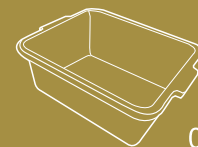




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June | July

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**the balde**



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igogailu beltzean hiru  
three in a black lift



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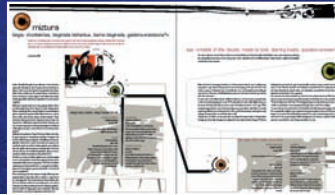
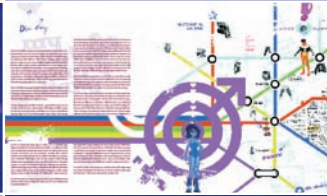
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## LABURRAK IN BRIEF



### THE BALDE X FEST

On the 27th of June, Arteleku plays host to a bit of a party to present this issue. For your pleasure we've organised a concert by Miztura and the Eremuak spectacle. There'll also be a guided tour to the Fanzine Library for those of you who come along. Later on, Boomshakamakalaka!!! Then there's loads of dancing and carry-on with DJ Makala in Etxekalte... everything Thebalde (for free) of course...

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

## INDEPENDENT MEDIA CENTER, NAZIOARTEKO KOMUNIKABIDE ALTERNATIBOA



### INDEPENDENT MEDIA CENTER

You really should know this lot by now. If you don't, the Independent Media Center is a must in these times of blatant media manipulation. The information provided by journalists who work outside the multinationals and corporations has been enough to embarrass more than one government... If you haven't done so already, bookmark this site ASAP.

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

### THE BALDE X FESTA

Ekainak 27an, Artelekun ale honetan aurrerapen gisa eskeintzen dizuegun Eremuak ikuskizuna eta Miztura-ren kontzertua antolatu ditugu. Fanxinotekara bisita gidatua ere izango da bertara hurbiltzen direnentzat. Beranduago Boomshakamakalaka!!! Etxekalten dantza eta marxa Makala DJ-arekin... Guztia the balde jakina...

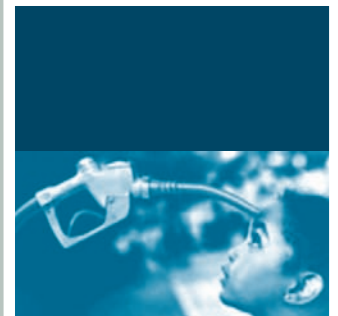
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## THE BALDE X FESTARA GONBIDATUA ZAUDE

### INDEPENDENT MEDIA CENTER

Honezkero ezagutu beharko zenuke. Hala ez bada, eta komunikazioaren manipulazioa hain nabarmena den garaietan ezinbesteko komunikabidea da Independent Media Center. Multinazional eta korporazioetatik at lan egiten duten kazetariak eskaintako informazioari esker gobernu bati baino gehiagori koloreak atera dizkiote... Ez baduzu, jarri lehen baino lehen helbide hau zure internet bilatzailearen faboritoetan

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



### MEMEFEST JAIALDIA ESLOBENIAN

Baina zer demontre da meme? Memetika teoriak zera dio: Memea birus baten moduan kontagiatzen den ideia bat da, garunetik garunera. Memeek birus eta geneen moduan funtzionatzen dute, komunikabideen bitartez eta aurrez aurreko kontaktuen bidez zabaltzen dira.

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

### MEMEFEST IN SLOVENIA

But what the hell is a meme? According to the memetics theory, a meme is:

"a contagious idea that replicates like a virus, passed on from mind to mind. Memes function the same way genes and viruses do, propagating through communication networks and face-to-face contact between people."

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

# MEMEFEST

slo eng



#### ITUNES VS MICROSOFT

Apple, bere sistema eragilearen iTunes programaren bidez, nahi duzun abestia 99 zentimotan erosteko aukera ematen dizu. 200.000 kantu aukeran. Apiriletik, astero milioi bat abesti saltzen ari dira eta microsoft pikatu egin da. Azken hauek uste dute alokairuan dagoela koska. Eta beti bezala, bi erraldoi informatiko demokrata hauek kenduta, beste guztiak asmatzeko dagoen erdibideko formula batean sinesten dute.

<http://www.apple.com/es/itunes/>



#### ITUNES VS MICROSOFT

Apple, through their iTunes Music Store, are now offering you the chance to buy whatever song you like for 99cents. There are 200,000 thousand songs available. Since April they have they have been selling about a million songs a week and Microsoft are a bit miffed at all of this. They think the answer lies in renting, not selling. And, as always happens, everybody else apart from these two democratic computer giants believes in some halfway-between formula that still hasn't been invented.

<http://www.apple.com/es/itunes/>

#### JACKASS THE MOVIE

Sutan ipurdia erre, piper lerro bat sudurretik sartu, boxeataile profesional batekin boxeatu... hori da jackass bat izatea. Jackass the movie: skate bideoen estetikaz baliatuz, Jhonny Knoxville eta bere kideek astakeri itzelak egin dituzte kamara aurrean. Adibidez Jackass errezeta. Tipula bat jan, ondoren patata bat eta azkenik arraultza gordinak. Oka egin guztiak zartagin baten gainean eta sutan jarri ostean tortilla egin. Goxo-goxoa lagunekin konpartitzeko. Ongietorriak Jackass mundura!!!

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



#### JACKASS THE MOVIE

Burn your arse in a fire, snort up a line of pepper, box with a professional boxer... that's what it takes to become a Jackass. Jackass the Movie: Johnny Knoxville and his buddies in skater video style get up to shit you just wouldn't believe. Look at this Jackass recipe if you don't believe me: eat an onion, follow that with a potato and finally a raw egg. Puke it all back up into a frying pan and fry up an omelette to share with your mates. Welcome to the world of Jackass.

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

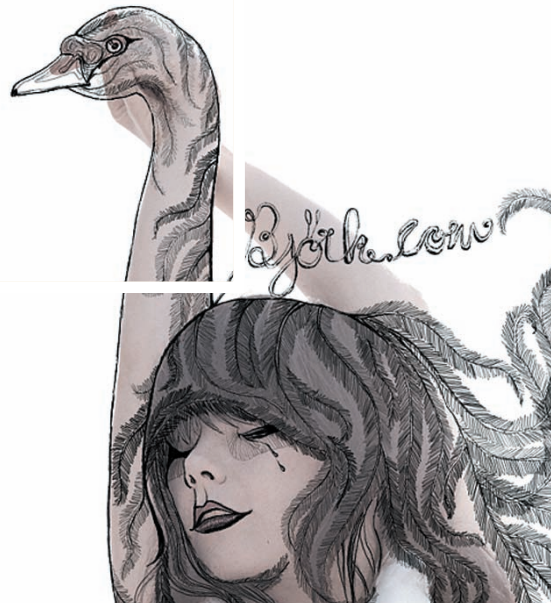
## JACKASS ASTAKERIAK MTV-TIK PANTAILA HANDIETARA

## EZ DA ELUR MALUTA IGOALIK, EZ DA BJÖRKEN BERDINIK...

#### BJÖRK OVERDOSE

The swan from the northern seas has been rather busy lately. Björk's next release will be a 5 CD Box Set containing live performances. The set also contains DVD documentaries on the Icelandic singer. Don't miss her web page...

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



#### BJÖRK GAINDOSIA

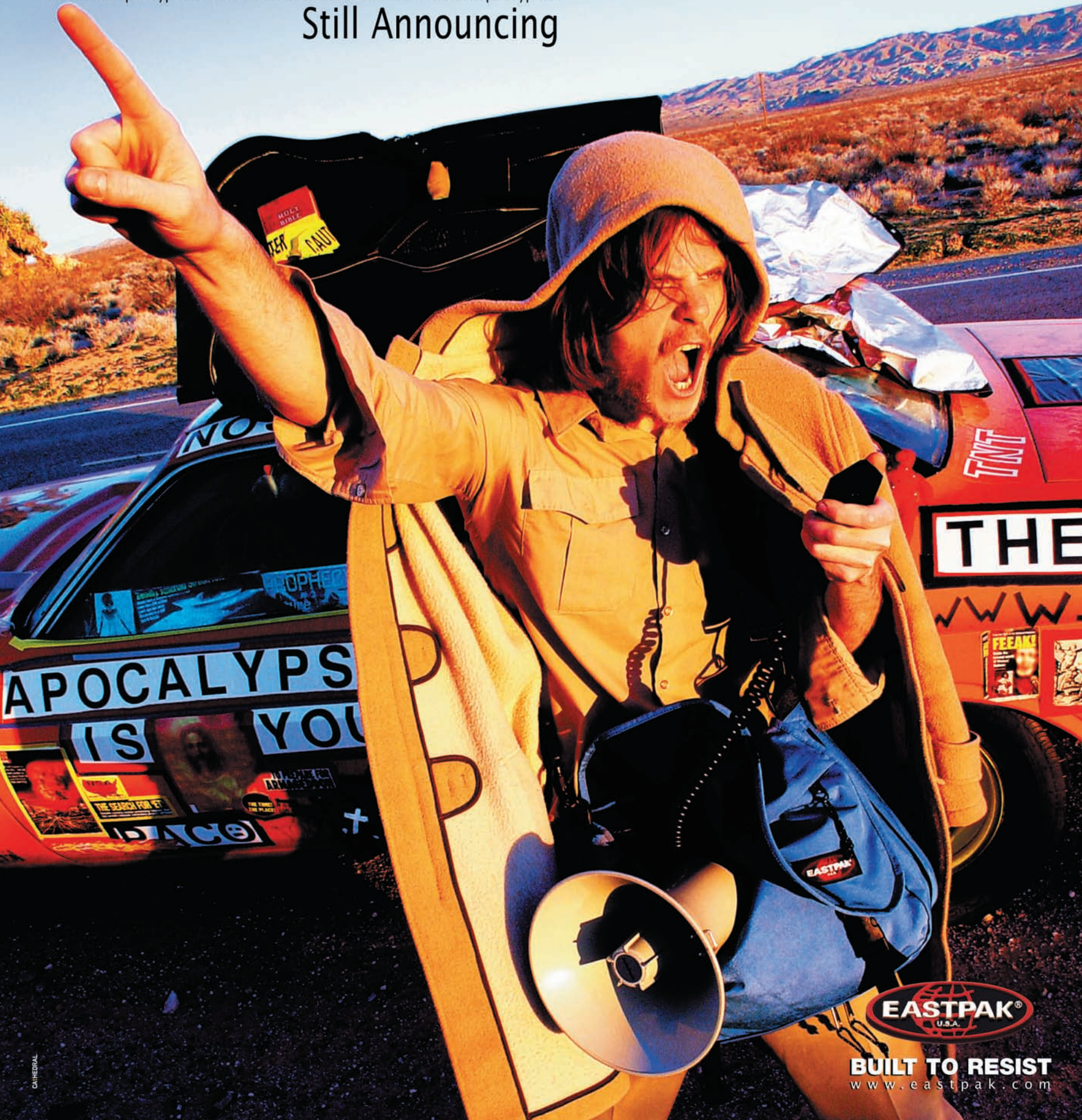
Ipar itsasoetako zisnea lanpeturik ibili da. Björk-en hurrengo kutxa 5 CD izango dituen zuzenekoen bilduma bat izango da. Kutxa berean islandiar abeslariaren inguruko dokumentalak ere izango ditugu DVD-n ikusgai. Ez galdu bere web orria...

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

# John El Paso

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## Still Announcing



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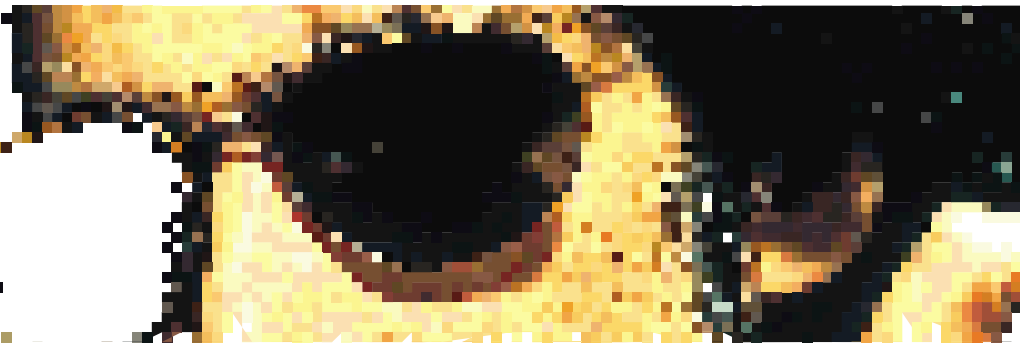
CA/HEDRAL

andrés calamaro

«maitasun kantak ez dira inoiz ergelak»

«love songs are never nonsense»

testua / by: roberto herreros, victor lenore



Calamaro ia ia garaiz iritsi da bere Malasañako taberna kuttunera. Itsura ona du, irribarre erraza, eskuan farmazia batetako poltsatxo. <<Egunak eman ditut e-mail terroristak bidaltzen: gehien bat pirateria salatzen duten musikari ergelei. Diego Manriquei ( musika kritikoa) ere bai, Jennifer Lopez-en monagilloa dela esan diot, hura azalean ateratzen den aldizkarietan idazteagatik>>. Tabernatik 3 portal haratago dagoen bere etxera gonbidatzen gaitu. Bidean, prentsak El Salmon diskoari bizkarra eman izanaren arrazoiak aztertu ditugu. <<Niri berdin zait; diskoetaz nahi dutena idatz dezatela, baina kritikari serio asko sentsazionalismoan erraz erortzen da>>. Etxean duen bi metro karratu eskaseko estudio txikia irekitzen digu, bertan, bere katuak, nahi duena egiten du kable eta tramankuluekin. Andresek, goxo, bertatik botatzen du. Leihoko kristalean Bob Dylan-en "legez kanpo bizitzeko oso zuzena izan behar duzu" leloa duen pegatina bat. Elkarrizketa erdian disko konpaktu bat atera eta 20 minutuz bertan grabaturik dauden zatiakin irratia bailitzan zappina egiten du. Blues, scratch, flamenco, bateria ( entseguak?), cumbia erritmoko baxu doinuak eta "ez iraindu nire erokeria, aldi bateko erokeria dela esanaz" gisako esaldiak nahasten dira bertan. El Salmon atera zuenetik, Andres elkarrizketatzea plazer txikiz betetako erritualean bihurtu da: abesti berriak entzun, bere diskurto ( nahasia askotan ) ulertzen saiatu, eta pasadizo ezberdinen kontakizunekin barre egin. Korrontearen kontra, bere erritmoari jarraituaz, ordu eta erdi egon ginen Calamarorekin estrategia sonoro berririk entzun gabe. "grabatzea, niretzat, jarraipena duen zerbait da: bidaiatzen dudanean soilik itzaltzen dut estudioa. Power-a piztu eta sei hilabete uzten dut. Munduarekin diferentzia musikal ugari dut. Baina ados nago, hori bai, estereoon grabatzearekin".



### Zerbait konposatu al duzu gaur?

Lagun argentinar baten pelikularen musika bandan ari naiz lanean. Triste dago bere azken lanari "X"-a jarri eta negozioa hondatu ziotelako. Egia esan nik pelikula ikusi nuen eta tipoak ez du ezer ezkututzen: gorea, aluak, pastillak...Orain bere hurrengo luzemetraiarako ari naiz konposatzen. Argentinar krisian harrapatuta dagoen sukaldari bat da. Lana galtzen du eta ezin du oliba oliorik erabili. Filipinarren moduan zerbitzu domestikoan hasten da lanean, kableak gurutzatzen zaizkio, gauza asko gertatzen zaio baina amaiera zorionsua du. Bere eskrupuluak galtzen ditu baina sukaldaria berreskuratzen du. Musika banda egiteko Jerry Gonzalez-ekin asko geratzen naiz. Tema nagusi gisa ez nekien zein erabili eta Cole Porter-en "Every time we say goodbye"-ren bertsio batekin saiatu nintzen. Baina gero, gidoia irakurri eta eta malenkonisatuegia zela iruditzen zitzaidan. Bi sekuentzia ere egin nituen, Mark Knopflefer-en Local Hero-tik gertu.

### El Salmon egin zenuenetik zure lan egiteko modua izugarri aldatu da. Zergatia azalduko al diguzu?

Bakarrik idazteari utzi nion. Marcelo Scornikekin hasi nintzen eta gero Jorge Larrosa etorri zen. Marcelorekin krisi pertsonala izan genuen eta bisturiek in jaisten genituen lerroak. Benetazko jendeaz idaztea erabaki genuen, kartzela barruan eta kanpoan egiten diren delituetaz. Plaza de Mayo-ko amekin hasi ginen hizketan, eta oso garrantzitsua izan zen hura, eta gero kartzeletara joaten hasi ginen. Kantuak argitaratu gabe, kantuetaik gertu bizi izan ginen. Argentinar errealitatea nire aurrean loratu zen droga, prostituzio eta delitua erakutsiaz. Horretaz hasi ginen idazten, hain justu gu hirurok gure burua pasotatzak genuen momentuan. 360 graduko itzulia egin behar izan genuen gure buruak berriro topatzeko. "The Times are a-changin'" ( Bob Dylan) kantua dioena da: bandiduak, kamelloak eta farloperoak erreferentzia gara jendearentzat. Batzuetan, kontrako iritzia mantentzea superbibentzia hutsa da glamour kontua baino gehiago. Gure kasua dela uste dut.

### Duela gutxi zuk esandako zerbait oroitu dugu. "Scornik kantu politikoak idazten ditu eta nik maitasunezko abesti ergelak". Zergatik banaketa hori?

Hori ez da egia. Marcelok egin zituen El Salmon diskoko maitasun kantu heavy-enak, zainetan maitasuna irakiten dutenak. "Tu pavada" superheavy-a da. Ez naiz Marceloren hitzak berriro entzuten ausartzen. El Salmon-

ko balada politenak, "Tu pavada" edo "Rumbo errado" bereak dira. Diskoko azken 500 kantuak ordea ez dira maitasun kantuak ( irriak). Gainera, maitasun kantu bat inoiz ez da ergela.

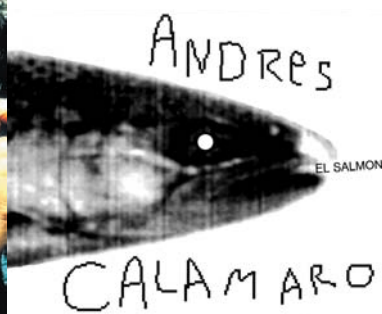
### Zer ikasi duzu El Salmon diskotik hona?

Eztanda urtea izan zen. 2001. urtetik hona kitarra teklatura eta sanplerrarekin aritu naiz. Lau pistetako grabagailuarekin ere aritu naiz, esperimenduak egin ditut bluseroa den Alberto izeneko lagun batekin. Grabaketa batzuk ekarri zizkidan "Los piratas del flamenco" eta ostean, Diego Cigala entzun nuen berriro eta orduan mundua gainean erortzen zitzaidala sentitu nuen. Astebetera guztiok elkartu ginen, eta lagun egin ginen eta Diegoren etxean grabatu genuen. Eta "Niño Josele"-rekin ere jo dut. Aurtengoa, kantu urtea baino jendearekin jotzeko urtea izan da: cubatarrak, brasileiroak, flamenkoak...nire musika desioak gutziz ase ditut jende hau ezagutuaz... bi hilabetetatik ona auzo bizitzan egin dut. Lasaiagoa. Filmari esker Jerry-rekin lan apur bat egin dut, kokak bultzatuta...

### Zein da egungo disko industriari buruz duzun ikuspegia?

Oinarrian, nik musika debalde izatea nahi dut. Promozio nazkagarriaz paso egin eta musika aurkeztu eta ezagutarazi nahi dut. Ez dut ezer bulegoetako jendearen aurka baina musika jendearentzat dela uste dut. Nik ez ditut telebistan azaltzen diren disko piraten aurkako operazio horiek ulertzen. Herriarentzat hori albiste txarra da. Kokaz lepo dagoen barku bat harrapatzen dutenean bezala gertatzen da. Nor alaitzen da horregatik? Hala ere disko piraten "manta" zirkuitua ere oso komertziala da. Niri, bestelako disko piraten bila aritzen ginen garaiak gustatzen zitzaizkidan,... Dylan-en 80 ditut eta beste hainbeste Rolling Stones-enak. Nire espezialitatea Some Girls ( 78-79) garaia da. Egun diskoetan DVD-a debalde dator roialtiak ordaintzen ez dituelako. Egun bost Cd saldu ditzakezu gramo erdiak balio duen prezioan. El Salmon-ek jasan izan zuen bazterketa potroak ukitzen dizkit. Entzuleak esnatu behar dira. Jendeak atentzioa deitzen ez duen musika nahiago du, modu horretan ez du denborarik galdu behar. Orain disko gehienak El Salmon-en antza dute baina alderdi txarrenera jota. Gaur egun dendetan Ibiza bildumak eta 8 diskoetako pack-ak besterik ez daude. Ez dakizu merke edo garesti diren. Tartea, diskoak balio duen euro erdia eta kobratzen dituzten 20 euroen artean dago. 19,50-eko alde dago. %4000 gutxi gora behera.

Calamaro arrives almost on time to his favourite bar in Malasaña. He's looking well, quick to break into a smile and he's carrying a little bag from a pharmacy. <<I've been sending terrorist e-mails all day. Most of them have been to gobshite musicians who condemn pirating. I sent Diego Manrique (music critic) one as well. I told him he was Jennifer Lopez's lackey because he writes in all the shagging mags she appears on the cover of>>. He asks us up to his gaff which is three doors down. On the way there we chat about why the press turned their back on his last record, El Salmon. <<I couldn't give a flying fuck, they can write what they want about records, but a lot of serious critics seem to fall back on sensationalism so easily>>. He shows us his two metre-square home recording studio where his pussy does what it wants with his wires and gadgets. Andres flakes out there all nice and comfy. There's a sticker with a Bob Dylan quote on the window that reads: "To live outside the law, you must be honest...". Halfway through the interview he takes out a CD and spends about 20 minutes skipping from track to track as if he were fluting around with a radio dial. Blues, scratch, flamenco, drums (rehearsals?), Columbian dance bass melodies and he keeps saying stuff like <<"don't knock my madness, it's only temporary craziness">> Ever since the release of El Salmon, interviewing Andres has become a type of pleasure-filled ritual: you listen to new songs, you try and understand him as he rabbits on (quite confusing at times) and you crack up at the anecdotes he tells you. We spent an hour and a half with him, swimming against the flow as ever, and not a word did we hear of big new strategies. <<"Recording is something you follow up on in my view: I only ever cover the mixing desk when I off on my travels. I turn on the power and let it hum for six months. I have lots of musical differences with the world. But I must say that I agree with recording in stereo.">>



#### Have you written anything today?

I'm working on the soundtrack for a film by an Argentinean friend of mine. He's a bit sad because his last film got an X rating and he didn't make any money on it. In all fairness, I saw the film and he leaves nothing to the imagination: gore, fannies, pills... I'm doing the music for his new film. It's about a chef caught up in the Argentinean crisis. He loses his job and he can't use olive oil any more. He starts working as a domestic servant like Filipinos, he gets involved in all kinds of tangles but it's got a happy ending. He loses his scruples but he gets to work as a chef again. I meet up with Jerry Gonzalez a lot to work on it. I didn't know what to use as the principal track and I tried a version of Cole Porter's "Every time we say goodbye". But when I read the script I thought the song was too melancholic. I did two sequences as well, like Mark Knopflefer's Local Hero.

#### They way you work has radically changed since you recorded El Salmon. Can you tell us why?

I gave up writing on my own. I started doing stuff with Marcelo Scornik and later on with Jorge Larrosa. Me and Marcelo had a bit of a personal crisis and we snorted down lines of shit off scalpels. We decided to write about real people, about crimes that take place in and outside prison. We started speaking to the grandmothers of the Plaza de Mayo and that was really important. Then we started visiting prisons. We got really close to the songs without releasing them. The reality of Argentina, drugs, prostitution and crime, just blossomed before my very eyes. We started writing about that just when the three of us kind of considered ourselves as not being the caring type. We did a 360 degree turn in order to find ourselves once again. Dylan's "The Times are-a-changing" sums it up perfectly: people regard us as bandits, drug-pushers and coke heads. Sometimes the fact you go against the mainstream is more a question of survival, more than a glamour type thing. I think that's where we're at.

#### Something you recently said comes to mind. "The songs Scornik writes are more political whereas I write nonsensical love songs". Why this separation?

That's not true. Marcelo came up with most of the heavy weight love songs on El Salmon, love songs that stir the blood in your veins. "Tu Pavada" is super heavy weight. I can't bring myself to listen to Marcelo's lyrics again. The most beautiful ballads on El Salmon, "Tu Pavada" or "Rumbo errado" are his. The last five hundred

songs on the record aren't love songs all the same. And love songs are never nonsense.

#### What have you learnt since the release of El Salmon?

It was a bomb of a year. Since 2001 I've been fiddling around with the guitar, keyboards and samplers. I've done some stuff with a four-track recorder as well, some experimental stuff with a blues head friend of mine called Alberto. He brought me a few recordings of "Los piratas del flamenco" and afterwards I heard Diego Cigala again and I was stunned. We all got together a week later, became friends and recorded some stuff at Diego's place. I've also played with "Niño Josele". This year has been more of a "playing with people" year rather than a "song writing" year. I've been with Cubans, Brazilians, flamenco musicians... I've satisfied all my musical hungers with these people... These last two months I've just hung around the neighbourhood. Taking things easy. Thanks to the film I've done a bit of work with Jerry, prodded on by the coke...

#### What do you think on what's currently going on in the music industry?

I think that music should basically be free. I couldn't be bothered with all that fucking awful promotion shit, I just want people to hear and know my music. I have nothing against the people in the offices but I think music is for the people. I don't understand these anti-pirating operations that are plastered all over the TV. They are bad news for the people. Just like when they catch a boat loaded to the gills with Charlie. Who does that kind of news cheer up? That's not to say that the CD blanket selling isn't commercial. I preferred the type of pirate records we all looked for before... I have about 80 by Dylan and about the same by The Stones. My speciality are the Some Girls years (78-79). You get the free DVD on records nowadays because they don't pay any shagging royalties. Now you can sell five records for the price of half a gram. The fact that El Salmon was marginalized really pisses me off. People need to wake up. People prefer music you don't have to pay much attention to. That way they don't have to invest any of their time in it. These days most records are affected like El Salmon but in the worst sense. These days all you can find in record shops are Ibiza Mixes and 8-CD packs. I don't know if they are cheap or expensive. That's not to forget the difference between the half a euro that a record costs and the 20 euro they charge. That's a difference of 19,50euro. About 4,000%.

# napartheid fanxinoteka artelekun ezkutuko munduan sartzeko atea

testua/by: odlok

Desastre jaunak fanzinotekan lan egiten duela esaten du ( kar kar kar ) baina guk jakin badakigu paper subertsiboz elikatzen den zomorroa dela. Artelekun harrapatu dugu, bere gordeleku berrian...

Noiz eta nola sortu zen Fanxinoteka egiteko ideia?

Ez dakit. Desastre fanxina zegoen batetik eta napartheideko sektakoak ezagutu eta euren hatzaparretan erori nintzen. Esklabu bihurtu ninduten Fanxinoteka proiektuan. Nik uste 97an hasi nintzela, baina lehenagotik bazeuden Napartheid-era iritsitako fanxine solteak. Mahai azpitan usteltzen ari ziren. Hondakin bihurtu aurretik antolatzea erabaki genuen. Bestetik, Napartheid nerabezaroan zegoenez komunikatzeko beharra zuen, mundu osoko ( eta mundu osoa esaten dudanean mundu osoa esan nahi dut ) beste fanxinerosekien harremanetan jartzeko beharra zuen.

Zein izan da Fanxinotekaren orain arteko ibilbidea?

Gora behera handikoa. Hasera batean geneukan guztia ordenatu eta katalogatu behar zen eta horretaz gain kopurua handitu eta kontaktu berriak egin egonkortasuna lortzearren. Garai honetan hazkunde izugarria izan genuen eta gure altxorra prest zegoenean ibiltaria bilakatu genuen. Herriz herri eraman dugu eta ikusgai egon da toki ezberdinetan. Baita bahituta ere -*Vladimir Brigada* gorri separatista zitelen esku-. Azken urte eta erdian moteldu egin da baina orain Artelekun kokatzearekin batera berriro suspertu da proiektua.

Internet-en ere badago fanxinoteka bisitatzerik ezta?

Bai. Eta gurea ez ezik badira beste batzuk. Poitiers-eko *Fanzinothèque* edo hainbat katalogo adibidez. Gure harremana internetekin bikoitza da. Izan ere e-zine eztanda etorri denean gu gure eszedentzia garai horietako batean geunden. Baina beno, badugu meritua, orain arte gure katalogorako 3.000 fanzineen azalak eskaneatu eta fitxa egin dugu.

Sobre eta sellotan diru mordoak gastatuko zenuen...

Fanzinotekari esker herriko postarien lagun mina naiz oraindik eta oraindik bada jendea nire aita postarizat duena. Beti hura bidaltzen nuelako postetxera...batek baino gehiagok "Eh posta ez zaidala etxera iristen" esaten zion aitari.

Zer topa dezakegu Fanxinotekan beste inon topatzen ez dugunik? Odola izerdi eta malkoz eginiko lana da. Eta esaldia ez da metafora bat. Aldizkari komertzialetan ez bezala, fanzineetan, jendeak bere grina eta sentimenduak jartzen ditu. Ez dago zentsurarik ezta mugarik ere. Norberak gustoko duena egiten du. Fanzineetan ez dugu topatuko konbentzionalismorik, interes komertzialik, beldurrik... Eta aniztasuna ere aipatuko nuke. Edozein gaietan pentsatu eta fanxinotekan ziur topatuko duzula zerbait horren inguruan.

Adibidez?

Txorongoei buruzko fanzina, depilatzen ez diren emakumeak, animaliekin esperimentazioa, Euskal Herriari buruzko ikuspuntu ordainezinak, gotikoak, komikiak, hizkuntzak, artea, konspirazio paranoideak, matematika, musika, sexua...amaitezina da zerrenda.


Zer ekarpen egin diezaioke Artelekuk Fanxinotekari eta Fanxinotekak Artelekuri?

Artelekuk fanxinotekari egonkortasuna eta erakusgai eta eskuragai egotea. Akzesibilitatea hitz batean. Eta Fanxinotekak Artelekuri mundu berri oso bat, instituzio eta ofizialtasunetik kanpo dagoen informazio iturri agortezin bat.

*\* fanzinea: fan edo zale batek egindako argitalpena*



*\* fanzine: a publication written by and for fans*



## napartheid fanzine library at arteleku

Mister Desastre says that he works at the fanzine library (ha ha ha) but we know that really he's some type of subversive paper-chomping monster. We found him holed up in his new hideaway down at Arteleku...

Where did the idea for this fanzine library come from?

I dunno. There was the Desastre fanzine on the one hand and then I fell into the evil clutches of the Napartheid sect. They enslaved me to this project. I think it was about 1997 when I started, but quite a few fanzines had arrived at Napartheid in the years before that. I found piles of them rotting under tables all over the place. We decided to sort them all out before they became ripe for shredding. Napartheid was still in its suckling infant days and needed to communicate with all the outside world (and when I say all the outside world I mean all the outside world), it needed to make itself known to other fanzines.

So, what's it been like so far?

Oh, lots of ups and downs. At first we had to sort out and catalogue everything. And as well as that we had to get more mags, get in touch with people to maintain some stable sort of communication. The whole thing really grew and when our little treasure was all ready we made it into a touring exhibition. We brought it round from town to town and it was on show in loads of places. It was even hijacked – that was those despicable commie separatists Vladimir Brigadak – but we've taken it fairly handy for the last year and a half. The whole thing seems to be taking off again now that we have stuck it in Arteleku.

Is it true that you can visit the library on internet?

Yep. There are others you can visit as well. There are loads of catalogues and there's the Poitiers Fanzinothèque. Our work with the net is actually twice as much. The thing was that we were basically on indefinite leave when the whole e-zine boom exploded. But I have to say that we do deserve some credit, I mean, so far we've scanned and uploaded 3,000 fanzine covers.

You must have spent a small fortune on envelopes and stamps...

Thanks to the Fanzine library I have become a bosom buddy of the postman. Some people even think that my father's a postman coz I was always sending him down to the post office... a few people even complained to him that their post wasn't getting to their homes.

What can we find at the library that we can't get anywhere else?

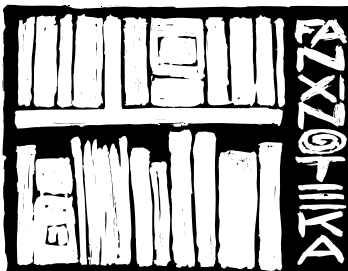
It's been put together with a lot of blood sweat and tears. And I don't mean that as a metaphor. People wear the emotions and desires on their sleeves in fanzines. There are no limits, no censorship, everyone does whatever they like. You won't come across any conventionalisms, financial interests, fears... I'd also like to mention the variety. Think of any possible subject and you're sure to find something on it in a fanzine.

Give us an example?

All kinds. About turds, about women who don't lather on the leg wax, about animal experiments, there are priceless opinions on the Basque Country, there are gothic ones too, paranoid conspiracies, maths, music, sex... the list is endless.

What can Arteleku give to the Fanzine Library and the Fanzine Library to Arteleku?

Arteleku offers stability and a place where they are available to people. Accessibility in a word. The Fanzine Library offers a whole new world, an never-ending source of information that is totally free of officialdom and the authorities.



## DATUTAN/IN NUMBERS:

Ale kopurua totala / Total number of zinez: 3969

Herrialde / Countries: 59 (5 kontinente + Marte)

Izeburuak/ Titles: 1650

Hzkuntza / Languages: 30

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



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ordutegia / horario  
10:30 - 14:00 / 16:00 - 20:30  
asteartetik larunbata arte / de martes a sábado

## NOMADAK ETA BIBLIOFILOAK

Evrú, On Kawara, Martin Kippenberger  
Andrés Nagel, Ed Ruscha,  
Allen Ruppersberg, David Tremlett,  
Lawrence Weiner

uztailaren 10etik urriaren 4ra  
erakustaretoa



Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa



maiatzaren 29tik uztailaren 12ra  
ganbara

It's the year 2003 and dolls aren't made of rags anymore.

This latest fad has winged its way over to us from Hong Kong. These dolls, a mixture of art and design, have as much to do with teenagers and adults, for whom they were created, as they do with the dolls kids play with..

You're walking down the street when your attention is suddenly called to a doll in a shop window. The dolls you liked so much as kids are now called action figures or action dolls, but there's definitely something special about the figure in front of you. You decide to move in and snap it up before the others around you can. Uff! 500€ for a doll. It's not the normal price for a doll but some have been known to reach that kind of money. There aren't too many copies of these dolls made by designers and if one becomes popular their price can shoot up. Some of these dolls belong to numbered series, and the first one in each series is usually held back by the designers. Some are to be seen in galleries and others are privately owned. That's not always the case, however, and you can come across cheaper ones. Having said that, you definitely won't get your hands on one for less than thirty€.

The dolls are directly connected to drawings, comics and everyday street life. They are more than just a traditional Chinese doll; there's something else there. They are made with the utmost care to detail and their personal characteristics can be seen in their clothes and facial traits. Expressiveness and attitude that Barbie or G.I. Joe would never achieve in their wildest dreams.

They first appeared in 1998 and they've started to turn up over here recently, though they don't seem to have reached the Basque Country yet. The Yanks and Japs have started to produce these dolls as well and they have been really successful in the States and Europe. You can see what we're on about at this little corner shop we found on the net: [www.ningyoushi.com](http://www.ningyoushi.com)



2003an gaude, panpinak ez dira trapuzkoak jada.

Hong Kong-tik etortzen zaigun punta puntako azkeneko afera, artea eta diseinuarekin, umeen jolasekin bezainbesteko zer ikusirik duten panpintxo hauek heldu eta gazteen gozamenerako sortuak dira.

Kaletik zoaz, bat batean, jostailu denda baten erakuslehotik panpintxo batek deitzen du zure arreta. Txikitatik izan dituzu gogoko gaur egun action figure edo akziozko panpinak deitzen dituztenak, baina zure aurrean duzun horrek xarma berezia du. Zure ingurukoek beste behin umea deitzeko arriskua onartu eta erosteko asmoarekin hurbiltzen zara eta... ufa! 500Euro panpin batengatik? Ez da normalean duten prezioa baina horretara ailegatu da baten bat. Diseinatzaileek sortutako panpin hauen kopia gehiegirik ez dira egiten eta batek arrakasta handia izatekotan bere prezioa izugarri igo daiteke. Badira hauetako batzuk seriatuak eta serie horien lehenengo kopia diseinatzailearen eskutan mantentzen da, hurrengo batzuk galeriatan egoten dira eta besteak partikularren eskuetan. Hala ere hau ez da beti gertatzen eta badira merkeagoak, hori bai, merkeena 30eurotik bera ez duzu aurkituko. Panpinak ilustrazio, komiki, eta kaleko bizitzarekin harreman zuzena dute. Bertako bizitza islatu eta ohiko panpinak baina kontzeptu zehatzago bat daramate soinean. Beti ere azkeneko xehetasunera arte arretaz osatuak, nortasuna markatua izaten dute janzkera zein aurpegiaren espresioetan, Barbie zein G.I. Joe inoiz amestuko ez duten espresio eta aktitateak. 1998an hasi ziren sortzen eta egun gurrera hurbiltzen dabilta, nahiz eta irudikoz oraindik ez ditugun Euskal Herria. Ez dira jada Hong Kong-tarrak panpin hauek egiten dituzten bakarrik eta japo zein yankiak ere badabilta horretan. EEBBetan zein Europan arrakasta handia lortzen ari dira. Adibidetzat interneten aurkitu dezakegun dendatxo hau: [www.ningyoushi.com](http://www.ningyoushi.com)

binilozko panpinak  
vinyl dolls

testua / by: txo!?

# Dear diary

Duela bi urte Madrilen izan ginen Imelda eta biok ekainaren amaiera aldean. Bero lehorra umela baino hobea omen da, hobeto jasaten omen da. Ez dakit zer esan. Orduan egiten zuen beroa gainera erortzen zitzaizun eta lehor-lehor aho eta sudurretik sartzen zen, asfalto zapoareekin. Hala ere, ez dakit zer izan zen okerragoa, egiten zuen beroa jasatea edo egiten zuen bero horretan Madrilgo eskaparate guztiak ikusten ibiltzea Imeldaren erritmoa segitzen. Imeldari eskaparateak ikusten energia kargatu egiten zaio, zenbat eta eskaparate eta denda gehiago, orduan eta gogotsuago eta azkarrago joaten da kale batetik bestera, korrika eta presaka, dendak itxi arte atsedenik gabe, etenik gabe. Niri, berriz, bere ondoan joateak energia guztiak ustiatzen dizkit, stand-by egoera batean sartzen naiz eta eskaparateak eskaparatera ibiltzeko energia gorde behar dut, orduan ezin dut hitz egin, edo ibili edo berba egin, gauza biak batera ezin ditut burutu eta, gutxiago gainera, bero egiten badu.

Aurten ere Madrilera joango gara ekainaren amaieran, ekainaren 28an hain zuzen. Jai egun batzuk ditugu eta Imelda eta biok izango gara han. Duela urte bi bezala festa handia egingo dugu gay, lesbianen eta transexualen harrotasunaren egunean eta duela urte bi bezala nire energia Madrilgo kaleetako zementuan itsatsita galduko zait eta ez dut berriz errekueratuko, bero jasangaiz horren pean.

Ospatzen ditugun gauza kolektiboei buruzko gogoeta laburra egin dut orain mentalki eta uste dut urtero ospatzen dugun erreibindikapen kolektibo bakarra hau dela. Eta sintzeroagoa banaiz, erreibindikatu ere ezer gutxi erreibindikatzen dugu guk. Egiten den festa erraldoiarengatik ospatzen dugu. Friboloak gara

gu. Beste modu batekoak izango bagina, ez dakit, eeeh... mendizaleak izango bagina, festa erraldoi hauetara joan beharrean, gure bizitza osoan mallak eta mendiko botak eta zirak jantziko genituzke? Eskerrak horrela ez den. Nahiago ditut takoiak, eskoteak eta rimmela. Ez naiz mendizalea. Imeldak duela urtebete deskubritu zidan bezala mariliendres bat naiz. Marikoi artean ibiltzen den emakume heteroa. Gaztelera "Mariliendres" esaten da, baina euskaraz ez dakit, hiztegiaren behintzat ez dator, ezta gaztelera ere. Izango da moduren bat, baina nik ez dut ezagutzen euskaraz nola esaten den. Gaztelera bada bertsio light-ago bat: gay-hetera. "Mariliendresak" lagun astunak direlako, ez dituztelako beraien adiskide mariak bakean uzten, eta gay-heterak hobeak omen dira, politikoki zuzenagoa ere iruditzen zait niri definizioa. Baina, ez dakit, nik nahiago dut "Mariliendres", kariñoa hartu diot.

Festarekin pentsatzen hasi naiz eta jada emozionatua nago. Thebaldekoek uzten badidate, handik bueltan kontatuko dut nolakoa izan den eta ez badidate uzten kompetentzian idatziko dut.

Me and Imelda were in Madrid two years ago around the end of June. They say dry heat is better than close heat, that it's supposed to be more bearable. I'm not too sure about that myself. The heat then crushed down on you and the asphalt-tasting air just scorched up your nose and into your mouth. All the same, I don't really know which is worse; trying to bear up in that heat or trying to keep up with Imelda in that heat as she tore around Madrid stopping off at absolutely every window display she could find. Window-shopping recharges Imelda's batteries. The more stops she sees, the bubblier and more sprightly she gets as she dashes from street to street. She never lets up until the last shop has shut shutters down on the day. I, on the other hand, have to concentrate every last drop of my energy on just keeping up with her. I have to think of ways to conserve energy just to be able to make it from one shop to the next. I can't talk, well, I can't walk and talk at the same time. Especially in that kind of heat.

We're off to Madrid in June again this year, on the 28th to be exact. We have a couple of days off, so both of us are gonna head off to Madrid. We're off to the same huge festival that's held o Gay, Lesbian and Transsexual Pride Day that we were at two years ago. And I know that I'll once again have to try and peel my melted self off the streets of Madrid in that unbearable heat, unable to recover, just as I was two years ago.

I've just been having a quick think about the events where we all get together and I think this is the only annual protest bash where we all meet up. Not that we protest about much mind you. We get together to let it rip. We're more the frivolous types, like. If we were different, or, I don't know...what if we were, say, mountaineers? Would we wear walking pants, hiking boots and raincoats instead of heading off to these macro-fests? Christ, thank Jaysus we're not like that. I much prefer high heels, a dash of cleavage and a smattering of eyeliner myself. I'm not much into mountains really. I am, as Imelda was kind enough to point out to me last year, a "Mariliendres": a

hetero girl who likes hanging out with fags. The name for that in Spanish is "Mariliendres" but I don't know how you'd say it in Euskera. I couldn't find it in the dictionary, anyway. I couldn't find it in the Spanish one either. There's a lighter version in Spanish which is "gay-hetero". Seemingly a "Mariliendres" are more of a pain in the arse, you now, they never leave their "queer" friends alone. They say that "gay-hetero-s" aren't as bad. I personally think that "politically correct" is a more accurate definition of the term. I don't know really, I prefer "Mariliendres" myself, I've grown quite fond of it.

I've started to ponder on what we'll get up to and the festival and I'm really starting to buzz at the idea already. If The Balde lets me, I'll tell you all about it when I get back. If they don't...I'll just have to write about it somewhere else!



MAIATZAREN 10,  
LARUNBATA



CUT  
SLITS  
AT  
WHITE  
LINES

LOVE

PARTY



Chueca

Gran Vía

Banco  
de España

Callao

Sol

**maricon** *f.* acción del maricon. Ing. Mala pasada, acción mantenida o indigna contra otro. 3 fig. y fam. Tontería.

**mariconera** *f.* Bolso de mano para hombres.

**marihuana** *f.* Estupefaciente obtenido mediante la mezcla de hojas y flores secas de cáñamo indico.

**marimacho** *m.* fam. Mujer que en su aspecto o acciones parece hombre.

**marimandona** *f.* Mujer autoritaria, que mangonea.

**marine** *m.* Soldado de infantería de las fuerzas navales británicas y norteamericanas.

**mariliendres** *m.* fig. y fam. Mujer heterosexual que se rodea de maricones. 2. fam. In fatigable agitadora de gays. 3. Frívola amante de los escotes, los tacones y el rimmel.

**mariposón** *m.* fam. Hombre muy galante. 2. Amér. Homosexual, maricón.

**marigueta** *f.* Insecto coleóptero que se alimenta de pulgones (*Coccinella septempunctata*). 2. Chiche de color rojo con manchas negras (maris). 3. Chinche de color rojo con manchas que suele encontrarse sobre las plantas (*Pyrhocoris apterus*).

**marinero** *m.* [buque] Fácil de gobernar, que sirve en la marina o a los marineros. 4. Individuo que sirve en la marina. 4. Individuo que sirve en la marina.

**marinero** *m.* [buque] Fácil de gobernar, que sirve en la marina o a los marineros. 4. Individuo que sirve en la marina.

**marinero** *m.* [buque] Fácil de gobernar, que sirve en la marina o a los marineros. 4. Individuo que sirve en la marina.

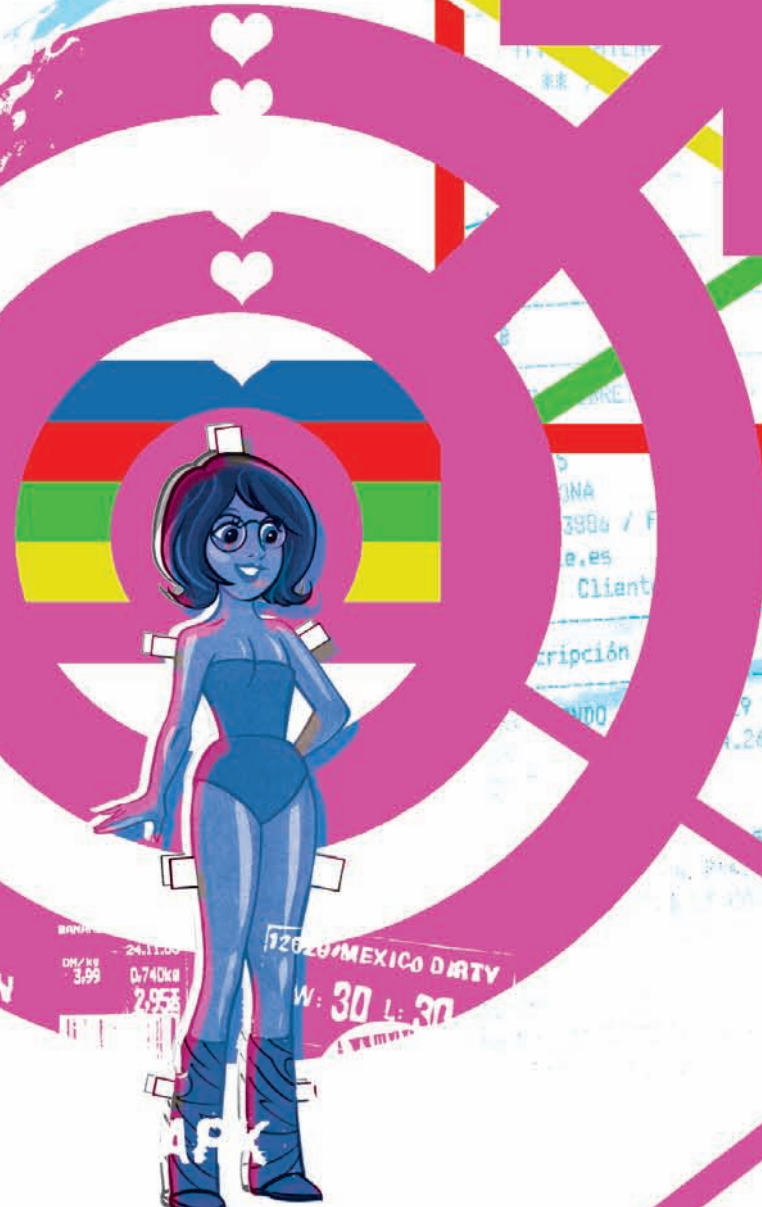
**marinero** *m.* [buque] Fácil de gobernar, que sirve en la marina o a los marineros. 4. Individuo que sirve en la marina.

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**marinero** *m.* [buque] Fácil de gobernar, que sirve en la marina o a los marineros. 4. Individuo que sirve en la marina.



Lavapiés

PARTY

Mlle. Wendolyne

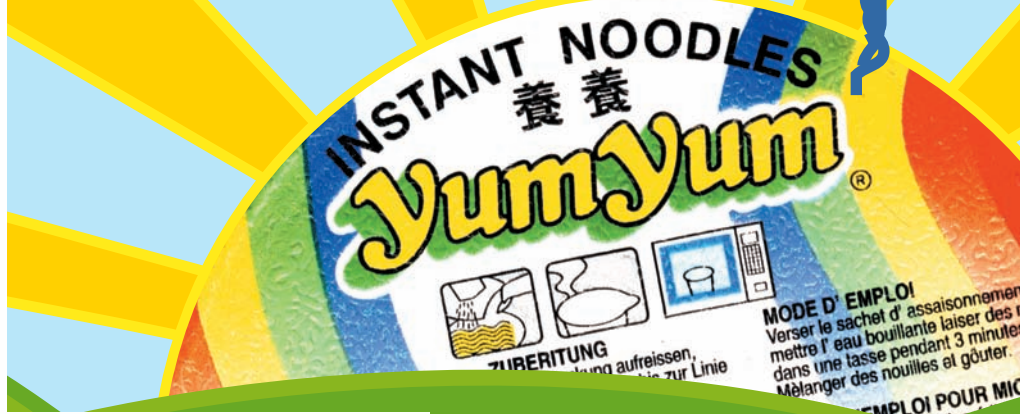




??



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MODE D'EMPLOI  
Verser le sachet d' assaisonnement dans l' eau bouillante laisser 3 minutes dans une tasse pendant 3 minutes. Mélanger des nouilles et goûter.

EMPLOI POUR MIC

## janari txinarra supermerkatuan

testua / by: pekos pantxinet

Txinatarrei eta euren kuriositate gastronomikoari esker, egun supermerkatuak produktu exotico eta bereziez gainezka ditugu. Ulertzen ez ditugun hitzez apainduta, mikrouhinean sartzeko prest eta fikzio zientzia formatuekin....

Txinan gastronomia tradizional ugari dago. Dieta zabala dute. Denetarik jateko gaitasuna dute, eta gainera elikagaiak estetika bereziaz aurkezteko ohitura jorratu dute enperadoreen garaietatik. Janaria prestatzen maisu izateaz gain, janari hau erakusten, gordetzen eta paketatzen abilezia berezia dute.

Guretzat modernitate ikur diren hainbat jaki, janaria kontserbatzeko modu izan da txinatarrentzat aitzinetik. Txinatar jatorria duen surimia adibidez horixe da: Arrantzaleek arraina soberan zutenean, egosi eta bolatxoak egiten zituzten gorde ahal izateko.

Txinatarrak elikagaien eraldaketa eta birziklaketa erregeak dira. Produktu ezberdin ugari lortzen dute oinarri beretxuekin. Emaitza, ahoan, duina izaten da beti. Sabelean ordea bestelako erreakzioa sortzen du. Zapore sustatzaileen barra-barrako erabileraren kalte ordainak....

## chinese fast food

Thanks to the Chinese and their gastronomic curiosity, nowadays you find supermarket shelves brimming over with special and exotic goods. They come adorned in words that you don't always understand, ready to be popped into the microwave and in wacky science fiction type shapes.

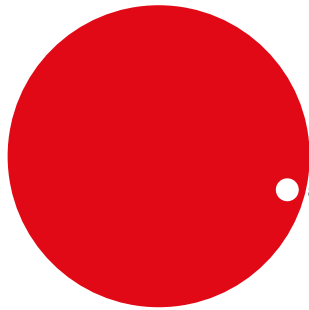
There are many different culinary traditions in China. They have a broad diet. They'll eat anything and, they have also applied special attention to the presentation of served food since times of the emperors. Not only are they masters in the art of preparing food, but they have always shown a special ability at displaying, conserving and packaging food..

Lots of different foods and the different ways to preserve them that are considered by us as icons of modernity have existed in China for eons. Surimi, originally Chinese, is an example of what I'm on about: when fishermen had fish left over, they boiled them and made little balls to keep the fish meat from going off.

The Chinese are the kings of transforming and recycling food. They come up with many different dishes with the same ingredients. The end product is always worth savouring in the mouth. Unfortunately the same can't be said about what happens to the stomach. The price to be paid, perhaps, for the copious use of flavour enhancers...



et  
voutilles  
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PRO-ONDES



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JO



NORA JO

DO

WHAT TO DO



ARITZATXU ROCK 2003: BERMEO

Uztaila osoan zehar

All through July



Uztaila osoan zehar zine emanaldi, arte erakusketa eta proiektio ezberdinak izango dira ikusgai Bermeon. Uztailaren 12an, hondartzan antolatuta den dub session batekin hasi, Elektrotruna kalejirarekin jarraitu eta gau partean Poison Idea, Tokyo sex Destruction, Lobo Electrico eta Los Frenos taldeen kontzertua izango da. Guztia thebalde, muxutruk... aukera galtzen baduzu.... damutuko zara...

All through July there'll be screenings of films, art exhibitions and other types of projections in the town of Bermeo. On the 12th of July, uff!, there's a major dub session planned for the beach which is followed by a Electrotrun street parade, which in turn is followed by a big gig at night with Poison Idea, Tokyo Sex Destruction, Lobo Electrico and Los Frenos. All for nothing, a freebie...you'll be sorry if you miss it.



CORONITA LONGBOARD CLASSIC

Sopela Ekainak 28, 29

June, 28, 29, Sopela



Surf tabla handiak olatu basatietan. Europako txapelketa honetan, kontinente zaharreko longboarder finenak izango dira ( Paulo Kid, Romain Maurin, Ben Skinner, Kepa Alvarez,...)

Big boards surfing wild waves. In this European championship we'll be able to see the best longboarders around ( Paulo Kid, Romain Maurin, Ben Skinner, Kepa Alvarez,...)

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**NAFARROAKO JAIALDIA**  
Uztailaren 28tik abuztuaren 9ra  
July 28th – August 9th



Aurten Brasil eta bertako kulturari eskainiko diote jaialdia. Folklore, zinea, arte plastikoak, kapoeira ikuskizunak eta abar antolatu dituzte Iruineko ziutatelan. Musika kontzertuak ere izango dira. Eta gonbidatuen artean Carlinhos Brown, Zuco 103 eta Caetano Veloso...

This year's festival is dedicated to Brazil and Brazilian culture. The organisers have gotten together quite a nice package of folklore, cinema, plastic arts and Kapoeira shows at the city castle grounds in Irunea. There'll also be live music to sample. Amongst the artists appearing are Carlinhos Brown, Zuco 103 and Caetano Veloso...

● [www.festivalesnavarra.com](http://www.festivalesnavarra.com)



**PLAZA JAIALDIA**  
Ekainak 20-29, Donostia  
June 20-29, Donostia



Kursaal areto eta inguruak ohitzen hasi dira uda oro ospatzen den jaialdi hontara. Proposamen aunitz, eklektiko eta abanguardistak. Interesgarriak batzuetan, aspergarriak besteetan...horrelakoa baita bizitza. Arriskuak hartzen dituztenen proposamen arrikutsuak Donostian.

The Kursaal Hall and its surrounding area are starting to get used to this festival. Lots of eclectic and vanguard stuff flying about. Some of them are interesting, some right boring... just like life itself. Donostia plays host to risky projects by people who take risks.

● [www.plazafestival.com](http://www.plazafestival.com)



**EJERCICIOS DE ESTILO**  
Ekainak 20, 21 eta 22. La Fundición aretoa, Bilbo  
June 20th, 21st and 22nd, La Fundacion Hall, Bilbo



Uda eta antzerkiarekin txotx egiteko aukera izango da Bilboko La Fundición aretoan. Udan Txotx izenburuarekin bataiatzen duten zikloan, hainbat lan eskainiko dituzte ekainean zehar, eta horietako bat izango da "Ejercicios de estilo" 7 grados konpainiaren lana. Ironia, agudezia eta jakituria dira autobus bidai batean hasten den obra honen zutabeak.

Summer and theatre get a chance to sink a few together at the Bilbo hall, La Fundacion. They call the cycle Udan Txotx and quite a few groups will be offering their dramatic wares in June. One of the scheduled plays is 7 Grados' "Ejercicios de estilo". Irony, wittiness and wisdom are the keys to this play which starts off with a bus journey.

● [www.lafundación.com](http://www.lafundación.com)



**BAR JAIALDIA**  
Uztailak 4 eta 5 Bilboko Zorrozaurren  
July 4th and 5th, Zorrozaur, Bilbo



Lehen aldiz ospatzen den jaialdia. Punk rock, stoner eta doinu gogorak dira jaialdi honen berezitasun nagusienak eta gure arteko nahiz atzerriko hainbat banda izango dira zuzenean. Horien artean Danzig, bere garaian Misfits taldeko abeslari mitikoa izango da. Baita Nebula, Arthur Lee and Love, Zen Guerrilla, Electric Frankenstein, Mermaid... eta hori gutxi balitz, oraindik kartelaren buru izango direnak konfirmatzeko daude erredakzioa itxi dugun egunean.

First time for this festival. Punk rock, stoner and serious hard noise are what makes this fest special and both local and international acts will be threading the boards. Amongst those on the bill are Danzig, the once lead-singer with the legendary Misfits. Nebula, Arthur Lee and Love, Zen Guerrilla, Electric Frankenstein, Mermaid... and if you thought that wasn't enough, the headliners still hadn't been confirmed when we were going to press.

● [www.bilbaocccionrock.com](http://www.bilbaocccionrock.com)



**EMANANKA (M & K)**  
Getariako Txoritonpe kalea.  
Txoritonpe Kalea, Getaria



Kintxomantik eta Makala disko jartzaileen proiektu ludiko-musikala. Getarian, kantauriko kresal usaina lagun, uda osoan dantza egiteko aukera emango dizun txokoa da Emanaka. Hara behin joan ezker, itzuliko zara. Emanaka...emanaka...emanaka...

This is basically what DJs' Kintxomantic and Makala get up to in their spare time. Emanaka is a wee place in Getaria, where you get the chance to jig your bones to da beat all summer. That and the lovely fresh salty smell of the Cantabrian Sea. Once you go, there'll be no keeping you away. Snared by the short and curls!

● [emanaka@ketarri.com](mailto:emanaka@ketarri.com)



**SONAR**  
Ekainak 12,13,14  
June 12th, 13th, 14th



Zer esango dugu Sonar jaialdiari buruz? Honezkero totus tuus baino ezagunagoa bihurtu da Bartzelonan ospatzen den jaialdia. Beroari aurre egiteko ur botilak, eta desodorante tonak bertara hurbilduko den jendetza usaina kentzeko.

What more can we say about the Sonar Festival? This bash celebrated in Barcelona has become more famous than totus tuus. Plenty of bottled water and deodorant by the lorry load are what's needed to fend off the serious heat. You have been warned!

● [www.pro.sonar.es/media/](http://www.pro.sonar.es/media/)



**38. DONOSTIAKO JAZZALDIA**  
Uztailaren 24tik 29ra Donostiako hainbat aretotan  
July 24th - 29th, venues throughout Donostia



Ezinbesteko zita. Aurten ere hainbat izar izango dira gurean: Salomón Burke, Eliane Elias Expanded Trio edo Van Morrison. Hala ere festa giro bila bazabiltza Zurriola hondartzara jo beharko duzu, aurtengoan Dj Spooky-rekin dantza egiteko aukera izango da bertan ospatuko diren dj festetako batean.

Not to be missed. Another year and another star-studded line-up: Salomon Burke, Eliane Elias Expanded Trio or Van Morrison. If what you're really looking for is some serious festival ambiance, you'd better head down to Zurriola Beach. DJ Fest heaven and one of those performing will be DJ Spooky.

● [www.jazzaldia.com](http://www.jazzaldia.com)



**BADOK HAMALAU**  
Uztailaren 11tik 13ra Lekeitioko plaza, portuko kaleetan eta talan  
July 11th – 13th, Main Square and Port Area. Lekeitio



Izen hori jarri diote Lekeitioko kale antzerkiko arduradunek aurtengo jaialdiari. 1989. urtetik ospatzen da jaialdi hau eta Bizkaiko herriko kaleak hiru egunetan zehar antzerki betetzen ditu. Aurten besteak beste Europa nahiz Kanadako konpainiek parte hartuko dute, baita gure artekoek ere, horien artean izango dira: Quinquillans, Xarxa, Trapu Zaharra, Kukubiltxo, Picto Ipso etab...

Badok Hamalau is what those in charge of this theatre festival in Lekeitio decided to christen the baby. This festival started in 1989 and it fills the streets of this fishing village in Biscay with theatre. This year sees companies from Europe and Canada as well as some local outfits. These last lot include Quinquillans, Xarxa, Trapu Zaharra, Kukubiltxo, Picto Ipso, etc...

● [www.lekeitiokale.net](http://www.lekeitiokale.net)



no comment



no comment

leonardo da vinci-aeroporti di Roma. by: txuma vazquez

ok

cancel

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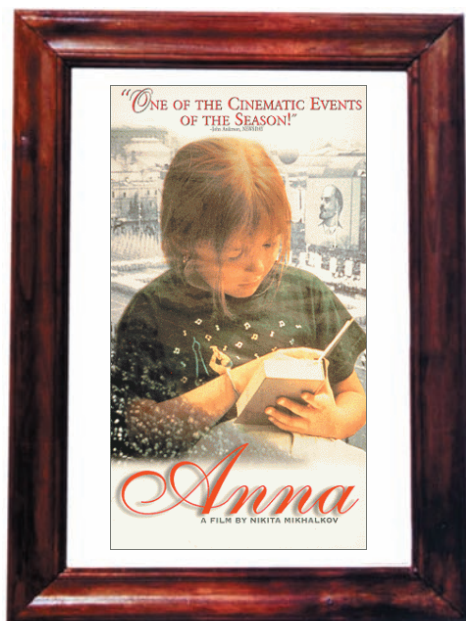


# NIKITA MIKHALKOV

## nikita mikhalkov

### errusia handiko azken zine zuzendaria the last great russian film maker

testua / by: koldo almandoz



Azken zuzendari errusiarra. Baieztapen potoloa. Errusiarra diodanean gainera, Errusiak duen zentzu zabalenean diot. Zar-en Errusia. Errusia Gorria. Glasnost-aren Errusia... Vertov-en Kino Pradva-ren ( Zine Egia) oinordekoa da mikhalkov. Baina Vertov-ek kamara hartu eta trenetan bidaiatu bazen Sobietar Batasunaren handitasuna filmatzeko, mikhalkov-ek Errusiaren izaera eta nortasuna filmatzen saiatu da. Nikita mikhalkov Moskun jaio zen 1945. urtean. Artista familia batean hezi zen. Bere bi aitona pintoreak ziren eta bere aita, Sergei Mikhailov idazlea zen. Sobietar Batasunaren ereserkiaren letra idatzi zuena hain zuzen ere. Bere ama, Natalkia, poeta ezaguna da Errusian. Nikitak, Moskuko VGIK zine eskola publikoan ikasi zuen eta bere anaia Andrei Konchalovsky eta Andrei Tartovsky-ren klasekide izan zen.

#### Aktorea eta pertsonaia

Pertsonaia dira mikhalkov-en zinearen sekretua. Aktore zuzendaritzan maisu bat da. mikhalkov-ek bere eta beste zuzendari batzuen hamaika pelikuletan hartu du parte aktore gisa. Zuzendari zorrotza izan arren, ez da aktoreak ezinbesteko gaitz gisa hartzen dituen zuzendaria. Kamara aurrean inprobisatzen uzten die aktoreei << baina Bergman-en sistema erabiltzen dut: aktore eta talde teknikoari behar duten askatasuna ematen diet, beti ere, gauzak hitz egin eta astiro egindako entsegu luzeen ostean>>. mikhalkov-en izaera gogorren atzean, gizakiaren ezaguera sakon bat dago. Bere filmetan heroia ez dira ongia egiten dutenak...heroia euren kontraesanekin aurrera egin eta duintasuna mantentzeko ahalmena dutenak dira. mikhalkov-en lanetan pertsonaiek manikeismotik ihes egiten dute. Askatasunaren alde borroka egiten duten guztiak ez dira onak, faxista guztiak gaiztoak ez diren moduan; langile oro ez da solidario, militar oro putakumea ez den moduan...Kontraesan eta inkoherentziak betetako pertsona biribilak marrazten ditu mikhalkov-ek eta horregatik sentitzen gara haiek hain identifikaturik.

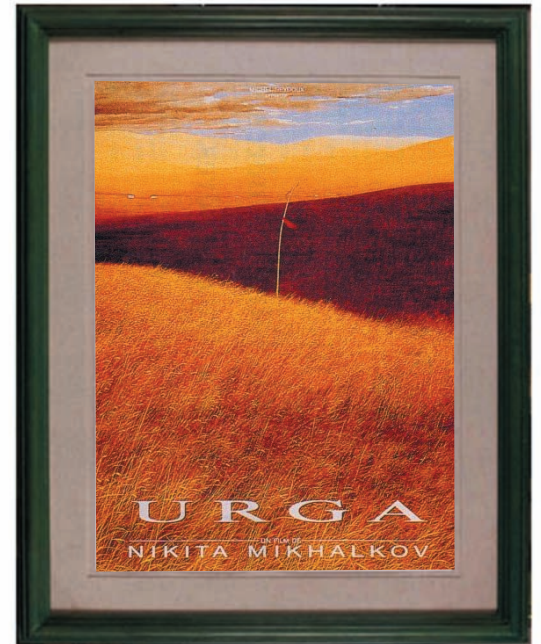
#### Politika eta polemika

Bere filmetariko batzuk, Sobietar Batasunaren garaian ezkutuan eginikoak dira. Baimenik gabe filmatzen zuten, film ofizialetan sobratzen zen zeluloide zatiekin. Horien artean Anna (from 6-18). Pelikula dokumental honetan, sei urtetatik hamazortzi urte bete arte, urtero, kamara aurrean, bere urtebetetze egunean galdeketa egiten dio aita Nikitak alaba Annari. Bere sinpletasun eta zintotasunagatik (askotan mikhalkov aitaren figura nahiko gorrotogarrri suertatzen zaigu) eta errealtate partikular batetatik herrialde baten egoera islatzeko duen gaitasunagatik, Anna (from 6-18), nik ikusi dudun zeluloide pieza bitxi eta kuttunenetakoa da. mikhalkov-ek bere herriaren izaera geografiko eta historiko anitza aztertu du bere pelikuletan. Kritikoa izan da beti. Baina izaera kritikorekin bat, harrotasuna darie bere lanei. Komunismoaren gehiegikeriak salatzen ditu, komunismoa satanizatu gabe, guda eta biolentziaren izaera aztertu du -gaur egun bizi dugun pazifismo hipokratik at- militarista izan gabe, tradizioen garrantzia aldarrikatu du modernitateari uko egin gabe... Zuzendari baten obra, bere ideologia kontutan hartuta baloratzen den garaietan, mikhalkov fatxa bat dela esan du batek baino gehiagok. Emir Kusturica serbiarraz berdina esan zuten Underground filmatu zuenean. Iritzi antzu eta moralistak. Ideologi orok behar ditu mito eta mamuak. Progresismo ezkertiarak, Loach, Guediguian eta Leon de Aranoa bezalakoak txalotzen ditu. Eskuin kontserbadoreak aspaldian erosi zuten Hoollywood. Eta guztion desguzirako Billy Wilder-ek bere bizitzako azken urteetan ez zuen ekoizlerik topatu...Gero eta urriagoak dira, euren buruarekin eta sinismenekin konprometituak azaltzen diren zuzendari heterodoxoak. Denborak ideologiak higatu eta eraldatzen ditu, sariak ( mikhalkov-ek oscar, Cannes-ko palmorri eta Donostiako urrezko maskorra ditu) subastetan saltzen dira askotan, baina pelikulak betirako irauten dute. Eta klasikoekin gertatzen den moduan, mikhalkov-en lanek ez dute indarririk galtzen. Eta hau ez da iritzi subjektibo bat. Bere filmografiak frogatzen duen adierazpen bat baizik.

filmografia/filmography



1999 Sibirsky Tsiryulnik / The Barber of Siberia  
1995 Sentimentalnoe Puteshestvie / Sentimental Journey  
1994 Utomlyonnyye Solntsem / Burnt by the sun  
1993 Anna: 6 – 18  
1992 Urga



The last Russian director. Big words. I also say "Russian" – in the widest sense of the word. The Czar's Russia. Red Russia. The Russia of Glasnost... mikhalkov is the inheritor of Vertov's Kino Pravda (True Cinema). But Vertov grabbed his camera, jumped onto a train and zoomed off to film the vastness of Russia whereas mikhalkov has tried to film the personality and character of the country. Nikita mikhalkov was born in Moscow in 1945. He grew up in an artistic family. Both his grandfathers were painters and his father was writer. He was the one who wrote the words for the Russian National Anthem. His mother is a well-known poetess in Russia. Nikita studied at the VGIK (State Institute of cinematography) in Moscow and his brother's classmates included Andrei Konchalovsky and Andrei Tartovsky.

#### The actor and the character

The secret to mikhalkov's cinema is his characters. He is a master at directing actors. mikhalkov himself has taken part as an actor in many films by both himself and by other directors. Though very demanding of those who work with him, he's not one of those directors who sees actors as a necessary evil. He allows his actors to improvise in front of the camera: "...but I use Bergman's method: I give the actors and technicians all the freedom they need, but only after we've thoroughly discussed and rehearsed everything." Behind mikhalkov's tough façade is a deep knowledge of humanity. The heroes in his films are not the do-gooders... his heroes are those who struggle against contradiction as they try to maintain some sort of dignity. The characters in mikhalkov's work steer well clear of the extremism of good and evil. Not everybody fighting for freedom is good, just as not all fascists are bad; not all workers believe in solidarity nor are all the military hideous bastards... mikhalkov comes up with incoherent contradictory characters and that's probably why we can identify with them so much.

#### Polemic and politics

Some of his films, made during the days of the Soviet Union, were shot in secret. He filmed them without the necessary permits by using the bits of celluloid left over from his official films. Anna (from 16-18) is one of them. In this film, Nikita the father interviews his daughter Anna on her birthday every year from the age of six until she reaches the age of eighteen in this documentary film. The film's simplicity, sincerity (mikhalkov the father figure comes across as quite despicable at times) and the way it's able to capture the situation in a country through the experience of one person makes it one of the most peculiar and endearing films I have ever seen.

mikhalkov has explored the geographical features and the eventful history of his country in his films. He has always been critical. But there is also always a sense of pride as well as criticism in his films. He criticises the excesses committed by communism but he doesn't demonise it. Though he's not militaristic, he investigates the phenomenon of war and violence - without the hypocritical pacifism rife today. He speaks out in favour of the importance of tradition without turning his back on the modern world.

In this day and age a director's ideology is taken into account when judging his work and this has led to some calling mikhalkov a fascist. They said the same about the Serbian director Emir Kusturica when he made Underground. Sterile moralist opinions. Every ideology needs its myths and monsters. The progressive left applaud Loach, Guediguian, Leon de Aranoa and the likes. The conservative right bought off Hollywood years ago. And to everybody's loss Billy Wilder couldn't get anybody to produce his films in the last years of his life. It's getting harder and harder to find heterodox directors who are credibly true to themselves and their work. Time wears ideology down and changes it, prizes and awards (Mikhalkov has won an Oscar, a Palme d'Or at Cannes and a Gold Shell at San Sebastian) are auctioned more times than not but the films last forever. And Mikhalkov's, just like the classics, never lose their strength. That's not just a biased opinion. It's something the list of the films he has made clearly proves.

- 1987 Ochi Chyomye / Dark eyes
- 1983 Bez Svidetelei / Without witness
- 1981 Rodnya / Family relations
- 1980 Oblomov
- 1978 Pyat Vecherov / Five evenings



- 1977 Neokonchenaya Piesa dlya Mekhanicheskogo Pianino / An unfinished piece for player piano
- 1976 Raba Lyubvi / A slave of love
- 1974 Svoi Sredi Chuzhikh / At home among strangers
- 1970 Spokoynyy Den V Kontse Voyny / A quiet day at the end of the war (laburmetr.)

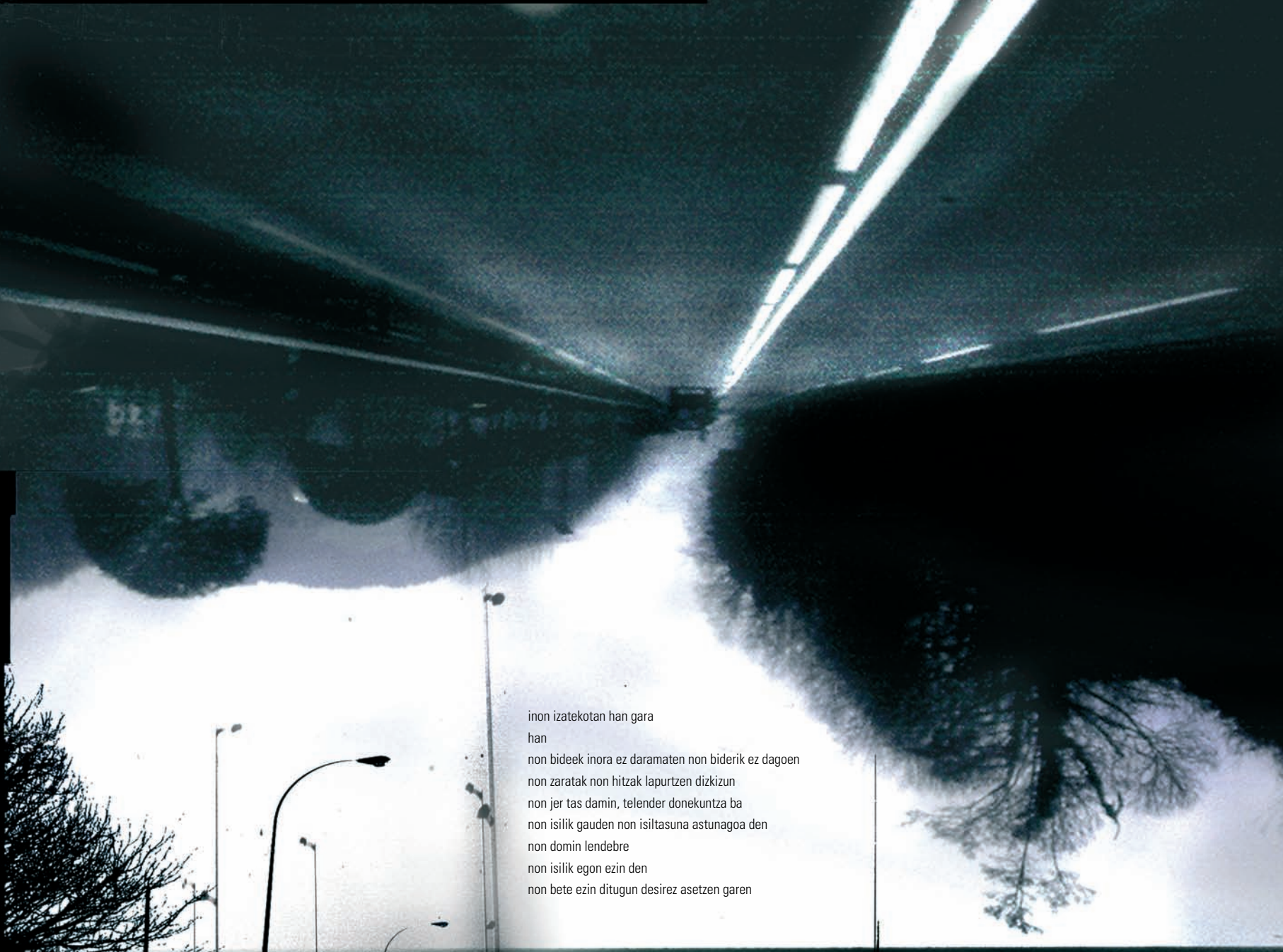
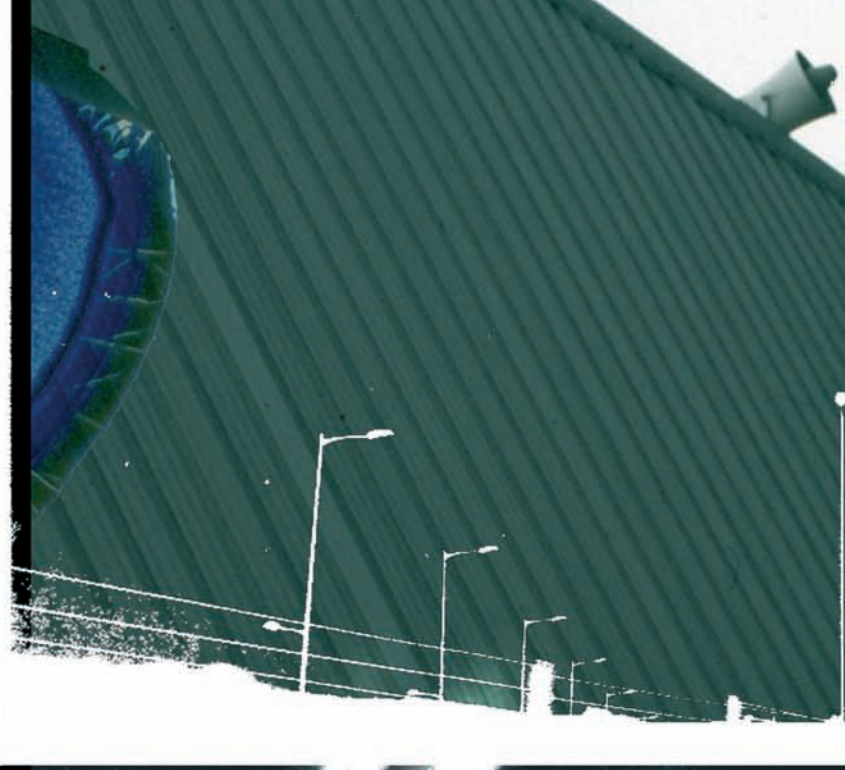
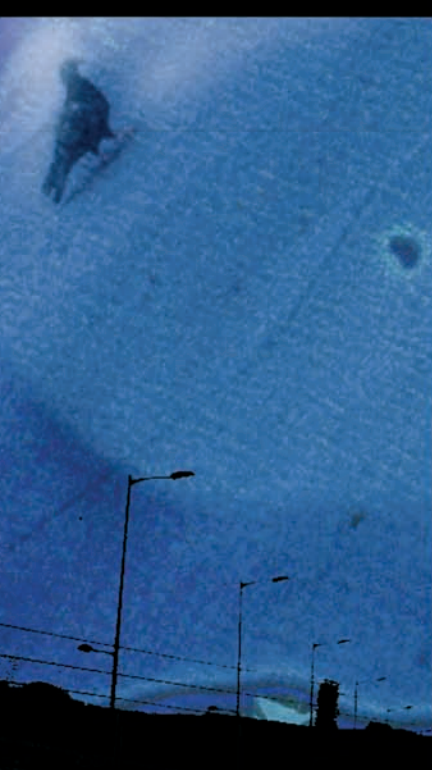
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**izatekotan**

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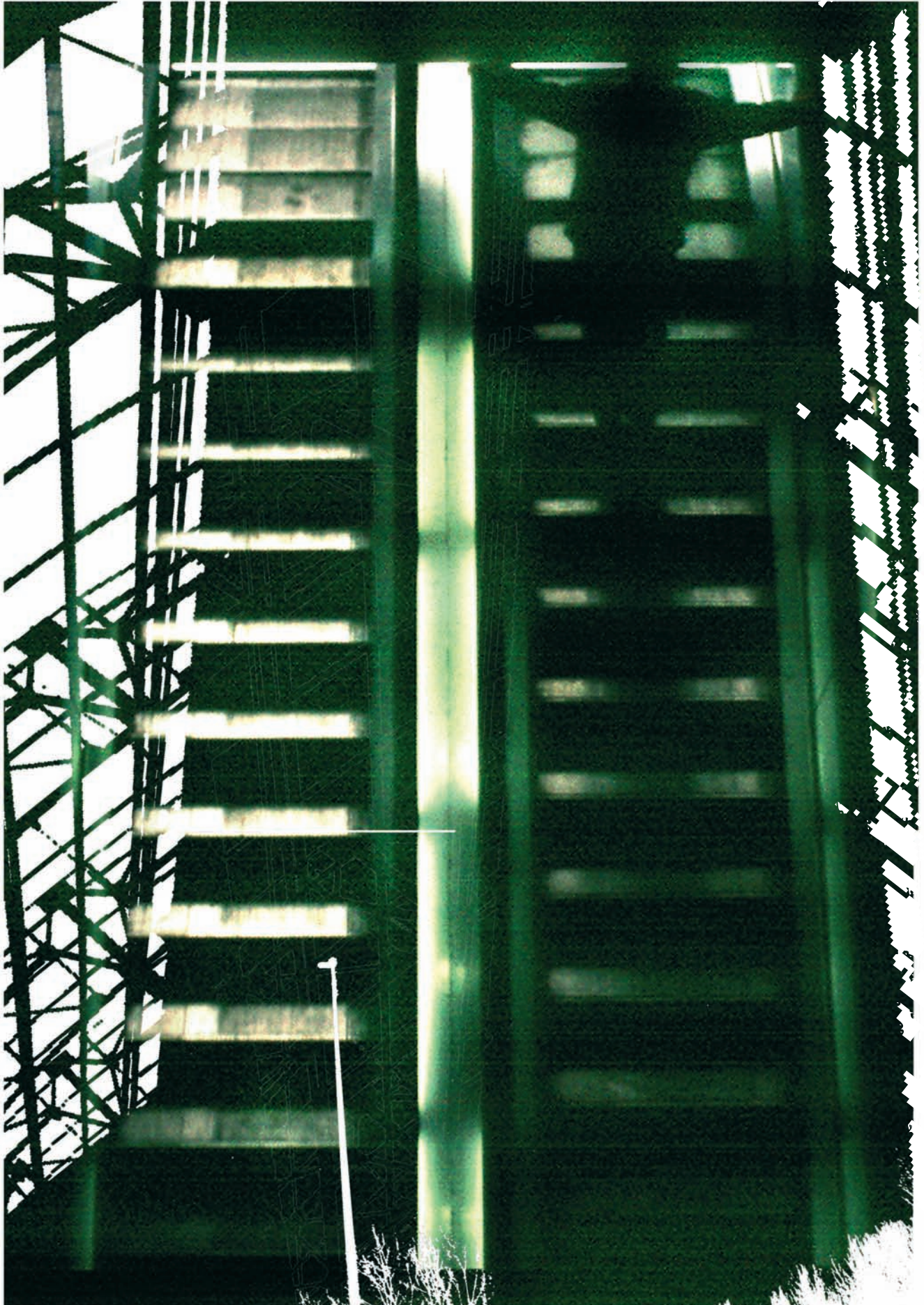
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Castelli eta Filippucci egite ospetsuei kontatu zieten bezalaxe



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euskadigaztea



the sound universe of xabier erkizia

testua / by: makala

xabier erkiziaren soinu unibertsua

Gutxitan izaten du batek Xabier Erkiziaren moduan hain gertukoa eta hainbeste alor jorratzen dituen pertsonaia elkarrizketatzeko aukera. Musikazale eta "beste musiken" esploratzaile, konpositore eta instrumentu aunitzen jolea, bakarkako proiektu ezberdinetan murgilduta (Gutariko Bat, Voodoo Muzak, Exxon Valdez, Kobak, Atekaleun,...) eta beste hainbatekin kolaborazioak eginaz han eta hemen (Xabier Montoia, Cafe teatro, Alejandra & Aeron., Mattin, Rosy Parlane, Enrike Hurtado,...). Ekoizle eta moldatzaile (Miztura), Euskal Herriko jaialdirik underground-enaren zuzendari (Hertz jaialdia-Bera), kazetaria (irratia, telebista eta prentsa), ilustratzailea, diseinatzaile grafikoa, bideoartista (zulo beltza) eta hilabete batzuetatik hona AudioLab laborategiko koordinatzailea. Bertan egin genuen zita, bere lehendabiziko workshop edo audio tailerra prestatzen dabilen gunean hain zuzen. "IXI SOFTWARE Interfacing Sounds" izeneko tailerra Enrike Hurtado eta Thor Magnusson-ek eman behar dute eta ordenadore bitartez eginiko soinu programazioak jorratzen ditu. Minidisk-a martxan jarri aurretik elkarrizketa hiru zatitan banatzea proposatu nion eta ongi iruditu zitzaion.

It's not often that you get the chance to interview a local lad like Xabier Erkizia who is involved in just so many different things. This chap is a music fan, an explorer of other types of music, a composer and multi-instrumentalist; he's worked on many solo projects (Gutariko Bat, Voodoo Muzak, Exxon Valdez, Kobak, Atekaluen...) as well as collaborating with many other different acts here and there (Xabier Montoia, Café Teatro, Alejandro & Aeron., Mattin, Rosy Parlane, Enrike Hurtado,...). He's worked on production and arrangements (Miztura), he's the promoter of the most underground festival in the Basque Country (The Ertz Festival in Bera), he's a journalist (press, radio and TV), he's an illustrator, graphic designer, video artist (zulo beltza – black hole) and for the last few months he's been in charge of getting the AudioLab up and running. We met up at the place he's shortly going to use for his first ever audio workshop. "IXI SOFTWARE" Enrike Hurtado and Thor Magnusson will be looking after the "Interfacing Sounds" workshop and they will be looking at sound programming with computers. Before I set the tape rolling I suggested that we divide the interview up into three parts. He agreed.

ertz 2003



## Lanbide eta ibilbide musikala

Gaztetatik grina berezia sentitzen du irrati munduarekin bere lehenbiziko irratsaio musikalei esker Xorroxin Irratian. Bilboko irrati telebista eskolan ikastea erabakitzen du (nire moduan kuriosoki) eta denboraldi hartan beste irratsaio batez arduratzen da, Irola Irala Irratian, eta era berean desagertutako El Tubo aldizkarian artikulatuak idazten hasten da "...El Tubo-n nolabait ordura arte behintzat aldizkarietan hitz egiten ez zen musikari buruz hasi nintzen idazten eta horrek neurri batean eraman zidan artikulatu gehiago idaztea Entzun-erako edo Egunkarian...". Beranduago sortzen du eta arduratzen da eskualdeko Ttipi-Ttapa Telebistaz (Bera inguruko 30 herrietan ikusten den telebista), lau urte egin zuen lan bertan. Aitortzen du egun ez dela kazetaritzan jarduten, salbuespen txikiak eginik artikuluren bat eskatzen diotenean, "...kazetaritza lehen ofizio bat zen niretzat eta orain afizio bat gehienbat...".

Musikari dagokionez bere lehendabiziko esperientzia zein den galdetu eta txikitzen euskal folk-aren inguruan ibilia dela erraten dit hain zuzen txistua, eskusoinua eta atabala jotzen, eta bertsolaritzan ere aritua dela. Baina aitortzen dit rock kulturaren barruan bere lehenbiziko esperientzia nahiko xelebrea izan zela: "...denboraldi hartan Napartheid izeneko komikian kolaboratzen nuen eta handik sortu zen proposamena Kojon Prieto y Los Huajalotes-en abesti bat egiteko, hitza idatzi eta kanta prestatu ondoren Negu Gorriak-ren abesti batekin batera kaleratu zen single batean...". Handik aurrera nahiz

eta bere ilusioa betidanik batera jotzea izan, Gutariko Bat taldean kantatzen hasi eta aurrerago kitarra jo eta konposaketaz arduratu zen. 96. urtean Portobello Bones frantziar taldearekin jo zuten, "...kontzertua jo eta segidan, etorri ziren talde frantseseakoak eta grabatu behar genuela berehala erran ziguten...", single bati esker lortu zuten egundoko arrakasta frantziar hardcore zirkuituan, birak eginez eta iparraldeko Stefan Krigier-en Amanita estudioetan hainbat disko kolektiboetarako kantuak grabatuaz. Han ezagutu zituzten Voodoo Muzak kultuzko taldekideak eta aurrerago bera eta Gutariko bat taldeko batera jolea hasi ziren haiekin jotzen. Harreman honi esker doinu berriak eta ezberdinak ezagutu zituen eta pixkanaka ireki zuen bere ikusmira musikala, 2000 urte inguruan... Urte hartan Lesakan jaiotako Xabier Erkizia Bera-ra joaten da bizitzera eta berehala egiten du bat hango musika harrobiekin, hau da Irazoki famili multzoa, Petti, Xabier Montoia taldea eta beste hainbeste. Denak lkarrekin hasten dira jotzen eta esperimendatzen eta handik sortzen dira gaur egun jarraitzen duten hainbat proiektu esate baterako Kobak, Onddo, Sinuose, Atekaleun, Martiko eta Garate, Borrokan eta abar.

## Ertz Jaialdia

"...2000 urtea oso garrantzitsua izan zen batez ere Ertz Jaialdiaren sormenari esker, zeren suposatu zuen elkarrekin egiten gure esperientzia hori beste atzerriko proiektuekin konpartitzea eta haiek guri erakustea bereaien proposamenak geuk ikusteko eta

ikasteko era berean, elkar trukeak eginik...". Jaialditi jende mordoia pasa da, Alejandra & Aeron, Mark Cunningham, Francisco López, TV Pow, Mattin, Charlemagne Palestine, Fennesz, Café Teatro, Tzesne, ... eta horietariko batzuekin ere aukera eduki izan du Xabier Erkizia kolaboratzeko eta zuzenean jotzeko. Aurten laugarren edizioa ospatuko dute ekaineko lehenbiziko asteburuan eta beti bezala proposamen interesgarriak egongo dira bertan, Dj Amsia, Bernhard Günter, Starfuckers, Radian, Mark Wastell, Graham Halliwell, Oier Etxeberria eta Nad Spiro adibidez.

## AudioLab

Bere azken proiektua martxan da honezkeroko Arteleku. Audiolab. Audio laborategien ideia nola sortu zen azaltzen digu Xabier-ek: "... 2002-ko Donostia Musika Berrien jaialdian eskatu zidaten egiteko instalazio batentzako musika selekzio bat, eta nik proposatu nuen zera zen musika esperimentalen inguruan mugitzen zen jendearen bilduma gisa bat egitea, 30 bat pieza bildu guren Euskal Herriko artistena eta hura balio izan zuen argazki edo azterketa bat egiteko, elkarrekin ezagutzeko eta jakiteko bateragarria zen zerbait bagenuela, ... gero ere bildu ginen Mattin, ni eta beste batzuk eta Arteleku bertan egun haietan jam sesio antzeko bat eskaini guren, jendea erabat harriritu onartu eta entzun zuen hura... atentzio osoa ipiniz...".

(info gehiago: [www.ertza.net](http://www.ertza.net) / [www.arteleku.net](http://www.arteleku.net))

## Work and Musical Trajectory

Ever since his first tentative teenage steps as a music DJ on Xorroxin Irratia, Xabier has felt especially drawn to radio. He decides to study some more at the Bilbao School of Radio & Television (just like me funnily enough) and at the same time he takes charge of another radio show at Irola Irala Irratia. He also starts to write for the now-extinct music mag El Tubo "...Well, I started writing about the type of music that wasn't being written about in the music mags at that time and that led to me writing more articles for Entzun and Egunkaria...". Later on he sets up and takes charge of the Ttipi-Ttapa Telebista (a TV station seen in about 30 villages around Bera). He worked there for four years. He now confesses that he's not working as a journo, well, apart from the odd special article he's asked to do, "...journalism was a job for me before, now it's more of a hobby...".

When we get down to him as a musician and I ask him what his first musical experience actually was, he tells me that as a nipper he moved in Basque Folk circles, playing the txistu (Basque flute), accordion and the kettledrum. He was also involved in bertsolaritza (the Basque art of improvising rhyming verse). But he admits that his first experience in the world of rock music was quite a buzz: "...I was doing bits and pieces for the comic Napartheid at the time and somehow I was asked to collaborate on a song by Kojon Prieto y Los Huajalotes, and after I wrote the lyrics and readied the song,

it was released on a single with another song by Negu Gorriak...". He had always wanted to play the drums, but his next step was to become lead-singer with Gutariko Bat. He then started playing the guitar and writing songs for the band. In 96 they gigged with French lads came up to us and told us we had to record something...". they released a single and were really successful on the French hardcore scene. They toured loads and recorded songs for loads of collections at Stefan Krigier's Amanita Studios in the North Basque Country. There they met the cult group Voodoo Muzak members and himself and the drummer from Gutariko Bat started playing with them. This opened new sounds and musical forms to them and they slowly broadened their musical horizons, this was around 2000... That was the year that Lesaka born Xabier Erkizia moved to Bera. He immediately hooks up with the local musical scene...with the Irazoki family, Petti, Xabier Montoia's group and all the rest. They all start playing and experimenting together and that's where some of the stuff they're involved with today comes from. I'm referring to Kobak, Onddo, Sinuose, Atekaleun, Martiko eta Garate, Borrokan, etc...

## The Ertz Festival

"...the year 2000 was really important because of the creation of the Ertz Festival. It meant sharing our own experiences here with people from abroad who were doing their own thing. We could see

and learn at the same time. It was an exchange thing...". Loads of artists have appeared at the festival. You have Alejandra & Aeron, Mark Cunningham, Francisco López, TV Pow, Mattin, Charlemagne Palestine, Fennesz, Café Teatro, Tzesne, ... and Xabier has had the chance to collaborate and play with some of these artists live. The fourth edition takes place during the first weekend in June and, as always, there are absolutely tonnes of interesting acts to catch: DJ Amsia, Bernhard Günter, Starfuckers, Radian, Mark Wastell, Graham Halliwell, Oier Etxeberria and Nad Spiro to name a few.

## AudioLab

His latest project is already up and at 'em at Arteleku. Audiolab. Xabier explains where the idea for Audiolab came from: "...at the Donostia New Music Festival in 2002 they asked me to get a selection of music together for an installation and I suggested a sort of collection of music by artists involved in experimental music. We picked stuff by about thirty Basque artists and that enabled us to take some sort of photograph as such, like, it gave us an idea of what the scene was like. It was an opportunity to get to know each other and we realised that we could get something going here... then me, Mattin and a few others jammed at a session at Arteleku and the people there kind of flipped out, really dug it...they really got into it...".

(for more info: [www.ertza.net](http://www.ertza.net) / [www.arteleku.net](http://www.arteleku.net))

san miguel  
PRESENTS:

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"we interrupt this marriage..." "g  
"we interrupt this marriage..." we



G-u-k. The three of us. It always takes more than two to break something up. Juggling with pluralism. Up and up with the black tights, like the souls of the dead at "ground zero". Where to if not? Up the legs to the thighs, past your sex, over your breasts to slip along your long arms into your mouth.



uk eten dugu lotura hau.  
e've untied the knot.



G-u-k. Hirurok. Zerbait eteteko beti bi baino gehiago izan behar.  
Pluralismoaren malabarismoa. Media beltzak igo eta igo, "zona cero"-ko

igogailu

hilen arimen antzera... noraino bada? Hanketatik gora izterretaraino, sexual gora  
bularretaraino, handik beso luzetan irristatuaz zure ahoraino.



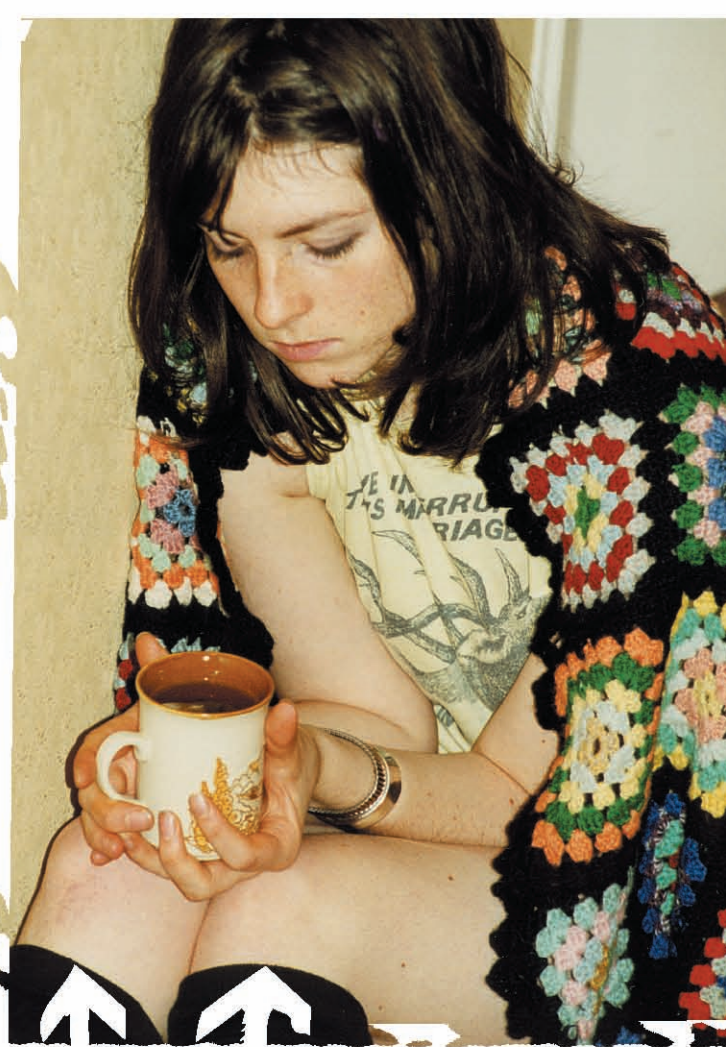
The tights were long ago left  
Mediak aspaldi geratu dira berako solairuan eta orain

Ringg! The last floor. Nothing but darkness here. Or should I say blackness? The  
word "We/us" is also black after all. Specially when  
there are three of us.

on the ground floor and there's just the blackness left in the lift now. Just the blackness and the hypothetical conversation about the weather.  
belztasuna bakarrik doa igogailuan, eguraldiari buruzko elkarrizketa hipotetikoek konpainia bakarrek.



Tin. Azken solairua. Dena ilun dago bertan. Beltza hobeto esanda. "Gu" hitz beltza baita. Batez ere hiru garenean.



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## ENTZUN! 31

### SU TA GAR

DISCHORD  
ROLLING STONES  
ZEIN?  
ARGENTINA  
DOSSIERRA  
HIP-HOP  
TURKIARRA  
SA  
...

+ NUNCA MAIS  
PLATAFORMAREN  
ALDEKO  
CDA DOAN





testua / by: nagore telleria



egilea / author:  
yasar kemal  
itzultzailea / translator  
fernando rey  
argitaldaria / published by:  
alberdania & elkar



egilea / author:  
joxe belmonte  
argitaldaria / published by:  
erein

## ararat mendiaren sumina

30 urte baditu liburu honek. Denboran baino gehiago ordea erreferentzian dago saltoa. Ararat mendian, lau mila metrora. Ahmedi patuak zaldi bat jarriko dio etxe aurrean. Hiru aldiz itzultzen den zaldia oparia da, betirako. Berdin dio sultan otomanoaren zaldia bada. Hortik aurrera herriaren esperantzak eta miseriak, duintasuna eta ohorea. Mila eta bat gau gehiago, Homero, eta koblakarien kontaerara idatziak. Yasar Kemal lumarekin erasotzen du herri kurduaren alde. Gartzelaldiak eta torturak ekarri dizkio. Alemaniako liburu saltzaileek Bakearen saria eman ziotenean honela adierazi zuen arazoaren oinarria: Kurduak beren hizkuntza eta literaturagatik matxinatzen dira. Eta turkiako gobernuaren erantzuna hauxe: Zuen hizkuntza eta kulturari askatasuna ematen badiegu, independentzia eskatuko duzue. Ez da historia liburua eskuartean duzuna, kulturara hurbilketa besterik ez.

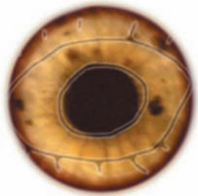
This book is all of thirty years old. However, the leap is more in references than in time. On Mount Ararat, at four thousand metres altitude. Destiny places a horse at Ahmedi's door. A horse that returns three times is a gift, forever. It doesn't matter if the horse belongs to an Ottoman Sultan. From there on it's all about the people's hopes and miseries, their dignity and honour. A thousand and one nights more. Homero and the bards' written tales. Yasar Kemal strikes out with his pen in favour of the Kurds. He's been imprisoned and tortured because of it. When the German Booksellers awarded him their Peace Prize, they stated the following reasons: the Kurds rebel in defence of their language and literature. The Turkish Government's answer: if we allow you to use your language and culture in freedom, you'll soon demand your independence.

This is not a history book you have in your hands, it's the gateway to a culture.

Gorbeia 1973. Lau gazte, adiskidetasuna betiko dela sinistuta. Hamar urte barru elkartzeko promesa egiten dute. Argazkilaria testigu. Belmontek handik sei urtera kokatzen ditu nobela urbanoan, transizio garaian eta elkarrengandik oso urrun. Mahaizko galtzak papelina eta prostitutengatik aldatu ditu batak Bilboko Gorteetan, alkondara koadroduna txibato atorrगतिक, artilezko galtzerdiak ikurrina tatuatuak bihurtzen dira eta zelaian beharrean sikologoaren dibanean esertzen da laugarrena. Beste behin teledarioko gaia. Eskerrak tartean andregai lapurretak eta Bilbo gordina dauden. Ondo erditutako ideia. Argazkilariak zitirik gabe elkartzen ditu lau lagunak. Hitzik gabeko juntaioa hamar urte eta gero. Egileak hamabi urte pasa ditu liburua borobiltzeko. Eta gero Erein-Euskadi Kutxa literatur saria.

Gorbeia 1973. Four young friends. They believe that friendship lasts forever. They promise to meet up ten years later. The photographer acts as a witness. Belmonte takes up the story six years on in this urban novel set in the transition period. The friends have drifted far apart from each other. One of them has changed the rough blue farm trousers for drugs and whores in the seedy area of Bilbao. Another one has swapped his traditional check shirt for the get up of a snitch. Thick woollen socks make way for tattoos of the Basque flag in another's case. The fourth friend has leapt from the green fields to the psychiatrist's couch. Newsworthy once more. Just as well there are always somebody else's girlfriend to shift and the raw crudeness of Bilbao. The idea is good. The photographer gets them all back together at the arranged time. A wordless meeting ten years on. The writer has taken twelve years to round the book off. Then it was awarded Erein-Euskadi Kutxa Literature Prize.

## hamar urte barru



# miztura

## begia: «hodeiertza, begirada behartua, barne begirada, galdera-erantzuna?»

Esaldi hori da Miztura talde donostiarraren bigarren lan berrian aurki dezakeguna (Begura, Metak 2003). Begi bat guri so, so begira, Mizturaren begirada. Guztira berrogei eta hamar minutu irautera iristen diren lau abesti eta bideoklip bat, hori da Mizturaren begiak islatzen duena lan berri honetan.

testua / by: OME



Inolako etiketarik bilatu gabe, konposaketetan, instrumentuei kasu egiten diete Mizturakoek: abesti luzeak eta intentsoak. Hala ere bigarren disko honetan letra eta ahotsek ere garrantzia dute. Horren lekuko Sorkun-en kolaborazioa "Landscape" kantuan, airean datorren ahotsa eta barruraino sartzen zaiguna. Gorka Matxinbarrenarekin mintzatu gara, taldeko batera jolea, begirada berri honen ikuspuntuak ezagutzeko.

Mizturaren begirada aunitz hauei buruz gehiago jakiteko diskoa prestaketa garaietara jo behar dugu, Donostiako Antigua auzoko "Infierno" gasolindegia alboko entsegu lokalera. Instrumentuak lapurtu zizkieten egunetik aste gutxitara Xabier Erkizia azaldu zen, ondoren diskoa osatuko zuten abestien ekoizpen artistikoa lantzeko. "Beran kontzertua eskaini genuenean hitz egin genuen aurre ekoizpen bat egiteari buruz. Xabik kanpoko ikuspegi bat sartzeko ideia proposatu zuen eta aurrera egin genuen. Entsegu batzuk grabatu eta aldaketa txikiak egiten joan ginen, ondoren ahotsak ere berarekin prestatu genituen".

Apirila amaieran grabatu zen "Begura" Andoaingo Garate estudioetan. Bi egunetz eta zuzenean. Grabaketa lan horiek Karlos Osinagaren esku izan ziren, Haritz Arreguy-ren laguntzaz. "Aspalditik genuen zuzenean grabatzeko ideia, hala ere espazio kontua zela eta ez genuen inoiz horrelakorik egiteko aukerarik izan. Garaten grabatuko gurela jakinda Karlosekin egiteko aukera lotu genuen. Lan handia egin du estudioan, mikroak aukeratu eta kolokatzetik grabaketa egitera. Ondoren nahasketaz arduratu da eta lanak emaitza polita lortu du".

Ahotsak Jon-en etxean eta lokalean grabatu ostean nahasketen garaia etorri zen. Hauek amaituta ordea masterra egituratu beharrean ziren eta iparraldera habiatu ziren hori gauzatzeko, "Café Teatro-ren bitartez ezagutzen genuen Stephan. Erreferentzi oso onak genituen eta Xabiren laguna zenez berarengana jo genuen masterizatzeko. Soinu berri bat eman zion grabaketari".

Diskoa entzuteaz gain, ikusteko aukera ere badago. Mikroskopiaoren begirada aurkitzen dugu bertan, diskoan aurkitzen ez dugun abesti ilun batek lagunduta. "Gure kontzertuetan irudiak proiektatzen ditu Victor-ek. Diskoaren ideia zein zen kontatu genion eta ondoren "Landscape" abestirako prestatuak genituen intro batzuk pasa genizkion. Guzti horri Maite Arroitauregiren txeloa eta Kubricken filmetako doinu batzuekin osatu eta bere begirada gurearekin batu zuen".

### begirada baten begi ezberdinak

#### EKOIZPEN ARTISTIKOA

##### XABIER ERKIZIA

Lesaka, 1975

Ale honetan bertan eginiko elkarrizketara jo argibide gehiagoren bila.

#### IRUDIAK

##### VICTOR IRIARTE

Bilbo 1976

Kazetaritza ikasketak amaitu ostean Bartzelonara joan zen zinema dokumentala ikastera. Handik itzulita NoTV bezalako proiektuak gauzatu ditu eta gaur egun Arte Ederretako museoko zinematekan lan egiten du. Laster ospatuko den Plaza jaialdian Mizturaren kontzertuan bere irudiak proiektatuko ditu.

#### MASTERIZAZIOA

##### STEPHAN AMANITA

Hamburg 1963

Voodoo Muzak taldeko buru eta Amanita diskoetxearen gidari. Musika esperimentalean mugitzen diren erreferentziak kaleratzen ditu batik bat diskoetxe honekin. Gure arteko argitalpenen artean "Café Teatro" zaraugarren lehen diskoa aurkitzen dugu.

#### ZUZENENKO GRABAKETA

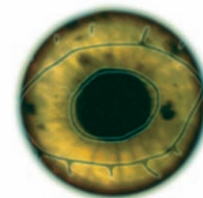
##### KARLOS OSINAGA

Irun 1972

Lisabö taldeko baxularia eta besteak beste 12Twelve, Kuraia edo Sorkun bezalako musikarien lan berriak ekoiztu dituena. Zuzenekoetan aipatutako taldeez gain Anari bezalako musikarien soinuaz ere arduratu izan da.

## eye: «middle of the clouds, made to look, staring inside, question-answer?»

The above phrase can be found on the second and latest record by Donostia band Miztura. One eye looking at us, staring, the way Miztura look at you. Four songs and a video clip that clock in at fifty minutes. That's what is captured by Miztura on this, their new release.



Miztura don't look to be categorised and focus on their instruments when it comes to writing songs. Long, intense songs. That said, they've also focused on the singing and the lyrics this time round. Sorkun as a guest on "Landscape" goes to show this. Her voice soars through the air and really gets deep inside you. We spoke to Gorka Matxinbarrena, drummer in the band, and tried to get under the skin of the new release.

In order to discover the different facets of Miztura's latest piece of work, we have to go back in time to when they started preparing the record. All the way back in Donostia. Xabier Erkizia turned up a few weeks after their gear had been stolen to work on the artistic production on the songs. "When we played a gig in Bera, we spoke to him about doing some pre-production. Xabi offered a non-band member input with the music and we went for it. We recorded a few rehearsals and changed a couple of things. We prepared the voices with him later as well".

"Begura" was recorded live over two days at the end of April at the Garate Studios in Andoain. Karlos Osinaga was at the helms throughout recording and he was helped by Haritz Arreguy. "We'd been

thinking about recording live for ages. It was basically a question of space and we'd never had the chance to do it. When we decided to do it in Garate, we roped in Karlos. He's really worked hard in the studio, what with choosing the mikes and setting them up and all that. He mixed the record afterwards and we think he's done a great job.

The vocals were done at the rehearsal room and at Jon's house and were later mixed. When the mixing was done, they needed a master copy and they headed to the North Basque Country to get that done. "We knew Stephan from Café Teatro. We'd heard great things about him and because he was a friend of Xabi's, we asked him to do the mastering. He brought a new sound to the recording".

You can see the record as well as listen to it. We find the video Mikroskopiaoren begirada on the disc. It's accompanied by a dark brooding song that doesn't appear elsewhere on the record. "Victor projects images in our concerts. We told him what we wanted to do on the record and we gave him a copy of various intros to the song "Landscape". Maite Arroitauregi's cello and some sounds from Kubrik films were also used and Victor's view of things was added to our own.

### the eyes that make up a look

#### ARTISTIC PRODUCTION

##### **XABIER ERKIZIA**

Lesaka, 1975

See interview in this issue for more information.

#### IMAGES

##### **VICTOR IRIARTE**

Bilbo 1976

Having finished his studies in journalism, he went to Barcelona to study documental cinema. When he returned, he was involved in projects like NoTV and he is currently working in the film library at the Museum of Fine Art. He will project the images during Miztura's performance at the Plaza festival.

#### MASTERING

##### **STEPHAN AMANITA**

Hamburg 1963

Leader of the group Voodoo Muzak and lifeblood of Amanita Record Company. He basically releases experimental music on this label. Amongst his releases here is the first record by Zarautz band "Café Teatro".

#### LIVE RECORDING

##### **KARLOS OSINAGA**

Irun 1972

Bass player from the band Lisabö and he has produced the latest records by people like 12Twelve, Kuraia or Sorkun. He looks after the sound of the aforementioned bands and he has also done the same for Anari.





fff++\*+##ff.....fff\*} {{freekuentziez. Aaaa

## freekuentziez ase!?!?

aseeee... frekuen..... fffffffffff

Irratia. Gutariko askorentzat irratsaio eta musikota kanporatzen duen gailu sinplea; informazioa eta kultura alternatiboaren zabalkunderako tresna ere bada, baina gutariko gehiengoari ihes egiten dio uhin hertziarrak bere baitan dituen aukera agortezinak.

1937. urtean ezagutu zuen munduak "la Radia" manifestua, futurismoaren oinarri eta Italian garatuko zen abangoardia mugimendu artistikoaren sustraia, Marinetti, Masnatta edota Fritz Lang alemaniarra eta bere Metropolis izugarriaren bultzatzaile izango zena.

1987. urteko abenduan ezagutuko zen "Austrian jaioa oraingoan" "La Radia"-ren testigua hartzen zuen beste proiektua, KUNST RADIO. "La Radia"-ren filosofiatik abiatuta gaur egungo beharretara egokitu eta irrati sormena bultzatuko zuen proiektua hain zuzen ere. Hilabetekaria den "on air" galeria horretan proiektu ezberdinak jorratzen dira, zuzenekoak nahiz grabatuak, baina guztiak irratia kontzeptu ireki, malgu eta garaikide baten ikuspuntutik abiatuta. Proiektu honen bultzatzaileak bideo sormena, musika, literatura eta beste hainbat disziplinetatik abiatu eta RADIO ART kontzeptua osatu zuten.

"ARTSAT" bezelako proiektuei esker, Richard Krieschek, MIR estaziora bere eskuaren bideo irudi bat helarazi zuen irrati uhinak erabiliaz. "Razionalnik"-eko nazioarteko partaideek, bapateko musika kontzertu bat eskeini zuten, telefono sarera sartu eta hau Soviet Batasuneko telekomunikazio estazio batetara konektatuaz. Orduztik, sobietarren ejertzitoak abandonaturiko estazioak, KUNST RADIO-k berziklatzen du beste erabilpen, esperimentu eta soinu proiektu ezberdinak garatzeko, mundu osoko erakunde ezberdinekin batera (unibertsitate, arte galeria, museo, irrati libre,...).

### "Wireless"

Uhin erabilpena ere beste proposamen berritzaile baten oinarria da. "Wireless" ziberespazioari begira jarritako proiektua da. Hiritarren sare libre bat, empresa mundutik ateiraikita eta globalizazioaren aurkako mugimenduan errotuta. Lotura hiritarrak, thebaldekoak, uhinez batuak. Etorkizuna hementxe da eta irratiari esker izango duzu haren berri, entzungo duzu... Adi egon!!!

### ACOUSTIC SPACE.LAB

AS.L. Irbene (LATVIA-n) jaiotako proiektu bat da. Sobietar ejertzitoak abandonatutako 32 metro altuerako antena batean.

Internet eta irrati horizontalaren kontzeptuak garatu eta "Extended radio" kontzeptuaren iragan eta egunerokotasuna aztertzen ditu. AS.L, artista, ingeniari, zientzilari eta aktibista mediatiko ezberdinen arteko kolaborazio proiektu bat da.

Helburua, plataforma multidisziplinari bat eratzea da non soinu eta eremu akustikoen potentzialak neurtu eta irrati uhin eta datu jarioaren arteko harremanak ikertuko diren.

[www.kuntsradio.at/SPECIAL/XR/](http://www.kuntsradio.at/SPECIAL/XR/)

[www.acoustic.space.re-lab.net/](http://www.acoustic.space.re-lab.net/)

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

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

## full frequencies!?!?

fffffffffffull frequen.....ffffffffff

The radio. For many of us it's nothing more than a simple household appliance that spits out all types of programmes or super tunes. Some of us might also consider it an excellent medium for information and alternative culture, although there's little doubt that most of us don't know the slightest thing about the millions of possibilities offered by radio waves.

The cornerstone of futurism, the manifest "La Radia", first saw the light of day in 1937. This vanguard artistic movement was principally based in Italy and was backed by artists like Marinetti, Masnatta or the director of the eternal masterpiece "Metropolis", the German Fritz Lang.

December 1998 saw the appearance of a thought-provoking project in Austria which basically picks up on the philosophy of "La Radia". It brings it up to date and anchors it to multiple and diverse projects on radio creation. A monthly "on air" gallery where all types of live or pre-recorded projects are made welcome. All the ideas are based on the concept of radio as a open, flexible and contemporary medium. The people responsible for these miscellaneous projects are involved in disciplines like video creation, music, literature, etc... but they all come together under a new conception Radio art.

Projects like "Artsat", where Richard Kriesche managed to transmit a video with a picture of his hand to the MIR station by using radio waves, or "Razionalnik", where musicians in different countries played a concert simultaneously by using telephone lines connected to a telecommunications post that had previously belonged to the extinct USSR. This post was recycled by KUNST RADIO in 1987 and is used to broadcast different sound experiments. A lot of these experiments are in collaboration with different cultural entities, both official and unofficial (universities, galleries, museums, free radios, ...).

### "Wireless"

The use of radio waves is also behind another project, focused on cyberspace this time. "Wireless", a people's free net, set in motion outside the world of business and integrated in the anti-globalisation movement. Local news and current affairs united by radio waves and it's for free. The future is almost here and you'll hear all about it on the radio. Don't say we never told you!

### ACOUSTIC SPACE.LAB

The symposium was centred around a 32 meter radio telescope - formerly a Soviet military antenna -at Irbene, Latvia and ended with an international streaming event in Riga. Taking off from the experiences and possibilities of the Internet and the notion of an "horizontal radio", i.e. radio as communications-media making full use of its synchronous and asynchronous potential, the symposium Acoustic.Space.Lab investigated the real and metaphorical scope of the past and present of an "Extended Radio".

This programme aims to develop a cross-disciplinary platform, to explore the social and creative potential of sound and acoustic environments, to formulate relations between data streams and radio waves, and to develop collaborative broadcasting and streaming strategies alongside socially dynamic communication.

[www.kuntsradio.at/SPECIAL/XR/](http://www.kuntsradio.at/SPECIAL/XR/)

[www.acoustic.space.re-lab.net/](http://www.acoustic.space.re-lab.net/)

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

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

testua / br. fun-tsak  
irudi / image: fun-tsak



# gure! arteak euskaraz



Bizkaiko Foru  
Aldundia  
Kultura Saila

Diputación Foral  
de Bizkaia  
Departamento de Cultura

# la bande desinee. la vie des medias.

testua / by: txuma vazquez

www.bilal.com  
www.humano.com  
www.humanoidsgroup.com  
www.heavymetal.com



Igandea, 00:48. Telebista lagun, gaueko ordu txiki hauetan astea agurtzen ari naiz. Telebista kulturalaren orduak dira eta akaso gure komiki orrialderako zerbait topatuko dut txokoren batean. Ezer ez. Telebista espainolean literaturari buruz lehenengo eta gero zientziaz mintzatzen dira eta EITB-en polikiroldegietako bailableen bikotekako mundialaren semifinalak edo ari dira eskaintzen. Tira, ea zertaz ari diren hizketan frantsesak (giputxiak ez zaretenontzat eta frantsesen telebista ikusterik ez duzenontzat zerbait azaldu beharrean nago; gure bizilagunen telebistan beti hitz egiten daudela. Etengabeko debateetan murgiltzeko joera dute.) Gaur ere horretan ari dira baina nire gozamenerako *Bande desinee*-ari buruz.



*La bande desinee*. 9. artea. Frantsesek komikiari buruz mintzo direnean errespetu handiaz erabiltzen dituzte bokadilloa edo superheroia bezalako hitzak. Gazta eta garraioen greben nazioan, komikiak maneiatzen dituen zenbakietaz ari dira: 2002. urtean 1.442 bilduma argitaratu ziren. Jarraian komikiaren martxa honetaz mintzo dira

salmentak liburuenekin parekatuz. *Pilote* eta *Metal Hurlant* bezalako komiki aldizkariak mintzagai: desagertu ziren eta itzuli dira indarberriturik. Bi aldizkari itzultzeko, berpizkunde baten aurrean gaudela diote telebista frantseseko hizlariek. Aldizkari hauetan Europako komikilari ezagunenak zorrotzu dituzte euren lapitzak:



Moebius, Manara, Jodorowsky, Goscinny, Liberatore edo Enki zBilal. Azken honi egindako elkarrizketa batekin jarraitzen dute saioa. Bilal-ek, komikiaren eta zinearen arteko parekotasunak komentatzen dizkigu eta bere *La Foire aux Immortels* serie mitologiko-komunistaren pertsonaiak 3D-ra pasatzea eskaini

diotela esaten dio aurkezleari. Komikia eta zinemaren arteko parekotasunak laburtzen dizkigu Bilalek eta komikiak komunikatzeko duen boterea nabarmetzen du. Amaitzeko komikietan oinarritutako filmak aipatzen dituzte: Spiderman, Asterix, Daradevil (thebalde 9), Corto (thb9) eta datozenak: Lucky Luke, Hellboy, Blueberry,



Tintin. Milioika euro irabazten dituzte... eta irabaziko dituzten filmak. Laburbilduz. Milioika ale saltzen dira urtero, aldizkari ugari dituzte, komikilariak maite dituzte eta goizeko ordu txikitik komikia daukate hizpide, komunikabideei eskaintako saio batean. Datu bat: 3 aldiz errepikatu zuten saioa aste horretan. Egun eta ordu diferenteetan. Hainbat aldian errepikatzea baita gure bizilagunek komikiari dioten maitasuna. *Vive la bande desinee!*



Sunday, 00:48. I'm here with me mate the TV, greeting another week. It's also the time when culture gets a look in on TV. I'm thinking that I can come across something for our comic pages somewhere. Not a sausage. On Spanish TV they discuss literature and then science. On Basque TV they're showing some couples strut their stuff in the World Ballroom Dancing Championship semi-finals or whatever. Shag it, let's have a look at what our French buddies are talking about (I must explain to those of you who are not San Sebastian born hicks – or those of you who don't get to see French TV; on our neighbours' TV stations they're always yakking away. They just can't turn down a good ole chinwag). Today is no different, but as I discover to my delight, the subject being discussed is *Bande desinee*.

The *bande desinee*. The ninth art form. When the French talk about comics, they only mention words like sandwich and superhero in the



most reverend tones. They are talking about the number of comics edited in this, the country of cheese and transport strikes: 1,442 comic books were edited last year. They then proceeded to comment on these figures by comparing them to book sales. Now they're talking about comics like *Pilote* and *Metal Hurlant*: they disappeared but they are back with a strength. The speakers on French TV note that the comeback by these two comics heralds a resurrection in comics. Some of the most known names in comics in Europe have sharpened their pencils on these comics: Moebius, Manara, Jodorowsky, Goscinny, Liberatore or Enki Bilal.

The programme continues with an interview with the last one of these artists. Bilal draws our attention to the similarities between comics and cinema and he tells the presenter that they have offered him the chance of transforming his series *La foire aux immortels* with its mythology-communist characters into 3D format. He sums up the similarities between comics and cinema and underlines the power of comics when it comes to communication.

To finish off, they list the films based on comics: Spiderman, Asterix, Daradevil (thebalde 9), Corto (thb9); and those that are on the way: Lucky Luke, Hellboy, Blueberry, Tintin. Films have grossed millions of euro and films that will gross millions more.

In a few words: they sell millions of comics every year, they have loads of different mags, they love comic book artists and they talk about comics in the small hours of the morning on a TV programme dedicated to comics. One more thing: the programme was repeated three times over the same week. At different times on different days. Our next door neighbours' love for comics is also certainly worth repeating. *Vive la bande desinee!*



# sexualit artea

Testua / Argazkiak: Nerea Sancho Esnaola

“Sexologiari argazki bidez egin zaion ekarpen bat da. Sexualitatea eta argazkilaritza uztartu nahi dituen ekimena. Argazkiek, sexuen inguruko hausnarketa sustatu nahi dute, geure sexualitateek eskaintzen dizkiguten aukeretatik askatasunez pentsatzera gonbidatu, kulturak ipintzen dizkigun mugetatik hitz egin eta desioak biluztu, beti ere ikuspegi eraikitzaile bati eutsiz.”

DESIOA: desioak forma anitz hartzen ditu...

DESIRE: desire comes in all shapes and sizes...



“It's a photographic contribution to sexology. This initiative combines both sexuality and photography. The photos are there to make people think and reflect on sex, to invite them to freely consider the different possibilities offered to us by our sexuality, to comment on the boundaries imposed on us by culture and to strip down desire, all from a constructive angle.”

INFIDELITATEA: debekatua deseatzea/ norberari deseatzeko duena debekatzea.

INFIDELITY: desiring the forbidden / forbidding personal desires.



BAKARDADEA: bakardadearen basamortua.

LONELINESS: the vast stretches of loneliness.



IREKIDURA: (irekidurak, tolesturak eta zuloak sailetik hartua)

OPENING: (openings, folds and orifices...)

## SEXUALITARTEA ERAKUSKETAREN IBILBIDEA:

- 2002 otsaila: Instituto de Ciencias Sexológicas (Alcalá Unibertsitatea), Madrid.
- 2002 apirila: Centro Joven de Anticoncepción y Sexualidad de Madrid
- 2002 azaroa: VII. Congreso Español de Sexología y I. Encuentro Iberoamericano de Profesionales de la Sexología. Sevilla.
- 2003 urtarrila: Aranburu Jauregia, Tolosa.
- 2003 maiatz: Casa de la Juventud. Humanes de Madrid.

## THE SEXUALITART EXHIBITION DATES

- Feb 2002: Instituto de Ciencias Sexológicas (Alcalá University), Madrid
- Apr 2002: Centro Joven de Anticoncepción y Sexualidad de Madrid
- Nov 2002: VII Congreso Español de Sexología y I Encuentro Iberoamericano de Profesionales de la Sexología. Sevilla.
- Jan 2003: Aranburu Jauregi, Tolosa.
- May 2003: Casa de la Juventud. Humanes de Madrid.

ZU IKUSTEKO IRRIKITAN  
ZU IKUSI ORDUKO

DYING TO SEE YOU, AS SOON AS I SEE YOU

TOPAKETA SERIEA: ahozko komunikazioa versus ahoz gairdiko komunikazioa.  
Bi pertsonen espazio pertsonalek topo egiten dutenean: erakartasunaren inperioa edo/eta ihes egin nahi dut?

SERIES OF MEETINGS: oral communication versus other types of communication. When the two people's personal spaces meet. Togetherness overrides all or/and I just want to get away.

ZER DIOTE FEMINISTEK? II . Zer dio kartel honek? Eta nork diseinatu ote du?

WHAT HAVE FEMINISTS GOT TO SAY? II  
What does that poster say? And who designed it?



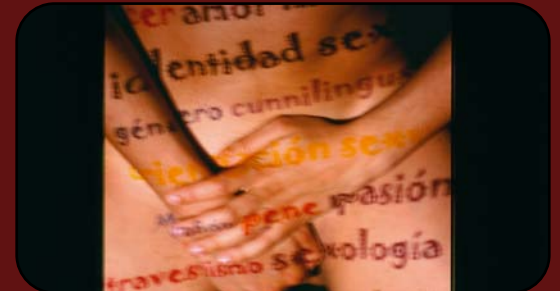
SEXU DESIOAREN DESORIENTAZIO: bisexualitatea aurre-eskemetan egokitzen jakiten ez dugunean.

DISORIENTATION OF SEXUAL DESIRE: when we can't fit bisexuality into our preconceived scheme of things.



JADA EZ ZAUDE NIREKIN ETA EZ DUT BESTE INOR NIRE ALBOAN NAHI.

YOU'RE NOT WITH ME ANYMORE AND I DON'T WANT ANYBODY ELSE BY MY SIDE.

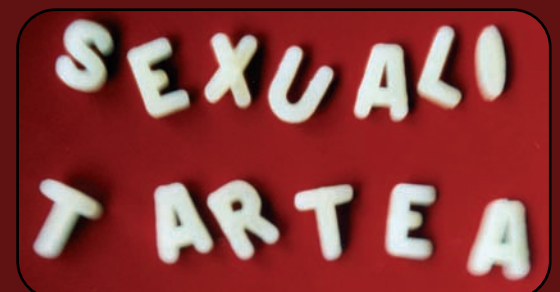


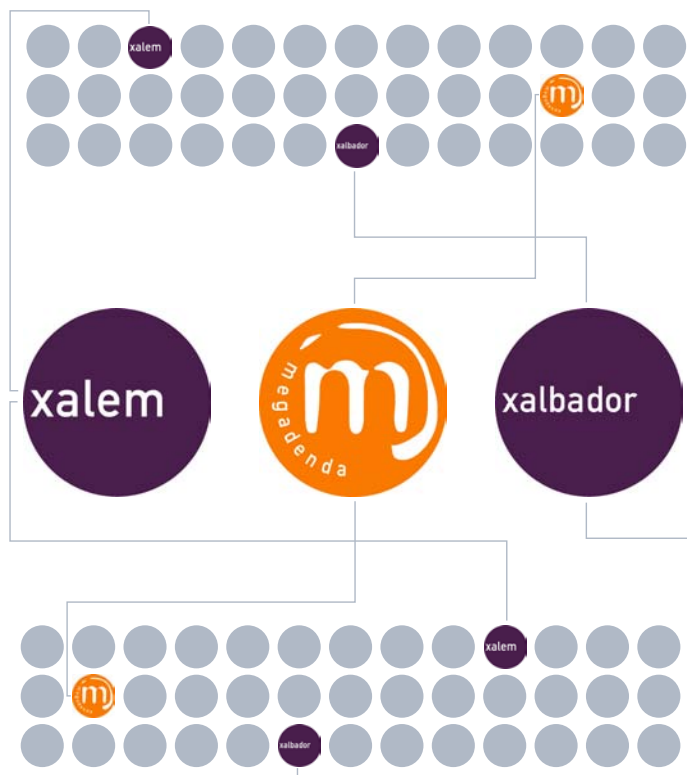
ORGANO GENITAL ARRAK EDO EMEAK EDUKITZEAREN GARRANTZIA: zergatik axola zaigu hainbeste ikusten dugun pertsonen sexua? Zenbateraino baldintzatu dute gure organo genitalek gure bizitza?

THE IMPORTANCE OF HAVING EITHER MALE OR FEMALE GENITALS: why do we make such a fuss on seeing another person's sex? How much of an influence do our sexual organs have on our lives?

SEXUALITARTEA. Gure filosofiaren ardatza, sexualitatearen ezagutza eta bizipenaren normalkuntzarako lan egitea da; artea, sexu-hezkuntza, komunikabideak eta gizarte mugimenduen bitartez norabide horretan pausoak ematea.

SEXUALITART: The principal reasoning behind our philosophy is to work towards a knowledge of and everyday normality in sexuality. We use art, sex-education, the media and civil groups to achieve this.





# THE BALDE X PARTY

ERAINAK  
27

ARTELEHU  
&  
ETHEHALTE  
DONOSTIA

- krema
- txubaskeroa
- olioa
- 



Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa  
Kultura, Euskara, Gaisteria eta Kirol Departamentua  
Departamento de Cultura, Euskara, Juventud y Deportes

gm!  
gaztemaniak!

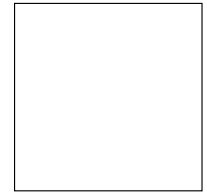
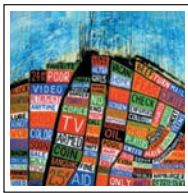


Musika Gida ekimenak Gipuzkoako musika talde guztiei buruzko informazioa jasotzeko helburua du.



[www.gaztemaniak.net/musikagida](http://www.gaztemaniak.net/musikagida)

musika  
gida



# AUDIO



## SPiritUALIZED

The complete works. Volume one

“Drogak hartzea musika egiteko / drogak hartzeko / musika egiteko”. Spacemen 3 taldearen aspaldiko izenburu hartatik argi zegoen arreta merzei duen pertsonaia zela Jason Pierce. Spiritualized, egun Pierce jauna buru duen taldeak, gutxiengo mugak gainditu zituen orain sei urte “Ladies & Gentlemen, we’re floating on space” lan mamitsuaren bitartez. Orain kaleratu den “The Complete Works Vol.1” izeneko lan bikoitzak bere garaian bazter batean gelditutako emaitzak dakartzak. Bertsioak eta B aldeak dira diskoa osatzen dutenak baina kontuz, kantu hauek ez lukete eta inon sobran egon beharko. Musika ulertzeko era tradizionalari alternatiba bat da, azken finean, dentsitate altuko bilduma honek proposatzen dizuna, eta merzei du bertako basartean lasai barneratzea. Irtenbidea beti dago uste baino gertuago.

“Taking drugs to make music to take drugs to”. Once you clocked the title from years ago by Spacemen 3, you could easily see that Jason Pierce was a character definitely worth taking a closer look at. Mister Pierce’s current group, Spiritualized, overcame their minority music boundaries about six years ago when they released their meaty “Ladies & Gentlemen, we’re floating in space”. This new double record called “The Complete Works Vol. 1” is made up of material that was sidelined and unused from old recording sessions. The songs are b-sides and versions, but be warned, these songs are not leftovers by any means. The music on this record contains most of the reasons why Spiritualized have attained the heights they have. This an alternative to the traditional way of understanding music. That’s what this record is all about and it’s certainly worth checking out. The exit is always closer than you think.

asier leoz

## MACY GRAY

The trouble with being myself

Izenburuari erreparatuta, bera izateak dakarren buruhaustea lehendabiziko diskoak utzitako arrastoa izan daiteke. “On how life is” izeneko lanak (1999) agortu egin zituen gorespen eta alabantzak, aspaldi ez bait zen halako kalitatea zuen aurreneko diskorik atera Soul-aren eremuan. Hirugarren diskoa nolabaiteko askapena bezala uler daiteke. Dagoeneko ez dauka mundu guztia begira emango duen urrats bakoitza neurtzen eta epaiketak egiten, eta horrek mesede handia egin dio. Aipatutako soulmen handien eraginari Parliament, Sly & The Family Stone eta beste hainbat funk-zale bihurrik utzitakoa gehitu eta badaukazu Gray anderearen disko berriaren nondik norakoa finkatuta. Berri ona da lan honek tarteka lehendabizikoari begiratzen diola aurrez aurre (“She don’t write things about you”, “Things that make me change”). Berri hobea, artistak hype ajea gaindituta ematen duela. Etortzearen dauden lanak, okerrik ez bada, egundokoak izan daitezke.

If you look at the title of the record, you could be forgiven for thinking that the trouble with being herself refers to side effects left over from her first record. After her “On how life is” (1999), there was no end to the praise and recognition heaped on the record because there simply hadn’t been a record of such class in Soul for ages. This third record can be seen as some kind of liberation. She doesn’t have everybody watching and judging every step she takes, and that has been very much to her advantage. She takes the influence of the soulmen previously mentioned and mixes that with the likes of the funky Parliament, Sly & The Family Stone and others. That’s what Miss Gray’s new record boils down to. The good news as well is that there is the odd nod to her first record (“She don’t write things about you”, “Things that make me change”). Even better news is that it seems she has gotten over the hangover headache left behind by all the hype. Her future records, hitches notwithstanding, could just be absolutely amazing.

asier leoz

## RADIOHEAD

Hail to the thief

Eskuartean daukadana ez da Radiohead-en disko ofiziala, taldearen baimenik gabe zabaldu den lehen master bat baizik. Gerta daiteke taldeak diskoa ateratzen duenean aldaketaren bat egitea, bai abestiei dagokionez baita produkzioan ere. Baina hobe inongo aldaketarik egingo ez balute, “Hail to the thief” harritu edo gustatu baino, gainetik pasa zaidalako, hezurak txiki-txiki eginda utzi dizkit. Ezin dut “Amnesiac”-en pentsatu, ezta “Kid A” elektronikoa ere, lan berri hau aurreko biak batera baino handiagoa delako. Mina ematen du, barrenak korapilatu eta askatu egiten ditu nahi adina, abestiaren beharren arabera. Hau guztia gutxi izango balitz, Thom Yorke jaunak orain arte bereak zituen muga espresiboak apurtu egin ditu abesterakoan. Honelako disko baten aurrean berdin emango luke bokalak bakarrik erabiliko banitu idazterakoan, edozein kasutan “Hail to the thief” diskoaren handitasunetik urrun geldituko nintzateke. Oso urrun.

The unauthorised bootleg copy of the master that I have is not the official Radiohead release. More than likely there’ll be a few changes in both the songs and the production when the official version hits the shop shelves. It would be better if they left it the way it is. It’s not a case of the record surprising me or me liking the record; the thing has absolutely blown me away. The recorded versions are far, far stronger. I can’t think of “Amnesiac” or the electronic “Kid A”. This record is more than those two put together. It hurts, ties your insides up in knots and then undoes them, whenever it wants, depending on the song. If that weren’t enough, Thom Yorke goes and breaks all his previous boundaries when it comes to vocal expression. When it comes to writing about a record of this magnitude, it wouldn’t really matter if I only used vowels to write about it. I still wouldn’t come near to describing what “Hail to the thief” is like. I’d still be miles off.

asier leoz

## YO LA TENGO

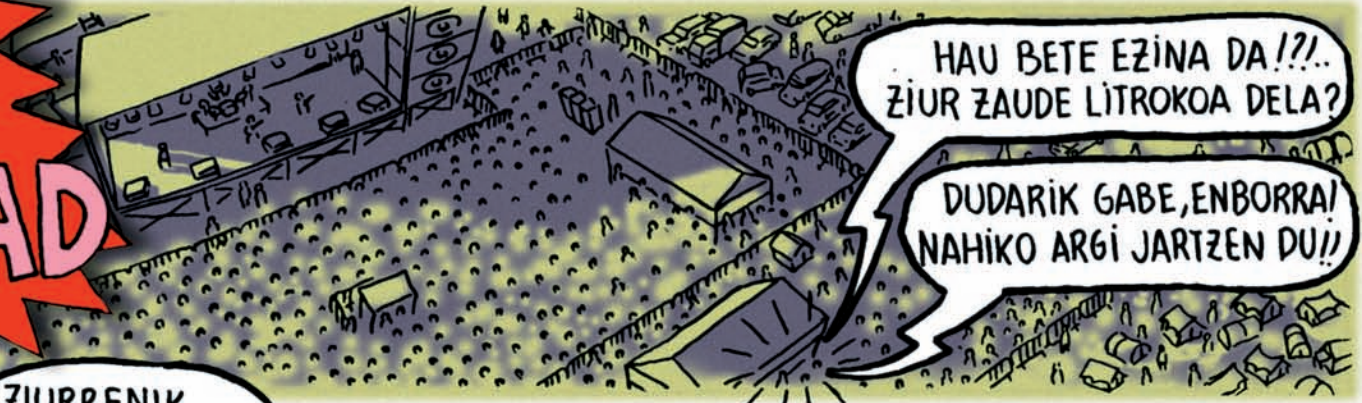
Summer sun

Erraza da Yo La Tengo maitatzea. Baliteke “Painful” izeneko aspaldiko disko hura izatea arrazoiak. Lan horrek bazuen azaltzerik ez dagoen zerbait bere sendotasun melodikoan. Edo baliteke Estatu Batuetako rock talderik gutxietsiena izanak (Urge Overkill kokatuko nituzke toki berean) haienganako sentimendu goxoak piztea. Edo, azken aukera, agian Yo La Tengo ez zen aparteko taldea Bob Dylan-en “I’ll throw it all away” abestiari buelta erdia ematea erabaki zuten arte. Ondoren zerua zeukaten irabazia. Edozein kasutan, eskuartean daukadana berria denez begi berriekin begiratzen saiatu naiz eta ondorioz “Summer sun” Yo La Tengoren erdipurdiko lana dela esan beharra daukat: Horrek jakina, beste artista askok inoiz egingo duten diskorik onenaren maila berean jartzen du, ez pentsa beraz probetxu ederra ateratzeko moduko kanturik ez dagoenik. Hori bai, inspiratuta daudenean (“How to make a baby elephant float”, oraingoz urteko kantu izenburua) ez daukate parekorik.

It’s easy to love Yo La Tengo. That old album called “Painful” is probably the reason. There was something about their melodic vigour that just can’t be explained. Or maybe the fact that they are one of the most underestimated rock bands in the US (them and Urge Overkill methinks) makes them more endearing to us. Or lastly, maybe Yo La Tengo were nothing special until they turned Bob Dylan’s “I’ll throw it all away” on its head. Back then they certainly had earned their place in heaven. Anyway, this is a new album, so I’m gonna look at it with new eyes and... I have to say that “Summer Sun” is a mediocre Yo La Tengo album. That means, of course, that it’s up there with the best thing most bands will ever come up with, so don’t think for a moment that there is nothing on this record worth noting. However, when they are inspired (“How to make a baby elephants float” – best song title of the year so far), no-one can hold a match to them.

asier leoz

# napar FESTIMAD ien



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ZIUR ZAUDE LITROKOA DELA?

DUDARIK GABE, ENBORRA!  
NAHIKO ARGÍ JARTZEN DU!!



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NIK ESAN BEZALA, MADRILEN EZ  
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JA JA... IDEA ONA  
IZAN DA BI LITROKO  
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ORAIN NAHIKO "GASOLINA"  
DUGU MUSIKA EMANALDIK  
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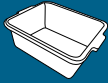
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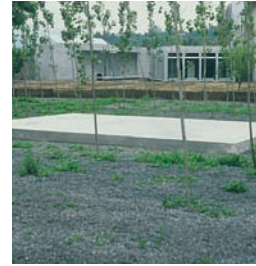
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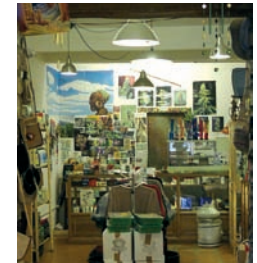
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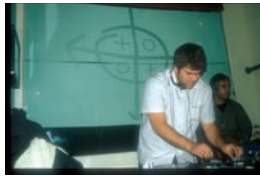


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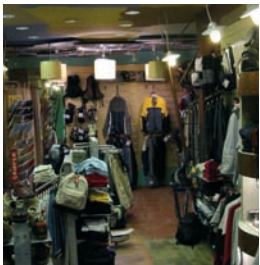
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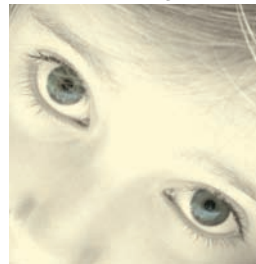
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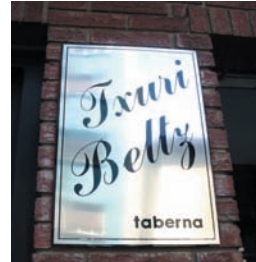
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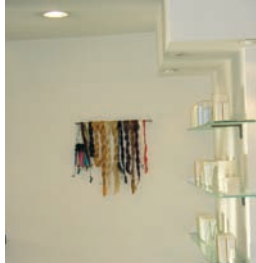
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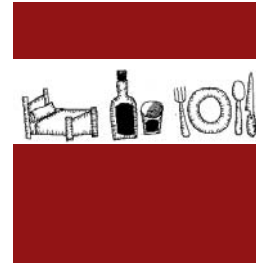
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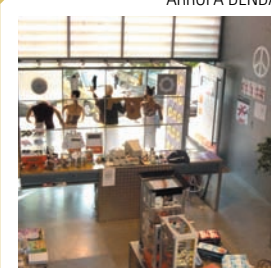
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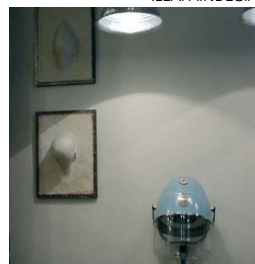
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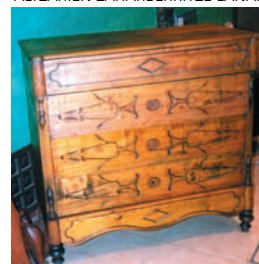
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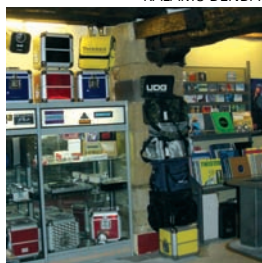
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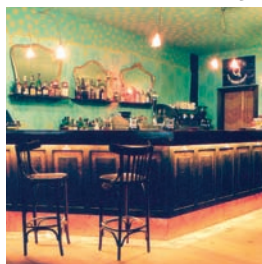
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