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urria | azaroa
october | november
24
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ez dizut minik emango
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24

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SK8UKN (URRIA,AZAROA, BIZKAIAKO HAINBAT HERRIETAN)

Uribe Kostako skaterrak dira erakusketa honetako protagonistak. UK aldizkariak ekoiztu du Carlos Terreros argazkilariaren SK8UKN izeneko bilduma hau. Uribe Kostan beste edozein gauzaren gainetik labaintzeko joera nabarmentzen da eta honezkero zalantzak ditugu Sex Pistols-ek Anarchy in the UK kantatzen zuenean ez ote zuen Bizkaiako lur eta itsasalde hau buruan izango. Info gehiago UK aldizkarian edo helbidean.

www.terrefoto.com

SK8UKN (OCT, NOV. ALL OVER BIZKAIA)

The protagonists of this exhibition are skaters of the Uribe coast. This last collection, entitled SK8UKN is produced by the photographer Carlos Terreros. In the Uribe coast there is a great tendency for sliding and by the time being we doubt whether Sex Pistols didn't think about this land and coast when they sang Anarchy in the UK. Get more info in the UK magazine or in this address:

www.terrefoto.com

ITSASOAK BA AL DU ESPERANTZA-RIK?

MUNDAKA ZAINDU

Gure asmoa, aurten ere, Mundakako munduko surf txapelketaren inguruan zerbait idaztea zen. Baina honezkero jakingo duzuen moduan aurten ez da ospatuko txapelketarik Mundakan olaturik ez dagoelako. Mundu osoan izan dute desagerpen honen berri eta gurean baino garrantzi handiagoa eman diote hainbat tokitan (australiarrek ezin dute sinetsi egoera honetara nola iritsi garen). Ez dakigu olatua itzuliko den. Ez dakigu munduko txapelketa itzuliko den. Dakigun bakarra, askotan lehenengoan bizi garela uste dugula, baino gauza askotarako 3. mundukoak gara.

www.euskalsurf.com

MEM COPENHAGEN. (URRIAK 30,31)

Aurten abenduan izango da MusicaExMachina jaialdia Bilbon, baina aurretik, Euskal Herriko ikus-entzunezkoen proiekzioa antolatu dute Danimarkako hiriburuan. Filmez gain Pilar Baizanen musika esperimental proiektua aurkeztuko dute ( ) eta amaitzeko Ramon Churruca eta Alberto Lomas-en performancea izango da.

www.musicaexmachina.com

MEM IN COPENHAGEN. (OCTOBER 30,31)

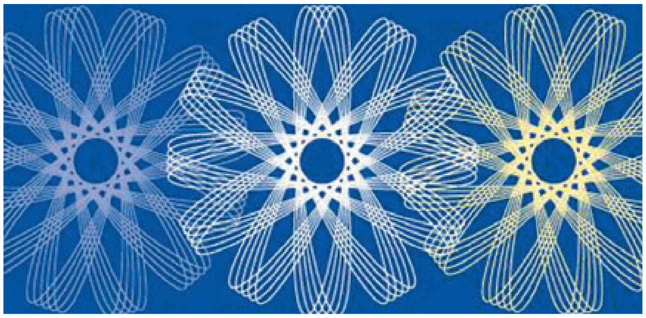
This year MusicExMachina festival will de held in December in Bilbao, but before this event, an audiovisual projection of the Basque Country has been organized in the capital of Denmark. Apart from the films, they will show Pilar Baizan's project on experimental music () and finally, the performance of Ramón Churruca and Alberto Lomas.

www.musicaexmachina.com

SAVE MUNDAKA

This year, our aim was to write something about the surf competition of Mundaka. However, and as most of you probably know, no competition will be held because there is no wave in Mundaka. This piece of new has been spread out around the world and they give it more importance than we do (Australians cannot imagine how we end up in this situation). We don't know if the wave will come back. We don't know if the world championship will be back. What we know is that often, we think we live in a developed country. However, there are many things we do as we lived in a non-developed country.

www.euskalsurf.com

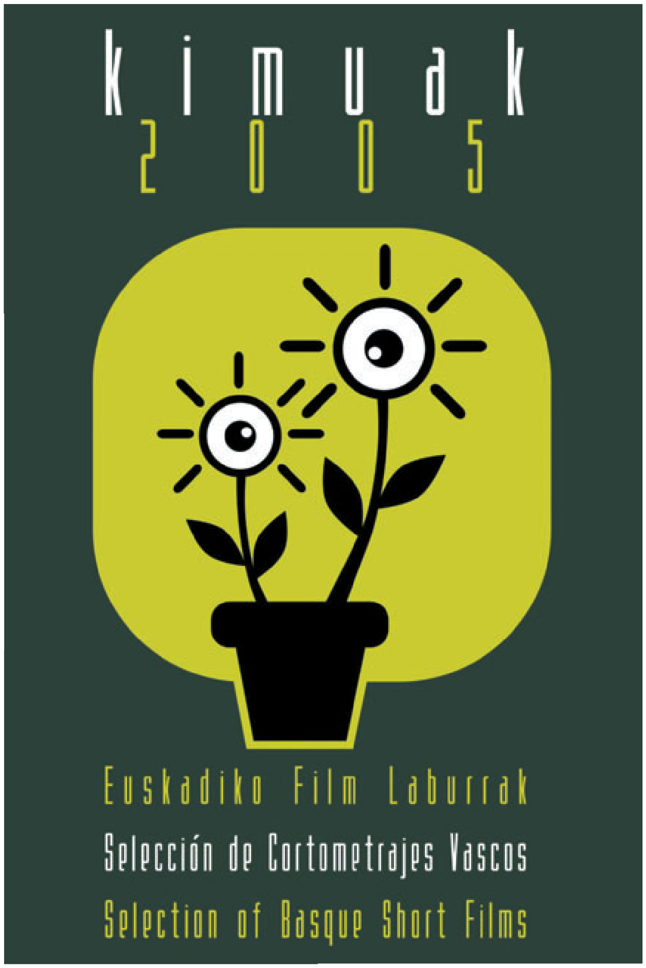


ELEKTRONIKALDIA.
Urtero lez, azken joerak eta inguruko eta nazioarteko artista abangoardistenak eskainiko dizkigu Elektronikaldiak. Gune nagusia Zurriolako ondartzatik bi pausotara dagoen Okendo kultur etxean izango da. Donostia Elektronikoa lehiaketako irabazleak ere 7. edizio honetan euren lana erakutsiko digute.

www.elektronikaldia.org

ELEKTRONIKALDIA.
As every year, Elektronikaldia offers the last trends and the most avant-garde international artists. The main area will be located next to the Zurriola beach, in the Okendo culture house. The winners of the Donostia Elektronikoa competition will show their work in this 7th edition.

www.elektronikaldia.org



KIMUAK 05/06 KATALOGO BERRIA.
Mundu osoko zine jaialdietatik urtero eskatzen duten katalogoa da Kimuak. Azken urteotan Euskal Herrian eginiko film laburrak ezagun egin dira nazioartean eta honezkero hainbat Zinemalditan sail osoa eskaintzen hasi dira Kimuak katalogoetan azaldutako laburrekin. Urte gutxitan nazioarteko erreferentzia bihurtu da Kimuak. Gurean hain ohikoak diren egitasmo kultural ponposoek badute nondik ikasi.

www.kimuak.com

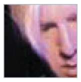
90 GRADOS
90 grados espaziokoek antolatu zuten aurkezpen festara ilea garbitu eta orraztu gabe azaldu ginen. Espazio gisa definitzen dugu gune hau, bertan arte galeria, liburu denda, ile apaindegi, eta aurrerantzean bestelako mutazio ugari ezagutu ahal izango ditugu. Donostiako alde zaharrean dago. 90 graduko anguloa egiten duten bi kaleetara irekia eta ez zara erakusleiho aurretik pasako barrura begiratu gabe.

90 GRADOS
We went tousled and messy to the inaguration party organized by 90 grados. We define this place as a space because there is a gallery, a shop store, a hairdresser and many other mutations that we will discover in a future. It is located in the old part of Donostia, opened to two streets that form an angle of 90 grades. If you pass by the shop window, you'll take a look inside.

KIMUAK 05/06 NEW CATALOG.
Kimuak is a catalogue asked every year from all the film festivals around the world. Lately, the short films of the Basque Country have become very famous internationally and many Festivals have asked for this catalogue. In the last few years, Kimuak has become an international reference. The most typical cultural pretentious projects among us have now a model.

www.kimuak.com

SHORT LENGTH... WIDE CONCEPTS



KOTXEAK
APARKALEKUAK
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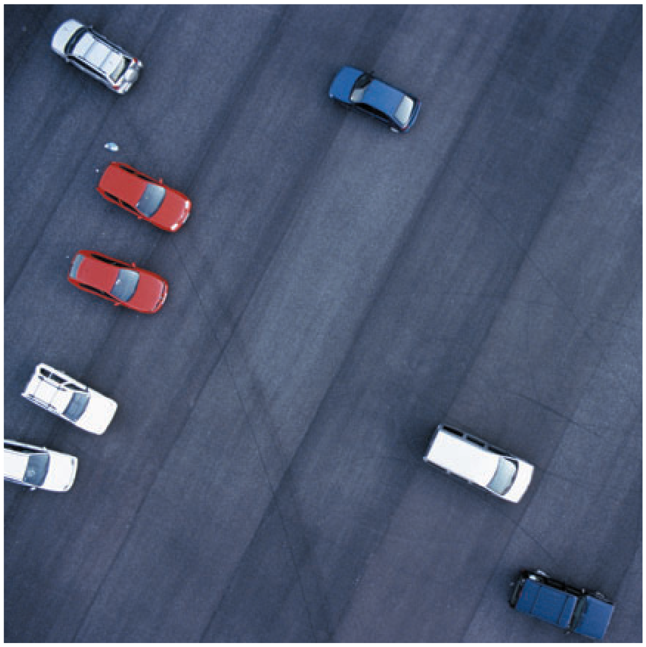
M2 FESTIVAL (URRIAK 29)
Monegros desertuko udako jaialdian astindu ederra ematen diogu gorputzari. Antolatzaileei ez zaie ordea nahikoa iruditzen eta udazkenerako beste jaialdi bat antolatu digute. 3 pista ezberdin eta 30 artista baino gehiago.

www.m2festival.com



M2 FESTIVAL (OCTOBER 29)
We shake enough our bodies in the summer Monegros festival. But it's not enough for the organizers and they have organized another festival for this fall. 3 different stages and more than 30artists.

www.m2festival.com

MAIDER LOPEZ ARTIUM-EN (URRIAREN 20TIK URTARRILAREN 8RA)
Gasteizen erdialdean dagoen museoak artista donostiarrari eskainiko dio erakusketa. Bere artelana egunerokotasunean kamuflatzea gustoko duen sortzaileak bere azken lanak erakutsiko dizkigu. Ez dugu pista gehiagorik emango...baina erakusketak alboko irudiarekin eta bertan azaltzen diren elementuekin zerikusia izango du.

www.maiderlopez.com

MAIDER LOPEZ IN ARTIUM (20 OCTOBER - 8 JANUARY)
The museum in the middle of Gasteiz will offer the exhibition to this artist from Donostia. This artist, who likes to camouflage her work in daily life, will show her last work of art. We won't give more clues…however; her exhibition has something to do with this image and with the elements that are shown.

www.maiderlopez.com

HORROR AND FANTASY FILM FESTIVAL. (29 OCTOBER-5NOVEMBER)
As a contemporary of Morticia Adams, Alaska welcomes people every year from the cardboard entrance. Sometimes we feel ashamed to promote this festival; we don't want any of our dears to suffer any serious change. As death, this Terror and Fantasy Festival should last forever. Terror week: the festival that every festival would like to have someday…

BELDURREZKO ZINEMALDIA. (URRIA 29-AZAROA5)
Morticia Adams garaikide baten moduan, Alaskak ongietorria ematen digu aurtengo Beldurrezko Asteko kartoizko ataritik. Zer esatea nahi duzue...askotan pena ematen digu zinemaldi honen promozioa egitea, gure kuttunetako batek aldaketa larregirik eta masifikaziorik pairatzea ez dugu nahi. Heriotzaren moduan betirako iraun beharko luke Beldur eta Fantasiazko Zinemaldiak. Beldurrezko Astea: zinemaldi orok, egunen batean izan nahiko lukeen zinemaldia...

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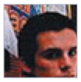

COLDPLAY
Gwyneth Paltrow-ren senarra eta Apple txikiaren aitak, bere taldekideekin batera, kontzertua eskainiko du Donostiako belodromoan azaroaren 25ean. Azken hiruzpalau urteotan rock-pop panoraman azaldu den talderik esanguratsuenetarikoa (Parachutes azken urteotan pop musikan eragin nabarmena izan duen diskoa denik ezin ukatu) zuzenean entzuteko aukera izango dugu.

ARE YOU READY FOR WIMAX?

WIMAX
Telekomunikazioen alorrean sekulako iraultza suposatuko duen asmakizuna izan daiteke edo teknologi berrien unibertsoko bluff berri bat. Wimax-ak beste abantailen artean 50kmtako kobertura du kablerik gabe antena bakarrarekin, standar internazionala du, Intel-en babesa duenez ordenagailuetan seriez izango dugu, 40Mbps-ko abiadura du oraingoz, baina esan bezala kablerik gabe eta ahots komunikazioa ahalbideratzen du. Wimax-ak sortzen dituen galdera eta zalantzak direla eta BlogWimax martxan jartzera bultzatu
www.blogwimax.com

ELEKTRORADIOGRAMA. THEBALDE GAUA BRANKAN! (URRIAK 21)
DJ Arka?-ren aukeraketa musikalarekin gozatu eta gune berezi eta liluragarri batetaz gozatzeko aukera ezin hobea Haizearen Orraziaren parean dagoen Brankan. Itsasoko olatuek Arkaren bihotzean ezartzen duten erritmoari segika trago batzuk eta gau ederra pasatzeko parada. Gonbidatua zaude...

www.branka-tenis.com

COLDPLAY
Gwyneth Paltrow's husband and little Apple's father and his band will be on concert in Donostia next November 25. We'll have the chance to enjoy a live concert of one of the most significant bands in rock-pop (we cannot deny that Parachutes has been an influential album in pop music these last years).

WIMAX
It might be an invention that causes a revolution in the field of telecommunication or a new bluff in the universe of new technologies. Wimax has many advantages, such as: a non-cable 50 km coverage with one antenna, international standard, since protected by Intel, found in many computers. 40 Mps speed, but, as mentioned, it enables voice communication with a non-cable system. Since Wimax raises many questions, they are planning to promote BlogWimax.

www.blogwimax.com

ELEKTRORADIOGRAMA. THEBALDE NIGHT IN BRANKA! (OCTOBER 21)
An excellent opportunity to have a good time with DJ Arka's music choice and enjoy this beautiful place in Branka, opposite the Comb of Wind. A good chance to follow the rhythm that sea waves place in DJ Arka's brain and have some drinks. You are invited…

www.branka-tenis.com

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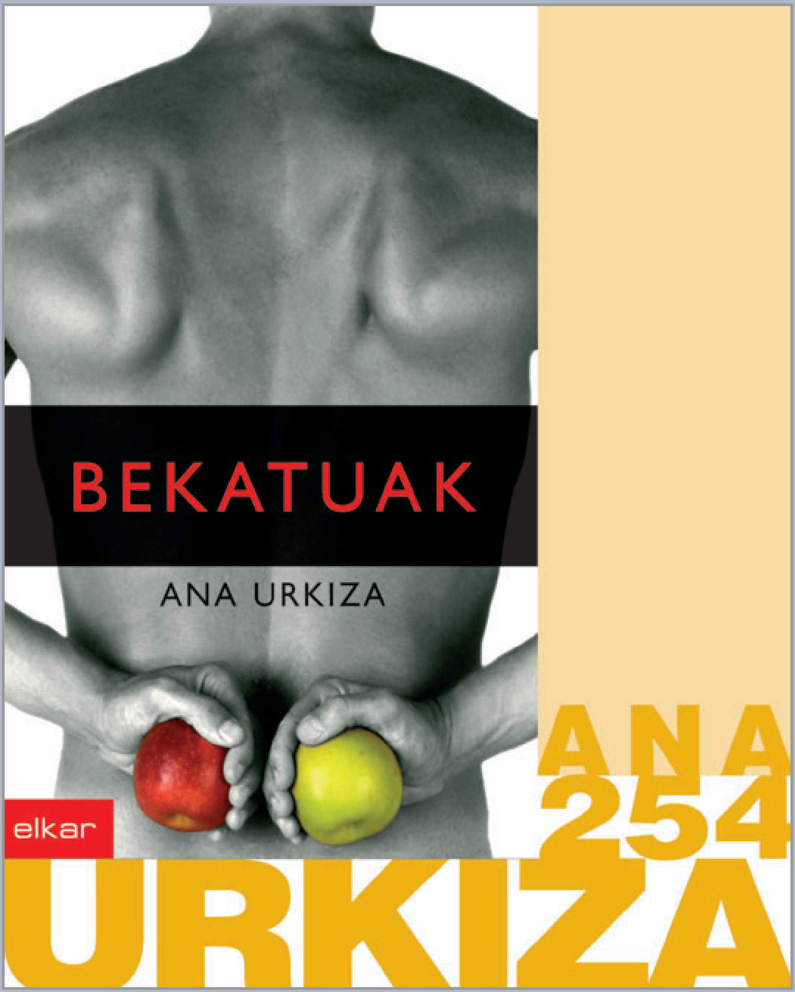
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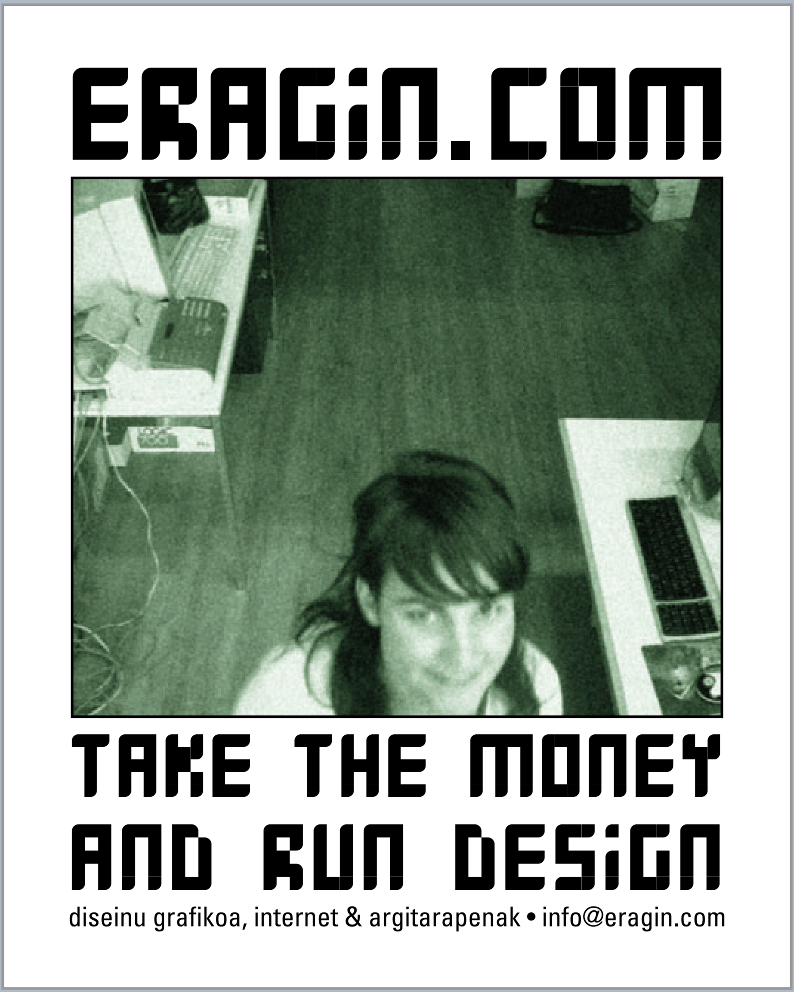
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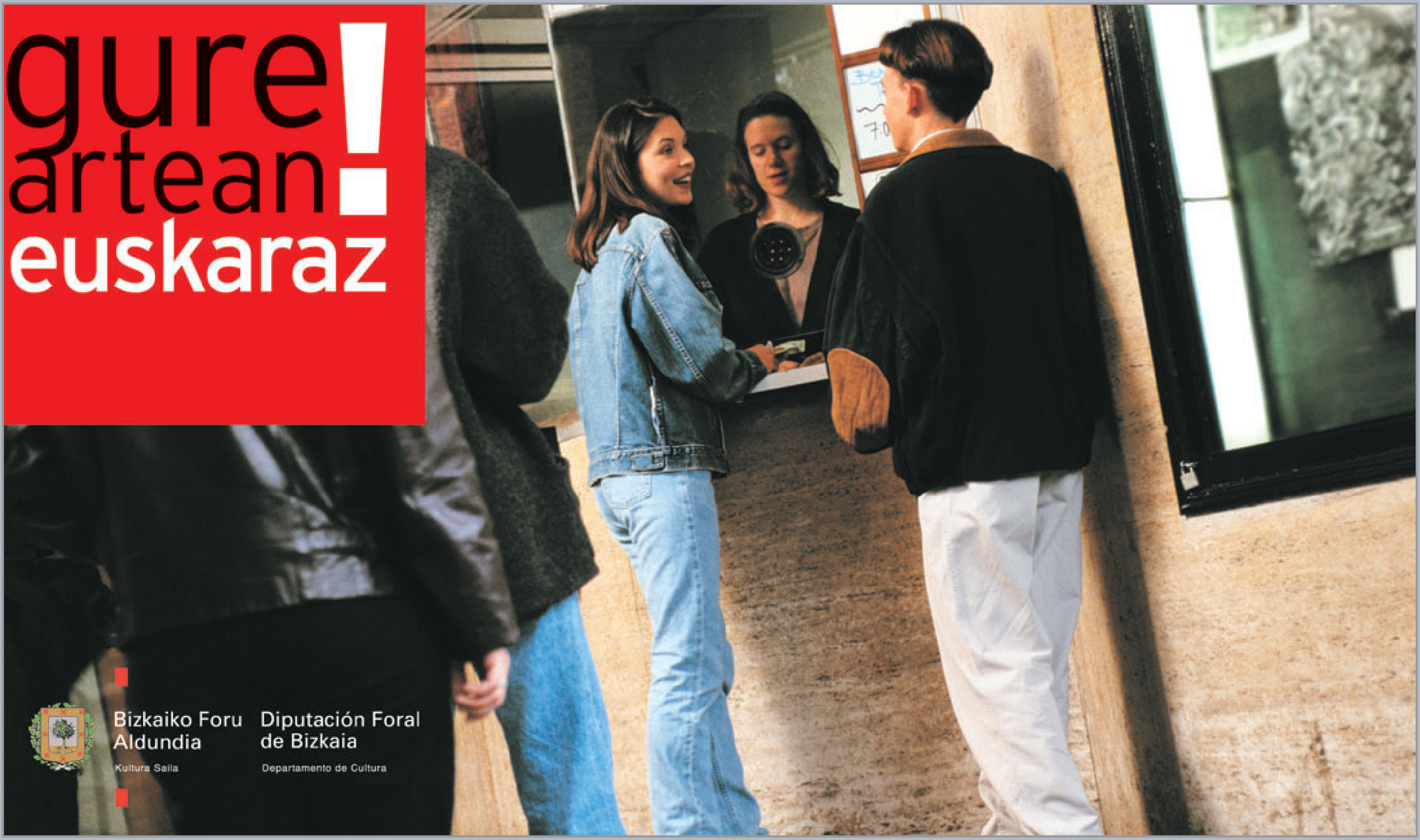
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paperpapers

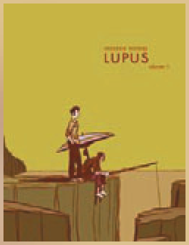
testua / by: the balde

lupus

frederik peeters. astiberri.

Zientzia Fikziozko road movie batekin harritu gaitu “Pildoras Azules” eleberri grafikoaren egileak oraingoan. Zientzia fikziozkoa bada ere, hemen ez dago planeten arteko gudarik edo antenadun martziar berderik. Peeters-ek adiskidetasuna, maitasuna eta heriotza bezalako gaiak jorratzen ditu inongo kutsu dramatikorik gabe. 4 albumeko bilduma izango da Lupus nobela grafikoa. Lehendabizikoa irakurri dugu eta bigarrena noiz atera zain gaude honezkero. Komikiak droga bat dira.

The author of the graphic novel “Píldoras azules” surprises us now with a science fiction road movie. Although it is science fiction, there is no war between planets or green Martians. He talks about friendship, love and death without any kind of dramatic influence. The graphic novel “Lupus” is a collection of 4 album. We already read the first one and we are willing to read the second. Comics are a kind of drug.



mute

Mute aldizkariak artea, teknologia eta politikaren arteko harremanak aztertzen ditu. Batzuetan, intelektual kutsuko ekoizpen askoren gaitza errepikatzen da hemen: Hizkuntza teorikoegia erabiltzeagatik, komunikazioa erraztu beharrean justu kontrakoa gertatzen da. Hala ere, aldizkari interesgarria da eta 1994. urtetik hona gizarteak pairatutako aldaketa eta hauen aurrean emandako erantzunen aniztasunaren plataforma izan da Mute. Sarean ere topa dezakezu. www.metamute.com

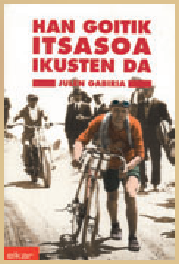
Mute magazine analyses the relationships between art, technology and politics. Sometimes, there is a repetition of the damage of many intellectual productions: Because of a use of theoretical language, there is trouble with communication. However, it is an interesting magazine. Since 1994, Mute magazine is a platform that holds the changes of society and the variety of reactions those changes provoqued.

el barón rampante

italo calvino. siruela.

Ez da liburu berria. Zuetako askok irakurria izango duzue honezkero. Baina iruditzen zaigu, liburu hau irakurri ez duen pertsona bat dagoen bitartean merezí duela gomendatzen jarraitzea. Kritikoen aburuz ez da izango literatura pieza goren horietako bat, baina gu ez garenez kritiko, irakurle soilak garenez, literaturaren bidez Cosimo eta Violaren maitasun istorioarekin nerabezaroan maitemintzeko genuen gaitasun hori berreskuratzeko gonbitea egiten dizuegu. Trilogía osatu nahi duenak El vizconde demediado eta El caballero inexistente irakur ditzake. Ez zarete damutuko.

It’s not a new book. Most of you have already read it. However, we think that as long as there is a single person who hasn’t read it, it’s worth keeping recommending it. According to critics, it might be not a big literary work, but as we aren’t critics but simple readers, we invite you to get back your teenage ability to fall in love with the stories of Cosimo and Viola. For those who want to complete the trilogy, they can read “El vizconde demediado” and “El caballero inexistente”. You won’t regret it!



han goitik itsasoa ikusten da

julen gabiria. elkar.

Julen Gabiriari behin baino gehiagotan irakurri dizkiogu egunkari eta aldizkarietan txirrindularitzaren inguruan idatzitakoak. Ziklismoa bizitzaren metafora ederra izan daiteke. Bere baitan drama, erromantizismoa, ahalegina, pasioa eta zortea beste edozein kiroletan baino muturrerago eramaten direlako. Azken urteotan gauzak asko aldatu dira kirolaren munduan. Txirrindularitzan baita ere. Baina Gino Bartali bezalako ziklista eta pertsonei esker mugiezinak diren hainbat printzipio daudela frogatzen digu Gabiriak. Bizikleta baten gainean gozatu duen ororentzat irakurketa gomendagarria... (bizikleta baten gainean gozatu ez duenik existitzen al da?)

We have read many articles about cycling in different newspapers and magazines by Julen Gabiria. Cycling can be a beautiful metaphor of life because in life, drama, romanticism, effort, passion and luck are taken to the limits, unlike in any other sport. However, things have changed in the last years. And so do in cycling. However, Gabiria proves that thanks to cyclists such as Gino Bartali, there are some fix principles. Recommended for those who have sometime enjoyed riding a bike (is there anybody who hasen’t enjoyed riding a bike?)

Freedom Flies (edo ehiztari ehizatuaren parabola).

AEBak eta Mexiko banatzen dituen mugan etorkinak ¨ehizatzera¨ ateratzen den minuteman project izeneko boluntario talde ultraeskuindarraren egitasmoari zerutik iritsi zaio erantzuna.

MTI-ko ikerlari talde batek, hasera batetan erabilera militarrerako pentsatua zegoen asmakizun bat beste helburu batzuetara bideratu du: Mugan etorkin ilegalen ehizan ateratzen diren milizien jokabidea kontrolatzeko kometak erabiliko dituzte. Freedom Flies izenarekin bataiatu dute proiektua. Kometa hauetan kamarak ezarri eta etorkinak ehizatzera ateratzen diren taldeak filmatu eta gertatu daitezkeen bortxakeria kasuak filmatzeaz gain, ¨minuteman¨-en gainean begi oroikusle baten presioa ezartzea da asmoa.

Guri bitxia iruditu zaigu, hain justu, eta aipatu bezala, the balde 22. alean jorratu genuelako minuteman project egitasmoa. Eta aurretik, the balde 20. alean kometen bidez ateratako irudien inguruan artikulua egin genuen. Kasualitate hutsa da. Bitxikeria. Baina the balde egiteko erabiltzen ditugun osagaiak bitxikeria eta kasualitateak izaten direnez askotan, aipamena egitea merezi zuela pentsatu dugu.

Freedom Flies (or the tale of the hunted hunter).

The project of the extreme right wing volunteer group that "hunt" immigrants in the border between USA and Mexico named Minuteman Project has got a response from heaven.

A group of MTI researchers has used an invention that was originally created for a military use with other aims: They will use kites to control the behavior of the military service that go out to hunt new immigrants. Freedom Flies is the name of this new project. Some cameras will be placed in these kites in order to record the movement of the groups and apart from recording the possible cases of violence, the aim of "Freedom Flies" is to put a big eye that sets pressure.

It is amazing the fact that, as mentioned, we already talked about the Minuteman Project in the past 22th copy. Before that, in the 20th copy of this magazine, we had an article about kites. Just a coincidence. Amazing. As the elements we use to create the balde are peculiarities and coincidences, we thought they were worth a comment.

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gazteak

Lau gazte dira lau. Elkarrekin bizi dira eta saio bakoitzean, euren etxea, Bagdadeko komisaldegi bat bezain suntsituta amaitzen du.

Mike pubetan hazitako ingeles petoa da. Urrezko katedun pultserak eta lepo zabaleko trajeak janzten ditu. Makarra hutsa. Neil hippy tximaluzea da. Etxeko sukaldari ofiziala eta lentejen kofradiako ohorezko kidea. Vivyan, emakume izena duen punk-metal ilegorria, txikitan speed eltzean erori zen. Rick akrata eta antifaxista. Ni-ez-naiz-homosexuala-baina-hala-banintz-ez-nuke arazorik-izango eta soziologia ikaslea.

Oroimeneko zokoren batean gordetzen genituen lau gaizkile hauen andantzak eta triskantzak. Duela gutxi DVD formatuan kaleratu berri duten The Young Ones (Gazteak) ez da ordea nik oroitzen nuen hura: Buddy Holly sabaiko teilatuan buruz behera paraxutistaz jantzia, hitz egiten duten tostadora eta patata frijituak, apokalipsiaren lau zaldunen zine komentarioak, logelan lehoiak zaintzen dituen domadorearen esketxa, polizia eta boterearen aurkako leloak, polizia eta boterearen aurkako leloak botatzen dituztenen gaineko trufak.... Amaitu ezina litzateke telesail honetan azaltzen ziren eduki parapsikologikoen zerrendaren aipamena.

Gazteak, oroitzen genuena baino kutreagoa da, edo denborak behintzat kutreagotu du. Espero baino erritmo geldoagoa du gainera –MTV kutsuko errealizazioarekin ez du zerikusirik- eta alderdi teknikoei erreparatuta kaskarra da, telebista lokalek duten itxura zatar hori du. Horregatik da The Young Ones saio itzela. BBC kateak bi denboraldietan burua galdu eta ekoiztu zuen saioa ez maitatzea ezinezkoa da, egun halako saio bat telebistan ikustea ezinezkoa delako besterik ez bada. Askea, eroa, zikina, sinplea, astoa, surrealista, zorrotza, basikoa, azkarra, politikoki ez zuzena eta gauza guztien gainetik... maitagarria.

Eta ezin dugu aipamenik gabe utzi, lau gazte hauen etxeko egongelan jotzen ikusi ditugun taldeak. Bapatean, eta saioa eten gabe, besteak beste Maddness, Motörhead, Ramones eta 9 Below Zero bezalako taldeen zuzenekoak txertatzen ziren kapituluaren erdian.

The Young Ones, gaztetasuna bezala, laburrean luzea, denboraren iraganean errepikagaitza.

testua / by: odlok

the young ones

Four young geezers. They all live together and by the end of every episode their house resembles the pile of rubble that makes for your average downtown police station in Baghdad.

Mike is your typical pub-breed Brit. Big fat gold bracelets and wide collar suits. A real wide boy. Neil is the lanky hippy. He's the official pad chef and an honorary member of The Lentil Appreciation Society. Then there's Vivyan, the red-haired punk heavy metaller who fell into the speed cauldron as a snapper. Finally, Rick the anarchist and anti-fascist, the 'I'm-not-gay-but-if-I-were-I-wouldn't-have-a-problem-with-it' sociology student.

The recently released DVD The Young Ones is no The Young Ones I remember: jumping off Buddy Holly roofs dressed up as parachutists; the speaking chips and toaster; the Four Horsemen of the Apocalypse as movie critics; the bedroom sketch with the lion-tamer; the anti-power ands police slogans; the taking the piss out of those who slag off the police and those in power… the list of para-psychological content in the series is never-ending.

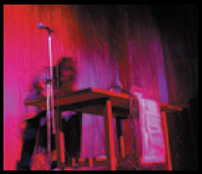
The Young Ones is more sloth-like than the one we remember, or at least it seems the passing of time has made it so. The rhythm is slower than expected – it's certainly a world away from MTVesque productions technically speaking. It's got that crappy local TV production feel to it. And that's why The Young Ones is fucking brilliant. Amazing. The BBC lost the run of itself for two series and came up with this impossible-not-to-love show. You'd certainly never see anything of the like on current TV. Liberated, crazy, filthy, simple, over-the-top, surrealist, sharp, basic, quick, definitely not politically correct and above all… lovable.

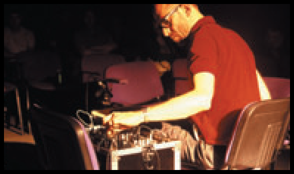
Oh, before we forget. What about all those groups that played in the sitting room? Bang out of nowhere, without upsetting the flow of the show, bands like Motorhead, Madness, Ramones and 9 below 0 live in your face in the middle of the programme.

The Young Ones, like youth in the heel of the hunt, unrepeatable.

text / by: **xabier erkizia** · argazkiak/shots: **xabier erkizia** eta **asier gogortza**

(un) common sounds
(ez) ohiko soinuak, ideia amankomunak





Nola eta zergatik zabaldu dira hainbeste duela hainbat hamarkada sortutako kontzeptu musikalak? Nola eragiten dio honek hain egoera zaila bizi duen industria diskografikoari? Zerk bultzatzen ditu milaka egile esperientzia hauek partekatzera? Zer da batzen dituena? Zer da banatzen dituena? Nola komunikatzen dira ingurunearekin? Nola lantzen da harreman hori? Zergatik sortzen dute musika?

(un)common sounds, gaur egungo soinu sorkuntza esperimentalaren inguruan eginiko hausnarketa eta analisiaren ondorioz sortutako egitasmoa da. Alor honetan, duela gutxi arte irudika ezina litzatekeen produkzio mailara iritsi gara eta urteotan sortutako dinamika eta esperientzia desberdinek sorkuntza artistikoaren alorretik atentzio berezia merezi dutela erakusten dute.

Geografikoki munduan zehar banaturik dauden sorkuntza gune independenteek eta errealitate ezberdinak bizi dituzten sortzaileek euren artean dituzten harremanak islatu nahi dituen proiektua da (un)common sounds. Artista sare handi honen ikuspegi bat eman eta toki ezberdinetan baina errealitate paraleloak bizi dituzten artistek euren lanak partekatu ahal izateko saiakera da. Proiektuak garatzen diren herrialde bakoitzeko esperientzia konkretuak eta saiakera indibidualak oinarri hartuta, egungo errealitate sonoroaren nondik norakoak aztertzeko diskurtso sendo eta zabal bat garatu nahi du.

asmoen artean:

- Jatorri ezberdinetako sortzaileek euren errealitate konkretuen azterketa egiteko plataforma malgu bat sortu nahi da.
- Musikaren inguruko ezagutza eta eztabaida garatuko duten egitasmoak sortu.
- Sortzailea eta bere ingurunea batzen dituen loturen azterketa sustatu.
- Poposamen musikal arriskutsu garaikideen aurrean ikuspegi berriak eskaini.
- Sormen sare honen aberastasunaren adibide izango den artxibo zabala sortu.
- Nazioarteko instituzio eta taldeen arteko kolaborazio sareak sortu

Joan den udaberrian Liman (Peru) egindako lehen esperientziaren ondotik, Artelekukoa (un)common sounds egitasmoaren bigarren ekitaldia izanen da. Bertan izanen dira, Julien Ottavi (Frantzia), Lucas Abela (Australia)…

Proiektu honen bultzatzaile eta garapen lanetan Xabier Erkizia (Lesaka, 1975) Dimitris Karyofillis (Atenas, 1972), Marta Font (Barcelona, 1979)

datak: azaroaren 18, 19, 20, 21, 22

How and why did musical concepts created some decades ago spread so much? How does this affect to the hard times that discography industry is going through? What makes authors move to share these experiences? What makes them together? What makes them apart? How do they communicate with environment? How does this relationship work? Why do they create music?

(un)common sounds is a project created as a consequence of some analysis and thoughts about the experimental creation of nowadays' sounds. In these last years, we have reached an imaginable level of production and the last dynamics and different experiences show that they deserve a special attention from the field of artistic creations.

(un)common sounds is a project that wants to reflect the relationship between artists who live different realities and the independent creation spots spread around our geography. This is an attempt for artists who live parallel realities in different places to share their works and to give a view of this big group of artists. This project, based on different specific experiences and individual attempts in each country, wants to fulfill a well-founded speech to analyze the whereabouts of the actual sonorous reality.

these are some of their plans:

- To create a flexible platform in which creators of different origins can analyze their own specific reality.
- To create a project where music topics and knowledge will be discussed.
- To propel an analysis to show the union between the creator and his environment.
- To show new points of view to contemporaries of risky musical proposals.
- To create a file that will be an example of the richness of this group.
- To create collaborations between international institutions and groups.

After our experience in Lima (Peru) last summer, the one in Arteleku will be the next act of (un)common sounds. We'll get the chance to see: Julien Ottavi (France), Lucas Abela (Australia)

The promoters and developers of this project: Xabier Erkizia (Lesaka, 1975), Dimitris Karyofillis (Atenas, 1972), Marta Font (Barcelona, 1979)

dates: november 18, 19, 20, 21, 22

www.uncommonsounds.org
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www.ertza.net
www.electrograph.gr

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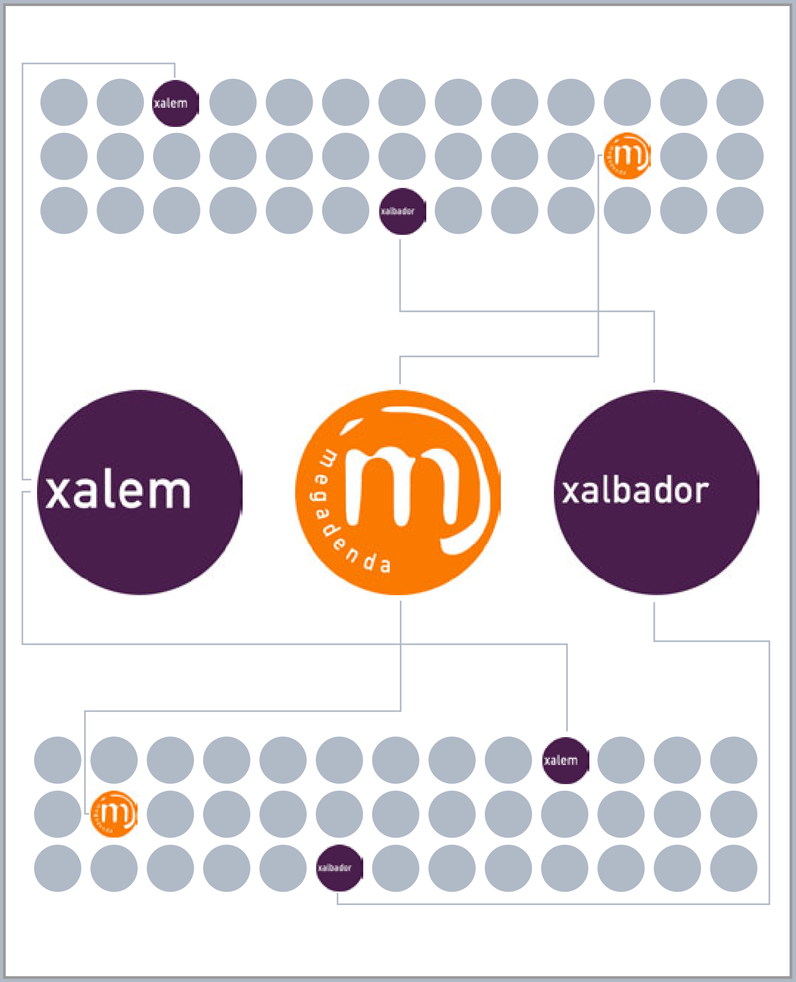
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teenage fanclub
zorion une ukiezin hori

Text by señor amor

Most people say that love is untouchable; that it doesn't fit in a matchbox, but that it is bigger than the new airbus. How much love is there in a flower? And in a cell? Isn't it strange? We spend half of our lives trying to explain things that have no explanation. When someone said it was untouchable, she or he might have had his/her own reasons. That's it.

However, it is easier to relate untouchable elements. For example, there is a close relationship between love and happiness. We should ask to those teenagers who first started in the game of love. They always have a smile like Joker's in Batman. I can't think of a better way of dying than dying for happiness (except for dying making love). Besides, this goes two ways. Many people get the other's metric tons. However, how much happiness space does a metric ton fill? In my own case, and as I am small and anonymous, a single day-to-day detail can cheer me up. I try to get back a childhood concept: the first boredom feeling comes up on the day of your first communion. After this moment, how many bored children have been seen? I find my biggest happiness dose in compact discs, in good discs. I don't classify my discs by tendencies. In my house shelves, the discs are classified according to the happiness amount they have. Teenage Fanclub are among the top positions.

A melodic sunbeam. The highest level of simplicity, the purest optimistic feeling that can be transmitted by air, made with no pretension, hairstyle or clothes marketing. A heart opens and happiness sunbeams pour out. You reach this situation with no explanation and suddenly, you get in a project that makes you lose your money, your mood gets better and become a source of energy. Then you drive 900 kilometers (you are 30!!) to see a music concert or you take your guitar to reach the level of your friends.

For happiness (and love, and illusion and…) is like energy. It isn't created and is indestructible. You cannot buy it, it can get transmitted. It captures you, takes you high, loads you and shoots you. However, it is still legal.

Askok dio maitasuna ukiezina dela, ez dela pospolo kaxa batean sartzen baina airbus berria baino handiagoa dela. Zenbat maitasun dago lore batean? Eta zelula batean?
Arraroa ezta? Azalpenik ez duena azaltzen saiatzen pasatzen dugu bizitza erdia. Adjektibo hori jarri zitzaionean zerbaitengatik jarri zitzaion. Eta kitto.

Errazagoa da ordea ukiezinak diren elementuak erlazionatzea. Adibidez erlazio estua dago maitasuna eta pozaren artean. Galde diezaietela amodioaren goitiberan lehenengo bidaiak egiten dituzten nerabeei, Batman komikiko Jokerrek berarentzat nahiko lukeen irribarrea dute beti aurpegian. Niri ez zait pozez hiltzea baino modu hobeagorik bururatzen bizitza honi agur esateko (amodioa eginaz hiltzea kenduta, jakina) Eta bi norabideetan doa gainera. Bati baino gehiagori bestearen tona metrikoak tokatzen zaizkio. Hala ere...Zenbat espazio betetzen du tona metriko bat poz?:-)
Bizitzak une pozgarriak eskaintzen jarraitzen du bilgarri ezberdinetan. Nire kasu partikularrean, txikia eta anonimoa naizenez, eguneroko bizitzaren detaile batek ni pozteko gaitasuna du. Haurtzaroko kontzeptu bat berreskuratzen saiatzen naiz: aspertze sentimendua lehendabiziko komunioarekin azaltzen da. Une traumatiko horren aurretik aspertuta dagoen zenbat haur ikusi duzue? Nire poz dosi handi bat diskoetan topatzen dut. Disko onetan. Ez ditut egile edo tendentziengatik sailkatzen. Nire etxeko apaletan, diskoak kantuen poza zamagatik daude sailkatuak. Eta lehendabiziko postuetan Teenage Fanclub daude.

Eguzki izpi melodiko bat. Sinpletasunaren mailarik gorena, airez transmititu daitekeen baikortasun sentsaziorik garbiena. Pretentsio eta orrazkera edo jantzi marketing estudiorik gabe eginikoa. Bihotza irekitzen da eta poztasunez betetako izpi melodikoak isurtzen dira. Azalpenik gabeko egoera horretara iristen zara eta bat batean dirua galtzen arazten dizuten proiektu horietan sartzen zara, zure aldarteak gora egiten du eta energia sorburu bihurtzen zara. Harekin eta harengatik 900 kilometro egiten dituzu (30 urterekin!) musika emanaldi bat ikusteko edo gitarra hartzen duzu inbidiak jota, zure lagunen mailara iritsi nahian.

Zeren eta poza (eta maitasuna, eta ilusioa, eta...) energiaren modukoa da. Ez da sortzen eta ez da suntsitzen. Ez da erosten. Transmititu egiten da. Harrapatzen zaitu, igotzen zaitu, kargatzen zaitu, disparatzen zaitu. Eta hala eta guztiz ere legala izaten jarraitzen du.

My life feels so worthwhile
When I go where you send me
When I can't find a smile
You've got one to lend me

Teenage Fanclub – "Happiness"

testua/by: **uxeta labrit**

mia tigrearen alaba

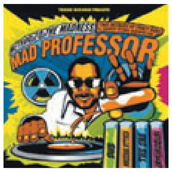
Gauza ugari irakurri dugu Maya Arulsalpragam, M.I.A.-ren inguruan (Missing In Action). Bere lehendabiziko diskoaren izenak, Arular, Sri lankako iparraldeko Eelamgo askatasun tigreen buruzagietako bat den bere aitaren ezizenari egiten dio ohore. Arul Pragasam, Arular. Ezizenez eta ezkutaturiko errealitate ezberdinez beteta dago Maya Arusalpragam-en bizitza. Ez da harritzekoa. Haur bat zenetik errefuxiatu gisa bizi izan da Londonen. Bere aitak ezkutuan eman ditu azken hamarkadak eta bere familia mehatxupean bizi izan da beti. Mayak, duela gutxira arte bere aita, osaba zela sinetsita zegoen. Ziurtasun neurri gisa, hori sinistuta bizi izan ditu azken 28 urteak.

Bere disko eta bideoen irudia eta ikonografía ausartak berak sotu ditu. Eta egun, garai anti-terrorista globalean, jarrera eta izaera sendoa adierazten dute. Arazo ugari izan du irudi eta zabaldutako mezuekin. Argi dago lehergailuetan aditua den gerrillari baten alabak, hollywood-eko aktore eta ezkertiar ofizialak i baino susmo gehiago pizten dituela El terrorismo es un método, pero Estados Unidos ha conseguido empaquetar a todos los grupos independentistas, revolucionarios o extremistas como si fueran una sola cosa y su lucha contra el terrorismo afecta al mundo más incluso que el propio terrorismo". esaten duenean. MIA-ren proposamena sinesgarria da, bere bizitzari erreparatuta bere kantuen hitzak topikotik haratago doazela nabari dezakegu. Bere gorputz ederrean janzten dituen markako arropen azpian oihanetik ihes egindako tigre baten larrua sumatzen dugula.   Honezkero zaila zaigu burutik kentzea iraultzaren marketinak asko laguntzen duela diskoak saltzerako orduan. Zalantzak zalantza, eta marketina alde batera utzita, gauza bat ezin zaio ukatu tigresa honi: Bere musika entzutean gorputza mugitzen ez duenak... ez dago bizirik edo ez du bizitzea merezi.

mia the tiger's daughter

We've read a lot about Maya Arulsalpragam, M.I.A. (Missing In Action). The title of her first record, Arular, honours her father's nickname. Her father is the leader of the Tamil Freedom Tigers from the north of Sri Lanka. Arul Pagasam, Arulur. Maya Arusalpragam's life is full of nicknames and hidden realities. Her father has been in hiding for decades, and her family has always lived under threat. This has caused her family to take special security measures. When she was small, they told her that her father was dead, and that the man who made the odd nocturnal visit was her uncle. That uncle was Arular. That said, they couldn't put up with that type of lifestyle for long and she has lived in London as a refugee since childhood.

The imagery and iconography she uses on her record and in her video are her own. And in today's global anti-terrorist world, she certainly cuts a striking figure that's not backing down. She's had her handful of trouble with the imagery and lyrics she's come up with. It's clear that the daughter of a guerrilla bomb expert is going to attract more attention than a Hollywood actor and the Official Left when she says stuff like "Terrorism is a method, but the American Government has lumped all the independence groups, revolutionists and freedom fighters in to the same sack, as if they were the same thing as terrorists, and their fight against terrorism in the world causes more damage than the one they're supposed to be fighting." MIA is believable. She takes stock of her life and her lyrics go way beyond the clichés- You can sense the tigress hidden in the beautiful body clothed in the latest fashions. It's hard for us to put aside the fact that marketing revolution really helps to shift units, but doubts aside, there's one thing that can't be denied this tigress: anybody who listens to her music and doesn't want to move is either not alive or doesn't deserve to be.



AUDIO

testua/by: **elektro**

JAMIE LIDELL
Multiply
Warp 2005

Cristian Vogel-ekin batera “Super_Collider”-en ezagutu genuen hasiera batean Jamie Lidell. 2000.enean bere bakarkako lehen diskoa “Muddlin Gea” argitaratu zuen. Orain bueltan dator urteko diskoa bilakatu daitekeen “Multiply”-rekin. Hemen funk, soul edo elektronika nahasten ditu, azkenaldian faltan botatzen genuen irudimen, ahalmen eta ilusioarekin. Horrela entzuten du gainera batek honako diskoa: ilusioz. Warp diskoetxeak berriz ere asmatu du, argi utziaz musikaren industrian badela esperantzarik.

The first time we met Jamie Lidell was in “Super Collider” by Cristian Vogel. In 2000 he published his first album, “Muddlin Gear”. Now he’s back with an album that might become the best album of the year, “Multiply”. He mixes funk, soul and electronic music with imagination, ability and illusion. And that’s exactly how one listens to this album: with illusion. Once again, Warp publishing house was right showing that there is a hope in the music industry.

D. TRIBLE & THE LIFE FORCE TRIO
Love is the answer
Ninja Tune 2005

Denboraren poderioz pisua irabaziko duen disko unibertsala da honako hau, argitaratu aurretik jada harribitxi bihurtzen diren horietakoa. Dwight Trible pisu handiko musikaria dugu, besteak beste Pharaoh Sanders bezalakoen alboan lan egin duelako. Carlos Niño-k (Ammoncontact-eko partaidea) bultzatutako proiektuan dator oraingoan. “Love is the answer” disko futurista da: jazz, hip hop, elektronika, psikodelia edo funk erritmoak nahasten dituena inoiz ezagutu den dotorezia eta arimaz. Musikaz gozatu nahi duen guztiarentzat ezinbestekoa.

This is a universal album that will gain power as time goes by, like those that become a precious stone before being published. Dwight Trible is an important musician who has worked with artists such as Pharaoh Sanders. He’s back with a project propelled by Carlos Niño (participant in Ammoncontact). “Love is the answer” is a futurist album: he mixes jazz, hip hop, electronic, psychedelic and funk rhythms with elegance and soul. This is an essential album for those who want to enjoy music.

MAD PROFESSOR
Method to the madness
Trojan 2005

Hogei urtetik gorako ibilbidea bildu nahi izan du Neil Fraser-ek (Mad Professor) bere lan berrian. Bere Ariwa Sounds laborategira gerturatzeko bilduma da honakoa (aurten 25 urte bete dituen laborategia). Bi diskotan banatuta dator: Lehenengoan reggae-aren ibilbidean ezinbestekoak diren izenekin egindako lana erakusten digu: Max Romeo, Horace Andy, Lee Scratch Perry… Bigarrenean berriz bere alderdirik esperimental eta kimikoena: Jamiroquai, Massive Attack edo The Orb bezalakoei egindako nahasketak.

Neil Fraser (Mad Professor) wanted to collect 20 years into his new work. His collection, “Ariwa Sounds” is one to take into a lab, a lab that is 25 this year. This collection is divided into two albums: In the first one he shows us the work he has done with other reggae musicians: Max Romeo, Horace Andy, Lee Scratch Perry…In the second one, he shows his most experimental and chemical side: some mixes done to Jamiroquai, Massive Attack or The Orb.

ELURRETAN
Mara-Mara
Moonplace 2005

Orain arte, tarteka, talde ordiziarraren singleak eta iraupen ertaineko lanak iristen zitzaizkigun. Eta guri pertsonalki taldearen filosofia hori gustatzen zitzaigun: kantuak kaleratzea, zuzenean jotzeari uko egitea, rockstarren jarrerari bizkarra ematea. Disko luzearen argitaratzearekin gutzi hori aldatuko zenaren beldur ginen. Diskoa -edizio zaindu eta diseinu ederrekoa gainera- eskuartean izan dugun arte. Elurretanen kantuak, mara-mara entzuten diren horietakoak dira: arinak, naif-ak, alaiak, pretentsiorik gabeak, jostagarriak, tristeak, umoretsuak...

Up until today, we have just received singles and EPs from this band from Ordizia. Indeed, we like this band’s philosophy: to publish albums, to refuse to play live, to reject behavior of rock stars. We were afraid that the publication of the LP could change this situation until we had the album –of a good edition and beautiful design- in our hands. One listens to the songs of Elurretan softly: they are light, naïve, unpretentious, funny, sad and humorous…

"chrisler" museoan ez da dirua xede?

Terrakota gudaria begibistan nuenean "klik"! Iñuxente asko... ez bait nekien zertan nenbilen, baina laster ohartuko nintzen, alajaina. Bilbaoko Guggenheimen nengoen, eta zaindari gaztea zakurra baina zakarrago etorri zitzaidan, "zertan zabiltza baina... argazkia egitea okurritu ere ez!" Marruka.

"Ño" nire artean... normala... argazki kamera haraino sartzea ere burutik nola pasa zitzaidan hasi nintzen neure buruarekin peskizan. Ez bai nien sarrerako kartelei erreparatu... ez bai nintzen postal eta hormairudiak saltzeko Guggenmeim-Bilbao.ren premiaz ohartu... "Merchandising"a ordea, kultur ondare txit unibertsaleko pitxien .. Txinako Terrakota Gudariekin ari ziren egiten...

"BENETAKO KONTUA EZ BAITA DIRUA" izeneko editorialean, 2005.eko udaberrian halaxe dio Norfolk (Virginia)ko Chrisler arte museoko zuzendari WJ Henneseyk:

Azken urteotan arte komunitatean irudipen bat nagusitu da: Diruz babesten dituzten korporazio eta gobernu agentziei benetan inporta zaiena 'inpaktu ekonomikoa' dela.

(...)

Teoria horrek zera ematen du aditzera: emaleek estatistika harrigarriak ikusten dituztenean berehala ulertzen dutela artea inbertsio ona dela... beraz segituan ematen dutela aurrerapausoa, hain premiazkoa den dirulaguntza ekarriz.

(...)

Arte erakundeok ere ez al genuke bada hobe jendeareen bizi-kalitateari nolako aldea damaiogun azpimarratzea? Chrysler museoan horretarako ari gara, lagunarte eta sendien bilgune gisa; mundua eta nork bere burua deskubritzeko moduko leku gisa".

Bost milioi dolarretik gorako aurrekontua duen museo pribatua da hori. Akaso diru-arazorik ez duenak egin dezake gisako gogoeta. Baina idazki horrek atentzioa eman dit, zergatik? Nondik eta AEBetako super-korporazio baten "obra sozialetik" datorrelako... "gugandik hain urrun, 40 urtez aurreratuta dauden haien" joerak gurera ekartzeko moda "ultraliberalak" kulturgintzan duen eragina iradokitzen dit.

Bada, "yankilandian" ere badira "urrea ez da oro" esatera ailegatu direnak. Hortaz atzeraka doaz orain hori diotenak?

Autobide bat... edo urtegia egiten denean, legea beteko badugu, ehuneko hainbeste kulturari dedikatu behar zaio. Hantxe bertan.. errotondan edo porlanezko horman eskultura arbolatxoa bailitzan landatuta konpontzen da sarri.

Nago noski-batez ere-ezer baino lehen "inpaktu ekonomikoa"gatik preziatzen dutela gure hiriburuek, nork bere arte-garaikide-zentru-panpox berria, gerora zertarako izango den... edota jendeak profitatuko duen axola gabe. Ihartu ere egingo dira arbolatxo horietako asko... partehartze formularik ez baitzaizkio ezarri "eraikin" paregabeari, ez bertako artistekiko, ezta estralurtar espaziuntziak baino begirune beldurtiagoz begiratzen dioten jende xehearekiko ere.

Terrakotazko gudariaren argazkia, portzierto, etxean daukat hor nonbait. Zin dagit Txinako enbaxadaren aurrean, Guggenheim-Bilbao, edo Bizkaiko Foru Ogasunaren.. SPRI .. edo gisako industria-bizkortze erakunde publikoen aurrean, ez dudala argazki horrekin neure patrikarako "inpaktu ekonomikorik" sortu.

testua/by: iñaki olano

are they not after money in the "chrysler" museum?

"Click" when I had the Terracotta soldier in my sights! Bit of an eejit really… coz I wasn't too sure what I was at, but it wouldn't be long before I found out. I was in the Guggenheim in Bilbao, and the young watchman was over to me quicker than a dog growling and wanting to know "what I was doing…I mean, how dare you take photographs!"

"Christ" I says to myself… what on earth was I thinking of when I brought this camera in here with me. I hadn't looked at the signs at the entrance. I hadn't spared a thought for the poor people in Guggenheim who need to sell postcards and posters. All this universal culture, and they were milking the Terracotta soldier for all the merchandising they could get.

"Money is not what it's really about" was the editorial used by W J Hennessey, the director of the Chrysler Art Museum in Norfolk, in the spring of 2005.

In the last few years, a certain image has taken hold of the art community: what really matters to the corporations and government agencies that offer sponsorship is the economic impact.

(…)

What does theory lead us to believe: when the donators see these incredible statistics, they quickly realise that art is a good investment…so they are quick to move ahead and bring along the badly-needed financial subsidies.

(…)

Should art organisations not underline to people the improvement we bring to their standard of living? That's what we are here for at the Chrysler Museum, a place for family and friends to come together; a place where you can discover yourself and the world around you."

That's a private museum with a five million dollar budget. Someone who's loaded can come up with those kind of reflections. But the article caught my eye. Why? Because it's from none other than one of the American super corporation's "social work" funds. I can picture the bend to incorporate these 'ultraliberal' trends from "those so far ahead of us, forty years ahead of us" in our world of culture.

That said, there are those who in Yankee land have proclaimed that all that glitters is not gold. Does that mean that those who are saying this are going backwards?

If we build a road or a reservoir, a certain percentage of the budget has to be dedicated to art by law. Sometimes you'll see a statue on the dam or like little trees in the middle of roundabouts. Sorted.

I'm sure that above all, our capital cities treasure that "economic impact", each one with its own new pretty little contemporary art centre that will be used for who knows what in the future… or that people will profit from without a care. Many of those trees will probably just wither away… there was no formula for taking part in this 'incomparable' building, not for local artists or not for your average Joe Soaps who gaze at these objects with more terrified respect that they would at a spaceship.

By the way, I have the Terracotta soldier photograph at home somewhere. I will swear in front of the Chinese Embassy, in Guggenheim Bilbao. Or before the Biscayan Treasury … the SPRI…. or any other public industrial development agency: I will not use this photograph for any personal financial gain.

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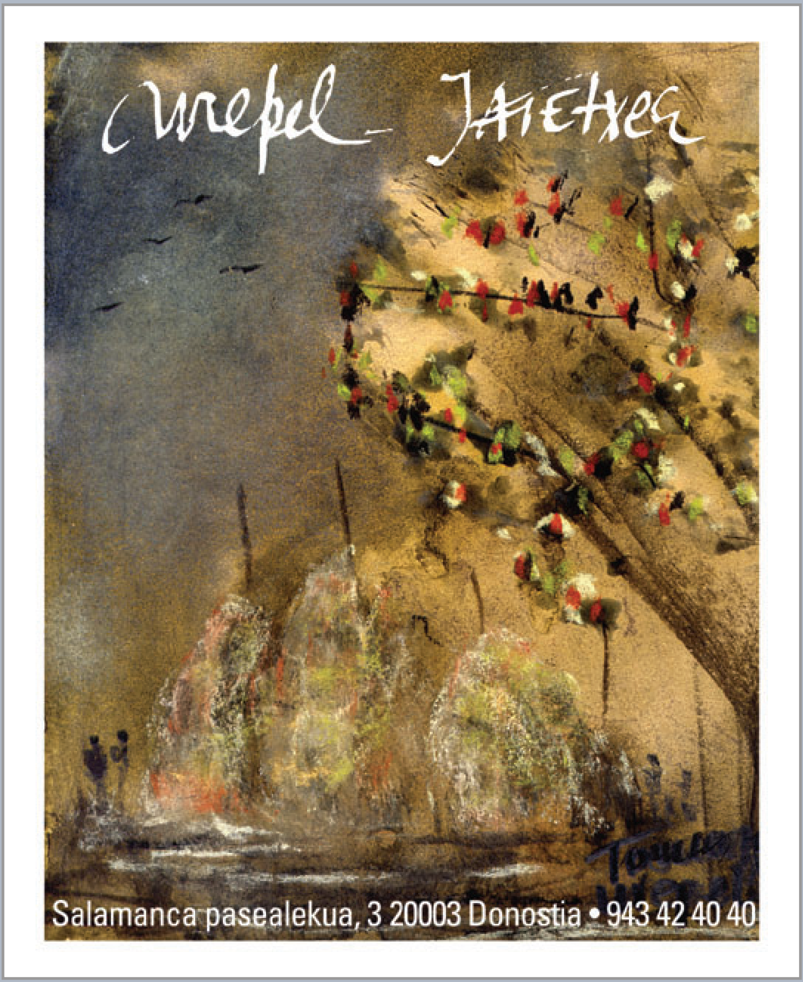
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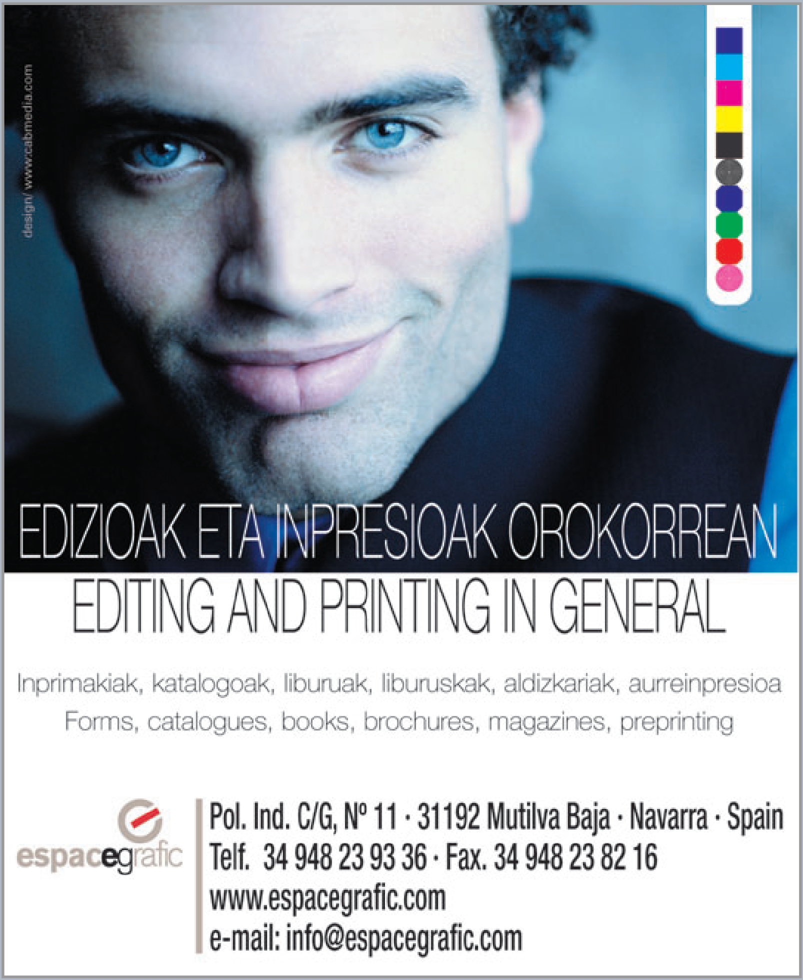
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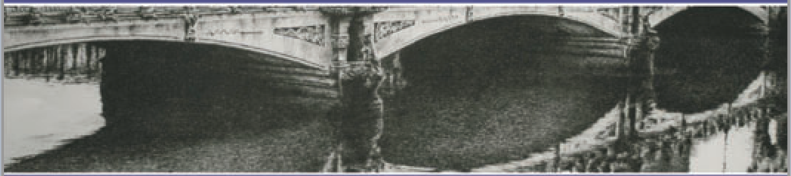


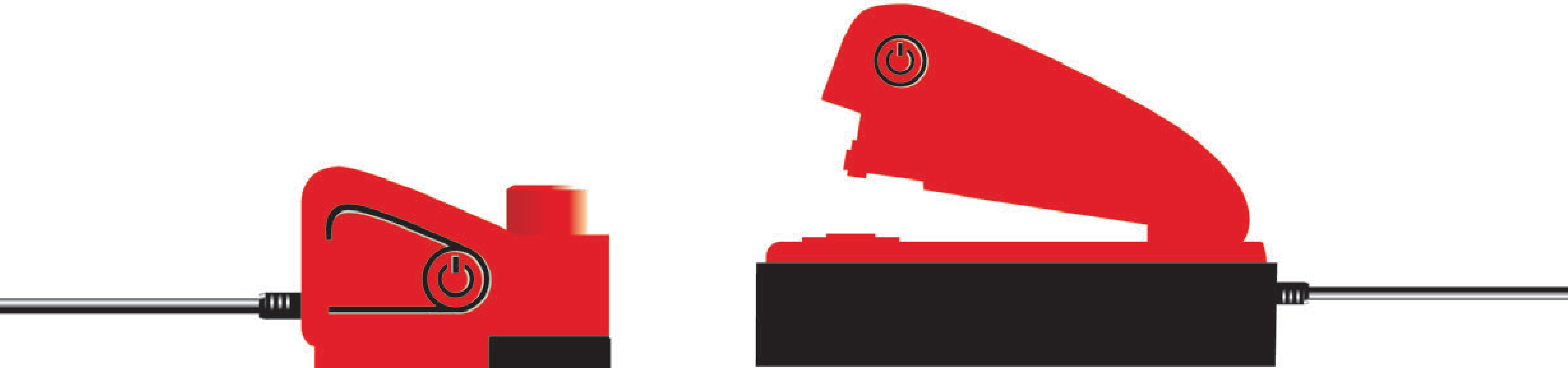
RAÚL
URRUTIKOETXEA

Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa

social software soziala

Azken hilabetetan Interneten bi fenomenok protagonismo handia lortu dute, sarea partehartzaileagoa bilakatuz: b-logak eta wiki orrialdeak. Bitxia da, izan ere bi baliabideak joan den mendean sortutakoak dira, baina emeki garatzen eta sendotzen joan dira, erabiltzaile kopurua urtez urte biderkatuz, egun bilakatu diren fenomenora iritsi arte. B-log eta wiki orrialdeen ezaugarri nagusia ez datza teknologien konplexutasunean, erabiltzaileei parte hartzeko aukera luzatzean baizik. Eta gainera erabiltzaile arruntari erreztasunak emanez. Edozein erabiltzaile arrunta gai da modu intuitiboan edukiak sortzeko eta eraldatzeko b-log zein wiki orrialdetan. Komunikazioa norantza bakarrekoa izan beharrean, norantza eta jatorri anitzekoa bilakatzen da.

Two phenomena have become especially important on the Internet in recent months, making the web more participative: b-logs and wiki pages. It's curious that these two resources were created last century, but have developed and gained strength little by little, multiplying their users year by year until becoming the phenomena that they are today. The principal characteristics of b-log and wiki isn't their technological complexity, it's the possibility they give users to participate. And they also make things easy for non-techi users. Any user can create and transform contents in an intuitive way, with both b-logs and wiki. Communication is not one-directional, it's multi-directional and comes from the most diverse origins.



wiki

Wiki orrialdeak editagarriak dira. Alegia, wiki teknologiarekin egindako web orrialde bat Interneten ikusten ari garelarik, bere edukia aldatzeko aukera daukagu. Eta honetarako ez da beharrezkoa HTML edo bestelako lengoaiarik ezagutzea, aski da etiketa sinple batzuk ikastea testuari formatua eman ahal izateko eta garrantzitsuena, estekak sortzeko, bai webgune bereko beste orrialdetara bai beste webguneetara. Aldaketa guztiak gordetzen dira, edozein momentuan bertsio zaharrago bat berreskuratzen ahal delarik. Wiki orrialdeak hortaz, dokumentu irekiak dira, erabiltzaileei parte hartzeko aukera luzatzen diena bere edukia zuzendu, eguneratu edota zabaltzeko, nolabaiteko auzolana. Doai guzti hauengatik, wiki teknologiaren bidez garatutako egitasmo batzuk ikaragarriko arrakasta lortu dute, esate baterako Wikipedia. Eta horretaz gain, wiki teknologia alor ezberdinetan (enpresak, hezkuntza...) egokitzen ari dira etengabe, izan ere elkarlanerako primerako lanabesa baita.

Wikipedia dugu wiki teknologiaren egitasmo ezagunena eta arrakastatsuena. 2.001eko udaberrian sortuta eta xede komertzialik gabeko Wikimedia Fundazioak sustatuta, erabiltzaileen parte hartzeari esker egun Interneten dagoen enziklopediarik handiena da (92 hizkuntzetan milio t'erdi artikulu) eta bisita gehien jasotzen dituzten 50 webguneetariko bat dugu.

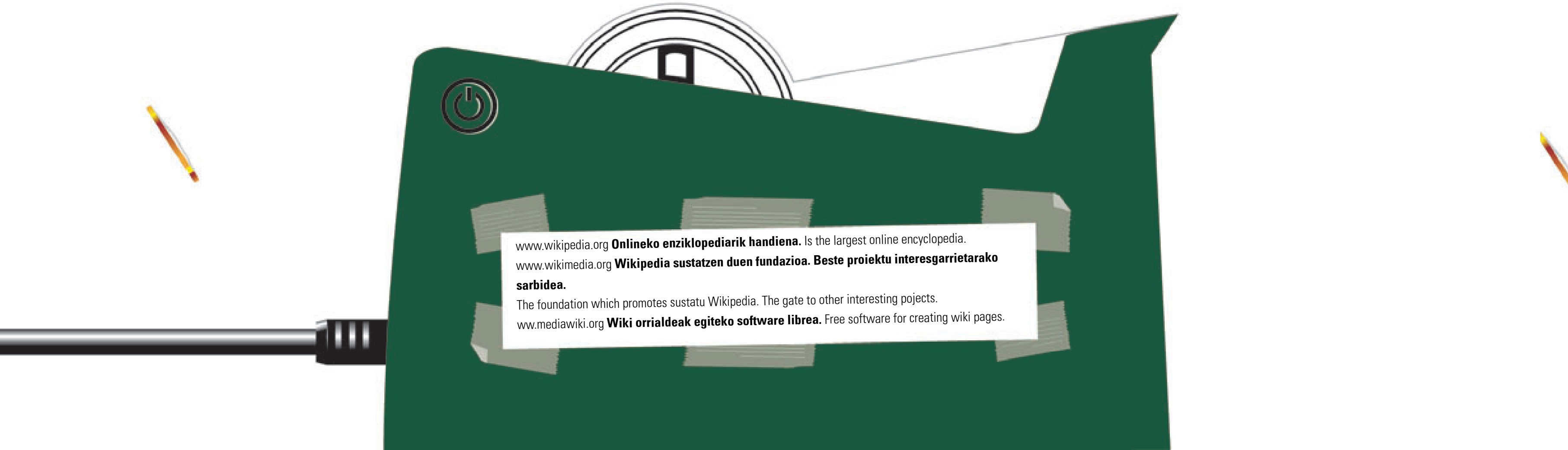
Wikimediak baditu beste proiektu batzuk oso interesgarriak: Wiktionary (hiztegia eta tesaurus), Wikibooks (ikasliburuak eta eskuliburuak), Wikiquote (esanak), Wikimedia Commons (erabilpen askeko irudi, musika, ikusentzunezko eta testu direktorioa.

Wiki pages can be edited. In other words, you can change the contents of a page on made with wiki technology while you seeing it. And to do so, you don't need to know how to use HTML or other languages. All you have to do is to learn how to use a few simple labels in order to format the text and, more importantly, to create links to pages on the same website or to pages on other websites. All the changes are saved and you can always, at any moment, recover an older version of the site. So wiki pages are open documents, which offer users the possibility of participating, correcting, updating or broadcasting as if the work were done by several people together in the same part of a town. Thanks to all these advantages, some projects developed with wiki technology have been highly successful, for example Wikipedia. What's more, wiki technology continually adapts itself tp new sectors (business, education …) as it is an excellent tool for being able to work in teams.

Wikipedia is the best-known, most famous example of wiki technology, created in spring 2001 by the Wikimedia Foundation, a non-profit making organisation. Thanks to users' participation, it is the largest encyclopedia on the Internet (a million and a half articles in 92 languages) and one of the 50 most visited websites.

Wikimedia has other interesting projects. Wiktionary (a dictionary and theosaurus), Wikibooks (textobooks and libros de bolsillo), Wikiquote (proverbs), Wikimedia Commons (a free-access resource with images, music, audiovisual material and texts.

testua/by: lorea bidegain



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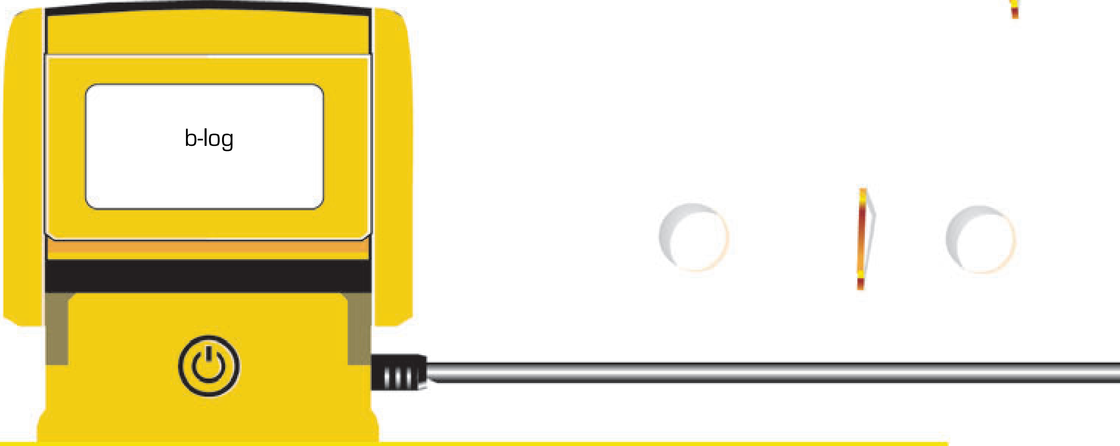
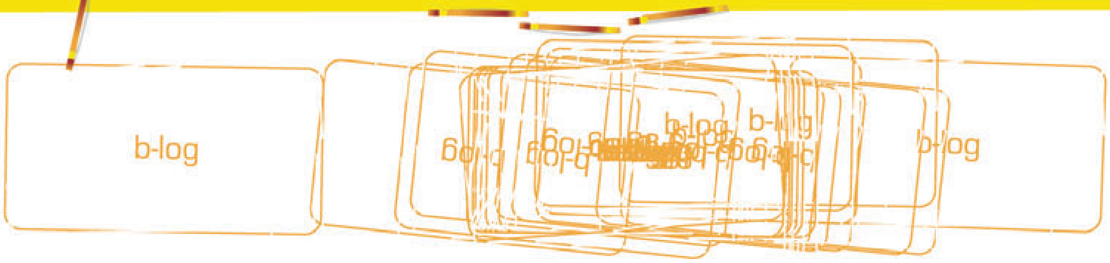




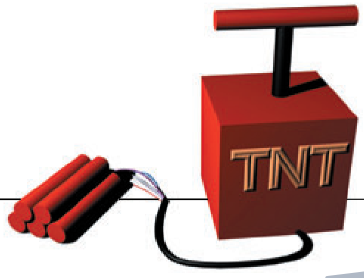
B-logak nolabait sareko diarioak dira. Berez testuak sarean argitaratzeko lanabesak dira, hauek kronologikoki ordenatzen dira, berrienak goian ikusten ditugularik. Normalki egile bakanaren testuak izaten dira eta tematikoak, baina badira ere egile anitzekoak edota gai jakin bat ez dutenak. Irakurleek testuen inguruko ekarpenak egiteko aukera izaten dute, honek erabiltzaileen parte hartzea eragiten duelarik, batzuetan benetako foroetan bilakatuz. Wikiren kasuan bezala, Interneteko edozein erabiltzaile arrunta gai da blog bat kudeatzeko inongo jakintza teknikorik eduki behar izan gabe. Honek blogen arrakasta eta hedapen azkarra eragin du. Gehienak pertsonalak izaten dira , baina gero eta gehiago enpresa munduan sartzen ari dira. Testu b-logetaz aparte, badira ere argazkikoak, bideokoak, audiokoak eta eleberrietakoak. Azken hau oso kasu bitxia da, non teknologia berriek genero literario berri bat sortzeko aukera eman duten. Eleberriak kapituluka idatzi eta argitaratzen dira maiztasun handiarekin. Egileak lehen pertsona erabiltzen du nahiko estilo hiperrealistan egile eta protagonistaren arteko mugak hautsiz. Normalki egile-protagonistari idazteko parada egoten da, istorioaren garapenean eragiteko parada emanez.

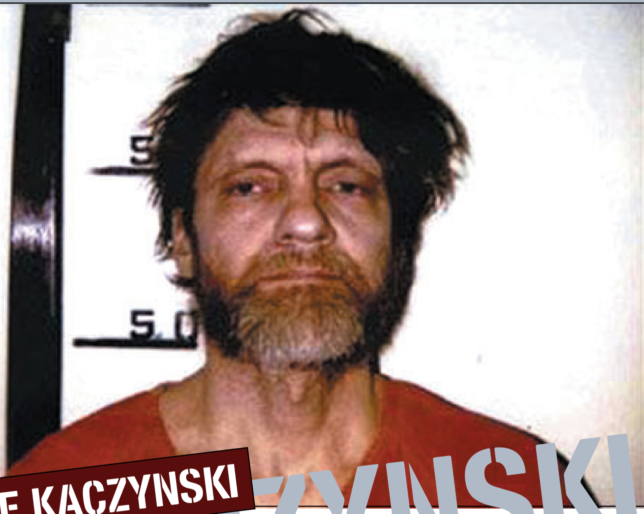
B-logs are something like the daily newspapers of the Internet. They are tools for publishing texts on the Internet. These texts are then ordered chronologically, the most recent texts appearing at the top. They are normally written by a single author and are about specific subjects, although there are also texts by several authors or without specific subjects. Readers can make contributions to the texts, so this stiumlates users' participation, sometimes making them real forums. As with wiki, any user can manage a blog without having technical knowledge. This has made blogs successful and well-known rapidly. Most of them are personal, but there are also more and more in the business world. As well as text b-logs, there are also photo, video, audio and web-novel b-logs. The latter is a vey curious case, new technologies allowing the creation of a new literary genre. The novels are written chapter by chapter and these are published very frequently. Authors use the first person singular is a rather hyper-realist style, breaking the frontiers between the leading characters. Normally you can write to the author-character and influence the development of the story.

Alianzo is a company recently created in Barakaldo by José Antonio de la Moral, the creator of CyberEuskadi. Alianzo creates and manages social websites and blogs. These tools also help with shared work, the creation and transmission of knowledge between people who are in distant places of work. Alianzo works with social software and the animation networks created with this type of technology. In the business world this type of programs make collaboration and the transmission of knowledge easier.
www.alianzo.com

Alianzo Berriki sortu da Barakaldon Alianzo izeneko enpresa CyberEuskadiko sortzaile den José Antonio del Moralen eskutik. Alianzo Interneten sare sozialen eta blogen sorkuntza eta kudeaketara dedikatzen da. Tresna hauek elkarlana, baita ezagutza sorrera eta transmisioa ere errazten dituzte urrutiko lantokietan dauden pertsonen artean. Alianzo software sozialean eta teknologia mota honekin sortutako sare-animazioan dihardu, izan ere enpresa munduan programa hauek kolaborazioa eta jakintza sortzea eta transmititzea errazten dute.

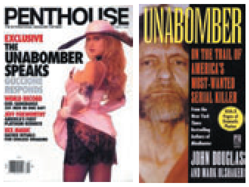
Bere manifestua eta info gehiago/His manifest and more info:
www.sindominio.net/ecotopia/textos/unabomber.html
www.unabombertrial.com





THEODORE KACZYNSKI

THEODORE KACZYNSKI



Ia hamar urte bete dira FBI-k Theodore Kaczynski atxilotu zuenetik Unabomber zelakoan (Un-¨unibertsitate¨, A ¨airline ¨ eta azalpenik behar ez duen Bomber hitzek osatzen dute ezizena). Guk, milioi bat dolarreko prezioa izatera iritsi zen buruaren jabea eta Washington Post eta New York Times-en bere 35.000 hitzeko manifestua argitaratzea lortu zuen gizona eta bere manifestua berreskuratu nahi ditugu. Apologiarik egin gabe, baina 17 urteetan munduko potentzia koskabiloetatik harrapatuta izanagatik gurean aipamena merezi zuela pentsatu dugu.

biografia laburra

Ted Kaczynski Chicagon jaio zen 1922. urtean. Matematikak ikasi zituen Michigan Universityn eta Berkeley-ko University of Californian irakasle izan zen, 1969. urtean guztia utzi eta Montanako mendietara zibilizaziotik urrun bizitzera joan zen arte.

1978an bidali zuen lehendabiziko ¨paketetxoa¨. Ondorengo 17 urteetan beste 16 lehergailu jarri zituen -3 pertsona hil eta 26 zaurituaz-, eta FBI-ari buruhauste gehien sortu zizkion ¨most wanted¨ zerrendan lehendabizikoa izan zen urteetan. 1996. urtean, harrapatu zuten. Bizitza osorako lau kondena jarri zizkioten eta ziurtasun handiko kartzela batetan dago orduz geroztik.

manifestua

Unabomber-ek komunikabide ezberdinetara bidali zuen bere ¨Industrial Society and its Future" (gizarte industriala eta bere etorkizuna) manifestua, baina Penthouse aldizkaria izan zen serio hartu eta argitaratu zuen bakarra. Unabomber haserretu eta Washington Post eta New York Times mehatxatu zituen. Estatu arazo bihurtu zen orduan manifestuaren argitalpena...eta Unabomberrek irabazi zuen hordagoa. 1995. urteko irailaren 19ko goizan Unabomberren manifestuarekin gosaldu zuten AEB-tan. Bertan, eta bi hitzetan, gizakia esklabo bihurtu eta alienatzen duen gizarte industrialaren suntsitzea eta bizitza basati batetara itzultzeko aldarria eta beharra ikusten du Unabomber-ek. Gizartearen eta teknologiak ekarri dituen arazoen diagnosi zuhurra egiten du Unabomberrek. Diagnosian asmatzen badu ere, arazoari irtenbideak bilatzerako orduan bere hausnarketak zalantzagarriagoak dira. Iritzi propioa izan nahi baduzu:

It's been almost ten years since the FBI arrested Theodore Kaczynski as the Unabomber, a nickname made up of Un - "university", A "airline" and Bomber, a word that explains itself. We'd like to recall the man that had a million dollar price on his head and the very same man who managed to get his 35,000 word manifest published in The New York Times and The Washington Post. We don't mean to support what he did, but we do think that the man who had the world's most powerful nation by the balls for seventeen years deserves a mention.

A short biography

Ted Kaczynski was born in Chicago in 1922. He studied mathematics at Michigan University and he was a professor at the University of California in Berkeley. He gave it all up in 1969 he left civilisation far behind and went to live in the mountains of Montana.

He sent his first little 'package' in 1978. Over the next 17 years he planted another 16 bombs - killing three people and injuring 26 - and he became the number 1most-wanted man that caused the FBI the most headaches in years. They caught him in 1996. He received four life-sentences and he's been captive at a high security prison ever since.

manifest

The Unabomber sent his 'Industrial Society and its Future' manifest to different media, but Penthouse were the only ones who took him seriously and printed it. The Unabomber got annoyed and threatened The Washington Times and The New York Post. The publishing of the manifest became a State Affair... and Unabomber won the bet. On the 19th of September, 1995, the Unabomber's manifest was reading material at breakfast time all over the USA. In the manifest, Unabomber states that the industrial system that is enslaving and alienating humankind must be destroyed and he calls for the need to return to a wild form of life. The Unabomber hit the nail on the head with his diagnosis of society and the problems caused by technology. While he may have had a spot-on diagnosis, his solution to the problems he saw are a little more debatable. If you want to form your own opinion:

«Sistema Industrialaren boterea guztiz suntsitu arte, sistemaren suntsitzea izan behar du iraultzaileen helburu BAKARRA»

Theodore Kaczynski epaimahai federalaren aurrean.

«Sistema Industrialaren boterea guztiz suntsitu arte, sistemaren suntsitzea izan behar du iraultzaileen helburu BAKARRA»

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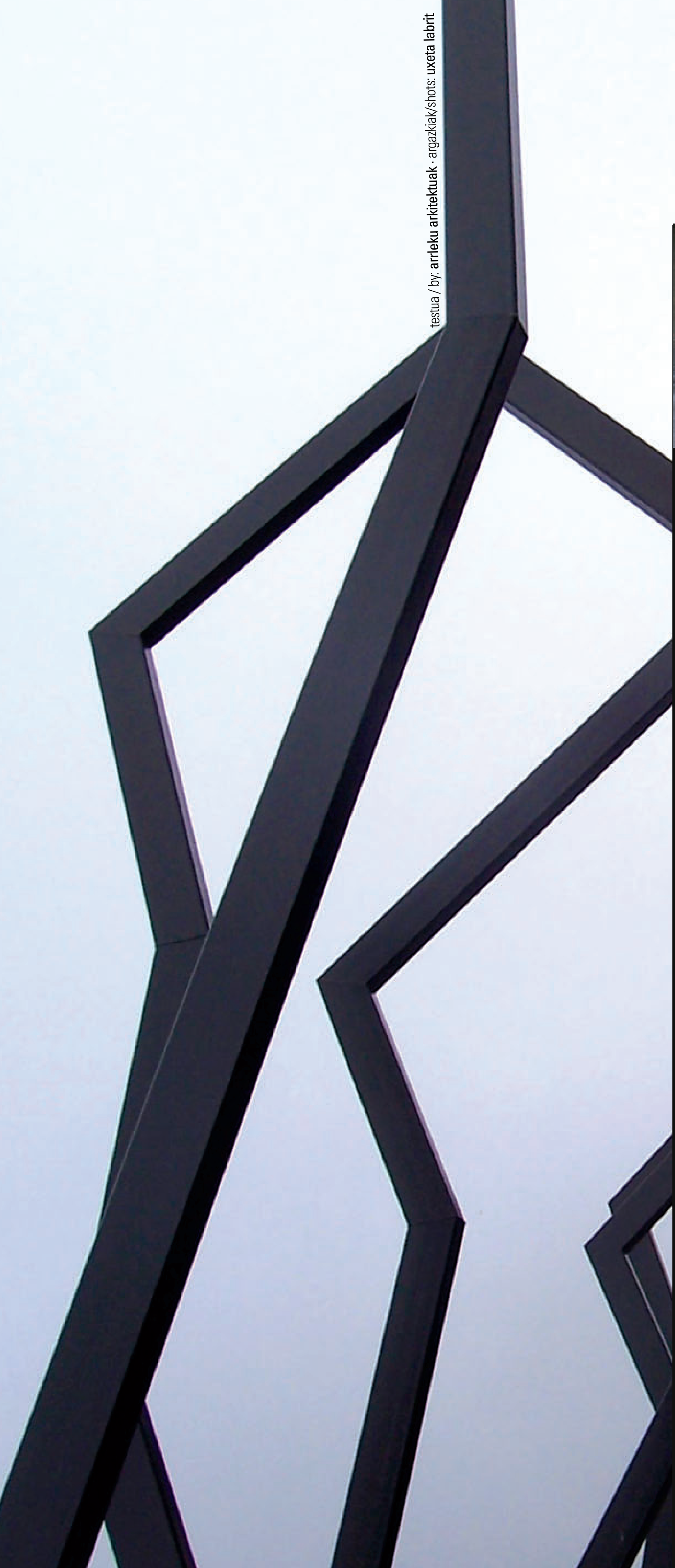

testua / by: arrleku arkitektuak · argazkiak/shots: uxeta labrit

behia ibardinen

nere ametsean, behia
aralarretik erortzen den aingerua
harrizko lurra eta puntadun apostoluen gainetik

jirabiraka dator, komuneraino
mugaren bi aldetan
eltzetzu, jendarme, nazi eta militarren aztarnetan
eguzkia-dominak-minerala, zerua-ispilu dizdirak

behia zutik jarri da,
ispiluari begira
isiltasun beltza
behia jiratu egin da
poliki kromletxera bueltatuz

gure artean, euri azpian, ama behia
bazkatzen eta babesten,
jetzitzen

begi ispiluak lur busti berdetan

ama behia, gorria
maitemindua
zezena, beltza

portikoa, arkupea, akueduktua, dolu kutxa, itsasgizona
titiaren katedrala

ilunabarreko behien ezkiladorrea
biolontxelo geldiak orroka, jainkoarekin solasean
kanpaijole nagusia ilunabarrean
izadiaren orro nagusia
ama hutsa, zeru behi nagusia.
arro

argi esne katilu bizia, soroan iraulia
behiaren orroa
esker oneko erreka harri eta zuhaitzen orroak
gizakia ez bait da ageri

ni ere orroka

behia, bakarrik, belarra jaten
izadiaren hasiera, paradisua

jainkoa, maitasunik gizonik heriotzarik emakumerik gabe
jainkoa, bat bakarrik, biribildua
belar izadia, bakarrik jaten
denak eta behia, behi bat bakarrik

gizaki jainkoa ikasle, bakarrik
denak belarra eta behi bat bakarrik

ez gizakia, zein liskarrak, borrokak, basaborroka
ez heriotza, zein jaiotza, hazia
behi mingaina zerura, eskertua
behi begiak, belar borobila
miraria!
behia bakarrik eta dena belarra

(...)
ametsak
oroitzapenen geroa
oroitontzi
oroitgarri
ahanztezin
betirako pentsamentua
poto ttikian

05 9 20 Gasolindegi Katedrala Ibardinen
larun, ibardin labiaga santabarbara, agina kromletx
laugarren haitza, aiako harriak, aralar

Behia Katedralean
"elogio de la vaca"ren euskaratze librea
Oteizaren idatzia
"la vaca de san mames", Juan Daniel Fullaondo
arkitektoaren proiektu utopikorako textua.

a cow in ibardin

Imagine a mountain. Imagine that mountain emptied. Imagine the mountain rebuilt with metallic and wood structures. Imagine that space filled with fuel and cars. Don´t image it. It´s real. Between Bera and Urruña. In Ibardin. The cow is waiting for you in this XXI Century cathedral.

zer **jantzi?**

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XII SEMANA DE CINE INDEPENDIENTE Y DE CULTO

CINEMAD'05

18-26 NOVIEMBRE – RENOIR PLAZA DE ESPAÑA – WWW.CINEMAD.ORG

MADRID POSITIVO INTERNATIONAL FILM CONTEST RULES

1 International contest were participants can run individually or as a group.

2 There are three categories: A) FICTION, B) FICTION 3', C)TERROR- SCIENCE FICTION, D) VIDEOCLIP, E) ART FILM
The material presented should not be older than 3 years (2003 – 2005). The lenght of the films is stablished as follows: A, C & E: 20 minutes maximum; D: 5 minutes maximum; B: 3minutes maximum.

3 There is no limit in the amount of films presented by the same director or production company. Each film should be presented only on video format (VHS), along with the registration form with the following information: tittle, length, author, production year, category in which you participate, synopsis, phone number or email address and promotional picture. In the videoclip category you need to fill in an additional form were you lend the rights of your videoclip for the edition of a promotional DVD (both files are available in www.cinemad.org).

4 A jury composed by members of the film industry, television and the art world will select the best films and hand the following awards:

1. 1st Prize EL DESEO special Award FICTION category: 3000 euros.
2. 1st Prize ARTGASPAR special Award ART FILM: 2000 euros.
3. 1st Prize GENERATION X special Award TERROR, SCIENCE FICTION: 1000 euros.
4. 1st Prize MADRID POSITIVO special Award FICTION WITH SOCIAL TOPICS 1000 euros.
5. 2nd prize CES AWARD FICTION Category: Free Editing and Digital Post- Production in 4:2:2 course with a value of 1500 euros donated by CES, School of Sound and Image.
6. Nic Award, for the first short fiction film selected less than 3 minutes long: Free Screenwriting / Sound course with a value of 750 euros given by the NIC Movie Institute.
7. 3rd prize: MONDOSONORO-TIRAMISU AWARD: Release of a promotional DVD with the top ten videoclips.

5 The winner films as well as the finalist ones will be shown in the Renoir Plaza de España movie theater during Cinemad '05. Cinemad will contact the responsibles of each film in order to obtain a copy in the original format and inform them of the date and time it will be shown. The finalists of the art film category will aswell be shown at the Artgaspar Gallery of Barcelona (C/ Concell de Cent, 291).
Those of the Terror, Science Fiction categories will be shown in the Generation X branch of the C/ Prueba, 15 (Madrid)

6 Cinemad '05 is free to use the participating films or fragments of them for promotional purposes in all media excluding TV.

7 All shipping expenses are the responsibility of each participant. Cinemad will not be responsible of returning the material presented in the contest. Those films which havent been picked up one month after the festival is over will be donated to the Madrid Image Center.

8 Participating films will be accepted until October 31st, 2005. The presentation of a film by the established deadline confirms the agreement of all rules previously established.

All films should be sent to:
Festimad/Cinemad, San Bernardo, 8 4° izq. 28015 Madrid. Info: +34 915325772 Fax: +34 915226118 cinemad@festimad.es

COLABORAN

"Lehenengo mugitu! (1895) Gero mintzatu! (1927) Orain usaina dute! (1928)". Lelo adierazgarri honekin promozionatu zuten Smell-O-Vision sistema usaintsuarekin egindako lehen fikziozko filma, "Lilac-time". Ez zen pelikula txarra, baina usain ezberdinen nahastearekin zine aretoa itxi egin behar izan zuten, kiratsaren ondorioz. Ondorengo saialdi guztiek ere porrot egin zuten, nahiz eta gaur zine-aretoak litxarkeri lurrina izan, batez ere Donostiako Antzoki Zaharra Beldurrezko Astean zehar. Zinearen historian hainbat asmakizun sortu dira esperientzia biziagotzeko asmoarekin, edota ikusle gehiago erakartzeko, telebista eta bideoak eragindako kalteak txikiagotzeko.

Zerrenda ederra da: 3D hiru dimentsioen ilusioa betaurreko bipolarren bidez, CinemaScope (PanaVision) pantaila erraldoia, zine-areto guztia astintzen zuen Sensorround entzumen sistema, THX soinu ikaragarria, Imax zine inguratzailea, kanpoaldeko auto-zinemak, eta beste hainbat trikimailu. Asmakizun edo "gimmick" hauek emaitza desberdinak izan dute, baina xelebreenak zine pornografikoetan ikusi daitezke, genero horretan 3D-a eta Odoramak ondorio ezin hobeak bai ditu. Adibidez, "Heavy Equipment" film homosexual-hardcore emanaldietan ¨bizitzaren substantzia¨ bera ikuslegoaren gainean botatzen zuten.

Azken bolada honetan "gimmick" baten berpiztea ikusi dugu, edo zehatzago, usaindu dugu. 80 hamarkadan John Waters zuzendari zirikatzaileak "Polyester" filmarekin ODORAMA sistema sortu zuen. Mekanismoa oso sinplea da, sarreran ikusle bakoitzari hamar zenbaki dituen txartel bat ematen zaio, eta pantailak adierazten duen momentuan, dagokion zenbakiaren gainean harraskatu eta usaina zabaltzen da. Kontua da Waters jauna gustu txarraren erregea dela eta gonbitoak, kaka, arrain ustel eta antzeko usain finekin blaituta zegoela bere filmeko txartela. John Waters ikuskizun zentzuan zeharo sinisten du, eta hain zuzen gimmick-en erregea miresten du, hau da, William Castle (1914-1977).

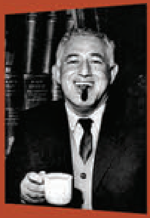
Zuzendari, gidoilari eta produktore nekaezina, zinearen historiako trikimailu ospetsuenak asmatu zituen. Baina ez zen bakarrik B-seriea eta Hammer-en unibertsoan ibili, Orson Welles-ekin "The lady of Shangai" egin zuen, eta "Rosemary's Baby"-ren (Roman Polansky) ekoizlea izan zen. Halaber, Castle-ek Alfred Hitchcock-ren mireslea zen, bekaizkeria zion eta nabarmena da bere filmak kopiatu zituela. Nolabait bi zuzendari hauek nahiko parekoak dira, izan ere, Hitchcock handiak Truffaut-en liburuan zera onartzen du: <<…tresna bat edukitzea gustatuko litzaidake, botoi bati sakatu eta ikusleak bere besaulkitik salto egitera behartzen duena…>>.

GIVE ME A GIMMICK!

in TECHNICOLOR

testua/by: angel aldarondo

"First they moved! (1895). Then they spoke! (1927)Now, they smell! (1928)." What you've just read is the slogan they used to promote the first fiction film, "Lilac Time", made with Smell-O-Vision technology. The flick itself wasn't bad, but they had to close the cinema halls where it was being shown because of the reek of mixing different smells. The rest of the smelly-flicks that followed suffered the similar fate, although nowadays we do get a whiff of these type of films, especially in the Antzoki Zaharra in Donostia during The Terror Film Festival week. The world of cinema has come up with umpteen gadgets in order to make the viewing experience more realistic, to attract bigger audiences or as a damage limitation exercise against the effects of TV and Video.



EZ ORRIA PASATU!!!
BERTAN CASTLE EN GIMMICK
BELDURGARRIENAK DAUDE!!!

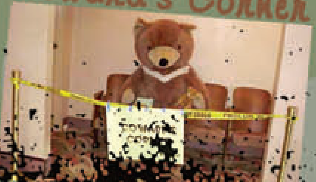
The list is certainly a long one: the illusion of 3D offered by those bipolar glasses, the gigantic screens of Cinemascope (Panavision), the Sensorround sound system that shook cinema walls, the incredible sound of THX, the surround cinema system Imax, drive-in cinemas, and lots of other thingamajigs. These inventions, or 'gimmicks' have garnered different results, but the most celebrated ones can be seen in pornographic films: 3D and Odorama have come up with some pretty spectacular results. For example, in the gay hardcore film 'Heavy Equipment' they actually sprayed the audience with the 'seed of life.'

IN recent times we have seen the renaissance of one of these gimmicks. Well actually, we've smelt it. In the 1980s, the provocative director John Waters invented the Odorama system for this film 'Polyester'. How it works is really simple, on their way into the picture house each viewer is given a card numbered 1 to 10. When a number comes up on the screen during the film, the viewer scratches the number and the room is filled with smell. The thing is that John Waters is the king of bad taste and his card for the film contained smells like vomit, shite and rotten fish.

John Waters is an avid believer in the idea of the spectacle and he is a huge admirer of the king of gimmickry, William Castle (1914 – 1977). This tireless director, screenwriter and producer invented most of the most famous gadgets in the history of cinema. And he was just confined to B-movies and the world of Hammer. He made 'The Lady of Shangai' with Orson Welles and produced Polansky's 'Rosemary's Baby'. Castle admired Hitchcock, was actually envious of him and he clearly copied some of his films. The two directors were more or less cut from the same cloth, and Hitchcock admitted the following in a book by Truffaut: "…There's one thing I'd love to have and that's a machine with I button I could just press and make the viewer jump right out his seat…"

new EuskalScope!

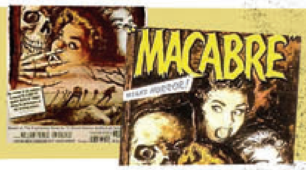
Coward's Corner



DON'T TURN OVER THE PAGE! CASTLE'S TERRIFYING GIMMICKS ARE THERE!

SOME CASTLES GIMMICKS

MACABRE [1957]



Pelikula hasieran ikusle guztiak 1000 dolarreko benetako asegurua zuten… beldurrez hil ezkero babesturik egoteko! Gainera, zineko kanpoaldean erizain eta mediku bat zeuden, anbulantzia eta guzti.

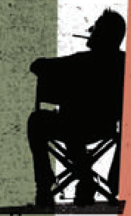
When the film was released, all viewers were covered by a $1000 insurance policy… in case they died of fright! As well as that, there was a doctor, a nurse and an ambulance posted outside each cinema.

HOUSE ON HAUNTED HILL [1958]

Film honetarako Castle jaunak "Emergo" deritzon asmakizuna sortu zuen. Pantaila albotik hezurdura bat agertzen zen eta besaulki-patio gainetik hegan egiten zuen filmean hezurdura azaltzen zen momentu berean. Sustoa sekulakoa zen, baina filmaren atmosfera eten egiten zen. Estreinaldi proiekzioan, hezurdurak gehiegi pisatzen zuenez ikusleen gainera jausi zen.

Castle invented what he called 'Emergo' for this film. A skeleton appeared from the side of the screen and flew over the audience just as a skeleton appeared on screen. People were frightened out of their wits, but it totally interrupted the film. At the premier, the skeleton was too heavy and fell on top of the audience.

THE TINGLER [1959]

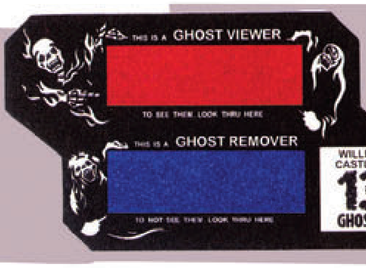


Bere maisulana eta erabilitako gimmick-rik zirraragarriena. Zientzilari batek (Vincent Price) beldurrak gizakien gorputzaren barnean parasito bat sorrarazten duela deskubritzen du, eta mamorro hau akabatzeko garrasi egin behar da (esperimentuak mutu batekin gauzatzen ditu). Pelikula barruan (hau da, argumentuan) "tingler" mamarrua zine-areto batetik aske dabil eta proiekzionista hil egiten du. Momentu horretan, egiazko zine-aretoan, pantaila zuri bihurtzen da, eta hots batek dio: <<Kontuz! Tingler-a zinetik dabil. Jainko maitea, GARRAISI EGIN bizia salbatzeko!>>. Jendea oihuka hasi eta orduantxe film honen gimmick-a martxan jartzen zen: "Percepto"-a. Besaulkiei itsatsita zituzten tramankuluak bibratzen hasten ziren, eta zinea eroetxe bat bihurtzen zen. Anekdota zerrenda amaigabea da, baina hori bere biografian irakurri beharko duzue <<Step Right Up! I´m Gonna Scare The Pants Off America!>>

His masterpiece and the most spine-shivering gimmick he used. A scientist (Vincent Price) discovers that fear creates a parasite inside the body and that you have to scream to kill off the little pests (he carries this out by silent experimentation.) N th eplot of the film, our friend the tingler is let loose in a cinema and it kils the projectionist. At the same time in the cinema where the film is being shown, the screen goesf white and a voice announces: "Watch out! There's a tinger on the loose in the cinema. Dear God. Scream for your lives!" The people started screaming and that triggered off the film's gimmick: The 'Percepto'. These gadgets strapped to the viewers seats started vibrating and the cinema went ballistic! The ist of anecdotes is endless but you'll have to read about them in his biography "Step right up! I'm gonna scare the pants off America!"

13 GHOSTS [1960]

Kasu honetan jendea erakartzeko trukua "Ilusion-O" izena zuen, 3D betaurrekoen antzerako sistema, filmean agertzen ziran hamabi mamuak (bai, hamabi dira) ikusteko bisore batetik begiratu behar zen, eta beldurra baldin baduzu beste bisoretik begiratu eta mamuak desagertu egiten ziran. Oso demokratikoa.



The gimmick used to attract people along this time was "Illusion-O" Similar to the 3D set-up. If you wanted to see the 12 ghosts (yep, 12) that appeared throughout the film, you had to look through one lens. If you didn't want to see them, you looked through the other. Very democratic.

MR. SARDONICUS [1961]

Pelikula ero hau oraindik demokratikoagoa da, Erromako koliseoan bezala, ikusleak gaiztoaren zoria erabaki egiten zuten. Horretarako "Zigorraren-botazioa" erabiltzen zuten, hatz lodia marraztuta zuten txartel fosforito batzuk altxatzea nahikoa zen. Inoiz ez zen bigarren amaiera ikusi, jendeak beti gaiztoa zigortzen zuelako.

This film was even more democratic. Just like the Coliseum in Rome, the viewers got to choose the baddy's fate. To do so, the viewers used the 'Punishment-vote', a card with phosphorous thumbs printed on them. No-one ever got to see the second ending because the viewers always voted for the baddy to be punished.

HOMICIDAL [1961]

"Psicosis" filmaren plagio traketsa. Oraingoan ere amarrua oso sinplea da. Hiltzailearen nortasuna argitu behar den momentuan, zuzendaria pantailan agertzen da kronometro batekin. Minutu bat ematen digu amaiera ikusteko adorea badugun erabakitzeko, edo bestela aretotik ateratzeko eskatzen du, sarrerako dirua itzuliko zutela argituaz. Azkenik atondoan "kakatien-txokoa" ezartzen zuen, beldurtiak (eta xuhurrak) jende aurrean umiltzeko.

A really bad copy of "Psycho". The bait here was really simple. When the time comes to identify the killer, the director appears on screen with a chronometer. He gives us a minute to decide if we are brave enough to see the end of the film. If not, we can leave the screen and claim our money back at the door. He then highlights 'coward's corner' over the door to publically humiliate chickens and tight-fisted viewers

no princess at the white tower

Four years ago we got Pablo Aluadell's first long comic, "El camino del titiritero". At this time and for this comic he got a nomination for the new author prize in the Comic Festival of Barcelona. This year he has published his second work with De Ponent publishing house: "La Torre Blanca". In our own opinion, this is by far much better than his first work.

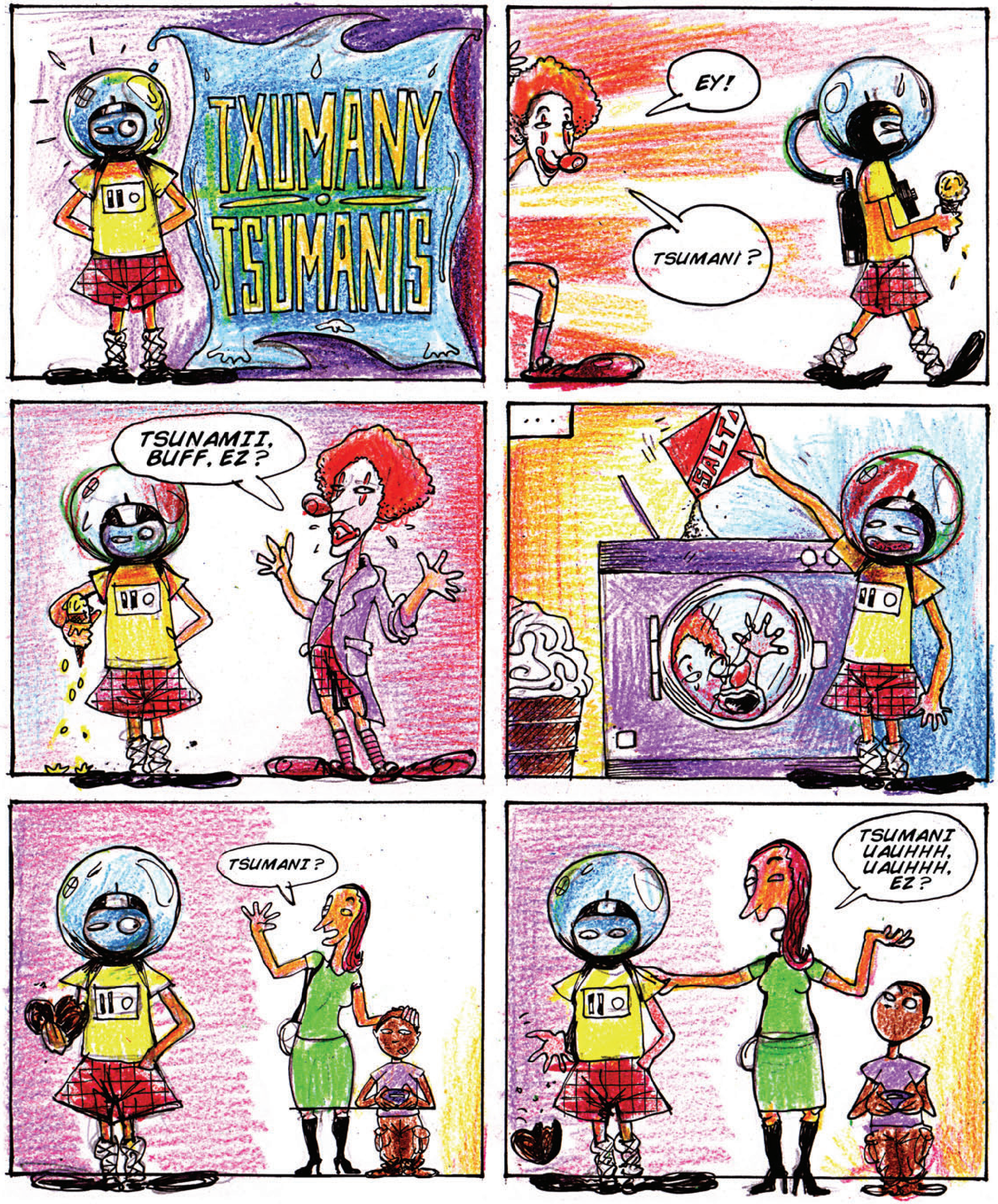
Behind the epic title, there is a story about the idealizations and memories of adolescence. The protagonist comes back to a town in the coast where he used to go every summer. Alaudell depicts present time with thick lines in black and white and the past with the softness of the paintbrush and the colors. However, he doesn't show a completely idealized adolescence. Although he creates poetry with his images, it's not an elegant and soft poetry; though reality isn't always pleasant and indeed, the white tower is witness of reality. Alaudell keeps with accuracy the narration that the comic offers him and he makes up incredible sequences where time seems to stop for the protagonist to smell somebody's hair or to take back a memory. He gets by really well with his own style. It might be an interesting reading for those who don't usually read comics because what we are told in the "White Tower" happens in a very natural way.

dorre zurian ez da printzesarik

Duela lau bat urte heldu zen gure eskuetara "El camino del titiritero", Pablo Aluadell alakantarraren lehenbiziko komiki luzea. Orduantxe eta komiki horregatik Bartzelonako Komiki Azokan autore errebelazioari saria jasotzeko izendapena jaso zuen. Aurten bere bigarren lan handia heldu zaigu de De Ponent argitaletxearen eskutik: "La Torre Blanca". Eta, gure iritziz behintzat, lehenbiziko hura distantzia handiaz gainditu du.

Izenburu epiko horren atzean, haurtzaroaren idealizazio eta oroitzapenezko istorio bat eskaintzen digu. Protagonistak haurtzaroko uda orotan bisitatzen zuen kostaldeko herrira bueltatzen da iraganaren bila. Alaudellek oraina plumillaren trazo gogor eta zuri-beltzezkoan erakusten digu eta iragana pintzelak eta koloreek duten xamurtasunaz. Hala ere ez digu haurtzaroa guztiz idealizatua erakusten. Bere irudiekin poesia egiten duen arren ez da poesia pinpirin eta goxoegia, izan ere, errealitatea ez da beti atsegina eta dorre zuria errealitatearen testigu da azken batean. Alaudellek oso ongi eusten dio komikiak ematen dion narrazio motari eta izugarrizko sekuentziak asmatzen ditu, non denbora geratzen dela dirudi, protagonistak ile bat usaindu edota oroitzapen bat berreskuratu dezan. Eta bikain ibiltzen da bi marrazketa tekniketan izaera propioa duen estilo bateratu batez. Normalean komikiak irakurtzen ez dituzuenentzako oso irakurketa interesgarria izan daiteke, "La Torre Blanca" kontatzen zaiguna oso modu naturalean gertatzen delako.

testua/by: **txo!?**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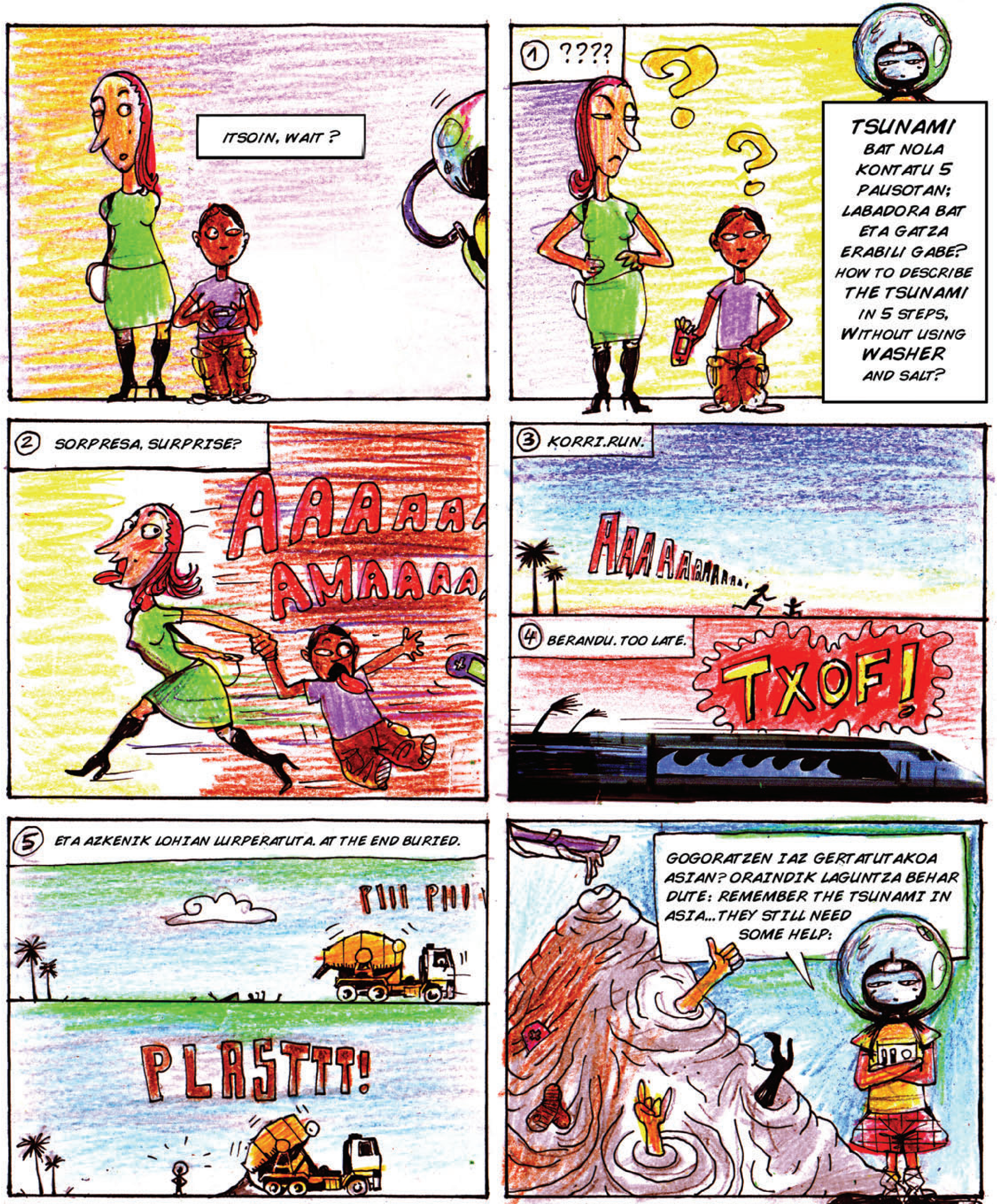
SALT
TSUMANI?
TSUMANI UAUHHH, UAUHHH, EZ?



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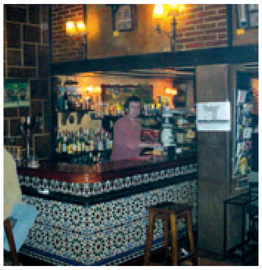

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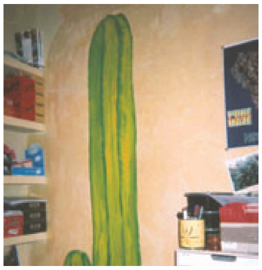

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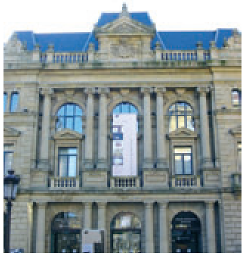

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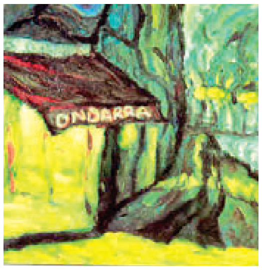

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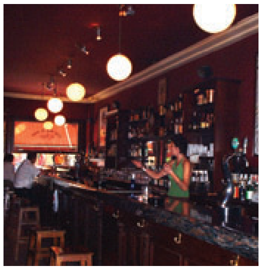

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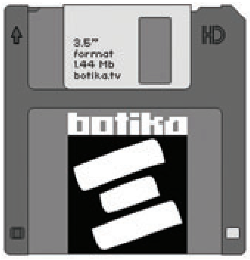

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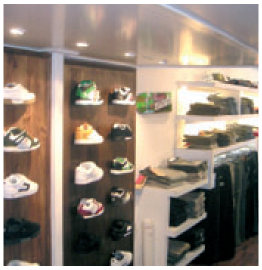

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LARRAMENDI 9 20006

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PLAZA JULIO CARO BAROJA 2
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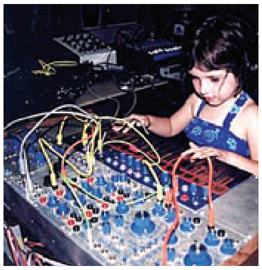

intermusic

943 47 55 30
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la torre de pizza

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943 44 56 13
SAN MARTÍN 46 20005

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soul

943 42 29 22
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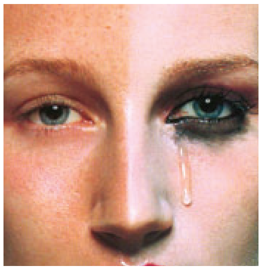

gorka torres

943 32 76 70
SECUNDINO ESNAOLA 7 20001

ILEAPAINDEGIA

arantza biurrun estilistak

943 45 05 51
MAESTRO SANTESTEBAN, 3 20011

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kaskazuri

943 42 08 94
SALAMANCA PASEALEKUA 14
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ARROPA DENDA-OSAGARRIAK

al margen

943 39 30 01
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943 45 05 62
REYES CATÓLICOS 11 20006

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PRIM 9 - TRASERA 20006
www.urumeaeuskaltegia.com

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la baraque

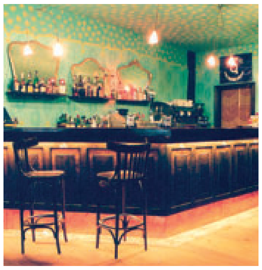
94 416 08 07
CARNICERÍA VIEJA 18 48005

ARROPA DENDA

skunk funk

94 415 28 59
PLAZA BERRIA 2, 48005
www.skunkfunk.net

KAFETEGIA



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94 416 15 45
C/ LAMANA 1, LONJA 48003

TABERNA

bizitza taberna

94 416 58 82
TORRE1 48005

KAFE ANTZOKIA

memorial

94 423 02 22
IBÁÑEZ DE BILBAO 9 48009

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BERGAMIN 28 31003

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IRUNLARREA, 13 31008
www.cachetweb.com

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catachu

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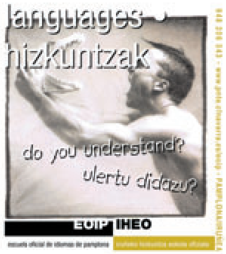
ESTAFETA 34 31001

ZINEMAK

golem

948 17 41 41
BAIONA ETORBIDEA 52 31008
www.golem.es

HIZKUNTZ ESKOLA



iruñeko hizkuntza eskola ofiziala

948 20 63 43
KOMPANIA KALEA 6 31001
www.pnte.cfnavarra.es/eoip

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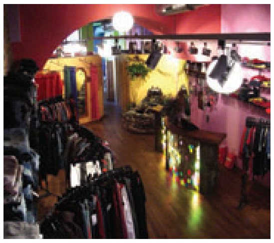

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948 22 76 80
KALE NAGUSIA, 50 31001

CLUB DE RITMO

nicolette

948 22 68 45
TEJERÍA 32-34 31001

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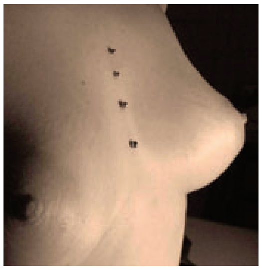

tai

948 22 96 36
JUAN LABRIT 1 31001

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948 17 55 38
PASAJE DE LA LUNA S/N 31008
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C/ NUEVA 127 31001

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948 20 30 11
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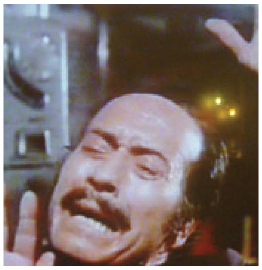

lacabina

948 21 08 69
KURIA 16, BEHEA 31001

ZAPATA ETA GEHIGARRIAK

durban´s shoes

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C/ NAVARRERIA, 2 31001

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hunchha

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ITURRAMA 62 31008

GASTEIZ

MUSEOA

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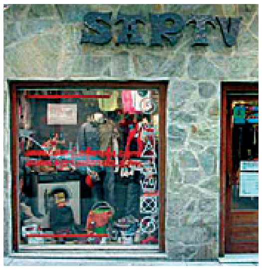
945 20 90 21
FRANTZIA KALEA 24 01002
www.artium.org

JATETXEA & TABERNA

parral

945 27 68 33
SAN FRANZISKO XABIERKOAREN
KANTOIA 4 01001

ARROPA DENDA



sartu

945 26 07 10
KUTXILLERIA 27 01001

ARROPA DENDA

funk denda

945 13 88 42
FORUAK 12, 10005
funk@funkdenda.com

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warhol bar

945 28 83 43
FRANTZIA KALEA 23 01002

ARROPA ETA OSAGARRIAK

soviet

945 14 73 58
PRADO 11 01005

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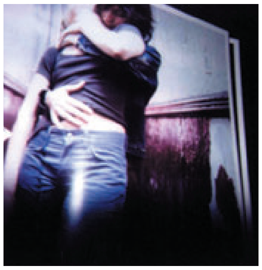

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943 15 18 09 — AZPEITIA
ERDI KALEA Z/G — 20730

ARROPA DENDA

sorgin

943 81 10 53 — AZPEITIA
PAULO VI KALEA 19 — 20730

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pol pol

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makoki

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KARDABERAZ 19, 1 — 20120

SERIGRAFIA TA DISEINUA

andrekale 35

943 33 60 05 — HERNANI
KARDABERAZ 35 — 20120
andrekale@euskalnet.net

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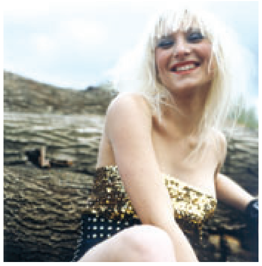
ELKANO KALEA 11 — 20240

KULTUR ELKARTEA

mikelazulo

943 51 70 02 — ERRENTERIA
BEHEKO KALEA 4 — 20100

ILEAPAINDEGIA



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943 53 71 09 — ERRENTERIA
PASAJES Nº 7 BEHEA — 20100

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SAN BARTOLOMÉ 34, 1D 2B — 20268
www.amagoia.com

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943 65 49 16 — TOLOSA
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943 690591 BILLABONA
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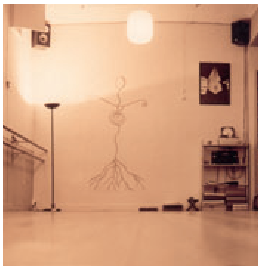
DISKA ETA LIBURU DENDA

bertso hop diskak

943 63 17 26 IRUN
PASEO COLÓN 8 20302

DANTZA ESKOLA



tzigana

943 61 02 30 IRUN
PINAR KALEA 3, B 20300

ARTISAUTZA JAZKI ETA OPARIAK

kaneko

943 62 10 18 IRUN
REPUBLICA ARGENTINA Nº2, 20302
kaneko.irun@euskalnet.net

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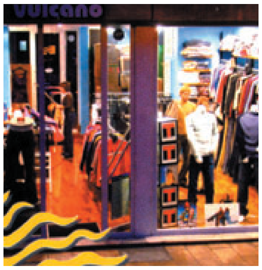

vulcano

943 83 28 30 ZARAUTZ
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ametsa

943 83 03 17 ZARAUTZ
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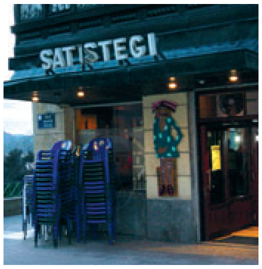

satistegi

94 491 14 75 GETXO
BASAGOITI ETORBIDEA 51 48991

KAFETEGIA

viejo cafe

94 460 30 03 GETXO
ALANGOBARI 4 48990

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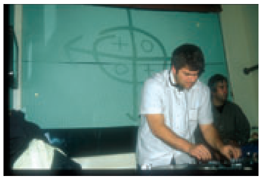


atxo fun fun

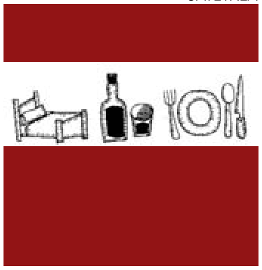
94 621 83 39 DURANGO
SAN ROKE 17 48200

LIBURUTEGIA

herri biblioteka

94 616 90 47 MARKINA
ABESUA 12 48270

JATETXEA



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948 58 14 83 ELIZONDO
BERRO AUZOA 31700

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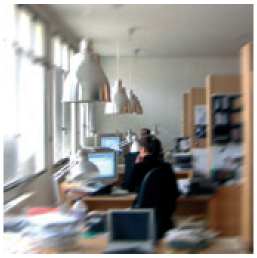

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www.sala31.com

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Centre cultural
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PLAZETA MONCADA, 1 - 3 08003
www.euskaletxeak.org/barcelona

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kukuxumusu

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ARGENTERIA, 69 20100
www.kukuxumusu.com

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gothic point

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ametspro@hotmail.com

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funk barcelona

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BANYS NOUS 6 08003

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ZALEAK PILATUZ

www.musikametak.com

MAKALA Hondartzan (CD)

Mikel Unzurrunzaga Schmitzek "Makala" ezizenez ezagunagoa, bere bigarren diskoa dakarkigu. Hamaika kolaborazio, remix eta sesioen ostean discjockey, baxu jole, abeslari eta promotorea den Zarauztar honek dantza dakarkigu lan berri honek gordetzen duen reggae, drum'n'bass, latin eta funk erritmoen nahasketarekin...

THE SOLANOS (CD)

Xabi Solano (triki), Oskar "Benas" (gitarra), biak ere Fermin Muguruzarekin harat honat ibiliak (lehenak Kontrabandaren Komunikazioa tourrean eta bigarrenak Fermin Muguruza Dub Manifest taldearekin), gehi Sergio (Joxe Ripiau taldeko baterijolea), Egoitz Drogas baxuan eta Saizar perkusio eta koroetan osatzen dute deskriba ezina den boskote hau. Punk izpiritua, sustraiak eta dantza lau haizeetara.

NEGU GORRIAK
1990-2001
(DVD + CD)

Negu Gorriak taldearen historia osoa. Radio Rahimekin hasi eta 2001 urtean Baiona eta Donostian 30.000 ikusle aurrean emandako kontzertuetaraino. Galindo Koronelarekin izandako auzia irabazi izanak ospatzeko balio izan zuten kontzertuak. Euskal Herrian musikak izandako garapena ulertzeko ezinbestekoa dugun taldea.

ERASO! Kontra (CD)

Metal talde sendo honen lan berria. Ekoizle lanetan berriz ere Mikel Anestesia topatuko dugu, berarekin batera bildu eta "Kontra" izeneko lan hau osatzen duten 10 ukabilkadak burutu dituzte. Metalaren brankan kokatu behar den talde honen arramaska berria.

ANARI Zebra (CD)

Azkenean hemen dago Zebra. Luze itxaron dugun Anariren lan berria. 5 urte igaro dira "Habiak" (Esan Ozenki Records 2000) izeneko lana oparitu zigunetik, entzulego zein kritikaren laudorioak jaso zituen diskoa.

BIOK Margo debekatuak CD

KURAIA Piztu da piztia 10''LP • CD

ZURA Ilargi handi... CD/DVD

RUPER ORDORIKA Ez da posible CD

PIL-PIL SESSIONS

LISABÖ
Izkiriaturik aurkitu ditudan gurak
CD

KONTRAKALEA ekoizpenak

SORKUN Duna (CD+bideo clipa)

Fermin Muguruzarekin batera egindako nazioarteko biren ostean "Duna" hemen dugu, euskal musikagintzak duen ahots garrantzitsuenetariko baten bigarrena. Sorkunen bigarrena alegia. Hizki larriz idatzitako KANTUen bilduma hau ez duzu galdu nahi izango. Ekoizpen musikal zoragarria, soinu tratamendu berri batekin.

MAK Suari darion kea CD

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Xomorroak • Bichitos CD

Cocktail J&B Mango

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