



**BECOME PART  
OF IP1**

[www.ip1zine.com](http://www.ip1zine.com)

ILLUSTRATION: SAM BURROWS // [sam@ip1zine.com](mailto:sam@ip1zine.com)

# IP1

Work with us on exciting and  
creative projects, including:

**Writing**

**Event Management**

**Distribution &  
Promotion**

**Photography**

**Advertising & Marketing**

**Graphic Design**

**Web Design**

Short and long term  
volunteering opportunities  
available now.

For more information  
**01473 231079**

**FREE**

# IP1

**ISSUE 21**

**PIXELHB**

**THE BALLISTICS**

**MARTA GAZICKA**

**PUBLIC ART**

**REX GARROD**

[www.ip1zine.com](http://www.ip1zine.com)

**CHECK OUT THE NEW FILM  
SECTION ON OUR WEBSITE NOW!**

# EXPLORE

GET ON BOARD!



What do you really think of your Explore card?

We want to hear from you

Leave feedback at:  
[exploreadmin@et.suffolkcc.gov.uk](mailto:exploreadmin@et.suffolkcc.gov.uk)  
and get your opinions on board.

# EXPLORE

GET ON BOARD!



Are you a business?

Are you new to Explore?

Become part of a growing number of businesses working with the Explore scheme.

Email [julie.keeble@et.suffolkcc.gov.uk](mailto:julie.keeble@et.suffolkcc.gov.uk) now, and find out how Explore could benefit your business.



[suffolkonboard.com](http://suffolkonboard.com)  
suffolk passenger transport

## CONTENTS

- 4 Snowboarding
- 6 Pixelh8
- 8 Text Etiquette
- 9 Karl Clarke
- 10 Ballistics
- 13 A Day In The Life Of A £5 Note
- 14 ITFC South African Supporters Club
- 16 Crappy Christmas
- 18 Gordo The Monkey
- 20 Borin Van Loon
- 22 Marta Gazicka: Architect
- 24 Tristan Burfield
- 25 Public Art
- 26 Townley and Bradby
- 28 Rex Garrod: Engineer
- 30 Jazz Label
- 31 Reviews
- 34 P Found Music
- 35 Around The World In Eighty Shops



ILLUSTRATION:  
SAM BURROWS  
COVER ILLUSTRATION:  
IAN DANCE

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

### Editorial ([howard@ip1zine.com](mailto:howard@ip1zine.com))

Editor: Howard Freeman  
Writing Team: Dan Strain, Pixelh8, Lowena Rich, Emily Allen, Dalu Moloantoa, Victoria Guthrie, Mark Lander, Leah Kurta, Jessica Bateman, Becky Fray, Scott French, Linda Walker, James Silk, Joel Kurta, James Bester, Clarence Howard, Lauren Coles.

### Design ([ian@ip1zine.com](mailto:ian@ip1zine.com))

Creative Director: Ian Dance  
Design Team: Sam Burrows, Clarence Howard, Charlie Clapson, Lewis Webb, Juanita Allard, Mark Lander.

### Illustration and Photography

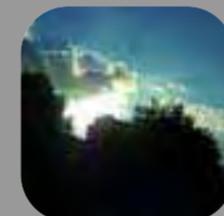
Becca Mears, Mark Lander, Greg Zbrozek, Alex Burnell, Dan Strain.

### Web

Web Manager: Tom Juby Film Section: Becky Fray (Dropout Studios)

### Advertising and Marketing ([leah@ip1zine.com](mailto:leah@ip1zine.com))

Leah Kurta



## HAPPY NEW IP1!

CHECK OUT THE NEW FILM SECTION ON OUR WEBSITE NOW!

As you've probably already noticed, IPI looks different. For starters we've got a new 'vertical' logo and, for the first time ever, we're a full-colour mag! The whole team is chuffed to bits with the new look. I wonder if you are. Personally, I reckon you are – those among you with a colourful perspective on life that is... Contrary to what old people say; life is better in colour. Therefore, considering IPI magazine is mainly for young people, it's better in colour, too. In fact, try imagining a world without colour and then try telling me that watching snooker on the telly or spotting a rainbow whilst out driving could ever be fun again! In fact, I don't know why we didn't go full-colour a long time ago, before the old people of today were even around. Howard Freeman the Ed



## THANKS



IPI Magazine, The Old Post Office, 1 Cornhill, Ipswich IP1 1DD  
Tel: 01473 231079 [www.ip1zine.com](http://www.ip1zine.com)

I first had the idea to do a piece on snowboarding after speaking to my friend Johnny Glanfield, a devout boarder from Felixstowe, who'd mentioned going to SNO!zone in Milton Keynes. This is an indoor snow-dome with real snow like the one Gt. Blakenham will host if SnOasis gets the green light. I thought it would be a good idea to go up there and document Johnny in action. However, after further thought I concluded it would be more fun if I tried snowboarding myself and wrote about that instead (assuming of course that my arms weren't broken afterwards and I could actually write the article!) So here's a brief account of what snowboarding for the first time was like for me. And following that is Johnny's account of his slightly more 'advanced' experience.

After getting there, getting my snowboard, getting the usual safety talk and getting a helmet big enough to accommodate my dreads, I'm finally ready to get going! Johnny heads off to the main slope and I join my group on the beginner's slope.

First up, we learn how to go down the slope facing backwards, then how to go down facing forwards. Snowboarding is a bit back to front like this, which takes a little bit of getting used to. Of course on my first run down I fall straight on my arse, and I'm reminded not to twist to one side and I'll be fine.

It's quite a weird feeling when you first get strapped into your board, you sort of feel you have no control or escape if it all goes wrong. But after about two runs down the slope this all changes and you start to love it.

In a lesson, when you get to the bottom of the slope you have to unclip yourself from the board then carry it back up to the top of the slope. Then when you are at the top, there is a certain way you have to attach yourself to the board; This involves sitting down and sliding around on the floor trying to stretch to your toes and clip yourself in. So as you can imagine, over the next few days sitting down, walking, or come to think of it any movement at all was rather painful.

The lesson was three hours long but felt more like 20 minutes! As with most things when you feel you are getting the hang of it, it's time to go. I am definitely going to complete lessons 3-5 and get my pass to the main slope. I really enjoyed it and I hope to go again soon. Even if you're on your arse most of the time it's still great fun, plus we went on a Friday so that meant that they had all of the rails/ramps, etc. out so we also got to watch some pretty fly snowboarders! I feel a lot more confident now and am hoping to go on a snowboarding holiday early this year.

Thanks a lot to SNO!zone for letting me take my camera in and also for the lessons. I highly recommend it! Make sure you wear padded clothing around your essential areas, and also give yourself an hour or two to watch some of the other riders. It's worth it just for that!

(Johnny) It's been one hell of a week, but I'm about to put all of that behind me. All the stresses and strains of working life don't mean a single thing for the next four hours. I am kitted up from head to toe and there is a smile on my face that would rival the Cheshire cat. I walk through the turnstile and as the automatic door slides open there is a refreshing chill in the air. For me, snowboarding is just about the closest to freedom I will ever get.

...Three more steps and I have made it onto the white powder floor. As I climb towards the top I eagerly watch others racing their way to the bottom.

I strap my back foot in and face down the slope. A gap appears; I lean in and begin my descent. Every tiny movement I make translates through to my board, I feel so free. I dodge my way through a few nervous beginners and eye up the small kicker onto the picnic bench. Before I know it I am sliding along the bench and landing the small drop the other side. I carry on racing to the bottom.

It is over fast but it was more than worth it. I un-strap my back foot and once again scoot towards the lift. I only have a few hours of this and I don't intend to waste one second.

**TO SEE A FILM OF BOARDERS IN ACTION GO TO: [WWW.IPIZINE.COM](http://WWW.IPIZINE.COM)**



# Snowboarding

Words: Dan Strain Design: Sam Burrows

LIVES:  HI-SCORE: 9989900 CREDIT: (2)

# PIXELH8



PIXELH8 IS PART OF SOMETHING BIGGER. A) HE'S PART OF HIDDEN YOUTH RECORDS, WHO ALONG WITH PIXELH8 PRODUCE MATTHEW C APPLGATE (PIXELH8'S REAL NAME); B) HIDDEN FORTRESS (ONE PART MATTHEW C APPLGATE); AND C) AUTUMN CULT (ALSO MATTHEW C APPLGATE). CONFUSED? YOU SHOULDN'T BE. IT BOILS ALL DOWN TO MATTHEW C APPLGATE (MATT FOR SHORT) BEING A MAN FROM IPSWICH WITH MORE THAN TWO MUSICAL ARMS.

WORDS: HOWARD FREEMAN DESIGN: CLARENCE HOWARD

All arms, though, reach to the same aim: the production of a unique blend of electronica, avant-garde, ambient and classical music. In Pixelh8's case "electronic bleeps and blunders ripping to pieces the very consoles and cartridges that stole his youth." Or to put it another way, 8 bit Chiptune.

Now, I don't purport to be an expert on this one little 8 bit, but from what I can ascertain the term '8 bit' is rooted in [retro] games consoles like the NES and the Sega Master System, able to access 8 bits of data in a single operation. Games played on these consoles include classics such as *Super Mario Brothers* and *Sonic The Hedgehog*. As many of us well know, these games were/are great fun to play. Additionally they come with extremely catchy (some would say annoying) 8 bit soundtracks; which is where the relationship to music comes in. The '8' from 8 bit also helps explain Pixelh8's name alongside Matt's genuine 'h8'ed of these games for having taken up so much of his youth.

'Chiptune' ties in with all this as it refers to music created from sounds which have been synthesized in real time by a computer or video game console sound chip, instead of just sampled. But all this is by the by, as 8 bit Chiptune is making waves and Matt, who has been surfing for a while now, is bracing himself for the big time. Jumping the gun? Not if you consider that a few months ago he opened for "best mate" Imogen Heap at the Brighton Dome, and even more recently was asked to produce an artist under the management of Ice T. Besides, he sends me emails which say "more insane big news soon I'll let ya know as soon as I can", so what else am I meant to think?

Matt is an extremely dedicated and hardworking musician who deserves far more pages in IP1 magazine than the two we've given him. An artist of his calibre, intellect and commitment is sure to succeed. We hope to be with him every bit of the way.

## THE MUSIC YOU ARE NOT LISTENING TO

**I was recently talking to someone regarding the electronic music phenomenon Chiptune. He explained he had been listening to some of it and asked "was it my stereo, is it supposed to sound like this?" I laughed and said "yes" without hesitation, but it wasn't until later I thought why that question made more sense.**

Chiptune music is a music derived from using the 'chips' from vintage consoles; most notably the Commodore 64's SID chip with its distinctive sound. But this isn't the only machine used. Now, with the internet and the almost instant de-mystification of hardware Nintendo's NES and Gameboy, Sega's Mega Drive and Master System and Atari's 2600 and 5200, etc. are all used to make Chiptune music.

On the surface most people would hear it and simply think "Oh it's videogame music". No, it's using the technology that was previously used primarily for games to make music. The music on these systems which I will refer to as the 'original music', i.e. music that was composed for games of the time, can arguably be described as allegorical. Unlike modern games with modern technology allowing for CD/DVD quality sound with score recorded in some cases by actual orchestras, vintage video games relied on bleeps and beeps and a lot of originality to convey complex music. Some machines couldn't even emulate a drum sound and relied on a bass note instantly dropping in a rapid glissando to create an effect or signpost as a bass drum. In short the music was allegorical out of practicality and very competent at it.

Back to the question "Is it supposed to sound like this?" Without going into detail of what the person who asked me this was listening to, it's strange that I will jump again to the answer "Yes". Chiptune can be very minimalist, often only two to three instruments and drums. But this isn't always the case, and as any well studied musician will

realise the original consoles weren't capable of much more and so to attempt to recreate that vintage sound with more than this simply wouldn't sound authentic. Therefore it could be argued that this makes Chiptune music in all its reflective glory allegorical. There are two very distinctive schools of Chiptune music. One samples video game music - which is arguably short sighted on the musician's part as firstly you're not really creating or learning about the machines that make this music and secondly lawsuits and big ones at that. The second school completely immerses itself in learning from old computer manuals printed in 1978, knows the names of the chips and is composing original music in its original format with its original limitations. They learn 'C', they learn assembly language, they learn how to make their own circuit boards, and are doing what major companies did in huge factories in their bedrooms. In other words, they are creating original software on otherwise obsolete technology in order to make music.

So, on the surface "Oh it's just video game music?" Well normally there is no game, unless you consider learning the architecture of vintage machines along the same lines as a well thought out game of Tetris. The music of Chiptune relies heavily on the generic conventions of Video Game Music and its cultural and nostalgic value. It can be argued that it is able to instantly rekindle feelings of childhood which often makes it appealing to audiences now nearing their thirties as well as teenagers who are into all things 80s.

There are already signs of Chiptune-esque music elements seeping into popular culture adverts and even chart music is dabbling. This will inevitably become fashionable and acceptable before probably disappearing back into the bedrooms from whence it came.

My name is Pixelh8, and I am proudly from the second school

Words: Pixelh8

CHECK PIXELH8 OUT HERE: [www.hiddenyouthrecords.co.uk/pixelh8.html](http://www.hiddenyouthrecords.co.uk/pixelh8.html) [www.myspace.com/pixelh8](http://www.myspace.com/pixelh8)

# ETIQUETTE TEXT

Never did you have so much power in your thumb. The power to change lives, break promises, mend friendships, order some beers and a kebab, ask out your flatmate and express your opinions to ITV News... the power to write a text message!

It sounds so good; the age of promise, the age of SMS. But suddenly, the power becomes too much, and your finger starts to shake over the send button: "What if they don't reply?" "What if Trevor McDonald doesn't care?" "What if I've run out of credit?" It flashes through your mind, your heartbeat quickens, your palms are sweaty and text message paranoia sets in.

It's gentle at first, a slight stabbing to the heart, almost pleasurable, but suddenly it's all consuming. You've been hit by text etiquette. It starts with counting the kisses on the end of a message, three or more surely means the person fancies you. But then, your mate's boyfriend sends you one with four and your mind starts racing, rumours brewing. The text message is read and re-read to half the street and before long, everyone thinks you're having an affair with your ex-mate's boyfriend.

Then there's the timing. If a text message is replied to straight away it is assumed that you have nothing better to do than wait for human contact. "Oh I'd better leave it a few minutes; I wouldn't want them to think that I was desperate. But then again, if you don't reply, people think you are unsociable."

Question marks usually indicate a reply is needed. All admirers put questions in messages to people they fancy in order to get a reply: "He sent one back!" they exclaim (not much surprise there.) You know someone fancies you when you get texts asking whether your dinner was nice, whether last night was good, whether you're out this weekend, whether you prefer salt & vinegar to cheese & onion or dogs to cats. NOTE: If there are kisses on the end of "question" messages then you are probably dealing with a stalker.

Saucy texts, flirty texts, txt spk, mate texts, comedy texts. Text messages have become ingrained into our relationships in the same way mobiles are ingrained into our hands.

Mmm, do you think if you have only known someone two weeks it's too early to send a picture message? There's one to ponder...

WORDS: LOWENA RICH

DESIGN: CLARENCE HOWARD

# karl clarke

## :: photography exhibit ::

Karl Clarke is 18 years old, lives on the outskirts of Ipswich and is currently in his second year studying media at Suffolk College. After completing various photography assignments at college, Karl decided to get serious about the discipline,

and is now hoping to study photography at degree level once he's finished his National Diploma. Karl's recent work focuses mainly on landscape and documentary style photography. Like all true photographers Karl carries

his camera everywhere and here treats us to some fantastic images from recent trips to New York and London, as well as some great landscapes taken just outside his front door. Watch out for his work in the future.





**What do you get when you throw together nine suited and booted gentlemen equipped with instruments and intentions of ripping Ipswich in two? The Ballistics, of course.**

Local favourites The Ballistics are well known for their dazzling live performances, and with 2005's album *Allow Me to Demonstrate* under their belt they are a rolling stone gathering no moss. Together; Red Glenn (vocals), Roki (guitar / backing vocals), Daz (keyboard backing vocals), Mikey C (bass / backing vocals), Steve (drums), Tom (sax), Graeme (sax / backing vocals), Mark (trumpet) and Tim (trombone) constitute one of Suffolk's most popular, fun-loving and largest groups.

Formed in 2002, their line-up and sound has evolved considerably. From a once punk echo the band now have a more ska streak about them. Singer Red Glenn explains: "It's an ongoing thing. The sound has drastically changed since the beginning with more reggae and ska."

"We're like Abba really, we just follow the music!" adds Graeme. The reason for this change? Roki says "It was when Tom (sax) joined in 2005 - that was the most significant change." Now, with a four-piece brass section, not only is the sound more ska influenced with its stomping choruses, but it has also brought whole new audiences: "We keep getting asked to do things for a ska radio station in South America, and we've been played in Venezuela, Brazil, Germany, Columbia, Bulgaria, Argentina and Poland", Roki reveals.

So surely airplay across seas would tempt any band out of sleepy old Suffolk? Glenn is quick to disagree: "Ipswich bands don't know how good they've got it. It compares well with anywhere we've played before." Daz agrees: "What's good about Ipswich is the diverse ages that come along to the shows. It's like a family night out."



And 'diverse ages' don't just apply to the audience. The band too is an ever-growing bunch of likely lads who range from late-teens to 'should-know-betters'. "Apart from Tom it's not a problem", says Graeme "...we still have to dress him."

Not only do The Ballistics produce songs that will leave you chanting for more with their infectious lyrics and live favourites including 'My Uncle Fred' and 'All My Neighbours', the boys themselves don't disappoint. The eclectic bunch of personalities and ages on stage add to the chemistry that's visible off stage as well.

With new album *The Spirit Of Kelso Cochrane* out now, you too can have your mind spiked by a heady concoction of anthemic lyrics and raucous energy.

Visit [www.theballistics.co.uk](http://www.theballistics.co.uk) for more details or check out a sample at [www.myspace.com/allmyneighbours](http://www.myspace.com/allmyneighbours).

**TO SEE A FILM OF THE BALLISTICS GO TO: [WWW.IP1ZINE.COM](http://WWW.IP1ZINE.COM)**



## Leaving school this Summer? You should be thinking about the future...

Suffolk New College can offer you vocational programmes, AS/Alevels, Apprenticeships and more in an exciting and stimulating learning environment.

To find out more, come along to one of our forthcoming Open Events:

Tuesday 6 February 2007, 4.30pm - 8.00pm, or  
Monday 26 March 2007, 4.30pm - 8.00pm

T: 01473 296606  
E: [info@suffolk.ac.uk](mailto:info@suffolk.ac.uk)  
W: [www.suffolk.ac.uk](http://www.suffolk.ac.uk)



## Cat Black

- SWEATBANDS
- HATS
- POSTERS
- BAGS
- GOTHIC CLOTHING
- BADGES
- INCENSE
- PUNK
- HAIR DYE
- SHOELACES
- COSMETICS
- AURA PHOTOGRAPHY
- CANDLES

Come and visit us  
8 FORD STREET  
IPSWICH  
IP4 1JS  
(Part of the former Martin and Newby building)  
Tel: 01473 289519

Email: [catblack@btconnect.com](mailto:catblack@btconnect.com)  
Or visit...

[www.myspace.com/catblackipswich](http://www.myspace.com/catblackipswich)

## The Money Shop

All cheques  
cashed at

# 2.9%

Bring this advert from  
Yellow Pages to claim.



10 Northgate Street, Ipswich  
0800 783 5125

\*See cheque terms and conditions for details

A day in the life  
= £5 =



£5 £5 £5 £5



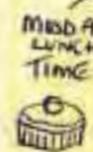
## A day in the life of a £5 note

**CIGARETTES:** 3 packets (I am practically endorsing all health)  
**WEIGHT / WAIT:** Waited around for hours just to get spent  
**RELATIONSHIPS:** 2, ah... I just want to settle down



**10am:** Morning after the night before. Feel grotty, I was stuffed in a young man's back pocket for 3 hours and he totally forgot about me (Bum to die for - so perky, nothing like a bit of male bonding)

**11am:** Smelling delicious, just had a tumble in the washing machine. Wish I could settle with a house proud man (who loves fabric conditioner)



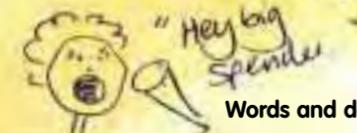
**12pm:** I am shocked, lucky I am lying down, just been spent as a packet of ROLLING TOBACCO!! I thought this man was different, but they're all the same. I don't smoke myself, such a waste of money.

**1pm:** Spent an hour in tray of grotty newspapers, this place smells + there are crumbs in the till + a small man with dirty fingernails tried to steal me earlier. I was just about to get shoved in his shoe, (this was a bloody lucky escape) but someone came in and I got put back in next to wrinkly, I'm surprised no-one has mistaken him for a receipt looking like that, some notes have no pride.

**5pm:** Thought I was going to be locked in that till all night - VEGAH!! but I got given to an oldish woman, you can tell the age straight away, it's all in the hands you know.

**7pm:** Feel like we only just got out of one till and now I'm back in another, yet again I was partly responsible for buying a couple of packets of cigarettes. I hope I get given out in change soon. Had a bit of a chat with the big boys (£20), but the 5ps kept chipping in, it makes me wonder whether anyone likes those things.

**9pm:** Low + behold, I've been spent! A lovely young lady (gorgeous red nails) has taken me out on the town tonight, so forgive me while I go get ready. Can't miss an opportunity to spy some young male talent - Hey BIG SPENDER!! Spend a little time with me!



Words and design: Lowena Rich

# ITFC SASC

In 2010 the World Cup goes to South Africa. The occasion will mark the first time in history that the event is held on African soil. The final match of the tournament will be played at FNB Stadium, in the centre of Johannesburg; a city hailed as "A world class African city" by FIFA.

Johannesburg is also the base for the ITFC South African Supporters Club; the brainchild of Chris Reeler. Chris took a liking to Town when, as a young boy, he visited family members in Ipswich and spent most of his three-month stay in sheer awe of his cousin's devotion to the Blue Army.

IP1 spoke to Chris about Town past and present and just why it is the Tractor Boys' appeal has migrated so far South.

**IP1: Please give us a background to your involvement with ITFC.**

**Chris:** My first involvement was in 1975 when I visited my relatives in Ipswich. I was overwhelmed by my cousin's bedroom where I stayed during my trip. The Ipswich Town duvet cover, curtains, lampshade, pictures, posters, mugs – practically every inch of the room, including the ceiling, was plastered with Ipswich Town memorabilia!

**IP1: What are your earliest and most treasured memories of seeing ITFC in action at Portman Road?**

**Chris:** Unfortunately, even though I went back to Ipswich in 1979 after we won the FA Cup in 1978, it was the summer, so I missed out on watching Town play live. But I did get to go to the ground and walk on the side of the

pitch. It was not until 1998 that I got to see my first live game at Portman Road. We lost 1-0 at home to Bolton.

**IP1: Who in your opinion is the best ever Town player?**

**Chris:** Kevin Beattie, Arnold Muhren and Paul Mariner were among the best players that played for Town. Personally, I rate Mick Stockwell and John Wark as my favourite players, due to their loyalty and dedication towards Ipswich... Mick Mills was before my time.

**IP1: Which squad over the years would you say is the best ever to wear the blue jersey?**

**Chris:** The squad of the late 70s and early 80s was undoubtedly the best side Ipswich ever had. Unfortunately, the only means of following them here in South Africa was by reading six week old copies of Shoot magazine shipped in from the UK. This team was comparable with the best teams in Europe at the time, and winning the FA Cup in 1978 and the UEFA Cup in 1981.

**IP1: What were your feelings when the team was promoted to campaign in the Premiership?**

**Chris:** Sheer, utter euphoria! There were

about 24 of us that met (late on a Monday afternoon when we were meant to be at work) at a pub in Rivonia. Four members even flew over to London to watch the game. We beat Barnsley 4-2 in the play-off final and were promoted again to the Premier League. We all struggled to get to work the next day, and our voices took a week to recover!

**IP1: What do you think needs to be done for ITFC to go back and campaign in the Premiership?**

**Chris:** Unfortunately, the game has changed and there are about four to six teams which will remain in the Premiership almost indefinitely, and continue to dominate the end of season silverware. Then we have the mid-table teams that tend to stay mid-table;

with the odd surprise when they end, say 5th or 17th. Finally, we have the yo-yo teams, and I see Ipswich as one of those.

We will always be a selling club, building an extremely solid youth system, but we can always expect that when these players mature they will be snapped up by one of the bigger clubs, because we need the money to keep the club running. For Ipswich to get back into the Premiership, we need to retain the core of the team that won the FA

Youth Cup in 2005, which will mature into a brilliant young team in 2008/9. Once we get up to the Premiership (and we will), we need to ensure the mistakes we made in the past (over spending on stands, increasing wages too high, etc.) are not repeated. Ipswich have the best pitch out of all

the 90 plus teams playing in the top four leagues in England having won the award on numerous occasions recently. This encourages good passing football, which we need to continue with this, and we will get back to the Premiership without breaking the bank.

**IP1: Why did you begin the iffc.za website?**

**Chris:** I began the site primarily to gather together the local South African supporters and to use it as a vehicle to get people to meet while watching games live. In addition, we have had a number of overseas enquiries from Town fans coming to South Africa on holiday. We also have a mailing list where we share thoughts, ideas, success and pain!

**IP1: In your estimation, how many ITFC supporters are there in South Africa?**

**Chris:** There are about 35 active supporters in South Africa that I know of.

**IP1: Can you shed more light on the activities of the SA supporters club?**

**Chris:** We have meet-ups for live games (thankfully DSTV shows Championship games regularly). We normally meet up in Joburg and Cape Town, but also have supporters in Durban, Pretoria and Pietermaritzburg.

**IP1: Are there any South African players who played for the club? If so, who were they and when?**

**Chris:** The players I can recall are: Colin Viljoen - 1970s; Justin Miller - 1990s and 2000s (captain of the Reserves); and Mark Fish (albeit only 40 minutes last season on loan)

The website for the ITFC South African Supporters Club is: [www.iffc.co.za](http://www.iffc.co.za).



Words: Dalu Moloantoa Design: Lewis Webb



# Crap Christmas

The post Christmas gore is always tough. Generally it's a pretty shitty time. Too much chocolate, booze, inane Xmas music, small children and kissing bearded uncles hello certainly doesn't do much for our souls. And then there are the presents, the endless thank-you phone calls to distant relatives or wearing of the guitar t-shirt just once in front of Gran so she'll think you like it. Yes it's a time to retrench, grit your teeth and really dig deep.

Love them or hate them, crap Christmas pressies are either funny for their ironic value or... just plain rubbish. In my view a good Christmas present should always come with a receipt. Wouldn't you love the heart embossed

pendant with matching ankle bracelet so much more if Aunty had included just a small token of goodwill in the shape of the receipt? It makes the job of trying to work out which shop you're going to have to return it to so much harder.

Then there's the sickly excuse to the shop assistant to whom you present your unwanted gift. 'Of course the lavender scented flannels are lovely, but unfortunately my Aunty forgot that I'm allergic to this type of cotton and... would it be alright to get a refund?'

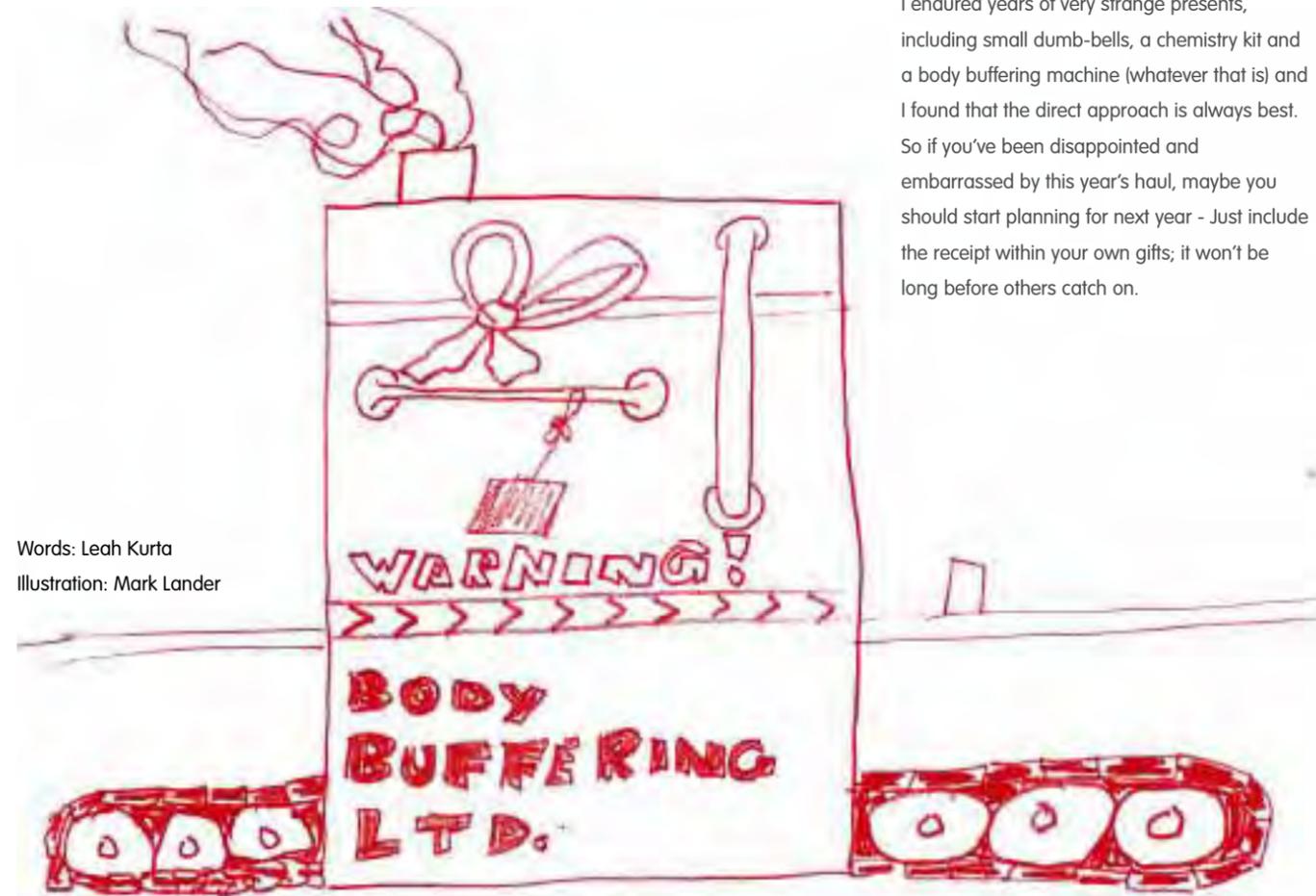
Of course the shop assistant doesn't really care, but this does nothing to stop you from acting like a shoplifter as you hand them the item.

Indeed, returning unwanted presents should always be undertaken with the utmost care

and consideration, and once you have returned them, the trick is to never mention them again. There is a good chance no-one will ever remember the collector's item china doll that never found its way onto the mantle piece in the living room, or the winceyette nightwear, which for all its gashliness did have a particularly cosy lining. They will be forgotten along with the Jim Davidson DVD and Alan Shearer Biography, never to be spoken of again.

Thankfully I no longer have to live with this sort of heart and head ache. In fact my Christmas present dilemmas are fast disappearing, it seems once things are out in the open people don't care if you return their items, as long as you extend the courtesy and agree to them returning yours.

I endured years of very strange presents, including small dumb-bells, a chemistry kit and a body buffering machine (whatever that is) and I found that the direct approach is always best. So if you've been disappointed and embarrassed by this year's haul, maybe you should start planning for next year - Just include the receipt within your own gifts; it won't be long before others catch on.



Words: Leah Kurta  
Illustration: Mark Lander

**THE VENUE**

LOOKING FOR A VENUE FOR YOUR EVENT?  
LOOK NO FURTHER

01473 433465  
cornexchange@ipswich.gov.uk

IPSWICH  
CORN EXCHANGE

**BACKWATER RECORDS**

suffolk based label releasing suffolk based bands  
alt.country.acid.folk.psychedelic.pop/rock  
singer/songwriter

Backwater Records P.O. Box 51 Ipswich Suffolk IP4 4AN  
www.backwaterrecords.com

The Tiny Clocks  
Exit 13  
Mike Summers and the Dorns  
Jamie Clements  
Kris Hackett  
Kate Barnatayne

Uncle Black  
Chris Lockington  
Belinda Gillett  
The Future Kings of England  
The Pancakes

**KNOW THE PRODUCT**  
Punk - Ska - Metal - Psychobilly - Hardcore - & MORE!  
knowyourproduct.net 13 Eagle Street, Ipswich, UK

**CDS - VINYL - CLOTHING - BAND TEES -  
PATCHES - BADGES - STUDDED GEAR -  
ZINES - BOOKS - DVDS - STUDS N SPIKES -  
MUGS - HATS - SHOT GLASSES - JACKETS**

ROCK FIGURES  
Ozzy, Slash  
Hendrix,  
Nice Cooper  
& tons more

THE ONLY ALTERNATIVE

**STEAMBOAT TAVERN**

**LIVE MUSIC AND  
LIVING MADNESS!!**

78 NEW CUT WEST, IPSWICH  
TEL & FAX: 01473 601902  
EMAIL: val@thesteamboat.co.uk  
www.thesteamboat.co.uk

# Gordo the Monkey

Words: Jonathan Hall  
Illustration: Mark Lander  
Design: Ian Dance



Gordo was an average beer-drinking kind of squirrel monkey. Perhaps a little short, standing at only a foot tall, but average was the type of monkey he was.

He worked part-time for a local smoothie production company, which was nondescript and unexciting. Even though sometimes he worried about the amount of pesticides used in preserving the produce, he never complained, and generally his life was a long way from the widescreen techno-colour extravaganza he first thought it would be.

The monkey life was one that gravitated around the media. It used advertising to promote monkey music; fashion; television; food and every part of consumerism. With the outlets in the High Tree plugging products into a culturally desirable paradigm, products were associated with other things monkeys valued, so it was easier to get them to purchase things: from a bank's logo of a lone monkey symbolising independence to the fast food adverts that told the monkeys they loved it. It was all about the monkey, their money

and how it made them feel. Gordo believed that it was only ethics and actions he could hold certain and not the ever-changing face of what was fashionable. However, it was fashion that had lured him into working at the smoothie production company.

It was a trend that promoted the representation of the healthy monkey, a healthy environment and of a healthy ideal. The adverts Gordo had seen delivered the notion of the product presenting an image of the natural, even though the products would be causing great damage to nature. It was amazing what simple advertising (combining fantasy and fiction) Gordo's culture would take as red, but Gordo knew the monkey population did differ from pack to pack.

There were lots of different packs of monkeys. Some were avid fitness monkeys and some had skinny monkey leg jeans. Others would dress in black, some with odd haircuts and others wore whatever came from the chav monkey fashion shops at that point in time. He saw other types of monkeys, too.

These monkeys had a different look to the rest of the monkeys. They were different

because they all wore red t-shirts that bore the face of a revolutionist. Gordo took a particular interest in these monkeys, so much so that he joined up with them and wore his very own red t-shirt and found monkeys who understood his, and societies, need for rebellion and freedom.

But none of these primates ever rebelled, even though like him they were disgruntled with how society was. He realised that every monkey followed fashion trends and issues, and it was all for the image of what they could be perceived as and nothing else. There was no real commitment of truth behind their red t-shirts, just an image of a cultural icon.

So from that point on the monkey named Gordo decided that he would join a company in the future and cause a change to society from the inside.

In 1958 NASA sent Gordo 2000 miles into space. However, he died as the shuttle's parachute failed to open and it sank to the bottom of the South Atlantic.

Gordo was the name of the first primate in space.

# The Union Jack 1



To continue this story please acquire a copy of *The Bart Dickon Omnibus*

# Borin Van Loon

**Borin Van Loon, Ipswich-based artist, roddie and graphic novelist extraordinaire, affords IP1 a quick peek at the workings of his latest graphic novella *The Bart Dickon Omnibus*.**

"From an early stage, when I started gluing bits of paper together, I believed the collage approach to the comic strip was something important and unlike anything else. This hand done-ness is an important factor in my work and makes it stand out in an age of computer generated images, which are in danger of resembling bland, sausage machine-like illustration. Is the work planned before I start? In the case of *Omnibus* the only roughs exist as scribbles on bits of paper or in notebooks to help me recall juicy phrases or possible plotlines. Ideas seem to appear when not thinking about them - a word or phrase can pop into my noddle at the oddest time. Now that Bart Dickon is featuring in his own text stories, the reader can create their own images in their heads - which, let's face it, saves me a lot of work."

Borin's inspirations include writing by John Buchan, the Marquis de Sade and The Beano, and his comedic influences; French and Saunders, Eddie Izzard, and Gary Larson, or "Anyone who plays the English language like a fine instrument."

He is subversive - at least by Ipswich standards. *Images* magazine, for example, found that a collage strip of his proposed as a regular feature frightened the horses. "Perhaps it was the heady mix of opium abuse, homosexuality and vegetarianism which put them off."

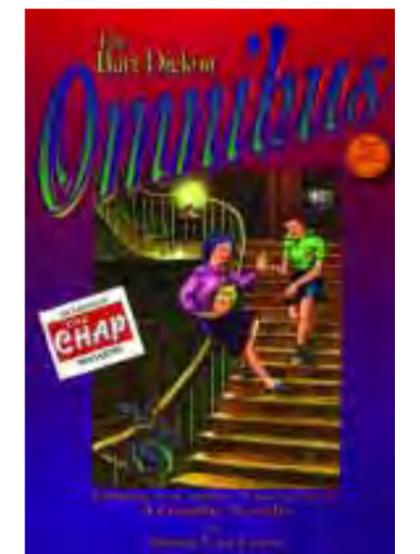
Borin's work has for the most part existed 'underground'. Not a bad place to be, as he believes the underground is "ripe to be exploited by enterprising artists and writers. If you have the talent, it could be for you. The imp of the perverse sells."

Borin admits that a typical night out for him means roddie-ing for his offspring who are both musical performers. His son is the drummer in Steel Rhino and Danger's

Close; his daughter is vocalist/rhythm guitarist in Vortex.

"Surrealism and humour lie at the heart of what I do. I aim to disturb and amuse in equal measure."

*Omnibus* can be found at Central City Comics, Know your Product and in Waterstones. "I also sell copies via my gorgeous website and through Amazon.co.uk".



Words: Victoria Guthrie Illustration: Borin Van Loon

[www.bartdickonline.co.uk](http://www.bartdickonline.co.uk)

# MARTA GAZICKA ARCHITECT

Words: **Mark Lander**  
Design: **Ian Dance**



With the continuing urban development in many parts of Ipswich, architects have a huge part to play in how the town looks and feels. IP1 caught up with Marta Gazicka, an architect working for Beanland Associates Architects Ltd. here in Ipswich.

"When I go back home and remember the moment I was offered a job here, I still can't stop smiling" Marta tells me with, sure enough, a big grin on her face. Marta used to come to Kersey and Polstead as a

teenager for summer holidays: "I have fond memories of the area."  
Marta is from Lodz; Poland's second largest city. Having studied in Germany, Japan and Hungary she accepted her first job as an architect in Ipswich. She's currently working on a building in town that will be a mix of office space and residential flats. "This was my first proper scheme that got planning approval so I am quite emotionally attached to it. It looks like it might be built now. Our office is in the process of negotiation, but you never know until the final agreement is signed."

Jumping straight in at the deep end in a typical IP1 kind of way, I ask for Marta's thoughts on Ipswich and what she would like to see changed. "I would like to see more development on the Gipping River. I think there is great potential in creating a connection between the station and the docks with a riverside walk - flats and pubs and bars on the way. The beginning is there but it needs a serious boost of public money and a good urban plan, which would attract private investors to the area just as the docks are doing."

For Marta it's not just about the bricks and mortar of a place, the creative aspect of her job is equally important. "To understand modern architecture, and to practice it as well, one has to understand modern art and the changes that have happened, beginning from cubism."

Marta is very much interested in art and also the individuality of a particular site. "My personal inspiration comes from what I find important and interesting on the site. I like to dig in a bit; search for the roots and stories, I like to work with the atmosphere of the place."

Marta has recently been working with artist Jayne Lawless on her Tunnel public sculpture project in conjunction with The New Wolsey

Theatre (IP1: Issue 19). Marta, when quizzed about it, fondly recalls: "Oh the experience was brilliant! When Jayne invited me to the collaboration it became pretty clear that I was supposed to put into shape and form her original concept. Of course we worked on it together and in the end I made a 3D model of the Tunnel along with accurate drawings."

One of the biggest architectural changes in Ipswich has been the regeneration of the docks area. It might just seem like a heap of new buildings to most people, but what does it look like from an architect's point of view? "One, I think it's great that it's being done! And two, I would do it differently, but that's what all architects say!" She smiles. "I would try to concentrate more on the industrial character that the docks once had as I think it is great to see how life has gradually grown there - which is good, because life is the most important thing. Tomek, my architect friend says 'Who cares about even the most sophisticated building or area if it's dead?' There is a nice diversity between residential, commercial and public use between the old buildings and the new ones, which is important for a regeneration project. This will keep the Ipswich Marina lively and well taken care of."

This was a great time to put to Marta the \$64,000 question, "Do you like the buildings



that have gone up on the waterfront?" "Hmm do I like them? Not too much. I think they are typical, developer-led designs, but I am happy with the urban principles and that's more important."

So where can we find the best buildings in Ipswich (apart from the IP1 offices of course)? "The Christchurch Mansion: I live next door and each day I pass it on my way to work. It makes me smile, it's really beautiful. And the Willis Faber building, mostly for its innovative design, after all it was built in the 70's. Norman Foster is a genius."

Architecture is a balance of imagination and practicality, but how easy is it to balance the two needs? Isn't it frustrating when practicalities make it difficult to build what the architect would really like to create? "I think we live in times where boundaries of 'what is possible' have been substantially pushed because the building techniques have developed and changed. We can now use steel structures and more importantly concrete. Before these came along having to stick to square-bricks and timber were the real the reason for why the 'creative mind' would have to make compromises."

Of course architecture is more than just the final product and the battle between practicality and creativity is all part of that journey "Architecture, following Art, has been liberalised together with the political changes, with democracy. It has become much more conceptual and unique. So from the functional point of view I think of it more has a challenge than an obstacle."



# POIDŁOGA

Tristan Burfield is an experimental electronic musician from Suffolk. His work explores the similarities between the recording process and the principles of photography – aiming to “capture a moment in time”. In performance Tristan aims to explore the psychological effect of sound in space and how sound can relate to wider disciplines such as photography and cinematography. In both his previous four-track work and recent laptop work Tristan is interested in exploring the concept of ‘grain’ - mixing the emotive qualities of hiss glitch and noise elements as a vehicle for deeper meaning.

Tristan releases limited edition handmade tapes and CDs through his own Anti Digital label (see *IP1 Reviews*).

Tristan has a very specific style, which incorporates elements of music compositions within electronic games.

“Recently I’ve been interested in exploring the creative possibilities of Gameboy Music. I have found that PC programs such as ProTools and Cubase offer me many options but there can be too much choice sometimes, which has the effect of stifling my creativity. Through composing and performing using Gameboy, I have found that its limitations have become my guidelines and are therefore creatively inspiring.”

In terms of influences he enjoys listening to old electronic pioneers such as Kraftwerk and recent Gameboy musicians such as Bubblyfish (US), Bud Melvin (US), and the 8-bit Construction Set (who have recently gone down in history as being one of the first active disseminators of software on vinyl).

Tristan’s music is inventive and can be used to create mood in many different settings, which is why he sometimes showcases his work alongside art installations. “I like listeners to be able to enjoy my work somewhere which can offer the facility for live visuals. This is one area where many electronic musicians, me included, can often fall short.”

Earlier in the year Tristan re-scored a classic surrealist silent film by Jean Cocteau *Blood of a Poet* [1929]. The screening was toured across the Midlands, Bristol and London. “The project was really well received, and it was interesting and rewarding to see my work transferred to an intimate cinematic setting.”

At more recent gigs Tristan has been using a Gameboy camera to provide him with visuals. Through feeding the camera into his PC he has created crude pixelated stop frame animations to accompany his retro bleeps and bleeps.

He also recently received airplay on Radio 1, XFM, Resonance FM and Cambridge 209, and has played national festivals such as the *Bring Yourself Fest* and the *Bristol Ashton Court Festival*. Yet strangely Tristan seems surprised by his own success and reaction from his audiences. “My live shows go down surprisingly well, there seems to be a number of different levels on which my stuff appeals to people. Whereas some people appreciate it in terms of novelty, others seem to latch on to the nostalgia element.”

Tristan’s upcoming projects include an exhibition of stereo 3-D photographic work for preview later in the year.  
For more info: <http://www.tristanburfield.co.uk>

//:Tristan  
Burfield://  
[www.tristanburfield.co.uk](http://www.tristanburfield.co.uk)

Words: Leah Kurta

A wander around Ipswich might throw up quite a few words in the observer’s mind, but it’s pretty unlikely that ‘creative’ or ‘inspiring’ would be amongst them. Despite some fine examples of period architecture, the copycat high street and under-developed areas leave it feeling a bit, well, desolate. Like most British towns, there’s not much sense of the place belonging to the people who actually live and work here, and most points of interest are over-shadowed by corporate chain stores and well-meaning yet over-priced ‘redevelopments’.

## 5 Totally Legal Ways To Get Creative In Ipswich

But up and down the country, groups of people are trying to explore ways in which they can interact with the space around them and reclaim it for themselves, using the urban area to communicate thoughts and ideas, and get people thinking about certain issues, or even just trying to make the place look more pretty. Here we gather some of the best examples we’ve seen and give you some ideas on how to get inspired yourself.

1 It started out with kids trying to out-do each other, writing their names bigger and badder than the next, but now graffiti is becoming something else. Artists such as Banksy see it as a way to ‘take back’ public space and spread their messages to the community. In Ipswich, we’ve seen artists such as Kimbo brightening up the place with their DIY stencils, and the town centre looks much more appealing for it. If you fancy placing some doodles or stickers around yourself but don’t want a visit from PC Plod, then be selective as to where you place your fingerprints. In the eyes of the law, graffiti is illegal when it’s on a space that belongs to someone else, but if it’s on top of something that wasn’t actually supposed to be there in the first place then it’s perfectly legit. Find some fly posters, or maybe places where people have already stickered, and display your artistic masterpieces on top of them. Or find even more unusual ways to exploit this law – one artist in London has taken to drawing tiny yet detailed pictures over the clumps of chewing gum on the pavement.

2 Something making you burn up with anger that you want to shout about? Put on a demo. Don’t just think that the only way to go about this is to stand with a placard shouting – try and think of more unusual ways of grabbing the public’s attention. For example, the Clandestine Insurgent Rebel Clown Army have shown how humour and performance art can be used as a means of non-violent protest, so why not follow their lead and think up some original, witty performances to integrate with your demonstration. Or perhaps just put together a nifty piece of artwork to carry around – it’s bound to grab the attention of those who would otherwise walk on past.

3 Outside space isn’t just for sitting and drinking in the summertime – why not follow Townley and Bradby’s lead

(see our interview) and try some more inventive ways of having fun. There are plenty of disused spots around town, so why not have an impromptu gathering somewhere that’s otherwise ignored. Or spread the games to the town centre – visit: [www.spacehijackers.co.uk](http://www.spacehijackers.co.uk) for some wacky ideas with a political edge to them. We particularly like the crazy golf!

4 Lots of artwork to display but no local galleries willing to show it? Why not put on a guerrilla art show? Yup, squatting itself is not actually illegal, so find a disused building that no one cares about and put it to good use. You’ll be contributing more to the urban environment than any overpriced flats by the docks ever will. Visit [www.squat.freereserve.co.uk](http://www.squat.freereserve.co.uk) to get some sound advice on how not to end up on the wrong side of the law.

5 Remember it’s not just all about making a political statement – it’s also about having a damn good party, too. Flash-mobbing, where acts of randomness such as public pillow or water pistol fights are organised over the internet, has become something of a craze. The most well documented flash mobs are the ones organised by Mobile Clubbing – emails are sent around telling everyone when and where to meet, and the crowds turn up listening to their iPods and dance together to their own tunes of choice. As well as being fun, it gives many participants a sense of liberation – being able to do what they want when they want in the space that’s rightfully theirs, without any authority figures turning up to move them along. Why not organise one yourself? Thanks to the internet and sites like MySpace, it’s now easy to find people in the area to organise an impromptu party with. Simply spread the word through messaging and commenting, telling people when, where and what’s going on.

Public Art  
Words: Jessica Bateman  
Design: Juanita Allard





# Townley & Bradby

Words: Jessica Bateman Design: Juanita Allard

**Townley & Bradby are two East Anglia-based artists who work with abandoned parts of towns and cities. They welcome public interaction, encouraging people to come and join in with their work as well as question and observe it. Their games, which they brought to Ipswich in the summer, included positioning home-made platforms and loudspeakers for volunteers to comment on what they saw and the famous 'Buddleia Tennis'. Their work takes a DIY, non-elitist approach, encouraging members of a town to interact with their environment in new, fun ways and claim the urban landscape back for themselves.**

**IPI:** How did your work with areas of urban wasteland first start?

**T&B:** By chance really, although we've always been interested in placing our work so that it can be discovered by chance without necessarily being seen as 'art'. We think this allows people to be bolder and more imaginative in the way they respond to the work.

Last summer we were commissioned to make a piece of work for Norwich city council. Part of it involved creating a booklet called 'Sweep and Veer: Short Cuts and Intimate Routes around Norwich'. Mostly the routes link places that are well known, but what we were interested in was finding new ways to link those places so that you could approach them from a new direction, or see them in

a new context. As we poked around alleyways and backs of shops we found all these patches of idle land, even right in the middle of the city. Inevitably most of them were being used (officially or otherwise) as car parks, but they still had an interest for us. Kara Chatten (Arts Project Officer for Visual Arts Ipswich) later invited us to do a show at the Town Hall galleries. Usually, we place our work outside galleries, but it's useful to have a gallery's support, so we accepted.

**IPI:** Your work relies on public interaction. Why did you choose this approach rather than merely creating displays in the areas you visited?

**T&B:** Maybe because it's more fun for us when we can see people's reactions. We wanted there to be an aspect of play to each of the events where we could invite people to join in. Another reason was that, thanks to us being there, people could interact with the work in a safer way and simply ask about it without having to commit themselves by taking part.

**IPI:** What is it about wasteland that attracts you to work with it, as opposed to more picturesque parts of the town?

**T&B:** All of our work has attempted to open a space within the town or city which is neither commercial nor recreational, but which allows for creative exploration and new visions of it. At the moment it seems to us that this is more possible when working on abandoned or idle sites. Areas that are already being used have a more definite identity in people's minds, whereas abandoned or idle places are a blank

canvas. We want people to be able to look at these sites not just as places soon to be built on, but as places where all manner of things might take place. As far as we can see, most of the redevelopment going on at present is of no particular utility to people who already live in Ipswich - expensive quayside flats only make the town a more fulfilling place for those who are living in them. We want to provoke reclamation of the town by its citizens - albeit a reclamation that happens in the imagination.

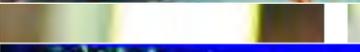
**IPI:** How has the idea of the stories that an area can tell influenced your work?

**T&B:** One of the interesting things about staging an outdoor performance or intervention is the way stories about the site are immediately drawn out. The public see you doing something outside and want to tell you about what has happened on the site before: a few days before or 50 years before, or even further back. Often these stories conflict with our initial impressions of a place.

**IPI:** Your press release states that you are interested in productivity and idleness. How would you say this is reflected in the relationship between your work and the areas you stage it in?

**T&B:** Good question - one of the areas of productivity we like to question is our own. Why do we work so hard to make these things happen, these events and performances? Could we stage them in another way? As you know, there's a side to the art world that's all about graft - visiting the galleries, knowing the curators, and knocking out your own work as well. And from the audience's point of view, evidence of hard work makes it easier to appreciate a piece of work, especially if it is clear that the work was channelled through specialised skills. The event we enjoyed the most was 'Buddleia Tennis'. Although the ideas had been floating round for a while, we barely planned it; just put the A-frame onto a trolley, the rackets into a bag, and walked round until we found a good site. That combination of an existing desire (to play tennis in the town) and chance opportunity (finding the site) was hugely rewarding.





# Rex Garrod Engineer

**I stand in the cold at Stowmarket Train Station, shivering in my shoes, having already asked several bewildered strangers if their names are that of my contact, Rex Garrod. I begin to wonder if I've perhaps gotten the wrong day!**

Just as I'm about to pull the plug, however, a car pulls up with a saucepan in the back, and a man emerges; smiling and apologising profusely for his lateness. Rex Garrod is a local engineer, who seemingly hates the term 'inventor' with a passion. He's invited me into his home to show me some recent experiments, make me coffee, and tell me plenty of wonderful stories about his life and his teachings.

Rex Garrod is a whimsical man whose knowledge of his work is vast. What's more he possesses an infectious, effervescent attitude that gets you just as excited as he is about what he does. Rex is definitely not just an engineer, but a very human and entertaining scientist who enjoys taking his work into schools and teaching children; giving them demonstrations of experiments and also writing books for them.

Rex has been creating all his life, beginning when he was a small boy making and selling wooden toys in pubs, and ranging through to robots (pioneering designs on Robot Wars), science experiments and even aeroplanes. He shows me around his home, where I'm privileged to be shown treasures such as the famous Brum, a huge water-powered clock, and bits from Formula 1 cars. Even his dining room table is special; made of pieces of metal from the original Concorde!

Rex bought the land his house now sits on when he was just 17 years old and laid every brick and tile with his own hands, and he has a large workshop attached to the side of the house where he carries out all of his experiments. He is inspired by inventors such as Thomas Edison, and would pass on the advice to not expect to get it right first time. As Edison stated about his lightbulb: "Well, first of all I found nine hundred and ninety-nine ways of how not to build one."

Rex has never patented anything, and has no qualifications except an honorary doctorate for his work with children. He is very proud of one piece of work in particular, which is Trevor Jones' aircraft. Rex says that his work is often born out of necessity, having made the aeroplane - astonishingly controlled by just thumb and head - as Jones was paralysed in a tragic skiing accident. His hero is Michael Faraday, the discoverer of Electro-Magnetic Induction amongst other things.

Towards the end I'm lucky enough to witness demonstrations of some of Rex's experiments, such as turning an empty *Kettle Chip* bag into a speaker using a magnet. Then, after filming and taking lots of photographs, I'm back on my way to Stowmarket Station, unaware that several hours have passed in the company of this delightful engineer from Suffolk.

How many sound engineers does it take to change a lightbulb?  
1, 2, 1, 2... Rex Garrod!

Words: Becky Fray Images: Greg Zbrozek

**TO SEE A FILM OF THE  
REX GARROD INTERVIEW  
GO TO: [WWW.IPIZINE.COM](http://WWW.IPIZINE.COM)**



# Jazz Label

Words: Leah Kurta Images: Greg Zbrozek and Alex Burnell

For many people in Ipswich, jazz isn't even on the radar. It's difficult to know who likes it, where it is showcased, and where it is promoted.

Jazz is not always a genre that we may think we like. Perhaps it is because we imagine jazz listeners to be bespectacled, wear sleeveless cardigans and eat only from the left hand side of their plates. We believe we must sit in earnest silence concentrating on the individual notes of the free form pianist or the separate cymbal slices and sporadic rhythm of the drums.

## But it's not true!

Jazz is a very considerate genre of music. Jazz doesn't place any expectation on you to be drunk, nor does it require you to dance; it won't force you to scream encouragement at it or shout so loudly in your friend's ear that you deafen them and lose your voice.

Jazz will be happy if you chat and laugh over it in front of a large plate of sausages and mash if you wish – as long as you clap appreciatively at the end of each song.

There are a few new jazz venues opening in Ipswich this year – but do they really cater for our age group? It seems Jazz has an old label stuck to it that is difficult to remove, no matter how much you pick and scratch away at it, there remains an underlying layer of crap!

To a young interested musician, forming a Jazz band might seem like a good idea – maybe you're seeing £ signs at the thought of being able to earn more than 30 quid a gig or the idea of wearing a little black dress appeals – but can the reality of playing for hours in cramped conditions to a few people who aren't really listening ever live up to the fantasy?

There are two places in my opinion where both jazz musicians and listeners may get something a little more youthful and a little different.

## Jazz lunch: The Steamboat Tavern, Ipswich

Like being invited round for Sunday dinner, the Steamboat is loud, friendly and warm. You can tell it's hot and very popular when you're surrounded by rosy cheeks, smiling lips and plates full of lamb and mint sauce or cheesy chips and gravy. This all sets the backdrop for a fast and frenzied jazz lunch over three hours.

## The Blue Lounge: McGinty's pub, Ipswich

Ipswich's latest member's jazz club opens January in McGinty's pub, Ipswich. Open Friday, Saturday and Sunday evenings offering Blues Jazz and Soul from 8.00 till 1.00. Silent movies in genres such as Film Noir compliment the music. Owner and Promoter Kim says it's all about the atmosphere; somewhere to relax and unwind. Kim has booked a very lively house band and is also holding Jam Nights so more musicians can become involved and play at the club.

The label is coming unstuck, and it sounds promising.



# REVIEWSREVIEWSREVIEWS

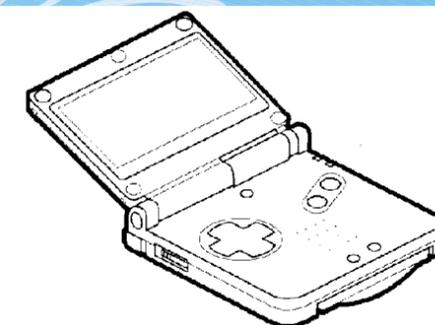


## Gabrielle

Dir Patrice Chereau

Fr (15) 86 mins.

First things first, if you don't like foreign films with subtitles, look away now. But see the film for what it really is and you'll enjoy it. The plot pivots around a ten-year marriage, shattered by a note left by wife Gabrielle. The story that ensues concentrates on why she did it and whom she left her husband broken and humiliated for. I have to admit that I started watching the film thinking, "Oh great, a French film about a group of pompous aristocrats moaning about everything", but I soon discovered there was much more to it. After the first 15 minutes of frenzy the film slows down and covers everything in greater detail. *Gabrielle* turns out to be a fairly in-depth story which is worth a watch even if French period dramas are not your particular thing. **JB**



## PIXELH8 HANDHELD EP

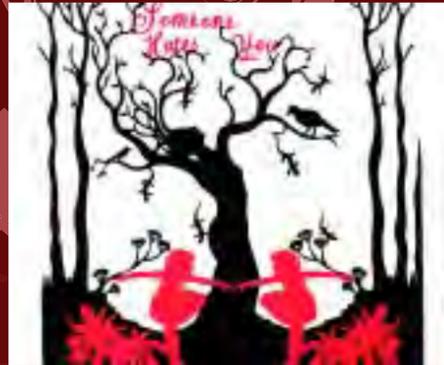
## Pixelh8

Handheld EP (Hidden Youth Records)

Info: [www.hiddenyouthrecords.co.uk/pixelh8](http://www.hiddenyouthrecords.co.uk/pixelh8)

Pixelh8's debut EP is a heavily manipulated and uncannily addictive piece of work. Opening track *Walking Home From School Together* greets you with a rather catchy riff, interweaved with more back-from-the-dead console tones throughout the track. Indeed, all the tracks take on this format and bitter memories of grappling violently with siblings for the Game Boy come flooding back. To those unfamiliar with the Chiptune genre, the musical yardstick would seem to have been kicked far into touch. Few artists would dare to put a layered blend of bleeps, dings and melodies together, and if they tried few would do it as well as Pixelh8 has. However, repetition and discordance on this four-track EP can get difficult to listen to at points and there's only so much nostalgia one brain can take. This is definitely not an EP to rave about but there is massive potential here.

# REVIEWS REVIEWS REVIEWS



## Belinda Gillett Someone Hates You (Backwater Records)

Someone Hates You is Suffolk-based singer / songwriter Belinda Gillett's first solo album. This ten track acoustic set uses 'real' instruments, which gives the album an earthy feel. The vocal style is beautiful and Belinda claims the songs are all 'visions' that manifest themselves in the music. Belinda claims to be influenced by Jeff Buckley, Nick Drake and The Sundays but having listened to the album I feel the work is much more reminiscent of more commercialised artists such as Norah Jones and Eva Cassidy. The best track is *Bite Back* which gently conveys some emotional lyrics, making the song seem very genuine and overall quite powerful. You will like this album if you are a fan of the earlier works of Imogen Heap and Decoder Ring. This album is an immense achievement for Belinda as a local artist, however I feel I have heard very similar music before. **LC**

## Levellers Chaos Theory (On The Fiddle)

This live DVD is a blast. The Levellers' epic tinged punk-folk sends the audience into a frenzied barn dance from open to close. The compulsion to wear boots and not bother washing overrides the better judgement of 4000 or so attendees at the Hexagon in Reading. 18 years of solid drinking however, does seem to have taken its toll on the band and the performance isn't as vibrant as archive footage provided in the bonus DVD suggests it once was. Despite all this, the songs from the Levellers' eponymous debut album and subsequent album, *Levelling The Land*, sound explosively anthemic as always, and the few duds they do play slip through relatively unnoticed. **JK**

## New Rhodes Songs From The Lodge (Moshi Moshi Music)

Listening to the New Rhodes album you get the impression that an A&R man felt slightly gutted that he hadn't signed Bloc Party, and in a fit of discontent scoured the pubs of north London looking for a suitable replacement. For although *Songs From The Lodge* is both catchy (more in the *This Charming Man* than *Agadoo* sense) and accomplished; no matter how hard you try not to, you get a nagging feeling that you have heard all before. **CH**

### Want us to review your demo?

IP1 are now taking submissions for review in the next issue.

Please send your demos to:

Leah  
IP1 Magazine  
The Old Post Office  
1 Cornhill  
Ipswich  
IP1 1DD

## Bloodpit Mental Circus (Beemvees)

This Finnish foursome sound like a mish-mash of Marilyn Manson and Stone Sour with some amazing guitar riffs and powerful vocals. The music also shares a haunting sound similar to that of Placebo, and the combination of all these influences makes a lasting impression on one's noggin. Bloodpit have topped the Finnish charts twice, and are now conquering Europe and America with this their debut album. Bloodpit's music is not as heavy as their image suggests, which means they may be able to capture a more mainstream market. They do, however, have big shoes to fill; following the likes of Ville Valo from HIM and Hanoi Rocks in no mean feat. Bloodpit are head-banging all the way, and are certainly worth a listen. **VG**

## Tristan Burfield 8-bit Renegade

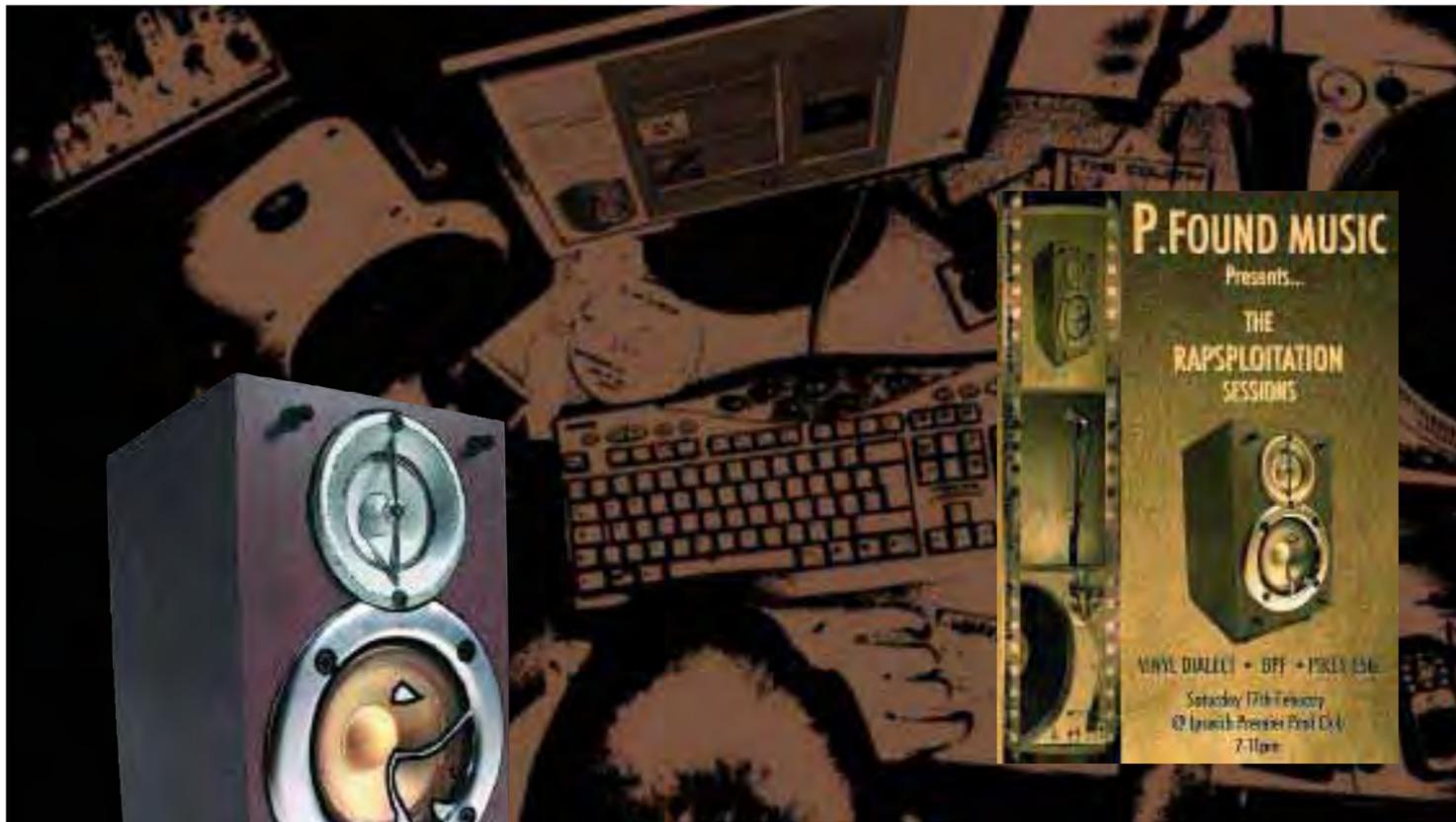
Info: [www.tristanburfield.co.uk](http://www.tristanburfield.co.uk)

Being all too easy to dismiss as a jumble of computer console jingles; Suffolk's Tristan Burfield's *8-bit Renegade* takes time to filter in. Repetitive bleeping melodies serve as the foundation to all nine tracks on this album, yet each one differs in ways that may be difficult to detect with an inattentive ear. This, and a lack of lyrics and instrumental variation, may cause some to shy away from the brave and new style of composition that Burfield embraces. However, given time, the tracks become lodged in your system, and electronic hypnotization takes over! The title track especially is one to introduce new fans into the experimental electronic field. **EA**

## Get Raggz The Fuck It It's Free Mix CD

Info: [www.getraggz.tk](http://www.getraggz.tk)

At first this album seems both juvenile and inane but on closer inspection you hear the semblance of talent. Aggro's production is at points both abstract and radio friendly and is reminiscent of Dangermouse. The vocal performances, though sometimes lacking in finesse, work well with the music. Tracks such as *Tell me* and *Mess Wiv* can easily be envisioned getting radio play. Though some work is obviously needed (live instruments, greater lyrical originality), this mix tape shows there is some hope for the Ipswich urban music scene. **CH**



## P. Found | MUSIC

**P.Found Music is a fresh new record label spawned from the Suffolk countryside, dedicated to exposing up and coming Hip Hop, Soul and Jazz talent. Co-founders Scott French and Adam Nicholas are proud to have the opportunity to showcase new urban acts and help them get the recognition they deserve.**

Scott and Adam (a.k.a Truth & Paradox) originally received acclaim with Hip Hop group Promethean Foundation, who as well as enjoying airplay on numerous radio stations and promoting Hip Hop nights locally and nationally also established themselves as core members of Ipswich's own go-to urban music organisation Ip-Spit (IPT issue 19;

front cover). The P.Found label has evolved through the success of the Promethean Foundation and now the duo are setting their sites on exploring the music industry from the inside.

Having the know-how to set up a record label and promote new talent while continuing to make their own music for their own exploits is no mean feat. But the boys have put the hours in and at barely 20 years old we are now seeing one of the biggest contributions to Ipswich's urban music scene by young people for young people.

2007 sees the release of one of P. Found Music's first projects in K.E.L.O's album. In addition to that

a label compilation is underway. In order to celebrate the launch of their new label, P.Found Music is putting on a night at the Premier Pool Club on Saturday 17<sup>th</sup> February, which will showcase a whole bouquet of fresh, soulful talent from all genres of the urban spectrum for a mere £3 in advance! This is an evening not to be missed and includes live performances from Vinyl Dialect, DPF and Pikey Esquire, as well as DJ sets from Jimmy Green and DJ Muddle. The evening will be hosted by Ill Inspired and we look forward to seeing all you crazy cats down there.

**Around the world in eighty shops...**

Words: Linda Walker  
Design: Sam Burrows



Ok, I'll admit that perhaps 80 isn't the most accurate figure, but you see where I'm going. As a relative newcomer to Ipswich I, like many people who don't know the town too well, was taken in by the picture postcard portrayal of idyllic Suffolk life. However, as you enter the west side of the town, the combined areas of St Matthews Street and Norwich Road bare a closer resemblance to areas of east London than a scene from James Herriot.

The roads combine to form a melting pot of cultures: Italian, Asian, Russian, Portuguese, you name it. If you're looking for a haircut, wedding dress or Caldo Verde this is your place. Perhaps one of the most interesting things about the area is the way more traditional businesses like Coes and the Co-op are mixed in amongst Russian supermarkets and Portuguese cafés. Perhaps unfairly, the area has a varying reputation, though I can see the great potential it has to be a real representation of our modern town.

One person who has seen many changes during his time in Ipswich is Francesco De Lellisi, owner of Francesco's Salon on St Matthews Street. He came to the town from Italy some 30 years ago and has worked in his current premises for ten of them. He prides himself on the high standard of service he delivers and believes that the multicultural nature of the area has the potential to bring something really special to the town. "The main problem is that this area is not bought into the town enough. Norwich Rd is the entrance to the town yet we had no Christmas lights here like they had in the town centre."

I think Francesco really has a point. He is a very passionate businessman and believes that perhaps we take this area for granted. The more of us that embrace its individuality instead of copping out and going to the same old high street shops the better this area can be.