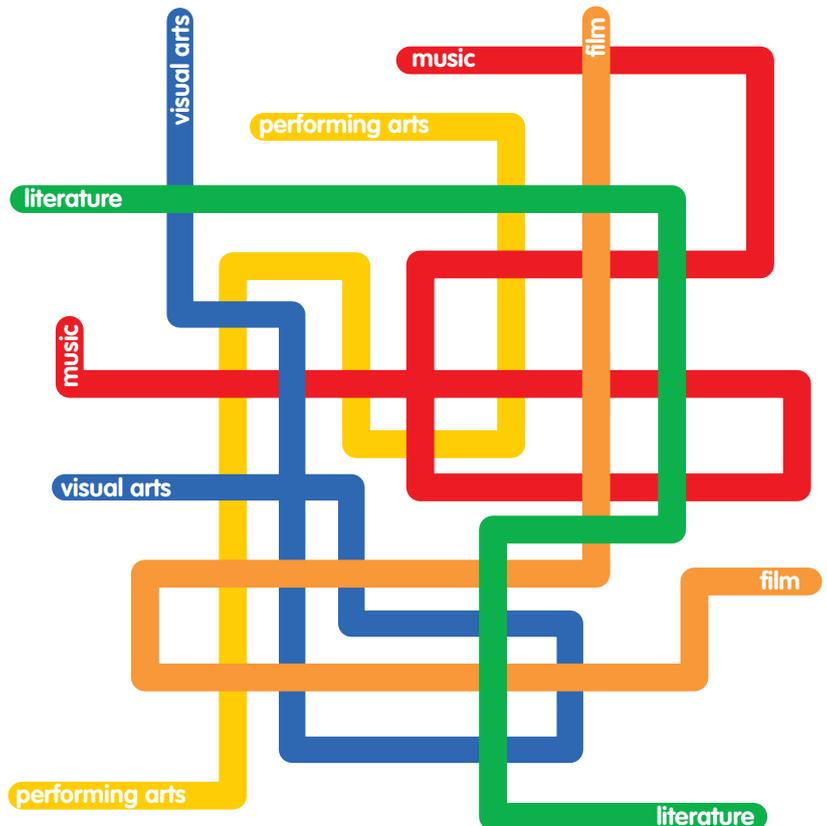
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▶ Reviews

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UNDERAGE DRINKERS WILL BE KILLED AND EATEN



KT Tunstall

Drastic Fantastic at the Regent Theatre
Relentless Records

I've seen KT twice now and she sure can sing live, but this performance she is drowned out by her backing singers. The band members are a mismatch, but together they make a cute team. There's the bassist who I'd like to go down the pub with; the clumsy drummer; a pianist who looks like Kurt Cobain's dad; and the strong, silent type guitarist. A contrasting set of ballads and more upbeat numbers confuse the audience – should they stand, should they sit? This awkward upping and downing continues throughout the gig. Standout performance is definitely, *Suddenly I See*, which compels much of the audience to show off some rather questionable dance moves. So let it be known, it's all in the spirit of things, that when the aging man in front of me starts dancing what looks scarily like the Macarena, I am right there with him. Must be the KT effect! **LK**

www.kttunstall.com



Louisa Gaylard

Point?
Severed Head

After a few listens of Louisa's CD, I felt almost as if I knew her. Her lyrics are very original, and the songs are written with a lot of influence from her personal experiences. Louisa clearly has a passion for singing - it really comes across in all her songs. This immediately made the music more likable. Her quirky style and lyrics reminded me a lot of Kate Nash, but her distinctive acoustic style made it her own. Unfortunately, at times Louisa is a little out of tune, showing she still has a long way to go with developing her voice. Overall though I did enjoy the CD, despite it not being my usual genre of music. **AD**

www.myspace.com/louisagaylard



Cats Against the Bomb

ATTACK of the bunny BOILERS From the NTH LAGOON - The Musical! (Original Soundtrack Recording)

My cat is against the bomb, I expect, as he's averse to any kind of unexpected loud noise. He therefore wouldn't take much pleasure from listening to this splendidly-monikered

'plutonium rock' record. CATB specialise in throwing together anything they can find in the dark corners of their bedroom – beats, samples, punky guitar thrashing, nuclear war – to create a delightfully crackers fusion. Sadly, most of the album ends up a little samey and derivative, with reverb-y American vocals over a pounding backing, track after track. At one point a genuine tune came along, but it turned out to be an emaciated cover of 1993 one-hit wonder Haddaway's *What Is Love?* If only the ideas that have clearly gone in to the whole project were reflected in the actual musical output. Still, the whole thing is much more interesting than what I get up to in my bedroom, and I look forward to CATB picking up their richly deserved Best Original Music Score Oscar. I hear the film's not bad either. **JN**

www.catsagainstthebomb.co.uk



Fetish Quickies

Edited by Victoria Gutherie

This collection of short fiction is an eclectic mix spread across the sexual spectrum including voyeurism, exhibitionism, group fantasies and material fetishes. Oh, and a DIY pneumatic vibrator. The style of the compilation fluctuates between kinky erotica and pulp pornography. Some entries

have narratives and are driven by characters and the situations that arouse them.

These tales actually have a degree of literary merit and stand up as genuinely good stories in their own right, whereas other offerings are more unashamedly obscene - disposable, but purposefully so. With both approaches the intention is not primarily to engage on an intellectual level but to provoke physical feelings and reactions of arousal, and as such each style can make for a stimulating read. As one character puts it, "Rubber just looks really fucking cool; who needs to intellectualise it?" **AT**

www.lulu.com/content/2072360



Skating The Week Away

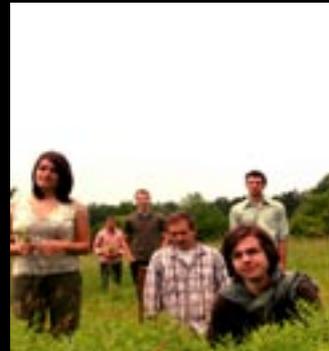
Stickman Skate Team

This is exactly how underground skate videos should be. The frustration of rain soaked skating sessions, showcasing raw talent and most importantly showing off

the best skate hot spots. Stickman Skate Team took a week out to skate the wild landscape of North Norfolk. Production quality is hit and miss and there is a bit too much talking and not enough skating, but it didn't entirely spoil my enjoyment. Skating is meant to be dirty, an activity to bring friends together. Not one to be exploited by companies like Nike who see a chance to market products. The internet is now allowing guys like Stickman Skate Team to create these videos and get them seen and the more the merrier if this is a prime example. **CP**

Part 1: www.youtube.com/watch?v=HDDHZCV-jFw

Part 2: www.youtube.com/watch?v=jwbQLdrkNbM



Anathallo

A Great Wind More Ash
Big Scary Monsters Records

Anathallo are an intriguing seven-piece hailing from Chicago, Illinois. They've been to these shores recently touring with the Manchester Orchestra, which may give you some indication of what they sound like: gorgeous, soaring indie-pop with thoughtful, introspective lyrics. This tune

doesn't immediately grab the listener, instead it prefers to sneak up on you after a few listens, almost like it doesn't want to get caught. I like Anathallo, but then I do have a soft spot for anything wistful and melancholic with xylophones in it. If you're a fan of Broken Social Scene or The Polyphonic Spree you may well be able to get into these guys. Their first album is only available in the States right now but hopefully we will be seeing and hearing a lot more of them in the UK soon. **AT**

www.anathallo.com





Levellers

A Life Less Ordinary (single)
On the Fiddle Recordings

A Life Less Ordinary sees the Levellers returning to a theme long familiar to them; rejecting the mundanities of a normal life in favour of an idealistic existence of freedom and individuality. Such clichés often used by corporate rockers are, as many people have pointed out, when analysed, a little grating. Nonetheless, the joy

of a good tune is its capacity to be transporting and enrapturing, to take you beyond to a place where niggling remarks and slight contradictions can't interfere. Of earlier Levellers material such a justification can be made. *One Way Of Life* is perhaps the best example - simple, anthemic and memorable. While *A Life Less Ordinary* is a considerable step up from recent Levellers attempts, it has none of the middle-aged listlessness of an album like *Mouth to Mouth* while lacking all the clear-sighted pop genius that originally made them so endearing. **JK**

www.levellers.co.uk



Nizlopi

Start Beginning (single)
FDM Records

I really love this song. It's an extremely catchy tune and after a few listens I was humming it everywhere I went. The song opens with the singer, Luke Concannon's, soulful vocals accompanied by guitar, this is a particularly outstanding and daring

start to the single. As the chorus begins the drums are introduced, building up depth and texture. For me, this is what makes the song memorable. You may know of Nizlopi, they are also famous for the brilliant *JCB Song*. Personally though I prefer *Start Beginning*, and based on this would buy their forthcoming album, *Make it Happen*, and even go and see them live. Luke Concannon is extremely talented and I think Nizlopi have great potential for even more fame in the future. **SC**

www.myspace.com/nizlopi



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