



tartalo... ku ku!... I sew you

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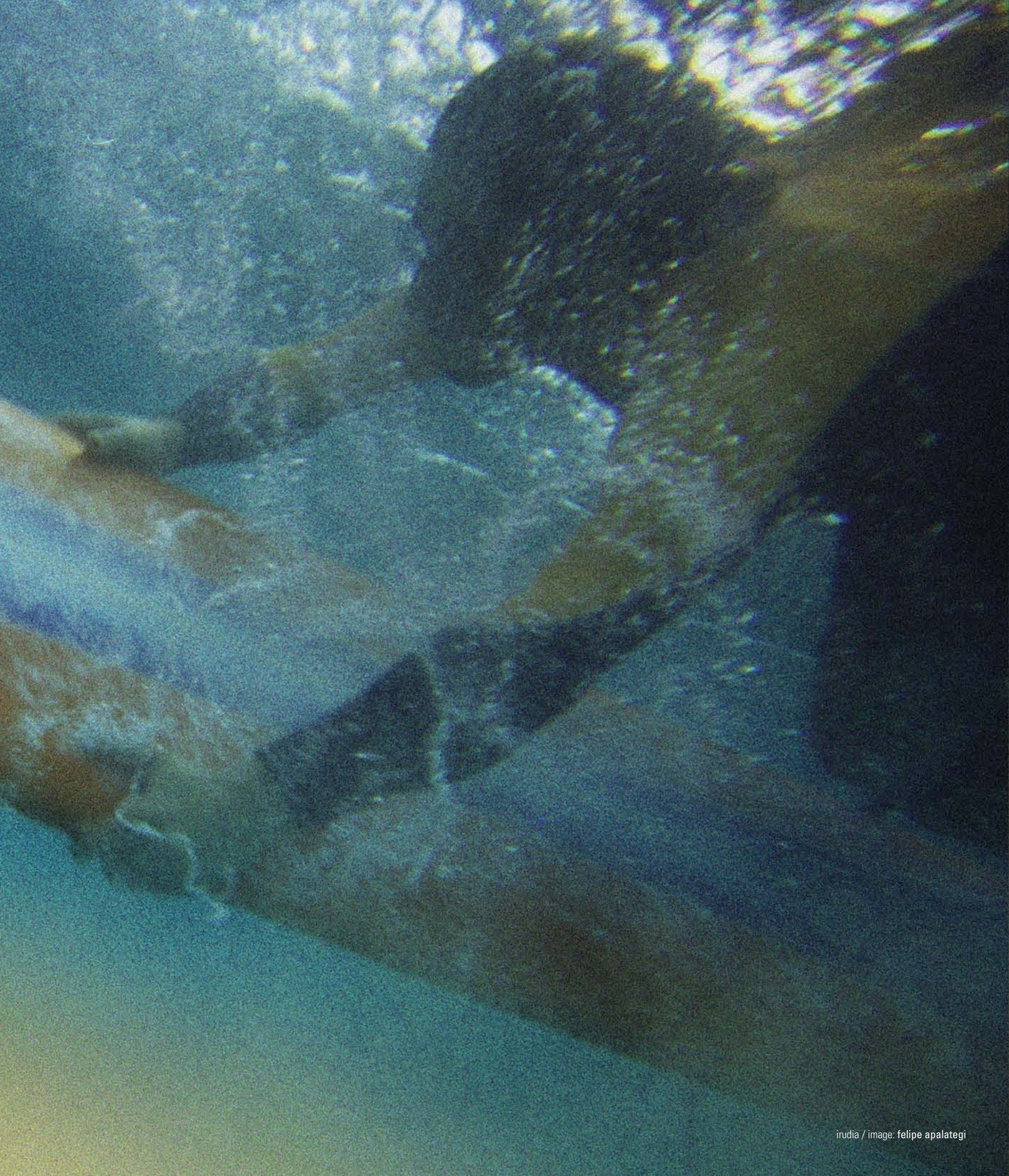
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## LABURRAK IN BRIEF



## PUXIKA BURUAN... ETA IBILI MUNDUAN

### GRAFIT-EROEN LEHIAKETA (URRIAK 2, MENDARO)

Topagunea Euskara Elkartearen Federazioak antolatu du gazteen sormen eta ekoizpen artistikoak bultzatzeaz gain, hauek gizarteratzeko tresna gisa. Parte hartzeko zer behar den? Irudimena, spray andana eta topaguneko web orrian oinarriak begiratzea.

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

### GRAFFITY COMPETITION (OCTOBER 2, MENDARO)

Euskara Elkarte Federazioak has organized the convention not only to promote the creativity and artistic creations of the youth but also to use them as a tool to release them back in society. What is it required to take part in it? Imagination, a deal of sprays and to have a look at the basis of the convention at the web site.

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

### BALLONHAT.COM

1996an Addi Somekh eta Charlie Eckert norabiderik gabe bidaiatzen hasi ziren. Euren helburua, bidean topatzen zuten jendeari globo puzgarritz txanoak egiten irakatsi eta euren "airezko kapelak" oparitzea. Etxetik ateratzeko beste aitzaki bat izan daiteke... baina xelebrea denik ezin ukatu.



### BALLONHAT.COM

In 1996 Addi Somekh and Charlie Eckert started travelling with no fixed direction. Their only aim was firstly to teach how to make balloonhats out of inflatable balloons to the people they met on their way and secondly to give these balloons away. This may be another excuse to get out of home..... we can not deny it is peculiar though.

### MODORRRA 2004 (IRAILAREN 20TIK 26RA)

Bilboko Erribera merkatuan ( europako estalitako merkaturik handiena,... Bilbori dagokion moduan, nola ez...) ospatuko da 3 erre dituen Modorra jaialdiaren 2. edizioa. Ale honetan aipatzen den "Bigarren eskua" proiektuaz gain, azoka, pasarelak eta moda oinarri duten hainbat iharduera. Info gehiago:

[www.modorra.org](http://www.modorra.org)

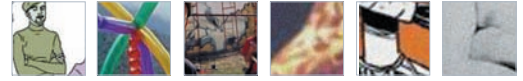


### MODORRRA 2004 (FROM THE 20TH TO THE 26TH OF SEPTEMBER)

The second edition of the Modorra Festival, the festival of the three "r" will be held at the Erribera market of Bilbao (the biggest covered market of Europe, as everything from Bilbao). As well as the here mentioned second hand project, there will be a market and activities based on fashion. More information:

[www.modorra.org](http://www.modorra.org)

FASHION IS  
NOT  
BORRRING



## HERRI ETA IRRIA BAT EGINIK ARAIAN

### ARAIKO UMORE ANTZERKI JAIALDIA (ABUZTUKO 2. HAMABOSTALDIA)

Euskal Herriko antzerki munduak labankada zatarra jaso zuen Donostian. Berez erakusleihu gutxi dituen antzerkiak urteko zita garrantzitsuenetako bat gabe geratu da aurten. Eskerrak, Araia eta umorea geratzen zaizkigula. Aurten herria eta irriak berriro batuko dira gure jaialdi kuttunetako bat antolatu eta aurrera ateratzeko.

### HUMOUR THEATRE FESTIVAL OF ARAIA (2ND FORTNIGHT OF AUGUST)

The theatre world of the Basque Country suffered an ugly stab in Donostia. This kind of theatre which has indeed few opportunities, has been left without one of the most important meetings of the year. Thanks we still have Araia and humour. This year also, people and laughs will get together to organise and carry out successfully one of our dearest festivals.

### AZKENA GASTEIZEN (IRAILAK 11, 12, 13)

Rock and roll. Hiru hitz eta besteen artean talde hauek aipatzea nahikoa da Azkena jaialdia gure agendan apuntatzeko: Urge Overkill, The Screamin' Cheetah Wheelies, Turbonegro, MC5, Hoodoo Gurus, Mark Lanegan, Kuraia...

### AZKENA AT VITORIA (11th, 12th 13th OF SEPTEMBER)

Rock and Roll. It is enough to mention these three words and among other ones these groups to write down Azkena festival in your agenda: Urge Overkill, the screaming' Cheetah Whellies, Turbonegro, MC5, Hoodoo Gurus, Mark Lanegan, Kuraia...



### INDIOAK ETA BAKEROAK

Gure komikilari emankorrenetako bat da Luis Duran. Perry Mason pertsonai mitikoarekin ezagutu genuen baina orduztik makina bat komiki liburu eta istorio argitaratu ditu aldizkari eta fanzine ezberdinetan. Bai marrazteko eran bai eta istorioen planteamendu narratiboan estilo propioa lortu du oñatiarrak. Bere azken lana "Caminando por las colinas de arena".

### INDIAN AND COWBOYS.

Luis Duran is one of our most productive comic authors. We got to know him with the mythical Perry Mason character but since then he has published lots of comic books and stories in different magazines and fanzines. Luis has created his own style both in his way of drawing and in the way of the narrative planification of his stories. His last work "Caminando por las colinas de arena".





# UDAN ERE, ENTZUN! 38

## Wagon Cookin'

Migala

Beastie Boys

Standstill

Neubat

Freestylers

Tzesne

Beltza Records

Chucho

Yakuzi

Kudai

Numen

Spezial Guest

Izaera

Igor Arzuaga

Boogie Van

El Trono de Judas

Lone Ark

Stupenda Jones

Cool Panic...

### ERREPORTAJEAK

Rock&rollak, 50 urte

Motörhead,  
Infernurako bidean

### DOSSIERRA

Txalaparta,  
sasoi onean



## ENTZUN! EN HARRIDETZA

# 6 ALE



kamisetak  
stocka  
amaitu arte



### EDO

### 'AHO BETE DOINU' LIBURUA

MUSIKAGINTZAREN IRAGANA,  
ORAINA ETA GERORA: BURUZKO  
ELKARRIZKETAK



# 15 EURO

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interneteg: [www.entzun.com](http://www.entzun.com)



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[www.gipuzkoakultura.net](http://www.gipuzkoakultura.net)



Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa



## marta cárdenas

uztailak 7 - irailak 25  
ganbaran



## MANIFESTA

EUROPEAN BIENNIAL OF CONTEMPORARY ART  
donostia-san sebastian / gipuz / 11 June 04 // 30 sept 04

ekainak 11 - irailak 30  
erakustaretoan

**LA MÁQUINA DE HUESOS  
(IRAILAREN 4TIK HILABETE  
AMAIERARTE)**

Bukowsky Donostiako taberna eta kontzertu areto mitikoak urte osoan zehar musika programazio berezi eta zaindua eskaintzen digu zaleoi. Bertan bizi izan ditugun dezibelo astinduak argazkietan jaso ditu zakur guztiek maite duten *La máquina de huesos* argazkilariak. Argazkiak ikusi eta tragoak edan. Egiara gerturatzea merezi du.



**2046**

2046 is the title of the new film of the director Won Kar wai. As he had doubts with the setting till the very end, the film justly got into the Cannes Festival. The film is about a train which travels to the year 2046 and a writer who thinking he is writing about the future writes really about the past. Will the film be in our cinemas before the end of the year?

**2046**

THE PAST  
IS THE FUTURE

**LA MÁQUINA DE HUESOS  
(FROM THE 4TH OF SEPTEMBER TO THE END OF THE MONTH)**

The mythical Bukowsky music hall and pub from Donosti offers a special and cared music programme to all the fanatical during the year.

The well-known *La máquina de huesos* photographer has photographed the good moments there lived. See the photos and have a drink! It is worth getting around.

**2046**

Won Kar wai zinegilearen pelikula berriaren izenburua da. Azken ordurarte muntaiarekin zalantzak zituelako Cannes-ko jaialdira hozta-hozta iritsi zen filma. Tarteka, 2046. urtera bidaia egiten du tren batek eta etorkizunari buruz idazten duela uste baina iraganaz idazten duen idazle baten istorioa kontatzen zaigu bertan. Urtea amaitu aurretik iritsiko al da gure zine aretoetara?



**OTEIZA GUGGENHEIM-EN.  
(URRIAREN 8A - URTARRILAREN 9A)**

Bere hitzetan «Frakaso z frakaso» ibili zen. Eta ez genion sinistu. Bere hitzetan Gerhy-ren eraikina «Euskodisney bat da, arte eta artista euskaldunei egindako traizioa, espektakuluaren multinazionalari saldutako gazta fabrika bat». Eta Bilboko museo amerikanoak Jorge Oteizari eskainiko dio erakusketa. Oteizarekin gauza bakarra dago argi: kontraesana arte bihurtzen da [www.guggenheim-bilbao.es](http://www.guggenheim-bilbao.es)

**OTEIZA AT THE GUGGENHEIM  
(FROM THE 8TH OF OCTOBER 2004 TO THE 9TH OF JANUARY 2005)**

As he said he walked from failure into failure. We did not believe him. He mentioned that the building of Gerhy was «a Eurodisney, a betrayal to the Basque art and artists, a cheese factory sold to the multinational show enterprise». Now the american museum from Bilbao is ready to offer an exhibition to Jorge Oteiza. Only one thing is clear with Oteiza: Contradiction turns into art. [www.guggenheim-bilbao.es](http://www.guggenheim-bilbao.es)

zer jantzi?



diseinu grafikoa  
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maketazioa  
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www.estudiobitarte.com

# e

etxepare  
literatur sariak

## atalak

Sariak bi atal izanen ditu: helduentzako narrazioa, lehena, eta haurrentzako narrazioa, bigarrena. Haurrentzako narrazioaren kasuan (sariaren bigarren atala), deialdi honetan 6 eta 12 urte bitarteko haurrentzako lanak aurkeztu ahalko dira. Hurrengo deialdian, berriz, 12 eta 16 urte bitarteko gazteentzako narrazioak izanen dira onartuko direnak. Hurrengo deialdietan ere adin tarte bat eta bestea txandakatuko dira.

## idazlanak

Euskaraz sortutako narrazioak aurkeztuko dira, jatorrizkoak, beste inondik moldatu gabeak eta aurretik saririk jaso ez dutenak edo argitaratu ez direnak. Atal bakoitzean ezin izanen da aurkeztu lan bat baino gehiago.

## neurriak

Lanak makinako moldez (Times New Roman mota, 12. tamaina, tarte bikoitza utzita) idatzita aurkeztuko dira, DIN-A4 formatuan. Helduentzako narrazioak gutxienez 100 orrialde izanen ditu, eta haurrentzako narrazioak (6-12 urte bitartekoentzat deialdi honetan) luzera libre izanen du.

## nora bidali

Idazlanak helbide honetara bidaliko dira: Sakanako Mankomunitatea-Euskara Zerbitzua, Uriz kalea, 38. 31830 Lakuntza (Nafarroa). Ez dira onartuko posta elektronikoz bidalitako originalak.

## noiz arte

Lanak aurkezteko azken eguna 2004ko azaroaren 30a izanen da. Epaimahaiak erabakia hartzeko azken eguna 2005eko martxoaren 31 izanen da. Epaimahaiak ez du aintzat hartuko onarpen-epemugatik epai-eguna bitartean beste lehiaketaren batean saritua izan den edozein lan.

## sariak

Atal bakoitzean sari bakarra emanen da. Helduentzako narrazioaren ataleko saria 6.000 eurokoa izanen da eta haurrentzako narrazioaren ataleko saria 4.000 eurokoa. Ez da saririk emanen epaimahaiaren iritziz gutxieneko kalitateko lanik ez badago. Epaimahaiaren erabakia apelaezina izanen da. Zergen atxikipena indarrean dagoen legediari jarraiki egingen da.

# a

antolatzaileak

Auritz, Erroibar eta Luzaide Udalak, Barañaingo Udala, Baztango Udala, Bortziritako Euskara Mankomunitatea, Burlatako Udala, Garesko Udala, Nafarroako Iparraldeko Euskara Mankomunitatea, Lizarrako Udala, Malerrekako Mankomunitatea, Orkoien, Oltzako Zendea, Etxauri, Ollaran eta Bidaurretako Udalak, Sakanako Mankomunitatea, Zaraitzuko eta, Erronkaribarko Batzorde Nagusiak, Zizur Nagusiko Udalaren Kultur Patronatua



informazio gehiago: 948 464840

## LABURRAK IN BRIEF



### SEXU EXTRALURTARRA

Nazkatuta zaude zure eskuak ematen dizun plazerraz? Zure bikotearekin egitea hotzgailuarekin larrua jotzea bezain eszitagarria da? Telletuby batekin egin zenuenetik planeta honetan ez dago zure sexu gosea piztuko duenik? Ba hasi urrutirago begiratzen. Alien love doll panpin puzgarriak esperientzia siderala izango da. 34 dolarren truke Mulder-ek baino X expediente gozagarriagoa biziko duzu. Bidali argazkia mesedez!

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

### EXTRATERRESTIAL SEX

Are you fed up with the pleasure that you get from your hands? To make love with your partner is as cold as to make it with your refrigerator? Since you made it with a Telletuby isn't there anyone in the planet who can excite you?

So it is your time to look further. The inflatable doll Alien love doll will be a sideral experience. Only for 34 dollars you will live a much more exciting Xfile than Mulder's one. Send us your photo please!

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



# DO YOU WANNA FUCK WITH AN ALIEN?

### DONOSTIAKO NAZIOARTEKO ZINEMALDIA

52. edizioa. Azken urteotan luzetxo jotzen zuenez, aurtengoak egun bat gutxiago iraungo du. Zinemaldiko zigilua diren Sail ofiziala eta Zabaltegi gain ziklo interesgarri eta berriak eskainiko ditu aurtengoak ere. Ale honetan topatuko duzue guri bereziki interesgarria iruditu zaigun zikloaren inguruko informazioa.

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

### NOISE.NET

The English sent the prisoners who filled the Queen's prison to the land of the big rats which jump onto two feet. The son and daughters of these prisoners haven't given up making noise. They gave birth to the ACDC and we should never forget that. Noise from Australia to the world. Noise in the web. Till the next coming up of the balde a web worth to be navigated.

### NOISE.NET

Ingelesek, erreginaren kartzelak betetzen zituzten presoak eraman zituzten bi oinetan saltoka ibiltzen ziren arratoi handien lurraldera. Eta preso haien seme-alabek ez diote zarata egiteari utzi. ACDC eman zioten munduari, eta hori ez dugu sekula ahaztu behar.

Zarata Autraliatik mundura. Zarata sarean. Hurrengo the baldea atera arte nabigatzen emateko moduko web orria.

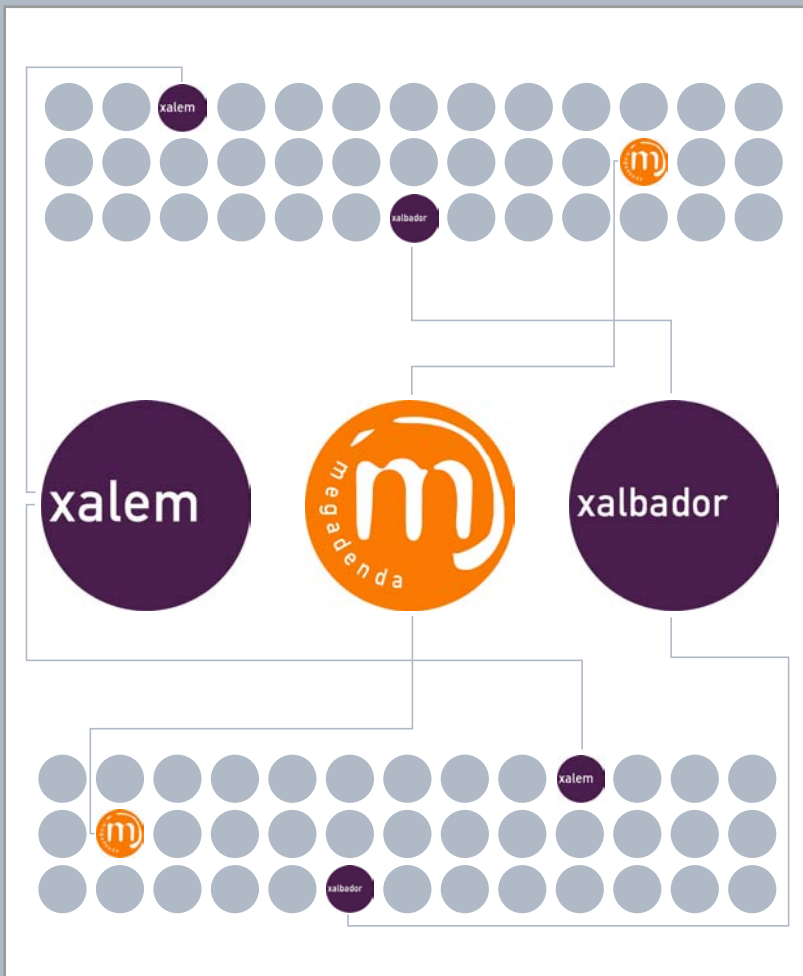
### INTERNATIONAL FESTIVAL OF DONOSTIA.

52nd edition. Last years festival was a little bit too long, so this year's edition will last one day less. As well as the Oficial Section and Zabaltegi this year's Festival will show us new and interesting cycle too. To our minds you will find in this issue interesting and worthy information about the cycle.

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



# WOODY ALLEN-EK DONOSTIAN ESTREINATUKO DU "MELINDA AND MELINDA"



ESTAFETA 76, IRUÑEA  
 LA MOREA, IRUÑEA  
 MAYOR 15, DONOSTIA  
 URBIL. USURBIL  
 LA SALIE 24, BAIONA  
 RDGZ. ARIAS 27, BILBO  
 LACRUZ 13, BILBO  
 MAX CENTER. BARAKALDO  
 PRADO 5, GASTEIZ

Argazkia: Luis Azanza / Monstier: Dhanyelle Gozti / @Kukuxumusu

[kukuxumusu.com](http://kukuxumusu.com)

**W E N O M**

**zinemak begiratzen zaitu eta nuen zinetze zaitzen begiratzin**  
 look your self into the cinema now and you look at cinema

**G O L E M**

# Amal Lertxundi

konpainia noblean

in noble company



« Oso gorabeheratsua da eguneroko jarduna »

testua/by: jon benito  
argazkiak/shots: naroa perez

## Konpainia noblean

“Liburu berria narrazio oso bat da, eta narrazio oso horren barnean 93 narrazio txiki daude. Narrazio horiek tonu, estilo, genero aldetik oso ezberdinak dira eta ariketa estilistiko asko daude liburuan zehar.”

“Liburu berria ezberdina da, nahiz eta Infrentzuak saila ezagutzen duenak Infrentzuko giro bat baino gehiago topatuko duen hemen. Uste dut planteamendua nahiko berria dela eta ematen didan galeria guzti horretan dauden aukera guztiak ere nahiko berriak direla.”

## In noble company

“The new book is a complete narration, and inside there are 93 short narrations. Those little narrations have very different genres and there are lots of style exercises in the book.”

“The new book is different, but the ones who know Infrentzuak collection will find the same atmosphere here. I think the proposition is pretty new and all the choices in that gallery are also quite new.”

## Argumentua

“Pertsonaia nagusia beti liburu artean ibili izan den eta geriatriko batean dagoen pertsona bat da. Berak euskal kantu eta euskal erabileran dauden eta izenez bakarrik ezagutzen ditugun pertsonaia horiek zer izan ziren kontatzen du. Jendeak eta berak ezagutzen duen tradizio horretatik abiatu, eta istorio batzuk osatzen hasten da entretenimendu gisa. Halako batean ia ehun pertsonaien galeria bat duela konturatzen da. Pertsonaia bakoitza giro ezberdinekoa da, eta bakoitzak bere historia dauka: batzuk gaurkoak dira, beste batzuk lehenagokoak... Neurri batean ariketa metaliterarioa da. Eta tituluak ere hori erakusten du, pertsonaia guzti horien konpaini noblean dagoela geriatriko horretan.”

## Plot

“The principal character is someone who lives in a geriatric and who has spent his whole life surrounded by books. He tells stories about different characters taken out from basque songs and tradition we only know just by the name. Starting from that tradition he and the reader know, he constructs some stories just for fun. All the characters are different among them, and each of them has a different story: some of them contemporary, some of them ancient...In a sense it's a metaliterary exercise. And the title shows that idea, that he is in the geriatric in the noble company of all those characters.”



## Fikzio eta errealitatea

"Tradiziozkoak bihurtu diren pertsonaia errealak ere badaude. Adibidez, hor dago Garibayren kasua, Garibayren arima. Hor badago jada, fikzioaren eta errealitatearen eta historiaren arteko lotura bat."

"Testu errealistak ere badaude. Testuetako bat Itziarren semeari buruzkoa da. Franko garaiko pertsonaia ere badaude, Geronimo izenekoa eta, klabe errealistan kontatuak."

## Pertsonaiak eta pertsonak

"Pertsonak pertsonaia bilakatu eta pertsonaia pertsona. Badira tradizioak pertsonifikatu egin dituen pertsonaia. Txomin adibidez. Guk Txomin loari deitzen diogu. Txomin loaren pertsonifikazioa da. Kasu konkretu honetan, jendeak ez daki nola gertatzen den pertsonifikazio hori. Orain, berriz, alderantzizko buelta bat eman diot. Guk Txomin pertsonifikatu egin dugu eta ume bati "Txomin dator" esaten diogu loa datorkiolako. Horri buelta emanez, hortik abiatuz istorio bat osatu dut Txomin pertsonifikatu zuen horren pertsonifikazio batekin."

## Poesiarekin duen harremanaz.

"Poesia asko irakurtzen dut, poesia zalea naiz. Beti izan naiz poesia irakurri zalea, baina zerbait idazten jarri izan naizenean, poesiaren bat egin izan dudanean, beti arrotz sentitu izan dut nire burua. Ez naiz identifikatzen; pentsatzen dut, behar bada, nire funtzionamendu zerebrala idazterako orduan narraitiboa dela gehiago. Tenporala, joan-etorri bat egiten duena dela gehiago, poetikoa eta iruditeriaren mundukoa baina."

## Fiction and reality

"The are real characters that have become somehow in part of the tradition. For example Garibay, the soul of Garibay. There we have a union of fiction, reality and history."

"There are also realistic texts. One of them is about Itziar's son. There are also characters from Franco's time, The one named Geronimo and more, explained in a very realistic way."

## Characters and persons

"Convert persons in characters and characters in persons. There are traditions that convert characters in persons. Txomin for example. We name Txomin the action of sleeping. Txomin is the personification of sleep. In this concrete case, people does not know how this personification happens. Now I have turned around the whole thing. We have personificated Txomin and we tell a child "txomin is coming" when he is falling sleep. Turning that around, I have written a story about the personification that personificated Txomin."

## Relation with poetry

"I read a lot of poetry, I'm a fan. I always liked it, but when I have to write something, when I have written a poem I felt strange, out of myself. I don't feel comfortable, maybe because when I write my mind works in a narrative way."

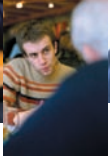
## Ibilbide literarioaren hastapenez

"Nire ibilbide literarioaren hasieraz beti esan izan da Hego Amerikako literaturaren eragina nuela, baina nire lehen liburuan, teatroaren eragin sakonagoa ikus daiteke. Gertatzen dena da, hiru ipuin labur daudela, 'Macondo dut gogoan' edo antzeko zerbait zutela titulutzat. Baina uste dut, absurduaren teatroaren eragin sakonagoa nuela orduan. Halere ezin dut ukatu: niretzat oso garrantzitsuak izan ziren Gabriel Garcia Marquez eta Alejo Carpentier."

## Literary beginnings

They say that in my literary beginnings I had the influence of South American literature, but in my first book, there's more influence of theatre. Somehow there are three short tales, named "Macondo dut gogoan" (I remember Macondo) or something like that. But I think I was more influenced by the theatre of absurd. But I don't deny Gabriel Garcia Marquez and Alejo Carpenter were very important for me.

# Andur Lertxundi



## Otto pette

"Pazientzia handiarekin hartu nuen liburu bat izan zen. Hasiera batean materiala banuela ikusi nuen, ez nuela presaka jardun behar, denbora eman behar niola. Liburuak, denboran zehar, bost bat urtean edo, tarte ezberdinetan idatzitakoa da, eta tarte horietako batean 'Kapitain Frakasa' kaleratu nuen. 'Kapitain Frakasa' 'Otto Pette' nahikoa aurreratua nuela idatzi nuen: atseden bat behar nuen."

"Niretzat erronkarik inportanteena, pentsatzen ditugun kontu zahar batzuk irakurleari modu sinesgarrian ematea eta hizkera bat jasotzea zen. Kezkatzen nauen beste kontu bat ere bazegoen: botere erlazioen arteko loturen istorio bat osatzea. Uste dut euskarak ere garrantzia handia duela, nolabait irakurleak ematen dion identifikazioarengatik, sarritan nobela historikoan saiakerak egin izan ditugunean arrotz eta urrutikoa egin baitzaigu. Iruditzen zait, liburu horretan ez dela hain arrotza egiten."

## Otto pette

"I took the book with lots of patience. I saw that I had material, that I had to take it slowly, that it needed time. The book was written during five years. In between I wrote "Kapitain Frakasa". I wrote "Kapitain Frakasa" because I needed a break meanwhile I was writing Otto Pette."

"For me the most important challenge is to give the reader old stories with a proper language in a believable way. I had also another concern: to construct a story about power relations. I also think Euskera has a lot of importance, because many times when we include essays in historic novels, language is strange and remote. I think in that book it doesn't happen."

## While we are fortunate

"In a sense, for me, "Mentura dugun artean" is to say I've arrived here and let's think what I've done, and to leave that thought written. I did not want to talk about those obsessions I always have in my mind. I wanted to close that part to act with more calm."

"There are two principal chapters in that book: And I thought I had to mark both; first part is personal, the second one is about things out of me: Oteiza, translation,..."

## Mentura dugun artean.

"Neurri batean, niretzat, 'Mentura dugun artean' 'honaino iritsi naiz, pentsa dezadan zertan aritu naizen gaur arte' esan, eta, nolabait, hori idatzita uztea zen nire asmoa. Ez nuen beti hor zeuden obsesio batzuen inguruan jiraka ibili nahi. Parte hori itxi nahi nuen, behin horiek denak esanda lasaia go aritu nendin."

"Liburu horretan bi atal nagusi daude: Nik pentsatu izan dut bi atal horiek seinatu egin behar nituela; Lehen partea askoz ere pertsonalagoa da, bigarren zatia nigandik kanpoko gauzei buruzkoa: Oteiza dela, itzulpengintza dela..."

*Hitz beste*  
"Oso gorabeheratsua da eguneroko jarduna."  
*Other words*  
"Everydays life is a roller coaster"

## Internet

"Polemika sortu baino, txantxa egitea zen nire asmoa. Askotan horrelako zutabeetan, pertsonaia bat hartzen da, existitzen ez dena edo existitzen dena. Nire pertsonaia hori Xuxen zen. Abandonatu egin nuen, baina oraindik berreskuratzeko asmoa dut. Idazten ari zarenean, harremanetan zaude, hizketan zaude, pertsonifikatu egiten duzu. Horrelako zerbait egin nuen Xuxenekin."

"Niretzat Xuxen ez da gorabehera tekniko bat edo hor atzean dagoen jendea, Xuxen nire eguneroko zutabearen interlokutorea da."

## Internet

"More than controversy, my intention was to do a joke. Many times in this kind of columns, you take a character, one that does or does not exist. My character is Xuxen. I abandoned it but I will rescue it. When you're writing you are related, you talk, you personificate. I did something like that with Xuxen."

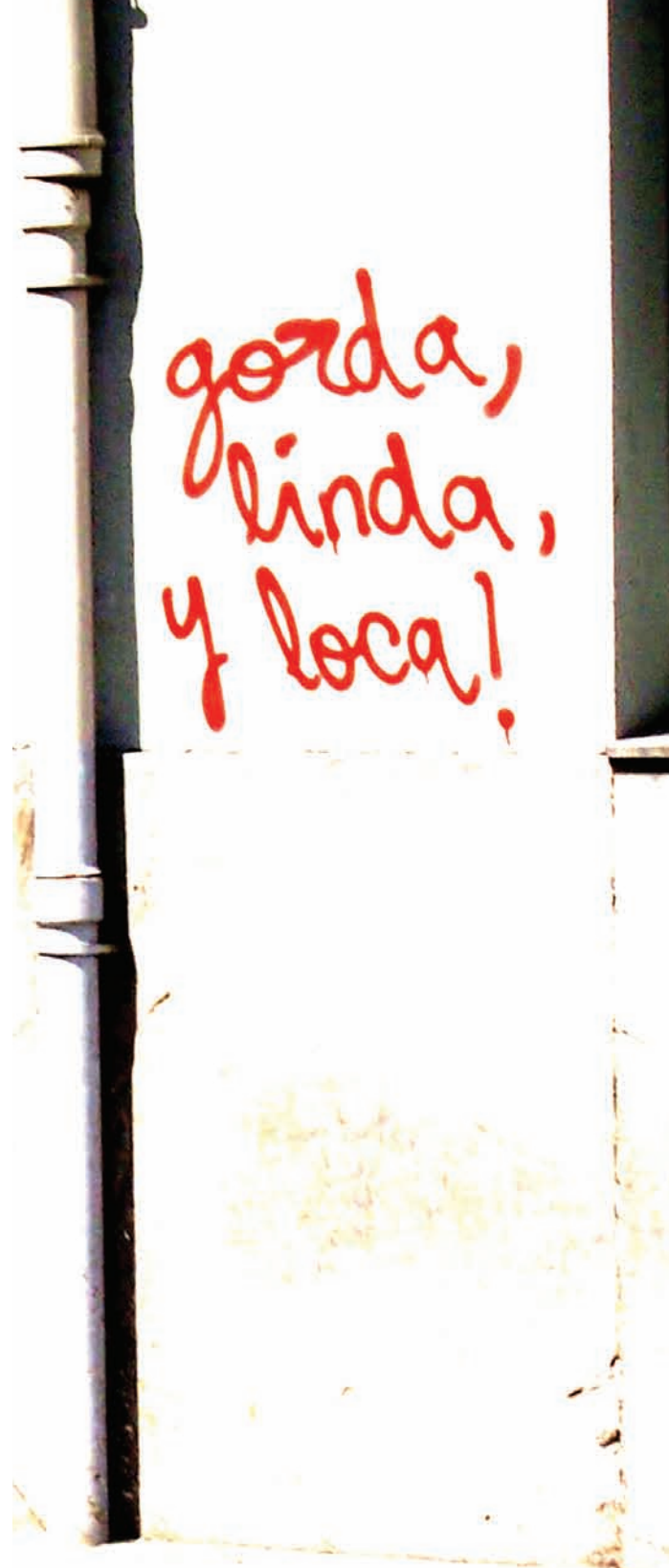
"For me Xuxen is not a technic problem or the people behind it, Xuxen is the daily interlocutor of my column."



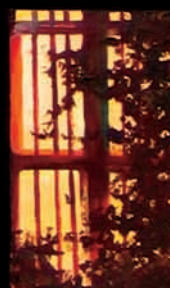


argazkia / shot: dancingapple

iruñea hor nonbait / somewhere in iruñea



no comment



## etxe-eraikuntzak

Herri-hirietako etxe-eraikuntzen inguruan sortu du Gorka Larrañagak bere ipuina. Irudiak errealitateetik lapurtu eta bere "eskanerretik" pasa ostean ipuinaren zati bihurtu dira, norberak irakurri eta interpretatu behar duen ipuina. Bere irudietako argia, argi artifiziala da: telebistak gelaren iluntasunean, neoia eta faro argiak kalean edo fluorezenteak eta alogenoak etxeetako txoko desberdinetan sortzen duten modukoa. Begirada argazkian harrapatua, argazkia pinturara itzulia begirada berri batean, eta pintura argazkia bihurtua, azkenik ikusleak bere begiradarekin zirkulua itxi dezan.





# building-houses

Gorka Larrañaga has created his world around the town-city's building-houses. He has stolen these images from the reality and has turned them into part of this world after "scanning" them. The light of the images is an artificial light, as the light of a television into a dark room, as the neon light of the streetlamps or as the fluorescent lights and halogen headlights in the different spaces of the houses. The gaze caught into the photograph, the photograph turned into painting in a new gaze and the painting turned into photograph, making the observer close the circle through his own view.



## historia de la cultura del surf story of surf culture

[ drew kampion & bruce brown ]

Surf liburu teknikitik urrun dago proposamen hau. Surfak bere inguruan sortu duen kulturari eskainitako liburua da. Argazkiei esker historian zehar olatuekin jolasean ibili direnen garapena erraz ikusten da. Testuetan ordea, surfariaren txapel topikoari eusten dio askotan eta horrek ez dio justiziarik egiten egunero lantegitik atera eta laneko buzo urdina neoprenoarengatik aldatzen duten gure kostetako surfleri askori.

This proposition is far away from a technical book of surf.

This book is dedicated to the culture the surf has created around itself. The book is the reflection of the different generations of surfers. Thanks to the pictures it is easy to see the development of these who have played with the waves. We can often read in the texts though, the stale topics about surfers and this is not fair for the surfers of our coast who everyday get out of the factory and change their working blue clothes for the one of wetsuit.



paperpapers

## la espinaca de yukiko & mariko parade

[ frederic boilet. ponent mon ]

Nouvelle manga. Izen hori eman zaio japoniatik etorri berri zaigun hainbat nobela grafikori. Frantziako Nouvelle Vague zinearen erritmoa eta japoniarren komikia uztartzen dituen genero honek, Japonian bizi den frantziar batetan du islarik nabarmenena. Frederic Boilet du izena egileak eta bere bi harribitxiak La espinaca de Yukiko eta Mariko Parade dira. Komikiarena, zineak edota literaturak islatu ezin dezaketean hizkuntza berezia eta propioa dela frogatzen duten bi liburu. Bi altxor. Niri ez eskatu. Ez dizkiot inori utziko...

Nouvelle manga. This is the name given to some graphic novels coming from Japan. This genre, which lumps together the rhythm of the Nouvelle Vague cinema from France and the Japanese comics, has the best reflection on the work of a French who lives in Japan. Frederic Boilet is the name of the creator and his two jewels are La espinaca de Yukiko and Mariko Parade, These two books test that the language used in comics is different and peculiar; different to the one used in the cinema or literature. Two treasures. Do not ask me for them. I won't let them to anyone.



## spam poemak. spam poems.

[ castillo suarez / elkar ]

Autobus markesinetako iragarkietako leloak edota buzoian azaltzen den publizitatea askotan spam poemak izaten dira. Spam poemak dira Castillo Suarez-ek liburu honetan bildu dituenak. Bapatean azaltzen zaizkizunak, bahimenik eskatu gabe. C.S.ren poesiak ez du bufandarik, ez du bohemiarik, ez du poserik. Ez dago poesiaren aldarrikapenik. Poesia da eta kitto. Iban Zalduak egin zion hitzaurrea nahiz eta berak dioen moduan << poetez ez naiz askorik fio>> Eta poetez fio ez den norbaitek poeta bati erreparatzen dionean, seinale ona izaten da.

The refrains of advertisements seen in the bus stops or the publicity that appear in our postboxes are often spam poems. Castillo Suarez has gathered spam poems in this book. The ones that suddenly appear without asking permission. Suarez's poems have no scarf, no bohemian, no pose. There is no declaration of poetry. It is just poetry. Iban Zaldua wrote the prologue although he says "I do not trust poets much" and when someone who doesn't trust poets, takes note of one of them, it is usually a good sign.



TOCÁNDOME  
LOS COJONES



Jaime Centurión

Ediciones La Palma

## tocándome los cojones.

[ jaime centurión. ediciones la palma ]

Bidai liburu bat da. Baina ez da ohiko bidai liburua. Izenburuak argi uzten du Jaime Centurionek ez duela paisaiaren edertasunekin edo cultura ezberdinen deskubrimenduekin orgasmorik. Errepidean topatutako malandro irribarretsuak, garagardo beroa eta emakume asegaizak. Centurionen kontakizunek ez dute moralinarik, beltzei beltz hotsegiten die eta putei puta. Betiko ozpinduei, Jaime Centurión, matxista, arrazista eta putaseme bat irudituko zaie. Baliteke. Centuriónen liburua bizitza bezalakoxea baita.

It is a travel book but not an usual one. The title shows clearly that Jaime Centurión doesn't have an orgasm with the preattiness of the views or the discoveries of different cultures. Smily baddies, hot beer and insatiable women found in the highway. The stories of Centurión have no moral hypocrisy. He calls black to the black and bitch to the bitch. The usual sours will consider Jaime Centurión as machist, racist and a son of a bitch. He may be as Centurión's book is as life is.

## literatura asmatikoa

Maiz galdetu izan zaie idazleei zergatik idazten duten. Arrazoi aunitz eman daitezke, metafisikoak ("hilezko bilakatu ondoren hil ahal izateko"), estetikoak ("patata itxurako sudur eta begien kokapen arbitrario honek sortutako edertasun handicapa auzokoen aurrean orekatzeko") edota guztiz prosaikoak ("beste ezer egiten ez dakidalako"), baina funtsean, uste dut, bada goela idazle asko eta askok banderatzat hartuko luketen arrazoi bat: neurosia. Idazleak neurotikotik duen parteari etekina ateratzen dio eta ondoren, elkarrizketen garaian, zergatik idazten duen galdetzen zaionean, orduan, arrazoi bat asmatzen du. Asmatikoa ere neurotikoa da. Eta idazle asmatiko ugari dago. Asmak edo txurrunak heriotzara hurbiltzen du gaixoa krisi bakoitzean. Ume asmatiko bat eta asma ez duen ume bat ez dira gauza bera. Lehenak, presente izango du lehendabiziko asma estualditik, bizitza, arnas egiten uztearekin batera amiltzen den gauza ezgauza dela, badaudela aita eta amaren eskumenetik at dauden arriskuak, eta arnasa, arnasa dela mundura lotzen gaituen kezko haria. Asmarik gabeko umeak ez du halako gogoetarik egiteko motiborik izango, eta herensuge eta sorginen sagar pozoituek soilik kaltetuko diote loa.

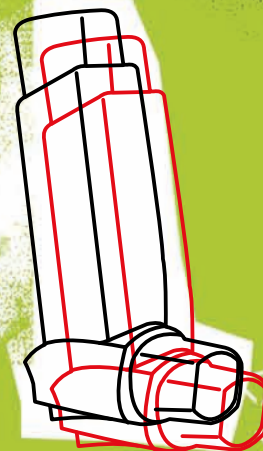
Eritasun zaharra da. Eta ventolina, asmatikoek alboan erabili ohi duten kortikoidez beteriko plastikozko arnasmailua, ez da betidanik existitu. Antzinako zibilizazioetan zigor jainkotiarrei egotzen zitzairen txurruna, eta krisiei aurre egiteko esnea eta azukrea, liho, mostaza eta trementina olioz egindako kataplasmez gain, sakrifizioak eta exorzismoak egiten ziren. Egipton, ezta, esnea, kominoa eta algarrobak erabiltzen zituzten asmaren sendagarri legez, eta papiro batean idatzirik aurkitu dutenez, mirra eta datilen lurrina ere arnasarazten zitzairen gaixoei kanabera luze batzuk erabiliaz. Ganbelu eta krokodilo kaka ere erremedio egokia ei ziren. Txinan, sofistikuagoa beti, akupunturaren bitartez egin zioten aurre arnas hartzearen gaixotasun honi. Erdi Aroan, esandakoez gain, sangria eta purga erabiltzeari ekin zioten, eta Maimonides medikuak Saladino sultanaren seme asmatikoari oilasko salda ugari hartzeko gomendatu zion barrutik ziztu egiten zuen deabrua akabatzeko. XIX. mendean kafe huts azkarra eta estramoniao jarriko dira modan, eta mendea amaitu baino lehen atropina erabiliko da esprai gisara edo pipatuta.

Asma duten idazleek maiz aipatu izan dute euren biografian gaixotasun hau pairatzen zutela. Mario Benedetti ipuin bat idatzi zion asmari, El final de la disnea; R.L. Stevenson tuberkulosiak jota egoteaz gain, asma krisiak izaten zituen, eta Charles Dickensek betun fabrika batean lan egiten zuenean pairatu zituen estualdi larrienak; Marcel Proust ume gaixo bat izan zen, ez zioten jolasten uzten ez eta etxetik irteten ere, beraz logela batean sartuta, irakurtzea eta idaztea beste libertimendutik ez zuen aurkitu eta Elizabeth Bishopi ere ez zioten 16 urte bete zituen arte eskolara joaten utzi; Bronte ahizpek, anorexia eta bulimia izateaz gain, txurruna zuten; Cesare Pavese faxisten aurka borrokatzeagatik kartzelaratu zuten eta itzaletik atera behar izan zuten zigorra konplitu baino lehen, gainerako gatibuei loa galarazten zielako bere itolarriarekin; Dylan Thomas 11 urterekin hasi zen ero moduan pipatzen eta biriketako beltzak eta asmaren oihu mutuek armadatik libratu zuten; John Updikeri katuekin elkarbizitzak okertzen diote arnasa eta Julio Cortazarren bronkioak ere noizean behin matxinatu eta idazmakina abandonatu behar izaten zuen; Zoe Valdesek ventolina zurruputzen du La Habanako irudiak trinitron teknologiako telebistan begiratzen dituenean Pariseko etxean, eta Ernesto Che Guevarari txurrunak ez zion iraultzaren senda makurragoa egin. Gurean Jon Gerediagak eta Lander Garrok ere kortikoideak dituzte ohaide, eta Harkaitz Canok asmatikoen "komunitate ofizioso bat" ez hitz egiten du, "bere ahuldadearen eta inguruko ahuldadearen kontzientzia duena, eta elkar ulertzeko (...) estuasunak ematen duen elkartasun eta sentikortasun komun bat" en jabe.

Agian, idazleen artean, asmari etekin estetiko handien atera diona Lezama Lima izan zen. Paradiso-n, kubatarrek esaldi luzeak josten ditu, eta irakurleak arnasmestuka iritsiko da orriaren amaierara. Gisa honetara, irakurleak Lezama Lima eta baita ere asmatikoa den eleberriko protagonista Jose Cemiren arnasketa bere egingo du, idazkera asmatikoari sorrera emanez.

testua / by: eider rodriguez

## asthmatic literature



Writers have often been questioned as to why they write. There are a hellouva lot of reasons on offer out there. Metaphysical reasons ("You become mortal so that you can then die"), aesthetic reasons ("the arbitrary way the potato-like nose and eyes bunched together on his face created a beauty handicap that made it difficult to feel easy in front of the people who lived around him"), or the most prosaic reasons ("because I don't know how to do anything else"). But I do believe that, at the root of it all, there are many writers who would readily offer up another type of reason: neurosis. The writer digs deep into the rewarding neurotic element inside, and just makes up any old type of reason when asked just why it is they write. Asthma is also neurotic. And there are plenty of asthmatic writers to be found out there. Asthma or breathing difficulties can drag the sufferer to the brink of death every time they have a critical attack. An asthmatic moment is not the same thing as a non-asthmatic one. No way. First off, that person will clearly remember their very first attack and that life is something of little consequence that crumbles when we stop breathing. There are sufferers whose caring parents will always fend off that threat, and breath is that smoky thread that keeps us tied to this world. A child who doesn't have asthma is never going to reflect on things this way and the only thing that is going to trouble their sleep is the dragon or the poisoned apple.

It's an old sickness. And Ventoline, that corticoid-stuffed plastic inhaler that asthmatics carry around with them, hasn't always existed. In the ancient world, asthma was considered to be a sickness inflicted by the Gods, and along with remedies such as milk and sugar, linen, mustard and a cataplasm made up of turpentine oil, sacrifices and exorcisms were also quite commonplace. In Egypt, honey, milk, cumin and carob beans were used to try and cure asthma. A papyrus scroll revealed that myrrh and date vapour was inhaled by asthmatics using long canes. Camel and crocodile droppings were also held in high esteem as remedies. The Chinese, ever the more sophisticated, used acupuncture as a means of overcoming the sickness. As well as all the stuff mentioned above bleeding and purges were used in the Middle Ages, and Maimonides the doctor recommended that the asthmatic son of the Sultan Saladino quaff down large quantities of chicken soup "to finish off the devil that was slicing away inside him". In the 19th Century, a quick black coffee and common thorn-apples were considered the most effective, and atropine in spray form or smoked in pipe came into use before the close of the century.

Asthmatic writers have often cited their illness in their autobiographies. Mario Benedetti dedicated a story to asthma, El Final de la Disnea; R.L. Stevenson suffered from asthmatic attacks as well as being riddled with tuberculosis and Charles Dickens suffered his most serious bouts of asthma while he was working in a shoe polish factory. Marcel Proust was rather a sick little child who wasn't even allowed out of his house, never mind play. His only form of escape from his room was to be found in reading and writing. Elizabeth Bishop wasn't let go to school until she was 16. The anorexic and bulimic Bronte sisters had asthma too. During his spell in prison for fighting fascists, Cesare Pavese kept all his other prison mates awake for hours at night with his wheezing. They let him out before his time was up because of it. Dylan Thomas was smoking his head off by the age of 11 and the silent gasping caused by his black tarred lungs and his asthma got him out of having to join the navy. Living with cats caused John Updike breathing problems and Julio Cortazar's bronchus attacks often kept him away from the typewriter. Zoe Valdes needs a dose of Ventoline when she sees pictures of La Havana on her Trinitron screen in her house in Paris. The revolution didn't make it any easier on Ernesto Che Guevara's illness. Back home, corticoids were almost like family to Jon Gerediaga and Lander Garro, and Haritz Cano talks of an "an officious community" of asthmatics "conscious of their weakness and of the weakness of those around them, and the way they understand each other (...) totally aware of the solidarity between those who suffer the stark moments and those who don't".

Maybe, amongst writers, the person who has gotten most out of being asthmatic was Lezama Lima. In Paradiso, the Cuban strings really long sentences together, and the reader finds themselves struggling for breath by the end of the page. The reader makes their lack of breath their own, just like Lezama Lima and Jose Cemi, the star of the story, and they become one with asthmatic writing.





## munduaren lehenengo goiza.

Hegazkin batetan nago. Misil batean. Jende guztiaren gainetik noa. Gora. Beti gora. Ez dut gehiegi ikusten. Nire oroitzen eskasen artean nabigatzen noa zentzu gehiegirik gabe. Nire azken eguna da. Azken sentipenak. The bends jarri dut, ozen, burua minduta, irakiten hasi arte. Desagertu arte. Orain dela urte asko, iruditzen zait, orain dela mila edo bi mila urte etorri naizela mundura, gure munduan dagoen zati txiki eta ureztatu honetara. Giltzak bilatu ditut. Ez ditut aurkitu. Hesi gainetik salto egin beharko dut.

Alokaturako apartamenduaren sarreran nago, hesiaren ondoan. Sartu ezinik. Iñaki eta Xabier izatekotan ziren.

Hesia salto eta apartamenduan sartu. Hori da plana. Zap!... strek!... zap, zap, urrf! Zap. Plok! Surf taulak hor daude. Olaturik gabe dago itsasoa, edo hori suposatzen dut. Laurak. Lau ekarri genituen Guadalupera baina hiru bakarrik erabili ditugu. Iñaki-rena puskatua zegoen. Erreklamazio bat egin beharko diegu airfrance-ekoei. Apartamendutik gora eta behera joanez ez dut ezer ere sumatu. Iñaki eta Xabier ez daude hemen. Bi edo hiru aldiz egin didate jokaldi bera. Goizean goiz jaiki egiten naiz gosaltzera, beti leku berdinerara. Drogazale amorratu eta alkoholiko sistemafiko, beltzaran

ludopata eta ketaminari engantxatutako jendez gainezka dagoen okindegi batetara. Beraiek frantsesa bakarrik dakite eta nik, egia esan, ez ditut kontzeptu eta gramatika galoak menperatzen. Guadalupe irla, frantses kolonia.

Dutxa freskagarri bat hartu eta siesta egingo dut. Gutunazal bat da. Izkina batean dago. Attention Philipp. Berriz ere nire lagunak tontoena egiten. Ireki eta frantsesez, Iñakiren frantses angoleño horretan supermerkatua joateko jartzen didate. Dutxatu, kalera atera eta supermerkatua abiatu naiz. Han beltz txiki eta irrikor batek kaixo esan dit eta apur bat itxaroteko. Izkinatik beste beltz txiki eta argal bat etorri zait, begietara begira, beste paper bat eman dit frantsesez. Ez dut ezer ulertzen. Azkeneko beltzak, hertzean dagoen etxe batera joateko esan dit, egin dudanarengatik erantzuteko. Erantzun? Zer egin dut? Hala ere banoa etxe horretara. Pentsio bat da. Han beste gizon bat dago, eta Philip bezala ezagutu nau. Bai, ni naiz. Zure gauzengatik erantzutera zatot. Aurrera. Etxean barrera sartu naiz. Tailer bat da, Stephan-ek arrazakeriarik ez zegoela esan zigun. Eta...beno... beltzak ez dute zuriekin hitz egiten, ez dira erlazionatzen. Alde batera uzten dituzte/gaituzte.

Gizon bat aurreratu zait, egin dudanari buruz erantzutera natorrela esan dit. Nik baietz esan diot, zer demontre izango da tontakeri hau?

Ondoan dagoen gelatxo batera sartu naiz, ukuilu bat dirudi. Han ikusi ditut Iñaki eta Xabier.

f.-Baino..

x.-Non sartu zarete?

f.-Apartamentuan. Eta zuek?

i.-Ni kaña bat hartzen nengoan eta neska batek hona etortzeko zioen paper bat eman dit.

x.-Ni postetxean mutil batekin hasi naiz hizketan eta medikuan paper bat neukala esan dit.

f.-Hemen dagoen norbaitek zerbaitek egin du? Ez dakit; Zerbaitek? Esan dezala orainxe bertan. Drogak? Neskak? Musika? Edozer.

Gizontxo txiki bat sartu da ukuiluan. Ateak irekita daudela esan digu, nahi badugu joateko. Orduan beste beltzaran handi eta potolo bat sartzeko esan digu, eta tailerrean barrera sartu gara. Han bost gizon zeuden ikastolako mahai batzuen atzeko aldean.

Eseri egin gara. Handiena jaiki da. Bibotea dauka. Minutu bat egon da isilik. Bai....

- Felipe Apalategi, Iñaki Bandres, Xabier Illaramendi..

- Bai. -esan dugu hirurok-

- Zuen portaeragatik erantzun beharko duzue. Ofizialki, Dresson-ko mankomunitateak eta frantses estatuak espediente bat ireki dizue. Zure alboan dagoen gizon hau zuen abokatua da.

-Ez al da taberna lan egiten duen hamahiru urteko mutil argal eta tristea?

-Ez. Zuen abokatua da.

-Non dago kontsulatua?edo gobernuko norbaitek?

-Ez dago kontsulaturik.

Hegazkin baten gainean nago. Misil batean. Jende guztiaren gainetik noa. Gora. Beti gora. Ez dut gehiegirik ikusten. Ez dut ezer ez sinesten.

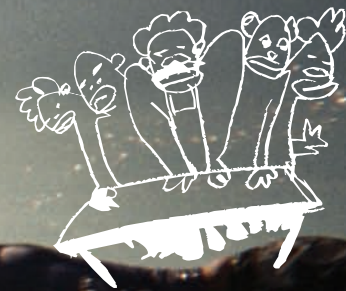
Bibotedunak epailea dela dirudi, baina daukan itxura eta arropak ikusita, modu arraroak ditu epailea eta epaitegi bat izateko. Fiskal, edo funtzionario lanak egiten duen mutilak okindegiaren lan egiten duena da. Bera da. Espedientea hartu dugu. Ateak irekita utzi dizkigute. Denak joan dira bere etxe eta lanetara. Hemen gelditu gara tonto aurpegiarekin. Hemen gaude zer egin jakin gabe.

-Goazen edo zer?

-Ea irakur dezagun espedienteak. Prozesu bat da. Irakurri dezagun.

The bends.





**Espedientea:**

Espedientea nº 123.477.988.

Jean Pier Doménech. Muga polizia.

Xabier Illaramendi.

Felipe Apalategi.

Iñaki Bandres.

Destination: Guadalupe irla.

Zertara: Surf egitera

Gauzak: Hiruen artean lau taula.

Besterik: Konportamendu arraroa.

Inspekzioa eta jarraipena.

**Clodine Yeloba. Etxe jabea.**

Portaera normala egunean zehar. Astelehenean ailegatu dira Stephanekin, Biarritz-ko mutil batekin. Bi aste igaroko dituzte. Dena ordaindu didate lehen egunean. Surf taulak dituzte, lau poltsa dira. Agerian, normalak dirudite. Egutero ateratzen dira bueltatxo bat ematera. Petankan ibili dira eta garagardoa edaten. Berandu bueltatzen dira. Batzutan erdi mozkor. Surf egitera joaten dira egutero, Le Mule-ko hondartzara normalean. Musika gustoko dute. Sade, Al

Green eta espainiar musika jasangaitza jartzen dute. Ez dira herriko jendearekin erlazionatzen. Neskak ez dituztela gustoko dirudi. Goizean okindegira joaten dira zerbait gosaltzera. Etxean afaria egiten dute normalean. Txistorra usaina dauka etxeak batzuetan. Ez dira probak aurkitu.

**André "pelo nancy" portier.**

Egutero etorri dira surfa egitera. Le Mule egon dira normalean. Hamar egutetan egon dira hondartzan, bi bainu egin dituzte egutero. Bi egutetan itsasoa handia zegoen. Harkaitz hondoko olatuak.

Xabier izena duenak, inongo irizpiderik gabe botatzen da olatu tubero guztietara. Beste biak barrezka lehertzen dira nahiz eta arriskutsua gertatu euren portaera. Gaztari buruz hitz egin dute. Bi alditan behintzat bai. Ez da olatuen denboraldi oso ona izan, baino lau egutetan behintzat egin dituzte bainu dezenteak. Korrante asko egon da egun guztietan.

**Norah Fawncy. Neska ingelesa.**

Egia esan hasieratik portaera gutxi gora behera normala izan da. Musika gustoko dute, baino ez dute gehiegi

dantzatu. Txankletetan doaz beti, eta bi alditan ikusi ditugu garagardoa edaten. Nire lagunak ez dakite neskak gustoko dituzten edo euskaldunak diren. Ez dira jendearekin erlazionatzen. Sagardo botila batzuei buruz hitz egin dute. Txistorra nahi badugu hartu esan digute. Ostegunean, ekialdean dagoen hondartzara joan dira, eta igeri egin eta gero garagardo batzuk hartu dituzte. 4 orduetan 23 garagardo hartu ondoren, erabat mozkor bueltatu dira etxera.

**Ahmed Sebastián. Okindegiko lanak.**

Portaera normala. Garagardo batzuk hartu ditugu elkarrekin. Asteartean afari bat egin behar dutela diote. 12 bat gonbidatu gutxi gora behera. Afarian gaudela txistorra eta gazta ateratzen dute. Txistorra zela ohartu gabe bi ogitarteko jan dituzte. Sagardoa eman diote neska finlandiar bati, mozkortzeko asmoz.

-Hau al da guztia?

-Non dago arazoa?

The bends.

Gizon biboteduna sartu da ukuilura. Mantal bat dauka jarrita, eta nire lagunak berarekin daude. Bat batean niregana etorri da abiadura bizian. Eskuak eta burua estutu dizkit. Zaplasteko bat bi. Garrasika hasi da. Beste bi. Nire lagunak barrez lehertzen dira. Amaia azaldu da. Guillermo, Xabier, Andrea azaldu dira, Borja, Iñaki... Urdaneta ikusi dut. Sebastian Cohe ikusi dut korrika nire alboan. Laika txakurra ikusi dut. Walessa. Argi eman diot Lech-i eskua. Urduri nago. Jean Paul Gaultier ikusi dut. Amaia agertu da. Gora noa. Beti gora. Gelditu gabe. Eta nire bizitza igaro da guztion aurretik. Inork ez du laguntzen. Zer egin dezaket? Gora noa. Beharbada goregi denbora gutxiagian. Izerditan nago, bizitzaz lehertuta, guztien gainetik, denboraren aurretik.

Une honetan, sumatu gabe, ideia superoniko bat bezala, zutaz oroitu naiz, ospitaleko ohe txiki eta estu honetan. Nire mundu honen lehenengo eguna.

The bends.

Lehenengo goiza.





## the first morning on earth

I'm in an airplane, in a missile. I'm flying over the top of everybody. I don't see that much. I guide myself through my scattered memories without too much of an idea where I'm going. It's my last day. Last feelings. I've put The Bends on really loud, till my head hurts. Till my brain boils. Till I disappear.

It seems to me as if I first came to this world many, many years ago, a thousand or two thousand years ago, maybe, when I first reached this small and wet little place of ours in this world.

I'm looking for my keys but I can't find them. I'll have to jump over the fence now. I'm at the entrance to the rented apartment, bedside the fence. I can't get in. Iñaki and Xabier should have been here. I find it strange they're not. I turn off the music. Some things are clearer to me without music. Some others aren't.

I jump over and go into the apartment. That's the idea. Zap!...Smack! Zap, zap, uff! Zap. Plonk! The surf boards are still there. The sea is calm – no waves I suppose. The four boards. We brought four with us to Guadalupe but we've only used three. Iñaki's is broken. We'll have to put a claim in to Air France when we get back.

I walk all around the apartment but I can find no trace of anybody. Iñaki and Xabier aren't here. They've played this same trick on me two or three times now. I get up really early to have breakfast. I always have it in the same place. It's a bakery that is always full

of serious druggies, systematic alcoholics, dark-skinned gamblers and heads who are hooked on Ketamine. They only know French and I, to tell you the truth, don't really know too much about Gallic concepts and grammar. The Isle of Guadalupe, a French Colony.

I'll have a nice, refreshing shower and then I'll have a nap. There's an envelope. In one of the corners, Attention Phillip. My mates acting the eejit again. I open it and it's in French. Inaki's Angolan French is telling me to go to the supermarket. I shower, go outside and head off to the supermarket. A small happy-looking black guy says hello and asks me to wait for a moment. Wait, please. Wait. Yes, I'll wait. Another slim black guy approaches me from a corner, his eyes fixed on mine. He hands me another bit of paper in French. I don't understand a word. The second black guy, who can tell by my reaction, tells me to go to a house over on the corner. My answer. I'd like to know what I've done. I go back over to the house. A small hotel. It's a small hotel. There's another man there, and he knows me as Philip. Yeah, that's me. I've come to answer your questions.

I carry on. I go into the house. Into what looks like some kind of workshop. It is a workshop. He told us that things were very quite on the industrial front. Stephen told us there was no racism there. It took

us just two hours to find out what the story was. The blacks don't talk to the whites, they don't have anything to do with them. They leave them/us to one side.

A man steps in front of me and he tells me I've come to answer for what I have done. I say yes. What is all this nonsense is what I said. I go into a small room that's there. It looks like a cowshed. I see Iñaki and Xabier there.

f. – But...

x. – Where have both of you been?

f. – At the apartment. And you lot?

i. – I was having a beer and a girl gave me a piece of paper that told me to come here.

x. – I started talking to a bloke at the Post Office and he said there was a piece of paper for me at the doctor's.

f. – Has somebody here done something? I don't know; something? Get out with it right now. Drugs? Girls? Music? Anything?

A small man walks into the cowshed. He tells the doors are open and that we are free to go if we want. Then another big fat black guy tells us to go in, and we deeper into the workshop. There are five men sitting behind school desks. Fairly spectacular. We sit down. The biggest one stands up. He's got a moustache. He doesn't say anything for a minute.

Yes...

-Felipe Apalategi, Iñaki Bandres, Xabier Illarramendi...

-Yes – the three of us answer.

-You all have to answer for your behaviour. The French State and the Dresson Community have officially opened up a file on you. The man beside you is a lawyer.

-Isn't he the slim sad thirteen year old boy who works at the bar?

-No. He's your lawyer.

-Where's the Consulate? Or somebody from the Government?

-There is no Consulate.

I'm on top of a plane. On a missile. I'm flying over the top of everybody. Upwards. Always upwards. I don't see too much. I don't believe in anything.

The guy with the moustache seems to be the judge, but by the look of him and his clothes, he certainly doesn't seem the type to be in a court or to be a judge. The guy acting as the prosecutor is the boy who works at the bakery.

It's him alright.

e. – Ok, in line with procedure, your file will be explained to you shortly. Because of your behaviour, we started looking into you in Paris. We've had

by : felipe apalategi





somebody on you ever since. In a coordinated fashion, we've observed all your work and movements.

We pick up our file, they've left the doors open for us. They've all gone either home or to work. We're left here looking like right fools. We don't know what to do.

x. — Let's go or what?

x. — Let's read the file. It's a process. Let's read it.

The Bends.

The Bends.

**The File**

File n° 123.477.988

Jean Pier Doménach. Border Police.

Xavier Illarramendi.

Felipe Apalategi.

Iñaki Bandres.

Destination: The Isle of Guadalupe.

Motive: surfing.

Possessions: four surf boards between the three of them.

Other: strange behaviour.

Inspection and surveillance

**Clodine Yeloba. Owner of House.**

They behave normally during the day. They arrived with Stephan, a boy from Biarritz, on Monday. They are to spend two weeks here. They paid me for everything on the first day. They have surf boards, there are four bags. On the surface, they seem normal. They have gone out every day. They've played bowls and drunk beer. They get back late, sometimes quite merry. They go surfing every day, normally to the Le Mule beach. They like music. They play Sade, Al Green and unbearable Spanish stuff. They have had no contact with anybody from the village. They don't seem to like girls. They go to the bakery to have breakfast in the mornings, and then they go surfing. They normally have dinner at home. There is a strong smell of sausage meat at times. No evidence has been found.

**André "Pelo Nancy" Portier**

They have come to surf everyday. They have normally come to Le Mule. They have been on the beach ten days. They have bathed twice everyday. The sea was rough for two days. Big huge waves. The one called Xabier throws himself and his board into every possible tube with no criteria whatsoever. The other two fall around laughing, even though their behaviour is openly dangerous. They have spoken about cheese. At least twice. It hasn't really

been a good time for waves, but on at least four days they've bathed a lot. There have been many currents everyday.

**Norah Fawncy. An English girl.**

The truth is that they have behaved more or less normally since they arrived. They like music but they haven't danced a lot. They always wear flip-flops, and I have seen them drinking beer on two occasions. My friends don't know whether they like girls or they're Basque. They have no contact with others. They have spoken about some bottles of cider. They told us to help ourselves to some sausage if we wanted. There's some type of party, or something like it anyway.

On Thursday they went to the beach in the east. They went for a swim and then they had a few beers with the bar-owner, the Dutchman Anthony. They staggered home after drinking 23 beers in four hours.

**Ahmed Sebastián. Baker.**

Normal behaviour. We've had a few beers together. They said they're going to have a dinner on Tuesday. About 12 guests are going. While we were having dinner, they produced some sausage and cheese. I ate two sandwiches without realising it was sausage meat. They gave a Finnish girl some cider. They were trying to get her drunk.

-Is that all?  
-Where's the problem?

The Bends.

The man with the moustache walks back into the cowshed. He's wearing an apron, and my friends are with him. He suddenly rushes up to me. He grabs my head and hands. A slap across the face. Another. He starts screaming. Another two slaps. My friends are splitting themselves with the laughter. Amaia is there, Guillermo, Xabier, Andrea has turned up, Borja, Iñaki... I see Urdaneta. I see Sebastian Coe race along by my side. I see Laika the dog. Walesa. I clearly see myself shaking his hand. I'm nervous. I see Jean Paul Gaultier. Amaia has shown up. I'm heading upwards. Always upwards. Non-stop. And my life has passed before them all. Nobody helps me. What can I do? I'm heading upwards. Maybe I come up too fast in too little time. I'm soaking with sweat, chock full of life, above everybody else, ahead of time. At this moment, without realising it, like a supersonic idea, I think of you, in that narrow little hospital bed. My first morning on this Earth.

The Bends.

The first morning.



## begirada miopeak

Donostiako 52. Zinemaldia. Koloretako akreditazioak zintzilik domina olinpikoak bai liran. "Miss Leche Gurelesa" irribarretsua azafata lanetan. Atzerritik eta enpresaren kontura zine aretoetan lo eta pintxoak jatera etorritako dozenaka kuentista. Ilusioz gainezka lehendabiziko zinemaldia bizi duten ikasle eta bekadunak. Festa petardoak. Pelikula onak, erdipurdikoak eta txarrak. Begi zuloak estaltzeko makillaje eta hautsak.

Zinemaldiak ez dira serioegi hartu behar. Zinemaldiek, zineak betetzen duen paper bera bete behar dute: Errealitatearen ezabatze tenporal bat eskaintzea. Droga bezala. Maitasuna bezala. Heriotzari tartetoxa lapurtzen dion bizitza bera bezala ( bale, akaso azken konparazio honekin pasatu egin naiz ). Pelikulen bitartez, errealitatearen ezabatze hori eskatzen diot nik behintzat urtero Donostiakoari. Aurtien sail berezi batek harritu nau. Zuzendari heterodoxoen zikloa. Zinemagintza artaldeko ardi beltzei eskainitakoa. Heterodoxia modu askotan ulertu daiteke. Baina kasu honetan gizarte aburgesatu bati modu batera edo bestera astindua eman dieten zuzendarien lanak izango ditugu ikusgai. Asko dira. Gehiegi hemen izendatzen hasteko. Gainera, zaila litzateke heterodoxia deskribatzea. Nor da heterodoxoagoa Almodovar edo Eastwood? Michael Moore edo Kaurismaki? Adibidez... Beste hainbat alorretan gertatzen den moduan, egun, zinean ere ikuspegi industrialak hartu du lehentasuna. Filmak, epe motzeko eta emaitza azkarreko enpresa bihurtu dira, dendetako erakusleihoetan astebete irauten duten liburu eta diskoak bezalaxe. Ekoizleek erraz maneiatu ditzaketen zuzendari hasiberriak nahiago dituzte. Guzti honek ez gaitu harritu behar. "Do it yourself" punk jarrera oso zaila da zinema mundura eramaten. Askok uste duenaren aurka zinea ez delako bideo digitalean filmatzea soilik, pelikula hori banatu eta ikuslegoari erakusteko beste hainbat faktore dago. Egilearen eskuetatik at dagoen hainbat faktore. Egileek ordea badute erantzukizunik. Eta erantzukizun hori euren begiradan ardatzen da. Errealitatea transformatzeko gaitasuna duen euren begirada miopean. Begirada miopea duten zinemagileek begiak apur bat hertsia eta enfokatzeko esfortzua eskatzen digute. Ikusleari parte hartze aktiboa eskaintzen diote. Begirada miopea duen zinemagileak ikuslearen begiak ere kontuan hartzen ditu bere lanean. Emozionatu, mindu, nazkatu edo txundituko gaituzten begirada bereziak eskatu behar zaizkie. Bestetik, erraza da egileei heterodoxia hori eskatzea; errazegia, zinemagintzan heterodoxia hori lortzea zein zaila den jakinik. Honexegatik, ikuslearengan erakusten duten begiruneagatik egile hauei euren lana eskertu behar zaie. Betaurreko, lentilla edo ebaketei muzin egin eta euren begirada miopea erakusten diguten zuzendariak gero eta urriagoak dira. Babesle eta diru publikoarekin egiten den Zinemaldiari, sail hau antolatzeagatik ere eskerrak eman behar zaizkio, begirada garbiagoak aukeratzeko erraztasuna izanda miopeengatik apustua egin duelako.



## myopic vision

The 52nd International San Sebastian Film Festival. The colourful passes hanging round your neck like they were Olympic medals. "Miss Leche Gurelesa" smiling away as she works as a **hostess**. Dozens of hangers-on who come from abroad and businesses to gorge themselves on free food and to doze off in the cinemas. The students and people with grants who live their first festival experience with the excitement of children. The all-nighters. Good films, half-arsed ones and down right rotten ones. Make-up to cover up the drooping eyes and cracks in the skin. The 52nd International San Sebastian Film Festival.

Film Festivals shouldn't be taken too seriously. Film Festivals should basically get on and do what they're meant to do; offer a temporary escape from reality. Like drugs. Like love. Just like life that robs that instant from the hands of death (right, I know I just may have gone a wee bit over the top with that last comparison). That slim chance to escape from everyday reality is all I ask of the International San Sebastian Film Festival. One of the Official Sections has really surprised me this year. The Heterodox Directors' Section. The section offered to the black sheep of the film-making community. There are many ways to understand the word heterodox, but this time around it refers to those directors who have, in one way or another, really shaken up bourgeois society. Their films will be on show. And

there are quite a lot. How many to start naming here. That's not to mention just how difficult it would be to define the word "heterodox". Who is the more heterodox: Almodovar or Eastwood? Michael Moore or Kaurismaki? For instance...

In cinema today, as in many other fields, primacy has been taken up by the industrial side of things. Films have become companies that demand fast results in the short-term, and they last about a week in shop windows, just like books and records. Producers prefer inexperienced directors that are easy to manage. This really shouldn't surprise us at all. The punk attitude of "Do it Yourself" is really difficult to pull off in the world of cinema. Contrary to what many people think, a film isn't just about grabbing a digital camera and filming something; there are many more factors involved in getting your film distributed so your actual punter can see the film. Filmmakers, however, do have certain responsibilities. And that responsibility lies in how they see things. It lies in their capability to use their myopic vision to transform reality. Myopic filmmakers' work requires us to squint our eyes a little in order to try and focus on where they're coming from. They offer us the chance to actively take part in their work. The myopic director has his viewers in mind while they make their films. We should demand work of them that causes emotion, pain, disgust or marvel. On the other hand, it's easy to ask these qualities of heterodox directors, too easy if you realise just how hard it is to achieve all of this in the world of filmmaking. That's why, because of the respect these directors have for their audience, they should be heartily thanked for their work. Filmmakers who pass on glasses, contact lenses and eye operations, and hold fast to their myopic vision on the world are becoming more and more scarce. This film festival, financed by public funds and sponsorship, should be thanked for organising this section, because even though they could have chosen people with less sight impairments, they have decided to back those with myopia.





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FERNANDO MORILLO

# GLORIA MUNDI



elkar

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# 242

# MORILLO

argazkiak / shots: **eñaut agirre**  
testua / by: **odlok**

## egun on nire vietnam sentimentala

*Egun on nire Vietnam sentimentala* esan zenidan behin...beno, ez zenidan esan, alde egin zenuenean paper batean utzi zenuen idatzita, esnatu orduko irakurri nezan...

*Egun on nire Vietnam sentimentala...*

Grazia egin zidan eta irribarre egin nuela onartzen dut, nahiz eta minak piztutako umore mikatzaz idatzita zegoela jakin. Ordu batzuk lehenago, gauetz, oihan bihurtu genuen ohean, sarraski hura, txikizio sentimental hura gauzatu genuen.

Gerra hura ez zuen inork irabazi. Ez du inork irabaziko. Benetako gerretan bakea ez delako posible. Orain, oroitzapenen mamuarekin, hondartzan marrazten dudana zure erretratu iragankorrari begira egoten naiz. Atzerriko ez leku honetako zeru urdin eder eta ikaragarri honen estalpean.

*Egun on nire Vietnam sentimentala...*

Esan didaten gauzarik politena utzi zenidan idatzita goiz hartan.

*Egun on nire Vietnam sentimentala...*

Grazia egiten dit oraindik, eta minak eragindako umore mikatzaz egiten dut irribarre.

*Egun on nire Vietnam sentimentala...*

Tarteka, esnatzerakoan, maindireetan zure ausentziaren napalm lurrina usaintzen dut.

## good morning my sentimental vietnam

*Good morning my sentimental Vietnam* you once said to me.. well, you didn't actually say it to me, you wrote it on a piece of paper when you went away... you left it for me to read the moment I woke from sleep...

*Good morning my sentimental Vietnam...*

I thought it was funny and I admit I did laugh, though I did know that it had been written with a bitter sense of humour. A few hours earlier, our bed had been a jungle for a moment, a massacre, when we had caused such total sentimental destruction.

Nobody won that war. Nobody ever will. Because in true war peace is never possible.

Now, lost in the meat of the memory, I stare at the portrait of you scratched into the sand on the beach. At the portrait in this non-foreign place under the beautiful blue sky in this amazing shade.

*Good morning my sentimental Vietnam...*

That morning you wrote the most beautiful thing ever said to me.

*Good morning my sentimental Vietnam...*

I still find it funny, and I laugh at the bitter humour.

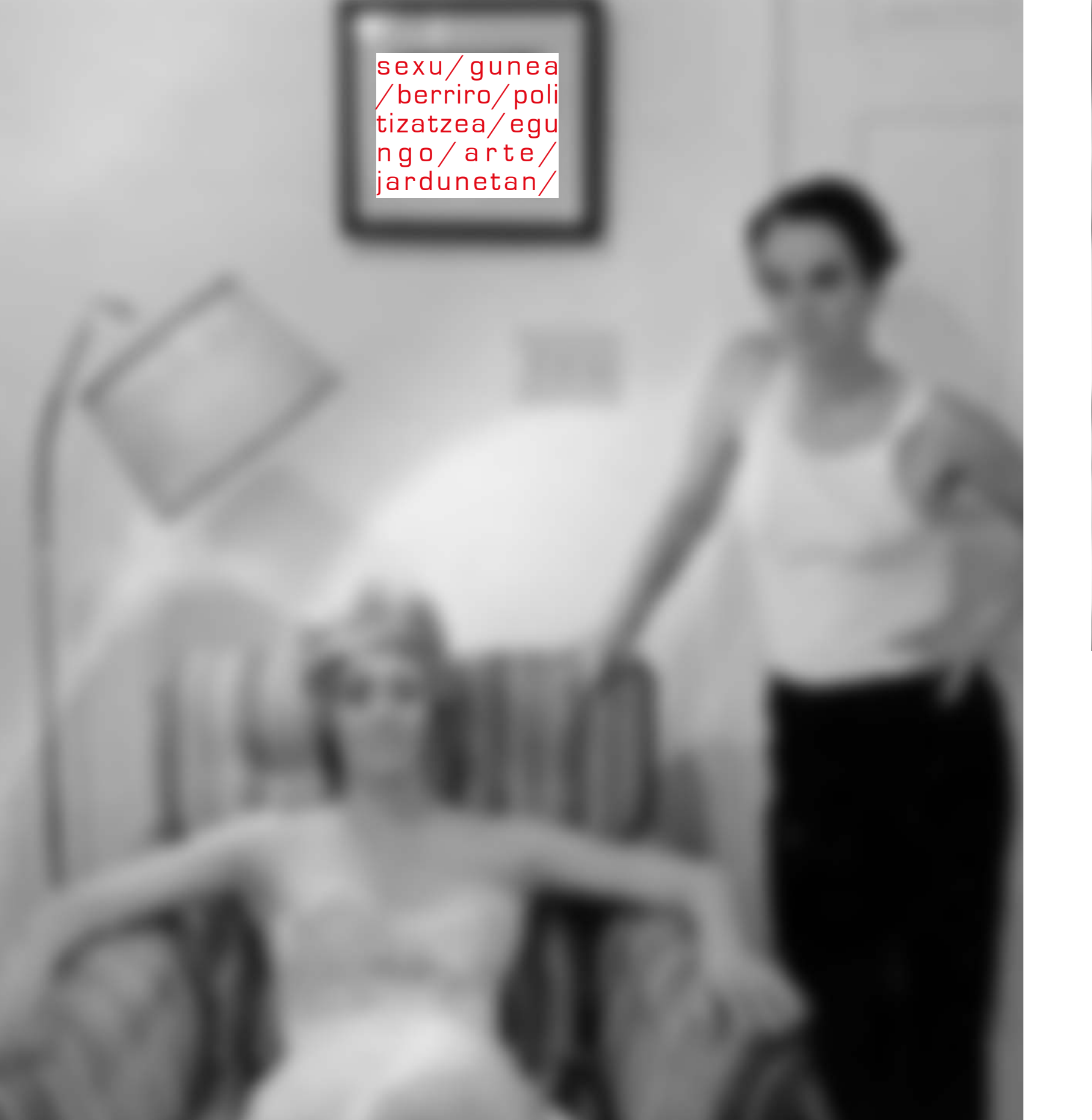
*Good morning my sentimental Vietnam...*

Meanwhile, when I wake, I can still smell the napalm perfume left by your absence.









sexu/gunea  
/berriro/poli  
tizatzea/egu  
ngo/arte/  
jardunetan/

1997an Erreakzioa-Reacción kolektiboak Zure begietarako bakarrik: feminismoaren faktorea arte bisualak direla eta tailer-mintegia antolatu zuen. Zazpi urte igaro dira mintegi hartatik eta kolektibo honek, azken urteotan genero kontzeptuak jasan dituen eraldaketak direla eta izenburuko proposamen berriarekin dator. Queer politikak generoen izaera naturala eta sexu identitatea zalantzan jarri ditu. Mintegi honek arte espazioan feminismo kritikoaren eta queer politiken arteko lotunean sortzen ari diren diskurtsoak abiagune gisa landu nahi ditu.



the repoliticisation/  
of/sexual/space/  
in/contemporary/  
artistic/practises/

In 1997, Erreakzioa-Reacción collective organized the workshop-seminar For your eyes only: the feminist factor in the relation to the visual arts. Seven years later, the same collective, responding to the changes that gender as concept has suffered? Has a new proposition. Queer politics have challenged the natural character of gender and the notion that sexual identities were stable. This seminar has chosen to base itself on the art space lying at the crossroads between critical feminism and queer politics.

**Gonbidatuak / Guests:** Beatriz Preciado, Itziar Okariz, Laurence Rassel, Cecilia Barriga, Laura Cottingham, Laura Kipnis, Hans Scheirl, Terre Thaemlitz, Maria Ibarretxe, Estibaliz Sadaba, Azucena Vieites, Maria Jose Belbel,...

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Janzen dugunaren arabera kokatzen gaituzte gizartean edo gizartean kokatuak izateko janzen gara?

Zer janzen eta nola janzen dugun ikuspuntu ezberdinetatik aztertu daiteke (soziala, antropologikoa, filosofikoa,...) baina gure eta gurearen moduko aldizkarietan, alderdi komertzial eta petardoa azalarazten da gehienetan. Moda sailetan, "Corporación Dermoestética" zigilua duten ar eta emeei ateratako argazki fashion eta politez bete eta amaitu dugula iruditzen zaigu. Eta estetikaren apologia hutsal hori ez bazaigu berez gaizki iruditzen, tarteka, Andrea Crews kolektiboaren "Segunda Mano" gisakoekin topatzea ilusio berezia egiten digu, ikuspegi berriak irekitzen dizkigulako.

#### Nor da Andrea Crews?

Segunda mano 1998 urtean sortu zen, Bordelen, Arte Ederretako ikaslea zen Maroussia Rebecq-ek, jatetxe batetan, birziklatutako arroparekin egindako bilduma baten desfilea eta enkantea antolatu zuenean. Maroussia eta kideak, Andrea Crews izenarekin sinatu zuten euren proiektua. Andrea Crews proiektu eta markaren atzean dagoena sinple eta era berean anbizioa da: bigarren eskuko arropak lehengai gisa erabilia jantzi bilduma bat egitea. Horretarako baztertua

izan den arropa jaso, josteko makinak eta bestelako tresnak lortu eta guzti hauen inguruan diseinatzaile eta estilistak biltzea izaten da oinarria.

"Deuxieme main" gogoeta-ekintza proiektu bat da. Bertan sormena, lan humanitarioa eta ekonomi sare berriak uztartzea bilatzen da. Ongizate gizarte berak sortutako soberakinekin itzalean dagoen gizarte horren aurpegia agerian geratzen da. "Segunda Mano" proiektua Consonniren eskutik datorkigu Bilbora. Consonnitik dioten bezala, << gaur egun marka handiek beharrak sortu eta eurak bakarrik ase ditzaketela sinestarazten digute. Andrea Crews fenomeno horiek agerian uzten ditu zuzeneko oihartzun soziala duten proposamen alternatibo bidez. Agerikoa hankaz gora lagatzen du; erreziklatzea jartzen du kontsumo eroaren aurrean; sistema humanitarioa aldarrikatzen du, izatearen estetika printzipio bat biltzen duen ekintza modua >>. Argi dago, egun, gure egin ditugula ongizate gizarteak ezarritako "beharrak". Bestela hau irakurtzen duzun bitartean soinean daramazunari erreparatu. Honekin ez dugu guztiok pairatzen dugun alienazioa salatu nahi. Gizartean bizitzearen ondorio naturalak dira. Kontua ez da Pol Pot-en jarraitzaile bihurtu, jantzi eta erlojuak erre eta bizitza bizigarriagoa egiten duten luxu eta tontakeriei uko egitea. Baina haien inguruan modu aktibo batetan hausnartzeko tresna eskaintzen digu Segunda Mano proiektuak.

#### Bilbao Solo

Proiektuaren mamia bigarren eskuko arropak birziklatzea eta eurekin bilduma berezia egitea izanik, proiektu hau era ezberdinean garatzen dute toki ezberdinetan. Oinarria bera izanik, Mexikon, Indonesian, Berlinen edo Parisen landutako proiektuek osagarri bereizgarriak dituzte. Bilbokoak, Bilbao Solo du izena. Proiektua gauzatu aurretik, Maroussia Rebecq-ek Bilbora bisita egin eta bertako estilista eta diseinadoreak ezagutzeaz gain hiria amasteko aukera izan zuen. kontaktu horren emaitza proiektuaren izenburua. Bilbao Solo. Hiriko karitate elkarteetan laguntzaz, erabilitako 2 tona arropa jaso eta Andrea Crews-ek zuzendutako jostun taldeak, irailaren 12an hasi eta astebetez arropa guzti hau erreziklatu eta bilduma sortzen jardungo da. Tailer hauetan artista, jostun, diseinatzaile eta lan egiteko gogoia duen edonork parte har dezake. Diseinatzaile ezagun batzuk ere parte hartuko dute, besteak beste, Miriam Okariz, Ion Fiz, Ailanto, Alicia Rueda eta Angel Vildak euren presentzia baieztatu dute. Lana amaitu eta irailaren 26ean aurkeztuko da bilduma Erriberako merkatuan Modorra jaialdiaren bigarren edizioan.

Ekimen irekia da "Segunda Mano". Jendearen parte hartzea irekia da arropa tailerretan, Modorra jaialdi bertan, bai eta Bilboko moda dendetan, tailerretan sortutako jantziak salgai jartzerakoan.





Info gehiago eta izen emateko  
[www.consonni.org](http://www.consonni.org)  
[www.andreacrews.com](http://www.andreacrews.com)  
(bisitak merezi du)

Deuxième Main

Deuxième Main





Are we slotted into brackets in society on the way we dress or do we dress to find our place there?

We can investigate the way we dress from several different points of view (socially, anthropologically, philosophically...) but in our fashion mag and those of its ilk we really only see the most overbearing and commercial side of things. In the fashion section, it seems that we start and finish with the beautiful fashionable photos of people who have the "Corporación Dermoestética" brand stamped across their foreheads. And while we don't actually find that a bad thing per se, the likes of the Andre Crews group's "Second Hand" collection strikes a special chord with us because it opens up new frontiers.

#### Who is Andrea Crews?

Segunda Mano was set up in Bordeaux in 1998, when Maroussia Rebecq put on a catwalk of designs for sale made from second hand clothes in a restaurant in the same city. Maroussia and company used the name Andrea Crews for the whole thing. The idea behind the project and brand name Andre Crews is both simple and ambitious at the same time: the creation of a collection with second hand clothes as the main prime material. To do so, they collect clothes that have been thrown away, get their hands on sewing machines and bunch together a group of

designers and stylists. That's the basis to it all.

"Deuxième main" is a project of action-reflection. The intention is to join creativity, humanitarian work and to set up an economical network. They show up the hidden side to our society through the use they make of the clothes discarded by that very same society. Consonni are the ones responsible for bringing "Segundo Mano" to Bilbao. In their words: "these days the big brand names create needs and they make us believe they are the only ones who can fulfil them. Andrea Crews rip the mask off all of this with projects that create a direct social response. They turn everything on its head; they confront over the top consumerism with recycling, they defend humanitarianism, they search for the aesthetic principal of being through fashion". It's quite clear that we have assumed what our society today has stipulated as our needs. If you don't believe what you're reading, just stop for a moment and take a look at what you're wearing. That's not to say that we mean to denounce the alienation that we all sometimes undoubtedly feel. It's a natural consequence of living in this society. We don't mean for you to turn into a rabid Pol Pot follower, burn all your clothes and watches and turn your backs on all the little luxuries that make your life that little bit more liveable, but Segunda Mano offers us the chance to sit back and actively reflect on all of this. That's all.

#### Bilbao Solo

The main idea behind this project is the recycling and the making of a special collection of clothes with second-hand stuff. This has led to the display being designed and exhibited in a variety of ways and places. The base remains the same, but the exhibitions in Mexico, Indonesia, Berlin and Paris have all had that wee special touch to them. The one in Bilbao goes under the sole name of Bilbao. Maroussia Rebecq visited Bilbao before she set the exhibition in motion, and there, she had the chance to meet local stylists and designers. She also had a chance to get to grips with the city itself. The name is the result of that visit. Bilbao Solo. She will receive about two tonnes of old clothes from the local charity organisations and the dressmaking crew led by Andre Crews starts work on September the 12th. They will recycle the lot and get a collection together within a week. Any artist, dressmaker or anybody who is up for it can take part in these workshops. A few well-known designers will also be taking part in the whole shebang. Miriam Okariz, Ion Fiz, Ailanto, Alicia Rueda and Angel Vilda have all confirmed they will be taking part. They will finish up their work on the 26th of September and the work will go on display at the second edition of the Modorra Festival, held at the Erribera Market Hall.

This open edition goes under the moniker of "Second Hand". Anybody can take part in the clothes workshops at the Modorra Festival, and they can put their creations on sale at any of the several clothes shop in Bilbao that are also taking part in this event.

You can sign up for this and get more info @

[www.consonni.org](http://www.consonni.org)

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

(well worth a visit)



# Metak



## METAK 2001-2003

CD+DVD

Metaken lehendabiziko 3 urteak 24 kantuko CD eta 13 bideo, 3 kantu eta katalogo guztiari buruzko informazioa biltzen duen DVD batean jasoak. Guzti hau tapaki gogor eta 48 orrialde bateko disko-liburu batean. Luxu bat.



## SEIURTE

ekiozu

CD+Bideo

Seiurte taldearen bigarren diskoa. Pop rock aski jantzia, melodiak eta gitarrak nagusi dituela. Gari-ren kolaborazioa besteak beste.



## INOREN ERO NI

CD

inoren Ero Ni taldearen lehenengo emaitza. Rock irekia, sendoa eta aurreirirtzirik gabekoa. Purr taldeko Borja eta BAP!! taldea osatzen zuten Mikel, Eneko eta Drakeren eskutik.



## NEUBAT

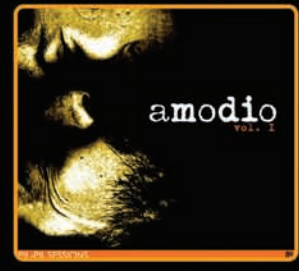
dantzaldiko erreginak

CD+Bideo

Neubat taldekoek, hardcorea, hard rock eta metal doinuak uztartzen dituen disko gogor eta energiaz beteriko batekin ekiten diote lehen lanari.



PIL-PIL SESSIONS 04



## AMODIO vol. 1

CD

Lisabö taldeko Javi Manterola eta Aurélien Rotoreau musikari frantsesa elkartu eta Pil Pil Sessions ataleko laugarren emaitza dakarkigute.



## FERMIN MUGURUZA

KONTRABANDA

Barcelona, Sala Apolo  
21/01/04.

Fermin Muguruza Kontrabanda aurrera daraman biraren soinu lekukotasuna uzten duen lana. Aukeratuako emanaldia Bartzelonako Apolo aretoan urtarrilaren 21ean, zentsurak hamaika kontzertu kantzelatu ostean emaniko zuzeneko ahanztezina da. 80 minutuko testigantza zuzena.



## AFRIKA entzun

CD

Hau, Ekuatore Gineako euskaldunak, bere izenez sinatzen duen lehena da eta euskal musikari haize berriak dakartzkio, izan ere elektronika, r'n'b, soul, jazz eta beste zenbait iturrietatik edaten duen musika duzu, hasieratik harrapatuko zaituen ahots batek gidatua



## BAD SOUND SYSTEM

CD

Irungo DJ eta MC kolektiboa. Esku artean dakartena Lesakako Zambra aretoan Fermin Muguruza Kontrabadarekin batera egindako kontzertu bateko sesioa da. Hip hop, rap, dance hall, ragga eta free style...



## RUDE barrio beat

CD

Bolognatik datorkigun soinu eragilea. Breakbeat, latin breaks & bassline pressure!!



**KONTRA KALEA**  
e k o i z p e n a k

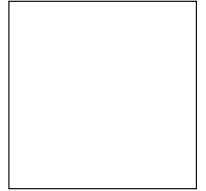


[www.musikametak.com](http://www.musikametak.com)

# Dastatu gure MP3NUA

Taldee buruzko informazioa • Taldeen kontaktua  
Kontzertuak • Katalogo guztia entzungai mp3-an • "Kantu solteak eta album osoak mp3-an erosteko aukera prezio ezin hobean" • Bideoak • Postalak • Argazkiak • Berriak...





# AUDIO



## SONIC YOUTH

Sonic nurse  
Geffen

Ados. Ez da horren zaila kantu onak egitea. Baina zergatik iristen ote naiz ondorio horretara Sonic Youth lan berri baten aurrean eta ez beste hainbat kasutan? Esate baterako: "Stones", bosgarren abestia. Bateria taupada leunak eta gainetik gitarra soil bat. Beste nonbait, beste noizbait jasoa genuen riff hori, edo hori ematen du behintzat, baina berdin dio. "Sonic Nurse" honek Kim Gordon du abiapuntu ("Pattern Recognition" izenekoa, The Velvet Underground eta lehen (eta azken) urteetako PJ Harvey gitarra labankadekin urratuaz) eta "Peace Attack" goxo eta era berean desesperatuen amaiera. Tartean dagoen guztiak balio du, baina batez ere azaleratzen digu gaur egun Sonic Youth mamuaren eragina ondoen jaso duen taldea Sonic Youth bera dela. Urte askotarako.

Ok. It is not so difficult to write songs. But why do I reach this conclusion when listening to the new work of Sonic Youth and not with other works? For example: "Stones" the fifth song. Soft beats of a drum and louder, a single guitar. Somewhere else, that riff we got once or that is what it seems at least. But no matter. This "Sonic Nurse" starts with Kim Gordon (for example in "Pattern Recognition" there is the combination of Velvet Underground and the guitar of the first (and last) years of PJ Harey. And at the end the sweet and at the same time desperating "Peace Attack". All in between is worthy but it is clear that Sonic Youth is the best group which has received the influence of Sonic Youth's ghost. Many happy returns,

asier leoz

## THE CURE

The Cure  
Geffen

Azken urteotako The Cure taldearen disko berri bakoitzak azkena izango zen susmoa zekarren. Robert Smith-en adierazpenek eta gonbidatu moduan beste artisten diskoetan egin izan dituen lanek susmo hori indartu baino ez zuten egiten. Baina antza denez, taldea ez da amaitu edo izatekotan, gu ohartu gabe amaitu eta berriz hasi da hutsetik, aspaldian ez bezain arnas berrituta azaltzen zaigu eta bertan. Aurreko lanetako ornamentazio gotikoak alde batera utzi eta ondorioz aspaldiko diskorik onena atera zaie, 80ko hamarkadako euren obra handienen apal berean jar daitekeena. Espero dezagun kantu berriak aintzat izatea euren kontzertuetan taldeak betidanik izan duen zuzeneko zurbilari (Benicassim 2002 adibidez) kolore pixka bat emateko.

Each last new record of the group The Cure brought the suspicion of being the last one. The declarations of Robert Smith and his collaborations in other records fortified this suspicion. But as it seems not only has not the group ended but they have also started from the very beginning, as we find them newer than ever before. They have left away the gothic ornaments of previous works and as a result they have released the best record for a long time. A record which can be compared to the one of the 80's. We hope their new songs to be appreciated in their concerts, so that the group colours their always pale live concerts in. (Benicassim 2002 for example)

asier leoz

## THIEVERY CORPORATION

The Outernational Sound  
Eighteenth Street Lounge

Egia izango da azkenean. Rob Garza eta Eric Hilton entzule hobek dira musikari baino. Selektak bezala ez daukate preziorik, "Songs From The Verve" hartan erakutsi zuten moduan jazz zigilu basikoaren barrenak arakatuaz. Oraingoan ere kantu aukeraketan dago disko berriaren distira euren erremix lanean baino. Denak ematen du organikoa hemen, elektronikak leunki busti badu ere. Patrick Süskind idazlearen Grenouille horren antzera, inguruko sudurrik finenak dituzte eta beste askori goxo eta sofistikatuak gertatzeko ahaleginak naif aspertuan desegiten zaizkien bitartean euren elementu bakoitzaren proportzio egokia aurkitzen dute segundu batez munduan bakarrik diren usainak sortuaz, eta gainera ematen du erraz egiten dutela.

Finally it is going to be true. Rob Garza and Eric Hilton are better listeners than musicians. They are priceless as Selektas, as they showed us the stamp of basic jazz in that "Songs from the Verve". At this time too the gleam of the new record lays more in the selection of the songs than in the remix works. Everything seems organic even if there is a soft electronic background. Similar to Grenouille of Patrick Süskind, they have the finest nose and while others in their trial of being sweet and sophisticated end being boring naif, they succeed in finding the correct proportion of each element and creating for a snap of time scents which are unique in the world. Moreover it seems they do it easily.

asier leoz

## FRANZ FERDINAND

Franz Ferdinand  
Domino Records

Hitz konposatuen momentua: Franz Ferdinand austrohungariar artxiduke bat izan zen eta bere hilketak Lehen Mundu Gerra piztu zuena. Honek ez du ezertan azaltzen zein den taldearen musika, baina hauek direnez bazter guztietan lore gehien jasotzen ari diren 40 minutuak, ez dago gaizki eskoziar taldeari buruz zerbait gehiago jakitea. Iraupen hori nahikoa dute egundoko melodia eta gitarra zatiak sortzen dakitela argi asko uzteko, nahiz eta eraginak (Talking Heads, Paul Weller, The Strokes...) batzuetan oso azalean dituzten. Hype ezandaren ondoren kea desagertzen den neurrian gero eta argiago ikusiko da azpian zerbait geldituko dela, gaitasunak oso ondo erabiltzen eta gabeziak oso ondo ezkutatzen dakien talde bat.

The moment of composed words: Franz Ferdinand was an austro-Hungarian archduke whose assassination broke out the 1st World War. This fact does not show the type of music the group plays but as these 40 minutes are receiving high praises everywhere, it is not worthless to know something else about this scottish group. They have enough with these 40 minutes to make us clear they know how to compose extraordinary melodies and guitar solos, although their influences (Talking Heads, Paul Weller, the Strokes...) are sometimes too evident. After the explosion of the Hype and while smoke vanishes, we will clearer than ever see that something will remain afterwards. A group that makes good use of their abilities and that knows how to hide their lacks.

asier leoz



## nuevo catecismo católico / ncc with loyalty to rock'n roll

testua / by: teresa sala  
argazkiak / shots: yudania



Dibertsioa. Jarrera. Rock `n` Roll. Musika. NCC. Edo Nuevo Catecismo Católico. Dotrinari burla. Ironia. Askea delako. Izateko eta jokatzeko eraren biziraupena. Zinezkoa. Rock `n` Roll. Berriz. Hamabi urte igaro dira jada. 1992ean, bekatuak egunean izatearen desioari jarraiki, Vatikanok Kristau Ikasbide Berriak plazaratu zituen. Barregarria iritzi zitzairen notizia eta argia ikustear zegoen musika taldea izen berarekin bataiatzea erabaki zuten. Zergatik ez. Praktikotasunari begira, NCC hizkiak erabiltzeko parada eskaintzen zuen. Gainera, "Lords of the New Church", "Blue Oyster Cult", "God" edo "New Christs" idatziak zeuden rockaren memorian. Bekatari izatearen kontuak bakoitzak, ahal eta nahi badu, uler ditzala. "Ez dugu jendearen esker ona bilatzen, ezta onura ekonomikorik ere, ez gara gailentasunaren jarraitzaileak. Non egon nahi dugun jakitearekin nahikoa dugu. Agian, beste modu batean jokatu bagenu urrutiago helduko ginateke. Baina, agian, ez ginateke elkarrekin jotzen arituko. Zure alde sortzailea gauzatzeko gai zarela ikustea, hori da poztasun handiena". Rock musikari izatearen eta horretan aritzearen ordaina, Gonzalo Ibañez-en aburuz. Rock-zale edo rocker izateak zer suposatzen duen datorkio bati burura. Izanen da zerbait eta antzematen zaie, beraiei, jeans, larruzko-jaka, boogie zapatak, txapak, orrazkera konkretu edo Ramones izeneko kontsigna gailentzen duenik. Eta badago. "Pertsona konkretu batzuen arteko komunioa da. Badaude bizikleta edo xakeari esker elkartzen direnak, guri rock musikak batzen gaitu. Agian, honek inplikazio estetikoak dakartza baina ez dira premiazkoak. Azkenean, zure buruarekin eta egiten duzunarekin gustura sentitzeak ematen dio zentzua. Batzuk uste dute koadrila heldugabea garela baina pozik gaude garenarekin eta, egia esatera, ez dugu ezer hobeagorik aurkitu".

Egun, hainbat aldaketa bizitu ostean, bost dira taldeko kideak, Gonzalo eta Arturo Ibañez, Iker Illarramendi, Eneko Etxeandia eta Arturo Zumalabe. Lagunak, Buenavistako eskola zaharretako lokaletan elkar ezagututakoak. Bizkarrean, zazpi disko, hainbat bilduma, ehunaka kontzertu eta bakoitzak aldeztu aurretik bestelako taldeetan izandako eskarmentua. Eskuartearen entseguak, emanaldiak eta Europara bidaia. Etorrizunera begira, kontzertu gehiago, disko berriak, entseguak... Musika. Eta musikaren plazerra aski honetan jarraitzeko. Izan ere, NCC-k ez du hori ogibide, pasio baizik, rutinatik kanporatzeko giltza, eta bidea. "Musika ogibidea izango balitz agian ez genuke hainbeste gozatuko. Bizitzak dituen gainontzeko esparruek nazkagarri bihurtzen direnean musikari helden diogu guk, hor aurkitzen diogu zentzua. Musika izugarri gustatzen zaigu, baina inguruan baditu hain atseginak ez diren alderdi asko", diote Buenavistakoek. Hala, ez dute manager, promozio edo kontratu hitzak entzun nahi. Urriaren Europako hainbat eszenatoki zapalduko dituzte donostiarrek eta zein xede segitzen duten galdetzean garbi dute erantzuna: "nagusiki ongi pasatzera goaz, ez dugu publikoaren erantzun handia espero. Europan ez gaituztelako ezagutzen. Nola dagoen eta nola moldatzen garen ikustera goaz". Lagunen bitartez antolatuta duten bidaia izango da udazkenekoa, "diruagatik mugitzen ez diren ezagunak lagunduko gaituzte eta hori gogoan dutelako egingo dute". Besteak beste, Bartzelona, Alemaniako hainbat hiri, Holanda, Italia, Belgika edo Frantziako hegoaldea bisitatuko ditu Nuevo Catecismo Catolico-k, NCCk. Hemengo kritikari eta zaletu batzuen hitzak lapurtuz kontinentekoek "aparteko punk-rock"-a dastatzeko parada izango dutela esango genuke. Harat doaz eta zuzenean aurkeztuko dituzte. Beraien musika. Eta jarrera. On egin!



nuevo catecismo católico/ncc  
rock'n roll-ari, fidelitasunez.

Fun. Manners. Rock 'n' Roll. Music. NCC. O nuevo Catecismo Católico. A mockery to the doctrine. Irony. 'cause it's free. Survival of being and way of acting. Honest. Rock 'n' Roll. Again: It's already twelve years. In 1992, when the desire of sin was there the Vatican published the New Christian Catecism. They found the news funny and decided to baptize the group with the same name. Why not. Being practical, The NCC letters offered a stop to be used. Moreover "Lords of the new church", "Blue Oyster cult", "God" or "New Christs" were written in the memory of rock. Each one understand, if one can or wants, the story of being a sinner. "We don't look for the appreciation of people, neither for the economical benefits. We are not followers of superiority. We have got enough with knowing where we want to be. Perhaps if we behaved another way, we would reach further. But we might not be playing together. The biggest happiness is to see that you are capable of being a creator on your own. In Gonzalo Ibañez's opinion there lays the satisfaction of being a rocker and doing Rock 'n' Roll. One of them thinks about what to be a fond of rock or a rocker means. It is clear there is something which triumphs

over jeans, leather jackets, boogie shoes, haircuts or watchword called Ramones. And there is. "It is the communion among some specific people. There are some who gather together thanks to the bicycle or chess, music joins us. This may have esthetic implications but they are not necessary. To feel happy with yourself and with what you do is what actually gives sense. Some think we are a senseless group but we are happy with what we are and to tell the truth we have found nothing better. Nowadays after suffering some changes, there are five components in the group: Gonzalo and Arturo Ibañez, Iker Illarramendi, Eneko Etxeandia eta Arturo Zumalabe. Friends who met each other in the old rooms of the school of Buenavista. They have already seven LPs, some collections, hundred of concerts, and each one of the group the hard experience of having been in some other groups. Now they have at hand rehearsals, concerts and a trip to Europe. For the future, more concerts, new record, rehearsals... Music. And the pleasure of music is enough to continue with this. Actually NCC does not have this as a job but as a passion, as the key and way of flying away from routine. "If music

were our profession, we might not have so much fun. When the rest of the fields of life turn repulsive, we hold on the music. There it is where we find sense. We love music but there are also things that are not nice around it."

This way they don't want to listen to words such as manager, promotion or contracts. In October they will step different stages and when asked which objective they look for, the answer is clear: "We mainly go to have fun, we do not expect a warm answer from the audience as they do not know us in Europe. We want to see how Europe is and how we get along in Europe. The journey of October has been arranged by friends. "We are going to be helped by people who don't work for money but because they want to". NCC will visit among others Barcelona, some cities of Germany, Holland, Italy, Belgium or the south of France. Having stolen the words of some critics and supporters: we may say that Europeans will have the chance of trying an excellent punk-rock. They are going there and they will directly been introduced. Their music. And attitude. Enjoy it!

In october NCC will visit different european countries. You'll find the datas of this tour on the NCC web page: [www.e-ncc.tk](http://www.e-ncc.tk)

Urriarri Europako hainbat herrialde bisitatuko ditu Nuevo Catecismo Catolicok. Donostiar punk rock-a dastatzeko parada izango dituzten hitzorduak taldearen webgunean aurkituko dituzue: [www.e-ncc.tk](http://www.e-ncc.tk)

records: "Nuevo Catecismo Católico" 1993  
diskografia: "En llamas" 1995  
"Aún no habéis visto nada" 1996  
"Generación perdida" 1998

"To hell and back" 1999  
"Scarred for life" 2001  
"100% Punk Rock Superfight". Record produced together with the group Safety Pins. 2003

arepel - JATEKES



Salamanca pasealekua, 3 • 20003 Donostia • 943 42 40 40



gure!  
arteak  
euskaraz



Bizkaiko Foru  
Aldundia  
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Diputación Foral  
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Departamento de Cultura





## musika irratian, azken aterpea?

Telebista generalistan musika ez da existitzen. Bere bila dabilenak hobe du iragarkietara jotzea, bertan izango du eta musikaren erabilera berrien isla. Publizitate mundutik at ordea, musikak kate tematikoetan du irtenbide bakarra (MTV kasu) edo, jakina, irratian. Bestalde, ikustear dago azken urteotan haurrak irratiak baztertu izanaren eragina, baina lehen irakurketa batek etorkizuneko entzulea ez dela ohituratik etorriko esaten digu argi asko, gaur egungo irradian ez zaiolako tokirik utzi. Akaso telebistaz nazkatuta helduko dio irratiari. Edozein kasutan, une egokia izan daiteke Norman Corwin antzerki autoreak 1939an (telebista oraindik iristear zegoela) estreina eman zuen obraren izenburua:

**music in the radio, last shelter maybe?**  
In the general TV programmes music does not exist. If you are looking for it, you'd better head the advertisements. Out of the world of publicity the reflection of the use of new music. Out of the specialised channels, such as MTV only space left for music. On the other hand it is still to see the consequences of having left children out from the radio. The first reading show us that the future listener will not develop from a habit on radio listening as he/she has not had space in nowadays radio. Anyway this may be a good moment to mention the title of the theatre scriptwriter

## future

## TURNER

At this moment we are in the beginning of the D.A.B. system. Although some got a headstart on saying that this system hasn't succeeded, it is still to see what will happen when the digital radio really arrives. The receivers are still too expensive but the main problem is another. A digital broadcast brings a lot of expenses and benefits are not easily seen. Anyone who gets the digital radio will get a better quality radio but will this have any influence on the number of listeners? Will a non radio listener until now become one now? The evolution of this system had this doubt as obstacle but according to experts, this will also come to us in a short time.

## etorkizuna

Une honetan D.A.B. (Digital Audio Broadcast) sistemaren atarian gaude. Batzuk porrot egin duela esaten aurrea hartu duten arren, irrati digitala benetan iristerakoan zer gertatuko den ikustear dago. Oraindik hargailuak oso garestiak dira gurean, baina arazo nagusia bestelakoa da. Emisio digitala egiteak gastu handia dakar irratientzat eta onurak ez dira erraz ikusten. Irratia digitalean hartzen duenak askoz kalitate hobea jasoko du baina, eraginik izango al du honek irrati entzule kopuruarengan? Entzule bihurtuko al da orain arte irrati entzuten ez zuena? Zalantza hau oztupo izan du sistema berriaren garatzeak baina, adituen ustez, hau ere iritsiko zaigu epe ertainean.

AUX

PHONO

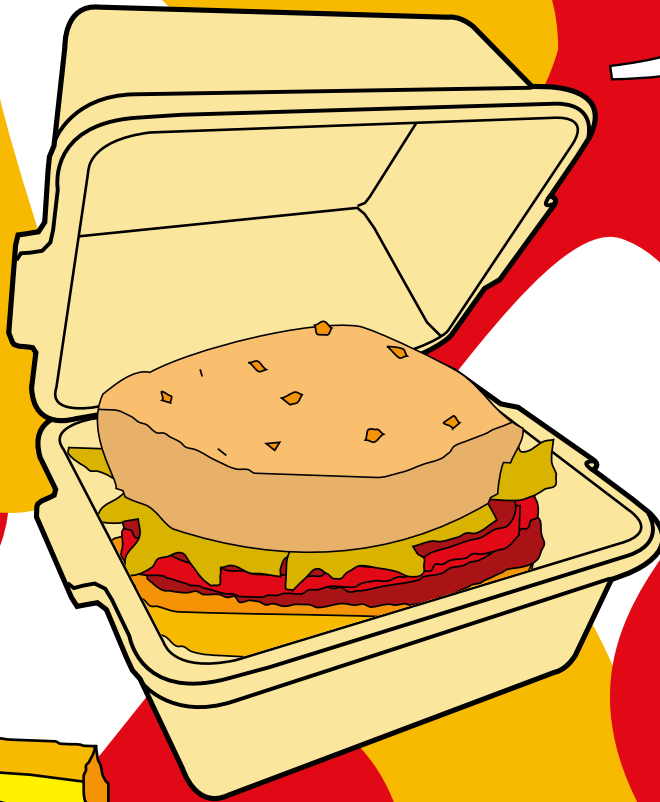
TAPE

one year subscription  
urtebeteko harpidetza

6

Big balde  
ale/issues

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75,13.bulegoa. 31014  
Iruñea 948 121976  
info@thebalde.net  
www.thebalde.net

us

# Maletak basamortuan



testua & irudiak / by:  
dejabü panpin laborategia

## suitcases of the desert

Axeri: Kattalin zergatik ez dugu bidaietarako motila bat erosten?

Kattalin: Maletak askoz ere poetikoagoak direlako, Axeri.

Axeri: Nola daiteke sei urteko mukizu batek horrelako hitzak erabiltzea? Non ikasten dituzu, eskolan?

Kattalin: Ez, aitonak erakusten dizkit. Eta nire aitonak asko daki maletez, Gerra Zibilean maiz erabili behar izan zituelako. Berak esan zidan bi maleta mota daudela: arinak eta astunak.

Axeri: Bi bakarrik?

Kattalin: Bai. Guk aukeratutako bidaietako maletak arinak dira. Behartuta egiten diren bidaietan, berriz, maletak astun-astun bilakatzen omen dira.

Axeri: Ze protesikoa...

Kattalin: Esan dizut ba.

Axeri: Kattalin, why don't we buy a rucksack for our journeys?

Kattalin: Because suitcases are much more poetic, Axeri.

Axeri: How can a six year old naughty boy use those words? Where did you learn them, at school?

Kattalin: No I didn't. Grandpa teaches me. And my grandpa knows a lot about suitcases because he had to use them a lot in the Civil World. He told me there are two kinds of suitcases: The light ones and the heavy ones.

Axeri: Only two?

Kattalin: Yes. The suitcases of the journeys we choose are light while the ones of compulsory journeys become too heavy.

Axeri: How prosthetic!

Kattalin: I've told you.

nola jakin behar  
nuen sahararrak  
ez zirela Saharan  
lizi

Egunerarik gehiago  
irakurriko bazenitu.

Bokadiloak  
beltzeho zarda  
urte nuen



Axeri: -How could I know the the Saharauian don't live in the Sahara? Kattalin: -Axeri only if you read the newspapers...! Axeri: -Read them? But aren't they used to wrap sandwiches?



BIRD  
 a teacher asked their pupils to draw a tree for a bird. When the time for working on it finished, the teacher hit her desk and started collecting the drawings. All the pupils drew what the teacher had asked them, except the youngest pupil of the class. The teacher asked her angrily: - Why didn't you draw the bird? And the child answered her: - I drew it but when you hit the bird got scared and flew away

XORIA  
 Eshin inahale bratch shabee zubauty kot eta boro bed mawayleho ekete yen.  
 Luvoroko tarteu comatu zone an, inahalek machaia kopate eta mawayleho perotyon hore yen.  
 Dand mawayle gubon inahalek ekhatchon gubon mutel gystonk egh Inahalek horewa gildete Yen inahalek.  
 - Fongelth eg chuge mawayle Xoria.  
 Eta hawayek inantyon zion: - Mawayle det bama machaia kopate duguneean leebwata eta egan ihes egin det



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GERIE



من أجل سلامتك  
For Your Safety  
Pour Votre Sécurité

We acted in the school  
of my friends of Aaiune.

Aajuncho nire  
lagunen eskolan  
antzerkia egin  
genuen.



Sidi mohamed is  
the fastest skater  
of the desert

Sidi Mohamed

harmortutako  
faktoren gabe  
agertzen da



Berain lurrekatak bidale  
Aitortzeki uste Ramisotekin  
choni behar dute



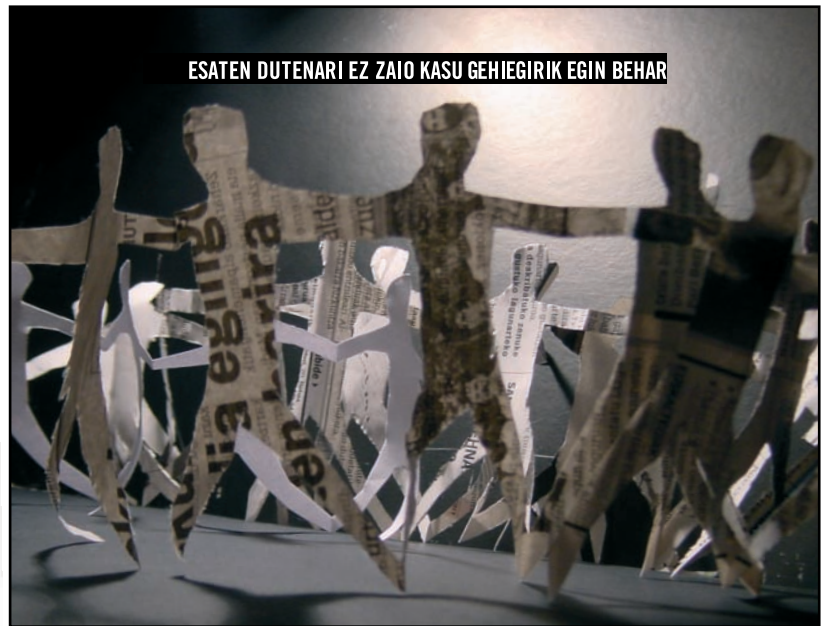
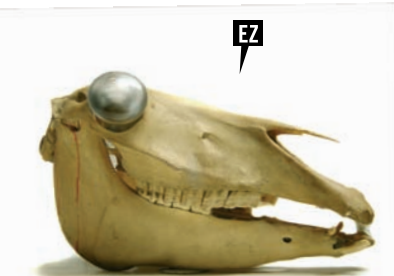
Since they were  
thrown out of their  
territory, they have  
to bring water in  
trucks.



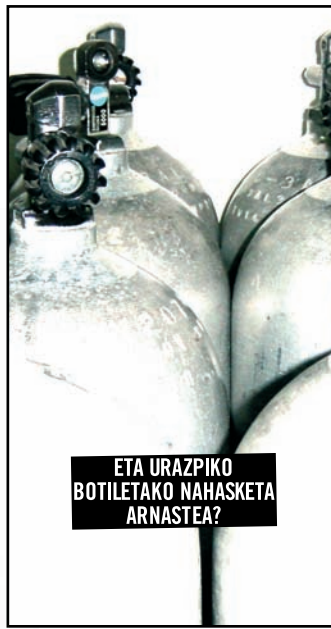


BIRZIKLATZEKO IRRIKITAN ?

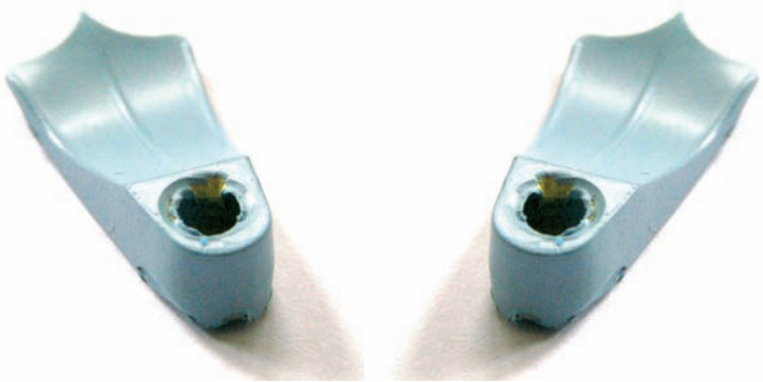
JENDEA EGUNKARI ZAHARRAK BEZELAKOA DA



BADAKIZU ZERTAN DEN BERDINA ALKOHOLA EDATEA



BA, UR AZPIKO BOTILEKIN ALETAK JANTZITA IBILIKO ZARELA ETA ALKOHOLAREKIN, JANTZITA ERAMANGO BAZENITU BEZELA IBILIKO ZARELA





JE...



PERIODIKO ZAHARREK DIOTENARI KASU EGITEN BADIOZU,



AUKERATU BEHARREAN ZAUDE



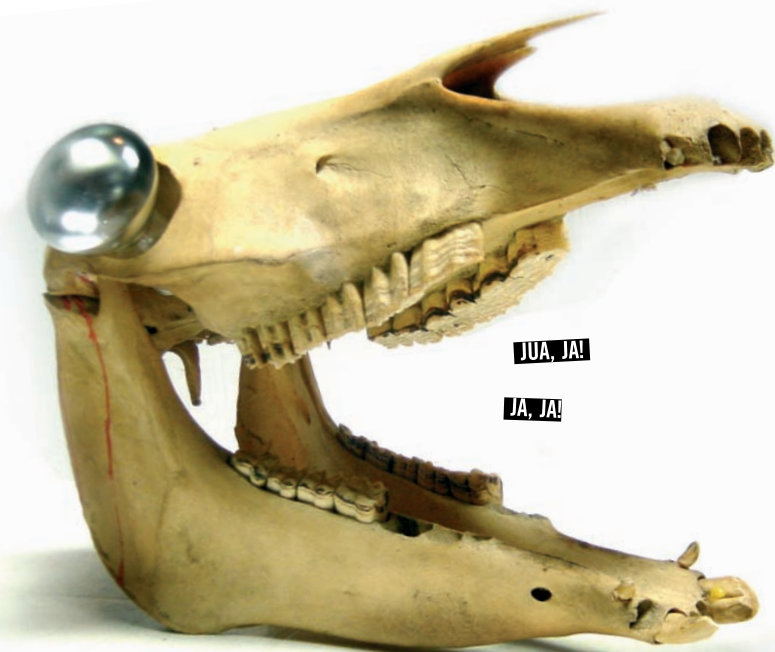
URPEKARI  
MOZKORRARENA  
EGIN DEZAKEZU



EDO BARRABILAK, BEIRAZKO BONBILA PIZTUAK IZANGO BALIRA BEZELA IBILI,

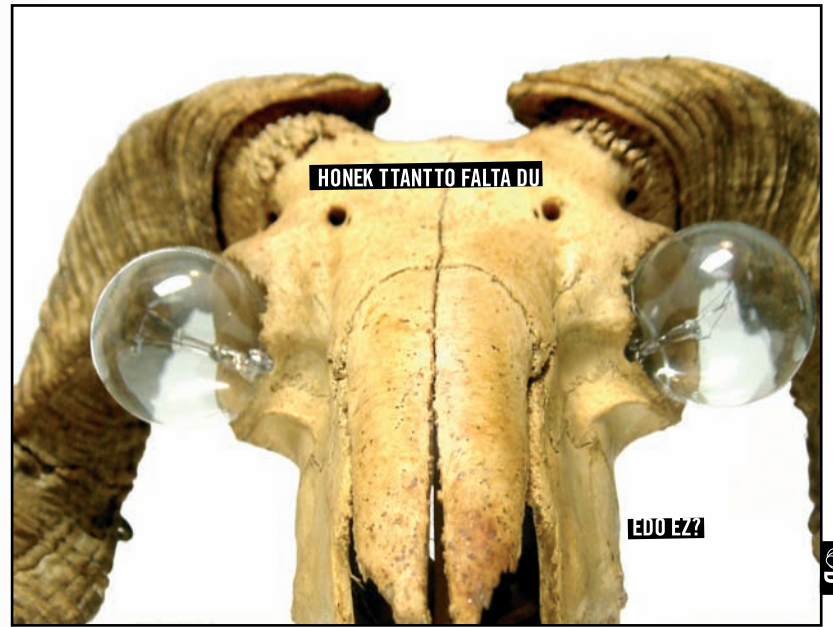
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220-230V

ALETA DANTZA EGINAZ



JUA, JA!

JA, JA!



HONEK TTANTTO FALTA DU

EDU 74?

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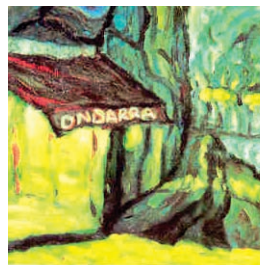
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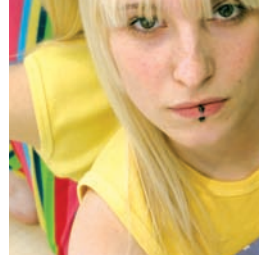
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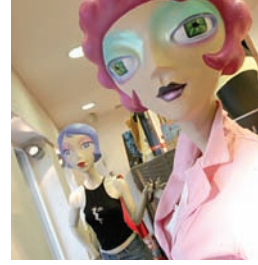
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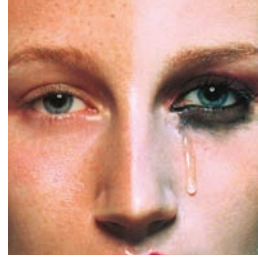
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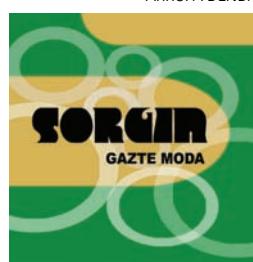
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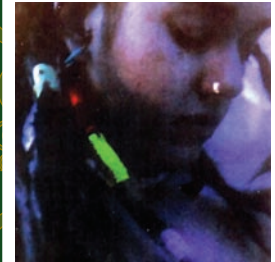
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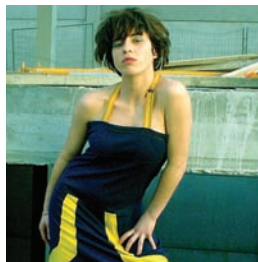
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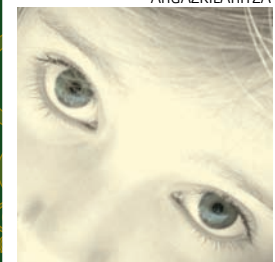
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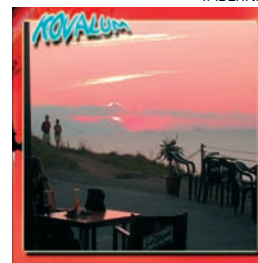
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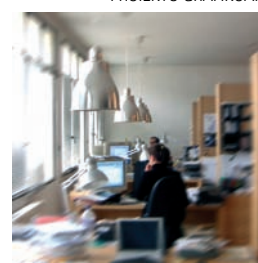
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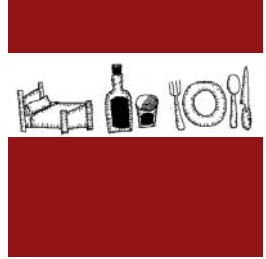
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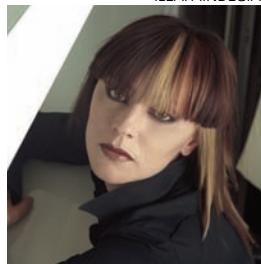
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 GARBZ: ireland  
 PAGAN: ireland  
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eskola ofiziala

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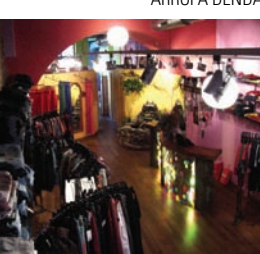
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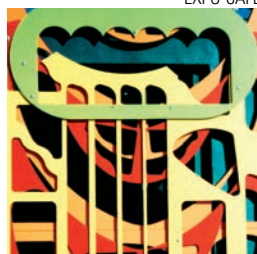
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