

ISSUE 35 FREE



ip1zine.com

"Putting on shows is my way of bringing art to normal people."

DIY

HAIL THE SELF-STARTERS

TITTM / STUDENT GUIDE / HARRY CLARK / RAMP RECORDINGS

BeMMaD

Befriending and Mentoring
Making a Difference

Reach

ACHIEVED
Awarded by Youth Action Network
DURING 2008-11



Maybe you don't know it yet, but somebody out there wants what you have.

BeMMaD works with young people across Suffolk aged 16-25 to excite encourage and enable you to act on the issues that affect your life. Our first question of you is what skills, interests and experiences do you enjoy using and how can you use them to benefit another person.

We have examples and suggestions of past and current mentoring and befriending projects but we don't want to tell you of those. We are looking for fresh and exciting ideas. Any skill or experience you have can be used to benefit another person. Knowing how to use it is the challenge. The BeMMaD team will support you and your ideas to have a positive impact on your community.

We don't expect you to give away your precious skills, time and effort without benefit for you. This is an opportunity to learn about yourself and what your current skills and experience is worth. Meet new people or work with friends. Gain experience in a new area of work and have a story to tell. Preparation is available as an accredited training course with recognition from "v", the national youth volunteering charity.

If you have an idea or would like more information please contact the BeMMaD staff for an informal chat.

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vinvolvedproject

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Welcome

Do you like to do it yourself?

I do. But I do like to see others at it as well.

Hail the self-starters of Ipswich, the artists of Felixstowe, the risk-takers of Bury – these are the mighty that give us art, music, culture, *entertainment goddammit!*

I speak of the promoters, who fend off twats whilst handing out flyers in the rain. Or the writers, who pen plays only to produce them themselves... Of the pioneers, who set up record labels in the name of goodwill, and the curators who host art shows to feed the culturally-starved. These are the children with brains that create

BRAINCHILDREN!

Now, it's pretty clear to me that if children with brains create brainchildren, and their brainchildren create more brainchildren, then we'd have a lot of brainchildren and everyone would be happy instead of moaning about what isn't going on in their local area.

And to those of you who don't have either the time, talent or inclination to go around creating art and culture, I say this: Fair enough, but you can at least get out there and support those that do... Read our Student Guide on page 28 for details of what *is* going on in your local area!

Howard Freeman, Editor

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September 2010

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MY CHARACTER DEFECT

I smell, my head's too big, I've got three tits. Many of us have physical defects that we can't help but what of our character defects? From boring arseholes to roving eyed lustful pervs, five *IP1* writers prove the theory that a problem shared is a problem made very, very public indeed.

"I THINK ABOUT AS HIGHLY OF MYSELF AS SHAKESPEARE WOULD OF 50 CENT."



SELF-DEFECATION

Character defects, eh? Since I don't have the word count to write a dense encyclopedia detailing all of the interesting ways I fail as a human being, I'll just pick one: My crippling lack of self-worth. As you may have gathered, I think about as highly of myself as Shakespeare would of 50 Cent. Now, I know writing this makes me seem like an angsty 13-year-old with a stupid fringe who writes godawful poetry on his pathetic blog about the dreadful burdens of his comfortable suburban life whilst gently scratching his wrist with a blunt pencil sharpener and crying so his eyeliner runs down his irritating face because his dad won't buy him an iPhone and—

Wait, I've been warned about this.

Anyway, back to how much I suck. Basically, I find it hard to accept that I have any positive points at all, and I honestly can't see why anybody would want to be my friend. Now leave me alone. **AP**

FOOT-IN-MOUTH DISEASE

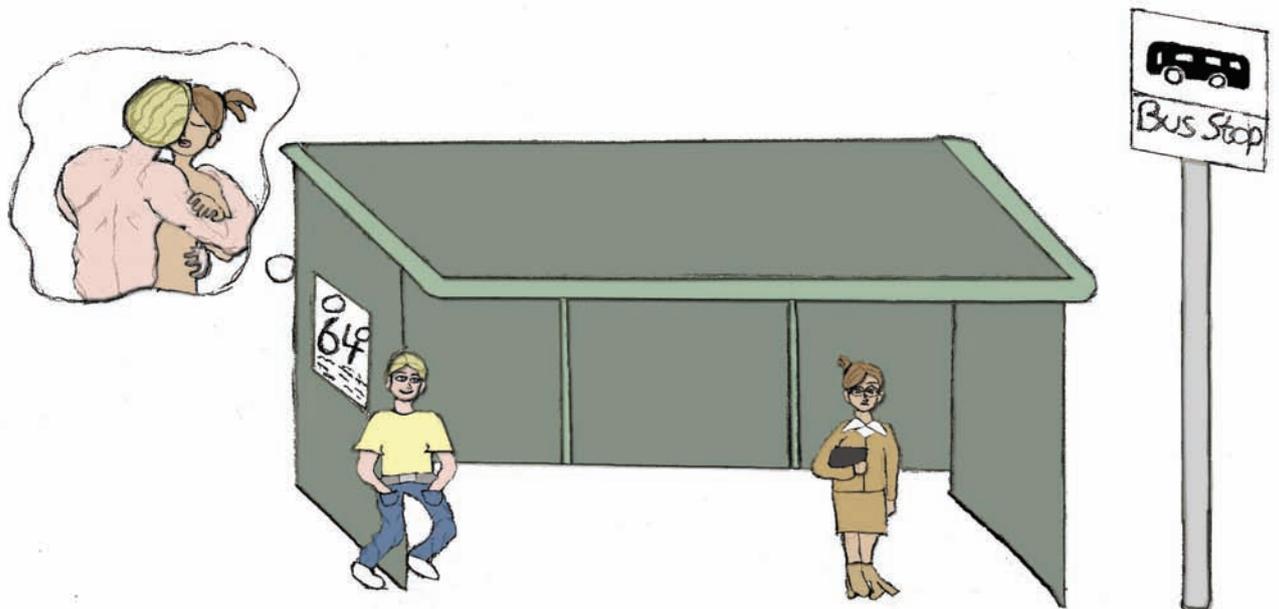
It is not uncommon to have the odd slip of the tongue every now and again but my foot-in-mouth issue has become a regular occurrence and a real problem. I unknowingly insult people on an almost daily basis because I neglect to take the necessary precautions of thinking before I speak. It is one thing to remark upon the dislike of a piece of art when the artist happens to be *cringe* standing right behind you, but it's another to tell your friend she reminds you of Dawn French. Me being me I meant it in the 'jolly and lovable' way but her being her she translated it as 'wow, you really like your pies don't you?'

It really is an unfortunate defect to possess and I apologise in advance for any offence I may have caused, particularly to any reader out there who's a bit slow and doesn't know what I mean.

BMD

MEAT BUT NO VEG

I have absolutely no courage whatsoever and my life is plagued by constant chants of 'grow a pair' whenever I'm faced with any mildly difficult situation. I'm sure I'd give the Cowardly Lion a run for his money. At least he made it onto the yellow brick road; I'd wager in the same scenario that I'd get freaked out by Toto, piss myself on the spot and run away screaming like a little girl. I always go for the safe bet. In poker I fold every hand in case, heaven forbid, I lose the £1.50 stake I've invested into the game. Even when playing the Deal or No Deal board game I find myself dealing on the first offer just so I don't end up going away with a non-existent penny. Who knows, one day I might grow a pair and win 250,000 non-existent pounds. **JN**



"WAITING FOR THE NUMBER 64 BUS, I HAVE FILTHY CEREBRAL SEX WITH A MIDDLE-AGED BUSINESSWOMAN..."

LOVE DRAT!

I fall for every woman I meet.

In Maplin, I plan my future with an *Ugly Betty* look-alike. Waiting for the number 64 bus, I have filthy cerebral sex with a middle-aged businesswoman who won't look my way. My working day is perforated with nano-romances that never make it to second glance let alone second base.

The teller at my bank pouts a bruised plum, overripe with insinuation. I lean inexorably in to kiss her, snared by her eyes. My face meets plexiglass in a sharp shock of white pain; throbbing static and acute humiliation pulse behind my eyes. Sitting in Christchurch Park I fall in love with the denim-clad buttocks of a coffee-skinned girl. A 16-year-old with awkward, off-kilter headphones melts my heart. Every short exchange becomes a sonnet in my head.

I wonder if I'm sick or if every man thinks like this. **JR**

HIND LEGS OFF A DONKEY

I bore people. Easily. But not only that, oh no. It gets worse. When I bore people, I can see that they're bored by what I'm saying. But do I stop?

Of course not.

My character defect is; no matter how pleasant, charming or outgoing I apparently think I am, I'll talk to someone about a subject, realise that I'm boring them but keep on talking anyway! Even when I can see that I'm causing them to fall asleep through a lack of interest, I just carry on.

I like the sound of my own voice.

A lot! **EC**



Suffolk Young People's Drug & Alcohol Service

**Substance Misuse Services for Young People under 18
in Suffolk are changing...**

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The Matthew Project: Supporting people with drug and alcohol related
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Put your project where your mouth is! DIY means doing it yourself. Yes, that could mean replacing your coving, but in the context of this article, we're talking about getting off your butt and setting up a creative project. If you're bored of your area, why not get out there and make it better? In this article, we put the spotlight on four people doing exactly that...



Aaron Kemp Pretty Neat Records



"I think this is probably Pretty Neat's biggest strength; it is truly a collaborative venture."

As its slogan "Electronic Music for Ethical Minds" suggests, Pretty Neat is a project with a grand ambition – it aims to not only break emerging talent but also to donate all of its profits to Mind, the UK's leading mental health charity. Originally spearheaded by the late dubstep artist Kurt R, Pretty Neat has been through several incarnations but has never strayed too far from its original brief – a collaborative label for Suffolk-born artists to showcase their work. Aaron Kemp, the driving force behind the project, explains the path the label took from conception to realisation.

"Our first move was to get in contact with Mind. They were very interested in the project and were more than happy to talk us through the steps we'd need to take. We had to get Pretty Neat registered as a company, to help smooth the fundraising process and make taxation easier. We sought advice from established professionals on the ins and outs of setting up as a limited company and applying for exemption from stuff like Corporation Tax.

"All in all we were very lucky. Most people involved had additional skills to contribute besides content and Simon Green (Sol) in particular proved invaluable. With his existing contacts and knowledge of distributors, he was able to provide a lot of guidance in this area as well as helping to firm up release schedules. We also had people do excellent jobs on promotions and working away on the launch night. I think this is probably Pretty Neat's biggest strength; it is truly a collaborative venture.

"Now that the first part of the catalogue is on general release, we're starting to look to the future. We already have commitments from some well-known artists such as Kidkanevil and are hoping to start courting submissions from new quarters over the coming year."

Pretty Neat artists to look out for include...

Sol & Sample

Sol & Sample are the big-hitters of the team, already pulling considerable attention and sales with their minimal techno floor-fillers. With tracks already signed to Boeing, Multivitamins and Shufflemoor, their releases are now starting to infiltrate the most underground of dancefloors.

Leumas

Leumas hits all the buttons drum and bass should; blending excellently produced jazz loops with drum breaks that will hotwire your central nervous system.

Stavros

Stavros has been accurately described as a filth merchant. Producing a range of sounds from drum and bass to garage and house, he makes a party wherever he goes.

Warszawa

Warszawa is a new generation of ambient music producer. His focus is on minimal, stripped-back arrangements and beautiful melodies.

prettyneat.co.uk

Ben Clarke Art Curator

"I want to draw attention to the fact that so many artists (that don't have anything to do with Saatchi) are scandalously ignored. Putting on shows is my way of bringing art to normal people."



Why do you put on art exhibitions?

I want to draw attention to the fact that so many artists (that don't have anything to do with Saatchi) are scandalously ignored. Putting on shows is my way of bringing art to normal people. I want to exhibit work that is anti-white space, anti-conceptual and aimed at friends and people who are disenchanted with modern art.

Is it easy to source local venues and artists?

I use Ancient House above Lakeland on the Buttermarket. This is the only place in Ipswich I am aware of where one can book a venue for an exhibition and have total creative control over what goes in and what one can and can't do.

I find there is no shortage of underexposed artists anywhere in the world!

Have you put on exhibitions in the past?

The last show I curated was entitled *El Ray* and took place in an old print factory near Blackfriars Bridge in London. Named after a fictional city in Mexico that can only be seen at sunset, the exhibition was a showcase of all the best work we could find from all the art colleges in London: Saint Martins, Slade, Goldsmiths, Camberwell, even Yale! Young, up-and-coming artists to look out for from that show include; Ally Rosenberg, Ben Meschko and Aislinn Dowling. We organised a huge private view with a (illegal) bar and held performances. The poet Kate Tempest came and blew us all away with her words.

Are your shows successful and what can people expect from them?

Yes, all of the exhibitions I've done so far have succeeded in their aims.

My shows are about getting people from different backgrounds involved in and excited about art. I like having in depth discussions with people about works of art – the worst kind of reaction is when a viewer looks at a painting and says, "It's nice" or "good". In order to be truly involved, viewers have to challenge works of art and confront artists.

How do you go about promoting your shows?

What I usually do is just photocopy a massive wad of flyers, text everyone in my phonebook about it a couple of weeks before and make sure it has some extra coverage from magazines and online blogs. It's much easier to actually get people to come to things in suburbia compared to in cities as people have less choice and the community is more united.

What's the best thing about setting up your own project?

Being the person in charge! No...it's really great to be able to work collaboratively with people without being tied down by any ideas or rules. Collaborative curating is something pretty new to me. However, in my experience, working with other people gives you new ideas.

What advice would you give to someone looking to set up their own exhibition, and what are the pitfalls?

The main pitfall I can think of is thinking that it is too hard to do in the first place or that it is cringeworthy to contribute to things or that people will laugh. After that it's just transport logistics and militant flyer-ing!

benwestleyclarke.blogspot.com

Tell us about your night. What's the music policy?

When it began I was doing it on Thursday nights weekly and at that time I played loads of reggae and ska and mixed in a bit of dubstep, whereas now the night has got a bit bigger and people know what to expect so I can go with a more structured line up. Essentially it's about bringing in different people all the time and keeping the music moving. Recently you've seen lots more UK funky come into the nights, and also a lot of the dubstep has moved away from that half-step heavy bass sound and become a lot more garagey and has more of a groove to it.

Why did you start promoting?

I sometimes wonder why I do promoting because it's not easy! It can be stressful at times and if you're not stressed before your night then you're not putting in enough effort. For me there's not a lot of money to be gained or lost so the risks are low, but if it doesn't go well then you may not get the next gig.

How do you find Ipswich as a place to promote?

People say 'there's never anything going on in Ipswich' but they're wrong, you've just got to look for it, and then actually get out to it. If there's a night you think is good, it's vital that you support it or in six months you'll find it's died. It's not too small as a town; it's big enough. The only real problem we have in Ipswich, and it's been said a hundred times before, is a lack of decent venues.

Would you consider moving further afield to attempt to make some money from promoting?

Currently Ipswich isn't a great place to make money promoting, though it is good to hone your skills and people do tend to know everyone. As it's only really busy during the summer when the students are around, you do have a smaller window in which to get the bigger crowds.

The artwork on your Pubstep flyers is very distinctive – tell us about that.

The artwork is designed by Sam Peet who I went to sixth form with. I always get good reactions about the art and flyers, though I've heard it can be a little hard to read at times. I don't mind that, it gives it a bit more subtlety and draws you in more. It's all hand-drawn including the font. Sam puts a lot of work into it and I'm very appreciative. The T-shirts have sold in some funny places: France, two in Canada... It's more of a promo thing than a money making thing though. I'm not selling Boy Better Know numbers yet.

What do you have lined up for the future?

I'm trying a whole night of funky and garage upstairs in Pals. It's called One Pound Funky. We're putting good club music in a club, but we're not charging the earth for it. Decent music 10-3 on a Friday, in a club, for a pound. I don't think anyone else is offering that and a lot of funky nights are really expensive with all the dressing up and drinking champagne. We won't necessarily be doing that. If you want to come along and drink champagne you're more than welcome – but that's not one pound!

myspace.com/pbstp

**Josh Smith aka DJ Ham
Promoter/DJ**



"People say 'there's never anything going on in Ipswich' but they're wrong, you've just got to look for it, and then actually get out to it."



Ed Crosthwaite Silverline Theatre Company

"I set up a theatre company to help myself and a few friends get some more experience for applying to drama schools. We plan to write our own play, probably based on a shared experience, a piece of local history or some kind of myth or legend."

Why did you set up a theatre company?

I set up a theatre company to help myself and a few friends get some more experience for applying to drama schools. We plan to write our own play, probably based on a shared experience, a piece of local history or some kind of myth or legend. There are about five or six of us, so obviously that limits the number of parts we can write in, and as a first project we'll probably limit the length of the show to around 1 hour/1 hour 15 minutes.

Do you need money to set up this kind of project?

Money is something it's useful to have, but not essential if you can find the right places to rehearse and perform in, or acquire props, set and costume. For young people, there are several funding avenues open for small scale projects which could, if you get the pitch right, give you as much as a couple of thousand pounds to help you along. The main costs we'd face are venue hire, both for rehearsing and performing. Village and community halls often provide decent spaces at reasonable prices, somewhere like the Friends Meeting House on Fonnereau Road in Ipswich. This could be supplemented with script readings and initial rehearsals in someone's living room to keep costs down, or even, weather depending, outside.

For performances, if you've got the money and want to be in a professional setting, small theatres like Sir John Mills in Ipswich are a

good place to start as they are usually quite open to splitting money made from ticket sales to help towards the cost of hiring the venue. The pluses to doing this are obviously that you get a professional venue with experienced staff and reliable, industry standard equipment – though of course you do have to weigh this up against forking out the money for it. An alternative is to negotiate with a local school (preferably one with a decent performance set-up), especially if one of the cast is a current or ex-pupil. A box office split would also be possible in this instance to cover the costs involved. There are also village halls, which are home to 'am dram' societies, who will generally have a few adaptations/ installations, which make them suitable for performances. One of the key things to remember is that a few rehearsals in the final performance space will be vital, so don't hire a venue just for the performance dates.

Where will you source your costumes and props?

Costumes and props, providing we write a sensible script, should be quite straightforward, using things we can mostly find at home. If there is funding behind the project, we could afford to splash out on a few specialist things, though various contacts of the cast members could yield these things without having to shell out cash. If the funding organisation requires us to contribute towards the costs in some way, they should accept something called 'gift-in-kind' (essentially giving a monetary value to donated stuff) so if there is a possibility of finding things through a friend of a friend etc, we'll definitely give it a go.



With a debut album pending, crowds baying for their return all over the country and sepia-toned videos starring knackered Renault Clios, who couldn't love Tell It To The Marines? Their down-to-earth, boyish charm has tapped into a new wave of young music lovers craving something a little bit different from today's platitudinous indie gravy train. Bury scene Commanders Jason Noble and Jack Burrows caught up with guitarist John Phillips and vocalist Timi Hyland, fully believing of their ambitious world domination plans and self-deprecating tales of inhospitable journeys through East Anglian badlands.

Tell us a bit about yourselves; your musical influences.

John: We've been together for about two-and-a-half years now. But this version of TITTM really started last April when we wrote and recorded our debut EP Bridges. We've grown up on bands like Brand New, Joy Division, Million Dead, Sigur Ros, Nirvana, Bright Eyes and Duran Duran.

Timi: We're influenced by a number of bands and all listen to totally different things, which only adds to the way we approach songwriting and our 'sound'.

How was your summer?

John: This summer was mainly spent writing our debut full-length album. We just got back from touring Scotland too, which was amazing.

Timi: We're currently working out a couple of tours – a small upcoming tour with Survive

Atlantica and one in September with Tubelord. We're also, hopefully, heading back up to Scotland soon.

How did you make it on to a bigger musical scene?

John: I think a lot of it came from just working really hard and writing a record that we were all proud of. We shot a music video for *Fireworks* with an amazing director; we put our EP out on All Aboard Records and we also have some management behind us, which helps! It all comes down to getting up and doing something – too many bands are fine with just sitting about and waiting for something to happen but you have to go after it!

Timi: Yeah, just gaining knowledge of the 'underground' scene and how to approach things. We're all penniless and have quit jobs/university/college to do this band... I think it's put us on the map a little bit more.

You recently posted a new video for *Flareguns* on your MySpace. Tell us a bit about it.

John: We filmed the video with Tom Cronin – the ridiculously talented guitarist from This Is Colour. We basically just wanted to reflect the fact that as a band we have a lot of bad luck, so the video portrays us trying to shoot a video and a lot of things going wrong, like no-one turning up and our car breaking down!

Timi: This idea was really inspired by bands such as Travis and Coldplay. I grew up with videos they made and they were always so humble and beautifully shot. Travis videos in particular always contain a quirky story behind the music and I wanted to capture something like this; so put forward the idea to Tom Cronin and we both sketched out some ideas.

Tell us about the lyrical content of one of your most popular songs, *Fireworks*.

Timi: This song was written during a period in my life when I was completely confused with my views on religion. I particularly like the lines: *My bones are bread and my brothers are brain-dead / from the so-called 'stories', from the so called old friend / And I don't mind waking up in a minefield / but I will regret following this fairytale.* I think in time, I may become more open to Christianity but this period in particular really did put me off it.

How do you deal with illegal downloading as a band?

John: We're just stoked that people want to listen to the music we make and if they buy a physical copy then that's just a bonus. But in this day and age bands don't make money from records anymore and as long as people keep coming out to see us play then we're happy!

What's your work ethic like?

Timi: We take our band very seriously, but as individuals, we're a bunch of raging morons. When it comes to writing, it usually starts with me writing the basics of something then us all chipping in and creating something from it.

What's your opinion of music venues in Bury St. Edmunds?

John: Bury's music scene really means a lot to us. I think if it wasn't for the old Bury band Miss Black America none of us would even have bothered to pick up our instruments! The venues themselves are few and far between because the scene is only just starting to get

back on its feet, which is mainly due to all the new kids that want to go and see live bands – which is great! The only bad thing about the Bury music scene is the fact that the Corn Exchange never got used to its full potential, but with the new Apex venue coming, hopefully Bury will get its name back on the map!

Timi: I've never really been blown away by any venues in Bury. Having played, well, pretty much every one since I was 15, I have never grown a liking for any in particular. The music scene in general is incredible... The Corn Exchange was fun to play, but again, it's not a 'venue' venue, y'know?

What's the best venue you've played at?

John: We played the Cambridge Corn Exchange last year.

Timi: Yeah, wasn't that a thousand odd people? Maybe more. That was incredible.

John: We had all seen so many of our favourite bands there while growing up so it was an unreal experience. It's more a case of the favourite shows we've played though really, because the venue doesn't really matter!

Any crazy stories while rehearsing/touring?

John: Literally too many! We have the worst luck as a band; getting into fights, people getting arrested, our vans breaking down/crashing, having to camp out on tour and even jumping in a toxic swimming pool thinking it was fresh. On

the plus side though, we always have a great time on tour and we love seeing new cities!

Timi: We aren't the sort of band to go on tour, drive a couple of hours, set up, play, go to Travelodge, wake up, repeat process. On the Scottish tour we recently did, we stopped off at every river/mountain we saw and just explored. We had a shower in a waterfall in Scotland, waded through rivers near Newcastle and climbed random mountains in between.

What does the future hold?

John: We're currently writing our debut album, which should be out by the end of the year/early next year. We're recording it with Ant from Futures, which we're all excited about. We're aiming to have about 14 songs demoed and then pick the best ten or so to make the album. We're heading back to Scotland in October – basically we're just concentrating on being on the road and writing the best album we possibly can.

Timi: Record album, get rich, take over world!

ip1zine.com/showoff/profile/611

“We have the worst luck as a band; getting into fights, people getting arrested, our vans breaking down/crashing, having to camp out on tour and even jumping in a toxic swimming pool thinking it was fresh.”



One Jam

If I'm honest, I'm a bit jealous of Suffolk *One* students. Had a college like it been around when I was 16, I definitely would've enrolled to study there.

Its facilities are amazing and the whole feel of the place is progressive and inspirational. I reckon if you can't do well in your studies at Suffolk *One*, well, there's not much hope for you really! Seriously, it looks like a nice place to study and if you need a second opinion, chat to any one of the college's 1000+ Friends on Facebook about it. I'm sure they'll agree with me.

One offer over 40 A levels and a range of Applied Learning Courses, but it's their National Diploma in Creative and Media that has me green with envy. This course looks incredible and is sure to be a winner with those lucky enough to be on it.

Totally hands on, *One*'s Creative and Media course is unlike any other media or arts course I know of and essentially involves students 'doing' stuff – making, recording, producing, promoting, publishing, printing, programming...a kind of portal to the real world creative industries.

“Expect bands, loads of tasty food, fancy dress, comps/giveaways, street artists, performers, and generally a nice party atmosphere in a great location.”

The ethos of students learning through doing and being at the centre of their studies isn't just limited to Creative and Media, it's actually what *One* is all about. Take, for example, *One Jam* – a rather interesting event taking place at the Waterfront on Friday, September 17.

Organised by a group of students known as “ambassadors”, *One Jam* will celebrate the start of the first ever *One* term. Expect bands, loads of tasty food, fancy dress, comps/giveaways, street artists, performers, and generally a nice party atmosphere in a great location.

“The idea of *One Jam* is to help build an identity for the college, have some fun and help form relationships between students, tutors and lecturers,” Suzanne Harrison, one of the organisers told me.

“It will be part of the culmination of all the hard work that has gone into making *One* happen and it will also be the first ever event that our student ambassadors will have organised.”



Tuscany Bullock, one of 20 students chosen as an ambassador, is clearly loving the responsibility of putting on *One Jam*. “Organising the event is giving me and my fellow ambassadors additional business skills that I will be able to use when I finish my studies.

“It's incredibly exciting to be the first ever group of students at *One*. No one else will ever get that opportunity and we will be working incredibly hard to make sure that this event is a great success.”

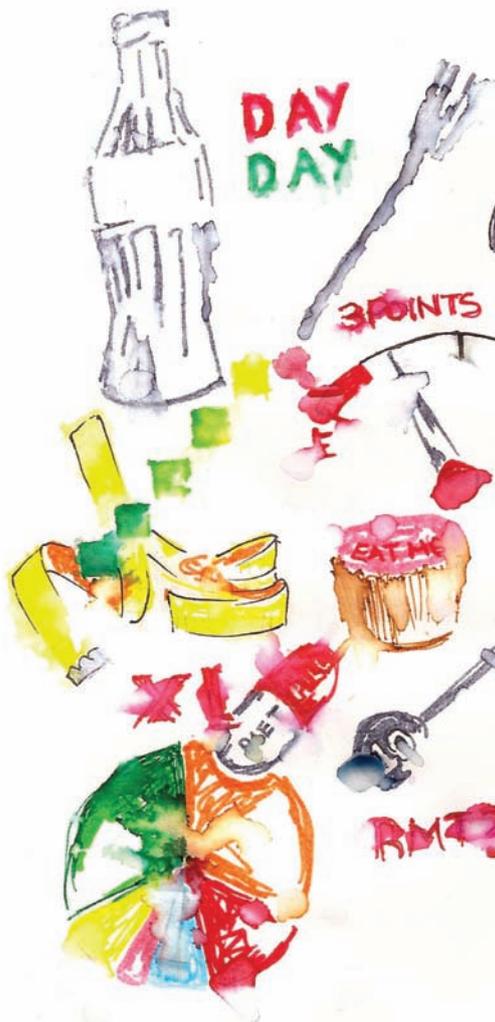
One Jam won't cost you a penny to attend so you have no excuse not to go and party, and for those of you interested in event management or promotions there's also the chance to help run the event. Contact **Suzanne Harrison** on **01473 603530** or email her at **suzanne.harrison@suffolkone.org** if you'd like to get involved.

But be quick about it, cos depending on when you read this, you might already have missed the boat!



Healthy Ambitions: **WHAT I EAT**

In a world where junk food is seemingly more plentiful, cheap and readily available than the healthy stuff, it's no wonder some of us get out of shape and into bad habits. Add to that the pressure heaped on us to look great all the time, and it's also no wonder that others of us give up on food altogether. How do you strike the right balance between looking good and feeling great? Five *IP1* volunteers reveal their innermost feelings towards food and diet whilst setting themselves healthy ambitions in the process.



EMMANUEL

I've never been too good at maths. I don't count calories and eat mainly what I want when I want, to an extent. However I can tell when I've put on weight or am starting to get out of shape. Unfortunately, not many people can. That's why I think tax on junk food should be increased! I blame the government for the weight issues in the country today, and glossy mags. My healthy ambition is one that I want us all to aim for: it's time to put those burgers down and strike a balance.

JOE

It's only recently that I have put on a bit of weight. I stopped going to kickboxing about a year ago, which I had done for eight years previously. My healthy ambition is to start going to the gym as I don't work off enough of what I eat.

LUCY

My healthy ambition is to be equally healthy as happy. I do not want to cut out the things which I love, and to be honest I wouldn't gain any weight if I did. I hope to become more aware of eating a balanced diet without becoming obsessive. I want my diet to improve my lifestyle and for food to begin to be more enjoyable, not just a function for survival.

AMY

I have never been and never will be a skinny minny. I was tubby in primary school, fat in high school and obese by college. Eventually, I found a sensible diet and with regular swimming and gym sessions, I dropped five dress sizes. I really enjoy exercise now as it beats worrying about calories! Now I'm working a more demanding job, I have found that it is harder to be as disciplined as before. My healthy ambition is to find that heavenly balance in life where I can go to work and still have energy to go exercise – maybe four times a week – and enjoy drinks or dinner at the weekend.

LAURA

For a long time food has been too much of a big deal for me. At one point I couldn't get enough of it, the next I wasn't eating any of it. Now though, I think I've finally found a balance. I'm eating the right sorts of food in the right proportions on a regular basis, and am getting towards a healthy weight. I walk my dog, and walk to town sometimes, but that's about it exercise-wise. My healthy ambition is to get a more relaxed attitude towards food and to improve my fitness level by finding an activity I enjoy, like boxing or swimming.

THE DEBATE



“I THINK SOME SORT OF PILL WHICH GAVE YOU JUST TAKE IN THE MORNING, WOULD BE TO WORRY ABOUT OR

Have you ever been on a diet and if so what were your aims?

Laura: Yes. I wanted to lose weight because I thought I would be happier and feel better about myself.

Joe: It's only recently that I've put on a bit of weight – being a year out of kickboxing, which I had done for eight years previously. I've never really been on a proper diet.

Amy: Yes. The first few attempts it was to shed as much weight as I could in order to look like everyone else in my school who I considered to be a 'normal size.'

Emmanuel: I haven't. I've just tried to eat healthily. I'd struggle to follow a proper diet.

So, for those of you who have been on diets – were they successful?

Emmanuel: My version of dieting is to eat healthily and when I've done that, it's worked.

Joe: Kickboxing definitely kept me at a good size.

Laura: My diet went too far and I developed anorexia, which left me in a much, much unhealthier position than I was in previously.

Amy: Diets can become obsessive. Ironically, once I got myself to a size that I was happy with, and could go out for drinks and dinner in clothes I felt dead confident in, I dared not go out at all for fear of putting it all back on again!

Emmanuel: It's true. I had a leaving do recently

and one of the girls didn't turn up just because she was scared of the calories.

So, diets can have a negative effect?

Laura: Yes, easily.

Amy: They can be a vicious circle.

Did you make up your diet...or did you take advice before you started?

Emmanuel: I made it up. It was in two parts: 1) Getting a gym consultant so my workouts matched my goal. 2) Reading up on what to eat and when.

Laura: Diets are EVERYWHERE! You can't escape all the trivia about dieting in the media and there are so many sources you can latch on to that say different things. For me personally I just kind of made it up.

Joe: I'd say following someone else's diet plan could be very damaging. Everyone's different so a person needs to find out how to lose weight and slim down in a way that works for them.

Amy: The trouble is most diets operate in totally different ways; so what one diet bans, another encourages.

Emmanuel: It can be very confusing.

Do you think the media is to blame for eating disorders?

Laura: It's not entirely the media's fault. There are loads of other reasons for it too, but the

emphasis on body image is too strong and some people do feel pressured by it. Like in *Heat Magazine* when they "CRINGE!" at celebrities' slightly wobbly thighs.

Joe: I'd say the media is fairly balanced. You have enough media telling you either to eat this chocolate or those ready meals, or on the other hand telling you to diet and stay slim. It's just who you decide to listen to most.

How health conscious are you?

Laura: My diet now is really healthy. I don't eat junk food much because I prefer more nutritious food.

Emmanuel: I've been BAD lately. Takeaway at least once a week for the last month and gym only once a week, sometimes not even that.



Joe: I'm vegetarian and I still don't eat too healthily. Kinda shows how cheap and appealing junk food is compared to healthy things.

Lucy: Hello! Well, I've just got back and on the way home I picked up Domino's, so that just about sums me up at the moment! I think in summer I eat more junk food, as it's a social thing and friends have more time to eat out.

Joe: If someone gave me a list of what to eat then I would be more health conscious, but I just don't know what goes together to make a balanced diet.

Do you cook your own food, when you're not eating takeaways?

Amy: I always cook my own food.

Emmanuel: I was cooking for myself all the time up until the last three months but work took over and I didn't have the time anymore.

Lucy: I struggle to find the energy or enthusiasm to cook for myself. Food becomes

Laura: Oh god, I don't know. More info would just add to the confusion.

Amy: Simple changes to our diets based on the things we eat the most.

Joe: Having healthy food that costs LESS than the unhealthy stuff.

Laura: Yeah, costs need to be looked at.

Emmanuel: I think healthy eating just takes some planning.

Statistically, obesity levels in young people have tripled in the last two decades. Those affected are more likely to be obese as adults and suffer associated health problems such as diabetes, heart disease and stroke. Does this worry you?

Emmanuel: I have high blood pressure so I am even more conscious of my eating habits now. It is important for everyone to eat well and exercise.

Lucy: What worries me is the internal damage. Obesity is very unlikely to affect me personally

which I pretty much live off, is my only saving grace.

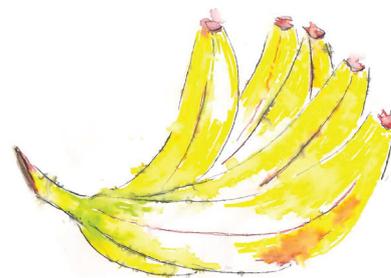
Laura: A good comment I read once was "food shouldn't rule our lives, just fuel it."

Lucy: Food causes me stress just thinking about it. Aside from junk food (loving this Domino's!)

Emmanuel: I'm hungry!

Lucy: Mmm... 2 for 1 anyone?!

healthyambitionsuffolk.nhs.uk



EVERYTHING YOU NEEDED, THAT YOU COULD AWESOME! THEN YOU WOULD NEVER EVEN HAVE BOTHER WITH FOOD."

an effort and by the time I'm hungry I want it immediately. I don't want to have to think about it.

Joe: My mum cooks quite a bit but I do as well. It's not normally healthy when I do it!

Laura: I'm the same as Lucy. I cook all my own food but just try to find really quick things to cook! I think some sort of pill which gave you everything you needed, that you could just take in the morning, would be AWESOME! Then you would never even have to worry about or bother with food.

Joe: YES!

Amy: One pill? That's worse than Slim-Fast!

Laura: Yeah, but it would fill you up!

Really? You would all rather take a pill than eat food?

Amy: Noooo!

Lucy: Yes! A pill.

Emmanuel: The pill idea doesn't sound great.

Laura: PILL because food is such a fuss. I don't really eat food for the 'pleasure of it'.

Joe: I think a mix. Take the pill when I didn't want to eat and have meals for special occasions.

Emmanuel: I would take food every time.

What would be an effective way to get young people to think about their diets and improve their eating habits?

but clogged arteries are a possibility as I like fatty foods.

Laura: Good point. Maybe we should just think more about what's going on inside than what we look like on the outside.

Emmanuel: Exactly. That's why we need to be healthy and stop trying to look like other people. Don't get me wrong, it's good to have goals but get real. Just be healthy and be happy.

Finally, rate yourself from 1-10 for healthy eating and fitness (1 = bad, 10 = excellent). If you give yourself a low score what is it that you need to change?

Emmanuel: Six! I have to get in the gym more and stop calling Tasty Wok!

Joe: Five. I need to start going to the gym as I don't work off enough of what I eat.

Laura: At the moment I'd rate myself five because I'm technically "underweight" and because I don't do much to stay fit aside from walking.

Amy: Right now... Seven, I think. I need to get off my backside more and stop the late evening cereal binges but I swim and gym and generally make good choices for meals.

Lucy: Three. I do know roughly what I should eat but being lazy and lacking appetite generally leaves me grabbing fast food. I'm not at all sporty; sexercise and shopping are about the only things that raise my heart rate. Water,



Harry Clark

Harry Clark is 17 and lives just outside Ipswich. Harry's interest in photography has developed over a few years from a hobby to what is now almost a habit. He started using digital when he received a DSLR as a Christmas present. As his interest in photography grew, however, he discovered film, which is now his preferred medium. At present, Harry uses an old Canon SLR from the 70s and a Yashica T4 point-and-shoot.

[flickr.com/photos/harryclark](https://www.flickr.com/photos/harryclark)



The water wasn't freezing, it was actually boiling as the hose had been laying out all day long on a really hot day in June. I've noticed that showing skin is for some reason always popular.



This shot was taken round my friend Bernadette's house. Bernadette features in the photo; I wished the blue in her hair was more obvious, but I like the way the photo turned out.



The light from the sun setting was the main inspiration for this photo. It just so happened that my dad was walking through the hallway after a shower.



I try to take as many natural pictures as I can. This shot was taken at Latitude festival. I really like how the focus is on my friend (Caroline), how soft the light is and how the light coming through the tent makes the colours work together.

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BANDS TO BE ANNOUNCED.....

NEAR-DEATH EXPERIENCE

Well, I call it a near-death experience, mainly because it sounds cool. How close to death I actually came is a mystery. I certainly did not delve deep enough into the afterlife to receive some 'I went to hell and all Lucifer got me was this T-shirt made of barbed-wire, brimstone and shame' memorabilia...

My near-death experience was caused by an allergic reaction, more specifically an anaphylactic shock. These reactions can be caused by the most common allergens, e.g. food, insect stings, latex, but can also occur randomly for no reason – as if they were not terrifying enough! Severe anaphylaxis can result in the airways closing, a massive drop in blood pressure and unconsciousness, all of which can lead to death, but with the wonders of the modern age they seldom do.

My story begins, much the same as every day of my life, with me reluctantly emerging from my warm bed, scrabbling about on the floor trying to locate clothes with the least food and dribble



stains, then stumbling into the kitchen for breakfast. Unbeknownst to me, all of the food that I selected to eat that day would later be suspects in an attempted murder case: a soggy bowl of Cheerios, a shady apple and a limp, contorted pear.

I had dressed especially prepared for cold conditions due to the briskness of the previous day's winds. Sporting two layers of trousers and three layers on top, you could have fried an egg on my tongue (which would have been preferable to my decidedly morbid breakfast). My general disdain for attending sixth form was increased by the prospect of being firmly admonished for a lack of coursework.

My story continues with the cursory boarding of a bus, filled partly with rampant Year Sevens eager to disturb the peace at any cost through means of pushing, shoving or general intimidation. I became engulfed in a discordant cacophony of insults.

- “Fat prick!”
- “Idiot!”
- “He isn't that fat...he is wearing glasses though.”
- “Four-eyed prick!”

I selfishly hoped that there was a small, fat, bespectacled child seated behind me.

While aboard the bus I noticed that I was not carrying out my normal routine (this involves me imagining the [totally mutual] weddings between me and several of the attractive female classmates also aboard the bus). I attributed this deviation from delusion to a nausea and lethargy brought about by lack of sleep and the tranquillizing effect of the vibrating bus. The combination of heat, noise and movement had disturbed my general equanimity and reduced me to a fidgety, erratic mess. My ears began

to feel as though they were stuffed with cotton wool or foam, the sound of 'the times they are a-changing' on my iPod began to resemble a choir of politically conscious banshees polluting my ear canal. Removing my earphones did nothing to palliate the discomfort. I had hoped that the mass exodus of the bus and the ensuing fresh air would remove the so-far mild annoyance I had endured.

I was wrong.

Following the slowest possible walk from the bus stop to school, I was greeted with complaints and moans from my form tutor concerning my lack of: punctuality, organisation, effort and deodorant. However, by this point I was far too light-headed and disorientated

“My feet and hands began to feel unusually heavy and my veins felt as if they were pumping pure custard.”

to pay attention. Unable to devise an excuse I waved my teacher away, forgetting to register my name, as I started for the stairs and made my way home. I began to realise there had to be something seriously wrong with me when I had showed such blatant disregard for my EMA payments.

The frequency of my footsteps intensified but the long narrow road, heavy with traffic, seemed never-ending. My feet and hands began to feel unusually heavy and my veins felt as if they were pumping pure custard. The itching in my ear had spread, unnoticed, down to my neck and cheeks – just as panic began to fully set in, I glanced a sobering influence from across the road. It was two friends from sixth form. As they waved at me I was suddenly struck with a dilemma; knowing there could be something



seriously wrong with me I desperately wanted to alert them. Conversely, I also wanted to maintain whatever measly reputation I had managed to elicit from my fellow classmates and go it alone. My heart sank as I found myself waving back in the most nonchalant manner. I even faked a smile. As soon as I was certain their backs were turned I resumed my pathetic shuffle home. At this point my whole head and face felt warm and numb, with an occasional tingling sensation. Although there were several avenues of life-saving help available to me, I decided I would try the most difficult and least embarrassing – phoning my Nan.

Completely ignoring the possibility of inducing in her a heart attack, I managed to expertly frighten my Nan with a terrific performance following which she urged me to rush home.



By the second time I called her, I finally realised that I was having an allergic reaction – this lulled me into a false sense of security and as I got to within ten minutes of home, disaster struck: My speech started to become slurred and unusual. As I tried to compose myself I realised that it was not because of nerves but that my tongue was rapidly swelling. Now unable to call an ambulance [at the expense of much saliva] I managed to spit down the phone for my Nan to call one on my behalf, and for it to be there when I arrived.

To assess the extent of my allergic reaction I had to find something reflective. The only thing that was near suitable happened to be the screen of my phone. What I witnessed obscurely reflected in that screen can only be described as a mix between Susan Boyle and a tomato. My cheeks had swollen enough to squeeze my eyes into tiny slits, my top lip was fixed against the bottom of my nose, my bottom lip was sprawled out limp over my chin and my ears were fully cauliflowered. At this I began to run; I started to eat up ground like a swollen Usain Bolt, frantically unzipping my jacket and ripping my buttons to alleviate the intense heat. As I removed my jacket I felt my lower neck and upper back. The texture of the skin was swollen like bubble wrap; I was covered in massive hives that extended down to my lower back and arms.

As I reached my Nan's close, the relief to see the 4x4 ambulance was indescribable. In a moment of drama, worthy of any episode of *Casualty*, I flung myself onto the bonnet of the vehicle unable to move from exhaustion.

From this point on I drifted in and out of consciousness. I remember having an oxygen mask promptly placed on my face and tightness in my arm that was a blood pressure test. What followed was incessant vomiting as my body removed the allergens from my system that had caused all the trouble. Still attempting to cling to whatever dignity I had retained under the circumstances, I recall curling my

sick covered, swollen lips into a smile as my neighbour passed by on their way to work – I'm pretty sure they didn't fall for my façade that everything was okay.

Perhaps the most poignant event was seeing my mother run towards me, completely unsure of what condition I was in, and her relief at seeing I was at least alive. Following the arrival of another ambulance I was injected with adrenaline and several steroids and despite a slight worry over my dangerously low blood pressure, I made a full recovery.

In retrospect, I was extremely lucky to have not suffered a more serious reaction, for my laid-back approach could have cost me my life. Allergies can be traumatic and terrifying to live with. Months of not fully knowing what I was allergic to turned me into a neurotic mess and

“In a moment of drama, worthy of any episode of *Casualty*, I flung myself onto the bonnet of the car unable to move from exhaustion.”

learning that apples were the main culprits did little to calm my tumultuous disposition.

Since my reaction I am now readily equipped with antihistamine pills and an adrenaline injector, and I have been lucky enough not to suffer a repeat of that most unusual of near-death experiences.



“LIKE IN ART, THE ACCIDENTS IN MUSIC CAN BE THE MOST INTERESTING PARTS”

It's surprising enough that a leftfield, vinyl-based record label specialising in experimental hip hop and dance music would be started from Stowmarket. Even more so that in five years it would grow into one of the most respected independent labels in the UK and across Europe and sign artists whose music would make regular appearances on Radio 1 and 1Xtra shows by the likes of Mary Anne Hobbs, Benji B and Gilles Peterson.

Tom Kerridge founded RAMP Recordings in 2005, with a background studying art and DJing, and he makes it sound worryingly simple when he explains that “I realised music was my passion and I wanted to be involved in it full-time, I wanted to release hip hop music that I found interesting but didn't have a label. So I got a bank loan and a distribution deal, pressed up some records and sold them.”

Not satisfied there, he now has two side projects; Brainmath, which is going strong at

eight releases and PTN (pronounced 'pattern'), which emerged more recently and leans towards the rapidly developing UK funky genre.

The early RAMP releases were hip hop in a decidedly leftfield vein but the label has since mutated into one of the most prominent homes for the myriad of divergent and experimental variations on dubstep and hip hop music today. “I had heard dubstep for a while and a lot of it was very clinical and clean, which didn't interest me, but some Digital Mystikz and Kode9 tunes

I found really, really interesting. So I thought 'fuck it' and got out of the rut of doing just hip hop. Then I stumbled across Zomby, which was really minimal, but dirty and horrible at the same time. His releases did incredibly well and that side of things exploded from there.”

Critic's choice of the moment, LA beat-maker Flying Lotus has been released through RAMP, as has the elusive Zomby. Like all of the dubstep on RAMP, Zomby's spectral and often downright odd productions are far from the

mainstream 'hands in the air' dubstep, merely coming under the same umbrella by the loosest of connections in tempo and the presence of sub-bass. This typifies RAMP Recordings, which is noticeable for its breadth of styles, musically and artistically.



Tom maintains that music is really only half of the label and when looking at the RAMP back catalogue of sleeve art, as idiosyncratic and diverse as the music, it is hard to deny. Cover designs on the new PTN releases are by the much sought-after and, Tom assures me, ultra trendy Kate Moross who among many things has designed artwork for Simian Mobile Disco and campaigns for Topshop and Cadbury. This elevation of the visual side to his releases is brought more to the fore on Brainmath, which is very much one for the collectors – many of the releases being single-sided 12" records of very limited pressings.

"I don't have an ongoing theme for RAMP in art terms whereas on Brainmath it is all done by this one guy. My music taste is just like RAMP, a bit all over the place and I like different types of art, different things to look at and different sounds. With Brainmath I wanted something a bit more focussed. So I started it just for this Zomby tune *Rumours & Revelations* and I found this artist El Neoray who I thought was pretty weird, from there it just grew and grew. As well as the vibe visually I wanted to get a vibe with the audio. It's all about 130-140 BPM and club-ish based but then, all a bit dark and awkwardly euphoric. For example, on Untold's *Flexible* you can hear how he cut the samples, it's all wrong, it's dance music but dance music that's not quite right."

The realisation of a vision in this way is a deeply impressive feat, especially considering the lengths to which RAMP/Brainmath has grown and its potential for the future. It sets an example to the many music fans that would love

to be in the position that Tom is in now. I put to him what advice he would give to the next budding musical trendsetter.

"To set up a label you need two essential things, and the hardest thing is getting the right balance between the two. The first is content; music that you are sure is good and is going to sell. The second is a distribution company, and not just that but one that you know is not going to rip you off. I have been through five different distributors up to the one I'm with now, who I am really happy with, and while I've never been proper ripped off, I have in the past been in the position where I've had to threaten before they've released my cheque or come to them with my new release but withhold it until I get paid. It is tricky, because an artist is not going to sign with you unless you have a distribution deal and the distributors won't sign you unless you have the artists."

As a start up record label, is this hard to achieve when you're outside the loop, with no industry contacts? "To a point. If you are totally set in your ways you know what's going to work and how to do it and you can find the money to press up your own records. You can work your way through just by being pig-headed really. I live in Suffolk, I didn't have any contacts and I wasn't part of any networks, apart from being one of the great music-buying public. If you have something that's good and different and people are going to like it, I don't think you need to have any music industry contacts at all."



While very much a businessman, it is clear that Tom retains the passion for music that drove him in the first place. Discussing the vinyl that makes up the majority of his sales, his enthusiasm is boundless. "I've been to many mastering houses and when I'm there I've been like there's a bit on this tune that goes 'bwomp' and a bit there that goes 'tweep' and I ask how they get these sounds out of the grooves, and I've never had a straight answer from them.

How can you have a Strokes record and Zomby record, to look at they're exactly the same, like how can they make these completely different noises from a scratch in a piece of fucking plastic? I think it's magic."

The course of RAMP Recordings through the mid-2000s has run parallel to landmark changes in the UK music scene. Post-dubstep, the dark, sometime bass-heavy and syncopated London sound has spread to all corners of music, coalescing with techno through to indie. This experimentation and evolution is analogous to RAMP's direction and is something Tom picks up on:

"I used to produce and I did a music tech course, but I'm too much of a perfectionist. I would be there moving a hi-hat over a quarter of a beat, listening to loops and loops for hours on end. I realised my objective of making my own tunes was better projected onto other people in my A&R work.

"[In music]... a lot of the time it's learning how to push things where they really shouldn't be pushed or doing something you shouldn't be doing and then finding that it makes a certain kind of effect or a certain kind of something that you can use. The great thing about all these people around the world making electronic music is they often don't really know what they're doing. Some of these people on my label know literally nothing about production; they're just finding their way and listening to other people's mistakes and putting it into their music. Like in art, the accidents in music can be the most interesting parts."

myspace.com/ramprecordings



SOMEONE TO SHARE

Depression is a condition that can be difficult for an outsider to comprehend. Imagine you're in an empty cinema, watching your life play out on the screen in front of you: You see and hear everything yet some part of your mind can't help telling you that the events you are watching aren't real. Often it can feel like no one can bridge that gap, which is what makes those who do manage to reach you mean so much more.

Kurt was the closest friend I have ever had. In a world that always frustrated me with rigid edges, Kurt was always reliably unreliable, making me laugh and driving me mad all at the same time. Through it all he reminded me I wasn't lost, that there were other people like me.

And even though he will never know it, I am certain that he saved my life.

Nine months ago Kurt took his own life. To say this came as a shock is an understatement. It was an action that has had massive repercussions for a great number of people, and changed a handful of lives forever. It's true that you cannot truly appreciate the importance someone holds for you until they are gone and I think the ripples caused by his death stretched a great deal further than Kurt himself ever would have appreciated.

Kurt was my friend for the best part of a decade and whilst we were always pretty tight it was only when we got to university that we became close. We both ended up in Leeds and decided to live together. For well over two years I saw him almost every day. I think we both saw something in each other and shared a clear affinity. We liked similar music and the same dodgy American sitcoms. We even shared the same surname and used to joke that with our shared build and family name that perhaps we were somehow related. I was so used to him being a permanent fixture in my life that I honestly don't think I ever considered the idea that he might not always be around.

There were few people I trusted well enough to talk to about my mental health problems

in any detail; Kurt was the one person I could say anything to and know he wouldn't take it the wrong way. Hard though life could be at times, I always knew he was just upstairs, always around to offer an ear and some encouragement.

“It sounds odd to think about the death of a friend in this way but the action Kurt took changed my life for the better”

I remember once coming home after a truly awful day at work. For several months I'd been finding myself increasingly stressed with the amount of responsibility placed on me and I was beginning to become completely overwhelmed. On the journey home I couldn't wait to get back and talk to Kurt, needing badly to unload and shift some of the anger I was feeling. The sight that greeted me caused all that to evaporate in an instant. Kurt sat on the front step of our house, his head cradled in his hands. He was in a state of some anxiety, saying he felt like his skin was coming off, that he was certain he was losing his mind. I took him to the park and tried to calm him down, suggesting, not for the first time, that he should take some time out and get some help. The experience whilst unpleasant wasn't entirely without precedent and it says something about the extent to which these problems had become everyday that I didn't do more to make him seek help.

Three months before he died, Kurt decided to move away. He'd been talking about it for a long time, saying how it would change things for him, help him sort his life out. I was hardly thrilled about the idea. The day Kurt left I was overwhelmed with a sense of loss that I couldn't

explain; it felt like something was coming to a very definite end, and whilst I know that a great deal of life can be attributed to coincidence more than circumstance, it is true that after that he began to degenerate quickly.

I was sat in a car with his mum the day he rang and told her she needed to come pick him up right away; bring him home. He was in the full throes of a breakdown. She collected him and took him to a doctor. Despite a family history of bipolar disorder Kurt was prescribed anti-anxiety medication and, ignoring pleas from his mother and I, returned home the next day.

The last time I spoke to Kurt was on my mobile. I was having a rough few weeks and it shames me to this day that so much of our last conversation together was wasted on my trivial frustrations. I asked him how he was doing. He said he was feeling a lot better and I genuinely believed him. There was something about his voice, a lightness that had been lacking in recent months; he sounded like himself again.

After a few minutes my train arrived and I said I had to go. Kurt committed suicide two days later and through everything that came after, it was our final conversation that stuck in my head. Had he truly felt better? Had the idea of taking his own life formed in his mind even then? And if so why would he not have told me? With everything that we'd been through, would he really have chosen to leave without saying goodbye?

Kurt's actions allowed me for the first time to view my behaviour from the outside. Through all the grief I felt I began to realise that giving in simply wasn't an option. It wasn't just seeing the pain his death had caused amongst his family and friends; there was something far deeper at work.

Both Kurt and I had always had big plans, talking about the music we'd like to make, the places we'd like to go and yet we'd always struggled to make them a reality. To begin with the idea that he'd never got to live out some of these dreams haunted me, but more and more as time passed it began to form a new resolve in me. I started to realise how much I owed him for the influence he'd had on my life and the only way I could think to repay him was to allow him to live through me vicariously. I resolved to experience my life as fully as I could, hoping that by living well I could do his memory justice.

First of all I revisited the doctor and began a course of medication. I had always previously been opposed to the idea but I began to see that if I wanted my health to improve I would need to be prepared to try anything I could. I also began to put a renewed effort into my work. I threw myself into finishing a painting I'd been working on and began to take my writing far more seriously again.

Perhaps the most important thing Kurt gave me however was a gift I never expected. For

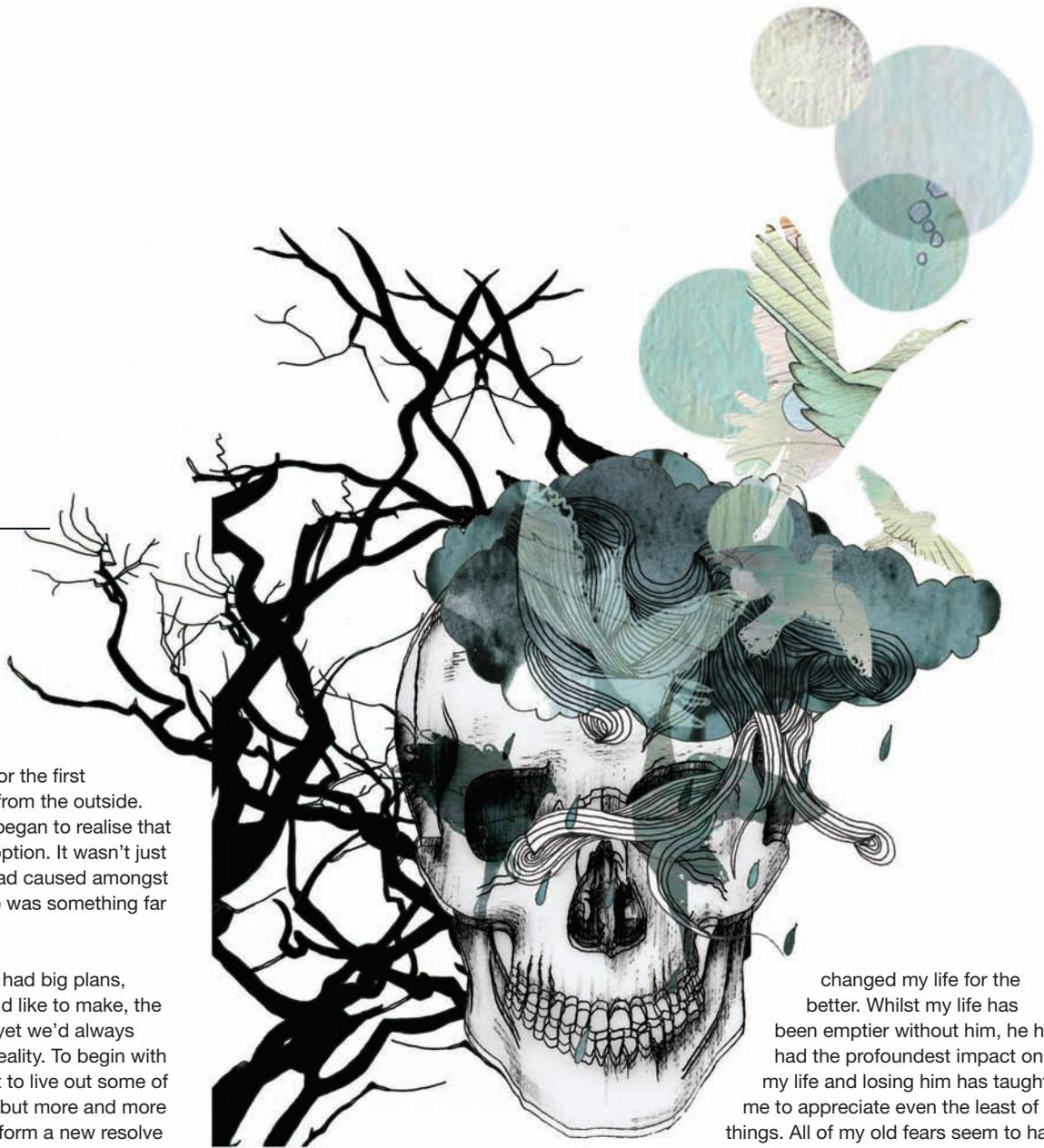
several years running up to his death we'd shared an interest in meditation. Kurt was the most vocal and by far the most studious of the two of us, owning stacks of books on the dharma and on the history of the faith, whereas I was more interested in the idea of using meditation as a way to find a calmer centre. We'd talk about it sometimes, both admitting that we felt our brief flirtations had helped us in some way, although neither of us managed to stick with it and establish a regular practice. After his death, I realised that the best thing I could do for Kurt was to open myself up to meditation fully and see where it led me.

It sounds odd to think about the death of a friend in this way but the action Kurt took

changed my life for the better. Whilst my life has been emptier without him, he has had the profoundest impact on my life and losing him has taught me to appreciate even the least of things. All of my old fears seem to have lost their sting in comparison, and even when I do lose control I know that eventually I'll be able to pick myself back up again. I'm beginning to see that nothing lasts forever, be it good or bad, so the most important thing for sure is making the moments you do have count for something.

Dedicated to the memory of Kurt Russell.

Auf wiederhören. x



DON'T HAVE AN AWFUL AUTUMN READ THE IP1 SUPER STUDENT GUIDE

Welcome students (and anyone roughly of student age) to the IP1 Student Guide! For those of you new to the area, or who live 24 hours in your bedroom, this guide should keep boring nights and days at bay. It highlights some of the best bars, pubs, clubs, nights, places to eat, stages, screens, special events, groups and fun stuff that we know about – from old faves to new haunts. We haven't covered everything, we know that, but we hope it comes in handy anyway!

Want something featured in our listings? Then sign up at ip1zine.com and start blogging about it. If it's good, we'll include it next issue.



BARS & PUBS

The Dog & Partridge, Bury St Edmunds

Most pubs in Bury are quite closed-minded towards young people or they're awful sports bars. The Dog and Partridge is one exception, however. The drinks aren't too expensive, it has a heated outside section and it's one of those places where you can go and you'll know half the people there. Favourite haunt of Tell It To The Marines, the band signed their management contract in the bar.

JP

Old Maltings, Bury St Edmunds

Old Maltings is a bar/venue in the basement of a pool club near the train station. It is because of this little sweat box that Bury has a music scene again. The venue is home to some of the most chaotic, fun shows down its stairs and people often crowdsurf straight into the ceiling due to the venue being so small! JP

Pals, Ipswich

Daytime bar turns night-time club. Don't expect much glamour but the drinks prices are on the money

and you're highly likely to have a laugh. Keep your eyes peeled for events on in the upstairs rooms; indie disco Furry and UK funky and garage night One Pound Funky are there sporadically. **SN**
palsipswich.com

PJ McGinty's, Ipswich

Filled with Guinness memorabilia, a wandering cat and an old telephone box, this old but kooky pub is a grand ole place with a spacious, covered back yard. A breeding ground for great live music, McGinty's plays regular host to popular touring acts and the best local artists with Ed Sheeran, Elephant, Ideals, Millionaires By Morning, Robert Castellani and Underline the Sky all recently on the bill. With its three separate rooms (Blue, Green and Ronnie's bar) there is always plenty on to feed those musical ears and a variety of ambiances to soak up. Every first and third Tuesday of the month there's open-mic and on Sundays live music at the bar. McGinty's is dedicating four evenings to music on September 8, 15, 22 and 29: Beat/surf rock 'n' rollers the B.Goodes and 'alternacousticaberet' act Ladybird and the Larks will be appearing alongside legendary star of The Bonzo Dog Doo-Dah Band, Neil

Innes – all this and it's a fiver, bargain! In summary, McGinty's is a great place to meet your mates and certainly a place to investigate if you're interested in music – or where you can get free cups of tea off the friendly barman! **MB**
myspace.com/pjmcginty

Steamboat Tavern, Ipswich

Located at the Stoke Quay end of the Waterfront, the 'Steamy B' is one of the leading and most loved venues for Suffolk music. With regular open-mic nights on the first and third Thursday of every month and a Quiz 'N' Chilli Nite every other Tuesday for just £2, your mid-week activities are sorted. Go at the weekend, however, and the spirit of the Steamboat is unleashed as local bands pack the place out and the friendly bar staff work up a sweat. An Ipswich institution. **CF**
thesteamboat.co.uk

The Swan, Ipswich

There's always stuff happening at The Swan, whether it's the house DJs' infinite musical backlog, live bands from all genres or Connect 4 championships. Over the next few months The Swan is playing host to a glowing broth of chunky goodness, including its third birthday under new management

on October 9 with a literal wall of DJs playing a better mix than the best mix of tracks (shut up Heart FM). On September 16 the confabulating folk indie of Shoes and Socks Off grace the stage (they've just released a brilliant fourth album) along with touring partners Hold Your Horse Is, who plan to finish off what Frankie Boyle started and kick everyone in the groin with some refreshing rock. If that wasn't enough, the productive ingenuity of Jon Kennedy arrives on October 21 for what promises to be an awesome DJ set. You can find out about other events on the Swan's MySpace, Facebook or at the pub itself – best described as a music-orientated, Jagermeister-slammung habitat, widely hailed as one of the best pubs in Ipswich. It's definitely better than the social-drinking-equivalent of your gran's sausage rolls, so go try it out. **JB**
myspace.com/theswan_ipswich

Zing Bar, Ipswich

Ever so slightly sophisticated but not at all pretentious, Zing is a spot with well qualified bar staff, a smart terrace and an excellent line in house music. DJs on the weekend (recently seen with live bongos and bass player). **SN**
zingwinebar.com

CLUBS & NIGHTS

Bandbox, Felixstowe

Felixstowe is a small, seaside town 12 miles from Ipswich with regular buses running back and forth. As a student, if you're lucky enough to have a place to stay in Felixstowe, why not visit one of the wonders of the world – the Bandbox aka "the Box" to local punters. With alcoholic shots named after various sexual references and a clientele that one could write an entire anthropology book about, the nightclub is definitely one place to get footloose and fancy-free in Felixstowe. Dance, drink and don't forget to wear your best underwear. **LCF**

Facebook: Bandbox Felixstowe

BerZerk, Ipswich

'Monday Nights' has been running under several guises and in several venues in Ipswich for many years now. Its current home is Liquid / Envy, Cardinal Park where Ipswich 'students' really do go berserk. Drinks are £1.80 all night and most music tastes are catered for with two rooms playing indie, rock, metal, pop, punk, drum and bass and some cheese thrown in for good measure! Free entry with guest list before 10:30pm. Open every Monday 9:30pm – 2:30am. **DW**

mondaynights.co.uk

Bettys, Ipswich

If you're in the mood for some good, cheesy party action, then look no further than Suffolk's only gay bar and club. Expect to dance like an idiot and go home happy. Try a Dirty Bettys if you like new alcoholic combinations and practice for your X Factor audition on Thursday nights when Bettys goes strictly Karaoke. **LK**

bettysbar.plus.com

Groove, Ipswich

Something of a running joke but it pulls the punters in so something must be right. 100% cheese and proud of it, it always seems to be letting in and free entry means it's never less than bubbling. Expect

an older, drunker crowd! **SN**

itsgroove.com/ipswich

Liquid Envy, Ipswich

It's the big one and you know what you're getting. Monday night is probably your best bet – cheap drinks and nominally a rock/indie night makes for fun, casual clubbing. Fridays are less student skewed with some drinks promos, but on Saturday expect to pay a lot for your VK, and the second room Envy is for over-23s only. **SN**

liquidclubs.com/ipswich

Furry, Ipswich

Furry is one of the longest running regular indie nights in Ipswich and will be celebrating its 10th anniversary in December. Furry plays the finest indie tunes from bands like Vampire Weekend, The Drums, Darwin Deez, The Smiths, The Cure, Mumford & Sons, Joy Division, LCD Soundsystem, Hot Chip, The Killers, MGMT, Justice, Mystery Jets and much more and takes place on the first Friday of every month in the upstairs VIP room at Pals. £3 entry before 1am or £5 after. Open 11pm – 3am. **DW**

Facebook: Furry indie night

Ultrazang, Ipswich

Welcome to the weird and wonderful world of hippies! With great live bands and flamboyant circus and street acts, Ultrazang is a must-attend evening for those seeking an alternative, entertaining night with diverse underground artists enjoyed alongside like-minded individuals. The event is held the first Friday of every month at McGinty's and aims to promote positive thinking and community spirit. Go and get happy! **CF**

ultrazang.co.uk

PLACES TO EAT

The Alex, Felixstowe

With its huge windows and great views of the beach The Alex is posh but not, if you know what we mean, and it's as good for a hot chocolate on a blustery autumn day as it is for a sit down meal. Perfect if you're a couple on a

beach walk and in need of a pit stop or if you've spent too long playing air hockey in the arcades and need a break. Also a good place to take your mum and dad when they come to visit you. **LK**

alexcafebar.co.uk

Arlingtons, Ipswich

Don't be fooled by the tardis like cafe/bar downstairs; upstairs is a cavernous and glamorous ballroom-style dining room. Serving high quality but unfussy brasserie food all day; steaks, fish and salads at very reasonable prices, it's ideal for leaving an impression on your date but not one on your pocket. 2 course £12/ 3 course £15/Mains from £8.75. **SN**

arlingtonssbrasserie.co.uk

BangBangs, Bury St. Edmunds

BangBangs is a sausage and mash restaurant just away from the centre of town. The sofas and curtains are leopard print and it has a very unique feel to it. Sausage and mash isn't everyone's idea of a good meal but it takes a lot to start a business doing something so different! And it turns into a cocktail bar at night, so you can't complain really. **JP**

bangbangsrestaurant.co.uk

Krazy Kitchen, Ipswich

Unlike any kebab shop in Ipswich. Genuinely tasty food including the usual kebab fare and excellent pizzas. A friendly atmosphere with comfortable seating, and no harsh lighting sobering you up. Don't forget to stop by the fully stocked bar round the back or chat with the friendly owner, Freddy. **SN**

Facebook: Krazy Kitchen

Mizu, Ipswich

Great for budget meals out and with an extensive menu that you won't ever work through (trust us, we've been stuck on pork noodles and Bento boxes for over a year). Mizu is reliable, they always squeeze you in and you get to practice eating with chopsticks. For a meal with wine you'll probably be looking at £12 per person. And if you're in a group ask if they're running any special offers! **LK**

mizunoodlebar.com

Museum Street Cafe, Ipswich

Whether you're veggie or not you will love this gem of a cafe. Every dish is so damn tasty; all are made from fresh ingredients with plenty of herbs. Eat massive portions in a homely atmosphere. Table water comes as standard and dishes cost around £5. They only serve lunch, which is fine cos you'll leave so stuffed that you won't need to eat for the rest of the day. **LK**

Nando's, Ipswich

If you like to eat poultry till you're clucking, try it! With a range of heats for your chicken you'll never want it fried again. It's a healthy chicken fest with a great loyalty incentive. Also kind to veggies. **EO**

nandos.co.uk

St Nicholas Stores, Ipswich

Sandwiches, salads, pastries, cakes...all the good stuff basically and St Nichs doesn't scimp. Homemade, healthy food at a reasonable price (around £3 for salads and sandwiches). They also roast wonderful coffee and sell truly irresistible brownies.

Warning: you may get addicted to the food if you eat here. **HF**

stnicholasstores.co.uk

STAGE & SCREEN

Common Ground Theatre Company, Woodbridge

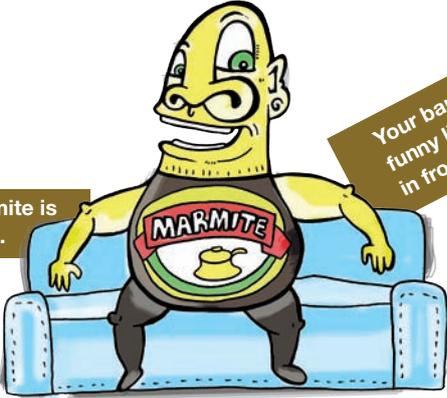
Run by local pros Pat Whymark and Julian Harries, CGTC is a new company with a growing reputation. Mixing youth talent with professional actors, they write their own shows and take them on tour. CGTC's next production is *A Curious Dance* – a light-hearted look at a mental health hospital in the 1850s. It's enjoyable and humorous, with a serious point well made. Catch *A Curious Dance* at Seckford Theatre, Woodbridge on September 10 & 11. **EC**

commongroundtc.co.uk

DanceEast, Ipswich

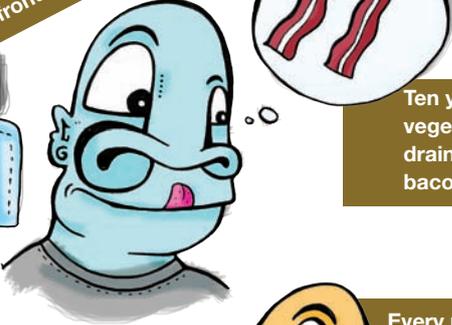
DanceEast has an excellent programme coming up this autumn, combining fresh ideas such as *Street Dance in Shotley*

YOU KNOW YOU'RE A STUDENT WHEN...



You discover Marmite is actually your mate.

Your bank balance has a funny little horizontal line in front of it.

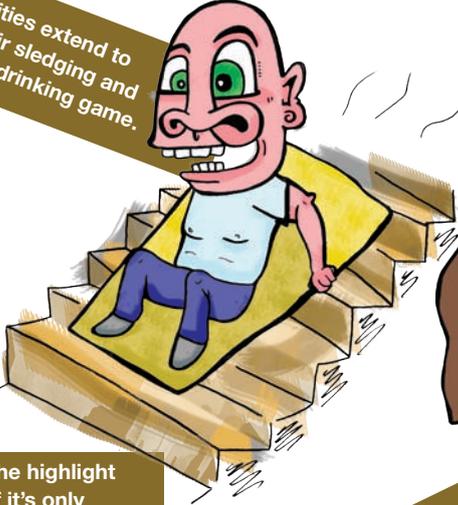


Ten years of being a vegetarian goes down the drain due to the aroma of bacon sandwiches.

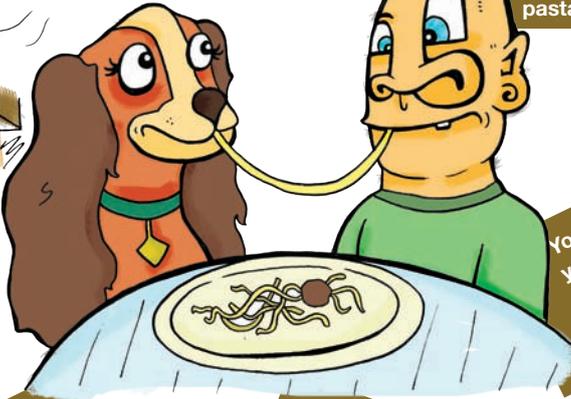
Your sporting activities extend to extreme ironing, stair sledging and the Soccer Saturday drinking game.



Every meal you cook uses pasta.



Receiving post is the highlight of your day (even if it's only takeaway menus or TV Licence warning letters)!



You spend three days a year splurging on trainers and cocaine, yet spend the rest of the year living below the poverty line.

Chatroulette and Keyboard Cat become the height of pre- and post-drinking entertainment.

You adorn your room with shit generic posters.

with projects like the Akram Kahn Company's *Vertical Road*, a study of man's spiritual ascension featuring an original score by acclaimed eastern-fusionist Nitin Sawhney. For those who prefer a more eclectic exchange try *Jazz in the danceeats café!* and minimal drum, dance and lighting installation *Rough Cuts: Darren Ellis*. **JR**

danceeast.co.uk

IFTT, Ipswich

Q: How do you know if your town is a cultural haven? A: If you can enjoy the best of indie/world cinema in a basement in the town's centre. That's correct! We implore all indie-heads, rebels, non-conformists, beatniks and social recluses to congregate at the Ipswich Corn Exchange building on King Street (Thursdays, Fridays and Saturdays 7:30pm), and to part with the modest sum of £6 to enjoy some exhilarating and unusual cinema that you won't see anywhere else! **MG**

iftt.co.uk

New Wolsey, Ipswich

The quality of shows at the Civic Drive theatre is usually pretty high and the variety is also good, so take advantage of the on-the-day £5 student tickets offered on most productions and take a punt on something which tickles your fancy. Any of the following upcoming productions look like good bets as far as we can tell: *If That's All There Is*, *The Overcoat*, *The Rebel Cell*, *Our Town*, *The Meeting*, *The Importance of Being Earnest* and always good for a laugh the *Under 18 Comedy Night*. **EC**

wolseytheatre.co.uk

Theatre Royal, Bury St.Edmunds

Like the New Wolsey, Theatre Royal offers a good variety of high quality productions but in a stunningly restored 1819 Regency playhouse. Worth a visit simply for the wow factor of the venue itself. This autumn look out for *The London Merchant* Friday October 1 – Saturday October 16. It looks set to be a cracker! **EC**

theatreroyal.org

SPECIAL EVENTS

Harvest at Jimmy's, Wherstead

This year Jimmy's festival on his farm has it all – an impressive line up, beautiful surroundings and truly good food. It even has 'boutique accommodation', giving camping a whole new meaning. Acts that are getting ready to grace the main stage include Scouting for Girls, The Futureheads, The Hoosiers, Newton Faulkner, Radio 1 DJs Jo Wiley and Nihal and 'local produce' Ed Sheeran and Lettie. *Harvest* really is one of Suffolk's gems and promises a weekend of chilled out vibes and summer sounds without the pocket burning price tag. **JB**

harvestatjimmys.com

dorkbot anglia, East Anglia

dorkbot anglia is a regular evening of talks and conversations by artists, engineers, designers, scientists, inventors and anyone else working under the very broad umbrella of electronic art in the East Anglian area. The next one is on Thursday September 16 between 8-10pm, when these charming dorks will be guests of Aldeburgh Music and Faster Than Sound at Snape. If you like doing strange things with electricity, then dorkbot anglia is likely to be on your electromagnetic wavelength. **HF**

dorkbot.org/dorkbotanglia

ICR, Ipswich

Ipswich Community Radio (ICR) broadcasts a vibrant range of shows catering for all music tastes and all voices of the local



Above: Last year's Harvest at Jimmy's. This year promises an amazing line-up without the pocket burning price tag!

GROUPS

The Curiosity Collective, Ipswich

The Curiosity Collective is a group of local artists, designers and engineers who work together to produce quirky and intriguing interactive art. To mark the Collective's fifth birthday their latest exhibition is inspired by the concept of "time" and runs October 1-3 at St Mary at the Quay church (near the Waterfront). **TJ**

curiositycollective.org

community. Tune in at 105.7fm for staple treats including *ICR Breakfast*, *The Naked Football Show* and *Stupid Fresh with Paulo and Jimmy*. Other than just alternative listening, ICR also provides training for budding presenters and technicians to host their own radio show. So, if you have the enthusiasm and face for radio, inquire online. **CF**

icrfm.co.uk

IP1, Ipswich

What microcosmic guide of the area would be complete without a mention of its cultural epicentre,

IP1 magazine? This isn't just to give our Student Guide a kitschy sort of self-referential vibe; *IP1* is a perfect place to procrastinate and kill some time when you should be studying. Whether you're a budding designer, ascending graphic artist or an aspiring writer, our doors are always open to input from fresh creative talent.

ip1zine.com/get-involved

FUN STUFF

THE MARK, Ipswich and beyond

Ipswich will be the scene of espionage and terrorism come late September as *THE MARK*; the town's first game of *Assassin* hits. The premise is simple: Assassinate your 'mark' whilst avoiding attempts made on yourself. What is the weapon of choice for our budding spies and secret agents? The trusty water pistol, of course. The three-week event will be taking place from late September into October and is open to teams and individuals from around the Ipswich area. Players will be given limited information about their targets and will have to plan when, how and where to 'assassinate' them. *Vigilance* (a.k.a paranoia) is required at all times, with the more calculating and cautious players staying alive long enough to make it into the latter stages of the competition. The organisers responsible hope to pit students against teachers and sales assistants against office managers to unearth and crown Ipswich's own 007 or Jason Bourne. **HF**

theagencypresents.blogspot.com

Tennis Courts, Christchurch Park, Ipswich

How can you remain healthy as a student nowadays when gyms are expensive and bad food is cheap? Simple, find other like-minded fitness associates and head to the *FREE* tennis courts at Christchurch Park! That's right, they're free-of-charge and you don't have to book either. Just find yourself some retro tennis gear a la Boris Becker, download the Wimbledon theme tune to your phone and you're good to go. **CF**

ipswichparktennis.co.uk



ip1zine.com/showoff

Over 600 people have now signed up to the ShowOff. With all that traffic, comes loads of new Images, Film, Music and Writing to indulge your senses. Here's a sample of the best work uploaded recently. Wanna have your work reviewed in IP1? Log on and upload now!

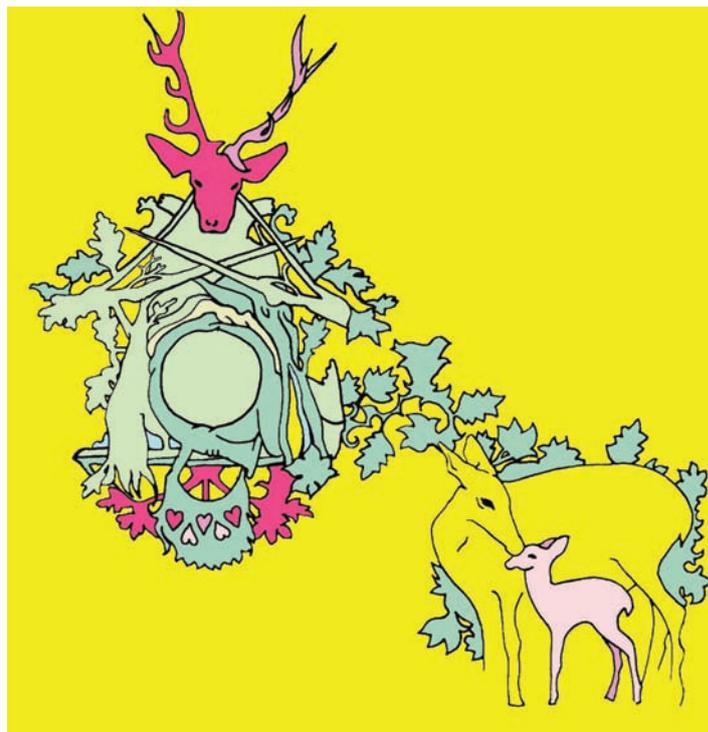
Featured ShowOff

Cuckoo-cuckoo clock

Smemalem

One of the most popular pieces recently uploaded to the ShowOff, we asked its creator and this issue's Featured ShowOff, Smemalem aka Ipswich's Emma Phillips, to tell us just how *Cuckoo-cuckoo clock* came into being...only to find out that Emma is smart (she uses words like 'schema') and that she designs using Corel Painter. Adobe – give this girl a copy of Illustrator now!

"I usually work my illustrations in pencil and fineliners. This design was one of my first ventures into design using technology – the program I used was Corel Painter working with a Wacom graphics tablet. This particular illustration was made with the intention of creating a serene and peaceful base for vivid or even acidic colour. As the name suggests: the design itself, despite not actually being a cuckoo clock, was inspired by a cuckoo clock. I really love the detail that goes into some of them, from their seemingly narrative nature to how the maker works with the natural curves and line of the wood. I always put cuckoo clocks hand-in-hand with autumn. I don't really know why. I have a sort of visual schema with certain things and for some reason, I wanted to create a sort of autumnal log cabin theme with cuckoo clocks, deer and wood – lots of wood! What I came up with was a celebration of colour and sinuous line; a vibrant representation of the deer in death and life."



What do other ShowOffs say?

- "This would make a good t-shirt." (Tom)
- "V sweet... you should def upload some more work." (Tommy Human)
- "Love this design – very eye-catching." (Lois Cordelia)
- "This is lovely, sweet and just generally ace. Nice work!" (Howard)

ip1zine.com/showoff/media/2763

smemalem.wordpress.com

Untitled

Sophie Marchbank

When I came across this image by Sophie Marchbank I thought it was quite naïve and beautiful. It reminded me of Bill Henson's *photographs taken at twilight* exhibition at the V&A in 2006. I'm a sucker for photographs with non-conformist compositions that aren't 'trying too hard'. This, to me, is photographic heaven. I've stared into that black space for many minutes at a time, wondering what's hiding in that shroud of unforgiving darkness. The exultant human body appears transcendent, illuminated in light, reaching to the sky as if communicating with the gods. Or, maybe the subject is just plain drunk! Either way, it's a great shot. **AL**



What do other ShowOffs say?

"The joy of running barefoot at night, great!" (Leah)

ip1zine.com/showoff/media/2785

Isle of Wight Line up 2010

lucyselinahall

For those of you who have ever wanted your own little Jay-Z voodoo doll or wondered what Marina keeps up her obscenely short dress, now's your chance. With her stitched simulacra of this year's Isle of Wight line-up, lucyselinahall has not only manufactured cottony clones so cute any right-minded festival-goer would give their right galosh to own one, but she will also have the marketing folks at EMI kicking themselves for not thinking of it first. Oh, and Devendra Banhart's oddly confident pubic display...somehow even more creepy in doll form! **JR**



What do other ShowOffs say?

"love them!!" (Tommy Human)

ip1zine.com/showoff/media/2767

Without a Light Ft.
Liv Sherman (DJ
Mix)

VeraNova

On first listen Without a Light tries its best to fool you it's one thing and then reveals itself as something else altogether. It builds its smokescreen with an ascending piano hook and synths, and aerial female vocals that stay just on the right side of cheesy as it takes you to the first drop of jacking, synth-heavy house. The facade is maintained through to the second drop, but the grinding bassline belies its true intentions. On the third comes the plot twist as it switches to staccatto, jagging dubstep; the kick drum goes Uzi and the vocals get chopped and monstered up Terror Danjah style. The complex play of the snares and hi-hats is replaced by one full, crisp snare wallop. A similar trick is pulled by Doctor P on dubstep anthem Sweet Shop but in him VeraNova and Liv Sherman find themselves in good, upfront club music company. **SN**

What do other ShowOffs say?

"Haunting and captivating with a hint of hardcore dance." (Emmanuel)

ip1zine.com/showoff/media/3016



STW's FTW!
A Fate Untold

A Fate Untold are capable of producing riffs and lyrics of a calibre comparable to their influences, as exemplified on *All Time Low* and *Home Grown*. Whilst there are similarities between their music and other compatriots, A Fate Untold's own style and appeal can't be ignored either. The production on STW's *FTW!* is impressive and has a professional sheen that matches other top-end recordings. The song's intro is placid compared to the rest of the track and the verse holds its own due to the multiple vocals. But it's the chorus that ultimately trumps all other sections, thanks to some seriously sing-a-long vocals and punch-your-fist-in-the-air drum work. A Fate Untold could benefit from having an edge not utilised by other bands, to help define their sound. However, *STW's FTW!* provides enough evidence for A Fate Untold to deserve the same recognition as the bands they aspire to be. **CF**

What do other ShowOffs say?

"It's like Busted all over again!" (Lozz Berry)

ip1zine.com/showoff/media/2508



Mr.Porky
bellamy

Mr Porky pays tribute to one of life's simplest snacks. The humble pork scratching is quietly celebrated by writer bellamy, as he expresses to the curious reader his love for salted, deep fried vein clogging pork. He injects light-hearted humour into his writing and proves that even the simplest of subjects can become the centre of a charming rhyme. The juxtaposition of elegant, poetic writing with the contrasting subject matter definitely adds to the comedy factor. bellamy even drops in a line of appreciation to the creator of his beloved pork scratching. It shouldn't be long until bellamy's work is snapped up by an advertising company as the ultimate pork scratching commercial with witty charm and the ability to give you an instant craving for those moreish mouthfuls. **JB**

What do other ShowOffs say?

"An ode to the humble pork scratching – awesome!" (Howard)

ip1zine.com/showoff/media/3017



The B. Goodes –
Lost and Lonely
Shaun Forsdyke

Shaun Forsdyke has captured The B.Goodes' beautiful harmonies, refreshing sound and lovable silly side on this tongue-in-cheek style music video. The group's new video to *Lost and Lonely* features some full-on mockery as they flounce through a sun-filled park and skip hand-in-hand into the horizon. Shaun's lo-fi filming perfectly suits the band's chilled out nature but also their obviously cheeky personality, and with some well-mastered special effects his video does certain justice to this stunning tune. It's always a refreshing sight to see a band who don't take themselves too seriously and clearly love a bit of light-hearted humour. Shaun's spoof video is definitely one to check out but I'll warn you, The B.Goodes' catchy tune will be stuck in your head for hours! **JB**

What do other ShowOffs say?

"great song and video. Got me laughing and singing along." (Leah)

ip1zine.com/showoff/media/2724



The Waxing
Captors – Bottle in
my Hand
antigen records

When I noticed a video entry by The Waxing Captors I hesitated to view it, why? Simple, most budding MTV acts create the typical drab, predictable, footage of themselves just playing their instruments. Fortunately, with director James Baxter at the helm, I was treated to something much more imaginative and enjoyable: Three minutes of surrealist parties, head-ironing and crab dancing! The visual story portrays a common man and his destructive comedown, whilst recollecting the events from the previous night, which brought him to this state. In summary The Waxing Captors' video is abstract, borderline insane fun! By happenstance that's how I'd describe their music as well. **CF**

What do other ShowOffs say?

"Who needs the Macarena when you have crab dancing!" (Tom)

ip1zine.com/showoff/media/2781



Magpie
BBHH

With the song *Magpie*, BBHH (Ipswich's Bring Back Her Head) have fabricated an ideal sound that is in lock step with today's music scene. The foundation of BBHH's sound primarily consists of noise-rock and late 80s grunge-esque influences, whilst retaining inventive arrangements and delightfully equivocal guitar riffs. *Magpie* commences with a dark fuzz guitar and slow, ambient drums, which is unexpectedly halted. From there the listener is pounded with unconventional song progression and varying instrumentation. This collaboration is thrust upon our ears so rapidly that *Magpie* cannot be audibly digested in a couple of listens – a crucial component in retaining the song's freshness. **CF**

What do other ShowOffs say?

"Wow! You guys are mint!" (Smemalem)

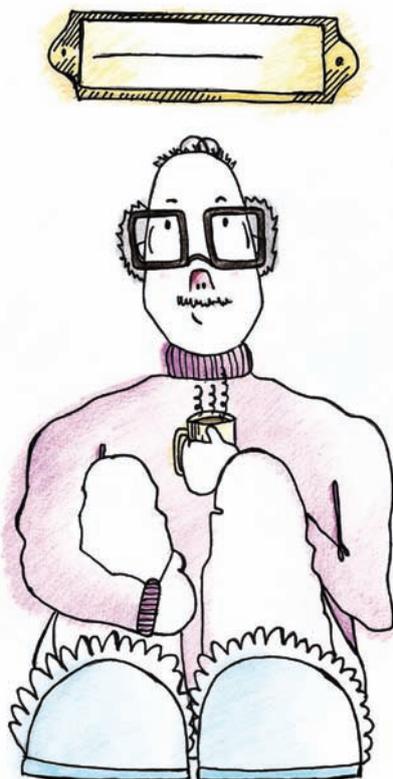
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STAMP ADDICT

As a dedicated collector and passionate lick of stamps, Percy Box has spent a small fortune building up his beloved collection. In this exclusive interview Lucy Cameron-Fenwick reveals the man behind the stamp, which stamps get Percy's stamp of approval and whose head is actually on a stamp (as if we didn't know).

Name: Percy Oscar Box
Age: 41
Height: 90cm
Addict Since: He first tasted stamp glue aged four



Hello Mr. Box.

Call me Percy, please.

Okay, Percy, how long have you been collecting stamps?

All my life.

Woah, a long time then, so your collection must be vast?

Very, I have every kind of stamp.

Could you name a few for us?

Well... First Class, Second Class and sometimes if I'm lucky then Special Delivery.

Oh, so any valuable ones like the Penny Black or the Penny Red?

No, I collect stamps, not pennies.

Right... How do you know what's a collectable stamp?

Well, when you're sitting under your letterbox in the morning with a cup of tea and a Bourbon, and a crisp white envelope comes tumbling through the door and lands on the rough, brown welcome mat, with a glistening patch in the right-hand corner just waiting to be picked like a daffodil on a spring morning – that's when you know you've got a good stamp.

Do your friends also collect stamps?

My only friends have the Queen's head on them.

What's your dream job?

Postman.

What does your wife think to your addiction to stamp collecting?

Wife?

Oh, unmarried, that's fine. So how does a single stamp collector spend the rest of his time?

I spend it in the Post Office, buying more stamps.

Royal Mail or Fed Ex?

I do not discriminate between postal services.

Fair enough. Do you find stamp collecting has got harder in recent years?

Yes, the dreaded email. (Shudders)

So, you'd never use email?

No, there are no stamps in email.

What's your favourite stamp?

You wouldn't ask a father who his favourite son is, would you?

No... So, since you love letters so much how much money would you say you have spent on stamps in your lifetime?

At least £50,000 all on First and Second Class stamps. I'm rather proud of my bulging collection.

You should be. That's a ludicrous amount of money to spend on stamps; how do you pay for it all?

I had to remortgage my house and sell all my belongings. I own only a house with the luxury of a letterbox in my front door. It's quite something.

Yes, that really is something, Percy. Have you ever collected anything else or has it always been stamps for you?

Stamps, stamps and nothing but stamps. I have a whole room in my house dedicated to stamps.

Wow, a whole room. That's an awful lot of stamps, I'm not surprised you have spent so much on collecting them. Have you ever taken a holiday or spent time apart from your collection?

I sometimes like to go camping.

Ooh, I love camping, too! Anywhere you like to go? Wales is a lovely place for camping, you know.

I pitch a tent in my back garden; if I were to go anywhere away from my house I would not receive any letters.

You don't seem like a very sociable person, Percy. Would you like a family one day?

I met a lady in a Post Office once, however she didn't share my love for stamps and she was only in there to renew her passport. It was a whirlwind romance.

A whirlwind romance?

Yes, it was a whirlwind romance because it was quick. It ended before it even began while still in the Post Office, which was nice because it ended in a familiar environment for me – it made it easier.

Um, that doesn't sound like a romance to me?

It was a romance. (Gets up to leave)

Okay, okay, it sounds like a romantic, wonderful relationship... So, thanks for talking to us, Percy.

That's fine. If you want to get in contact with me at any point you're welcome to write to me, using an envelope with multiple stamps.

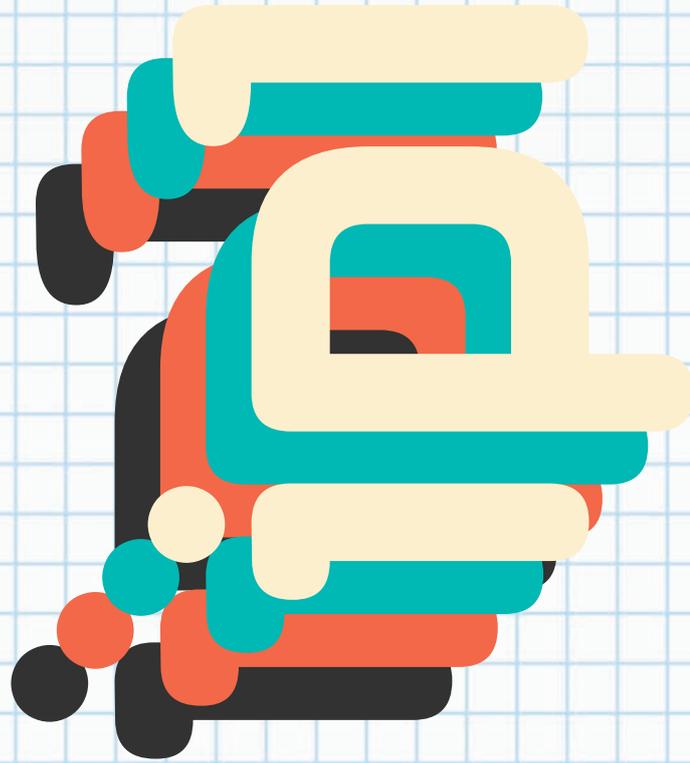


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