

ISSUE 31 FREE

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Nee-Hi

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Thanks:



'I've been screaming for attention for ages but nobody took notice' Nee-Hi told us.

So we put him on the front cover.

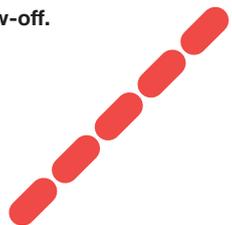
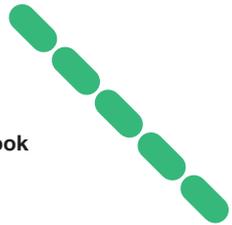
IP1 is here to reach the artists that other mags don't reach. This issue is testament to that, with so much talent packing the pages that I *Feel Good* about it.

And the buzz is spreading. Everywhere people have art flu: catching it, creating it, living it! ip1zine.com is clicking with collaboration like never before, recycled spaces are housing new work, and the once 'culturally-barren' pastures of Suffolk just ain't dry no more.

From Ipswich's fresh prince Nee-Hi and image-manipulating Emily Boon Ying Tan to Hadleigh's festival-winning Alex Haines, Felixstowe's fit Tasha Kowalski and Framlingham's champion trial-biker Ryan Crisp – *IP1* and Suffolk have a lot to show-off.

Now don't you feel good?

Howard Freeman



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Adventurous

Superzero

As kids we run our hands over any surface we choose, taste everything that appeals and poke our fingers wherever we like. As adults, were we to do this we could find ourselves in court. It seems that at some point growing up we suddenly become risk assessment officers (without the clipboard) and our adventurous side seems to wither. However, on rare occasions it overcomes us, controls us even.

One fateful stary night I attempted to be adventurous (or as my girlfriend put it, 'spontaneous'). I arrived at her house in the early hours of the morning – Spiderman swiftly leapt over her fence – and attempted, as courageously and romantically as possible, to wake her with a flurry of pebbles hitting her window.

Suddenly I was held in the light of a policeman's torch like a rabbit caught in headlights, and was subsequently arrested.

My adventurous side remained dormant for some time. **AR**



Apocalypse Then

Veins pumped and helmet askew, I crept through the nettles, twigs and undergrowth of our exotic jungle. I crouched in the shade and waited, peering through the imaginary, misty landscape. Finally I saw him: the enemy soldier carefully tiptoeing over the crunchy, brittle leaves.

My heart sank. George was carrying a huge branch. His rifle. It was bigger than mine, and therefore obviously more powerful. But in the distance I caught a glimpse of the jungle periphery, and with it, of course, his mum's kitchen. Safety.

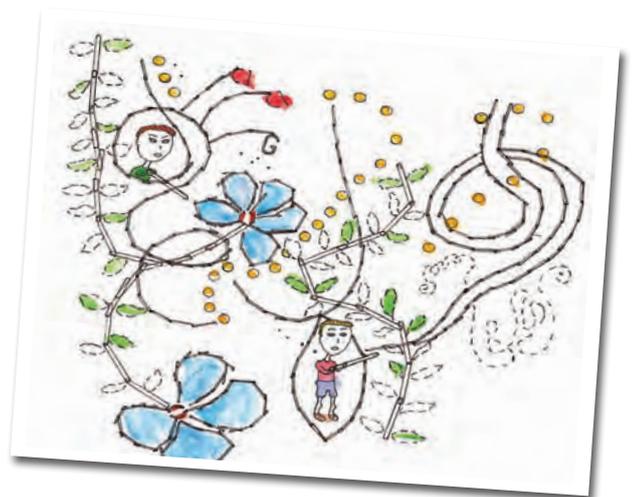
I made a dash for it.

He clocked me and began firing straight away. I furiously fired back and hurled multiple pinecone grenades. But as ever, the bullets and explosions missed him completely.

Eventually I gave up. I fell to my knees, ripped open a ketchup sachet and smeared its contents across my shrapnel-blasted chest. It was all over. Again. George had won. He always won.

He helped me up and we went back to his house for *Coke* and *Monster Munch*. Next time I'd get him.

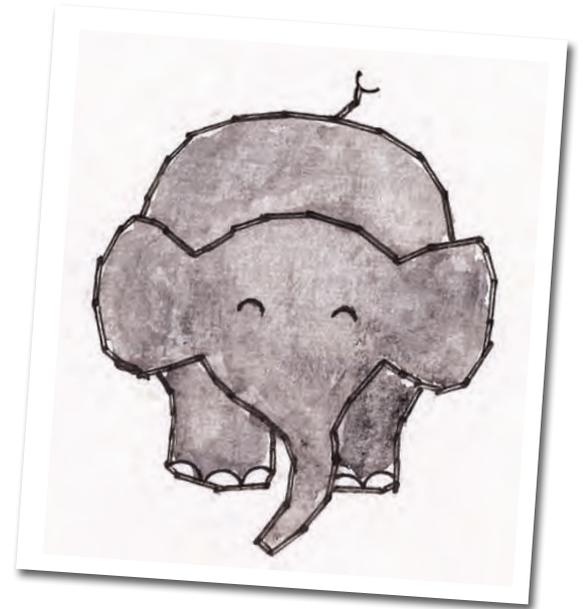
Next time. **AT**



Dumbo

I had had many naïve career aspirations up until my fifth birthday: Spaceman, Cowboy, even Dinosaur. All had come and gone, and now that life as a Circus Clown was no longer my calling (there's nothing altogether funny about a *small* child getting out of a tiny car) it was decided; I was to be a Zoo Keeper instead.

On my first 'shift' (a family visit to Colchester Zoo) I arrived at the enclosure wearing my explorer's hat and still eating my lunch. As I stepped up to introduce myself with ham roll in hand, the elephant made it clear that he wasn't interested in small portions. Lurching forward to say hello, the great brute ignored my mother's roll-making expertise, preferring to try and suck my face clean off. Ever so slightly mortified, I skulked away, feeling very much undermined in my recently acquired role of Zoo Keeper. I was forced to promptly resign from my position – I never had liked elephants anyway. **JSC**



Nectar Point

This spring I spent three weeks studying wildlife on a desert island. It was tiny, just two miles wide, and 100 miles from the nearest inhabited land. There were no roads or paths, and only one house. It was just me and two guards who were there to protect the island from poachers. We didn't have a boat, so were basically stranded until we got picked up.

For me, the best thing about this kind of adventure is the feeling of escaping. In England, even in the most remote places, you're never far from other people – from coffee outlets, Nectar points and James Blunt. When you go somewhere really remote, you get rid of all the stress that comes with living as part of a crowd. You get time to sit and think, and to properly take in and appreciate the sights, sounds and smells around you.

In many ways I wished I'd never left, but I can't quite imagine spending the rest of my life stranded with only two burly men for company! **LS**



Good Grrl

I had always been a good girl. I had watched life tentatively from the shadows, watched the other girls who attacked each day with a ferocity I could only dream of, who laughed and loved and lived on the edge of life. I had followed the advice of those who were supposed to know: Don't drink, don't smoke, don't do drugs, and smile, and study, and don't sleep around, and 'are you really going out wearing *that*?'

So I guess you could say that that night I had chosen to live. That night, when I found myself slammed against the filthy door of a toilet cubicle, with someone else's hands all over me. She smelled like leather and cigarettes and chaos, and she looked at me with such hunger that I felt it deep inside a place I didn't know existed. She was so close I could feel her exhale on my neck, her fingers slowly undoing each button of my shirt. She was whispering to me, and her words ran slippery down my back. I smiled, and slid my nails across her skin.

"Dirty girl", she was saying. "Dirty, dirty girl." **RH**





Nee-Hi



"Great Scott!" That would certainly be the reaction of *Back to the Future's* Doc Brown had he listened to hip-hop upstart Nee-Hi's gigawatt-charged *The Delorean EP*. The record, like its automotive namesake, acts as an era-straddling vessel; taking you back in time to revisit classically fun electropop sounds from when Will Smith was just a kid staying with his auntie and uncle in Bel Air. But is Nee-Hi the real deal, or should he quieten down and let the 80's have their synthesizers back?

Hey, Nee-Hi.

Yo.

I've been listening to your stuff. I can't get over how unbelievably catchy it is.

Thank you, I'm glad you like it. It seems to have gotten pretty good feedback so far.

I'm glad to hear it. So, first things first: How did you start out?

I started music at a young age, maybe when I was 13 or 14. That's when I had my first 16 bars and got on stage for the first time... it didn't go too well. My sister got me started with garage music just as garage was forming grime, but I got sucked into hip-hop.

Your music features a range of different genres, from electro to almost verging on jazz. What are your biggest influences, musically or otherwise?

My influences come from all over the place but at the moment I want to have fun, so I took it back to the old skool hip-hop days and just had fun with it. I love the old skool vibe, not just the music, the whole style – bright colours and mad hairstyles. I'm trying to make people have fun when listening to my music.

Yeah, that real 80's *Fresh Prince* vibe.

Exactly.

What do you think about the Ipswich music scene? Have you struggled to get your music out there?

It's so hard to get noticed, it's unreal. I've been screaming for attention for ages but nobody took notice and at times that can make you feel like 'forget this music, it's never gonna work'. But then you get some people that just push you because they know you have talent and want to see you do something with it. I have people around me that won't let me give up so that helps. Also the internet is so powerful these days. Just recently I've been messaging people non-stop on Myspace, Facebook, Twitter and just emailing blogs, magazines, promoters. I'm extremely polite when I message these people, obviously, and I realise they are busy, but I know for a fact some of them just don't want to hear it. They act as though they're above you So I do get a bit annoyed and message them until they email me back. Sometimes they're polite, other times they're not.

The internet certainly does have a powerful hold over music nowadays. So what about the response to *Feel Good*? It seems really positive.

It's weird because out of all my tracks recorded, I tried to get *Back In Time* and *Feel Good* the most attention but everybody is telling me they like this track best or that track best, so that lets me know that there's something on there for everybody. *Daytime TV* seems to have gotten a lot of attention. It features my younger brother who is the only person to feature on my EP as a rapper and a singer.

So what's your favourite track on the EP then?

I really don't know, I love them all but *An Artist's Work* is the one that speaks to me on a different level because it's explaining my struggle to get noticed and how I feel that if I was given the chance, I could take my music to the next level. Also I love the chorus on there.

Fair enough. It's pretty deep.

Yeah, but I didn't want it to be sob story, so I tried to keep it in tune with the rest of the EP and have it as a serious subject but still light hearted.

Yeah, you definitely get that vibe that there's light-hearted points to it. It's a nice balance.

Yeah, that's Eli T. I recorded it and he was like, 'It's a short track so I'm gonna make a deep outro,' and at first I thought 'it's gonna make the track sound corny', but he did a brilliant job. He gives me the beat, I give him the vocals, and we end up with a masterpiece!

It definitely works. So, what are you doing at the moment? Do you have any plans for the future?

Well music is where my heart is at, but I have a love for anything creative so I'm gonna be studying art next year while trying to get my music working for me. I just want to push my music as much as I can and hopefully end up reaching people with it. Up and coming acts seem to chase a record deal but I love performing my music live, so as long as I'm performing I'm happy. At the beginning of the year I told myself two things; I would cut down on drinking *Lucozade* (I was pretty much responsible for the majority of purchases they had last year – you can see it on

YouTube) and that I would try as many different things as I possibly could.

They sound like pretty good ambitions to me. And as for the *Lucozade*, what's your favourite flavour?

Original.

Always gotta stick with *Original*!

Yeah, give me an *Original Lucozade* and a pack of *Original Fruit Skittles* and I'll be your best friend. That's my fuel when I'm in the studio.

Nice. Okay, quick fire questions. Ready?

Yep.

Best gig you've ever been to?

Damian Marley, but I'm watching De La Soul tomorrow, so we'll see.

Best gig you've ever done?

I performed at a club in Colchester and people were dancing and I even had two girls at the front screaming they love me... maybe they were drunk, maybe I looked that good!

Well, it's always nice to have groupies. Name one artist you loathe and why.

Flo-Rida, I can't turn on the TV or radio without hearing his voice.

Understandable. Last of all, tell me a random fact about you that we really wouldn't expect. Any secret fixations we should know about, apart from the *Lucozade* and *Skittles* addiction?

I love playing chess. I try to play it when I can. I had to get an electronic chessboard so I can play myself because nobody I know plays. I also love war films, I could watch them all day but nobody my age shares the same passion, so I have to watch them by myself. Comics, too – I love comics. I have tons in my bedroom. *Wolverine* is the man. His story is deep.

I have to agree with that one. In fact, he'd make a great songwriter.

Indeed. He's got a story to tell. Get him an acoustic guitar and we would have some heart felt songs. The claws might get in the way, though.

Maybe he'd be better at scratching!



END OF YEAR SHOWOFFS

CLASS OF 09

The new crop of respective art students from UCS and Suffolk New College showed-off their plumages in June - *IP1* was there to pick out the ShowOffs from this year's end of year shows.



Lee

Concept Design, UCS

Two of Lee's final projects stood out, both of a similar ilk: food and fun ways to eat it.

Geisha in a Glass assumes consumers will enjoy creating their own geisha girl from different flavoured ice cream, adorning them with tasty, pretty accessories such as wafers and sweets. Inspiration for the concept came from the Japanese love of ice cream and Lee's own personal interest in manga art. Making geisha girls even tastier than they already are – genius!

Chompstyx candy bar was similarly inspired, consisting of an edible chopstick that consumers use to eat noodle style sweets all in a takeaway style carton. As versatile as Lee's imagination, *Chompstyx* would work well at any Topshop, Cineworld or hen night in the land, and evidences the artist's keen commercial acumen. "I would now like to get a sweet manufacturer to create my *Chompstyx* and take it to another level", she says.

At present Lee is "job hunting and would love to be a creative designer/artist and hopefully have a business that creates imaginative ideas for everyone's needs." Look out for her on *Dragon's Den*. **HF**

ip1zine.com/showoff/profile/307



Chris Deaves

Art & Design, Suffolk New College

Fruity Games Design is a kind of storyboard for a children's television series. The digital images are clean, sharp and gleam with professionalism. Chris has almost crafted a whole make-believe world around these fruity characters and they ooze with charm, wit and imagination.

Chris is going on to study Games Design, but I hope he also considers creating a children's animation series or even picture book for adults. **AR**



Kasper Wegrzynowski

Art & Design, Suffolk New College

First featured in issue 27 of *IP1*, Kasper's work is even bolder, braver and more confident a year on. The 18-year-old captures modern day images and gives them an almost glam rock makeover. He presents his work in a mature manner and brands himself with self-assured precision.

The red skyline in *Bridge* is powerfully simple and contrasts perfectly with Kasper's black and white figures. *Inga*, just one of a sizeable portfolio, is bordering on iconic. And the mastery of the mounting of *B Monkey* is of a self-assured young artist – the bolts reminding me that the beauty on display is processed. "I wanted it to look like a really cheap street advertisement" Kasper says, yet the figure with one leg looks anything but cheap.

Kasper says he now needs to take a break for a while, as his head is so full. Let's hope he doesn't take too long a break – he is my tip for big things. **AR**

ip1zine.com/showoff/profile/66



Robbie McWilliams

Graphic Design, UCS

Unlike his Scottish pop namesake, Robbie's work is bright and cutting-edge!

Having been set a brief by TCM (Turner Classic Movies) to create a brand identity for a new satellite music channel, Robbie chose the name *Krash*. The strength of his final creation lay in

it being moulded to current trends and ideas, which transfers to one key thing: sales. Robbie can successfully create a brand that knows its target audience. "[For *Krash*] the genre of music was up to me so I decided to go with the new rave scene as it's increasingly growing at the moment. After lots of research I found that there is a lot of neon colour 'clashing' involved, that's where the name *Krash* comes from."

My tip is that Robbie will succeed in designing graphics and concepts for commercial companies and possibly in advertising too. **LK**

www.ip1zine.com/showoff/profile/300



Michal Janowski

Fine Art, UCS

Michal is a painter whose work is dark and almost disturbing, but this makes me like it all the more. His creation *Suffolk Boys* shows a quietly mocking but well-placed sense of humour – how I imagine Louis Theroux might interpret the Suffolk landscape. It's not Suffolk as we know it, but a more rugged, dank landscape, possibly not from this era.

Not just a billboard for the underbelly and grotesque, in his other work Michal captures melancholy in the faces of his subjects and hints at a beautiful, yet troubled existence from human to animal kind.

Craft and execution are evidently more important to Michal than shock tactics and a 'life is art' philosophy. Ironically, it is refreshing to see a contemporary painter with their roots so firmly in traditional fine art. **LK**



Rebecca Jenner

Art & Design, New Suffolk College

Memories is displayed in a space which allows the viewer easy access to focus completely on the work. The piece itself is an exploration of 'the switching on and off of memories and the decomposition of them over time'. Rebecca portrays this idea with intelligence, in a cavalier, ambitious yet amazingly confident manner. *Memories*

is a sensitive, well-structured, focused and thought-provoking piece of art.

At just 19, Rebecca has the ideas to make her work intriguing and definable, moreover, the confidence to command an exhibition. **AR**

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Alex Haines

Alex Haines is a 26-year-old artist specialising in drawing, painting and 3D and graphic design. Between stints at prestigious London design companies, he spoke to Tom Juby about selling his art to professional gamblers, dreaming up urban warfare computer games, setting up his own clothing line and how his work got picked out of the online haystack.

Hi Alex, where did you learn your skills?

I have always been creative; drawing and dreaming up visions of different things. I studied Art & Design GCSE at Hadleigh High School, again at A level at Colchester Sixth Form College, then passed a foundation diploma in Graphic Design at Colchester Institute before finally graduating with a degree in 3D Design from Huddersfield University. So I guess I learned my skills from all over.

You recently completed a commission to paint 36 poker stars for the Dusk Till Dawn poker venue in Nottingham. This is quite an unusual project. How did it come about?

I had painted a portrait of a man named Antonio Esfandiari - one of the biggest names in the poker world - and managed to sell him a copy to put in his home because he liked it so much. From there I did a bit of self-promotion and when I got in touch with Dusk Till Dawn things just clicked; they wanted a whole wall full of pictures!

How long did it take to complete all 36 portraits?

I had a tight deadline of about three months. I was working during that time and so as you can imagine it was very tough and a lot of work. Each portrait took between two and seven hours to produce, and one or two proved very tricky.

You appeared on *Sky Poker* to talk about the commission. What was that like?

Really good fun. We shot it all in one rolling take and it was more like an informal chat than an interview. The presenters were very relaxed and easy to get along with and the whole production team were great. I actually got a whole half a show, which is fifteen minutes!

You won a work placement with Hemingway Design. Can you explain a little bit about the competition?

NoiseFestival.com is an online showcase of creative work from students and graduates that I was invited to join after my degree exhibition in 2007. I created an account and uploaded a handful of different designs to my page. I was told early in 2009 that a piece of my work had been awarded a rosette by a panel of judges that comb through all the work people upload, and that I was being considered for a competitive dream job placement with a top design company. They got back in touch with me in March and told me that I would be spending two weeks in May with *Red or Dead* creator Wayne Hemingway at his company Hemingway Design in London.

How was your placement at Hemingway Design?

It was very worthwhile. They are a very refreshing company that always strive to be quirky and original but, perhaps most importantly, eco-friendly and sustainable. After my time spent there I truly believe it is important to factor eco-friendly concepts into your design work so that the world of tomorrow doesn't have to pick up the pieces of today's design short sightedness. I also designed a T-shirt print for the charity ActionAid - that is actually getting made into a T-shirt - which I thought was really cool.

Is it important for artists/designers to promote themselves through online web services? Are you on several sites?

Actually I'm not. I was very surprised when NoiseFestival.com called me up and told me that a piece of my work had been selected. I always had this idea that online showcases were so crammed full of people that you were almost surrendering to becoming a needle in a haystack by submitting your work.

How does London compare to Ipswich?

They are definitely completely different. I think because Ipswich is so insular and the only big town for miles around, it doesn't have so much of a melting pot of places and people to drive the creative scene forward, whereas a place as large and diverse as London not only has that, but it also attracts people from all over the world.

Are you worried London draws away all the creative talent from Suffolk?

I'm not personally worried as such, but it is definitely an issue. Premier cities like London have an international pull, and people will always flock there seeking bigger and better careers and social lives than smaller towns can offer. There are designated open spaces in Brighton full of walls and unused buildings that have been set aside for artists to paint murals and graffiti art. Something like that in Ipswich would be really great. Forward thinking and progressive ideas are what all creative scenes need to set a spark off and start a buzz.

What other projects are you involved with at the moment - for example, the *X-tropolis* computer game?

X-tropolis is a concept I have for a next-generation computer game; an urban warfare and strategy MMORPG set in a vast futuristic ghetto city. This other idea I have, which is actually at the early production stage at the moment, is a clothing brand,



“Forward thinking and progressive ideas are what all creative scenes need to set a spark off and start a buzz.”

and I am looking to have an initial run of T-shirts printed off later on in the summer.

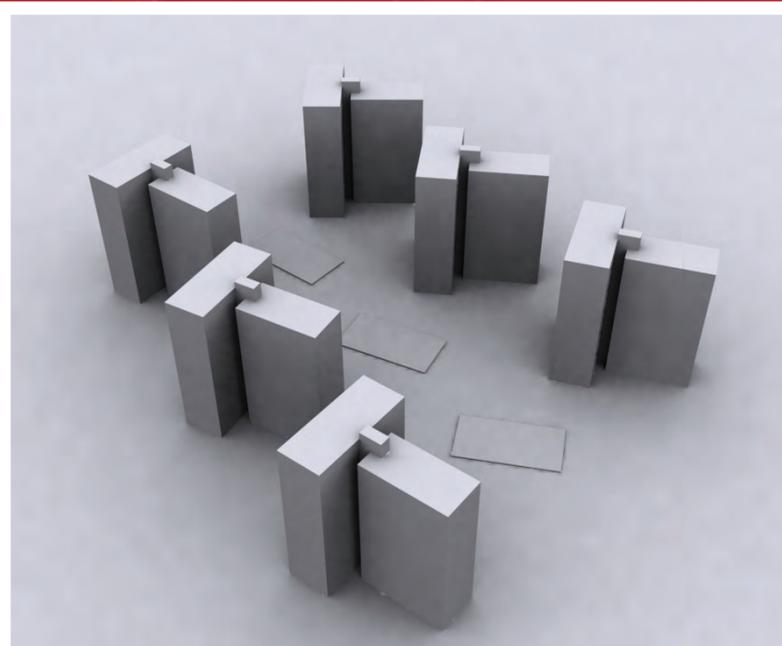
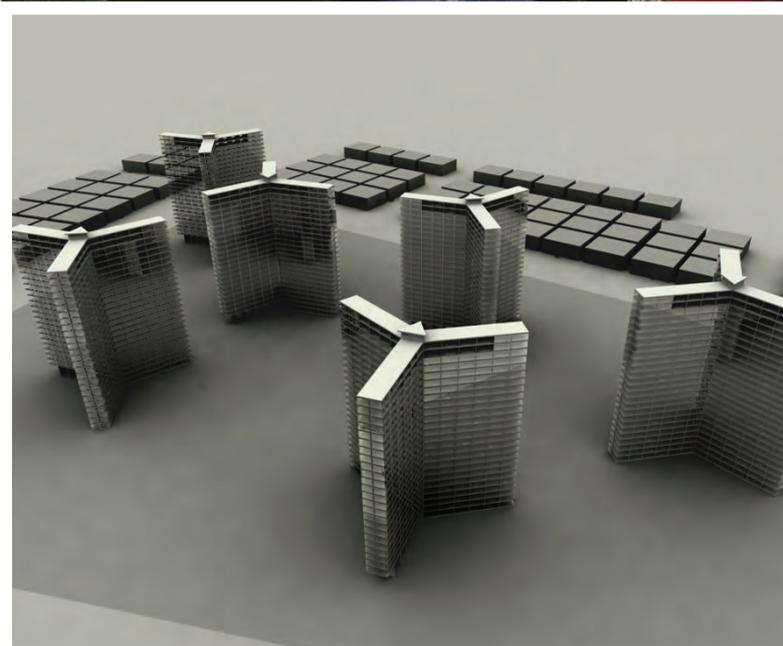
Do you have any tips for other artists and designers for getting exposure?

Just to get out there and harass anybody who you want to be interested in your work. Unless you are already established and well known, they will not find out about you any other way! Some people will say no, others will flat out ignore you, but if even one out of a hundred sits up and takes notice and gives you some positive opportunities, you have more than you did before you contacted them. Also, don't impose limits on yourself. If you have an idea for something, just do it.

Any plans for the future?

Definitely – this line of clothing I am designing at the moment. It's got real potential, it just needs to be given that right start in life to make sure it becomes a success. Other than that, I am currently seeking full-time employment in the creative design industry, and hoping to find something sooner rather than later. Only time will tell!

ip1zine.com/showoff/profile/310





PARTY



X = Name Y= Units consumed each week

Hello and welcome to the chatroom

If you are alive and over 14, you probably know all about Binge Drinking. He's certainly an interesting guy. He can often be found in bars and clubs making people laugh and dance and have sex with each other. Brilliant. But sometimes he goes dark and makes people sick and cruel and violent. Not so brilliant. Most people have a love/hate relationship with him. If you know him, you may know his cheaper, trashier, early-evening cousin, Pre-party. *IP1* assembled a team to discuss what this guy's all about and what their relationship with him is...

What is your understanding of the term 'pre-party'?

DrUnKeNmunky: A pre-party for me is basically getting wasted on a night out before you get out the front door.

mr..artois..: Yeah, it's like an after-party... but before!

DrUnKeNmunky: For some people that can actually be the end of the night!

Do people pre-party just to save cash?

DrUnKeNmunky: By pre-partying you are laying the foundations to stay out for the duration. It's to get everyone on the same 'level'. And to save money.

+MargoRita+: I think that's the main reason, because we often skip bars and just go to the club. But you still end up drinking in there and possibly even spending just as much as you would in bars!

mr..artois..: I think it saves money, because if you get really drunk before you go out you can then get by on just a couple of drinks but still dance loads.

So, do you think pre-partying is a good thing?

mr..artois..: Yes, getting drunk at home before you go out gets you up for it!

+MargoRita+: Yeah, I think so, but I also enjoy nights where you go out for a meal or to bars first...but those nights are just a bit more expensive!

Do you think the discrepancy between alcohol prices in bars/nightclubs and supermarkets is fair?

DrUnKeNmunky: I think a lot of people feel it would be stupid not to pre-party before heading out. A cheap bottle of spirit costs £6-£8, then add about £2 for a mixer of fizzy pop and that's enough to get a few people drunk right there.

+MargoRita+: I agree DrUnKeNmunky. I live a few doors along from Bargain Booze so my whole house can often get tipsy before a night out on less than £10! In a lot of nice bars you can pay around £5 for one drink so why wouldn't you save yourself about £20 and have a few drinks with friends before you go out?

Miz Rosé :D: You're right +MargoRita+, I think bar prices are increasing the amount of people who binge drink at home. I buy a bottle of rosé for £4 from Lidl!

Do you think people drink different stuff if they're at home compared to out?

DrUnKeNmunky: At home I think people drink lower quality stuff for sure. I think that's supposed to be part of the fun – you would never order a Tesco 'own brand' type vodka in a bar, but at home you'll drink it.

+MargoRita+: Oh, yeah definitely. We'd never have the 'birthday dirty pint' in a bar – that would be far too expensive!

Does the amount of pre-partying and bingeing you can handle depend on the individual?

DrUnKeNmunky: Some people can probably get drunk five times a week no problem. I think that would destroy me after two weeks.

+MargoRita+: Yeah, I think some people can handle their drink and they'd have to drink a lot to get drunk. Others (like me unfortunately) only need a couple of drinks and are tipsy!

Miz Rosé :D: It's great to be a lightweight though, it doesn't cost a fortune to get drunk!

+MargoRita+: Yeah, that's true. I often spend less than a lot of my friends, but I also know when to stop, whereas some of them don't and can get ill!

DrUnKeNmunky: I think part of being young is to push your alcoholic boundaries. It's pretty much acceptable to make yourself a bit ill regularly when you're young, but if you do that a lot when you're older then socially you become a bit of a joke.

mr..artois..: I know this is gonna sound like bollocks, but it also depends what you're drinking. There is good and bad alcohol. The same alcoholic quantity of a good wine is much less damaging than cheap vodka, for instance.

Binge drinking amongst women has nearly doubled in the past ten years. Have you noticed a difference in female attitudes towards alcohol?

Miz Rosé :D: Definitely. Girls are going out and drinking more than some blokes and don't feel ashamed of it!

+MargoRita+: Yeah, undoubtedly. When I tell my mum about things that happened on nights out she is shocked, as she never experienced anything like that!

DrUnKeNmunky: I think it has definitely become more acceptable for women to drink heavily now. The girls I went to uni with used to drink a whole bottle of wine each before going out – straight from the bottle!

+MargoRita+: Yeah, I totally agree with DrUnKeNmunky, that's what most girls I know will do: buy a bottle and make sure it has gone before they leave, and if it's not, they quickly down it before the taxi arrives! In some ways I think it's a shame because nowadays a lot of women feel they need to drink a bottle of wine before they leave the house or they won't enjoy their night. It's like they're dependent on alcohol, which is worrying.

Is excessive drinking really worth it then, given all the potential dangers?

+MargoRita+: If you're a uni student drinking is - sadly I suppose - the way you meet a lot of people, and it can seem unsociable to go out and not drink if everyone else you know is!

DrUnKeNmunky: I agree. I think excessive drinking - although sometimes under extreme peer pressure - forms social bonds. And people like to share hangover stories like battle scars together.

+MargoRita+: Oh yeah, definitely. Me and my friends can spend hours just talking in the morning about the night before!

Miz Rosé :D: The problem nowadays is that a lot of people binge drink and drink more than they can handle, which is what is becoming dangerous.

+MargoRita+: Many people who work during the week look forward to the weekend so they can get drunk as a means of escape, and fall into some kind of rut where they feel they cannot cope without going out.

mr..artois..: I think that drinking is a big part of our culture, and that's probably not good!

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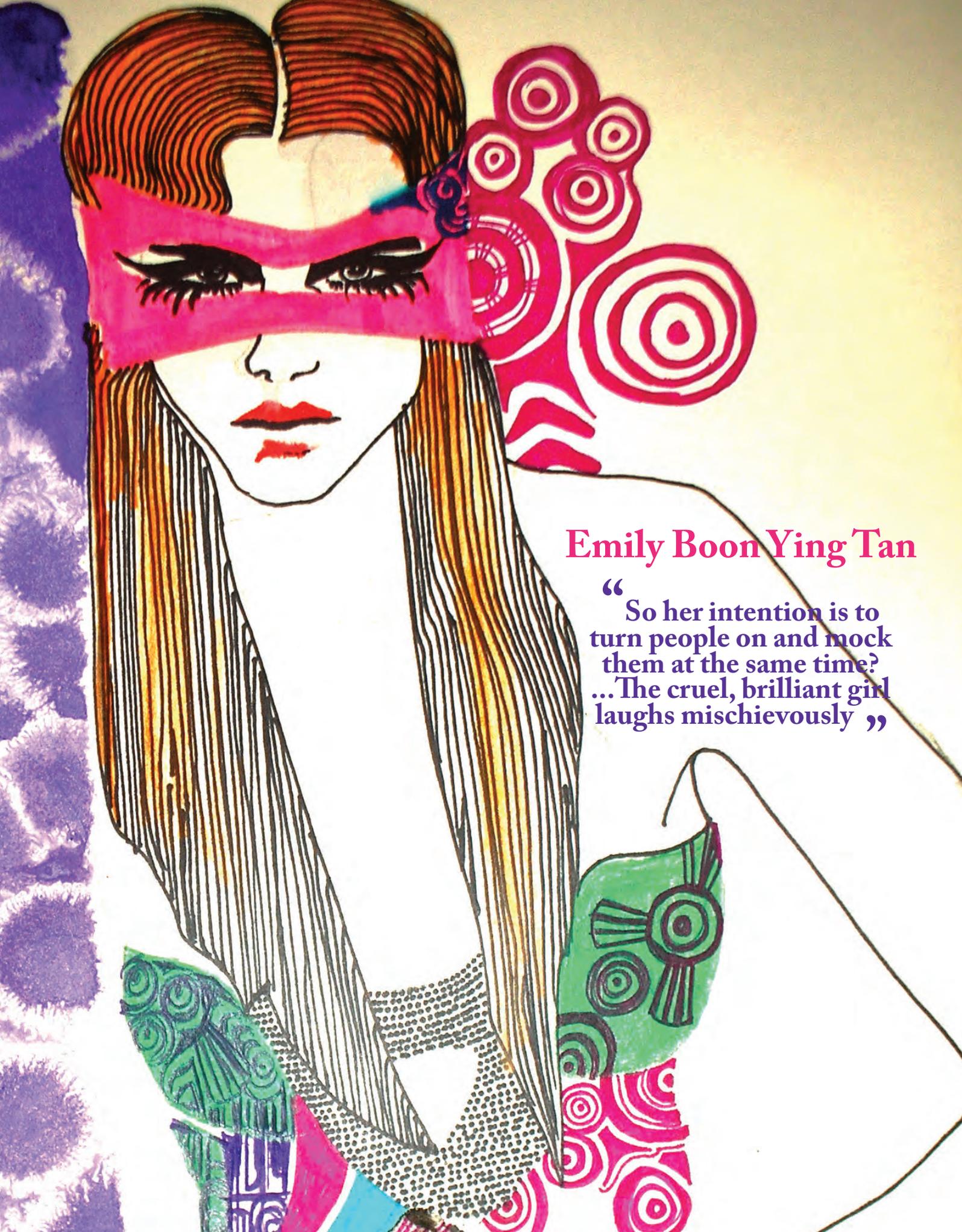
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Emily Boon Ying Tan

“ So her intention is to turn people on and mock them at the same time? ... The cruel, brilliant girl laughs mischievously ”

Emily Boon Ying Tan

Beauty, so they say, is in the eye of the beholder. But when beauty is artificial or unattainable does the beholder remain as enchanted? Can an insightful and imaginative artist see through the cracks, or are they too hypnotised by the same illusion? Andrew Tipp orders a medium Americano and finds out.

In the quiet corner of a café I sit gazing at the table in front of me. Every inch of its wooden surface is covered with dozens of vivid, mesmerising illustrations mostly focusing on models and fashion. Some are beautifully crafted, glamorous representations; others are crudely drawn, scathingly dark depictions. Opposite me the artist tries to explain her feelings.

“I think that fashion – *Vogue* and everything – I’ve got a love/hate relationship with it. It makes people think they’re not good enough, but underneath all that lies...” She trails off. “A lot of darkness?”

“Yeah,” she replies, “I’m drawn to it, but I kind of don’t want to be a part of it.”

The café is a mixture of shadow and late afternoon sunlight. Wistful, melancholic pop floats in the air. Across the table 20-year-old Emily Boon Ying Tan sits quietly sipping a cappuccino. With her striking dark hair, soft caramel skin and entrancing eyes, Emily is stunningly attractive and her work implies a remarkable artistic confidence, but today she seems shy and reserved. She admits to struggling to articulate the meaning behind the images. “I’m glad you understand what my artwork’s about,” she says, “I’m not good at talking about it.”

Emily grew up in Essex but has lived in Ravenswood, Ipswich for the last four years. To pursue her ambition of a career in fashion illustration she will begin a Graphic Illustration course at University Campus Suffolk in September – a path that leads on from studying art at GCSE level and gaining a National Diploma in Art and Design at Suffolk College two years ago.

It is a path, however, that she nearly didn’t follow. After deciding

she wanted to continue developing as an artist, Emily applied to the prestigious Camberwell London College of Arts. But despite her obvious talent, she wasn’t accepted. She found the rejection crushing. “I had a bit of a bad stage after college. It made me think I wasn’t good enough,” she says, sadly. “I stopped drawing for a while...”

And so one year out became two. But after getting over the disappointment of Camberwell, Emily began to draw again, and it was within the last 12 months that most of the work I’m looking at today was produced. I wonder how she would categorise her art? “I’ve got many different styles,” she explains, “It depends what mood I’m in. Some of it’s quite dark. It kinda shocks people, whereas others are more...glamorous.”

Emily cites designers/artists such as Julie Verhoeven, Jenny Saville and Banksy as favourites, but doesn’t directly draw on them as influences, preferring to do her own thing. This is a wise move, as her illustrations scream honesty with a genuine, personal voice. Emily’s art principally involves a fascination with beauty and perception, and is drawn from contemporary influences as varied as high fashion artwork to lad mag soft pornography.

From the messiness of her bedroom floor, surrounded by issues of *Vogue*, *I-D*, *Nuts* and *Zoo*, Emily produces work inspired by the massed assortment of gloss and trash, drawing on their glittering aspirations and base titillations. She performs with the obsessive compulsion of a true artist, telling me, “Every night I try and draw. And I won’t stop until it’s finished – I can’t stop and come back to it. It’s not right.”

“I think that fashion – *Vogue* and everything – I’ve got a love/hate relationship with it. It makes people think they’re not good enough”

Pouring over the results, I ask her what she’s trying to accomplish. She says, “I like capturing people’s eye with a specific image. Seducing the viewer. I like to create an image whereby when you look at it again you see something different that you wouldn’t notice before.”

I look at a particularly captivating and undeniably sensual illustration of a topless female figure. Is this what Emily thinks are normal perceptions of beauty? “I think it’s what the majority of people think. You know, that being skinny with big boobs is the ‘best way’.” She pauses. “Whereas I think it’s not.”

I stare at the picture. Emily explains it’s a generic image drawn from a mixture of girls that appear in soft-porn magazines. I point out that I think it’s a colourful, attractive image. A sexy image. Is it supposed to be sexy? She replies, “Yeah, but it’s not dirty. It’s the opposite of what it should be, and if someone was to look at it they’d feel a bit like...ooommm...” The sound Emily is making implies that the picture is supposed to be arousing – but ironically, as the image ridicules traditional constructions of attractiveness.

So her intention is to turn people on and mock them at the same time? "Yeah!" The cruel, brilliant girl laughs mischievously.

The theme of appealing aesthetics versus eroticism is evident throughout Emily's work. I focus on a piece featuring three partially clothed and fashionably dishevelled female models. The piece is unquestionably influenced by glamorous fashion spreads, saturated with vibrant, pulsating colours and elegant, alluring women. What is the overall tone of the picture? "Positive," she explains. Is the imagery intentionally a turn on? "Yeah, but in a tasteful way."

The juxtaposition in Emily's work between positive and negative impressions of fashion and celebrity culture is tangible. It is clearly a world that Emily finds engrossing yet equally repugnant. While some of her pieces revel in the digitally flawless beauty sponsored by chic periodicals, others cynically attack it. One prominent illustration features Kate Moss bathed in a yellow glare with stitches entwined within the fabric of the image. Emily tells me, "I'm trying to explain that everything's not how it turns out to be. The stitching represents surgery. A modelling life is not as glamorous as people think it would be."

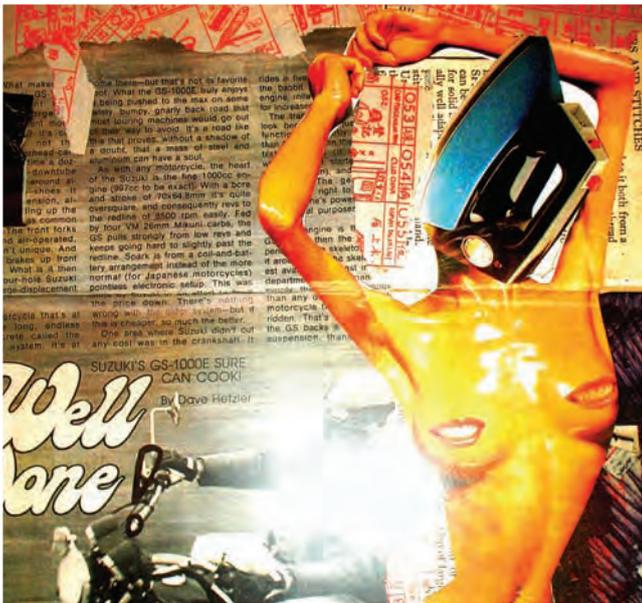
"I'm struck by how uncompromising her work is. Some of it is uncomfortable, chilling stuff."

I look closer at the illustration. On second glance the model appears to be actually held together by the stitches, the entire piece cunningly condemning the high-fashion veneer as an artificial, glossy film concealing murkier and painful truths below. It's subtle, clever and totally effective, and suggests Emily is obviously comfortable with subversive imagery. A further example of this is one of her quasi-pop art collages featuring a glistening, naked woman with an iron over her face. Emily tells me, "That's kind of to show how women are seen as objects...in the kitchen, doing the ironing. Just taking the piss, really."

Indeed. By now it is clear to me that Emily's work is anything but superficial. In fact, much of her derisive commentary on fashion and beauty goes further. Her darker work is stark, visceral and contemptuous. Scrawled on paper, book pages – anything readily available – she bluntly executes drawings of body-conscious models. One interesting piece attacks Katie Price-a-likes, scornfully drawing attention to excessive body preoccupation and cosmetic enhancement. As Emily shows me sketches and notes I'm struck by how uncompromising her work is. Some of it is uncomfortable, chilling stuff.

I glance at my watch. Time has moved on, as I suppose it must. Our coffees are finished, and so is the interview. Emily and I say goodbye. She has been honest, yet coy and demure, perhaps even a little timid. But she doesn't need to engage in lengthy, mellifluous wordplay to justify her art. She is a hugely talented and highly promising artist, and has a growing portfolio of exciting, bold, sensual, raw, cynical and expressive work.

It speaks for itself.



SPECIAL K

Special K, Vitamin K, Super K...

One you may recognise as a popular cereal, while the other two sound as if they could be performance-enhancers found at your local Holland & Barrett. In fact, these are all references to the increasingly popular drug that is ketamine.



when I spoke to a number of recreational users, I found that it was a different story altogether.

21-year-old student Chris, from Ipswich, told me: "It's very much an after-party drug for me. You go out until seven or eight in the morning on ecstasy and don't want to stop partying, so you come back to a house party to chill out on some ket."

Ketamine is well known for its use as an anaesthesia, and is commonly known for being used as a horse tranquilliser, but it also has close connections to the minimal techno music scene, where users can trip for hours on end along to this distinct sound.

In which case, why not just take another hit of ecstasy? Well, it's as simple as this: with ketamine what goes up doesn't come crashing down. In fact, you go back to feeling relatively normal, there is little or no nasty aftermath where you're left feeling depressed or paranoid.

Ipswich is not largely known for its links to this particular dance scene, yet it has been mentioned alongside eight large cities in the UK to have experienced an increase in the use of ketamine amongst young people.

Adrian, 20 from Ipswich, finds it to be a useful sleeping aid. "I tend to sleep when I've taken it; I think that's why I don't have comedowns, because I sleep it off. It's quite relaxing; your mind kind of sits back and watches your body".

A survey carried out by substance abuse charity DrugScope found that drugs services in areas across the UK were reporting a growing trend in the use of ketamine since it was given a Class C classification in 2006.

It's difficult to imagine the feelings derived from the hallucinogenic qualities ketamine imposes upon you. I was told it is like the film *Being John Malkovich*, in the respect that you are very aware of yourself and everything around you. This feeling of self-awareness is often described as being in a 'K-hole'.

I'm intrigued to find out why a small town like Ipswich has such high levels of ketamine use and what factors are influencing this growth.

A K-hole is a very difficult experience to describe, as some people enjoy the sensation and other people do not.

Lots of people, I'm sure, will blame the perpetually dull nightlife on offer in Ipswich, which to an extent is fair comment. However,

Chris describes the experience as follows: "You're conscious but like an out-of-body experience. It lasts for about 20 minutes to an hour; you snap out of it suddenly and go back to normal."

The experience of being in a K-hole depends entirely on the level

of the dose. Small doses of ketamine can leave you feeling light and airy, while ordinary things may seem very funny and you might find you are analysing things you wouldn't ordinarily think twice about. As Chris recalls: "We were back home and I just kept thinking 'I really like this flat, the floor is really nice, the sofa is really good!'" While this all sounds very amusing, there are drawbacks to its effects.

Users are more likely to injure themselves while on the drug. This is a result of a reduction in bodily sensation, leaving you feeling as if you are floating or feeling somewhat similar to a 'space man'. And because you are less capable of movement, you may find you are accident prone.

In fact, ketamine was linked to the deaths of 23 people between 1993 and 2006, which is alarming when you consider that these deaths were caused by accidents while on the drug.



Not only are you likely to cause yourself injury while on ketamine, but there is also an ever-increasing risk of HIV and Hepatitis C, which comes as a result of injecting the drug into your system. However, these instances are rare. Instead, lots of people take ketamine by snorting the grainy white powder or swallowing it in tablet form. Chris describes the physical process of snorting ketamine as 'disgusting', leaving him with a foul taste.

So what makes ketamine so popular in comparison with other drugs such as ecstasy or cocaine, other than the lack of a hangover?

Much of it comes down to price and availability. Unlike other drugs such as LSD, ketamine is much easier to produce, it is also an odourless, colourless substance, which makes it easier to import.

DrugScope's *DrugTrends* survey revealed that the average price of a gram had fallen from £30 to £20 since 2005, and has

remained this way despite the government's classification in 2006. Ketamine appeals to young people, as it is slightly more affordable than drugs like cocaine, which you can expect to pay up to £80 a gram for. There is also lots of debate as to whether the popularity of the drug is increasing because of its classification – has ketamine become the forbidden fruit?

According to specialists at the Independent Drug Monitoring Unit (IDMU), the number of ketamine users has risen from 65,000 in 2000 to more than 90,000 since its classification.

Often, drugs aren't considered 'proper' unless they have a classification attached to them, and the increased popularity of ketamine since its classification is evidence that today's drug scene is influenced by legislation. Chris disagrees with this hypothesis: "I don't think classification matters to me or the people I know – maybe to younger people who are a bit more concerned about taking drugs".

Harry Shapiro, director of communications for DrugScope claims the police are partly responsible for the rise in ketamine use. "Police don't give Class C drugs much priority, and because ketamine was legal, controlling it has not made a significant impact to consumption or availability."

Because ketamine was legal for such a substantial time there is still an ease to which it is available and because of this many people continue to perceive the drug as safe. However, the NHS has reported instances of muscle spasms, comas and even death through the use of ketamine, though it should be pointed out that such cases are rare.

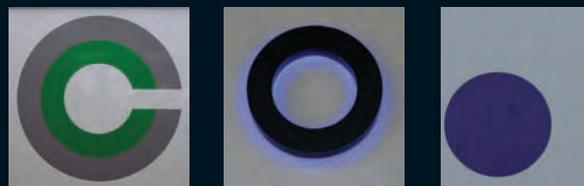
Chris is quite noticeably oblivious to the implications of taking ketamine, and puts a lot of emphasis on the fun involved. "My personal view is; if there's a group of you who are good mates, going back to a house and taking some ket is a good laugh...if you don't do too much." He adds.

While this all seems very harmless, when taking ketamine regularly your body builds up a tolerance to the drug and you may feel you need to take higher doses to ensure the same high.

When you take larger doses, you are more likely to suffer a fatality and in fact an increased dosage doesn't actually ensure a more exciting trip. Granted, it will have a stronger effect, but it means you'll be sitting down all night, unable to move.

Not exactly the night out you had planned?



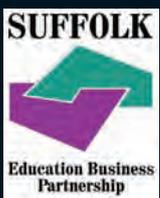


www.bemmad.co.uk is a new website designed by young people to act as an ongoing journal for the BeMMaD project, provide support and information, and keep users up to date. If you are curious about mentoring, its effects, benefits and how to get involved, then look us up.

Contributions to the site are wide and varied and as relevant to the people as much as the project. Share your interests and experiences, be it mentoring, music, glamour or gaming. Registration is open to all.

The Forum deals with particular issues and the Blog is for user's stories and experiences. Write a poem and tell your story, post pictures or web links to other internet pages you think are of interest. Images can also be added and the Creative Section is for everything else. Look around for ideas and have fun!

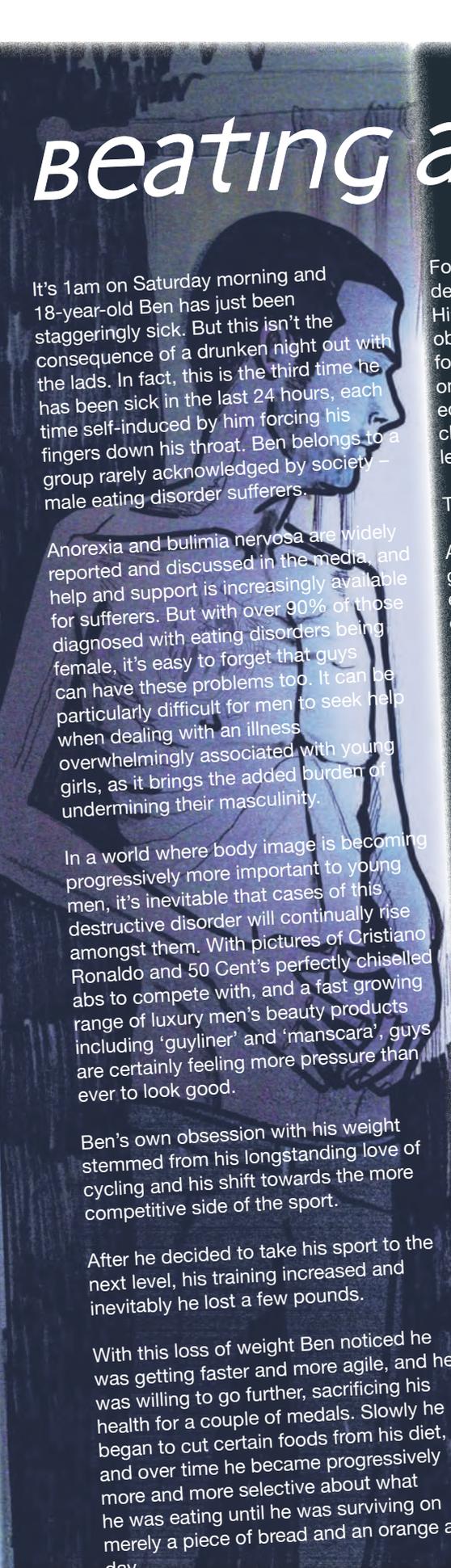
If you like what you see and would like to get involved in mentoring or set up your own project, contact the BeMMaD team using the site or on 01473 408062 / info@bemmad.co.uk.



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Beating anOREXIA – Ben's story



It's 1am on Saturday morning and 18-year-old Ben has just been staggeringly sick. But this isn't the consequence of a drunken night out with the lads. In fact, this is the third time he has been sick in the last 24 hours, each time self-induced by him forcing his fingers down his throat. Ben belongs to a group rarely acknowledged by society – male eating disorder sufferers.

Anorexia and bulimia nervosa are widely reported and discussed in the media, and help and support is increasingly available for sufferers. But with over 90% of those diagnosed with eating disorders being female, it's easy to forget that guys can have these problems too. It can be particularly difficult for men to seek help when dealing with an illness overwhelmingly associated with young girls, as it brings the added burden of undermining their masculinity.

In a world where body image is becoming progressively more important to young men, it's inevitable that cases of this destructive disorder will continually rise amongst them. With pictures of Cristiano Ronaldo and 50 Cent's perfectly chiselled abs to compete with, and a fast growing range of luxury men's beauty products including 'guyliner' and 'manscara', guys are certainly feeling more pressure than ever to look good.

Ben's own obsession with his weight stemmed from his longstanding love of cycling and his shift towards the more competitive side of the sport.

After he decided to take his sport to the next level, his training increased and inevitably he lost a few pounds.

With this loss of weight Ben noticed he was getting faster and more agile, and he was willing to go further, sacrificing his health for a couple of medals. Slowly he began to cut certain foods from his diet, and over time he became progressively more and more selective about what he was eating until he was surviving on merely a piece of bread and an orange a day.

For a while he managed to suppress his desperate appetite and continue training. His hunger, however, overtook his obsessive self-control, and he eventually found himself raiding the kitchen, bingeing on anything and everything that was edible. Cakes, chocolate, crisps and cheese were all ravenously devoured, leaving Ben with guilt he could not handle.

The answer seemed obvious: Throw up.

As all the fatty foods he had previously gorged on were brought back up and expelled from his body, he felt an overwhelming rush of relief flow through him.¹ Ben had fallen into the compulsive, repetitive and unforgiving cycle that is bulimia nervosa.

Eating disorders do not only affect cyclists, of course. Men who participate in any sport are potentially at risk due to the constant pressure they put on their bodies to achieve better results. However, runners, jockeys, wrestlers and gymnasts all face a greater danger of succumbing to bulimia nervosa or anorexia due to the weight restrictions in their sport.

Certainly not what some might label 'pretty-boys', these guys can fall into the eating disorder trap due to their competitive and perfectionist nature, each determined, like Ben, to be the best. The pressure to succeed, to be competitive and to win at all costs, combined with non-athletic pressures in their lives, can help contribute to the onset of eating disorders in men.

The impact of the illness, however, is not so rewarding. Ben's body soon began to feel the full force of bulimia nervosa: he became pale, exhausted and haggard, yet all he saw was fat and so continued to believe he was grossly overweight.² Ironically, his cycling also suffered, and the success he had worked towards for so long became unachievable as his feeble frame grew unable to perform at a competitive level.³ It was only when Ben got an injury that he realised just how out of control his behaviour had become and the pure damage he was doing to himself.

Meanwhile, concerned friends and family helplessly watched while trying to understand what was wrong. An eating disorder was hardly the conventional explanation for a lad Ben's age, so getting the right treatment was indeed prolonged. Even doctors dismissed the disorder to begin with, putting Ben's weight loss down to nothing more than a 'sickness bug'.⁴

Ben was treated through a mixture of therapies, and although his body is working overtime to recover and cycling is now out of the question, he is still regarded as lucky. He was able to catch his eating disorder early enough. Many male sufferers simply slip right through the safety net.⁵

Fact File:

1. The thought of having fatty foods inside his body made Ben behave in this way. The reality is that not everything is thrown up because of how the body absorbs nutrients. Purging dehydrates, risks are high and it is an ineffective way of controlling weight.

2. As Ben's body craved nutrients, his thoughts became more difficult and less logical. With his thinking changed, his perception of himself was distorted.

3. Ben's 'feeble frame' and subsequent inability to compete at cycling was probably caused by muscle wasting.

4. Many males like Ben find themselves being examined and tested for digestive problems, which delays the right treatment.

5. Early help is available to sufferers like Ben through the national organisation *beat* and through *Mind*. Remember, eating disorders are really serious mental health problems.

b-eat.co.uk
mind.org.uk

Thanks to Gill Burgoyne – Team Manager and Specialist Nurse Practitioner at the Suffolk Mental Health Partnership's Eating Disorder Service, part of the NHS Trust – for providing the facts.

RYAN CRISP



“What I like about trials is the freedom of riding anything, anywhere”

To most people, it's just a strange looking bike with no seat and squeaky brakes. But to Ryan Crisp, bike trials is a huge part of his life, and more than just a hobby. In just three years the 13-year-old has notched up seven podium positions in regional and national competitions, as well as attracting five different sponsorship deals from bike brands and shops. Dan Strain met up with Ryan to discover more about him and this rapidly growing sport.

Often referred to as 'cyclo' trials, or simply 'trials', bike trials is an alternative discipline that has evolved from motorbike trials and mountain biking. It basically involves riding through areas full of obstacles like pallets, logs, railway sleepers and concrete tubes, without ever placing your feet on the ground. “What I like about trials is the freedom of riding anything, anywhere,” Ryan tells me, “Being able to incorporate your own style into riding.” The sport demands explosive power, incredible balancing skills and balls of steel!

While not currently as popular as BMX riding, trials is becoming really big, really fast. The bikes are based on normal mountain bikes, but they are adapted to include powerful hydraulic brakes, smaller wheels, different gearing and guards to protect the underneath of the frame. The bikes are also much lighter than your average mountain bike or BMX. Ryan reveals he rides a “Koxx

Silver Sky with TryAll Components.” It's probably awesome.

Everyday after school, Ryan can be found practising in his back garden where he has assembled a huge trials course consisting of pallets, tractor tyres, industrial cotton reels and oil drums. At the weekends, however, he'll meet up with other riders from the local area. Between Woodbridge, Ipswich and Felixstowe there are about 15 trials riders, and 'street rides' are often organised online. These are informal group rides where friends meet up to push and challenge each other to improve, socialise and - most importantly - enjoy the sport.

Thinking about other courses and riders, I wonder about Ryan's favourite locations and heroes. He says, “My favourite place to ride is Buthiers in France because there are lots of rocks and a good mixture of terrain with pallets and tyres. My favourite rider is Gilles Coustellier because he is smooth and powerful.”

I had the pleasure of watching Ryan in action competing in a national round in Derbyshire. It is at national bike trials competitions that you find the most talented riders in the country and the most challenging sections concentrated into one place. Photographing one particular section, I carefully watched as rider after rider lost their breath, balance and patience. Then it was Ryan's turn.

The way he floated effortlessly through the section and over the many rocks and logs almost convinced me he could do it with his eyes closed. And whereas most of the older and more experienced riders exited the section looking like they had just cycled in from Dundee with flat tyres, Ryan finished the section with ease and calmly rode straight off to the next.

He has unquestionably excelled on the competitive stage. I ask about his fondest memory of a trials event so far. He replies, “My proudest trials moment was becoming the British champion in the Blue category in 2007. I also came fourth in the world championship held in the Czech Republic and Japan.”

Due to the fact that trials isn't very well publicised, Ryan finds he has to be creative and careful where he rides. Skateboarders and BMX riders have skate parks, mountain bikers have specific trails, but unfortunately, there are less than five specific trials parks in the country, and none within 50 miles of Suffolk.

For Ryan, this isn't such an issue, but not every trials rider is fortunate enough to have a mini trials park in their back garden! Within the trials community, it is common knowledge that the places that look the best to ride are out of bounds – police stations, for example. Ryan informs me that riders often have to return to good spots later when they won't disturb anyone. He says that generally, if you respect the public and environment around you, you won't get any hassle.

Being involved in bike trials has given Ryan opportunities he may otherwise not have experienced. He has made good friends, travelled all over the country riding in competitions and events, his sponsorship means he gets great deals on clothing and bikes, and, obviously, he is a lot fitter than he would be if he spent whole weekends playing Xbox and eating *Monster Munch*!

Ryan explains that the sport is constantly evolving. As well as conventional competition riding, popularity has soared in 'street riding', a trials variation with a greater focus on incorporating tricks like riding along rails, 'gapping' from object to object and hopping up walls and other obstacles.



“My proudest trials moment was becoming the British champion in the Blue category in 2007. I also came fourth in the world championship held in the Czech Republic and Japan.”



It's hard to know exactly what the future holds for Ryan in this continually shifting sporting landscape. He is adamant, however, that he can dominate the world of trials, claiming, “In five years time I see myself in the UCI [International Cycling Union] world top ten.”

It's certainly a bold statement, and a tough one to live up to. But one thing's for sure, if he continues to develop as a rider and keeps achieving the results as he has done, then Ryan Crisp will undoubtedly be a name to look out for. Probably in five years. Probably in the UCI top ten.

Be sure to visit www.ryancrisp.co.uk for news updates, information on his sponsors as well as lots of photographs and videos of Ryan in action.

Expose yourself & DANCE

Whenever you hear a piece of music, whether it's Puccini or the Pussycat Dolls, you instinctively start creating dance routines in your head. You're obsessed by dance, and you're considering pursuing it as a career. Want to know where to start?

Fit?

There are many different types of dance. They fit into roughly three strands – ballet, contemporary dance and commercial dance (anything from musical theatre to street dance). Each demands different skills. Take a good hard look at yourself - your body, your personality, preferred performance style and what you're hoping to achieve - and decide what's right for you. Isobel Cohen, Associate Artist at DanceEast, says, "You got into this because you're an artist, therefore your artistic needs have to be fulfilled as well as the choreographer's. There's no point trying to do work that doesn't actually suit you."

Eat Dance

See as much dance as you can. Find out what's on locally at Snape Maltings, the New Wolsey and DanceEast, and take full advantage of Suffolk's close proximity to London – one of world's dance capitals. "You have to go and see a lot of work to decide what kind of work you want to do," says Isabel Cohen.

Hardcore

If you're serious about dance, you'll need to go to a dance school or conservatoire. Places like Rambert or LABAN will give you the full-time, intensive training you need. Contemporary dancer Tasha Kowalski says, "It's hardcore training for three years. It's not like being a student at university... if you go to a dance conservatoire you're in at 8.15am and out at 6pm, if not later." Locally, UCS has teamed up with DanceEast to offer a three-year BA called *Dance in the Community*. Work placements are a key part of this hands-on, practical course.

Wow

To get into dance school, land a job or prove you're worthy of being part of a prestigious dance company, you're going to need to show off your skills at auditions. You'll hear about opportunities through dance school, word-of-mouth, or the internet, and as you develop, someone you know may invite you to a closed audition.

Tasha says, "It's important to be on time, and they often ask for a prepared solo, so it's good to research the school [or employer] and what kind of shows they've been doing, so you can get an idea of the movement they want." Be prepared for the fact that you might have to dance all day, and that at any point you could get cut. "If they do cut you, it's worth approaching the people running the audition and asking for feedback" she adds.

Next stage

Isobel recommends that aspiring dancers "do as many performances while they are students as humanly possible, even if they have to do them for free. It's important to have stuff on your CV, but the moment you learn to be a dancer is when you have to do it on stage, in an environment you're not expecting."

RESOURCES

DanceEast | danceeast.co.uk | World-class dance centre in Ipswich

Danceground | danceground.net | Jobs, news and tour info

Youth Dance England | yde.org.uk | Nationally-funded youth dance promoters.

UK Performing Arts: Dance | ukperformingarts.co.uk/dance | Courses, auditions and careers.

Dance UK | danceuk.org | The national voice for dance.

Dance Europe Magazine | danceeurope.net | An international perspective, with jobs listings.

Article 19 | article19.co.uk | Regularly updated contemporary dance website.



TASHA KOWALSKI

Tasha's interest in dance was sparked when she started going to ballet classes, aged five. Despite knowing she didn't possess the necessary physical characteristics of a ballerina - high foot arches and hips with a lot of turn-out - she loved what she did enough to persevere. When she started high school she also added tap, jazz and modern dance classes to her schedule, which ended up being a wise move. "It's an important thing as a dancer to be able to do all kinds of dance and not be limited to one."

Tasha has been following her passion for dance through thick and thin since she was little. "From the age of about eight I got myself backwards and forwards to dance classes. I only asked for lifts if there was no other way of getting home, and I used to work part-time in the ballet school to pay for my own lessons and things like that."

She may be driven but when off-duty is pretty relaxed, and doesn't seem to mind me asking stupid questions. When I enquire if she enjoys going clubbing, assuming that all dancers relish the opportunity to dominate the dance floor on a night out, she puts me straight. "It's quite funny, because a lot of people say 'oh no, you're all dancers, we're not coming out dancing with you!' But at the end of the day, I've trained in ballet and contemporary dance for the last five years - I'm not going to go into a club and start doing pirouettes!"

Tasha considered going to musical theatre school, but in the end did a B.Tech in Dance and soon realised she wanted to concentrate on contemporary dance. "You can come to it slightly later and develop your skills - you don't have to be born with them," she says of her chosen specialism, taking the opportunity to have a dig at more restrictive dance forms. "With contemporary, body types can be anything, and there are so many different styles within it. You just have to be a good dancer,

a good technician, good at what you do," she adds.

Tasha got her first taste of life as a professional dancer in the year after finishing her BA, when she was selected to be in her college's youth dance company, a springboard into the world of work for newly-graduated dancers. "There were 11 of us, and we had our own rehearsal director... and we had about five professional choreographers commissioned to come in and create pieces on us."

Not only did she come away with a bulging contacts book, but to her "the most important thing was learning different styles, and what choreographers want, because as a dancer you're meant to catch on and learn what's expected very quickly - if not, you're in trouble and you're out the door."

Now a fully-fledged professional dancer, Tasha is trying to get more teaching experience. "If you're not touring you'll try and find somewhere to teach, and if you're touring you might be asked to go out and do educational jobs that will bring you a bit more money," she says, well aware that this extra string to her bow will come in handy as she juggles bursts of work with periods of limbo, during which she strives to keep fit, attend auditions and sample the occasional workshop.

What's round the corner for Tasha? In practical terms, a job in Bedford, but her high aspirations are sure to lead her elsewhere. "In the future I'd like to get a lot more involved in aerial dance," she says. "The kind you see at the circus where people hang inside hoops; and that BBC2 advert with people rolling down on silk. That's the static kind, but there's another kind where you're attached to a harness, which is attached to bungee ropes, and there are no limits. It's like flying."



Let Yourself Go!
at the FREE DanceHouse open weekend
9 - 11 October 2009

This weekend will be a chance for the whole community to celebrate the opening of DanceEast's brand new DanceHouse on the Ipswich waterfront.

Highlights include: An open top bus parade, FREE dance taster sessions and performances by an array of dance artists.

For more information call DanceEast on 01473 639230 or email 'Open House Weekend' to info@danceeast.co.uk leaving your full contact details.

Monster Road Trip Inc.



I'll confess – I can't drive. Sure, I have the licence, the car and the insurance, but I'm seriously lacking in road sense. In my little *Cinquecento* I can easily get from A to B, but when C becomes an option – things begin to get tricky. So, that's why a road trip was a bad idea...

The concept was simple: finish our exams, jump in the car and go to the sunny beaches of Bournemouth – making several stops along the way at motorway Travelodges and points of interest. It would be an exciting escapade, lasting several days and several nights, we would all get along perfectly, have a brilliant time and come back with a tan. Or so we hoped.

So, on a muggy June afternoon, just four hours after my final A level exam, I found myself driving into town to pick up my friends and cart them off to another part of the country. They were all optimistically kitted out with sunglasses and shorts and were armed with sun cream and Frisbees anticipating the good times that lay ahead.

With B*Witched blaring out of the tape deck and three bags of Haribo *Starmix* open, things began quite well, although it wasn't long before we ended up in the fast lane of confusion that is the M11. Being an inexperienced driver who had only passed her test three weeks previously, I was a motorway virgin, and in comparison to the quiet and picturesque country roads I had been eased through by my instructor, this was Hell.

As I awkwardly pushed myself up the slip road, the sheer speed of the oncoming traffic was enough to make me want to

cry. I had never pushed my little Fiat faster than 60 but now felt like I was on an F1 circuit racing against Lewis Hamilton. Miraculously, despite even the slowest lorries having to overtake, no accidents were caused.

Withered by the sun and our slow progress, it was time for a pit-stop. But as we excitedly drew up to the Maccy D's Drive-Thru, it became very much apparent that no-one was waiting to take our order. In fact, it appeared that no-one had worked there for years – it was completely abandoned.

Excited by this discovery, my three friends and I shrugged off our hunger pangs and slithered through the smashed glass of the Drive-Thru window. A couple of futile hours later and we had built a fort out of dining furniture and were soiled in sticky red goo from an out-of-date ketchup fight. Eventually we decided to leave, but only after cramming the Fiat's last remaining pockets of space with tonnes of plastic *Monsters, Inc.* figures circa 2002.

During the next [four-hour] leg of the journey my eyelids screamed for sleep, with only the grinning faces of Mike and Sulley keeping me awake as they peered at me in the rear-view mirror. Opting against a hazardous and uncomfortable nap on the hard shoulder, we took a gamble on a dubiously-quiet Travelodge. At £29 for a room, we were pretty thrilled. But due to a lack of hot water and a (ahem) 'lively' couple next door, come 3am we were all wide awake, bored stiff and still reeking of ketchup. "Uno or vodka?" one of the lads finally asked. Hmm, tough one. It wasn't long before we were tipsy

and craving a party. Knocking at every door on Floor 3, we only managed to pick up a 15-year-old boy in Superman pyjamas and a couple of Scottish men who were evidently on some sort of drugs. Brilliant.

So the 'party' continued until the dawn chorus with the confused teenager trying to chat up my friends while the senseless Scots played ominously with their penknives. I did the sensible thing and locked myself in the sanctuary of the bathroom and waited for the vodka to wear off.

After waking up with my head lodged under the toilet seat, I soon realised the road trip must come to an end. Hazy-eyed and hungover, I reached into my bag for a painkiller when I realised –

"Where's my purse? Have any of you guys seen my purse?"

And it wasn't just my money that had disappeared. The room was missing three more purses, a wallet and two bearded men with dilated pupils. They had taken them (and possibly the 15-year-old boy for good measure). After checking at reception we realised the criminals were long gone, and we had about £15 left between us – just enough for petrol to get home.

It was on that depressing note that we ended our road trip, after not even making it halfway to our destination. Although, looking on the bright side, I was the proud owner of 150 assorted *Monsters, Inc.* *Happy Meal* toys which brought in a tidy cash sum on eBay.

BEST OF THE SHOWOFF

Images



Doodle Woof
Tommy Human
ip1zine.com/showoff/media/1052

What's this then?

This, people, is a porcelain dog transformed by the eccentric doodlings of Tommy Human.

What we say

Doodle Woof is a wonderful little window into the vibrant imagination of Graphic Design student Tom Steward. His various quirky characters lend an endearing sense of personality to all his work, particularly on *Doodle Woof*, where the intentionally child-like imagery works a treat.

What they say

Inspiration?

The college brief was to illustrate an object of your choice, and after permission was denied to shave and paint my own Jack Russell, I turned to this porcelain dog!

Would all dogs look better if we drew on them?

There's only one way to find out! I'll get back to you on that!



Writing



Utopian England
GINGERroger9
ip1zine.com/showoff/media/1029

What's this then?

A fictional tale of unexpected bliss in a brave new world by wordsmith William Nicholson.

What we say

Utopian England couples an instant aesthetic readability with a beguiling charm that forever encourages you to read on. His world is vividly portrayed and like all good stories, it finishes with you still craving more.

What they say

Utopian England in three words?

Imaginative, ambiguous and different.

Inspiration?

A combination of how I view the world, how I would like the world to be, and a good old-fashioned love of robots!



Music



Jump!
A Fate Untold
ip1zine.com/showoff/media/1096

What's this then?

An infectious, fist-clenching, mosh-pit inducing tune from one of Ipswich's premier pop punkers, A Fate Untold.

What we say

Pop punk's not boring and it's not all the same, got that? This is riff-tastic, bounce around stuff, with a subtle contrast of melodic vocals and untamed guitar licks. Not to mention an epic sing-along finale.

What they say

What are you jumping about?

The whole song is basically about taking a risk, closing your eyes and 'jump'ing into something which will make you happy.

Would all music be better if everyone let out an occasional scream?

Hell no!



Film



All at Once
The Looshkins
ip1zine.com/showoff/media/1142

What's this then?

A particularly groovy budget music video from the musical collective formerly known as Pin Money.

What we say

All at Once is almost impossible to dislike. While the audio bounces along merrily, funky monkeys and soft toys dance for your visual pleasure. Plus there's a man in a hat dancing like your Dad. Superb.

What they say

All at Once in three words?

Sexy. Puppetry. Daft.

Any funny stories from producing the video?

The pirate bag lady nearly got leg-raped by a tiny dog.



C
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s
I faced you across our
Cardboard divide –
Expressions in place.
You brandished your king,
I eyed my queen.

Your pale horses had cloaks,
My dark knights sweet intentions,
And we danced beneath the electric light,
Towards our black and white
Regal standoff –
Egos stretched and eyes half closed
As the pieces swayed across the
Board – drunk on their own demise.

There is magic in such studied movement;
Each of us two steps ahead like
Dancers waiting for their partners;
Both hoping the other has been left behind
But also wishing them close, close, closer.

In my mind, we will sit like that forever,
Silent, barely moving
Until forever falls apart –
You still contemplating your next move,
While I ache and dream that you will
Disregard these imitation lives –
Leap from the table,
Claim your rightful crown,
And take me for your queen.



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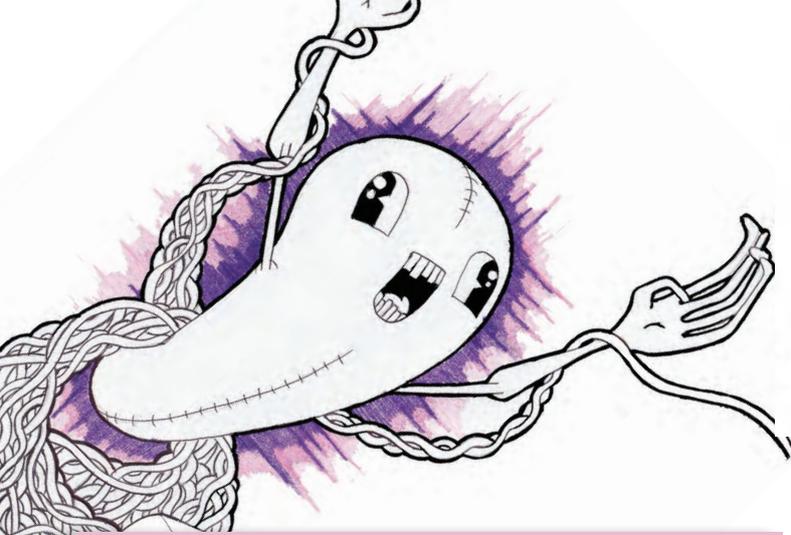
The bed fell out of itself this morning,
So we left it uncovered by our cold skins
And ran to the window.

The cover-monsters roared at the
Old wallpaper, and at us, so out of reach.

Standing at the edge of our world and
Drowning in my duvet dressing gown,
I realised how large we sometimes are,
Framed by our small spaces –
How low and high our skies and ceilings can be.

And it's strange
How I swear the streets weren't beautiful 'til
The shutters opened to the sunshine
And trapped my waiting fingers.
The tears that sprang to my eyes made me realise
All the beauty that hides behind those
Sharp pinpricks of pain.

In that moment of early morning everything,
I looked at you, and we shared a moment of
Total ignorance.
And for all that we are -
All so insignificant,
Such brief sparks in time -
In that moment, there was nothing else.
The sun never shone brighter, and
Never was more said in so much silence.



Addict Profile:

Name: Todd

Age: 23

Addiction: Gaming

Greatest achievement: Completing *Say it Ain't So* by Weezer on *Rock Band* while singing, playing the guitar and doing the drums with his feet.

NW: Right then Todd, I have it on good authority that you are something of a gaming addict.

Todd: Yep. When I was seven I used to carry my Gameboy around everywhere and since then I've owned every console on the market.

NW: Oh, jeez, that's pretty lame. Are there any similarities with 'sexy' addictions like drugs, booze or well, sex?

Todd: Well, I spend a lot of money. A lot. It probably averages out to around £3000 a year spent on various crap. Obviously there's games and consoles but I've had all sorts of stuff like dance mats, guns, guitars, drums, steering wheels. Recently I spent more than £100 on online football trading cards; you don't really realise you're doing it at the time.

NW: Are there any other symptoms? I'm thinking insomnia, social dysfunction, weight gain...

Todd: It can make you pretty lazy. Gaming could be a good way to socialise but with Xbox Live you don't even need to have friends over cos you can play them online. Anyway, I would play with my flatmate, but he'd only let me down!

NW: So you have plenty of alone time – just you and your consoles then?

Todd: You can spend hours on end shut in your room if you're not careful, but I've tended to rope other people into it. Any girl I've been with has had to be into games, they've not had a choice really; they get involved through sheer boredom.

NW: On the subject of women, (and rope) I did hear a rumour that you once tied up your girlfriend and forced her to complete *Chronicles of Narnia* with you...

Todd: That's not true. Well it kind of is... oh bollocks, that's bad isn't it?

NW: Why would you do such a thing? And please don't say it's a fetish...

You know you're an addict when...

You've slipped a £4 N64 cartridge up your sleeve in *Cash Converters*

You've been diagnosed with arthritis of the thumb – but kept playing anyway

You've taped down the joystick on your Xbox controller in order to unlock an achievement while you're asleep

You've recorded and edited a video of the best goals you've scored on *Pro Evolution Soccer* with Iranian international Hossein Kaebi

Todd: It's all part of being a gamerscore whore I suppose – trying to unlock achievement points.

NW: What's a gamerscore whore?

Todd: Everyone knows about gamerscore whores.

NW: No, really Todd, they don't. Please indulge us.

Todd: They're people who play loads of weird games and try to unlock all the achievements to improve their gamerscore on Xbox Live.

NW: So come on then, which ridiculous games have you purchased over the years?

Todd: *Monopoly*, *Beautiful Katamari*, *Shrek*, *Ratatouille*. All sorts.

NW: Good lord man. Clearly you enjoy the sense of accomplishment you get from gaming, so would you rather a) complete *Call of Duty* or b) make love to a beautiful woman?

Todd: See now you're assuming that I've actually done b)

NW: Good point. And I heard the noise you made when you completed *CoD* so maybe there was no need for that question...

Todd: Hmm, yeah it was one of those girly-shriek-and-nearly-wet-myself kind of moments.

NW: On that note you do look like you could do with a shower... and some sleep... and a shave. I better leave you to it, but just finally, do you think you've got a problem?

Todd: I'm not anywhere near as geeky as most people – it's not as if I dress up as *Final Fantasy* characters, I just like games.

NW: Hmm classic case of denial, and I think you meant 'some people' or even 'no people' rather than 'most people'. But never mind, I wish you the best of luck in overcoming your addiction young man!

REVIEWS



3 The Graham Oldham Artist's Gallery, Electric House, Ipswich; June 6, 2009

This flagship exhibition by newly formed Ipswich artist's collective Lielow and Sketch was a lesson to any doubting parent out there who thinks their child should get a proper job and stop playing with their crayons. Several of the 30 artworks on show were exceptional; all proved that the underbelly of talent lurking in Ipswich and beyond is, well, fat!

Live music from DJ Fingerprint and The Coca-Cola Kid made the opening a happening rather than a soulless amble



round four white walls. Warm beer and wine flowed and the exhibition buzzed.

On an island in the middle of the space was a professional catalogue and mix CD to take away as souvenirs, as well as free badges, flyers, even anthologies and magazines – a nice touch that showed the organisers were passionate not just about the exhibition, but the local art scene generally.

Vitaly, the artwork was both saleable and affordable with most pieces priced around £50-100 (the cost of a large Ikea print), and half the collection sold. There was an exception though with Gareth Bayliss pricing his excellent triptych at a cool £3K! I picked up a gorgeously garish [untitled] piece by Matt Farrar and *Cat in Sea* by Gemma Correll, who is as lovely as her painting.

Joel Millerchip, 3 co-organiser and artist said: "It was a pleasure to organise an event with a nice mix of artists, and the feedback we had from people at the event was awesome. The owner of the gallery came later on in the night and thought there would be only a few people but he couldn't believe his eyes when he saw sixty people in his gallery enjoying the exhibition."

With two further shows planned for October, 3 will become 4, will become 5, will become 6...

The switch has taken place – Ipswich's art scene has new a order. **HF**
lielowandsketch.co.uk

Upcoming Lielow and Sketch shows:
Animal House, October 10 – 18
SquareRoute, October 24 – 31



Kelso Too Far

If you regularly get lost in the woods after dark, I wouldn't particularly recommend Kelso's EP *Too Far* for your MP3 player. There is something grippingly eerie about the three-piece's three track offering; a dark grunginess that throbs with devious undertones and malicious intent. Kelso's stuff is as raw as sushi but not so mass-produced. In fact the beauty of tracks such as *Seed Atrophy* is the way in which



a fairly melodic, yet generic breakdown is transformed by one extra, unexpected note. Suddenly, pretty guitar riffs are replaced by caustic, pounding bass and pierced by the neighbour-rousing vocals of Will Marshall. If you play *Too Far* very loud, it will undoubtedly annoy a lot of people. However, I get the feeling Kelso wouldn't care. This EP is for the hardcore, the informed and certainly not for the faint-hearted. **NW**
ip1zine.com/showoff/profile/263





Jenny O'Neill Photography The Swan, Ipswich; July 2, 2009

Can any photographer capture the atmosphere of a live gig in a single image? Jenny O'Neill's exhibition at The Swan got under the skin of performing musicians in a good way and gave a glimpse of the characters behind the music.

Whether it was Glasvegas' frontman with his face screwed up, the laughing lead singer of the Kabeedies or a nonchalant, multi-hued La Roux, each spoke volumes about the performance style, look and sound of each artist.

The shots on display were mostly in colour, with a few black-and-whites. Some showed local talent like Underline The

Sky and The Cheek, others depicted more established acts such as Franz Ferdinand. Mixing it up was a nice touch, forcing viewers to approach each image without thinking about who was in it.

My only gripe was that the photos were fairly small, and led to punters having to lean in close to see the detail. Also, it appeared that mainly lead singers and guitarists were the focus of Jenny's lens – what about the rest?

The Swan on the cusp of *Swanfest* was a fitting venue for Jenny's exhibition. Though it was a shame that the music pumped out by the DJ did not tie in, the noise-soaked atmosphere was good enough. **GKR**
ip1zine.com/showoff/profile/78



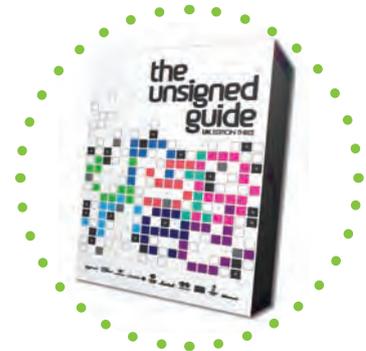
The Unsigned Guide UK edition 3 mcr: music

The Unsigned Guide is possibly the most comprehensive library of disappointment on the market today. The rules of being an unsigned musician are staggeringly simple: If you are any good, then at the merest hint of provocation the music industry will find you, dress you up like Gwen Stefani and call you Lady Gaga. And that will be that. If you are crap, and lord knows most of us are, then you will have to negotiate a whole host of different middlemen imploring you to 'upload your music here' and 'send your music there'.

The guide is honest enough. In the recent wave of TV shows, websites and books all

dedicated to helping the hopeless musician, it's probably the most credible and useful resource. It's likely that it will destroy more hopes and dreams than the others put together, but unlike *X Factor*, won't revel in it.

It's also not unreasonable at £39. Good value for what can only be described as a tome. Is it worth buying the new one? No, certainly not. Buy the old one and it will be cheaper. It's 99% likely that you won't read the new industry advice section before you send out your demo pressing anyway, and if you're the kind of musician who thinks the reason you got no reply is because the addresses were out of date, then it's time to talk to your psychiatrist. **JK**
theunsignedguide.com



annihilated by an eight-foot terminator.

While most of the record is purely instrumental, vocals creep into the mix when extra intensity is required. While certainly dramatic, these shouty bits may prove a step too far into a niche sub-genre for those who like their lyrics sung, rather than growled. It would be a shame if you jumped off the steps completely, though, as with their full length debut *Cloaca* have shown a wealth of ambition in blending soaring, cinematic rock with insane, ear-bleeding metal. Without a doubt, *Lassitude* is worthy of some serious attention. **AT**
myspace.com/cloacamusic

Lassitude Cloaca

Let's be clear about one thing: *Cloaca* don't do songs. Every one of the five tracks on their debut album is a sprawling, time-consuming journey across the industrial landscape. But it's time well spent. These guys do the quiet-loud-quiet-loud thing really well, repeatedly building up layers of searing, moody guitars into a crescendo of head-melting metal epic-ness. The quiet, atmospheric bits are pleasantly evocative of indie post-rockers Explosions In The Sky, while the loud, intense bits are more evocative of turning down the wrong street in post-Judgement Day LA and being





Swanfest

The Swan, Ipswich; July 3 – 5, 2009

The Swan has established itself as *the* pioneering music venue in Ipswich and therefore it is no surprise that it is home to what is fast becoming the most important local music event of the year: *Swanfest*.

Throughout the year The Swan plays host to local and nationally recognised artists alike, representing everything from hip-hop to metal, and these three days of non-stop music was no exception.

The weekend's highlights included 'The Godfather' of the Ipswich hip hop scene, DJ Jimmy Green, Road to V 2007 winners Rosalita, E.O.W world champion Stig of the Dump performing with his partner in rhyme Dr Syntax, plus Norwich-based The Kabeedies who closed the festival.



The Proverbial Show

Graham & Oldham Gallery, Electric House, Ipswich; 26 – 28 June 2009

The flyer read 'Beware of geeks bearing gifts at *The Proverbial Show*'. But it would be unfair to simply label the artists behind the exhibition as geeks. I would say they are more 'technically enlightened', for the work on show was pretty clever stuff.

All based on popular proverbs – 'curiosity killed the cat', 'a picture speaks a thousand words' and 'many hands make light work', etc. – *The Proverbial Show* was more of an experience than an art exhibition, although some of the experiences worked better than others.

A special mention has to go to Ipswich's finest promotion company Uprock for their sheer pulling power, bringing to Saturday night's line-up established band Hot Club de Paris, Rob de Bank, Hugh Stephens' hand-picked band King Charles, Ipswich's finest lyricist James Severy (and The Band), and the wonderful electro fizz quartet Angry vs The Bear. The atmosphere during the Saturday evening was fantastic, with all sorts intermingling in the 'only alternative's' beer garden.

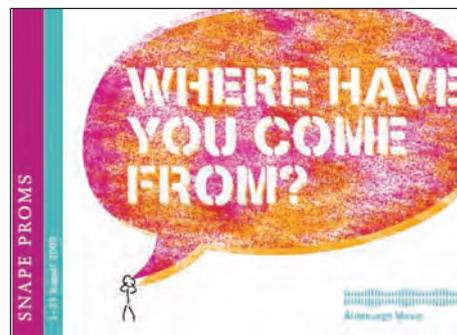
Hot Club de Paris, who should have been the tour de force act of the evening, performed a set that felt slightly stale and the boys seemed to lack charm and good humour. On the other hand Angry vs The Bear performed with bundles of charm, energy and skill. They felt like the real headliners of the evening and their infectious electro pop tunes should take these guys wherever they strive to go.

With tickets at £16.50 for the weekend *Swanfest* can isolate some Swan regulars and the introduction of day tickets could well be indispensable in years to come as the event evolves. Having a music festival of this nature is the exact stepping stone the Ipswich music scene needs. **AR** myspace.com/theswan_ipswich



My favourites included Matthew Applegate's *A Picture Speaks A Thousand Words*, which certainly proved that listening to people describing an image is far less informative than looking at it yourself, and Cefn Hoile's *Curiosity Killed The Cat*. I never thought I'd laugh while watching a kitten get shot, but I guess it proves what a callous person I really am. Tom Juby's *A Watched Pot Never Boils* also had its moments of genius although it was slightly less reliable than other exhibits.

I guess sometimes pots, like geeks, are temperamental. **LK** curiositycollective.org



Sunday 9 August 7.30pm

Curtis Stigers

BBC Radio Jazz singer of the year. A personality.

Tickets £6 – £24

Thursday 13 August 7.30pm

Tibetan Monks

An evening of music, dance, extraordinary costumes and masks brings alive this astonishing culture.

Tickets £6 – £16

Thursday 20 August 7.30pm

Music from the Penguin Café

Exuberant folk meets progressive rock – it's cult!

Tickets £6 – £18

Friday 21 August 7.30pm

Cara Dillon

A voice of trusting softness and clarity – a voice you won't forget!

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Saturday 22 August 8pm – midnight

Faster Than Sound

More experiments in sound and image: The Suffolk Symphony – using only locally sourced material... More on www.fasterthansound.com

Tickets £10

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What is Chlamydia?

- * Chlamydia is the most common sexually transmitted infection
- * Chlamydia is invisible
- * Chlamydia is serious
- * Chlamydia is spreading
- * You won't know whether you have it unless you take a test

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

Abi

"It doesn't hurt to get tested?"

Jake

How do I get a test?

- * **Text** KIT with your name, full address, age and sex to **84010**
- * **Email** suffolkcco@nhs.net with your name, address and age
- * **Ring** the Suffolk Chlamydia Screening office on **01473 275228** to request a kit
- * **Go** to the website www.amiclear.com to find a screening site near you
- * **Visit** your GP or community reproductive health clinic

www.amiclear.com

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





FESTINHO

powered by **Vinspired**

Kentwell Hall

Long Melford, Suffolk

4-6 SEPTEMBER 2009

Campfires / Cabaret / Comedy / Capoeira / Samba / Yoga / Kids' Field / Massage / Art

A friendly little festival in a magical setting, Festinho is a delicious cocktail of the best in eclectic music, a sunny Brazilian feel and shedloads of wonderful nonsense.

Featuring: Music From The Penguin Cafe / Hint / Jon Hopkins / secret woodland discos / Flevans / The Leisure Society / Gideon Reeling / the cinema cottage / Pete Lawrence / Dr Rubberfunk / Cockney knees-ups / Mixmaster Morris / The Fontanas / The Jon Kennedy Band / pillow fights / Nancy Wallace / amazing installations / Kirsty Hawkshaw / Angel Gardens / Ted Barnes / Lindy Layton / Lol Hammond (Drum Club) / Carnival Collective and much, much more...

Check out the website for full lineup!

WeGotTickets.com

Adult camping £60 / Adult non camping £45
Under 14s free with adult / Sunday day ticket TBC

"Sumptuous surroundings... a definite Latin party vibe... small really is beautiful."

The Guardian

An event entirely driven by volunteers. All profits go to the Action for Brazil's Children Trust
- www.abctrust.org.uk

Aged 18-25?
Interested in getting involved in the production of Festinho? Email us at helpingout@festinho.com

www.festinho.com

