



**FREE
ISSUE 27**
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Please note: IP1 would like to apologise to Angela McLellan for referring to her as a sex therapist in the Ask Angela feature published in issue 26, when in fact Angela was acting only in an advisory and non-professional capacity.

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Published: August 2008

With drinks in hand the girls reclined in the park, soaking up the summer sun and glorious surroundings of Christchurch Mansion. The birds twittered in the trees while stray dogs refrained from stealing their biscuits. In fact the scene was perfect, but for one thing - they had forgotten to pick up a copy of IP1 magazine to read! "Bugger, we'll have to leave our decadent picnic and ride to town to get one" said the brunette. "I agree," declared her redhead friend, "else we'll miss out on such treats as CopperPilot, Suffolk Booze, Porchy, Esther MacGregor, Mark McLaughlin and the weird dreams that IP1 writers have..."

The Purple Shop was the closest IP1 stockist to them. "Have you any copies of IP1 magazine?" the brunette inquired at the counter. "Yes darling I have several, but if you girls don't get back to your picnic you're going to ruin what in my opinion is a truly wonderful front cover."

Howard Freeman

THANKS



vinvolved project



My Weirdest Dream

The following weird dreams are all real accounts by IP1 writers of the things they have dreamt (they're an odd bunch). Or are they? Andy's analysis of each dream suggests that maybe our dreamers are just regular losers!

Mind Games

I am in a house reminiscent of the bombed-out houses you get in war games on computers. There is no detail anywhere, only the shapes of glassless windows. I am being chased but I don't know by whom. Or what. I run upstairs to the end of a corridor where I climb on a windowsill that, as I step on to it, becomes large enough to accommodate a waiting helicopter. I climb in. The helicopter speeds away and is rising at a frightening rate. When I look round I realise I am sat next to a decaying corpse in an army uniform. The controls of the helicopter are jammed. I panic and am instantly back on the ground floor of the house. JK

Andy's analysis:

This videogame represents your life. You wish to navigate assuredly through a challenging personal landscape but blank spaces exist to constantly confound you. You want to be decisive but your failure to control the helicopter signifies your inability to remain on a specific path.

Toilet security

I enter a shop displaying puppets in the window. Inside a tall man quickly approaches me. I start to run but the shop is long. The man taps on my shoulder and puts my finger in his mouth, biting down hard. In pain I run to some stairs that have appeared in the corner. At the top I go through a door. Inside there is a toilet and a window. A voice says, "You can safely stay forever in this room. Out of the window you may end up somewhere blissful or somewhere where you will forever be in pain." I hurl myself out of the window and thud onto the street below. I begin hurriedly walking away, but the tall man keeps walking towards me. I hear a voice screaming. I swivel round and a girl is shouting behind me. She holds up her hands. They are bleeding. Her middle finger is missing. LK

Andy's analysis:

Despite the disturbing imagery this appears to be fundamentally a conflict between contentedness and ambition. You naturally fear the unknown and the potential dangers that lie ahead, however you possess a greater trepidation of stagnating in non-achievement.

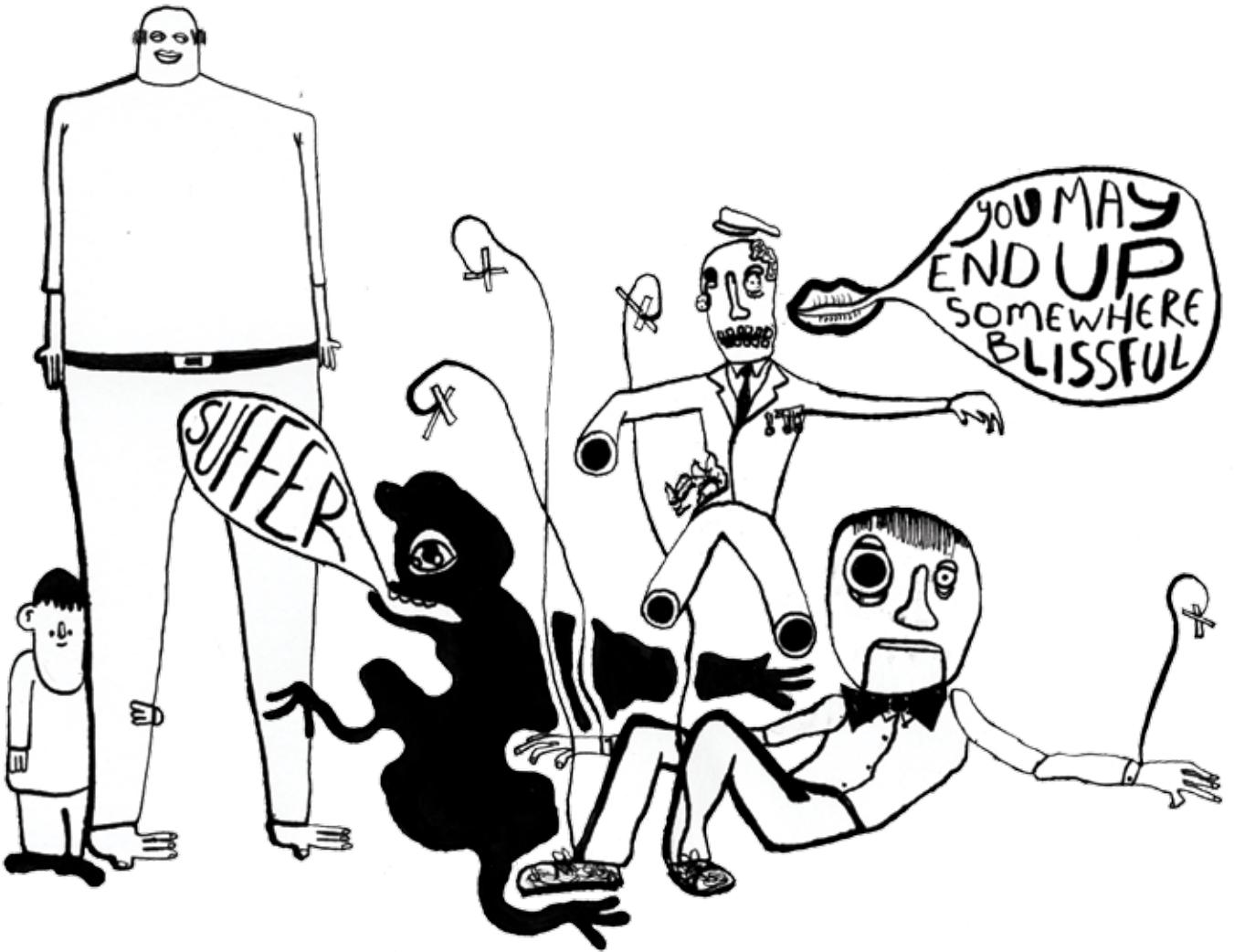
Balls

Matthew Hoggard, England's doughty and reliable fast bowler, is not normally one to hog the limelight. In my dream he transforms himself into a stylish batsman, sending the ball skimming to the boundary rope with a series of elegant cover drives. He ends up scoring a century. For those unfamiliar with the intricacies of cricket, this is like Noel Gallagher writing a hip-hop number one, or Dan Brown winning the Booker prize. Hoggard beams with pride at his achievement and, after I wake up, so do I. JN

Andy's analysis:

This is really very sexual. You produce modest intimate achievements yet you long for your sexual performances to be of greater consistency and endurance. This desire for athletic prowess within a public arena indicates potential unconscious exhibitionist tendencies. Please note the bat is completely phallic.





That's deep, man!

This dream is so weird that it has stuck with me for 20 years. I can still see us now... All of the kids in our street – there must be a dozen of us. Somehow our neighbour (who we all live in fear of) has dug a huge pit in the front garden of our family home. It looks a bit like an empty swimming pool. All our bikes, roller-skates and skateboards are down there. He has somehow trapped us all down there too – probably after one of us scratched his car with our bike or something – and there is no way to get out. All our parents are gathered at the top peering down at us. It is really, really deep; they keep throwing things down to us so we can climb out but nothing reaches far enough. Before I find out if we've escaped, I wake up. **LB**

Andy's analysis:

Children undeniably feel fear of confined entrapment and their lack of power in relation to grown-ups, and this dream is a manifestation of those concerns. Your proximity to an actual dreaded adult merely intensifies the imagery and heightens the perceived 'realness' of the dream.

Mr Blobby

In my dreams I'm always looking down from above. In this one I'm watching a young girl playing a piano in the corner of a white room. She is pale, almost an outline. Long window drapes stretch from floor to ceiling. The music the young girl is playing is high pitched and unpleasant. Then part of the wall opens like it's a lift. When the doors open there's this weird inky, messy blob. It's got eyes, feet and hands and it's making uncomfortable suffering noises. Then the white girl stops playing the piano and looks over at the ink blob. The floor and ceiling of the lift start moving towards each other and squish the ink blob. It struggles for a bit and the girl goes back to playing the piano. **SW**

Andy's analysis:

Of all the dreams this is the least grounded in reality. There are obvious anxieties present here, but they take on an abstract form such as the 'ink blob'. This indicates much confusion. The mention of viewpoint is also interesting as it suggests a more introspective personality.

COPPERPILOT

It is a sweltering late Sunday afternoon when I meet CopperPilot before a band rehearsal. They are exactly how I imagined them: skinny jeans, carefully dishevelled hair, tight t-shirts, and one of them has thick-rimmed black glasses. They look a little punky and ever so slightly emo. I'm not sure we're going to get along.

But as we head together into the cooling and sparsely populated confines of the Golden Lion, I discover them to be amiable and charming. And intelligent – two of them are studying at Cambridge. They are also hungry, and waste no time getting stuck into ordering from the pub's economical *carte du jour*. Things do not settle down until the food arrives.

Today I am chatting to guitarist/vocalist David, who is sampling the meatball linguine, bassist Phil (fish and chips), and other guitarist/vocalist Andrew (also meatballs). Drummer James is absent travelling around Europe for a month. In his place is Matt, a member of another local group called Elefifth. I'm not sure why he's here. Cross-band pollination? Maybe he was just hungry. In any event, he's tackling the chilli.



CopperPilot formed two years ago, although their current line-up only dates back six months. Originally they were known as Take Flight, but that had to change when they signed a management contract and found out that the name was already taken. So, over the course of a weekend, they settled on their current moniker. What does it mean? Nobody knows, apparently.

A more important question is: what does the band sound like? I peg them squarely as indie/pop/rock. Matt from Elefifth enlightens me, explaining, "They were an English band that sounded American. Now they sound more like an English group." I seek elaboration. Do they like bands like the archetype US college rock outfits The Shins, Modest Mouse and Death Cab For Cutie?

"Yeah, though we started off more punk/metal," says Andrew, making good progress on his meatballs. "We were into Blink 182 and The Offspring, then we started listening to groups like Thrice and Taking Back Sunday and we just kind of developed in that direction."

I am suspicious that the guys claim not to have written any songs about ex-lovers, doomed relationships, etc. All indie/rock bands do. At least successful ones. What do they write about? David, the main songwriter for the group, reveals their eclectic inspirations, claiming, "We have songs about my parents' separation...a coma victim...weird dreams...escaping to Alaska... our old bass player." This is fair enough, although I think in their genre they need a little more heartbreak in their repertoire.

WE WANT TO
BUILD A GOOD
REPUTATION

The group have just finished booking two months of gigs at which they plan to sell their World Without Screens EP, which was recorded at Outhouse Studio in Reading with John Mitchell, producer of *NME* hipsters Enter Shikari's debut album. Despite band members spending large amounts of time living in Cambridge and Norwich, they make it clear they are an Ipswich band, and want to play lots of gigs locally. Andrew explains it's important for them to make their mark on the town. "We want to build a good reputation for where we're from and establish ourselves on our home turf."

However, he acknowledges the shortcomings of the region for aspiring groups. "East Anglia doesn't have the same music scene as the North," he admits. "In cities like Sheffield and Manchester it's very insular. People know you as a local band. They come to see you. If you go there as an outside band and don't play with established bands, it's hard to pull in a crowd."

We talk at length about the state of the music industry. It is Andrew and David who are the most loquacious of the group. Phil mostly sits in contemplative silence, digesting his band-mates' answers along with his fish and chips. Occasionally Matt chips in with regular insightful remarks, albeit unsure of whether he is supposed to be answering as himself or the absent James.

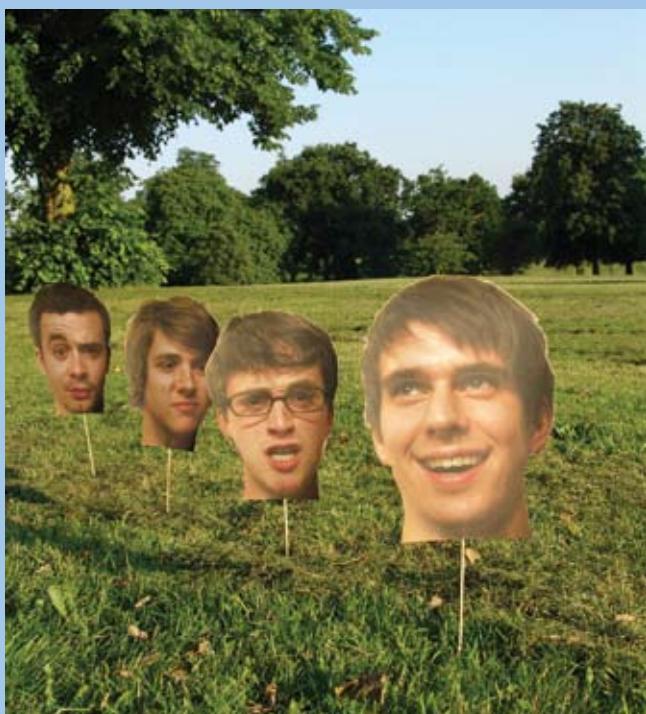
ACTUALLY THERE COULD BE SEVERAL DWARVES

The consensus seems to be that recent industry developments are a mixed blessing. "It's never been easier to reach an audience...at the moment we're happy for people to listen to us for free," states David. But given the hypothetical situation that CopperPilot release an album, people then need to open their wallets, right? "Obviously, there's a lot of work put into making a record, the artwork... and being on tour away from home so people can enjoy the music," argues Andrew, quite reasonably.

Phil is still quiet. How was his fish? "Fine." Hmm. I want more out of him. I ask what he would want on his fantasy rider. Alcohol? Food? Drugs? "Yeah, all of that," he answers, prompting laughter from everyone else. Phil is clearly not an elaborator.

David is in no doubt about his ideal rider. "Monkeys. Lots of little monkeys," he says. Andrew, on the other hand, has a far darker vision of his dream dressing room. "A dwarf walking about with a bowl on his head filled with red fruit pastels." He pauses. "Actually there could be several dwarves." Disturbing.

As the glasses and plates are cleared away, CopperPilot and I part company. I've enjoyed our time together and I hope they achieve some success. But before that happens I need to match them up with some girls. And then engineer a few break-ups.



For more information on the group's forthcoming gigs and releases, go to www.myspace.com/copperpilot.

Words: Andrew Tipp Design: Chris Plowman
Photography: Katherine Jones Illustration: Gavin Green



Retail... therapy?

Whether you shop till you drop or have an aversion to any type of retail interaction, clothes shopping is something we all do (if your mum still dresses you scratch that, although you might want to speak to a [style] councillor about it). So, how does it make us feel and what type of shopper are we? Our writers bare all in the changing rooms...

As the economist J.K. Galbraith observed, "Behaviour that is essential for economic reasons is transformed into a social virtue." Citizens dutifully fulfil the role of 'consumer' essential to our advanced capitalist society.

"For me, having new clothes means I'll do better at work, I'll be more attractive and my friends will like me more."

The *raison d'être* of our economy is the satisfaction of as many wants as possible. We are pushed to simultaneously follow trends and buck them, in pursuit of individuality, serving both sides of the same coin. We are told that we are exercising personal autonomy and that markets exist through the practices of consumers, yet the reality is a subconscious social fiction supporting the status quo. It is neither retail therapy nor retail sickness, but self-loathing dressed in pearls.

Whenever I consider making a purchase I do not ask myself 'Is this what I can afford?' but 'Is this what I need?' If you want to reclaim your autonomy, your individuality and your self-esteem, I urge you to do the same. CL

You might think that shopping consists of going to shops and buying things, but this is only the end of a long process for me which starts with magazines: *Look* and *Grazia* every Tuesday, *Elle* and *Vogue* every month. These are perused, items circled and mini-trends noticed. Then the list-making begins, sensibly reflecting only what I can afford. My current list reads: oversized pearl studs (Topshop), pink melange skirt (American Apparel), gold gladiator sandals (Faith) and black wellies (Topshop). I will spend a week thinking about these things and how they will transform me into a better, more interesting person. Once I'm fully convinced of my deep need for them, the buying can begin. KP



Whenever I consider making a purchase I do not ask myself 'Is this what I can afford?' but 'Is this what I need?'

I am always optimistic about shopping. If I analysed what the experience is like it would go from bored, to bored and uncomfortable, right through to foot-sore, sweaty and numb. But it doesn't matter. I know that waiting for me is the great comforting retail claw of Topman. Like turning up at a party with all my friends there waiting: "Hello, Skinny Jeans", "Alright, Cropped T-shirt", "Howdy, Garish Belt!" Topman speaks my language and flatters my scrawny frame, so it's where my friends are purchased. Yes, sometimes I wish they spoke 100% cashmere or conversed in silk and cotton. But you have to accept your friends for who they are. What's important is that in my hour of weakness (between 9 and 5, Mondays to Saturdays) they're there for me. JK

If I were a drinker, you would say my habits are more those of a topper-upper than a binger. I get tipsy and replenish my levels each week. Of course, it's a clothing addiction I'm feeding. Show me the new racer-back tops from American Apparel and I'm as distracted as a cat with wrapping paper.



Guilt is an issue when buying something that, although in trend, doesn't suit me. My good conscience says, 'Rachel Bilson may wear gladiator sandals, but they won't make me a star!' But like any addict my bad conscience always wins. 'Movie star unlikely - papped for *Look* as an Ipswich style icon? Now that's skirting the realms of possibility!' I'll make for the till with new-found confidence.

For me, having new clothes means I'll do better at work, I'll be more attractive and my friends will like me more. Or if not, at least they'll envy my *Look* by-line and fabulous wardrobe. LK

Suffolk Booze

EST 2008

In the heart of Suffolk, quietly fermenting under a sober surface, are gallons and gallons of beer. In all, around 15 microbreweries operate in Suffolk and between them they produce literally hundreds of different brews. However, because of the breweries' small scale you could quite easily never drunkenly stumble across any of these beers. Thankfully after sampling a few, and then a few more, I feel my somewhat more educated pallet is informed enough to influence you all.

Bartram's Brewery

Bartram's *The Green Man* is particularly striking and its label does its bit for English folklore. Of their other beers, two are definitely worth seeking out. *The Bees Knees* is a wonderfully clear, dark golden beer with a really pleasant taste of honey. It's not too sweet however, it's crisp, bitter and hoppy, and wouldn't disappoint anyone who is a fan of light ale or lager. But the *Egalitarian*



Anti Imperialist Soviet Stout is the real show stealer. It is super full-bodied, creamy-textured and really strong! According to CAMRA, the strength of ale has declined steadily over the last century. Traditionally a stout might have been anything up to 8%. So in comparison, Bartram's 6.9% *Soviet Stout* is a bit of a lightweight. Still, there is no denying that by modern standards this beer packs a serious punch. It has a rich, chocolaty flavour and just the right balance of fizz. As far as I can see, which after a couple of these isn't much further than the end of my nose, this is what independent brewing is all about.

St Peter's

Of their many beers, three are extremely distinctive. The *Suffolk Gold*, produced with local hops and barley, is at first very bitter on the palate but somehow manages to avoid the dry aftertaste normally associated with bitter to leave a wonderful sweet-tasting finish. The *Organic Best Bitter* is bizarrely reminiscent of smoked cheese but somehow it seems to work. Best of all however, is



the *Old-Style Porter*. During the Industrial Revolution, porter was the most popular beer in Britain. It almost died out during the 20th Century but is now making a full-on comeback. This example has a very rich, musty wood flavour that sits well, and it's bang up-to-date.

St Jude's

A real highlight by St Jude's in Ipswich is *Saint Cecilia*. It has a slightly unusual appley smell and a taste that carries nicely into a light bitter finish.



Brandon Brewery

Brandon Brewery produces the highly recommendable *Breckland Gold*. It's a beautifully clear coppery colour and has an interesting malt smell that is quite like pea-pod (if you know what that smells like).

Draughts

If drinking from bottles on street corners isn't your style there are also a couple of brew pubs in Suffolk. The Old Cannon Brewery in Bury St Edmunds is one such gem. Moreover, they don't bottle their ales so you will have to take a trip to Bury. (Is this all sounding a bit Network Rail?) They produce three of the most accomplished beers in Suffolk. The pub itself is beautiful and of the three beers they make, two are absolute corkers. *Blonde Bombshell* is crystal clear with a large frothy head. It's extremely bitter tasting and has a wonderful depth of flavour. The *Gunner's Daughter* however, is in a different league. It's a strong dark beer that is magnificently mild in taste yet full-bodied. Of all the beers in Suffolk, the *Gunner's Daughter* is absolutely worth seeking out - just don't try and find out what she will do to you after three pints.

Know your limits

visit: units.nhs.uk

or www.drinkaware.co.uk

Words: Joel Kurta

Photography: Greg Zbrozek

Design: Emmanuel Ogundiran

I saw

Ipswich is often a maligned place, turning up in Crap Towns lists more frequently than visitor guides. Although even its most optimistic fans wouldn't claim that it compares to say Florence, I can't help feeling that this reputation is unfair. Granted, Ipswich has its unlovely parts, but there are plenty of hidden and not-so-hidden gems around.

Being an old place, Ipswich has managed to retain its medieval churches, of which some now fulfil other roles. From some places in Christchurch Park you can see several of these at once, and a short walk through the town centre takes you past a few, from St Margaret's by the park down to St Peter's near the waterfront. Although they've mostly been partly or totally rebuilt in the last couple of centuries, it's worth looking up at the stonework and detailing on the towers and spires around town. The Unitarian Chapel by Cromwell Square is a different kind of church; dating from 1700, it's modest from the outside, but has a fine wooden interior with lots of light. As those who met here were non-conformist in their religion, there's a spyhole on the door to check for unfriendly visitors.



I sore

While I wouldn't argue that Ipswich is entirely ugly - the Willis building being a particular highlight - there is a problem in the town: With the odd exception, buildings built recently have been a massive blot on the Ipswich landscape.

There may be a recurring theme in this article: fakery. While the Borough Council's Grafton House has its facades of brick, flats built recently seem to have opted for a kind of plastic square. Although the concrete St Francis Court wasn't beautiful, the answer was surely to knock it down. Instead, the developers chose to simply put large white squares of plastic facing over the top, giving it a cheap and nasty look. The same material has been used just around the corner on the new-build flats at the Wolsey Street entrance to Cardinal Park. If covering up an eyesore is the excuse for the former, I have no idea of the reasoning behind these. Elsewhere all we see is bland and boring identikit boxes for people to live in. While flats aren't renowned for their architectural brilliance, there is always room for some originality, even in small doses – but not in Ipswich.



It's easy to find plenty of other old buildings in Ipswich. Lots of them have dates inscribed on the wall, like The Swan pub, or have a helpful name like the Ancient House does. But there are plenty of modern buildings in the town worth a look. The most obvious is directly opposite the Unitarian Chapel: Norman Foster's Willis Building. This curving office building with smoked glass walls is the youngest Grade I listed structure in the country and is a striking early example of the modern trend towards semi-transparent, oddly-shaped office blocks. Suffolk County Council's Endeavour House is a different kind of glass office block, with clear walls and an angular shape, allowing light to stream into the central atrium.

Other parts of Ipswich worth seeing are well known. Christchurch Park - the town's biggest green space - has just completed a major facelift and contains the historically significant Mansion with its Wolsey Art Gallery. The waterfront is already a hotspot for eating and drinking while looking out over the marina, the new university developments are set to make this part of town even more lively. The Orwell Bridge spans the river gracefully and acts as a powerful landmark for the town.



There are two shining examples of buildings that may have been okay when they were built, but received no thought into how they might look in the future. The first of these is the former Odeon on St. Margaret's Street. Built in 1991, it now stands empty and ugly like a full stop on the high street. Its curved metallic grey sides are weather-beaten and deteriorating fast. It never fitted into the landscape and looks like a cheap imitation of the Willis building. The second example is Civic Centre, which thankfully is in the process of being demolished. It may, with its fountain, have stood as an impressive sight in 1967, but it has not aged well at all. It now looks tired and beaten and the fountain has long since stood thirsty for water. While Grafton House is not the most inspiring example of architecture, it is at least less brutal and more comfortable in its surroundings, as well as being ecologically sound.

There are many positive architectural elements in this town and there are more to come, but we are in danger of swamping these positives with mediocre new developments and poor covering-up of old buildings. These newer buildings will no doubt need to be redeveloped long before the like of Endeavor House or Willis. Worse,



As much as anything, though, it's the hidden-away and less-seen bits of Ipswich I like the most. The odd statue of two children in the courtyard off Museum Street; the art deco upper floors of the outside of the H&M building; the (soon to be gone) 'R & W PAUL' lettering on the mill building by the waterfront.

Ipswich isn't some chocolate-box tourist trap, and neither is it a hellish urban wasteland. It's a real place with a genuine cultural and industrial heritage, much of which it has managed to preserve. There may be better places to live, but if the alternative is Essex, Ipswich is good enough for me.

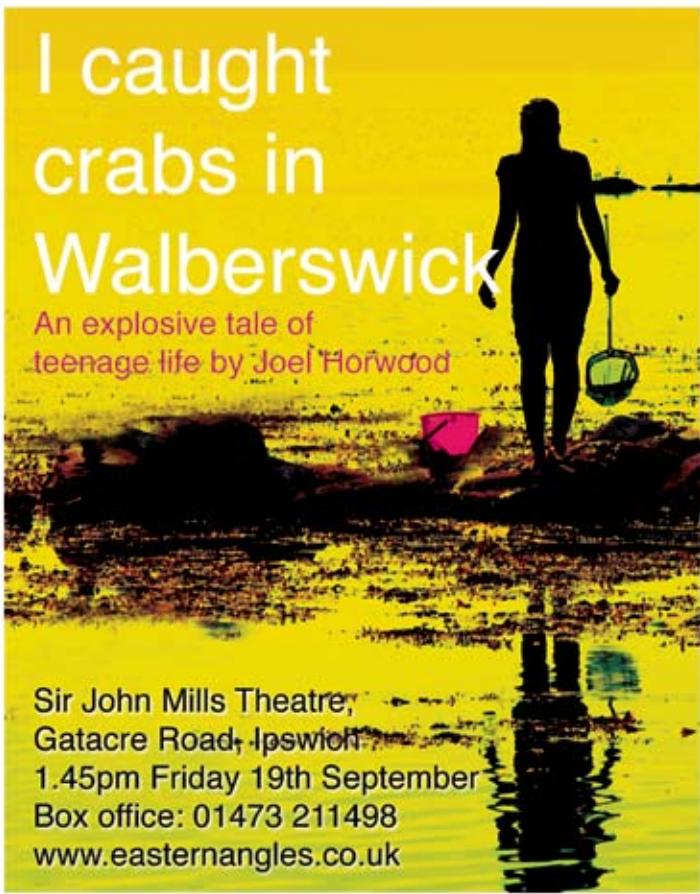
Words: James Newton

“ There may be better places to live, but if the alternative is Essex, Ipswich is good enough for me. ”

there are plenty of ugly buildings which show great endurance. The bizarre patterning on the old QS shop at the end of Westgate Street is straight out of Life on Mars, and Debenhams is an eyesore which is here to stay. Ipswich is a town which needs to make the most of what it has, but what potential it does have is often wasted or ignored.

Words and Design: Chris Plowman
Photography: Matt McCormack and Katherine Jones

“ With some exceptions, buildings built recently have been a massive blot on the Ipswich landscape. ”



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UPCOMING EVENTS

Africa at your door step

Display of African artefacts
Date: 22 – 29 September 2008
Venue: Ipswich Library
Please make time to pay a visit to see this beautiful display

African women and children's day

Date: 18 October 2008
Venue: Murrayside Community & Youth Centre, Nacton Road, Ipswich
Time: 12 noon – 6pm
Please join us for a day full of fun activities and delicious African dishes

Fundraising dinner and dance

Date: 5 December 2008
Venue: Kesgrave Community Centre
Time: 7pm – 12 midnight
Admission fee: £17.50 per head

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MENTOR

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- ALAN, AGE 22



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ESTHER MACGREGOR

I've arranged to meet up with Esther just after she's finished a three-hour web authoring class and I manage to be late. It's a Tuesday, Ipswich is deserted, everywhere seems to be shut and on top of this it's raining. All in all, it's not the most auspicious start. Luckily Esther forgives me for being late and we find an open pub, escape the rain and feast on beer and guanabana juice (I know, we didn't know what it was either) while investigating the secret world of Esther MacGregor.

Esther can't really remember a time when art wasn't very important to her. As a small child she used to draw all the time and remembers getting disproportionately upset when it didn't turn out how it was supposed to. Her parents would say, 'That's good, Esther,' and she would reply 'No it isn't.' This lack of satisfaction with her own creations, however, tended to make life slightly fraught for a young Esther. She tells me that art and creating things in general has always been more of a compulsion than a choice. This determination or stubbornness is still present now and is reflected in the creative process behind her work and the high quality of the pieces she produces. She is a self-confessed control freak and finds that having an idea of where her work is going liberates her to actually enjoy a project rather than worrying about how it will turn out.

I ask about her influences and she tells me how she is constantly inspired by other artists' work, especially modernist poster design, which was pioneered by artists working in collectives around Europe in the early 20th Century. Their fresh and simplistic designs are reflected in Esther's work, which stems from the surrounding urban environment and especially areas that are run-down and neglected or under development. Her work is full of clean lines and strong architectural shapes and patterns - she can't stand pretty landscapes or kitsch pictures of kittens.

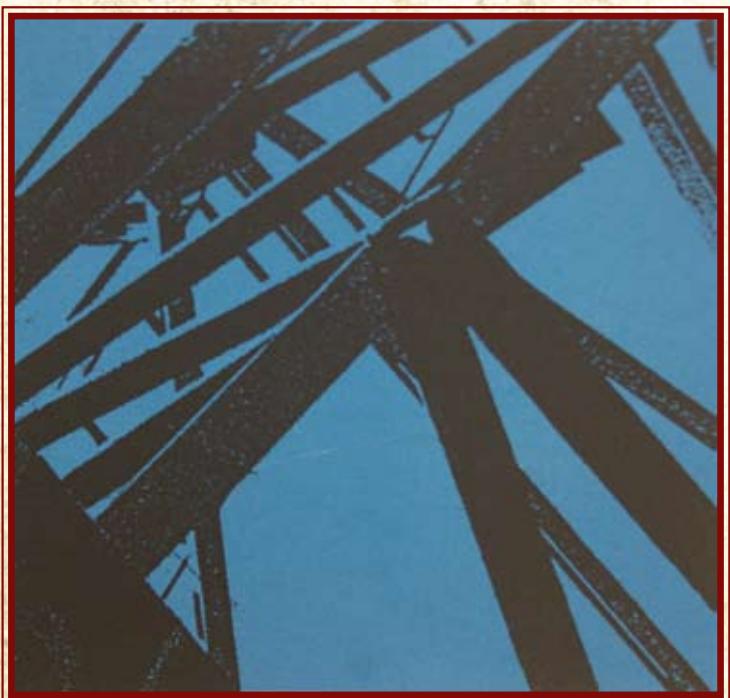
The guanabana juice has proved a success - apparently it's best mixed with pomegranate juice and lemonade... Meanwhile, more is gradually being revealed about the world of Esther. Her preoccupation with urban landscape started while she was at university in Bristol, when she lived in the old industrial part of the city and was surrounded by the docks and warehouses. She admits to being a little bit obsessed by old derelict buildings: she likes the scale of them, the patterns formed by the huge windows and how people add their own form of branding to the surfaces over time with graffiti.

A couple of weeks before the pub meeting, I visit Esther in her studio and she shows me some of her current work, which reflects her obsession with dereliction and regeneration. She uses print and architectural ceramics to explore the possibilities of art for both the public and the private sphere. Her works are always based on particular sites and create a strong sense of place and pay tribute to the old school industrial architecture. I really like the large-scale posters she produces which highlight buildings and places



POSSIBILITY





that are often forgotten and overlooked. They remind me slightly of old communist propaganda imagery. However, my personal favourite of her creations are the ceramic tiles that she makes, which are then subtly incorporated back into the sites that inspired them. I like to imagine Esther creeping out in the dead of night dressed all in black and superglueing small ceramic tiles over derelict sites in Ipswich. The tiles themselves are small and beautifully made with prints of old buildings and industrial signage. It acts like a kind of fine-art graffiti and places her art in the public realm.

This intervention into the real world links with one of her long-term aims: to be able to produce large-scale installations in city spaces that reflect the surrounding environment and which function as things

that the public can interact with and become involved with. I can't help thinking that this is something that she would be ideally suited to, as what I find most inspirational and exciting about Esther's work is the way it makes me look at Ipswich in a fresh way and see the unexpected beauty that parts of it possess. Her work celebrates the forgotten and transforms it quite literally into art.

www.esthermacgregor.co.uk

Words: Kate Phillips

Design: Matt McCormack

Photography: Sophie Stokes

Promoting Local Student Talent

Each year, Suffolk New College (SNC) and University Campus Suffolk (UCS) put on open exhibitions showcasing the work of students enrolled on their art courses. They even give attendees free wine and nibbles just for turning up so it's a bit of a no-brainer not to go along to them. For graduates, what's on show represents a culmination of their years spent studying, and marks where they're at as artists. The standard of the work on show varies but does prove that both SNC and UCS are churning out some artists of real quality. Here, Laura Bennett, gives us the low-down on whose work caught her eye in 2008, while in no way implying that everyone else's work on show was pants!

Aimee Ward, Fashion Designer (SNC), 19, Woodbridge

Inspired by the redevelopment of the Waterfront, Aimee's process began with huge abstract paintings of buildings during their construction phase. From these, Aimee extracted geometric patterns, which she then combined with the bright colours of Sixties fashion to create her own designs. Aimee has always had a passion to be a fashion designer and is heading off to the University of East London to study Fashion Design. **Summary:** Cute fashions with sleek lines.



Sarah Aldous, Artist (UCS), 25, Stowmarket

Sarah took the idea of using make-up for her work from her own daily make-up routine, exploring the idea of women using make-up as a mask, as well as the images of beauty portrayed in glossy magazines. "My work is all about being self-confident, not aspiring to be someone else, and being contented with yourself, your own shape, looks and personality." Sarah is currently working on commissions while building up a body of work to exhibit, as well as setting up an art centre to offer local artists studios, gallery space and workshops. **Summary:** Interesting and thought-provoking.



Holly Bradley-Cooper, Illustrator (SNC), 20, Diss

Holly's work used layered drawings and 3D effects to convey her film and music inspired ideas, taking elements of electro and rock n roll and mixing them up with some vaudeville, circus and burlesque. She cites Sofia Coppola's *Marie Antoinette* as one of her favourite films, which reflects the flamboyancy and theatrical tone of her work. Holly is going on to study Graphics and Illustration at De Montfort. **Summary:** Quirky and colourful.



Mark Bingham, Designer (UCS), 35, Ipswich

As a part-time student Mark spent six years working towards his BA in Interiors and Spatial Design, while running a pub in Rushmere in his spare time. "I don't like to copy," he says, "I like to build ideas and do something different." Definitely contemporary and innovative, Mark's designs have a professional edge to them. His dragonfly chair also showed a big element of creativity, and was one of my faves. **Summary:** Technically excellent.



Carol Gant, Artist (UCS) 44, Felixstowe

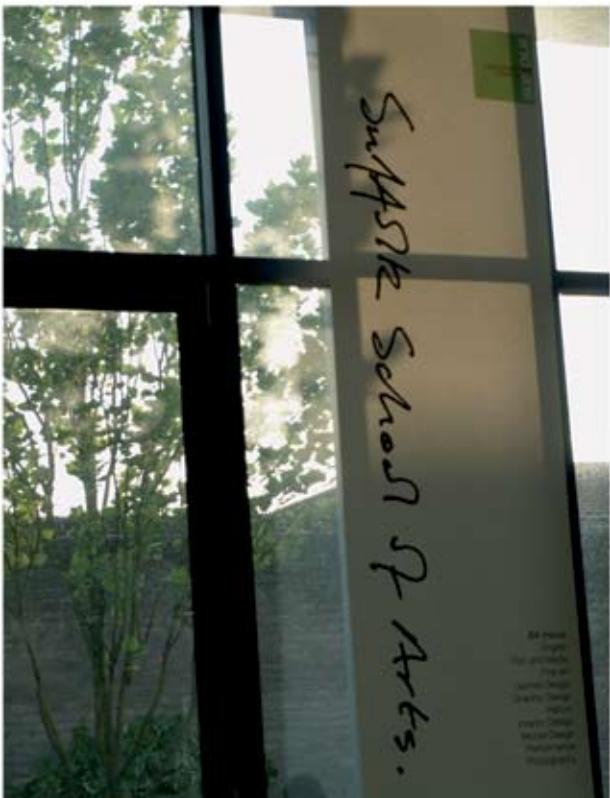
Carol's work was probably the most interactive of all the final pieces in the Expose Fine Art show, and possibly the most talked about too. An important part of her work was how it changed over time as viewers interacted with it; seeing originally perfect glass floor crack and the giant balloon finally get popped by the broken glass.

Summary: Conceptual, intriguing and original.



Emma Garnham, Ceramics (SNC), 19, Ipswich

Emma's final piece was probably one of the most personal in the exhibition and inspired by her family history. Using family snaps in a piece that combined projection, glass and ceramics, Emma built up layers in her work that altered as the projections shone through the pieces of etched glass. Emma is heading to Sunderland to study Glass and Ceramics. **Summary:** Personal and thoughtful.



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Over the last 20 years games design has evolved from a bedroom hobby to a multi-billion pound industry. IP1 caught up with **Mark McLaughlin** - artist, 3D modeller and recent Computer Games Design graduate at UCS - to see why he wants a piece of the action.

Mark McLau

How did you first get into games design and what do you like about it?

I first got into games when I was around six-years-old, when my cousin loaned me his Atari 2600. Since then I have owned almost every gaming platform.

The thing I like about games is their ability to recreate different worlds that, no matter how alien, almost always seem plausible in their specific context.

What influences the style of your work when creating characters and environments?

Many things influence the style of my work. I love comic art, which definitely contributes to my visual style. Movies also play their part, and before a new project is undertaken I tend to watch films by directors who have a style similar to what I'm going for, such as Michael Mann if I want that gritty urban aesthetic or Akira Kurosawa when an old world Japanese style is required.

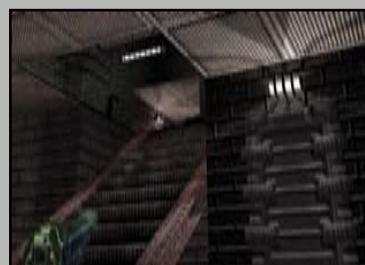
Recently I have been studying various periods of history and their by-products including World War Two and its vehicles and environments. This research is definitely starting to influence my work and I can see it becoming a huge contributor.



ghlin



"My new methodology aims to get character artists to put more thought into the design process - if a character has a certain physical type, I want artists to question why that is."



You have recently been applying for 3D Modelling jobs in the games industry, have you had any luck yet and how are you finding it?

I have not had much luck yet. Currently I seem to be getting rejected because of my lack of games industry experience as opposed to my talent and skill, so I view it as both a good and bad thing. However it seems to be a catch-22 situation as graduate artists cannot receive experience unless a developer is willing to hire them. I intend to carry on applying for 3D modelling jobs and will use the time I'm out of work to increase the quality of my portfolio (and fend off starvation and homelessness), which will hopefully lead to better prospects.

Do you think there are career opportunities for games designers in Suffolk?

There are not many career opportunities for game designers in Suffolk unfortunately. The area does not compare well with other areas of the UK such as Cambridge, London and the Midlands, which is a shame as Suffolk would be an excellent haven for developers.

Do you think there are negative stereotypes associated with games players?

There seem to be two negative stereotypes associated with gamers: the socially inept 'geek' who spends most of his time alone in a room, and the easily influenced sociopath itching to try out the mass murdering techniques he's learned from the latest games.

In reality gaming is now considered quite cool with the majority of gamers being well balanced individuals. Female gamers are also fast catching up to the male demographic. Even the older generation has started to become aware of the benefits of games as an entertainment medium thanks to games like Brain Training. I can't see myself getting fragged by my Nan in Halo 3 but things have evolved!

What do your non-gamer friends and family think about your career choice?

On the whole everyone respects my career choice as they have seen me depressed when doing non-creative jobs and understand my need to be enthusiastic about my work. I think they always knew I would end up doing a creative job, be it a comic artist or even a chef.

Your dissertation has attracted some attention for coming up with some new ideas and concepts that could be applied to computer games design, can you briefly explain those?

It stems from an area of game character design that has not evolved with technology. Many game characters have the latest rendering technologies applied to them, but still adhere to outdated design methodology that makes their personalities bland. My new methodology aims to get character artists to put more thought into the design process - if a character has a certain physical type, I want artists to question why that is. Does it have an effect upon other design choices like the type of costume he wears? The answers to questions like this are then filtered through a process that allows the character to be encoded with visual indicators that gamers can decode, resulting in characters which are perceived as more interesting.

Recently your work has shifted from character design and modelling to environment modelling, why?

There are two reasons. The first is that I have been working on character design for a few years now and have reached a point where it does not excite me as much as it used to. With environments there is a wider variety of things to model which helps maintain enthusiasm. The other reason is that character artist jobs are not as commonplace and usually require a more experienced artist. Personally and financially I need to maximise my chances of finding employment so environment modelling is the best avenue.

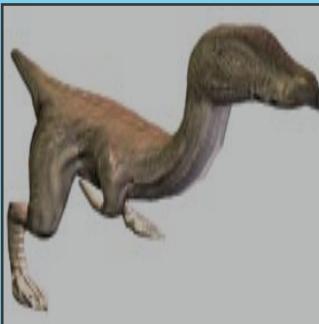
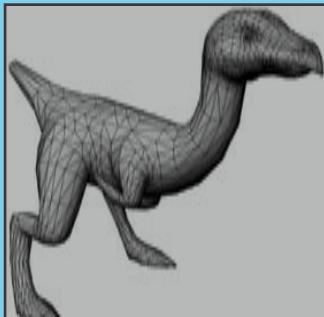
Since you spend so long creating new worlds, do you find you're noticing things in reality that you didn't before?

Definitely, as I now mostly see the world in polygons and textures. Minute details such as a flower growing high up on a building or the pattern of a stained glass window will instantly catch my eye, whereas before they would have gone unnoticed. In fact I rarely leave the house without a camera to capture such details for later reference, which really annoys my fiancée.

Do you have any advice for people wishing to get into games design?

My advice would be to learn the basics first. Study board games and card games as they are the purest forms of gameplay. From there you can develop unique and fun ideas. Also study existing games, pick them apart and understand why a game's fighting system does or doesn't work and how you could improve it. If, like me, you intend to enter into an artistic area again study the basics, this can include colour and lighting theory, painting and drawing. If you want to design characters study anatomy and costume. If you want to design buildings then study real world examples. And always sketch - even if you don't consider yourself a natural at drawing, do it anyway as from there you will receive creative sparks that can lead to greater things.

"I now mostly see the world in polygons and textures. Minute details such as a flower growing high up on a building or the pattern of a stained glass window will instantly catch my eye."



Words: Tom Juby Design: Mark Nicholas

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Ipswich Borough Council and Turnstone Arts Grants aided

lunch reviews



A sure sign of somewhere being a great place to live – never mind the architecture, weather or nightlife – is being able to get some decent food in the middle of the day. Whether it's a hasty sandwich on the run or a serious sit-down meal, it should be tasty as well as fuel for the afternoon. Here, IP1's most discerning critics try out a few of Ipswich's lunch options, from the budget to the slap-up.

Boots

5 Tavern St

Boots' Meal Deal is easily one of the best value-for-money ways to eat in Ipswich, and possibly offers the widest range of lunchtime foods too. Put your three items (sandwich, drink and snack) together at the till and watch the price magically reduce to £2.99. If you've chosen your lunch well, chances are you've just halved the cost of buying your items separately. If you're on a budget, or just fancy something light and simple, then Boots is probably one of the best places to go to, particularly if you're on your lunch break at work and have limited time. **JB**



MT Bellies

Cornhill

With the sun beating down and gentle reggae playing, you could almost be lulled into believing you're in the Caribbean. Actually, that's a dreadful lie; it's unmistakeably the Cornhill on a Saturday afternoon. Among the market stalls and sweaty shoppers is the small MT Bellies stand, with barely enough space for a hotplate, a fridge and a CD player inside. I ordered the jerk chicken in pitta bread, and the saltfish fritter I had while I waited was satisfactorily filling. The jerk chicken was spicy

without being head-removingly hot – although the range of chilli sauces in the rack means that's always an option – with tasty coleslaw in the pitta. For £3.50 all-in it's a great option for a quick and tasty lunch. **JN**



Edward's

1 Great Colman St

The décor is revolting. Under most circumstances people wouldn't eat here, but places like this have become home to a perverse form of communism. They somehow manage to serve a full plate of food for £2.99. With rising food prices, profit seems out of the question. I had Aberdeen Angus beef lasagne (£4.75) and my sister had gammon and chips (£2.99). I'm not sure why Aberdeen Angus cows are a benchmark for pretending meat is of good quality but I know somewhere in Scotland there are some comfortably employed bulls. The lasagne was from a packet and the salad had seen too many winters, but at these prices it's impossible to expect anything else. It's only mystifying that the place wasn't feeding 400 starving proles. **JK**

Blends

43 Butter Market

Blends is a small café on the Buttermarket. It is cosy – bijou if you like – and sometimes when it's busy it is a bit of a squeeze. I liked their finishing touches; you ask for a tea and it's bought to you in a pretty decorated teapot, with milk in a jug, and even a little biscuit on your saucer. There is photography on the walls, and it always has a nice atmosphere. Most importantly the menu is tasty, and offers something a bit more home-cooked and less rushed than a lot of the town's other cafes. So, if you want a relaxed lunch then Blends might just be the place. **LB**

"You ask for a tea and it's bought to you in a pretty decorated teapot, with milk in a jug, and even a little biscuit on your saucer."

The Dining Room

14-20 Fore St

Specialising in contemporary English dining, The Dining Room offers a thoroughly modern, unpretentious, eating environment. A column of translucent glass across the window provides relative privacy from undesirables outside by blurring their faces and giving the impression that passers-by have somehow not given their permission to appear before you. Strange. The simple and appetising set menu offers two courses for £10. I sampled the spiced pork salad and the free-range roast chicken with pasta. Both dishes were inconceivably tasty and went down well with a bottle of crisp Chilean Sauvignon Blanc. This is not an everyday experience, but one for the occasional 'nice' lunch with friends or relatives. Or people from London. **AT**

Kasper Wegrzynowski



"Kasper's work revolves around people - bodies, faces and theatrics."



He's never had any favourite photographers, but Kasper Wegrynowski can cite some inspiring and exciting influences. As a relative photography novice, I'm introduced to the world of playful surrealist David LaChapelle,

the stark beauty and gore of Erwin Olaf and the provocative fashion photographer Ellen von Unwerth. When looking at Kasper's own work, I can see that these influences have provided grounding to a young man who is unafraid to reference great art. Kasper genuinely loves fashion and brings originality, controversy and flair to his work.



Originally from Poland but now living in Ipswich, Kasper is studying fashion photography at UCS and hopes one day to become a fashion photographer to the stars. Like the super-ambitious among us, Kasper knows that to reach your goal you have to start early, get in lots of practice and never, ever give up.

Kasper's passion for photography began when he was 14-years-old. He got his first inexpensive digital camera from his parents and began experimenting with it. "I took pictures for fun and for my own satisfaction - my mum was the model for my

first experimental session. When I took my photographs to be printed, the photography expert said that I had taken very good photographs for someone my age. His encouragement fuelled my passion for photography."

Living in a world obsessed with self-taught education, it's easy to think you can learn everything on your own without ever having to meet a real life practitioner. More and more people are learning new skills online, through trial and error, dedication and hard work. Kasper advocates this way of learning but also acknowledges the importance of the learned skills he has acquired since being at college. "I never had any photography lessons before I started college last September. I think you can learn a huge amount on your own, but obviously it is extremely helpful to have expert tuition. The feedback and comments from my tutors have been very useful. I've also posted a lot of my photos on the internet and I've benefited from the comments of viewers."

Kasper's work revolves around people - bodies, faces and theatrics. Although some of his work could be described as more traditional fashion shots, he also uses facial expressions, make-up and costume to great effect. "I've always liked taking photographs of people rather than animals, buildings or landscapes, although fashion is my particular interest. My models are my friends. Now I have a favourite model called Inga. She appears really often in my photographs and she has a brilliant face and body. I think she could be a professional model if she wanted to. I want to take more and more photos of Inga and discover yet more new faces!"

Not a bit camera-shy himself, Kasper's self-portraits show the more theatrical side to his work. In the piece *Psycho* (above left) he looks - perhaps unintentionally - like a character from a Brecht play. With an aggressive gesture he shoves the camera back at us - we are the subject matter and he is the inane photographer demanding our best pose.

More than anything, Kasper's work gives the feeling of sensuality and playfulness. He captures what it's like to be young and sexy but not really know it yet.



Kasper is very uncomplicated and certain of his future plans. The more cynical among us might say that he's slightly breezy and unrealistic, but without a hint of irony this could be just the attitude he needs. "I want to do a degree in photography and become a professional photographer. I'd like to get out of the studio and take photographs of models in different locations all over the world. It would be great to see my photographs in fashion magazines and on the covers of some of the top quality titles. I'm looking forward to travelling all over the world and meeting new faces and having new experiences. I believe that if you have faith in yourself, you can make anything happen."

To see more of Kasper's work go to: www.flickr.com/photos/kasperw



Words: Katy Wilkie and Leah Kurta
Design: Mark Nicholas



GET YOUR DREAM JOB

with ip[1]

On the path to becoming a festival organiser, Cad Taylor left no stone unturned in figuring out which of her interests were best suited to her career. Like the sound of putting on events for a living? Then have a read and find out how this one gal catapulted herself into her dream job.

"At school I was always involved in theatre and dance performances. I did a BTEC in Art and Design, and a Fine Art degree in Brighton. Being in Brighton was huge fun, but post degree I decided to return to Suffolk, as it is often easier to pursue artistic ventures in an atmosphere less saturated with aspiring graduates. But it is difficult. I worked in bookshops, as a schoolteacher and many other jobs until I began to seek out the creative 'scene'.

"To prepare for a career in festival planning locally, logic would tell you that approaching local festivals and venues is a great place to start. Suffolk has recently exploded with festivals and the organisers always need more hands on deck. At venues such as Snape Maltings Concert Hall it's possible to get very interesting backstage jobs which are always great for getting the full picture of how a venue operates. I also did a stint at Southwold Summer Theatre; this sort of work experience is perfect, you learn so much and it really helps you carve your path.

"My big break was working at The New Wolsey Theatre as a Marketing and Outreach Assistant. The theatre runs PULSE, an annual fringe festival offering great opportunities to get stuck in. We are always keen to have willing 'foot soldiers' (people who flyer for various shows) as well as work experience positions. A stint at The New Wolsey Theatre means working in the box office, technical department, marketing and front of house, which will give you a realistic impression of the types of things you need to think about when eventually planning your own events.

"Working on any festival requires flexibility, as every day presents new challenges - from decorating a venue to hosting a post show talk, you may get asked to do many things! Other local festivals include Ip-art,

which spans the spectrum of music, dance, theatre, film and literature. To get involved with the PULSE or Ip-art festivals next year as an organiser or performer, remember to get involved early as most festivals start the planning and booking phases from September/October time onwards – make sure you don't miss out.

"It is important to take work experience where and when you can; more often than not a job can come from having proved your eagerness. In preparation for this remember these things:

"Be persistent. Do not give up if you don't get a reply from the first email you send. If you can't get hold of the right person on the phone then turn up in person and see if you can arrange a meeting on the spot at a convenient time. This kind of action will certainly get you noticed and when you approach people face to face they have no choice but to give you the time of day.

"Get in plenty of practice. Lots of people put on their own events as a way of gaining experience before getting involved with the bigger festivals. Planning your own gig can be a great way to gain an insight into all the different things you need to think about when eventually planning a festival. Ipswich has a few pubs that are free to hire for your own gig – The Steamboat Tavern being one of them. Promoting local artists not only helps the local scene but also can earn you a bob or two as well. Be creative with your event. The more diverse and inspiring it is the more fun for you and your audience!"

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DARIO VIEIRA, NOTORIOUSLY KNOWN AS

PORCHY

Dario Vieira, notoriously known as Porchy, is an urban music producer from Ipswich. Porchy has been making moves as a producer since stepping into the scene little over two and a half years ago.



Porchy is involved with music circle SRE/Highrise (for you people who haven't heard - Sidewinder Raw Entertainment). Among several other projects, Porchy has formed a producers crew called Predator Musik alongside P.I.G (Partner in Grime), EDot Pro. Porchy has worked with nearly everyone on the Ipswich grime scene from Shadow Block, Gully Regiment, Dungeon Crew, Elite Family, Blackness, The Regime and so on. He has worked with people out of town such as Krazee, Lady Chronical, Durry Goodz and Nocturnal. He keeps in touch with highly rated producers like DVA, Skeamz, Delerious, Nocturnal, Low Deep and Darksoul. These are just a few achievements Porchy has notched up. He has also built up a contact database over the last few years and is now steadily piecing everything together and bringing out a breakthrough album. IP1 sent me to hook up with Porchy to discuss his movements and his music.

You started spitting about two and a half years ago - what motivated you to move from MCing to producing and making grime beats?

I started spitting because everyone around me was into grime, so I thought maybe I could get on board with Elite Family, then I wrote my first bars. I got into producing through clashing. I used to hear people battle with lyrics but the beat never used to suit the artist, so I started producing and I guess it carried on from there.

You're getting a lot of love and respect as a producer, what would you say is the root of your success?

I don't know really... I've got a lot to learn. I guess it's my passion for music along with my own style and being versatile. I think people respect me because I have status and the love I get is because I bring a new sound to everyone's ears. I don't actually know how I get motivated but I think it's competition and self-encouragement.

What are your ongoing/upcoming projects - is 2008 gonna be big for you?

I've got my album coming out soon in October, Trapped In Sound. Also me and EDot are thinking of bringing out another album but we haven't made any plans yet. I'm planning on getting most of my music circle on an all-star track soon, hopefully this summer - check my Myspace for updates as I'm concentrating on my own album for the time being. But my main project is going to be with Minor Menace from The Brotherhood in Ipswich

Who have you recently collaborated with?

The Brotherhood, Blacks (from Regime), Krazee, Lady Chronical, Flex, Violet, Seekah, 2shay and Dark Soul.

What's all this hype about Predator Musik and SRE/Highrise?

(laughs) Predator Musik is the sound of Ipswich to be fair. Me and EDot formed this sound click about six months ago and I'm getting a lot of feedback and so is he. We've got original styles and that's what the hype is about. Period.



And SRE/Highrise?

SRE Entertainment aka Highrise is a team of artists, producers, GFX designers and a lot more. I was asked to join the crew by spitter and owner of Sidewinder Flex, and alongside him and male singer Violet, made three bangers at mainstream level. We are just sick!

So, SRE/Highrise, are they the same thing?

Highrise and SRE is pretty much the same thing. But SRE is the copyrighted name for the biggest grime event in Britain called Sidewinder. I've been with them since October 2007.

We all know there is sometimes beef between IP codes - do you feel you need to restrict yourself when you collaborate?

Somehow I knew you were going to ask me that question! I'm not going to lie, it's vexing and sometimes I feel as if I shouldn't collaborate with certain people due to beef. I still always do anyway but at the end of the day I'm a producer, my dumb beef days are over, and I'm not in it for that anymore, I'm in this for the Ps (£££). I think the reason this town isn't moving is because people are too busy trying to be bad and causing beef between ends instead of working as a team and moving together as a whole.

Have you got a message for anyone still beefing?

Yeah - everyone out there stop being stubborn and proud and grow up.

L.N.Y Troopers - what's the story with your former crew?

L.N.Y Troopers split up due to two members wanting to go off as solo artists. I didn't agree with it at the time but now I think it's the best thing that happened. Regime was formed with most of the old L.N.Y members (Snaps, Blacks, Kasimo & Seekah). My P.I.G brothers Seekah and 2shay formed this click and now they're doing it hard! Obviously L.N.Y Troopers will always be a family but we just added more members to the tree.

Which grime producers do you rate in the game at the moment?

Hmm. I don't know producing-wise. I'm feeling HyGrade and Paradox but lyrically; The Regime, Makker, Younger Byron and for definite Minor Menace as he's only 14 and tears up the tracks!

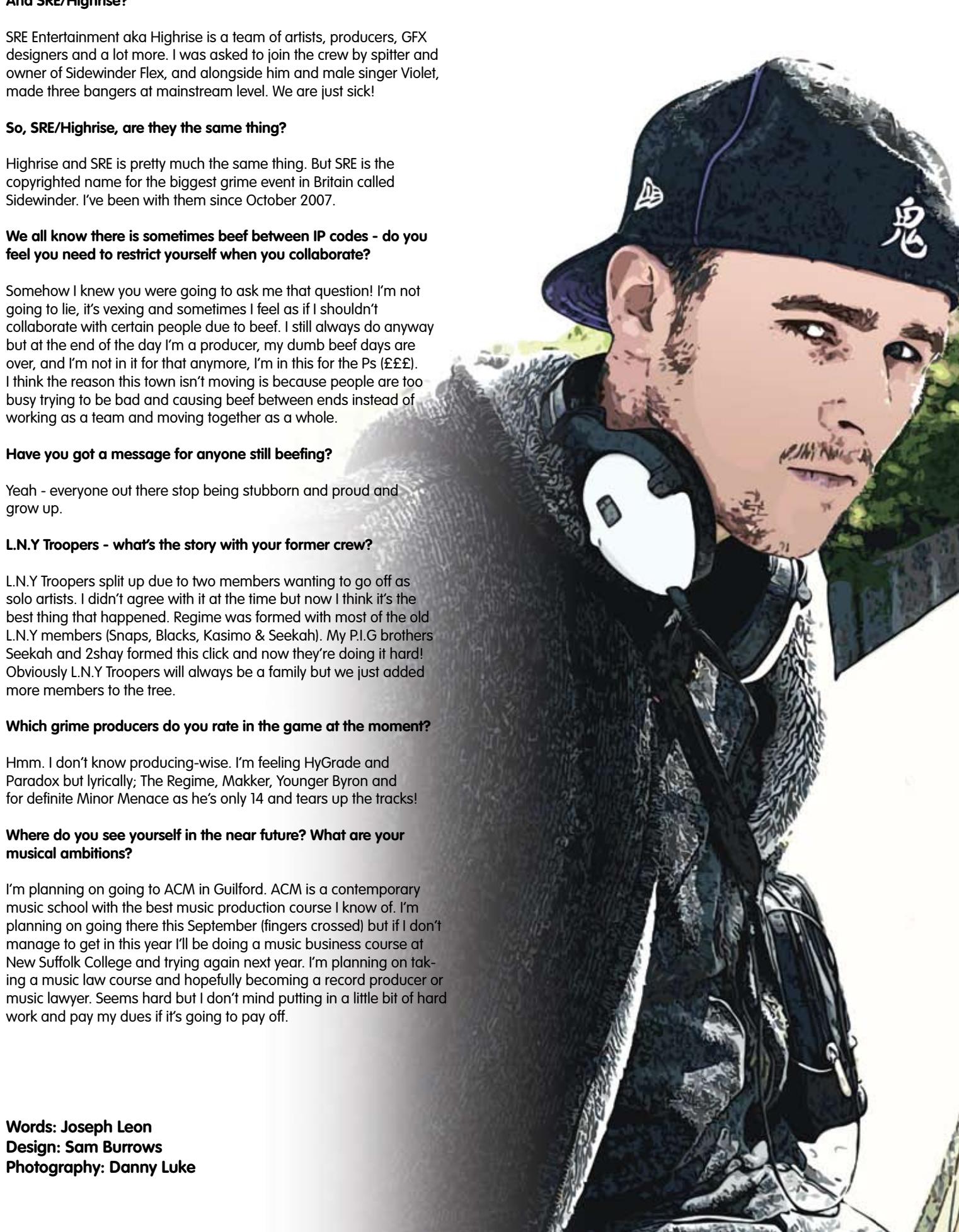
Where do you see yourself in the near future? What are your musical ambitions?

I'm planning on going to ACM in Guilford. ACM is a contemporary music school with the best music production course I know of. I'm planning on going there this September (fingers crossed) but if I don't manage to get in this year I'll be doing a music business course at New Suffolk College and trying again next year. I'm planning on taking a music law course and hopefully becoming a record producer or music lawyer. Seems hard but I don't mind putting in a little bit of hard work and pay my dues if it's going to pay off.

Words: Joseph Leon

Design: Sam Burrows

Photography: Danny Luke



**KEEP
ON RUNNING**

Most young people discover an aid during adolescence, a buoy to ease their journey through the turbulent sea of teenage years. Whereas many turn to alcohol, I used running to help me float towards the shores of adulthood.

I made the discovery by mistake. Threatened by a day of triple maths and an exam I had not studied for, I took the opportunity to escape and hopped on the minibus to do the school cross-country.

Seeing 70 girls in spiked shoes and knickers preparing to do battle through a muddy field made the exam seem tolerable. But I knew there was no going back now, I had no choice but to embrace the challenge

The race was a blur [of contrasting emotions]: Fear, anxiety, excitement and determination all hit me, before I was smacked with a euphoric high of personal pride as I crossed the finish line. The buzz was what surprised me the most, and from that moment forth I was hooked and desperate to find it again.

Thus my hobby had begun and I immediately started reaping the benefits. A major one was wellbeing; running is such a high-impact cardio exercise that it can only enhance your fitness. I found myself with a lot more energy, and a desire to go out in the evenings as opposed to being slumped in front of the television. Also, I changed what I ate. Food became fuel for the body to run on, so it became important not to mindlessly munch on junk...

Socially my sport is nothing but favourable. I've met so many exciting and interesting people through doing it, many of whom are now close and valuable friends. It gives me a sense of identity. I am a runner, a successful one, and people approach me using this to start conversations with me: "What's your 5k time?", "When's your next race?" Running gives me a fresh topic to talk about and evidences that I'm loyal within a team. Running makes it clear that I have a good rate of fitness and am motivated to work hard.

Each race is a unique experience made variable by terrain, competitors and of course the weather. As a cross-country runner, I've endured a fair variety of conditions, from torrential rainfalls to gale-force winds. Even a snowstorm commenced once during a particularly painful six-miler, leaving me with feet I couldn't feel for days.

Races start off with a tangle of girls' names being shouted by coaches, parents, friends, but these people soon disappear, becoming merely objects to pass to get closer to the finish line. The strong wind is a cleanser, brushing away negative thoughts. Trekking uphill through knee-deep mud you realise there are goals - so much to look forward to. And then you hit the finish line and the ecstasy returns: A hug from your coach and a compliment from a rival, or an old friend you haven't seen for ages cheering you on. In a nutshell, the pleasure of knowing people are proud of you. Nothing compares to that.

Adopting any sport, especially one as physically demanding as running, requires time and commitment. However, because running is so flexible you can do it when it suits you; before breakfast or after work.

Join a club, too, as they are the ultimate aid in motivation. Along with making an army of new friends, you'll be informed of upcoming events. The cheerful, upbeat atmosphere of clubs is contagious, and you'll be sure to leave with a smile on your face.

So tie up your laces, step outside and pace yourself for the most optimum journey you'll ever take.

Words: Jemma Clarry Illustration: Stefania Liberti Design: Chris Plowman



The Poet Clown... . dances and skips,
laughs and quips,
and cries with pleasure
at those around him.

We think him a fool,
A Useless Outdated tool,
of a pursuit long buried before him.
Yet give him a PEN,
and you'll see that men and all others
Submit In "wonder".

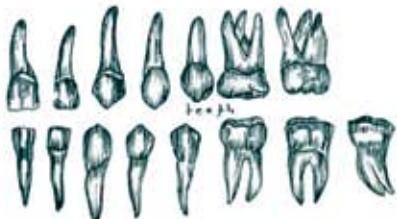
His melancholic whims
& philosophical Sins
will shake your Heart ♥
like THUNDER

whether juggling Balls or authoring Scores
of beautiful transcendent Verse.

You'll laugh at his FACE,
yet Admire his Grace,
at his Scribbles you'll cry and Curse.
You are the poet clown, and I am listening.



A shrill sang out LOUD as the



on the ~



with precision - immediately

x-Severifying-

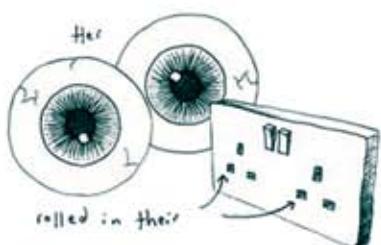
it and spewing



Her face, Screwed-up and
frozen like one of the



came to him.



He panted, showing her his



'Greggy-boy's not backing

down, love.

it's payback time...'

The blade sank DEEPER
grinding on a Sinner



Grinding and testing his strength
while changing its previous spew to a

and Splattering his face and



His mouth opened



and his tongue slid out like a child's to catch the



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Jupiter One Cordless Records

It's the first sunny day in June and this debut album from Jupiter One couldn't have fallen on to my lap at a better time. Launching off with the hyperbolically optimistic *Countdown*, I begin to crave a water pistol, mini barbecue and garden full of friends to soak. However, the intergalactic five-piece succeed in producing an album full of variety – with the somewhat contrasting track *Kamikaze Pilots*. Mellow, soft beats compel me to lie back on the grass and relish the warm ambience of summer. As their name suggests, Jupiter One really are quite out of this world and the dreamy, cosmic atmosphere they paint is energetic and upbeat. Their use of strong and distinctive beats makes them quite unlike anything I've heard before. One thing is for certain - with the help of this album, I'll have a positive playlist this summer. JC www.myspace.com/jupiterone

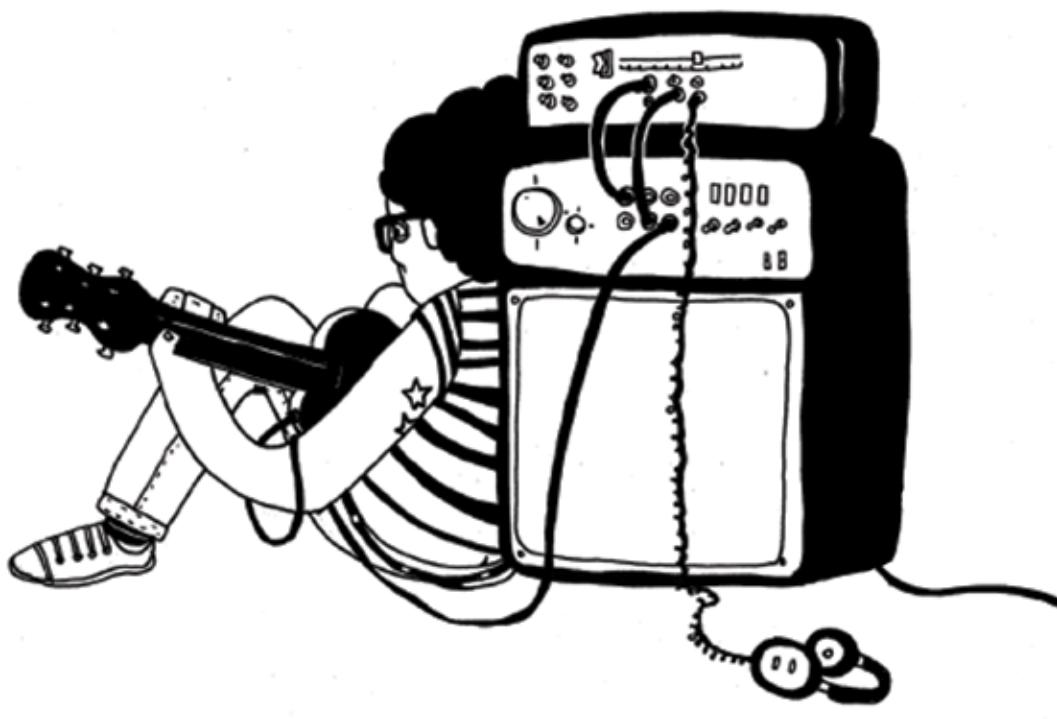


Kansas Burns

Stand By For Safety Instructions
Pipedream Promotions

There's a familiar trap for earnest young men with guitars and big ideas, and Kansas Burns fall right into it. While they bemoan the malign influence of that large country across the Atlantic (*Bitterness takes place, spreads*

from United States/Which plants the selfish seed, desire for power and greed), they do so by singing in American accents. As they're from Newcastle-upon-Tyne this jars straight away, and their competent but derivative indie-doom shoutiness never threatens to overcome their essential stodginess. Their styling and production are certainly professional and doubtless there's still a market for this kind of riffs-plus-screaming-plus-quiet-bits-rock, but they're travelling on an old road and they're slap bang in the middle of it. More than anything, they sound like a band that would do much better in the US than over here – now there's irony for you. JN www.myspace.com/kansasburns





Rotary Ten

These Are Our Hands
Xtra Mile Recordings

The debut album from Sheffield's Rotary Ten initially seems full of promise. From the first note of the first song the band spring out of the traps ready to chase you into a corner and overwhelm you with their choruses of jangly indie pop. The trouble is they don't know when to slow down. The whole record zips along at breakneck speed and by the time the album plays out with the down tempo *Don't Lean On The Wires*, you almost feel that the change in pace is one of necessity rather than choice. Not that this is a write off. *These Are Our Hands* is a tight, polished affair, conducted with swagger and gusto. But overall the album lacks genuine sparkle and any discernibly killer hooks, falling dangerously into 'samey' territory. Like an indifferently received party guest, Rotary Ten depart having neither outstayed their welcome nor having made much of an impression. **AT**

www.myspace.com/rotaryten



Blacktop Harrison

Blacktop Harrison
M13 Records

Blacktop Harrison is the self-titled debut album from this Ipswich based band. On first listen I was immediately impressed with the unique sound of each and every track on this album. Reminiscent of Soundgarden the band's lyrics are powerfully driven. They seem

to concentrate on the hypocrisies of our culture whilst also looking in on their own lives from an outside perspective. With a mix of vocal techniques, heavy guitar riffs, pounding bass and solid drumming this album delivers their messages well. Stand out tracks are *Blind* and the beautifully written *Blue Funk*, combining soft emotional verses with a heavier chorus whilst keeping the intensity all the way through. The dedication and hard work of this band clearly underpins the whole album. If every band followed this work ethic maybe they would all produce debut albums this good! **MW**

www.myspace.com/blacktopharrison

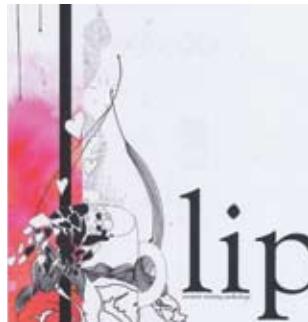


Latitude Festival

Southwold Suffolk
17th -20th July 08

In Southwold something is stirring.

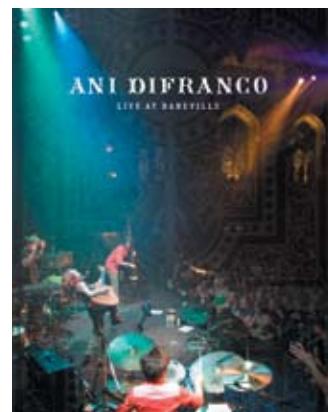
It's a mass of 35,000 Blondie-loving, Bill Bailey-quoting, Pimms-drinking culture vultures, and for this weekend only I'm one of them. Armed with a copy of my £8 festival programme I'm ready to go, but actually end up thumbing my copy over a drink in Millsy's bar. Over the weekend I find myself regularly returning to this quiet glade mainly because I can't seem to get in to the overcrowded tents to see any of the acts. Latitude has made one faltering flaw this year - not enough tent capacity to see the biggest acts. In the comedy tent queuing commenced at 10am to see Bill Bailey's 3pm performance. A shortie at 5ft, I could only guess at Bailey's punch lines whilst staring at a very tall man's backside. To sum up, don't go to Latitude if, like me, you went to Glastonbury three weeks previously (it's not as good). Do go to Latitude if you're highly organised, prepared to queue, or like staring at tall men's backsides. **LK** www.latitudefestival.co.uk



Lip - Creative Writing Anthology

IP1

A wise old hack once told me that anyone who really wants to 'make it' as a creative writer should not expect to realise their ambition before the dawn of their 40th birthday. Flying in the face of this is Lip - a creative writing anthology striving to unearth the best young writers in Suffolk - championing the belief that one does not have to be over the hill to have experienced sufficient love, life and loss in order to spell it out to the masses. Lip spans poetry, prose, and the occasional stream of consciousness, lovingly interspersed with bespoke illustration. At just £3, Lip is the literature lovers buy of the year; a bite-sized, carry light anthology, jammed full with comedy, adventure, wizardry and werewolves plus a good slice of real life to boot. Here's to the hacks of the future! May they be wiser and younger! **CL** www.ip1zine.com/lip



Ani DiFranco

Live At Babeville
Righteous Babe Records

Ani DiFranco's new release is a DVD of her performance at the opening night of her very own venue Babeville, New York. As far as I'm aware the only people who buy musicians' DVDs are already fans of the artist. To whom that applies, this concert covers a wide range of Ani's career with the seamless delivery that you would expect from a seasoned pro. Her performance is only upstaged by a master-class in vibes and percussion given by Mike Dillon. Set highlights, the scathing *Fuel* and sing-a-long *Not a Pretty Girl*, are played very early on, which is not really a good thing. To the uninitiated, the music is faintly righteous, pseudo-rebellious, quirky country for girls. Don't start here unless endless anecdotes about childbirth are your kind of thing. **JK**

www.myspace.com/anidifranco





A Silent Film

Sleeping Pills
On the Fiddle Recordings

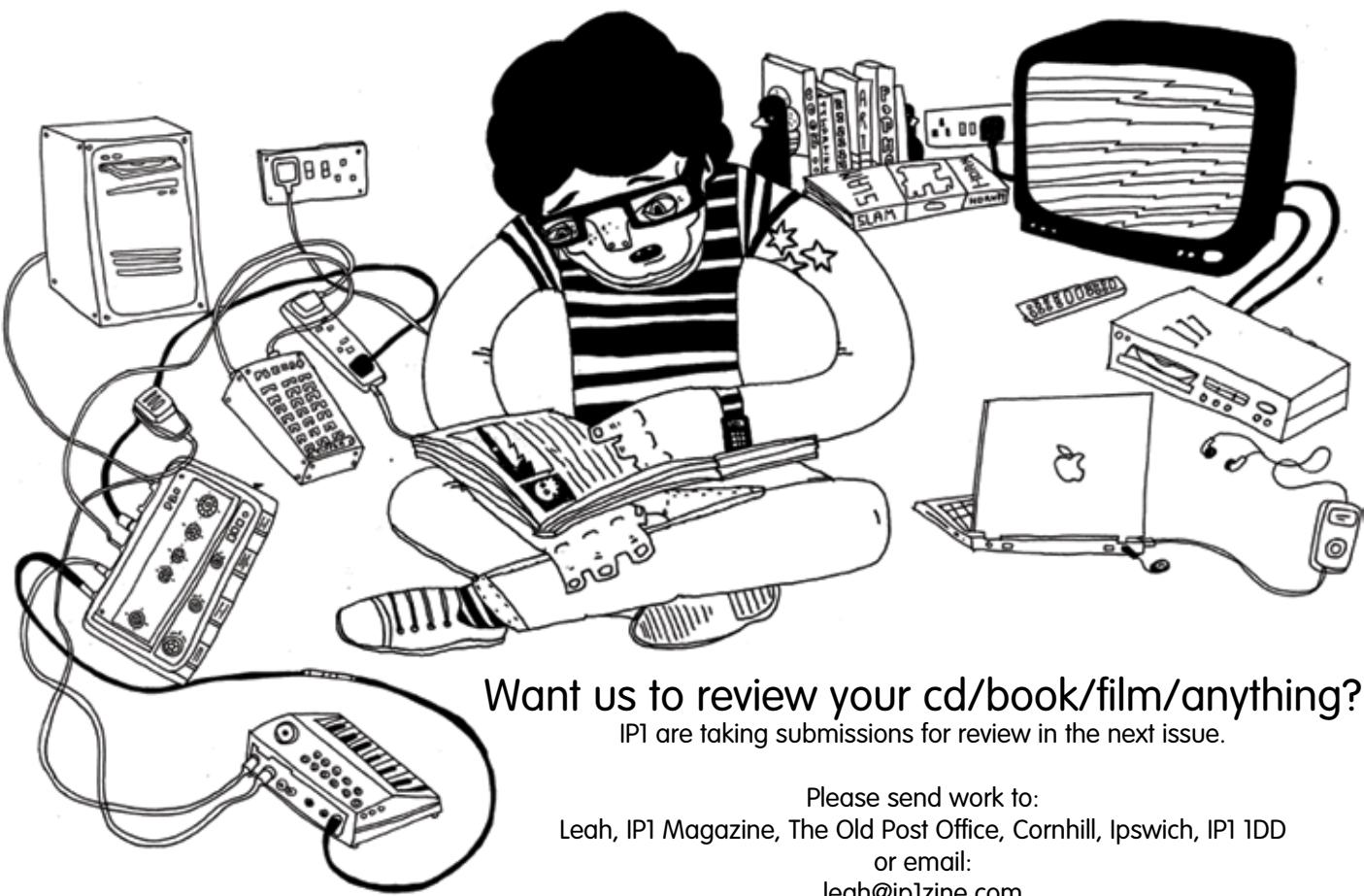
A Silent Film have been compared to Coldplay and Editors and to an extent I have to agree. The songs have the confidence and grandeur of the stadium rockers Coldplay but still maintain the more gritty and earthy quality of Editors. The Oxford based band grew from the ashes of Shouting Myke, a band who played a triumphant show in Ipswich a few years ago and who produced a fantastic EP entitled *For Your Pleasure*. While their new material is more mature, elements of the Shouting Myke sound still remain - the vocals of Robert Stevenson are still as powerful as before and the melodies skip and change with precision. The new single *Sleeping Pills* is a fast moving narrative tale that builds to a peak worthy of the aforementioned London soft rockers but moves into more original territory. Shouting Myke held a special place in this reviewer's heart but A Silent Film may fill that gap more than adequately. The band is playing several smaller festivals this year and their songs *Six Feet of Rope* and *Revenge* will be performed by them in the upcoming film of Philip Pullman's book *The Butterfly Tattoo*. CP www.myspace.com/asilentfilm



The Rollocks

Good Times

Whether you're someone who listens to only one particular style of music or not, The Rollocks are bound to win you over. The group consist of five outgoing young gentlemen who give music a whole different meaning. Their unique sound and ballsy attitude is something everyone can learn to appreciate. At first I wasn't sure if I would enjoy their sound, as I don't usually listen to this type of music, but after just a few seconds into the first song I could tell I was going to like it. A song that really stood out for me was *Working Boots*, which combines lively beats with strong vocals. The song represents the group's passion for music and the lyrics are fresh and different. Shame then that these long-standing local entertainers are splitting up! AB
www.myspace.com/therollocks



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