

argiarekin jolasean dabilen kaxa *the box* in constant play with light

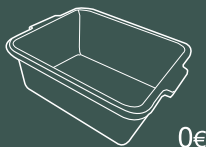


Bernardo Atxaga izatea, idazle izateaz gain beste gauza asko egitera behartzen ninduen.

Being Atxaga entailed, apart from the writing aspect, a lot of other obligations.

abendua | urtarrila
december | january
07

the balde



0€

Metak Metak ATTACK





Kuraia (M007CD)



Onna (M020CD)



Galtzailearen egunak (M017CD) + CDROM



* (M003CD)



Kaos (M008CD/MC)
Luzemetrala (M004VHS)



Meatzaldea (M002CD/MC)



Minus (M011CD/MC) + CDROM



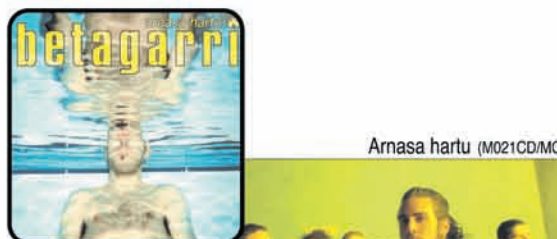
Gaizki esanak... (M012CD/MC)



Espenentzien etorbidetik (M013CD)



Basque Electronic Diaspora #2 (M001CD)



Arnasa hartu (M021CD/MC)



In-komunikazioa (M018CD/MC/LP)
+ Bideo



Basque Electronic Diaspora #3 (M023CD)



Remix (M006CD)



Ni ez naiz (M022CD)



Hain guapa zaude (M005CD)



Kinki (M019CD)



Hurrengo goizean (M009CD/MC)



PIL-PIL SESSIONS



Kutxa beltza (M015CD)
5 abesti-canciones-tracks
+ 5 Bideo-Videos



(M016CD) 2CD

alter Metak



Disco de apoyo a Thomas Miller-El (M024CD+)

07



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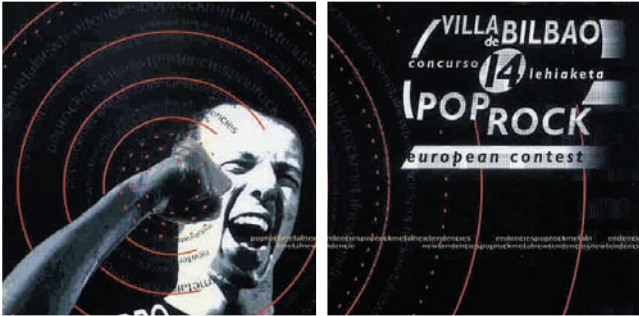
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LABURRAK IN BRIEF



BILBO HIRIA POP-ROCK LEHIAKETA

Operación Triunfo edo Popstars asmatu zirenerako, Bilboko Pop-Rock lehiaketak urte mordoia zeramatzan talde berriei aukera bat eskaintzen. 15 urte hain zuzen ere. Aurtengo edizioan 3 sail daude. Pop-Rock, Metala eta Joera Berriak gisa izendatu dutena. Ensaiatzen duzun lokaletik ateratzeko aukera baten bila bazabiltza badakizu.

www.bilbao.net/bilborock

BILBAO CITY BATTLE OF THE BANDS

By the time the powers that be had come up with Operación Triunfo and Popstars the Bilbao Pop-Rock Battle of the Bands had been around for years, giving unknown bands a chance to make a name for themselves. 15 years to be exact. There are three sections in this year's edition: Pop-rock, Metal and one they've called New Tendencies. If you're looking for a chance to get out of your local rehearsal rooms, you know what you have to do.

www.bilbao.net/bilborock

BLUETOOTH: KABLERIK GABE (WIRELESS)

Lehenengo ordenadorea izan zen. Gero monitorea; gero inpresora, eskanerra, zipa, rooterra, palma... Demagun sagu bat oparitzen dizutela. Orain saiatu saguaren kableari tiratzen. Zer gertatzen da? Ba beste kable guztien nahas-masak ez diola joaten utziko. Kableari helduko diote izain batek barizeak dituen atso baten hankari helduko lioken moduan. Dirudienez, kablerik gabeko teknologia hau bultzatu eta ekoizten duten konpainiak ados jartzen hasiak dira. Pastela nola zatitu adostu dute. Txin txin txin diruaren hotsa.

www.bluetooth.com



BLUETOOTH: WIRELESS

First there was the computer. Then there was the screen; then the printer, the scanner, the zip, the router, the palm... let's just say they give you a mouse. Give the cable a yank. What happens? Well, the damn thing is tied up in knots with all the other cables, innit? The other cables cling onto it like varicose veins to an old woman's leg. It seems that the manufacturers of wireless technology have finally come to some sort of agreement. They're all gonna get a piece of the pie. Cling, cling, cling...the sound of money...

www.bluetooth.com

AURTENGO EDIZIOAN 3 SAIL DAUDE. POP-ROCK, METALA ETA JOERA BERRIAK GISA IZENDATU

ATZAMARKATU ZELULOIDEA

Hip hop-aren jaiotzatik, gaur egunerako ibilbidea. Hori proposatzen du Scratch filmeak. Kaleko errima eta ahots perkusioetatik hasi, break dance-aren eztanda, binilozko diskoak, scratching teknikaren garapena, dj lehiaketak eta musika saio basatiak. Azken urteotan musikaren pertzepzioa aldatu diguten hainbat pertsonai azaltzen dira dokumental honetan. Mix Master Mike (Beastie Boys) Rob Swift and the X-ecutioners, Cut Chemist & NuMark (Jurassic 5), DJ Craze, The Bullet Proof Space Travelers, Babu (Dilated Peoples), DJ Krush, DJ Premier...

www.scratchmovie.com



SCRATCH CELLULOID

From the origins of hip hop to where it's at today. That's what the film Scratch is all about. It starts with street rhythms and percussion, leads us through the breakdance explosion, vinyl records, the development of scratching, dj competitions and wild music sessions. Some of the people who have changed our perception of the music appear throughout this documentary. Mix Master Mike (Beastie Boys), Rob Swift and the X-ecutioners, Cut Chemist & Numark (Jurassic 5), DJ Craze, The Bullet Proof Space Travelers, Babu (Dilated Peoples), DJ Krush, DJ Premier...

www.scratchmovie.com

DJ COMPETITIONS AND WILD MUSIC SESSIONS



@ jakue andikoetxea

OLATUAAA!!!!

Espainiako Surf Federazioaren (FES) sorrerak atek itxi zizkien euskal surfilariei nazioarteko txapelketetan. EHSF-ak, epaitegietara eraman zuen FES-a, federazioaren hainbat artikuluko konstituzioaren aurkoakoa zirela arrazoiatuz. Audientzia nazionalako 2002. urteko urriaren 16ko sententzia batek EHSF-ari arrazoia eman eta legez kanpo utzi du FES-a. Acero anaietako bati, zera galdetu zioten elkarrizketa batetan:

- Euskal selekzioa edo espainiar selekzioa?

Haren erantzuna txapela kentzekoa.

- Biak. Baina bakoitza berean.

www.euskalsurf.com

WAVEEEEEEE!!!!

The creation of the Spanish Surf Federation (FES) prevented Basque surfers from taking part in international competitions. The Basque Surf Federation (EHSF) took the Spanish one to court as they felt that many of the norms of the FES went against the constitution. The High Court in Madrid found on the EHSF side in a sentence released on the 16th of October this year. One of the Acero brothers was recently asked the following question in an interview.

- The Basque National Team or the Spanish one?

Check out his magic answer:

- Both of them. But each one in his own back yard.

www.euskalsurf.com

MP3-AK PINTXATU, NAHASTU ETA KONTROLATZEKO

FINAL SCRATCH, IRAULTZA KABINETAN

Batek baino gehiagok biniloak dj-en kabinetatik desagertzea ezinezkoa izango zela aipatzen zuen bitartean klub desberdinetan CD erreproduktoreak ezinbestekoak ari ziren bilakatzen zegoeneko. Stanton konpainiak dj-entzat aukera berri eta berritzailea jarri du mahai gainean, Final Scratch. Sistema honek ordenagailu baten disko gogorrean gordeta dauden Mp3-ak pintxatu, nahastu eta kontrolatzeko aukera ematen du. Bi plato, bi binilo mutu (ezer ez baitago bertan garbatua) eta ordenagailuarekin konektatua dagoen interface bat aski dira Mp3 artxiboak nahasteko, betiko moduan baina binilo diskorik erabili gabe. 800 eurotan salgai.



www.finalscratch.com



FINAL SCRATCH, REVOLUTION IN THE DJ BOX

While some of those supposedly in the know were stating that vinyl could never disappear from a DJ session, CD reproducers were already becoming indispensable in certain clubs. The company Stanton have come up with something new and innovative for DJs; Final Scratch. You can control, play and mix any of the Mp3 files on the hard disc. Two turntables, two mute vinyl records (there's nothing recorded there) and an interface connected to the computer are more than enough to be able to mix Mp3 archives the way you've always done, but without using vinyl. Cost price: 800 euro.



www.loureed.com

LOU REED

Lou Reed releases his new record, "The Raven", on the 28th of June. The record will be a double and the New Yorker describes the record as a look at the work of Edgar Allen Poe. David Bowie, Laurie Anderson, Ornette Coleman and The Blind Boys of Alabama all guest on the record.

LOU REED

Lou Reed-ek ekainaren 28an kaleratuko du "The Raven" izeneko lan berria. Diskoa bikoitza izango da eta Edgar Allan Poe idazlearen obraren inguruko ariketa moduan aurkeztuko du New York-ekoak. David Bowie, Laurie Anderson, Ornette Coleman eta The Blind Boys of Alabama diskoan parte hartzaile izango dira.

erakusketak

ordutegia
10:30 - 14:00 / 16:00 - 20:30
asteartetik larunbata arte

archivo pons

jose maría zabala

2002.10.17 - 2003.01.11
erakustaretoa

2002.12.11 - 2003.01.01
ganbara

hitzaldiak

catalunya euskadi
trobades - topaketak

euskal labirintoan barna
iberiar pentsaeratik

KURSAAL - urtarrilak 15

Mahaingurua:

Katalunia: datozen hauteskunde autonomikoen gorabeherak

Gonbidatuak:

Josep Lluís Carod-Rovira (ERC)
Artur Mas (CiU)
Quim Nadal (PSC)
Joan Saura (IC)
Francesc Vendrell (PP)

Moderatzailea: Mariano Ferrer

Areto Nagusian

Abenduak 10 / 19:00
Xacobe Bastida

Abenduak 11 / 19:00
Pere Esteve

Abenduak 12 / 19:00
Joe Bossano

Abenduak 13 / 19:00
Javier Pérez Royo



«I'm writing a book on
homecoming, getting
somewhere, not on the
way to get somewhere»

bernardoatxaga

bernard
doatxa
ga



«iritsierako liburua
ari naiz idazten,
ez bidekoa» bernardoatxaga

Pozik aurkitu genuen bernardo atxaga londresetik etorri berri. poemak irakurtzen izan zen bertan, royal festival hallean, besteak beste, anne carson poeta kanadiarrarekin batera. nobela berria idazten dabil orain, portura eramango duen liburua, orain arteko ibilbideari puntua jarriko diona.

Bernardo Atxaga was feeling pretty happy when we ran into him the other day. He's just back from a poetry reading session in London where he read with Canadian poetess Anne Carson at the Royal Festival Hall. He's writing a novel at the moment. A book to bring it all back home. A rounding off of all he has written until now.

testua / by: kirmen uribe, mielanjel elustondo
argazkiak / photos: zaldiero©



«iritsierako liburua
ari naiz idazten,
ez bidekoa»

Zertan dabil orain Bernardo Atxaga?

Nire gogoz, iritsierako liburua idazten ari naiz, ez bidekoa, iritsierakoa baizik. Horrek esan nahi du puntua jartzea, eten egitea bizitzan, eta eten horren emaitza, liburu on bat. Ondorioz, aurreko liburuetan ageri diren hainbat gai agertu beharko lukete berriro, eman dezagun hotela, eman dezagun Obaba, eman dezagun anaia... Hori dena. Orain arte aurkitu dudana berridaztea, edo egokitzea. Askotan ez dakizu halako nahia duzula anaiarekiko, adibidez, baina ematen du baietz. Hortaz, anaia azaldu beharko du. Horixe egin nahiko nuke, nire gogoz.

Ematen du tentu handiz ari zarela idazten, lasai.

Niretzat ere galdera dut. Ez da lanaren ezaz, ze lan asko egiten dut, egunero. Litekeena da nire baldintzak idealak ez izatea, baina lan egiten dut eta aspalditik ari naiz lan egiten. Ari naiz egiten, eta ari naiz desegiten. Beharbada hor da gertatzen zaidanaren muina. Esate baterako, zakua deitzen dioten dokumentuan, alegia, aurrena ontzat eman eta gero baztertutakoa doa zakura, ez da berez zirriborroa, ontzat emana baizik... Bada, zakuk 100 orrialde ditu oraintxe. Esan nahi du asko ari naizela kentzen. Lagunei esan ere egiten diet, ez dakidala liburua bera ona izango den, baina liburu horri buruzko liburua, nola joan naizen idazten eta zein gogoeta ibili ditudan, baietz, ona izango dela, seguru:

making off-a oso ona izango dela. Zenbait liburu oso azkar idatzi ditut, Behi euskaldun baten memoriak, esate baterako. Beste batzuk, oso poliki, Obabakoak, adibidez. Oraingo hau, berriz, ezin dut lehenago bukatu. Behar ditut beste bost hilabete. Uste dut ordurako bukatuko dudala, baina denbora hori beharko dut.

Data jakinik zeure buruari ezarri gabe, beraz.

Urtarrilean bukatzea espero nuen, baina bortxatuta. Ez dut urduritasunik eraman nahi liburura, testu urduria egin ez, joan dadila lasai nahi dut eta, horretarako, nik neuk ere lasaitasunez idatzi behar dut. Azkenean, ez dakit zein izango den emaitza, alegia, ez dugu bermerik emaitza ona izango dela, gauzak ongi aterako zaizkigula. Ez dakigu. Baina liburua berak pozik ematen ez badu, espero dut liburuari buruzko liburua emango duela.

Gure amonak ere gakorratza egiten zuen egunero, baina ohazala bukatu orduko haritik tira eta desegin egiten zuen dena, berriz hasteko.

Ulises da hori, haren emazteak, Penelopek egiten zuena. Denbora behar da ulertzeko idaztea batzea den bezala, kentzea dela, desegitea. Zuzenketak horren arrastoa ematen du. Zuzenketan hori egiten baita, askotan, kendu. Nire kasuan gero eta garrantzi handiago du horrek, ematen du duela kenketak. Egitura anbizio handikoa da. Pisu gorabehera ere badago: sarrerak ezin du pisu handiegia hartu, ondoko batek ez

«NIRETZAT,
BERNARDO
ATXAGA IZATEA,
IDAZLE IZATEA ZEN
ETA GAINERA
HALAKO
UNIFORME EDO
JANZKERA BEREZI
BAT, IDAZLE
IZATEAZ GAIN
BESTE GAUZA
ASKO EGIN BEHAR
ZIRELAKO»

duelako izango. Halako simetria bat behar du. Horrekin ari naiz. Orduan, zer edo zer mugitzen dut, eta denak mugitu behar du, edo ia. Gero beharbada ez da ezer antzemango, baina lana bera oso interesgarria da. Ni oso gustura jaikitzen naiz goizean goiz, eta jartzen naiz pentsatzen: "zer gertatzen da hemen?". Alde horretatik, idazle naizen aldetik, oso pozik nago. Idazteko lan hau, oraingo honetan, oso-oso atsegina da, interesgarria, trinkoa... Oso entretenituri nago, benetan.

Han-hemenka agertu da Atxaga izena albo batera utzi nahi duzula. Berriro zerotik hasi nahi duzula.

Arrazoi nuen, egin beharrekoa nuen, zalantzarik gabe. Arrazoi askorengatik. Tartean, egoera asko aldatu delako ni hasi nintzenetik gaurko egunera. Bestalde, hau ez da erakunde arrunta, hau Euskal Herriko kultura eta literatura da eta ondorio asko ditu. Besteak beste, jende gutxi garelako. Niretzat, Bernardo Atxaga izatea, idazle izatea zen eta gainera halako uniforme edo janzkera berezi bat, idazle izateaz gain beste gauza asko egin behar zirelako: hitzaldiak egin, literaturaren propaganda egin, mixioetara joan, itzuli, panfletoak jarri, paper bat jokatu, elkarrizketak... Pittin bat iruditzen zait zorte handia dela hori egitea, eta ondo. Nork bere patua eraman beharra du. Baina Atxagaren bidea niretzat ez da erakargarria. Ikonizazio bat bezala gertatu da:

«EZ DUT
URDURITASUNIK
ERAMAN NAHI
LIBURURA, TESTU
URDURIA EGIN EZ,
JOAN DADILA
LASAI NAHI DUT
ETA,
HORRETARAKO,
NIK NEUK ERE
LASAITASUNEZ
IDATZI BEHAR DUT»

«DENBORA BEHAR
DA ULERTZEKO
IDAZTEA BATZEA
DEN BEZALA,
KENTZEA DELA,
DESEGITEA»

halako saria, halako hau... nik uste dut bete dudala nire lana. Halako batean, eskuetatik joan zitzaidan esan nahi nuena, hobeto egin zitekeen, baina dena ongi egiten duenak ere bota dezala aurreneko harria, ezta? Hobeto egin nezakeen, modu diskretoagoan, baina... Pentsatu Gabriel Aresti, hasi, idatzi... mila borrokatan ibili, eta utzi idazteari. Mirande... utzi idazteari. Ez dago bakar bat, Txillardegia beharbada, jarraitu duenetakoa, modu irregularrean hala ere. Inork ez du garatu behar izan idazle lana. Nire ustez, estra-zama horregatik. Guk eraman dugu, eta gure kasuan errazago izan da, baina nahikoa da. Bada intimitaterako garaia. Idazle naiz, baina urteetan etengabe etorri zaizkidan proposamenak—ukatu ditudanak, bestalde—, betetzetik ez dago: pregoilari izateko eta beste. Esan beharra izan dut: "Aizu, barkatu, baina pregoilaria nahi baduzu, bila ezazu boxeolari bat, edo pilotari bat, edo futbolaria, baina, arren, utzi ni bakean". Hori da, ezin dut extra-zama hori eraman. Espero dut lan horiek nire izenarekin geldituko direla. Batzuek diote ezetz, berdin izango dela, baina nik diot ezetz. Nire izenaz hasten banaiz, neuk markatuko dut nola jokatu. Zalantzarik gabe, beste era batean jokatu du. Orain ezin dut. Uste dut lasaiago ibiliko naizela. Hori da nire asmoa. Zortearrekin, beteko dut. Ni lanerako orduan ez naiz izango Atxaga.

bernardo atxaga

What is Bernardo Atxaga up to at the moment?

Answer: Doing what I want to, I'm writing a book on homecoming, not on the way to get somewhere, but about when you actually get there. It's time to put a dot on the "i", pause for moment in life, and a good book is the result of that pause. As a consequence, many ideas from other books need to re-appear, the hotel, Obaba, the brother... All of it. It's like rewriting or adjusting everything I've found so far. For instance, it's like when you look back at someone you feel you really know well, let's say your brother, You really want to delve into it all. That's I want to do, in my own way.

You seem to be writing with great care, you don't seem to be in any kind of a rush. That's something I often think about myself. It's not because I lack work, I work a lot, everyday. Maybe my present situation is not the ideal one, but I'm working away, I've been working hard for a long, long time. I'm doing things and I'm also undoing them. Maybe that's the key to everything that happens to me. For instance, the document that we call a sack, the home to written work that was originally considered as accepted but later rejected, I'm talking about finished work, not drafts, well...the sack is a hundred pages long at this stage. That means I'm removing a lot of stuff from the book. I often tell friends that I don't know if the book itself will be any good, but

«TO BE BERNARDO ATXAGA, TO ME ANYWAY, WAS TO BE A WRITER, AND IT WAS LIKE HAVING A SPECIAL UNIFORM. APART FROM BEING A WRITER, YOU HAD TO DO LOTS OF OTHER THINGS»

«I DON'T WANT ANY NERVOUSNESS TO INFLUENCE IN THE OUTCOME OF THE BOOK. I WANT THE BOOK TO GENTLY FLOW ALONG AT ITS OWN PACE. I HAVE TO RELAXED FOR THAT TO HAPPEN»

that the book about the writing of the book will be a cracker. It'll be a great "making-off". I write some books really quickly, Behi Euskaldun Baten Memoriak for instance. Others like Obabakoak I was much slower in writing. I can't finish this new one any earlier than I will. I'll need about five months to finish it. It should be done by then, but I'll definitely need that amount of time at least.

You're saying that you don't want to tie yourself to a set date for finishing.

I had expected to finish it by January, but it would have been a bit forced. I don't want any nervousness to influence in the outcome of the book. I want the book to gently flow along at its own pace. I have to be relaxed for that to happen. I don't know what the end result will be like, I mean, I can't guarantee that the book will be good. You just can't say. But I hope, if all else fails, the book about the book will deliver.

Our grandmother used to knit everyday, but as soon as she had finished the quilt, she'd pull on the wool, undo the whole thing and start all over again.

That's Ulysses, that's what his wife Penelope used to do. You need time to understand that just as writing is the joining of things, it also takes them apart. It also undoes. This becomes clear when you correct your work. Correction, many times, is just that, it's undoing something. It's also something that's becoming more

and more important in my work. The structure is really ambitious. There is a tightening and loosening within the story. The start of the story cannot be to charged because if it is, where do you go from there? It needs a certain symmetry. That's what I'm looking for. This means I have to shift and move stuff, and just about everything has to move. Maybe it won't be noticed in the finished article, but the work itself is really interesting. I really look forward to getting up in the morning and thinking "Right, what's going on here?". From that angle on things - I'm talking about "me the writer" - I'm really happy. The writing of this book has been very enjoyable and interesting. I'm really having a ball on this one. **Rumour has it you have been saying that you want to drop the name Atxaga. They say you want to start from scratch again.**

I was right. It was definitely something I should have done. There are many reasons why. One of them is that things have greatly changed since I first started to write. Another one is that this isn't any old organisation or club we're talking about. We're talking about the culture and literature of the Basque Country, and that has many consequences because there aren't an awful lot of us out there. To be Bernardo Atxaga, to me anyway, was to be a writer, and it was like having a special uniform. Apart from being a writer, you had to do lots of other things; talks, work in favour of

«YOU NEED TIME TO UNDERSTAND THAT JUST AS WRITING IS THE JOINING OF THINGS, IT ALSO TAKES THEM APART. IT ALSO UNDOES»

literature, be a walking pamphlet, play a certain role, give interviews...I think it's a lucky thing to be able to do, and it's a good thing. It's part and parcel of the trade. But I just don't find that, the Atxaga thing, attractive. It's as if an icon has been created: this prize, that one...I think I've fulfilled that aspect of my work. The things I wanted to say were suddenly whipped out of my hands. It could have been done better, but "let he who has not sinned cast the first stone", don't you think? I could have done it better, maybe I could have been a bit more discreet, but...just think of Gabriel Aresti starting, writing...up to his neck in all kinds of trouble and then he gives up writing. Imagine Mirande giving up writing. There's not one single one who hasn't had this type of thing, except maybe Txillardegui, even if he's been a littler irregular. We haven't been able to develop as much as we



should. There's lots of little extra things we're expected to do and we've had it easier than others. All the same, enough's enough. It's time for intimacy. I'm a writer but for years people have been coming to me non-stop asking me to be Guest of Honour at festivals and celebrations. I have said no, I mean, I say: "if you want someone, ask a boxer, a handball player or a football player, but please, leave me alone". I can't be doing all these extra things. I hope my name will end up associated to those things. Some people say that it doesn't matter what name is used, but I disagree. If I use my name, I set down the rules of the game. I have no doubt that I will take a different approach on things. Now, I just can't. I think I will be much calmer. That's the objective anyway and with a bit of luck, I'll be able to pull it off. I will not be Atxaga anymore when it comes to my work.

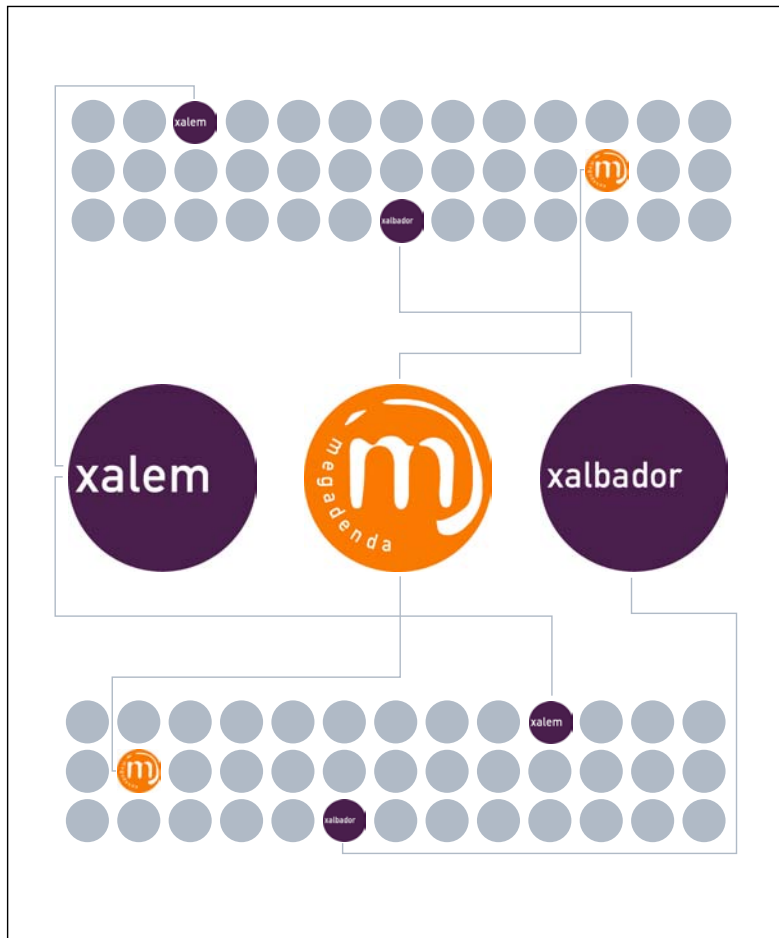
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novophonic meets the balde festa
by makala

abenduak 6 ostirala
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atxo fun fun taberna, san roke 17. durango



Udazkeneko larunbata, eguerdiko 12ak inguru. Bilbo inguruko Rontegi zubiaren azpian mugimendu arraroak sumatzen ditugu. Karpatxo txiki-txiki bat eta honen azpian mahai eta aulkiak luntx batekin, bertan 25 bat pertsona autobus batetik jaitsi dira. Pixkat haratago, zubiaren pilare erraldoi horietako baten oinarrian bospasei pertsona hari dira. Haien aurrean hiru bat argazki kamera izugarri aurkitzen ditugu eta hauen begi puntuan pelukadun neska batek motokros motor fosforito batean igota, kamerari bere posea harroki eskaintzen dio.

artea zubipean

art under the bridge



A Saturday in Autumn. It's about 12 midday. There is something strange going on under the Rontegi Bridge in beside Bilbo. There's a small marquee sheltering a couple of chairs and a buffet table. 25 people have just descended from a bus there. A little further on, at the base of one of the giant pillars holding up the bridge, there is a bunch of about 5 or 6 people. We can make out three incredible cameras in front of them focusing on a girl in a wig on a phosphorous motor cross bike. She's strutting and pouting for the camera.



Neska Begoña Muñoz da, Iruñean jaiota, Bilbotik pasa ostean Amsterdam eta New Yorken ibilitako artista performerra. Parez pare, argazki kamerak maneiatzen, Olaf Breuning aurkitzen dugu, New York eta Zurich artean bizi den argazkilaria Suitzerra. Biek lan bakarrean lanean, bakoitza bere proiektua lantzen.

Larunbat eguzkitsu honetan bi artelan eraikitzen dabilta paraleloan, Olafek bere argazki horietariko bat eraikitzen dihardu egun guztian zehar, laster Zurichen izanen den erakusketa batean 4x6metrotako tamainan ikusiko dena. Begoñak bere performanzeari ezohizko errealitatea

eskaini dio eta oraingoan disko baten sorkuntza prozesua bilakatu du bere performantzea, edo bere diskoa performantzea bilakatu.

Eta normalean artelanen ekoizpenean aritzen den Consonnik bere infraestruturara disko baten produktiorako eraldatu du, diskoa Artelekurekin ekoiztuko duelarik.

Begoña Frantzian ibili da Maxen Cirynekin baseak prestatzen, geroxeago Javi Pez eta Madelman bezalako jendeak nahas ditzan. Azkenik, Olafekin mintzatu zen haren argazkiekin diskoaren irudia garatzeko.



The girl is Begoña Muñoz. She was born in Iruñea, spent some time in Bilbo and then went off to New York and Amsterdam as a performing artist. Right there beside her is the man with the camera, Olaf Breuning, the Swiss photographer who lives in New York and Zurich. Both of them working on the one job. Both of them working on their own project.

There are two pieces of art coming together side by side on this sunny Saturday. Olaf has been getting something together for one of his shots all day. It will soon be on display, all 4 x 6 metres of it, at an exhibition in Zurich. Begoña is giving her performance an unusual realistic touch and this time round her performance is based on the creative process behind a record. So, her performance has become a record. Consonnik, who are normally involved in the production of artwork, are working with Arteleku on the production.

Begoña started getting things ready in France with the help of Maxen Ciryne. Javier Pez, Madelman and others of their ilk will do the mixing work later on. She spoke to Olaf to see if he could come up with something for the cover.





The Balde muntaia honen bihotzean sartu zen Consonniren eskutik eta bertan ibili ginen argazki erraldoi honen sorkuntzaren islada jasotzen, baretik kanpora eta barrera berriro, performanizeak bizitzarekin sortutako hartuemanaren zurrunbiloan eta, gurekin, beste hainbat pertsona.

Begoñaren performanizeak bere hitz eta musikarekin betetzen duen diskoa aurki egonen da kalean, eta harekin, Olafen argazkiak Zuricheko erakusketatik haratago zabalduko dira, larunbat horretan bertan egon ginen 30 bat pertsonak ere argazki zein diskoarekin munduan zehar barreiatzen egonen garelarik.



www.consonni.org • www.arteleku.net



Consonni asked The Balde along and we got to see things first hand. We went along to spend the day at the camera shoot, to witness the giant photo being formed. All of us there witnessed the give and take created by the whole process.

Begoña's performance, along with its music and lyrics will be available shortly. It will enable Olaf's photograph to overcome the boundaries of the exhibition in Zurich. The 30 or so of us who were there will also be ambassadors to the music and the photography.

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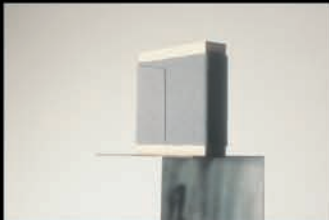


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Badira bestelako ahotsa batzuk azkenaldian gure arteko musikan. Ikuspuntu propio bat eskaintzen duten ahotsak. Bi asteren buruan horietako biren azken lanak heldu zaizkigu. Batetik Petti Beratarren hirugarren lana "Petti & etxeko uzta" (Gaztelupeko Hotsak 2002) Rock, blues, eta folk elektrikoaren bilduma ederra eta bestalde Xabier Montoiaren laugarren lana "Ni ez naiz Xabier Montoia" (Metak 2002) funtsean pop disko bat, popa modu zabalenean ulertua, musika beltzaren itzala duena, esperimentazioari leku uzten dion diskoa. Biekin, bazkari baten inguruan biltzeko parada izan nuen solasaldi aberasgarri bat izateko asmotan.

Aipatu bi diskook Bera izan dute hein handi batean sorleku, garaleku eta Xabier Montoiaren kasuan grabaleku. Bada zer bait berezia Beran? Arrazoi berezirik dago halako herri batean Euskal Herriko panorama berritzen ari diren zenbait proposamen bertan sortzeko, Borrokan, Ertz jaialdia, Xabi Erkizia, Onddo?

Xabier Montoia (XM)- Hori da ziurrenik komunean duguna guztiok, nor bere bidetik edo bakoitzak ahal duenetik izan, baina guztiok bidertzetik goazela. Bakoitzak bere generoan eta bere gauzan. Hik (Pettiri) egiten duana ez duk era estandarrean egiten, beste erreferentzia batzuk dauzkak ez? Mark Lanegan ez duk estandar bat, ez duk Joe Cocker edo horietako bat ez?

Petti (Pt)- Gero, estiloetan asko egiten dik lekuak ez? Klimak eta inguruak. Adibidez Borrokaneko hor ari hintuan 15 urterekin Fugazi eta horrelakoak entzuten. Eta ezaguna duk Baztan dela Europan proportzionalki suizidio aldetik kasu gehien jasotzen diken eskualdea, eta hori klima eta inguruagatik omen duk, igoal musikan ere zerikusia izango dik

XM- Hori duk, hik egin dezakek blues, baina ez duk blues estandar bat izango, beti bide hegian geratuko haiz. Nik behintzat hori ikusten diat. Rock, pop, experimental, Xabi Erkizia egiten duena. Horrelako herri batean Ertz bezalako jaialdi bat egotea...

Pt- Erkizia eta Ertz-en istorioa asko duk Iparraldeko jendearekin sortutakoagatik, Stephan (Krieger) eta Amanitaren inguruan.

XM- Baina azkenean, Beran zio.

Pt- Bai, bai

Diskoa

XM- Petti aurreratu egin zitzaidan, berari otu zitzaion izen polit asko bat taldearentzat (etxeko uzta)... Nik beti esan izan diet (taldekideei) goazen izen polit bat jartzera baina inoiz ez dute izan nahi... ez zitzairen ezer bururatu

Pt- Gehienbat kontzertu akustiko eta elektrikoak desberdintzeko egin dut

XM- Baina polita duk, niri gustatzen zait izena, oso polita duk. Nolabait gure diskoa, duk eginiko diskoa, hori duk ere, etxeko uzta. Etxean egina, etxeko jendea, etxean grabatu, oso etxekoa.

Eta Pettirena baita ere, nahiz estudio batean grabatu... grabatu aurrekoa, dena, baita argazkiak ere.

out on a limb

A few different voices have made their presence felt on the Basque music scene lately. Voices with a different way of seeing things. These next two weeks will see the release of work by two of those voices. On the one hand we have the rock, blues and electric folk of "Petti & etxeko uzta" (Gaztelupeko Hotsak, 2002) by Petti from Bera and, on the other, we are treated to "Ni ez naiz Xabier Montoia" (Metak, 2002) by the artist of the same name. This is Xabier's fourth solo disc and is basically pop as understood in its widest sense. There's plenty of experimentation going on on this record. Hints of black music are also present. I got together with both of them for what promised to be an enriching interview over lunch.



The village Bera hangs heavily over both records. It has witnessed the writing, development and, in Xabier's case, the recording of the music. Is there something special about Bera? Is there any particular reason why a new innovative scene in the Basque Country (Borrokan, the Ertz Festival, Xabi Erkizia and Onddo) happens to be taking place in a village like Bera?

Xabier Montoia (XM)- Well, it's definitely the one thing we've all got in common. Everybody goes their own way, does their own thing, but we're all doing it from the same place. Each one to his own style and all that. You (to Petti) don't do what could be called standard. I mean, you've got other reference points, haven't you? Mark Lanegan isn't a standard, he's no Joe Cocker or the like, is he?

Petti (Pt)- I think the place is greatly reflected in the music... Don't you? The climate and surroundings. The fact that the heads in Borroka were listening to Fugazi and the likes at the age of 15 is an example of this. It's also well known that Baztan has the highest rate of suicide in Europe. That's seemingly because of the climate and surroundings. They must have some kind of influence in the music that comes out of here.

XM- That's what I mean. You can play blues but it's not going to be your standard blues. This place will always come through in your music. That's the way I see it anyway. Rock, Pop, experimentation, Xabier Erkizia's stuff. A festival like Ertz in a village like this...

Pt- The stuff that came from the relationship with people from Iparralde has a lot to do with what Erkizia and Ertz are doing. Stephan (Krieger) and Amanita have been heavily involved with the whole thing.

XM- Yeah, but it's all in Bera.

Pt- Yeah, sure, of course.

The Record

XM- Petti beat me to it. He's come up with a really beautiful name for the group (etxeko uzta - the home harvest)... I've always been on at the group to think of a nice name but they're never up for it... they never think of anything.

Pt- I basically did it to differentiate between acoustic and electric shows.

XM- Yeah, but it's still beautiful. I really like it. It's a great name. Our record is much the same, the record we've made is also a "home harvest". Made and recorded at home by people from home. It's very "home-ish" if you know what I mean.

And so is Petti's, even if it was recorded in a studio. The pre-production, everything, even the photos.

Etxea vs Estudioa

Aldatuko lirateke diskoak baldintzak bestelakoak balira? Zuk, Petti, etxean grabatu izan bazenu eta zuk, Xabier, estudio batean egitekotan? Mugatzen du batak edo bestea?

XM- Ez, funtsean ez. Kontzeptuak berberak lirateke. Beharbada aldatuko zen soinua baina...

Pt- Teknika aldetik, baina kantuak berak dituk.

XM- Bai etxean nik grabatzen dut, eta gitarrak, bateriak berdinek grabatzen dituzte. Beno, ni estudioa banao pozik, baina tresna berak erabili eta sartuko nituzke, jende berak joko lituzke.

Pt- Nik uste, jada urte eta piko kantuak jotzen geundela zuzenean, orduan sartu ginen estudioan eta grabatu. Segur aski Berako Aduanan grabatu izan bagenu nabarituko zela aldaketa teknikan.

XM- Telecaster bat izan edo gitarra merke bat izatea bezala da. Beharbada nabarituko zen bai, bai alde bai kontra. Nik nire lehen diskoa sekulakoa zen estudio batean egin nian, eta hark ez du disko honek baino soinua hobea, inondik inora, estudioa asko da baina ez dena.

Pt- Nik nabaritu dudan aldaketa, estudioa joan eta bertan geratu garena. Aduanan grabatuko banu, grabatu eta Berara jaitsi izan zen, grabatu eta jaitsi, joan etorrian...

XM- Bai, baina hik diskoa 2, 3 astetan grabatu duk. Nik duela urtebete hasi nintzen, baseak grabatu, gero itxaron beharra ahotsak egiteko, beranduago nahastu...

Pt- Nabarituko duk diskoa jarraian grabatu ez izana ez?

XM- Bai, baina hori ere aldeko izan daiteke, zeren horrela badaukak astia entzuteko eta aldatzeko, gauzak konpondu...

Pt- Niri hori.... nik nahiago jarraian

XM- Nik ere igoal, baina zirkunstantziak dituk, gauzak horrela daude, larria duk? Bada egoera horretan egonda saiatu zerbait aldekoa ikusten... kontua da eskura dagoenarekin egitea. Estudioan? Ondo. Etxean? Baita ere, hala da

Pt- Nik hurrengo diskorako blues disko akustiko bat dut buruan, intimistago edo, eta horretarako igoal hobeto Aduanan. Instrumentu guti eta gauza lasaia egiteko... Estudio batetara joan, bada, gitarra anitz edo instrumentu desberdinak grabatzeko bai... han egotea eta goizetik hasita, esnatu eta mentalizatuta egotea.

Kantuak, sortzea, talde lana, grabatzea, prozedura.

Pt- Guk pixka bat... Nik egiten diatena duk, gitarrarekin, akustikarekin, grabatu eta teklatu batekin baxu eta bateriaren ideiak sartu. Taldeari eramatean, ideia hartu eta bakoitzak hartzen dik parte.

XM- Nik antzerako zerbait. Lehendabizi musika, ideia eraman, lokalean landu eta hortik hilabete bat, bitara, egiten dizkiat hitzak. Kantuak jada pixka bat aldatuta daudenean.

Pt- Nik ez, nik hitzetik hasi eta hau musikatu. Badituk bertsiio ezberdinak, 2, 3, 4 musika testu berarendako ... Honetan nabaritu diat Fernanen (Irazoki) lana. Ekoizle bat izatea. Lehenengo diskoak gehiago hituen nire ideia eta puntu. Oraingoak berak esatea, hau hemen hobeto, beste hau honela...

XM- Bai, nik ere Mikelekin (Irazoki). Komeni da akatsak salatuko dituen izatea. Zerbaitekin huts egiten du, edo hau oso betea zioke eta hustu egin behar da esango duena, kanpotik ikusiko duen norbait izatea...

Kantua egin duenak ez du distantziarik hartzen, urrundu eta kantua osotasunean ikustea. Sobera sartua hago kantuan.

Beharrezkoa da beraz ekoizlea?

XM- Ez dago arau bat. Nire esperientzian... batzutan ongi eta bestetan ez. Hori produktorearen arabera dago. Nik uste duk produktoreak egin behar duen lana, teorikoki ari naiz, oso inportantea dela, baina gero kontua da nor izango den benetako produktore, estudioan egongo den hori. Hor, gauza guztietan bezala dago, onak eta ez hain onak, onak baino ez egokiak, txarrak, erdipurdikoak... norberak erabaki behar du. Edonork ez du balio, edonork ez du balio edonorentzat esan nahi dut.

Pt- Fernanen kasuan gurekin ibili da zuzenekoetan teknikari bezala eta oso ongi ezagutzen gaitu

XM- Eta oso ibilia duk, rock mota hori oso ondo ezagutzen du, eta badaki zuzeneko hori hire diskoan gauzatzen. Eta hor oso egoki izan bada ere agian beste baten diskorako ez duk batere egokia.

Pt- Pixka bat igual zuzenean erabiltzen genuen soinua gauzatzen saiatu gara, soinua idor eta efektu gutiko hori, eta kantuak ezagunak zitian. Aldaketak egiteko garaian ere errazagoa gertatu da berarekin.

Beldurtzen du kantua beste baten eskuetan uzteak?

XM- Bai, bueno, horek ni ez nau inoiz beldurtu. Aldatu egiten da? Onerako bada, alda dadila!

Pt- Guk estudioa joan baino lehen Fernanekin prestatu genian, entseguetan eta aldaketak egin genizkian lokalean, grabatu baino lehen. Estudioan detaileren bat, koroak, hik (Montoiari) abesten duken kantua. Gauza ttipiak baina egiturak eta dena aurretik egin genituan.

XM- Gero beti sorpresak egoten dira, kantu batzuk lokalean oso ondo ibiltzen direnak, estudioan ez dakit zer gertatzen zaien eta galdu egiten dute zuten hura, baita alderantziz...

Pt- Nire kasuan uste dut kantuak hazi egin direla, gehienak nik bakarrik kantatzen nituen, eta orain, bada, Beñardoren koroak, gitarretako detaileak... Bai irabazi egin dituk kantuak.

XM- Estudioa beste tresna bat da, kantuak zabaldu egiten dira, hemen koro bat, hemen gitarra, reverb bat eta abar. Kantua edozein tokitatik atera daiteke.

Pt- Bai, nik nire istorioei buruz egiten ditut eta lokalean eta zuzenean ideia bat daukag kantuari buruz eta gero estudioan...

Home versus The Studio

Would the records change in different circumstances? Petti, what if you had recorded the record at home? And you, Xabier, what if you had gone to a studio? Does either place limit what you can do?

XM- No, not really. The concept is the same. The sound might change...

Pt- Maybe on the technical side of things, but the songs are the same.

XM- I record at home and the guitars and drums are recorded the same. I'm happy in a studio, but I'd use the same equipment and the same people would play.

Pt- I think, well, we'd been playing the songs live for over a year. That's when we went into the studio to record. I'm sure there would have been a noticeable technical change in the record if we had done it at the Aduana in Bera.

XM- It's like using a Telecaster or a cheap guitar. Maybe you would notice the difference, both good and the bad. I recorded my first album in an amazing recording studio and there's no way it has a better sound than this one. A studio means a lot but not everything.

Pt- I have noticed the change because we went to the studio and stayed there. If we had done it in Aduana, it would have meant going to the studio and then straight back to Bera. Record and back down. Loads of to-ing and fro-ing...

XM- Yeah, but you recorded the record in 2/3 weeks. I started a year ago, I recorded the backing tracks, then I had to wait to do the voices. I mixed it later on...

Pt- Well, that to me... I prefer to do it in one go.

XM- So do I, but the circumstances were what they were. It's just the way things go. Is that a drawback? The thing is you've got to make the most of what you have or the situation you're in. The studio? Fine. At home? Fine, too.

Pt- I'm thinking of doing an acoustic blues album next time round. Something a bit more intimate, and maybe Aduana is the best place for that. I'd like to use less instruments and take things more easily. I'd go to a studio if I was going to record a load of guitars or instruments. You know, go along first thing in the morning, stay there all day, get into the right mental mood for it.

Songs, writing, the group, recording, the process.

Pt- We... what I do is come up with an idea on the guitar. I record that and use a keyboard to sort out the bass and drums. Then I bring it along to the group and they add their bit to it.

XM- I do something along those lines as well. First comes the music, then I bring the idea along and we work on it in rehearsals. I write the lyrics a month or two afterwards, when the song has changed a little.

Pt- Me no, I start with the lyrics and then come up with the music. I have different versions of each song. Three or four musical arrangements for each set of lyrics. I really notice Fernan's (Irazoki) input here. He's a producer. On earlier records it was more just me and my ideas. Now I have him to say "this way is better" or "try that like this"...

XM- Yeah, I do the same with Mikel (Irazoki). You're better off having someone there who can tell you where you're going wrong. Someone who'll tell you what doesn't work or if something is overdone. The person who writes the song cannot distance themselves from it. They can't step back and see the song as a whole. You're too deep inside the song.

You're saying that you need a producer?

XM- It's not a set rule. In my experience... sometimes good and sometimes bad. It depends on the producer. I think that a producer's job, in theory anyway, is really important, but the thing is; who is the producer going to be? It's the same as everything else. There are good and not so good, good but not the right ones, bad, piss-artists... it's your own decision. Not everybody can do the job. I mean not every producer can do the job for every artist. It depends.

Pt- Fernan knows us really well; he's our soundman for live shows.

XM- He's also been around. He really knows that type of rock music. He knows how to capture that live buzz in your records. And even if he was the perfect choice for that record, that doesn't mean he is for any kind of record.

Pt- We've tried to capture our live sound a little on this record. You know, a dry sound with few effects and songs that people know. It was easier to make changes with him as well.

Are you not afraid of what might happen when you leave one of your songs in somebody else's hands?

XM- Well, I've never actually been frightened by that. It changes? Why not, if it's for the better!

Pt- We prepared the songs with Fernan before we went to the studio. We worked on any changes in the songs in rehearsals beforehand. There was the odd slight change in the studio: the odd chorus, the song you (to Xabier) sing on... Just about everything was ready before we started recording.

XM- You always get a surprise or two. Some songs sound really great in the rehearsal room and then I don't know what happens to them in the studio, they lose whatever it was they had. It happens the other way round, too.

Pt- I think that in my case the songs have really grown. I used to sing most of them on my own and now Beñardo gets in on the choruses and backing vocals. There are some lovely new guitar bits... Yep, I really feel the songs have gained something.

XM- The studio is another tool to be used. The songs open up; backing vocals here, a bit of guitar there, reverb, etc... You can pull the song together from any angle.

Pt- Yeah, I write songs about my little things and the songs are one thing live or in rehearsals and another in the studio.

Eta berriz aldatuko da, estudiotik zuzenerako bidaian ez?

Pt- Zuzenean gero nolabait hasierakora itzultzen dira, sarturiko aldaketak mantentzen dira, koroak, egiturak ... baina zuzenean izan daiteke luzeagoa egun batean, motzagoa bestean...

XM- Bai, eta estudioan egindako hori gerta daiteke zuzenekora ezin eramatea modu eroso batean, edo moldatu behar izatea, edo konponketa hobeto bat topatu izana, edo modu berean egiteaz nekatu eta arnasa berri bat ematearren kantua aldatu...

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Will they change again with the jump from the studio back to the live arena?

Pt- The songs more or less change back to their original form. You maintain the backing vocals, the arrangements... but live it can be long one day and shorter the next...

XM- Yep, it's also sometimes difficult to play live what you have done in the studio. You might have to re-arrange it, change it or you just might get fed up playing it one way and you decide to do it another to breathe new life into it...

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FERNADO BERNUES eskenatokian idazten

Fernando Bernuesek eskola-porrota du curriculum distiratsu baten lehen datuetako bat. Akaso, haren kasuan hori zela eta egin zuen topo hain berea egin duen antzerki munduarekin; antzerki-gizaki bat dela dio eta hala behar du, izan ere antzerkia bere osotasunean egiten darama urte anitz. Egun, Tanttaka antzerki taldearen zuzendari, produktore, aita da, eta bere historia eta istorioen berri eman digu.

Umeen bitartez, pedagogian arituta ezagutzen duzu antzerkia; zer dela eta hasten zara horretan buru belarri, zerk erakarri zintuen horrenbeste?

Gutxinaka hasi nintzen antzerkia ezagutzen, nire inguruan egiten ziren muntaiak ikustera hurbiltzen nintzen, bai eta kanpora joatean bertan egiten ari zirena ikusten hasi nintzen. Ez dakit zehazten zer izan zen denetan erakargarrien suertatu zitzaidana, soilik badakit harengana hurbildu ahala nire ariman astindua sumatu nuela.

Gogoko nuen antzerkia bera, bai eta antzerkia egiteko modua, taldea eta sortze horrek eragin behar zuen plazerra...

FERNADO BERNUES writing on the stage

The first thing you'll see on Fernando Buernes' eye-catching CV is that he was a failure at school. Maybe that's what made him find what has become his very personal interpretation of theatre. He says that he is a theatre-being and you could hardly deny it; that's what he has been doing for years. At present he's the director of theatre group Tanttaka, a producer, a father and he's filled us in on what he's done and what he aims to do.

You got to know theatre through work with children. What makes you throw yourself into this kind of work? What did you find so attractive about it? I got caught up in the world of theatre little by little, I started going to see local shows and productions and when I was away from home I started going along to the local theatres as well. I can't really put my finger on any one thing and say "that's what gripped me the most", I just know that the closer I got to theatre the more it latched onto me. I loved the theatre and the way theatre was done. I loved the creative pleasure of the theatre group.





So, you went from being a spectator on the outside into the very heart of the beast, first as an actor and then as a director and producer. You gave up the membership of the group that you found so enticing. What was the whole experience like?

You need a real group to be able to work properly. The group is a melting pot for all the enriching personal contributions. You get to see all kinds of things, I mean, there are people who only work with production and direction in mind...and that's a mistake, people should focus their work on the spectacle as a whole. That's what I've learnt over the years; the spectacle will only achieve its true dimension if each and every person does what they have to and a kind of complicity is formed amongst members of the group. The same goes for ideas too, we're thinking about a collective world where everybody is working on an idea that's accompanied by words, images and other things. There's no doubt in my mind that it's a poetic form of life, and I just can't help finding myself more and more attracted to the whole thing.

All the same, it's not the same to be an actor, a director or a producer; what do you think your most suited to? I consider myself as, above all, a theatre-creature. As an actor, you really feel and live all kinds of emotions. It's a beautiful thing. The director, on the other hand, has to give some kind of coherence to the everything. He has to show the soul of the thing. First of all, he has to explain it to the cast of actors, and that's very beautiful, too. A producer's job is also a very creative one. A lot of times I'll find myself reading something, something I really like, but I know that it's not something for me to direct, so I become a producer. I have to find a director with the right qualities to direct it. And I really like directing but the most important thing of all is to have a global perception of what you're doing. You need that to be able to round things off properly.

In your case it's clear to see that passion drives you to produce and that it doesn't blind you because everything you have come up with has been received with applause.

It's a question of character. Once I have an idea, whenever I read anything that grabs my attention, I just have to do it; I feel this need to write it on stage. It's a necessity I feel, and if I have to produce it to make it happen, then I'll produce it. I'll do what it takes to make that dream come true.

Eta kanpoan egotetik, ikusle gisa, barruraino, muineraino sartu zinen, lehendabizi aktore eta ondoren zuzendari zein produktore. Hain erakargarria iruditu zitzaizun taldearen parte izatera pasa zinela: nola bizi izan zenuen hura, barrutik?

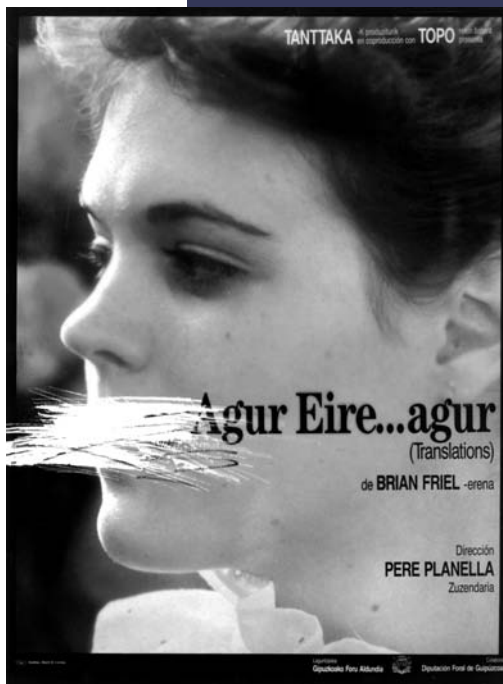
Funtzionatzeko benetako lan taldea behar du, erreferentzia pertsonal aberasgarri ezberdinak bildu behar ditu; horretan denetik ikusten duzu, bada zuzendariarentzako edota produktorearentzako soilik lan egiten duena...; hori akats bat da, antzerki taldean ikuskizunarentzako egin behar da lana. Hori ikasi dut, besteak beste, urte guzti hauetan; ikuskizunak dimentsioa lortuko du soilik baldin eta bakoitzak bere lana egiten badu, eta konplizitatea nagusitzen bada taldekideen artean. Eta ideiarekiko ere bai; unibertsoko kolektibo bat imajinatzen ari gara non denok lan egin behar dugun ideien esanetara, hitzak, irudiak, eta bestek lagunduta. Bizitzeko modu poetiko bat da, dudarik gabe, eta gero eta gehiago erakartzen nau horrek.

Dena dela, ez da berdina izan aktore, zuzendari edo produktore ibiltzea; non ikusten duzu zeure burua egokien?

Gauza guztien gainetik, antzerki-gizakitzat dut nire burua. Aktore izanik oso gertutik, biziki sentitzen dituzu emozio ugari. Eta polita da. Zuzendariak, aldiz, sortzen ari den horri koherentzia eman behar dio; ideia baten arima azaltzen jakin behar du. Lehenik eta behin taldekideei azaltzen, eta hori oso polita da. Baina, produktorearena ere sormen handiko lana da; Nik askotan, testu bat irakurtzen ari naizela, izugarri gustatuta ere, badakit hura zuzentzea ez dagola nire esku; hortaz, produktore bilakatzen naiz eta ideien hori behar bezala garatzeko beharrezkoak diren kodigoak dituen zuzendari batengana jotzen dut. Eta izugarri gustatzen zait zuzentzea, baina horren guztiaren gainetik dago ikuskizunaren pertzepzio globala, azken emaitza borobila.

Zure kasuan agerikoa da produzitzera behartzen zaituela pasio horrek, eta ez zaituela inondik inora itsutzen, agerikoa baita burutatu orok jasotzen duela txalo zaparrada.

Izaera kontua izan da. Behin ideia bat izanik, astintzen nauen zer edozer irakurtzen dudanean, ezinbestekoa da, hortxe sentitzen dut hura eskenatokia idazteko beharra; beharra da sentitzen dudana, eta, bai, hala da, egin dadila nik neuk egin behar badut produzitu, aurrera, amets hura errealitate bilakatu arte, ideien hura gauzatu arte.



That's the way Tanttaka have done things. You're responsible for it. But how do you view theatre in the Basque Country in general?

Theatre has been around here for 25 years and that's something you notice straight away. There are good actors, directors, stage managers, the plays put together are well received by the theatre going public, both at home and all over the state. Basque theatre has a very good reputation throughout the rest of the country.

But, success kills in the Basque Country. When something becomes really successful here, you finally notice the lack of infrastructure and that, obviously, puts an end to the whole thing. We need to come up with the structures that will allow us to fulfil the potential we have here. We need to promote, sustain and guarantee acting schools. We need a public production platform. We need to find out what we want and what we need, and plan accordingly. So far, everybody has built their own house so as to say, they have built it how and where they wanted. There has been no general planning, no order and now there are problems. We have to articulate what we have. We have to generate production, education, laws, something that covers all these aspects I've mentioned. And things won't get any better until we've done so.

Tanttaka celebrates its 20th birthday in a few months. Fernando is a wee bit older but he's still up to his eyeballs in work, getting the play "Mi Suicidio" together. We look forward to the end result.

Tanttakak izan du funtzionatzeko modu hori. Zu ardatz. Baina, nola dabil, orohar, antzerkia Euskal Herrian? Badira 25 urte hemen antzerkia egiten dela, eta hori, sumatzen da; aktore onak daude, zuzendari, eszenografo onak; egiten diren muntaiek ongi funtzionatzen dute merkatuan, baita estatu mailan, eta honezkerio euskal antzerkia oso estimatua da hemendik kanpo.

Baina, Euskal Herrian arrakastaz hiltzen da. Arrakasta gehien dagoen unetan agertzen da azpiegitura faltaren mamua eta, hortxe, bertan behera gelditzen da hain ongi abiatutako bidea. Behar da dagoen potentzial on hori kudeatuko duen estruktura eratzea, produkzio markoa gauzatu. Batera, formakuntza, eskola sustatu eta bermatu beharra dago, hala nola, ekoizpen plataforma publikoak bultzatu. Argitu beharra dago zer den nahi eta behar duguna, eta horren arabera plana zehaztu; orain arte hemen bakoitzak eraiki izan du bere etxea, nahi bezala, non nahi; eta ondoren, ikusi dute hirigintza planaren beharra, behin arazoak agertzen hasi direla... Hori ez da ordena. Artikulatu beharra dago, sortu behar dugu ekoizpena, formakuntza, legedia, horiek guztiak bere barne hartuko dituen testuingurua. Eta hori egiten ez den bitartean, oker ibiliko gara.

Tanttakak 20 urte beteko ditu hilabete batzuk barru, Fernandok zenbait gehiago, eta bitartean lan eta lan dabil tza "Mi suicidio" muntaia prestatzen; eta gu honen esperoan.



testua / by: i.b.m.



**DURANGO,
A NEW
FUTURE
FOR THE
FAIR?**

37. EDIZIOA

**DURANGO,
AZOKA
GARAI BERRI
BATEN
AURREAN?**

37th EDITION

THE LONG WEEKEND AT ABENDUKO LEHEN
THE BEGINNING OF ASTEKO ZUBIA DU
DECEMBER IS ONE OF THE EUSKAL KULTURAK
MAIN YEARLY REFERENCE URTEKO ERREFERENTZIA
POINTS FOR BASQUENAGUSIENETAKO BAT.
CULTURE. IT'S TIME FOR DURANGOKO AZOKA
THE DURANGO BASQUE EGITEN DA ORDUAN.
LANGUAGE BOOK & MUSIC DISKOETXE, ARGITALETXE
FAIR. RECORD COMPANIES, ETA ARGITALDARI
BOOK PUBLISHERS AND ALTERNATIBO EK
ALTERNATIVE EDITING GUDAZKENEKO, ETA
GROUPS PLACE THE ZENBAITETAN URTEKO,
AUTUMN'S, AND IN SOME LAN GUZTIAK AZOKA
CASÉS, THE YEARLY HONETARA BEGIRA
OFFERINGS ON DISPLAY KALERATZEN DITUZTE

testua / by: jon benito

Pasa dira urte batzuk, elizako arkupetan egiten zen azoka jaio zela. Garai hartatik, eraikin aldaketa ez ezik, beste gauza batzuk ere aldatu dira: garai hartako giroa eta oraingoa ez dira giro bera, garai hartan mugitzen zen liburu eta disko kantitatea ez da bera, komunikabideetan azokak duen eragina ez da bera, Abendu haserako azoka honek kultur merkatuan duen garrantzia ere ez da bera.

Azokaren arrakastaz

Abenduko azoka hau, euskal kulturaren ispilutzat hartu izan da maiz. Iazko datuak esanguratsuak dira: 200.000 eta 225.000 pertsona artean biltzea lortu zuen azokak eta bisitari horiek euskal disko eta liburuaren milaka ale erosi zituzten. Urteroko datu esanguratsuei jarraiki, iragan urtean “inoiz baino jende gehiago bildu zela” adierazi zuen Antton Mari Aldekoa-Otalora, Gerediaga elkarteko arduradunak. Abenduaren 4tik 8ra luzatuko den aurtengo ekitaldian, 137 elkartek aurkeztuko dituzte euren lanak, horretarako prestatu 271 erakus-mahaitan. Azokak argitalpen munduaren barne duen garrantzia ulertzeko, argitaletxe, diskoetxe eta urte guztian zehar baztertuta edo erdi-ekzutuan aritu diren bestelako erakunde txiki zenbaitentzat, presentzia aldarrikatzeko lekua dela zehaztu behar dugu. Ekimen txikientzat eta zabalpen duin bat izateko zailtasuna duten produktuentzat, ezagutzera emateko aukera interesgarria den bezala, arnasa hartzeko bidea da azoka hau beste proiektu batzuentzat. Ekimenak irauarazteko eta mantentzeko arnas ekonomikoa ez ezik, profesionala ere baden hatsa ematen du bilkura honek, urtean egindakoa, kulturarekiko urte guztian arretarik ez duen jende baten aurrean aurkezteko aukera ematen baitu. Eta hori da, azokaren beste puntu interesgarrietako bat: bertara hurbiltzen den pertsona kantitateaz gain, honen aniztasuna. Badira nobedadeak ikustera doazen irakurle eta entzule finak, baina baita azokaren aitzakiarekin lagunekin elkartzea doazenak ere. Azken hauek, normalean liburu dendetara joateko ohiturarik ez badute ere, zer edo zer erosten dute azokan. Azken faktore hau da, azokaren arrakastetako bat.

Editore eta egileen artean ez dira gutxi azokak urte urte lortzen duen oihartzunarekin harritzen direnak, baina ezta azoka arrakastaz hil aurretik zenbait arlo birplanteatzea eskatzen dutenak ere.

Azokarekiko zalantzak, azokaren itzalak

Iazko ekitaldiaren ostean, Gerediaga elkarteko antolatzaileek aitortu zuten, azoka honek oraindik ere zer hobetu bazuela eta azken urtean azokak hartu duen dimentsioa dela eta, asko direla ekitaldiari bere burua definitzeko eskatzen diotenak. Ez alferrik, haserako helburuak bere horretan jarraitzen badu ere, lehenago aipatu bezala egoerak aldatu egin dira eta.

Ekitaldiaren beharrezkotasuna ukatu gabe, asko dira azokaren inguruan eta honen oihartzuna baliatuta antolatzen den parafernaliaz kexu direnak. Euskal “meka” bihurtu den, medioetatik sustatutako tradizioa bilakatu den, Durangoko azoka urteko kultur produkzioaren espejismo bat ote den eztabaidatu izan da medioetan. Gainezka egiten ari denaren sentipena ere sortzen ari da, kultur ekimenez kanpoko produkzioa ez ote den azokaren irudia desitxurutzen ari. Gero eta ozenagoa egiten den jarrera kritiko bat ere agertzen hasi da. Bernardo Atxagak Bilbon iragan urtearen amaiera aldera eman zuen hitzaldian azpimarratu zuen: “Durangoko azoka euskal kulturaren panazea dela esaten du batek baino gehiagok, eta dena ondo doala uste dute. Baina, nire ustez, azokan saltzen diren euskarazko liburuaren, diskoen eta bestelako produktuen kopurua aztertzea badugu, kopuru txikia da.”

Zertan bilakatu da? zertan bilakatuko da?

Baina ez dira salmentari buruzkoak zalantza eta kezka bakarrak. Zer saltzen da? Saltzen den guztia irakurtzen eta entzuten da gero? Durangoko azoka gehiagi puztu den puxika da? Zertan bilakatuko da Durangoko azoka? Zer paper jokatzeko dute azokaren barne euskarazko lanek? Euskal azokak tokirik eskaini behar die erdaraz kaleraturiko lanei? Azokaren data egokia al da? Beste azokarik ez al litzateke egin behar? Ez al du garrantzia gehiagi bereganatu eta kultur produkzioa gehiagi baldintzatu?

Iragan urteko Durangoko azoka amaitu bezain laster eta balorazioei ekiterako garaian, aurtengo edizioa trantsiziozkoa izango zela iragarri zuten, datorren urterako Durangoko azokak eraikin berria izango duelako. Eraikin berriarekin, garai berri bati ere ekingo zaio baina. Eta lehengo galderak berean dirauten ikusi beharko da. Baina hori datorren urtean izango da.

Uholdetik salbatu beharrekoak

Azoka udazkeneko nobedadeen erakustokia dela esan dugu lehenago. Aurtengo azokak ere, bere uztar propioa dakar eta bazter lanen uholdean ez galtzeko gomendio batzuk ematen saiatuko gara:

“Entzun” musika aldizkariak, formatu berrian oraingoa, ale berri bat kaleratuko du orain artean bezala Euskal Herriko eta atzerriko musika berriak jorratu asmoz. Eta azpimarratuko duten lanetako bat, ziuurrik, Bonbereneak hainbat artisten kantu argitaragabeekin kaleratu diskoa izango da. Metak etxeak kaleratu, Sorkun eta BED proiektuaren hirugarren alea ere aipatu beharreko lanak ditugun bezala. Gaztelupeko Hotsak diskoetxeak kaleratu Split 77 taldekoren lehen diskoa den “Antenna” lanak eta Tapia eta Leturia bikoteak bide tradizioaletik egindakoa ere merezi ditu entzuketako batzuk. Han izango dira ere, Olatz Zugastiren “Elearen lainoa” eta Joserra Senperenaren diskoa Elkarlanean etxearen standean. “Tijuana in blue”ren berrargitalpen digitalizatua Oihuka etxeak eta Gor disketan Jousilouli taldearen lanak ere azpimarratu beharrean gara.

Literaturak ere, beti bezala, garrantzia handia izango du. Poesiaren arloak bereganatu garrantzia aipatu nahi dugu lehenik. Fenomeno honen adierazgarri direlarik jarraian aipatuko ditugun Ana Urkizak Elkarlanean argitaletxean kaleratu “Bazterreko ahotsa” edo Juan Kruz Igerabidek Alberdania argitaletxean kaleratu “Mailu bat” lanak. Garrantzitsua izango da ere, Genaro Almeyda Cabo Verdearraren lanaren itzulpena Txalaparta argitaletxean eta Susa Argitaletxeak kaleratu Xabier Mendigurenen berredizioa eta bilduma (16 ipuin amodiozko). Durangoko azoka, urte guztian lehor eta sikua den kultur mundu batean gertatzen den uholdea da. Durangoko produktuen masifikazioa dakar. Obra eta lan on asko geratzen dira merezi duten arretarik eskaini gabe. Eta hori, bisitariak deskubritu beharreko aurkikuntzak dira

«DURANGOKO
AZOKA EUSKAL
KULTURAREN
PANAZEA DELA
ESATEN DU BATEK
BAINO GEHIAGOK,
ETA DENA ONDO
DOALA USTE DUTE.
BAINA, NIRE USTEZ,
AZOKAN SALTZEN
DIREN EUSKARAZKO
LIBURUEN, DISKOEN
ETA BESTELAKO
PRODUKTUEN
KOPURUA
AZTERTZEA
BADUGU, KOPURU
TXIKIA DA»
BERNARDO ATXAGA

37

TE

A few years have passed since the early days of the fair when it was held under the shelter of the village church porch. Things have changed since then, and not just as far as location is concerned. The atmosphere is not the same, the number of books and records shifted is not the same, the presence of the Fair in the media is not the same. The market importance of this December fair is also not the same.

The success of the Fair

This Fair has often been regarded as the mirror image of the state of Basque culture. Last year's figures speak for themselves: between 200,000 and 225,000 visitors bought thousands of books and records. Antton Mari Aldekoa-Otalora, the man in charge at the Gerediaga Association, stated that it had been the biggest attendance ever. 137 different companies from the sector will have their wares on display at 271 different stands at this year's fair from the 4th to the 8th of December.

The reason why the Durango fair is so important in the world of books and music is that it gives record companies, book publishers and others in the field who are hidden away for most of the year a public stand to make people aware of their existence. Just as it is a chance for small low key producers to avail of decent distribution, the fair is also a chance for other projects to catch their breathe. The fair not only helps maintain projects by giving them a healthy cash injection, it also lends an air of professionalism to these very same projects who are given a chance to show their year's wares to people who, throughout the year, have little or no contact with the world of Basque literature and music.

That's another on the interesting things about the fair: the variety of the people that attend. You get dedicated readers and music listeners who are along to see all the latest releases, and you get those who use the fair as an excuse for a day out with friends. This last group doesn't normally frequent bookshops, yet they normally buy something at the fair. This is one of the reasons for the fair's success. There aren't many editorials or artists who are not amazed by the scale of the fair but here are also some who want to change a couple of things before the fair overdoses on success and kills itself.

The Fair: doubts and shadows.

After last year's edition of the fair, the organisers at Gerediaga admitted that improvements were possible and that the enormous growth of the fair over the previous few years had led many people to demand a definition of what the fair was really about. The demand wasn't in vain. The original objectives haven't changed but, as previously mentioned, the fair has.

Many people, who don't question the necessity of the fair itself, have expressed their concern at all the paraphernalia that has sprung up around the fair. There has been debate on whether Durango has become the Basque "Mecca", on whether it's an event sustained by the media and if the fair is nothing more than an illusion as far as the yearly cultural production is concerned. There also seems to be a general sensation that it's getting out of hand. There is a feeling that products that have nothing to do with the idea behind the fair are diluting the whole thing.

What has the fair evolved into? Where is it going to?

The doubts and worries about sales are not the only ones. What is sold? Do people later listen to and read what they have bought? Has Durango not been inflated to bursting point? What does the future hold for the Fair? What is the exact role of Basque language products at the Fair? Should work published in Spanish be allotted space at a Basque Language Fair? Are the dates the most appropriate? Should there not be more fairs? Has the fair itself not become too important and thus affected work in music and culture?

Once last year's edition had finished and was being evaluated, this year's edition was presented as a transition year because next year will see the fair being re-housed. A new building and a new future but the questions asked above still remain the same. We'll have to look at them next year.

Making your way safely through the deluge.

We've already mentioned that the Fair is a showcase for Autumn novelties and this year's edition is no different. Here's a little advice to help you successfully navigate the flood of new goodies:

There will be a new issue of the music magazine "Entzun" in its brand new format. The magazine takes a look at the latest from home and abroad. The compilation of previously unreleased tracks by different artists, "Bonberenak", will undoubtedly be one of the stars of the show this year. Metak Records will have latest by Sorkun and the third album by BED. Gaztelupeko Hotsak Records will be bringing along "Antenna", the debut album by group Split 77, as well as duo Tapia eta Letia's latest look at traditional music. Well worth a listen. Olatz Zugasti will be present with her record titled "Elenaren lainoa", as will Joserra Senperena. Both of them are available from the Elkar stand. Oihuka Records will have the new digitalised version of "Tijuana in blue" and Gor Records will be there with Jousilouli's latest.

Literature, as always, will play a very important role in the Fair. We would like to give poetry, which has become an important sector of the fair, a special mention. Ana Urkiza brings along her "Bazterreko ahotsa", published by Elkarlanean, while Alberdania book publishers offer Juan Kruz Igerabide's "Mailu Bat". Txalaparta give us the translation of Genaro Almeyda's Cabo Verde and Susa will be showing off their new re-edition of love stories by Xabier Mendiguren.

The Durango Fair is a tidal wave-flood in a year long cultural drought. Durango is responsible for magnifying the amount products on offer. A lot of work doesn't get the attention it really deserves. That's something that visitors is just going to have to find out for themselves

«THERE HAS BEEN DEBATE ON WHETHER DURANGO HAS BECOME THE BASQUE "MECCA", ON WHETHER IT'S AN EVENT SUSTAINED BY THE MEDIA AND IF THE FAIR IS NOTHING MORE THAN AN ILLUSION AS FAR AS THE YEARLY CULTURAL PRODUCTION IS CONCERNED»



NON ΔΥΡΚΙΤΟΥ
THE BALDEREN
KUTIXIAK
WHERE TO FIND US

* BILBO

BILBOARTE
DOM
OZONO
BETADUR
BOTXO
BILBOROCK
ITSUK GROW
BIZITZA
INTERMUSIC
KUKUXUMUSU
LA BARAQUE
DON CHUFO
EBARISTO MAIZ
IKEA
AREA 51

KULTURUNEA
ILEAPAINDEGIA
BODY PIERCING
ILEAPAINDEGIA
JATETXEA & KAFETEGIA
KONTZERTU ARETOA
KALAMU DENDA
TABERNA
DJ DENDA
ARROPA DENDA
ILEAPAINDEGIA & ESTETIKA
JATETXE & KAFETEGIA
ILEAPAINDEGIA
TABERNA
TATTOO & PIERCING

* GASTEIZ

WON XURF
SARTU
KUKUXUMUSU
PARRAL
OKENDO
WARHOL
LEÑO
LA REGADERA

SURF DENDA
ARROPA DENDA
ARROPA DENDA
JATETXE & TABERNA
TABERNA
TABERNA
ARROPA DENDA
KALAMU DENDA

* HAN HEMENKA

FLORIDA 135
CENTRE CULTURAL EUSKAL ETXEA

NOU EUSKAL ETXEA BERRIA
KUKUXUMUSU
EUSKARA ELKARTEA

DISKOTEKA
TABERNA JATETXE
ETA KULTUR ELKARTEA
JATETXEA
ARROPA DENDA
ELKARTEA

FRAGA
BCN
BCN
BCN
LONDON

* BAIONA

KUKUXUMUSU
ARROPA DENDA



* HERRIAK

XURRUT
BOLATOKI
KUKUXUMUSU
MIKELAZULO
ITZALARGIKO BORDA
DOLETXEA
ATERPEA
BERTSO HOP - BILINTX
OMNIWARE
TATTOO CHAMAN
HIGER
POL POL
ZIRIPOT
EDERRA
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EKAITZ
ZUTE
PORTU
BAOBAB
ANDREKALE 35
ATXO FUN FUN
SUGAAR
KIRKIR
BIUR
SATISTEGI
BARBIRULAU-BOST
SK8
SALEM
VIEJO CAFE
ZAMBRA

PIZZERIA-KONTZERTU ARETOA
TABERNA
ARROPA DENDA
KULTUR ELKARTEA
JATETXEA
TABERNA
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DISKA ETA LIBURU DENDA
INFORMATIKA DENDA
TATTOO
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KONTZERTU ARETOA

GORLIZ
BERMEO
BARAKALDO
ORERETA
ELIZONDO
ARIZKUN
ORIO
IRUN
IRUN
IRUN
IRUN
BERGARA
BERGARA
ARRASATE

ARRASATE
ARRASATE
TOLOSA
OÑATI
OIARTZUN
HERNANI
DURANGO
ORDIZIA
ORDIZIA
AZPEITIA
ALGORTA GETXO
ALGORTA
ALGORTA-GETXO
ALGORTA-GETXO
ALGORTA-GETXO
LESAKA

* DONOSTIA

KAYA
ROXY LIFE
ALBOKA
ZIRIPOT
OLD SCHOOL
DAM
KOLDO MITXELENA
POLYESTER

DIAGONAL
KUKUXUMUSU
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DON HUEVONE
THE GALLERY
BILINTX

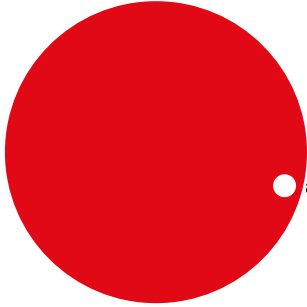
KALAMU DENDA
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PIERCING & TATTOO
& ILEAPAINDEGIA
ARROPA DENDA
ARROPA DENDA
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JATETXEA
TATTOO
KULTURUNEA
DANCE CLUB
GROW SHOP & TABERNA
ARROPA DENDA
ILEAPAINDEGIA
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* IRUÑEA

KUKUXUMUSU
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SUITE
LOREAK MENDIAN
CACHET
JOLASKIDE
MARCO
LEÑO
MINEO
HIZKUNTZA E. OFIZIALA
ANGEL GRACIA
ELEKTRA

NEO
CATACHU
MUSKARIA

ARROPA DENDA
DISKA ETA LIBURU DENDA
DISKA ETA LIBURU DENDA
ZINEMAK
CLUB DE RITMO
KONTZERTU ARETOA
TABERNA
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KALAMU DENDA
SNOW & SKATE WEAR
ILEAPAINDEGIA
MUSIKA DENDA
ARROPA DENDA
ARROPA DENDA
ARROPA DENDA
KIROLDEGIA
ILEAPAINDEGIA
ARROPA DENDA
TABERNA
ESKOLA
ILEAPAINDEGIA
ARROPA DENDA &
TATTOO PIERCING
MODAGUNE
OSTATU-APAIUAU
ARROPA DENDA



agenda@thebalde.net



ANARI + SELAM

Gasteizko gaztetxean abenduaren 14an 22:30

Dec the 14th, 20:00 at the Gaztetxe in Gasteiz.



Bonberenea Tolosako gaztetxeak CD bilduma bat kaleratu du "Oztopo guztien gainetik Bonberenea" izenburupean. Horregatik bilduman parte hartu duten hainbat taldeek aurkezpen kontzertuak eskainiko dituzte. Horien artean, eta Gasteizko gaztetxean, Anari bere taldearekin eta Toulouse hiriko Selam arituko dira abenduaren 14an.

The Bonberenea Gaztete in Tolosa has just released a CD titled "Oztopo Guztien Gainetik Bonberenea" (Bonberenea, No Matter What the Obstacles). Groups appearing on the CD will be offering concerts to promote the record. Anari and her group along with Selam from Toulouse play Gasteiz on Dec 14th.

● www.bonberenea.com

JO

NORA JO



DO

WHAT TO DO



SHOWROOM DUMMIES: Groupe D.A.C.M.

Abenduak 8 Bilboko La Fundición aretoan 20:00etan

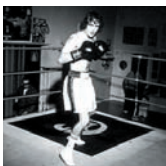
Dec the 8th, 20:00, La Fundicion Playhouse, Bilbo



D.A.C.M. talde frantziarrak errealitatearen eta fikzioaren arteko orekan mugitzen den obra eskainiko digu oraingoan. Horretarako, dantzariekin batera arituko diren marionetak bizitzaren erakusleho bilakatuko dira, dantzariak haien lekua hartuz maskaren bitartez. Dantza garaikidea, arte plastikoak, antzerkia, marionetak eta musika elektronikoa nahastuko dituzte, guztiak biltzen dituen koreografia batekin.

French group D.A.C.M. balance reality and fiction in their latest offering. They use dancers and puppets to express their impressions of life. The dancers wear masks to take the place of puppets. They mix electronic music, puppets, contemporary dance, plastic arts and theatre in one great big choreography.

● www.lafundicion.com



ENRIQUE BUNBURY

Abenduaren 12an 21:00 etan Kursaal aretoa. Donostia.

21:00, December 12th, Kursaal



MTV Latinoko sari banaketatik esku hutsik itzuli bazen ere, aurkezle gisa ibili eta Mexikon bira egin ondoren, Bunbury gure artera dator. Momentuz bere azken lana den Flamingos aurkeztera. Horretaz gain, datorren urtean kaleratuko duen "Bizarros" disko bikoitzeko abestiak entzuteko aukera ere izango dugu. Bere ohiko musikariek lagunduta, kabaretaren bertsio bunbury-arraz gozatzeko aukera aparta izango dugu.

Even if he returned empty-handed from the recent MTV Latin Awards where he was one of the presenters and after his Mexican tour, Bunbury pays us a visit with his latest record, Flamingos, under his arm. He'll also be playing songs that will appear on the double album "Bizarros" that he intends to release next year. He performs with his usual backing band. A great chance to enjoy the buzz of the Bunbury cabaret.

● www.enriquebunbury.com



Death in Vegas, Saint Etienne, Groove Armada...

Abenduan zehar Gasteizko Azkena aretoan.

Throughout Winter, Azkena Concert Hall, Gasteiz



Abenduaren 12tik 21era Sinnamon Promotions-en eskutik eta Amnistia International-en laguntzaz, Gasteizen Wintercase San Miguel jaialdia ospatuko da lehendabiziko aldiz. Jaialdi honek gaur egungo musika independentearen talde esanguratsuenak jendaurrean erakusteko balio izango du. La Buena Vida, The Delgados, Death in Vegas, The Flaming Lips... taldeek joko dute.

The Wintercase San Miguel Festival in Gasteiz will be held for the first time from the 12th of December to the 21st. The whole thing has been organised by Sinnamon Promotions with the help of Amnesty International. The line-up offers some of the biggest names in independent music today. Spud City plays host to: La Buena Vida, The Delgados, Death in Vegas, The Flaming Lips, etc...

● www.azkena.com



FOR HEAVEN'S SAKE GALILI DANCE-en eskutik

Bilboko Euskalduna jauregian abenduak 15, 20:00etan

Dec 15th, 20:00. Euskalduna Palace, Bilbo.



For Heaven's Sake, The Holland Dance Festival, Fundação Calouste Gulbenkian eta Galili Dance-ren arteko koprodukzio bat da. Bakea eskatzen duen pieza baten aurrean gaude, eta hori lortzeko dantzariak formen muga artifizialak apurtzen dituzte haien mugimenduekin. Zuzeneko musika erabiltzen da lan honetan eta koreografia Itzik Galili dantzari Israeldarrarena dugu.

For Heaven's Sake is a joint production by The Holland Dance Festival, Fundação Calouste Gulbenkian and Galili Dance. This is a piece of work that begs for peace. The dancers achieve this by breaking any artificial boundaries with their graceful movements. The music used is live and the choreography is by Israeli dancer Itzik Galili. It is a reflection on the human need for war, and it offers peace as a solution.

● www.dantzaldia.com



AMOR, PROZACK Y DUDAS

Mira antzokia Iruñea Abenduak 21 eta 22, 20:00etan

20:00, December 21st and 22nd, Mira Theatre, Iruñea.



Lucia Etxeberriaren idazlana dugu Amor, prozac y dudas. Mite-les konpainia katalanak taularatu du antzerkirako moldaketa. Pilulen bidez bizitza berri eta hobe bat bilatzen saiatuko diren hiru ahizpen arazoak islatzen dira antzezlanean.

Based on the book of the same name by Lucia Etxebarria. Catalanian drama group Mite-les have adopted it for the theatre. The play focuses on the problems faced by three sisters. They try to find a renewed and better life through the use of tablets.

● www.teatromira.com



CLUB CALLYPSO ZIRKOA

Mira antzokia Iruñea Abenduak 14 eta abenduak 15

Dec 14th and Dec 15th, Mira Theatre, Iruñea.



Gaspe eta helduentzako zirkoaz gozatzeko aukera izango dugu Iruñeko Mira antzokian, Argentinatik datorren Club Callypso konpainiaren eskutik. Euren lana: El Chef. Sukaldari berezi batek arraultzeak jaurtitzera gonbidatuko gaitu bere ikuskizunean parte hartuz. Gainera zartagin eta sukaldeko hainbat tresna erabiliko ditu malabareak egiteko. Postre moduan "El domador y la bestia" lana ikusteko aukera izango da.

The Mira Theatre in Iruñea offer both children and grown-ups the chance to enjoy a little bit of circus. The circus is brought to us by Argentinean company Club Callypso. The spectacle is called El Chef. You get to chuck eggs in this special look at cookery. Jugglers will be there too, and they juggle just about every kitchen implement they can get their hands on. "El Domador y la bestia" is for dessert.

● www.teatromira.com



SPOKO

Bartzelonako Firan 2003ko Otsailaren 7tik 9ra

From Feb 7th to 9th, 2003, Fira, Barcelona.



2003a hasi orduko datorren urteko neguan izango diren moda, skate eta musikaren tendentzien berri izan nahi baduzu, hartu ezazu bidai txartela Bartzelonara. Bertan, urtero bezala, Spoko feria antolatuta dute. Arropa marka, banatzaile edo aldizkari esanguratsuenek erakustokia paratuko dute euren lanik berrienak erakusteko. Kaleko modaren geroa aurrez ikusteko aukera.

If you want to find out what is gonna be all the rage in fashion, skateboarding and music next Winter, get yourself along to Barcelona this coming February. The Spoko Fair makes its annual appearance and will be attended by all the major brands, distributors and rag mags who will have all their latest wares in tow. A chance to get a sneak preview of what'll be hip on the streets next winter.

● www.spoko.com



TONY VERDI + CARLOS DIAZ + TXARLY BUENAWISTA

abenduak 21 larunbata, 01:00 zambra aretoa lesaka 12 euro

abenduak 21 larunbata, 01:00 zambra aretoa lesaka 12 euro



Tony Verdi, 1986an hainbat dantzalekutan musika jartzen hasi zen eta egun, Estatu Batuak edo Europa hainbat herrialdeetan aritzeaz gain, Florida 135ean dihardu. Oraingo honetan Lesakako Zambra aretoan izango da, berarekin batera Carlos Diaz eta Txarly Buenawista arituko direlarik

Toni Verdi has been involved in music since 1986 as the main man at the turntables in many dancehalls. Nowadays you can find him doing his thing at the Florida 135 club. He has also gigged in the States and in different countries in Europe. He plays Zambra in December, along with Carlos Diaz and Txarly Buenawista.

● www.zambralesaka.com



"PICO DE CIBOLLES" FREERIDE BACKCOUNTRY SNOWBOARD

2003ko urtarrilaren 18 eta 19an Cerler, Lleida.

The 18th and 19th of January, 2003, Cerler, Lleida.



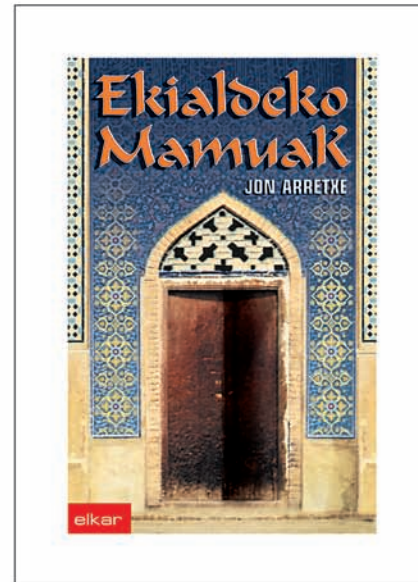
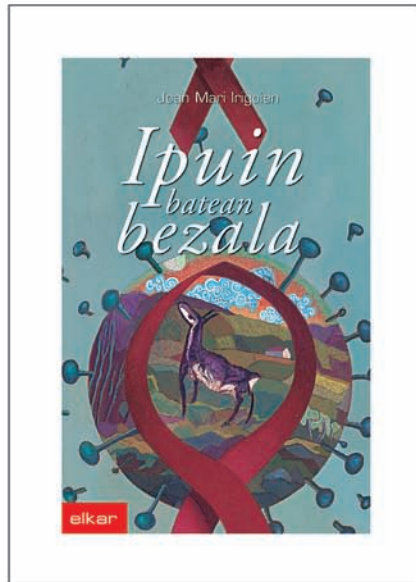
Lehen aldiz Cerler-en eta 2.730 metro eta 2.100 metro bitarteko altuerako tartean, Freeride txapelketa ospatuko da. Bertan 25 partehartzailek gune mugatu batean ahalik eta jaitsaldi ikusgarriena egin beharko dute. Epaimahaiak 10 finalista aukeratu ditu ikusgarrienen artean. Hamar hauek bigarren jaitsiera bat egiteko aukera izango dute, txapelketako puntuaziorik onena lortzeko.

The Freeride Championship will be held for the first time this winter. It will be held at Cerler at an altitude from 2,100 metres to 2,730 metres. 25 participants will try for the most spectacular descent of a set course possible. A group of judges will pick the best 10. These 10 will get to have a crack at a second descent and the winner will be the one who gets the most points from both descents.

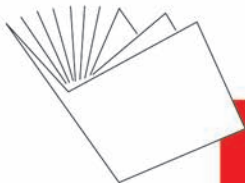
● www.radicalsnowboard.com



**JOAN
MARI
IRIGOIEN
225**



**226
JON
ARRETXE**



elkar

Durangonobedadeak 02

“lalala.....lalala,la.....lala,la.....”

“la
lala..
lala,
la..
lala,
la..”



argazkiak / photos: *Bénédicte Desrus* - bdesrus@hotmail.com - www.benedictedesrus.com
modeloak / model: *Valou*
estilismoa / styling: *Valérie Brusau*
makillajea eta ile apaindegia / make up and hair: *Diego Díaz Cuenda*

lala, la... lala, la...
la
la
la
la



*kulte tšberta, replay prakak, puma oinetakoak
eta locopop gerrikoak (lurrean)
kulte t-shirt, replay jeans, puma shoes and
locopop belt (on the floor)*

alala,
la..
la..
lala
1
a.
la



wooXoom, t-shirt / tishberta
caro cuore, bra / bularretakoa
dìm, panties / kuleroak
adidas, socks / galtzerdiak

puma, shoes / oinetakoak
tribù, glasses / betaurrekoak - BCN
david cuir, bracelet / eskumuturrekoa
HeM and Zara, 2 panties (on the wall) / 2 kulero (paretan)

alala,
la..
la..
lala
1
a.
la..
lala..
la..
lala,
la..

La...
lala, la...
La...



sephora, sponge / belakia
DNG (Dolce e Gabana), yellow t-shirt / tioberta borja
DLM, panty / kuleroa
Hawaiians, sandals / sandaliak
o neill, sbort / galtza motza

Komikia
zabaltzen
dabil gurean.

testua / by : txo!?

The comics
are coming

Abenduaren 13, 14 eta 15ean Getxoko 1. Komiki erakusketa gauzatuko da Getxoko Kultur Etxearen eskutik. Bazen ordua gurean halako ekimen bat egon zedin. Azken finean gero eta zabalduago dago komikia gure artean, edo, gauza bera ez bada ere, gero eta denda gehiago aurki ditzakegu Euskal Herrian. Denda guzti hauek, argitaletxe, kolektibo eta besterik Areetako Geltoki plazan paratuko den 2500 metro karratuko karpan egonen dira, 30 stand baino gehiagotan banaturik.

Standetaz aparte, lau bat erakusketa, sei bat mahainguru, proiektzioak, ikastaroak eta hainbat gonbidatu egonen dira.

Gonbidatuen artean mundu zabaleko gutxi daude, gehienak Estatu Españoletik datoz eta horietariko askok amerikarrentzat lanean ibilitakoak ditugu. Euskal marrazkilaria falta sumatzen da hor nonbait erakustazoka honetan, Luis Duran, Rober Garay eta Mauro Entrialgo gonbidatuen artean egon arren. Bada, komiki dendetatik at, Euskal Herrian komikia zabaltzeko bestelako biderik, egunkari eta aldizkarietako tiretan (eta hauek argitaratzen dituzten album urrietan, nahiz eta komiki dendatan gutxitan egon salgai), zein fanxinetan. Erran beharra dago Luterl taldekoak eta Kokoe kolektibokoak bertan egonen direla. Egile eta argitarapen hauek Durangoko Azokan ikustera ohituago gaude, baina Getxokoa bezalako azoketan nekez aurkituko ditugu. Hor nonbait desfase bat dago eta batzuk eta besteak, bi "mundu" hauek hurbiltzen saiatu beharko ginateke.

Hala ere "El Cómico en Euskadi: presente y futuro" izeneko mahaingurua jardunaldi hauen atal interesgarrietariko bat izanen da. Bertan momentu honetan euskaraz argitaratzen duen bakanetarikoa edo bakarra den Jean François Sauré, duela gutxi Bilbon sortutako

Astiberri argitaletxea (zeinak oso gauza majoak argitaratu dituen orain arte), Santi Orue TMEOk ordezkarria eta Luis Duran marrazkilaria oñatiarra egonen dira. Rober Garay moderatzaile arituko da eta, programan hala espresuki zehazten ez badute ere, dena gazteleraz izanen dela dirudi.

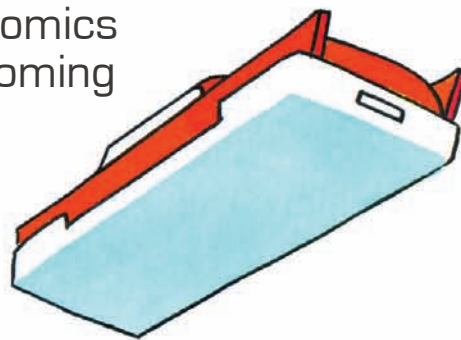
Beraz ez akitu indar guztiak Durangoko Azokan, hurrengo asteburuan Getxo izanen da bilgunea, eta bietara joan beharko dugu ikuspegi zabala izatearren.

The Getxoko Kultur Etxea bring us the 1st Getxo Comic Fair from December the 13th to the 15th. It's about time somebody organised something like this in this neck of the woods. Comics are becoming more and more popular, well, comic shops are springing up all over the Basque Country (even if it's not the same thing). All of these shops, publishers and others will be making their presence felt at over thirty stalls in a 2500 metre-square marquee.

As well as the stands, you'll also be treated to 4 exhibitions, 6 or 7 debates, screenings, courses and there'll be the odd special guest.

There won't be many guests from abroad, most of the people appearing are from the Spanish State, and most of these have been working for the Americans. You won't come across too many Basque artists at the festival either, although Luis Duran, Rober Garay and Mauro Entrialgo have been asked along. There are other ways apart from comic shops for comics to make themselves felt in the Basque Country; the cartoon strips to be found in newspapers, magazines and fanzines (not to mention that these are then normally released in collections that you often don't find in comic shops). We should point out that the Luterl group and members of the Kokoe Collective will be there. We are more used to seeing these artists and their work at the Durango Book and Music Fair and you'll have a hard time trying to find them at other fairs like the one in Getxo. Something's not right there and we really should try and bring these two worlds closer together.

All the same, the debate titled "El Cómico en Euskadi: presente y futuro" promises to be one of the outstanding moments of the fair. Taking part will be Jean François Sauré, one of the very few publishing comics in Basque, the recently founded publishers from Bilbo, Astiberri (they have released some really nice stuff so far), Santi Orue from TMEO and the artist from Oñati, Luis Duran. Rober Garay will be acting as moderator and even though it isn't specified in the programme, it looks as if everything will be in Spanish. So! Don't overdo it at Durango. Keep something in the tank for Getxo the following weekend. We need to go to both events. It will give us a broader view of things.



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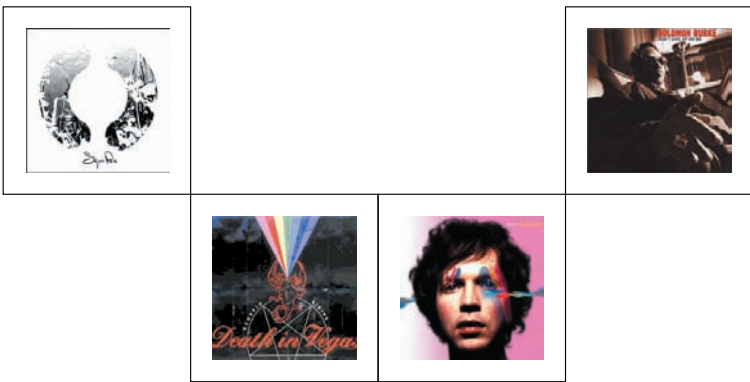
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SIGUR ROS ()

Radiohead taldekoen hitzetan 99ko "Ágætis Byrjun" azken urteotan eragin handiena egin dien diskoa izan zen. Euren ikerketa sonikoetan barneratzeko uanean lagun izan omen zuten Sigur Ros-en aurreko lana, "Kid A" eta "Amnesiac" diskoetan batez ere. Islandiarren ekarpen berri honek antzeko parajeak bisitatzeko beti ere kantuetan aktore nagusiei baino paisaiari testurari arreta jarriaz. "Atmosferiko" hitza ezingo dute nahi gainera kendu, baina melodiak eta giroak sortzeko gaitasunari eusten dioten bitartean ez dago arazorik, ez baitago Neu Are lokartuaren kutsurik izenburuko zaileko disko berri honetan. Eta izenburuei begiratuta, guztiak oso antzekoak dira, zenbakia baino ez baitute aldatzen. "Track 4" eta "Track 7" esate baterako aipagarrien artean daude. Azken bitxikeria: Barneko zortzi orriak idatzi gabe daude, entzuleak bidaia bizitakoa kontatu dezaten akaso?

Radiohead said that "Ágætis Byrjun" from 1999 was the record that had most influenced the band in the last few years. The record by Sigur Ros was very present while they were searching for the sounds that appear on "Kid A" and "Amnesiac". The new release by the band from Iceland sees them cover similar ground. As always, the most important thing about the record is the texture of the songs. They'll find it hard to shrug off the word "atmospheric", but as long as they don't lose their ability to come up with melodies and different ambiances there's no fear of them being labelled as some Neu Are band. "Track 4" and "Track 7" are amongst the highlights of the record. An oddity to finish off with: the eight page booklet that comes with the record is blank. Maybe they want the listener to jot down the sensations provoked by the trip through the record?

Asier Leoz



DEATH IN VEGAS scorpio rising

Richard Fearless eta Tim Holmes ez dira konturatu hobe daudela bakarrik. Horregatik eta "The Contino Sessions" izeneko lan bikainari jarraipena eman nahian, behar baino gonbidatu gehiago sartu dituzte, electro munduko Santana baten tankeran. Aitortu beharra dago. Diskoak hasiera ikaragarria du: "Leather", odola eginez lehen momentutik eta "Girls" jarraian, Woodbine taldeko Susan Dillaine-en ahotsaren menpean. Baina gero apurka indarra galduz doa. Mazzy Star-eko Hope Sandoval-en ukitu narkotikoa aipatzekoa da "Killing smile" eta "Help yourself" izenekotan, baina Liam Gallagher eta Paul Weller-en parte hartzea zailagoa da justifikatzen. Lehenengoak ahal duena egiten du Oasis-en neurriari moztutako traje batekin ("Scorpio Rising" bera) eta bigarrenak ez dirudi oso konbentziturik "So you say you lost your baby" bertsoan. Orokorrean "Scorpio Rising" ez da inolaz ere disko ahula, baina taldearen momenturik onenak urrun dauzka. Oraindik edo dagoeneko, hori da kontua.

Richard Fearless and Tim Holmes still haven't realised that they are better off on their own. They wanted to come up with something really good to follow on from the excellent "The Contino Sessions" and they've invited too many guests along to the party. Too many cooks spoil the broth. They're like the electro world's version of Santana. All the same I have to admit that the start of the record is amazing: "leather" gets the blood pumping and singer Susan Dillaine from group Woodbine grabs next song "Girls" by the scruff of the neck. Unfortunately, it heads downhill after that. I suppose Mazzy Star member Hope Sandoval's narcotic contribution to songs "Killing smile" and "Help yourself" is worth a mention but Liam Gallagher and Paul Weller's inclusion here are harder to justify. Gallagher does his best on the title track which has basically been cut to measure for him and Weller doesn't sound too convincing on "So you say you lost your baby". It's not a weak record overall by any means, but it's a far cry from the band's best stuff. The question is: can they do it again?

Asier Leoz



BECK sea change

Ez da lehenengo aldia. Aurretik ere Beck-ek erakutsia zuen dantzarako lan konputerizatu baten ondoren ("Odelay", 1996) doinu akustikoen baretasuna bilatzea duela gogoko ("Mutations", 1998). Antzeko ariketa proposatzen digu bere zortzigarrena den honetan "Midnite vultures" erdipurdikoaren big beat soinuetatik berriro Nick Drake / Bob Dylan basamortuan barrena sartzerakoan. Ez dago urrik, bai ordea malkoak ("Lost cause", "Lonesome tears") eta oraindik maite duenaren atsekabea kantu berrien gainean. Beck-ek kantugile bezala ematen duen mailarik gorena akustikoa dela esan ohi da eta baliteke hala izatea 94tik hona utzitako abesti zoragarri askok sei kordatako jantzia besterik ez dute eta ("Beercan", "Asshole", "Dead melodies"...). Berrienen artean "Guess I'm doing fine" eta "The modern age" adibidez eskubide osoz egon daitezke haiekin batera.

It's not the first time he's done it. Beck has already shown that after recording a computerised dance record ("Odelay", 1996), he likes to seek solace in an acoustic album ("Mutations", 1998). Well, he's come up with something similar on "Midnite Vultures", his eighth album. He leaves behind the big beat sound and heads off in the direction of the dry Nick Drake/Bob Dylan desert. There's no water around, but there are tears ("Lost cause", "Lonesome Tears") and the pain of the jilted who are still in love echoes throughout the songs. They say that Beck the songwriter works best when he goes acoustic. That just may be true. Most of his best songs since 1994 have nothing more than six strings to them ("Beercan", "Asshole", "Dead Melodies"...). "Guess I'm doing fine" and "The modern age" from the new record are right up there with the best of them.

Asier Leoz

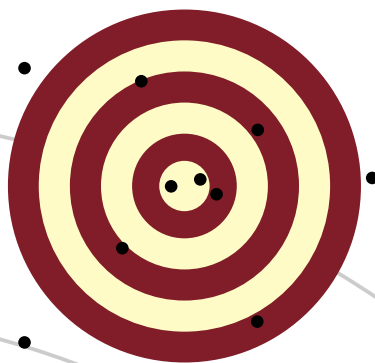


SOLOMON BURKE don't give up on me

Kantu egilearen irudiaren aurrean noizean behin tamaina berekoa izaten da abeslariarena. Solomon Burke soul gizon beteranoak ez ditu bereak lan honetako 11 kantuak, baino ez dio inork jabetza ukatuko egindako lanaren ondoren. Elvis Costello, Van Morrison, Tom Waits edo Brian Wilson konposatzaileak izanik espero zitekeen reberendoak irakurketa bikainak egingo zizkiela, baina azken emaitzak uste guztiak luze gainditu ditu. Soul musika bete-betean, aspaldiko eran eta denak batera jotzen, hori da "Don't give up on me" bero honek emango dizuna. Burke borobila gustura sentitzen da, hori nabaria da. Igande goizetan meza ematen laguntzen dion berbera organo lanetan dauka bere esanetara eta baita The Blind Boys of Alabama-koen ahotsak ere. Dylan-ek utzitako "Stepchild" blueseroa, Brian Wilson-en "Soul searchin'" jostagarria... zaila da benetan abestiren bat nabarmentzea harribitxiak baino ez dituen disko apain honetan. Urteko soul diskoa? Zalantzarik ez.

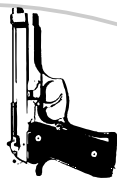
Sometimes a singer is almost as grand as the actual songwriter. Few would deny that, after a performance like this, veteran soul man Solomon Burke doesn't own the 11 songs on this record even if he didn't write them. Everybody expected the reverend to do justice to the songs of songwriters like Elvis Costello, Van Morrison, Tom Waits or Brian Wilson, but he's outdone any expectations by a long shot. Real soul music played the way it used to be; everybody at the same time. "Don't give up on me" steams out at you from the speakers. You can tell that Burke really feels good about this. The organ player is the very same one who helps him out at his Sunday morning masses and The Blind Boys of Alabama are present as well. Dylan's bluesy "Stepchild", Brian Wilson's cheeky "Soul searchin'"... it's really hard to pick out the best song from this collection of gems. Soul record of the year? You'd better believe it.

Asier Leoz



armak herriarentzat !!!

testua / by: koldo almandoz



Michael Moore-ek, Bowling for Columbine egin zuenean ez zuen hainbesteko ohiartzunik espero. Baina arrakasta hori ondo baliatzen jakin du. Cannes-en sari berezia irabazi zuenetik ez da isildu. Eta argi hitzegiteko duen gaitasunagatik harekin kontaktuan jarri gara.

Zergatik Bowling for Columbine bezalako film bat?

Ingalaterrako Chanel 4 katerako lan bat egin nuen. 1999. urtean. The Awful Truth izeneko programarako. Bertan, haurrei tiro ikastaroak ematen zizkien irakasle bati buruzko lana egin genuen. Lana amaitu eta egun gutxira Columbine institutuko hilketa gertatu zen. Eta bapatean, ni, gaztaroan tiro txapelketetan sari ugari irabazi eta National Rifle Association-ko bazkidea nintzela jabetu nintzen. Horri buruz filme bat egin behar nuela pentsatu nuen.

Zein da estatubatuarrek armekin duten obsesioaren arrazoia?

Amerikako Estatu Batuetako historia klasean ikasten duzun lehendabiziko gauza zera da. Amerikara etorri ziren lehenak, peleginak, beldurrak jota zudelako egin zuten ihes. Eta gero zer gertatu zen? Ba peleginiek indiarrek topatu zituztela, eta berriro ere beldurra sentitu eta indiarrek akabatu zituzten; Eta indiarrekin amaitu zutenean, elkarren beldur sentitu zuten eta sorginak ikusten hasi ziren. Ikusten eta erretzen. Gero iraultza irabazi zuten baina britaniarrak itzuliko ote ziren beldurrez konstituzioan zera idatzi genuen: "mantendu ditzagun gure armak prest badaezpada, britaniarrak edozein unean itzuli daitezke eta..."

Zailtasun asko topatu al zenuen filmaketa egiterako orduan?

Ez. Nahiz eta nik egin dudan filmik ausartena izan. Estatu Batuetan, batzbeste, arma bat dago biztanle bakoitzeko. Askok pentsatuko du, zifra hauekin normala dela hainbeste hilketa izatea. Kanadan ordea, arma kopuru ia berdina dago biztanleko, baina ez dute armen biolentzia kopuru bera jasaten...Ez. Arazoa beste bat da, kulturala, heziketarekin du zerikusia...eta ekonomiarekin jakina...

guns for the people!!!

Michael Moore certainly didn't expect such a response when he filmed Bowling for Columbine. And he's certainly known how to make use of that success. He hasn't cooped up since he won the special prize at Cannes. His clarity when it comes to speaking is one of the reasons we got in touch with him.

Why did you make Bowling for Columbine?

I did a job for the British TV station Channel 4 in 1999. It was for a programme called The Awful Truth. The work we did was based on a teacher who gave shooting classes to kids. The massacre at Columbine High school took place a few days after we had finished. I suddenly realized that as a teenager I had taken part in and won many shooting competitions and that I was a member of the National Rifle Association. I thought I had to make a film about the whole thing.

Why are Americans so obsessed with guns?

The first thing you learn in history class in the States is that the first people who came to America, the pilgrims, came to America fleeing from fear of what might happen to them in Europe. What happened then? Well, the pilgrims ran into the Indians and they once again became victims of their fears, so they killed the Indians. When they had finished with the Indians, they became afraid of each other and they started seeing witches. They started seeing and burning them. Then they won the revolution but they were afraid the British might come back, so what did they write in the constitution: "let us, nevertheless, keep our weapons at hand, for one day the British may return..."

Did you come across any major obstacles while filming?

No, even though it's the most daring film I've made to date. In the USA there is, give or take a few, about 1 gun for every citizen. A lot of people will think that the number of killings is perfectly normal with all those guns knocking around. But in Canada they have the same ratio and there is much less gun-related violence. The problem lies somewhere else, it's a cultural thing, it's got to do with education...and economy of course...



Osagaiak : Patata deshidratatuak (%74),
esne hurrundu osoa (%7),
emulsionatzailea (E-471), egonkortzailea
(E-450i), espezia-aterakina,
kontserbatzailea (E-223), antioxidatzailea

cerdo y bovina (47,6%), pan rallado, grasa
vegetal hidrogenada, potenciador del sabor
(E-621), sal, hortalizas y verduras (1,3%)
(zanahoria y cebolla), especias, espesantes
(E-450, E-410, E-415), aromas, sólidos
lácteos, vino blanco, conservador E-202

Adi osagaiei! Kontserbatzaile, koloratzaile eta gehigarriak.

Lasai. Pekos Pantxinet ez da higienista bihurtu. Hau ez da izango matraka sasi sektarioa. Hala ere, eguneroko bazkarietan, bitamina, hidrato, proteina eta mineralez gain, ezezagunak zaizkigun beste substantzia batzuen berri eman nahi dizuet. Edozein produktu erosi eta osagaien zerrendari erreparatu ezker, hizki eta zenbaki dantza nabarmena somatuko duzue.

E470, E471, E472 osagaiak adibidez, gantza azidoetatik ateratako diglizeridoak dira. E339 emulsio eta antioxidatzailea da eta E321 antioxidatzaile kimikoa. Guzti hauek liseriketa aparatuan eragin zuzena izaten dute. Eragin zuzen eta ez hain zuzen osasuntsua.

Azken urteotan hainbat E desagertzen ari den moduan, elikagai ekoizleek, zapore sustatzaileen erabilera areagotu dute. Zapore sustatzaileak, lehengaietan eta bereziki supermerkatuetan erosten ditugun aldez aurretik prestatuturiko bazkarietan topatzen ditugu. Glutamato sodikoaren moduko zapore sustatzaileek zuzenean eragiten diote garunari, gure gustu papilena lana artifizialki indartuz. Zertarako erabiltzen diren aipatu dugu. Zergatia? Erraza. Zapore sustatzaileen erabilerarekin asko merketzen delako produktua: kalitate eta kantitate eskaseko lehengaiekin probetxu handia ateratzen da. H5805 da zapore sustatzaile erabilienetakoa. Erosketa egiterakoan, freskagarri, konfitura, txokolate, saltsa, haragi kontserba, eta gehien bat aldez aurretik prestatuturiko jakiei erreparatu. Ez dugu kontserbatzaile, koloratzaile eta gehigarrien kontrako kanpaina lorejalerik hasi nahi, baina guzti hauen aurrean, elikatze osasuntsu eta zaporetsuago baten aldeko aldarrikapena egin nahi dugu. Nola? Erraza da. Lehengai ugari eta kalitate oneko erabiltzea. On egin.

testua / by: pekos pantxinet

INGREDIENTS:
WHEAT FLOUR, PALM OIL, SALT, FLAVOR ENHANCER
MONOSODIUM GLUTAMATE, GARLIC POWDER, SOY SAUCE
POWDER, CHICKEN EXTRACT POWDER, DRIED CHIVES, SPICES,
STABILIZER GUAR BEAN GUM, NATURAL ANTIOXIDANT TOCOPHEROL.

Watch out with those damn ingredients preservatives, colorants and additives.

SOBASO PASTIGUAK
18 ALE

Osagaiak: Ogi-irina, azukrea, margarina, arrautza, glukosa, destrosa, gasifikatzaileak (E-450 i, E-500 ii, eta E-170 i), kontserbatzailea E-202, hezetzailea E-420 i, limoi-aroma eta gatza.

KOLORATZAILE ARTIFIZIALIK GABE.

ONGI ITXITA EDUKI LEKU FRESKO ETA LEHORREAN.

Don't fret! Pekos Pantxinet hasn't turned in a hygienist. This won't be a reeling off of pseudo-sectarian hyperbole. All the same, as well as the usual vitamins, hydrates, proteins and minerals, our everyday meals are peppered with certain unknown substances I shall endeavour to cast some light upon for you. If you look at the list of ingredients on anything you may chance to buy, you'll be greeted by a string of numbers and letters.

The ingredients E470, E471, E472 for example. These three are glycerides from fatty acids. E339 is an emulsifier and antioxidant and E321 is a chemical antioxidant. They all have an effect on our digestive system. A direct and not so direct effect on our health.

Just as many E numbers have disappeared over the last few years, food manufacturers have increased the use of flavour enhancers. Flavour enhancers are to be found, above all, in the basic ingredients and pre-prepared food

products we buy at our local supermarkets. Flavour enhancers such as sodium glutamate have a direct affect on the brain by artificially strengthening our taste buds. We've talked about what they are used for. But, why? Simple enough. The use of flavour enhancers makes the product much cheaper to manufacture. The makers can really get a lot out of a small quantity of low grade raw materials. H5805 is one of the most used flavour enhancers.

The next time you go shopping, take a look at what soft drinks, jams, chocolate, sauces, canned meats and most of the pre-cooked products contain. We don't want to start a veggie-eating campaign against additives and artificial ingredients, but faced with what we have just seen, we do demand the right to a savoury and healthy diet. How? That's quite easy really. Just use plenty of good quality raw ingredients. Enjoy your meal!

Ingredients: Tomàquet, oli de gira-sol, midó modificat (E-1422), verdures, sucre, sal.

Osagaiak: Tomatea, ekilore-olioa, (E-1422) almidoi aldatua, berdurak, azukrea, gatza.

Ingredientes: Tomate, aceite de girasol,

sal, gasificante
OSAGIAK: Ogi-irina (65%), landare-olioa, gatza, gasifikatzailea E-500ii, legamia autolisatua.
INGREDIENTS: Farina de blat (65%), oli vegetal, sal, gasificant E-500ii, llevat autollisat.
INGREDIENTES: Fariña de trigo (65%), aceite vexetal, levadura autolisada.

CHUCK D: BELTZEGIA, INDARTSUEGIA.

Chuck D arterako gura eta zuzentasun intelektualaren nahasketa perfektua da. Hiperaktibitatearen adibide hutsa: musika, musikologoa, famili buru -harroen sentitzen arazten dion iharduera- irratia eta telebista esataria, webmaster-a, sistemaren aurkako ekintzailea eta diseinatzailea (berea da Public Enemy-ren logoa). Emaitza? Beltz komunitatearentzat eredu bihurtu da. Eta ez bere negozioren arrakastagatik, baizik eta 15 urteetan metatutako koherentziagatik. Bere izaeraz busti nahi duenak Fight The Power (Viva la republica, 2001) liburura jo dezake. Memoria liburu bat da, Yusuf Jah-ren laguntzarekin idatzita eta Spike Lee (Do the Right thing, Mo' Better Blues,...) zine zuzendariaren hitzaurrea duena.

Gauza guztien gainetik, pertsonaia, kriterio argia duen borrokalari bat da. Ez du arazorik bere ideia propioak azaltzeko. Raperoa ia guztiek zabalzen duten mezuaren kontra, alkohol eta drogen aurka azaltzen da maiz (bere ustez autoestima eta ingurunearen gaineko kontrola mantentzeko traba nabarmena dira). Public Enemy-k musika beltzaren alderdi gogorrena ordezkatzeko badu ere, Chuck D-k publikoki defendatzen ditu traidore edo pailazo gisa hartuak diren bere "anaiak". Besteak beste, Eddie Murphy (bere Harlem Night filma nabarmentzen du) edota garai bateko MC Hammer (beltzen pop-a birziklatzen saiatu zela dio). 40 herrialdeetan baino gehiago jo izana ere harro aldarrikatzen du, beste raperoei, AEBtan ez geratzeko eta beste kulturekin harremanetan jartzeko eskatuaz.

Chuck D-k, 60. hamarkadako belaunaldiko semetzat du bere burua, Pantera Beltzak, James Brown edo black power-a aldarrikatu zuten kirolarien ondorengoa. Hamarkada hartako idealismoaz kutsatuta, hip hop-a, U2ren mailara eramatea amesten du, kirol ezberdinetako izar beltzen kontzientzia astindu eta AEBtako gobernuari esklabutza mendeengatik (1600. urtetik 1900era) kalteordaina eskatzen dio. Aldarrikapen hau, juridikoki aurkeztua, judutarrek nazien holokaustoagatik jasotako kalteordainearen oinarritzen da eta diruordaina 4 triloia 4 ehun mila milioi dolarretan dago kalkulatu.

Eta ez gaude ero baten aurrean, diskurtso garatua eta inozentziarik ez duen eztabaidatzaile baten aurrean baizik; "King doktorea maitakorra zen, baina hortzetaraino armatuak zeuden hiru anai beltzen konpainia behar zuen beti" Laburbilduaz: liburu sakon eta bizi bat, gehien bat Afrikara egindako bidaien kontakizunetan non kontzertu erraldoiak eta esklabuen merkatu zaharrei egindako bisita aberasgarriak kontatzen dituen. 300 orrietan zehar, Chuck D sistemaren barruan eta kanpoan egotearen alde azaltzen da. Bere helburua lider beltzak sortzea da, adibide positiboak, musikan, kirolean eta komunikabideetan influentzia irabazteko. "Gure jendea moda gustatzen bazaio, euren izaeraz eta euren istoriaz irakatsiko dien moda bat eman behar diegu"

"Garrantzitsuagoa da BMW garun bat izatea BMW bat izatea baino"

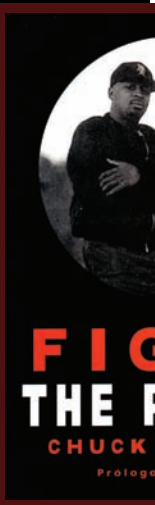
(Chuck D gangsta-rapperei luzatutako mezua)



PUBLIC ENEMY
Revolverlution
Koch-Epic, 2002

Kide zaharren laguntzarekin, Public Enemy-k azken 15 urteei egiten die errepasoa kantu bitxi eta orain arte entzun gabeak aukeratuaz. Diskoak himno handiak jasotzen ditu "Public Enemy nº 1" eta "Fight The Power" besteak beste, zuzeneko bertsiotan aurkeztuak orain edo nahasketa berriekin. MTV kateak zentsuratu zuen "Gotta Give The Peeps What They Need" kantuan Mumia Abu-Jamal-en askatasuna eskatzen dute eta "Son Of A Bush" kantuan, merezi duen bezala irudikatzen dute AEBtako presidentea. Ez gaituzte harritzen, baina gogor eusten diotela erakusten dute, soinua elegantea da, zorrotz eta minimalistagoa.

www.publicenemy.com



CHUCK D: TOO BLACK, TOO STRONG

Chuck D is the perfect mix of artistic ambition and intellectual rigour. He's hyperactivity personified: musician, musicologist, family man - his greatest pride -, TV and radio journalist, anti-system activist and designer (he designed the Public Enemy logo). As a result of all this activity he has become a recognised opinion maker within the black community. He has reached this position because of the respect he has earned over 15 years of coherency, not because of his business success. Anybody who wants to find out what makes the man tick can find out by reading *Fight The Power* (Viva la república, 2001). He wrote this powerful book of memories with the help of Yusuf Jah. The prologue is by film director Spike Lee (Do the Right Thing, Mo' Better Blues).

Above all, the man has proven himself to be a fighter with criteria and he's certainly not afraid of championing unpopular ideas. Contrary to most other rappers, he supports black leaders who speak out against the use of alcohol and drugs (he says they are an obstacle to maintaining self-esteem and control over your surrounding area). Even though Public Enemy represent the hardest face of black music, Chuck D publicly defends other "brothers" considered clowns or as having sold out. Two examples of this are Eddie Murphy (he praised his film *Harlem Nights*) and MC Hammer (Chuck D states that Hammer tried to recycle black pop). He has also played in over 40 countries, encouraging rappers not to confine themselves to the USA. He urges them to interact with other cultures.

Chuck D considers himself a son of the Sixties, a period marked by the Black Panthers, James Brown or the militant Black Power athletes. His idea is to use the idealism of that decade to elevate hip hop to the heights attained by U2. He looks for a higher social conscience from black sports megastars and he is demanding retribution from the Government of the USA for the centuries of slavery suffered by his people (from 1600 to 1900). This is no crackpot demand; he backs it up with serious judicial reasoning based on the compensation paid to the Jewish people as a result of the Holocaust. By his reckoning the government should pay the black community four trillion, four hundred thousand million dollars. Phew! He is not, we repeat, some mad black nutter; he's an articulate polemist who has no time for ingenuity: "Doctor King was an adorable man, but he had to be accompanied everywhere by three brothers armed to the teeth". Summing up: an intense and exciting book, especially when he talks about his trip to Africa with the massive concerts and educational visits to the old slave markets. Throughout the book, Chuck D states that he is both inside and outside the system. His aim is to create black leaders, positive examples to influence in music, sport and the media. "If our people like different fads, let's give them fads that teach them about themselves and their history".

"It's better to have a BMW brain than a BMW"
(message from Chuck D to gangsta-rappers)

www.publicenemy.com

PUBLIC ENEMY Revolverlution

Koch-Epic, 2002

Public Enemy take a look back at the fifteen years they have been pumping out the goods on this collection of previously unedited songs and rarities revisited with the help of some friends. The record contains their hymns from "Public Enemy n°1" to "Fight the Power". The versions on this record are live and remixed by friends and fans. On "Give The Peeps What They Need", censored by MTV, they demand freedom for Mumia Abu-Jamal and on "Son of a Bush" George Bush, President of the USA, is portrayed as he should be. Though they don't surprise, they show they are still very much on form. The sound is quite elegant; sharper and minimalist.



sprintel cell azaroaren 22rako iragarrita ubi soft



PS2ak Metal Gear 2a dauka eta Ubi Softekoek espioitza joko honen Microsoft-entzako bertsioa iragarri dute. Tom Clancyk, milioika liburu faxistoide saltzen dituen idazleak egin du gidoia; terrorista zitalak eta marine humanistak barra-barra. Eguberrietarako Xboxen kanpainako danbate ko bat ziur aski.



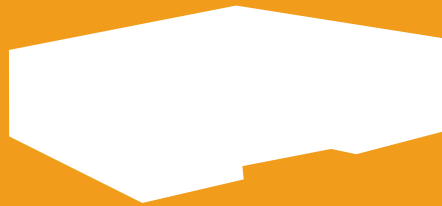
Metal Gear 2 for PS2 is out and Ubi Soft have said that there will shortly be a version for Microsoft. Tom Clancy, the American writer who sells tonnes of fascist drivel, is responsible for the script; hordes of evil terrorists and kind humane marines. No doubt it will be one of the big players in Xbox's Xmas campaign.

splinter cell expected for nov. 22nd



rarekoek xboxentzat programatuko dute bakarrik

rare will only be programming for xbox



Beste puxtarri bat Gates jaunarentzat. Ez dakigu nola, baina urtetan, Nintendoren jokorik hoberenetarikoen egileak diren Rarekoak erosi ditu. Beraz, hemendik aurrera bakarrik Xboxentzat lan egingo dute eskusiban. 375 milioi euroko monopolio bat!!!

Another string in Mr Gates's bow. We don't how, but he's managed to buy Rare, the game programmers responsible for all the best stuff from Nintendo for years. From now on they'll be working exclusively on games for the Xbox. A 375 million _ monopoly!

steel battalion japonen agortu da steel battalion sold out in japan



Xboxek ez du Japonian arrakasta gehiegi lortu baina Mechen (robotak) joko honek plazaratu dituen 20.000 unitateak berehala agortu dira. Bakarrik Xboxentzat aterako delako eta izugarriko mando batekin gobernatu daitekeelako robotak. Eraikuntzak txikituz zozelarik, 2 palanka, 2 pedal eta 20 botoi ditu, bakoitzak bere funtzionalitateari eutsiz. Zein japoniarrek egingo lioke uko, Mazinger Z hauek gobernatzeko aukerari?

Xbox hasn't been much of a hit in Japan but the 20,000 copies of this Mech game were quickly snapped up. The reason why is that it will only be available for the Xbox and because it has the mother of all controllers with which you can manipulate a robot. You get to get inside the damn thing as it goes around knocking eight shades of shit out of everything. What Jap would turn their nose up at controlling Mazinger Z by using 2 joysticks, 2 pedals and 20 buttons each with a different use, eh?

star fox adventure cuben, azaroaren 22rako ere the star fox adventure for the cube on nov. 22nd as well



Lehen esan bezala, Rarekoek Nintendo utziko dute. Tiraderak hustu eta joan aurretik ordea, azken arte lan bat eginen dute: Star Fox Adventure. Rarek egiten duen gehiena bezalaxe, itzela izango da. Nintendoren eguberrietako izenik errepikatuena ziur aski. Izan ere, Zelda eta Metroiden bertsio berriak ez baitira 2003. urtearen hasiera arte iritsiko Europara. Japonian eta Ameriketean lehenago eskuratuko dute. Baina badugu eskuratzeko itxaropenik. Marco Polok Shanghaiko dendaren batetik edo Colonek Denverreko Megastore batetik ekarria bada ere.

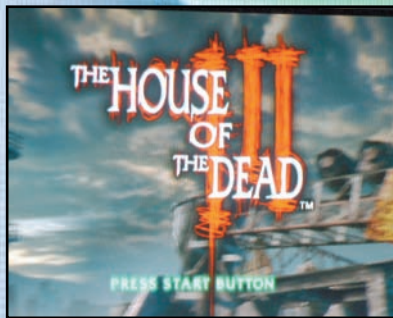
We've already mentioned elsewhere that Rare shall soon be taking their leave from Nintendo. Before they empty their last clip however, they've got one more work of art to amaze us all with: Star Fox Adventure. As has come to be expected from Rare, it's absolutely the dog's bollocks in every department. It will undoubtedly be Nintendo's most mentioned release at Xmas. All the same, it won't hit European shores till the beginning of the new year. The Japs and Yanks will get their greedy little mitts on it first. Maybe Marco Polo will bring it to us from some seedy shop in Shanghai or the Colonel from some Mega store in Denver.

xbox 2 australiatik ikusi dute xbox 2 seen from the antipodes



Dirudienek Microsoftek bere kontsolaren bigarren bertsio bat atera du. Hemen saltzen denarekin konparatuz hauek dira diferentzia nabarmenenak: dvdak soinu gutxiago ateratzen du eta txip gutxiago omen ditu. Jakina, gaur egun segurtasun kopiak egiteko eta divxak zure Xboxean ikusteko erabiltzen diren txipak ez daude. Modu horretan, hilabete batzuetan Xboxaren inguruko pirateria saihestuko dutelakoan daude Microsoftekoak.

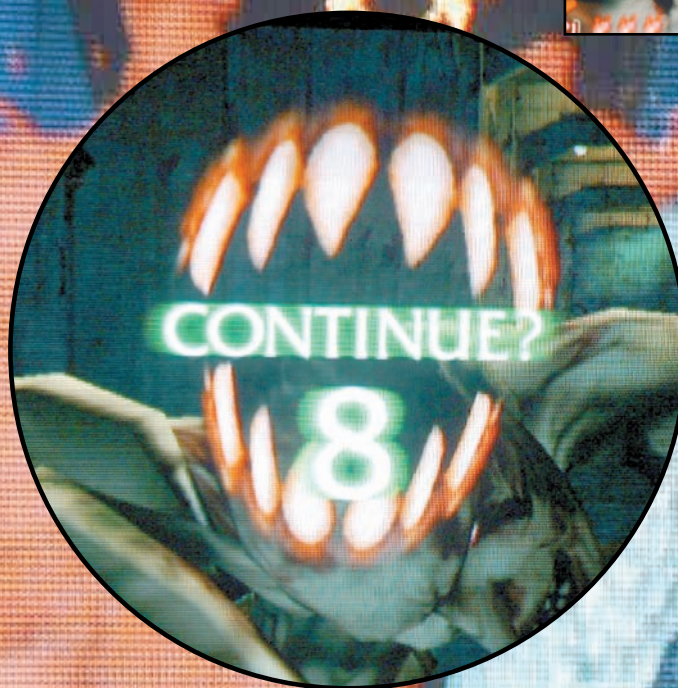
Word has it that Microsoft have released version number 2 of their console. The biggest differences with the version we have over here are: the dvd isn't as noisy and there are less chips. The current chips used to make security copies and to watch divXs on your Xbox are the ones that are missing of course. Microsoft reckon that this will enable them to stave off pirate copies for a while anyway.



house of death

3

Start botoia sakatu eta hasi dinbi-danba tiroka. Zombiak eta gure aurka datozen izaki oro akatzeko. Gureak egin du! Dagobeneko hilik zaude!
Continue botoia sakatu eta hasi dinbi-danba tiroka. Zombiak eta gure aurka datozen izaki oro akatzeko edo gureak egin du!



Press the start button and start spraying lead. Blast those Zombies and any other living thing that gets in our way to fuckin' smithereens. We're done for!! Are you dead already?

Press the continue button and start spraying lead. Blast those Zombies and any other living thing that gets in our way to pieces or we're done for! Plug away indiscriminately or trigger happy mayhem or...



PRESS START BUTTON
CREDIT(S) 5



m-u etxebizitzak **m-u housing** (urretxu, gipuzkoa)

testua / by: **ibon salaberria**
argazkiak / shots: **asier larraza**

Victoria Acebo eta Ángel Alonso arkitekto gazteek proiektu azpimarragarria bukatu berri dute Urretxun. Bi etxebizitza, argiarekin jolasean dabilen kaxa garbi baten barruan. Honelako proposamen batek erakusten duen "ezberdintasunak", eskema trinko eta zahar asko bertan behera utziko dituen itxaropena piztu digu askori. Azken urteotan gure paisaia maldatsuetan "neo-baserrri" gehiegi eraiki da; baserriaren arkitektura beraren memoriari min handia egin dioten sasi-arkitekturak. Irudiaren imitazioan besterik oinarritu ez diren eraikinok ez diote ez momentu ez eta lekuko arazoei ere inolako erantzunik ematen.

M-U etxebizitzak, jarrera erradikala aukeratzen du Urretxuko maldan leku hartzeko: itzalean dagoen zuhaitz formako egiturak, kaxa airean eskegita egotearen itxura ematen dio; eta erabilitako materialen bitartez, kaxa abstraktu honek, inguruan duen paisaia berde eta zeru grisekin etengabeko jokoan murgiltzen da, paisaia bereganatzen du eta berriro islatzen... Arkitekturari aukera bat ematen zaionean, gure paisaiaren eraldaketak min gutxiago egiten dio gure memoriari, bai eta gure begiei ere... horretarako, kasu honetan bezalaxe, bezeroaren ausardia da beharrezkoa.

The two young architects Victoria Acebo and Angel Alonso have just finished quite an attention-grabbing project in Urretxu. Two living spaces, caught up in constant play with light in a clear box. The "difference" of this project has rekindled our hopes that the old never-changing ways of doing things will once and for all disappear. Over the last few years, our hilly landscape has been over filled with "neo-baserris (traditional Basque farmhouses)". This pseudo-architecture has done nothing but cause pain to the memory of Basque farmhouse architecture. These are buildings that just imitate the image of the houses and offer nothing to the surroundings and what's going on these days.

M-U etxebizitzak (M-U housing) have taken a rather radical approach to the project in the hills of Urretxu; the shapes of the tree in the shade make the box look as if it were dangling in the air. The material used also causes the abstract box to ceaselessly blend into the greens and greys of the landscape and sky. It mirrors the local landscape...

When architecture is given a chance, it causes less damage to our memory, eyes and the surrounding landscape...all that we need is a client who has the daring to go for it.





inkomunikazioaren atarian on the threshold of communication breakdown

Txema Ramirez de la Piscina eta Petxo Idoyaga

Alberdania

Komunikatzeko inoiz baino erraztasun eta baliabide gehiago ditugun garaietan, komunikabideek jokatutako paperari buruzko lana argitaratu berri du Alberdania argitaletxeak bere Zerberri sailean. Txema Ramirez de la Piscina eta Petxo Idoyagak elkarlanean kaleratu lan honetan, ikerketa eta hausnarketa batzen dira. Euskal gatazkaren inguruan esanak bildu eta aztertzen dira hemen. Euskal Herriko 11 egunkaritan idatzi eta esandakoak batu eta erreallitate multzo ezberdinak parekatzea lortzen da. Egoerak bere horretan jarraituz gero, inkomunikazio egoera larri batean geundekeela ondorioztatzen dute egileek, eta ondorio horri zor zaio ziu renenik liburuaren titulua. Ikerketa interesgarria da, "brunete mediatiko" eta marea informatibo itogarriaz hitz egiten den garaiotan.

In this day and age, when we have easier and more means of communication than ever, the publishers Alberdania have just released a book that studies the role of the mass media as part of their "Zerberri" collection. The authors Txema Ramirez de la Piscina and Petxo Idoyaga bring together analysis and reflection in the book.

They take a look at what has been said about the Basque conflict and they carry out an in-depth study on it. They have compiled what has been written and said in eleven different Basque papers and they manage to balance it off well. They reach the conclusion that if the conflict continues, there will be a serious breakdown in communication. The title of the book owes its name to this conclusion. It's an interesting study in times when people speak of "a flood of information".

testua / by: Jon Benito

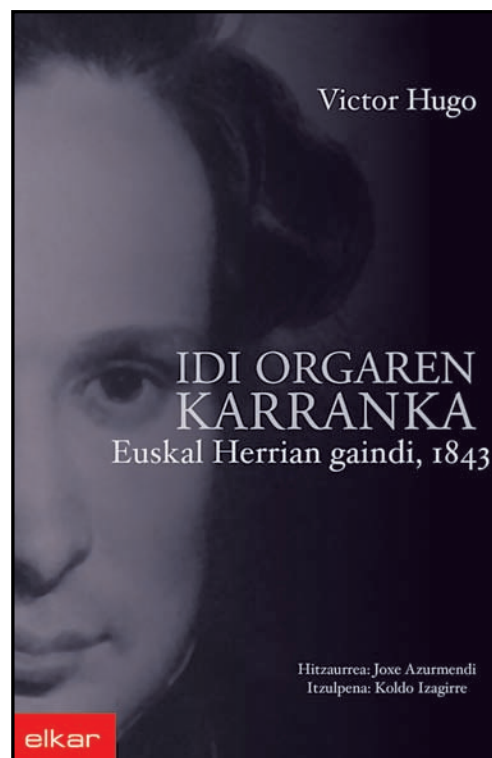
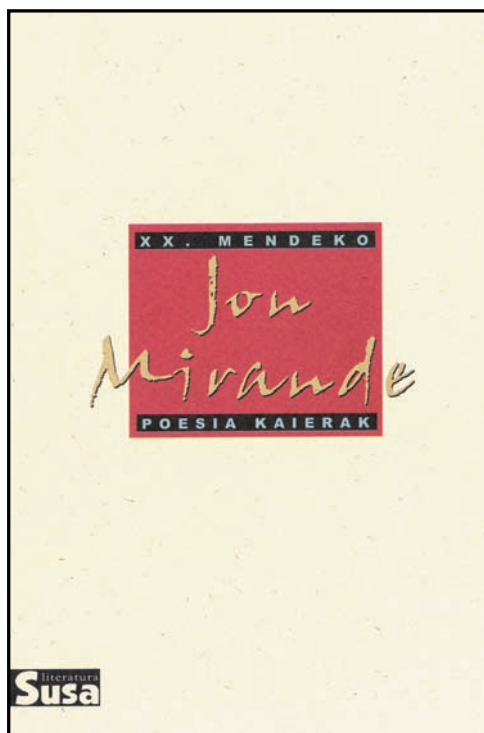
XX.mendeko poesia kaierak an Anthology of 20th Century Poetry.

Anitz egile

Susa

Azken hamaika aleekin, 40 aleko antologia amaitutzat eman dute Susa argitaletxeak udazken honetan. Koldo Izagirrek irakurri, aukeratu eta egin dizkie sarrerak kaiera hauetara. Mende bateko poesiaren errebaso da bilduma. Poeta zaharren gaineko irakurketa moderno bat proposatu eta egile berriagoen azpiko loturak ageri dira liburuan. Kaierak garai baten bilduma dira, mendeko bildu poetika ezberdinen errebaso eta sentimenduen gordailu. Antologiak ez du handinahikeriarik formatuan. Kaierak txikiak dira, meheak. Kaierak ez dira irakurketak inposatzeko gidak. Kaierak erakusgarri dira, bultzatzaile, gonbidapen. Prezio erakargarrian beharrezko antologia bat.

The release of the last eleven volumes sees Susa complete a forty volume collection this autumn. Koldo Izagirre has read, chosen and written the introduction to each selection of poetry. The collection is a look back at a century of poetry. We are offered a modern look at some of the old poets and we get to see the innards of the newer ones. Anthologies are a collection of a certain period or epoch. They are the resting home for a poetical review and the feelings the poetry contain. There have been no grandiose intentions in the choice of format. They are small, slim. They are not meant to impose on the reader. They are worth a read. They push the reader on. They are an invitation. A necessary anthology at a very attractive price.



victor hugo

Itzulpena / Translation: Koldo Izagirre

200 urte pasatu dira Victor Hugo jaio zela. Eta Pasaian hainbat omenaldi burutu dira horren karietara. Hugok egin zuen euskaldunetz erretraturik erakargarrienetako bat, 1843an Baiona, Pasaia eta Donostia zeharkatu eta gero. Erretratu horren testigantza da liburu hau, kronika historiko bat baina gehiago dena. Argazki erromantiko bat baino gehiago. Apunteak ziren berez, eta itzultzaile eta antolatzaileak horiek biltzen eta antolatzen egindako lana eskertu beharkeoa da. Asko balio du testigantzak, ez da topikoez ari, inon agertzen ez den giza talde batez ari da. Bazenik ere ez genekien, Paris txikiak estalitako bazter batean, bestelako hizkuntza batez komunikatzen zen komunitate bat. Existentzia baten deskubrimetua izan zitekeen. Izan zitekeen, izan daiteke.

It's 200 years since Victor Hugo first came kicking and screaming in the light of day. Several events have been organised in Pasaia to celebrate the fact. Hugo was responsible for one of the most fetching descriptions of the Basques after he had passed through Baiona, Pasaia and Donostia in 1843. This written portrait is to be found in this book, which is more than just an historical chronicle, more than just a romantic photograph. They were originally notes and the work of collecting and classifying done by the translators and organisers is certainly worthy of applause. His testimony is very valuable because he avoids falling back on any clichés. He describes a people who appear nowhere else but in the Basque Country. We didn't even know they existed. A small community hidden away in a hidden corner of Little Paris that used a different language to communicate. It could have been the discovery of an existence. It could have been, it just might be.



bit.art dantza maratoia

Zurekin dantza egingo nuke behiak etxera etortzen diren arte...Hobe pentsatuta, nahiago nuke behiekin dantzatzea zu etxera etorri arte.

Groutxo Marx, "Duck soup"

Azaroak 17. Larunbata.

Arteleku.

Eguerdiko 12etatik gaueko 12etara.

43 partaide alderantziz zioan ordulari baten kontra.



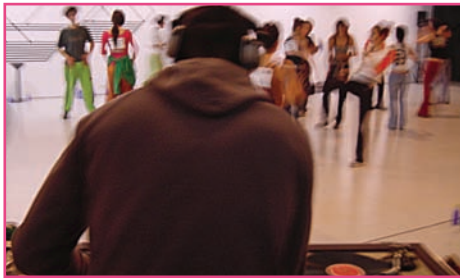
Bit Art kolektiboko antolatzaileentzat helburua ez zen dantzariak amaiera arte irautea. Ez. 12 orduz bertan bildu zirenen lilura lortzea baizik. Orduz ordu, alboko dantzariekin bat egitea eta multzoan bakoitzaren indibidualtasunari leku egitea. Ez zen mugimendu edo keinu profesionalen azterketa. Bapatekotasunerako abilezia eta mugimenduen berezko "graziaren" bilaketa baizik. Originaltasuna baino, dantzan zintzotasuna epaitu zen. 12 ordu bata bestearen alboan dantzatzeak sortzen dituen egoera ezberdinen bizipena aberasgarria izan zen. Irabazleen poza, 12 ordutan dantza egin ostean ez irabaztearen esperientzia. Ikusleentzat, gorputzek une oro mugimendurako duten joeraz gozatzeko aukera. Dantza maratoia amaitu zenean, Bit Art kolektiboak txokolatada prestatu zuen partaide guztientzat.

Saioa Olmo, irabazlea

Ana Aced, finalista

Unai Barruetabeña, finalista

Estibaliz Alvarez, Ikusleen saria



bit.art dance marathon

I could dance with you till the cows come home...On second thoughts, I'd rather dance with the cows till you came home.

Groutxo Marx, "Duck soup"



Saturday, November 17th

Arteleku.

12 midday to 12 midnight.

43 participants against the clock.



When the organisers Bit Art organised this marathon, their objective was not for the dancers to last to the end. No. The idea was to enrapture the people who gathered to watch the dancers in action. The idea was for the dancers to come together over the 12 hours and demonstrate individualism from within the group. It wasn't an examination of any sort. The whole thing was centred on the ability to improvise and on the elegance inherent in movement. Originality was sacrificed to the sincerity of the dancing when it came to the judging of the dancers. The experience of 12 hours of non-stop dancing was certainly an enriching one. The joy of the winners. The experience of not winning after dancing for twelve hours. The public were treated to the pleasure of movement. Bit Art laid on hot chocolate for everyone once the marathon had finished.

Saioa Olmo, winner

Ana Aced, finalist

Unai Barruetaña, finalist

Estibaliz Alvarez, Spectators' award.

WC

Danzad Danzad Malditos

1968an Sydney Pollack-ek *They shoot horses, don't they* filmatu zuen.

Guk "Danzad danzad malditos" gisa ezagutzen dugun pelikula, 30. hamarkadako Amerikako Estatu Batuetan bizi zen depresio urteen isla da. Filmeko protagonista anitzek euren txirotasunetik ateratzeko itxaropenaz dantza txapelketa batetan ematen dute izena. Kamerak, dantza lehiaketan sartzen gaitu. Giraka eta bueltaka. Pertsonaien egoerarekin bat egiten dugun arte. Bikoteka egin behar dute dantza. Gu ere nekatzen gara. Gira eta buelta. Miña. Irabazlea? Zutik irauten duen azken bikotea. Danzad danzad malditos.

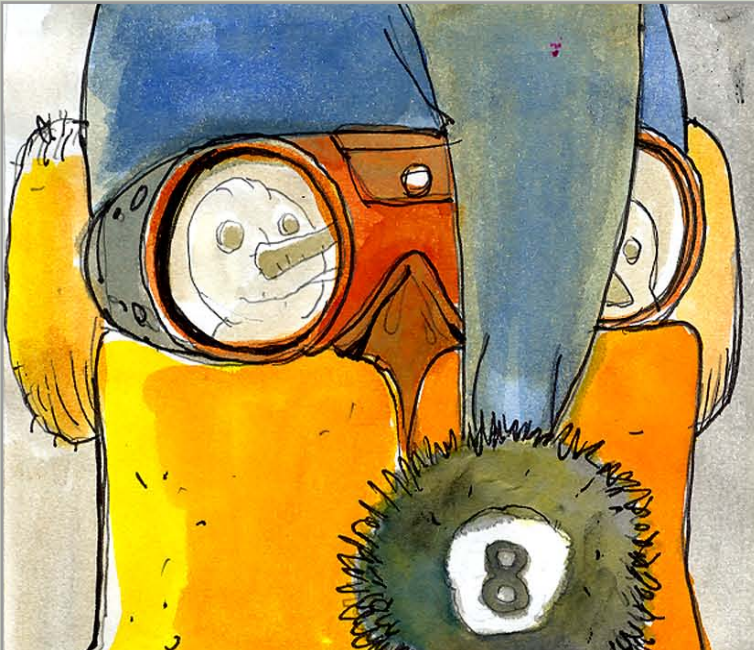


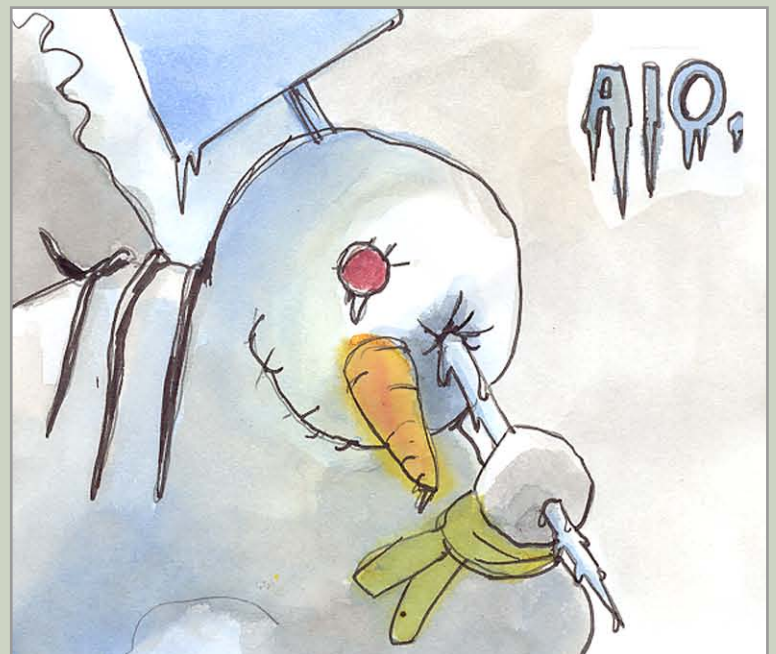
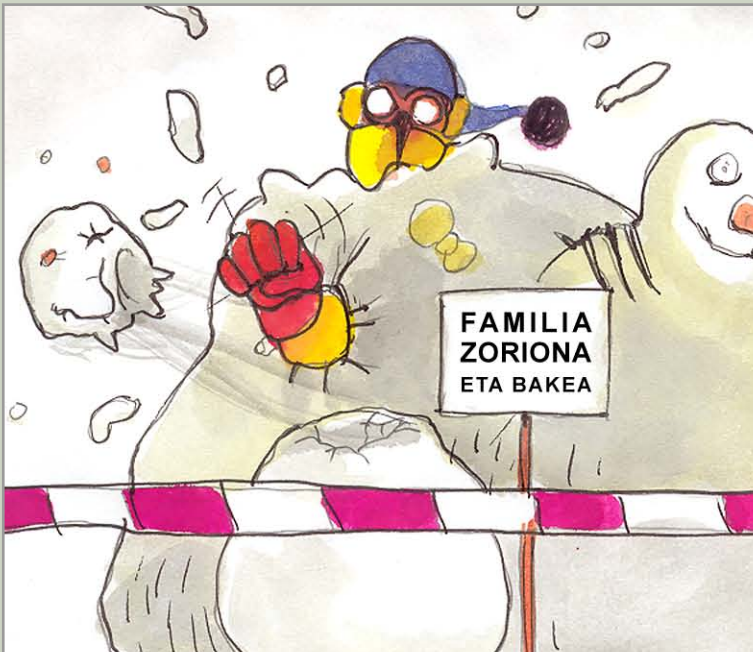
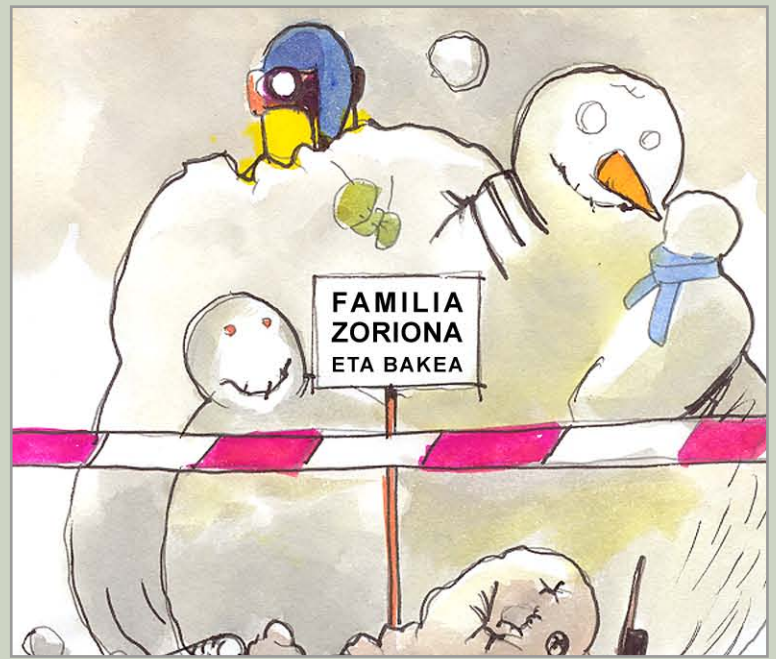
Dance, dance damn you...!

Sydney Pollock made the film *They shoot horses, don't they?* In 1968. We know the film as "Danzad danzad malditos". The film clearly reflects the America of the 1930's depression. Many of the characters in the film put their names down for a dance competition in the hope of escaping from the poverty they live in. The camera gives us a close up view of the dance competition. It spins and turns us round till we wind up as one with the characters in the story. They have to dance in pairs. We also tire as the hectic pace refuses to relent. Round and round. Pain. The winner? The last remaining couple on their feet. Dance, dance damn you...!



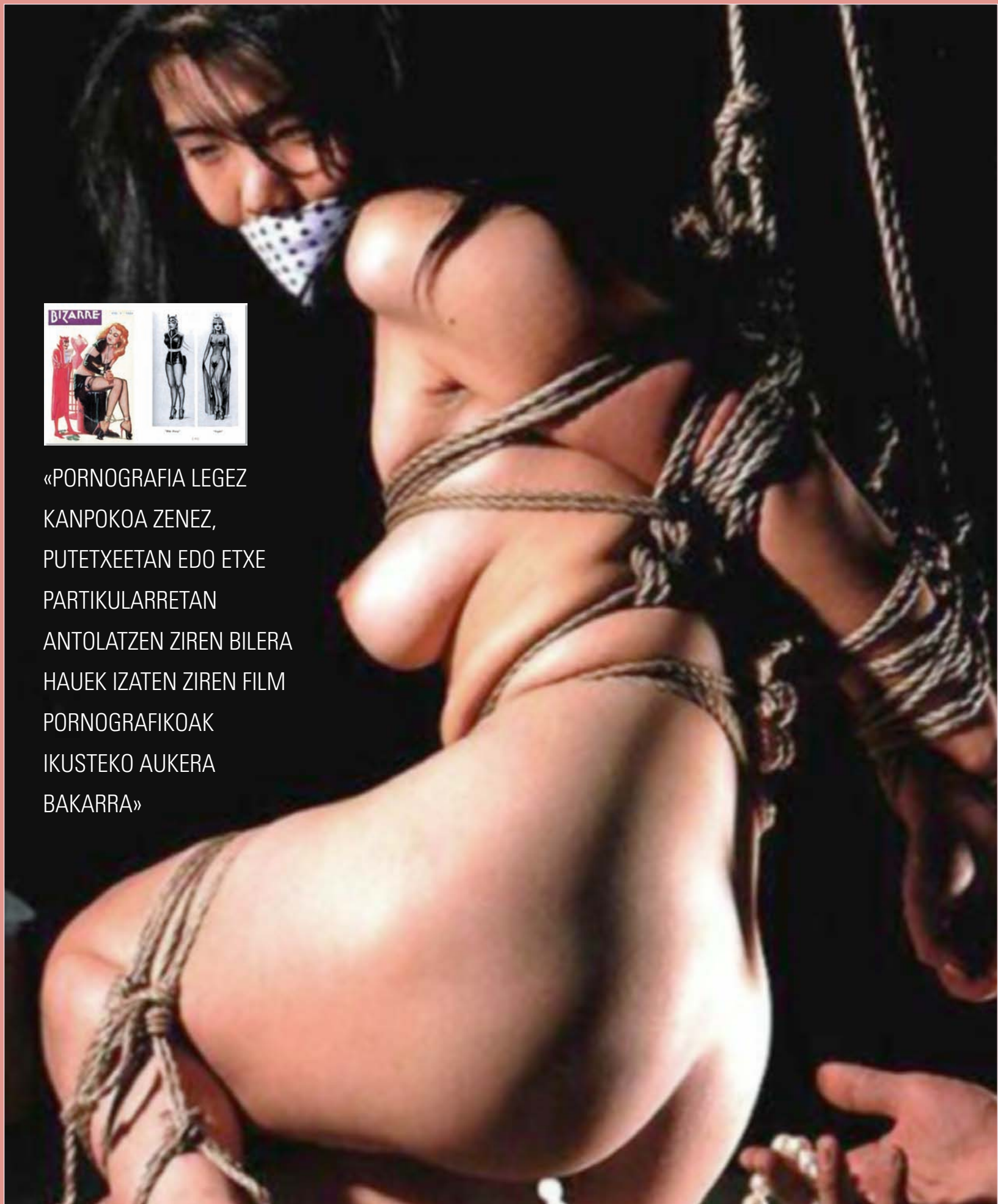
OSABA
JOEL

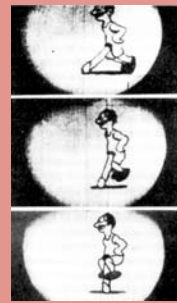






«PORNOGRAFIA LEGEZ
KANPOKOA ZENEZ,
PUTETXEETAN EDO ETXE
PARTIKULARRETAN
ANTOLATZEN ZIREN BILERA
HAUEK IZATEN ZIREN FILM
PORNOGRAFIKOAK
IKUSTEKO AUKERA
BAKARRA»





zinepornoa

skin flicks

bideo mandoko ffw-a erabiliaz ikusten den zinema
the type of cinema you watch with one hand on the fast forward button and the other...

by: koldo holmes almandoz & idoia chambers artxanko

lehendabiziko aldia

Pornografia, grekeratik datorren *porni* (prostituta) eta *graphein* (idaztea) hitzetatik dator eta emagalduen inguruan idazten zen edozein literatura edo arte lan deskribatzeko erabiltzen zen.

Argazkia 1830. urte inguruan asmatu zen. Ba asmatu eta bost minutura baziren emakumezko biluziak kameraren aurrean. Zinearekin gauza bera gertatu zela esan dezakegu. 1895. urtean, Lumière anaiek lehendabiziko proiektzioa egin eta denbora gutxira, film pornografikoak azaltzen hasi ziren klase altuko gizonezkoen bileretan. Europako noble eta dirudunak izan ziren lehendabiziko kamarografoak erosi zituztenak euren pelikulatxoak egin ahal izateko. Besteak beste, Espainiako errege izan zen Alfonso XIII-aren porno pelikula bilduma oso preziatua da. Lehendabiziko film pornoa zein den zehaztea ez da batere erraza, baina 1908an filmatutako L'Ecu d'or ou la bonne auberge aipatuko dugu, hura izan zelako porno gogortzat har dezakegun lehendabiziko pieza. Bertan nanoak azaltzen ziren orgia batetan jo ta fuego. Argentinan, urte berean, El Sartorio filmatu zen. Bertan, hiru emakumeek deabruz mozorroturiko deabrutxo baten bi buztanekin jolasten dute. Europan Pathe etxeak banatzen zituen film pornografikoak. Estatu Batuetan, Stag izeneko gizonezkoen bileretan proiektatzen hasi ziren eta arrazoi horregatik, bizpahiru minutuko film hauek Stag-movie izena hartu zuten.

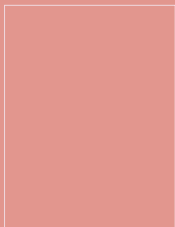
Zinearen zabalkuntzarekin bat zabaldu zen zine pornoa. Argi dago, herrialde ezberdinetako gizonek, aukera beretsuak ikusi zizkiotela asmakizun berriari.

Pornografia legez kanpokoakenez, putetxeetan edo etxe partikularretan antolatzen ziren bilera hauek izaten ziren film pornografikoak ikusteko aukera bakarra. 20. hamarkada "zorionsuan" filmatutako stag movie hauen artean topatzen ditugu Chichilos weeding, Merry-go-round edo animaziozko Buried Treasure. Bertan, besteak beste Otto Messmer-en Felix the Cat azaltzen zen, bibotedun pertsonai zakil haundi bat lagun zuela. Film hauek anonimoak. Hainbatek ordean, Walter "Pajaro Loco" Lanz eta Gregory LaCava filme porno-surrealista hauekin zerikusirik izan zutela dio.

the first time

The word pornography comes from the Greek words "*porni*" (prostitute) and "*graphein*" (to write). It was used to describe any work of art concerned with or anything that was written about prostitutes.

Photography was invented around the year 1830. Well, about five minutes after it was invented there were naked women in front of the camera. We can more or less say the same thing about cinema. Porn films made their first appearance in gentlemen's clubs quite soon after the Lumière brothers had invented cinema in 1895. The nobility and rich men of Europe were the first to buy cameras to make their own little flicks. Amongst others, the Spanish King Alfredo XIII's private porn film collection is one of the most highly rated. It's quite difficult to say what was actually the first porno movie, but Le Bon Auberge is definitely worth a mention as it is considered to be the first example of hardcore porn. It was made in 1908. We are even treated to dwarves going mental at an orgy in the film. The film El Sartorio was made in Argentina in the same year. Three women get down and dirty with the two tails of a little devil dressed up as our man Satan. The company Pathe distributed porn films in Europe. In the United States, however, the films were shown in men's clubs called Stag. These two or three minute films became known as Stag-movies. The spread of porn films went hand in hand with the spread of cinema. Men everywhere of course were more than interested in the possibilities offered by this type of cinema. As pornography was against the law, men gathered in brothels and private clubs to watch them. There was no other option. The "swinging" 20s witnessed stag-movies like Chichilos Weeding, Merry-go-round, and the cartoon Everyready, where the main star needs the help of a small wheel to trundle his lad about...



MARILYN CHAMBERS



«JAPANESE DIRECTORS MADE PORN MOVIES AS THEIR FORM OF PROTEST AGAINST OLD TRADITIONS AND MORALS»



Hankartea eskuartean, baina ezkutuan.

2. guda mundialaren hasierarekin bat, zine pornoak gainbehera izan zuen. Hays kodigoak indar handia hartu zuen Estatu Batuetan, eta estudioek autozentsura izugarria ezarri zuten. Ondorioz, sexuari eginiko erreferentzia guztiak modu ezkutu edo subliminalean egiten ziren. 30. hamarkadatik aurrera, porno gogorrak, Betty Page-en moduko Pin-up neskei utzi zion lekua. Garai hartan, helburu pedagogikoa zuten filmak egin ziren. John Ford-ek adibidez Sex Higiene izenekoa filmatu zuen 1941ean. Urte ilunak izan ziren zine pornoarentzat. 60. hamarkadan nudie-ak azaltzen hasi ziren arte. Nudisten filosofia naturalez kutsatutako filmak, gazte ilehoriak baso eta ondartzetan jolasean. Arroparik gabe. Nudie hauen aitzakian Russ Meyer edo Playboy-k ekoizturiko film softcore-ak egiten hasi ziren berriro ere. Oso bestelakoa izan zen garai hura Japonian. Gerra osteko Japonian, ohitura zahar eta izaeraren aurkako erreakzio gisa, zuzendari askok ekin zion film pornografikoak filmatzeari. Japoniako EIRIN zine komiteak debekatu zuen gauza bakarra, aktoreen hankartekoen plano motzak izan ziren. Beste edozein gauza egin zitekeen. 50. hamarkadatik gure egunetaraino, Japonian, porno poetikotik (pinku-eiga), bortxaketa eta mutilazio film pornografikoetara doan eremu zabalean, era guztietako filmak topa ditzakegu.

isurketa masibo garaiak

Danimarkan filmatu ziren, 60. hamarkadako amaiera aldera kolorezko lehendabiziko luzemetrai pornoak. Bertako legediak ez zuen beste hainbat tokitan bezala trabarik jartzen. Alberto Ferro izeneko italiar batek Eskandinabiako legediaren eskuzabaltasuna profitatu eta Lasse Braun izenordeaz lehendabiziko zine porno industria antolatua eratu zuen. Industria berri honek, berehala egin zuen salto Atlantikoaren beste uhertzera. Anthony Peirano, New York-eko Colombo mafia familiako partaideak sortu zuen Estatu Batuetako lehendabiziko ekoiztetxe pornoa. 8mm-tan filmatzen zituzten filmak eta Brooklyn-eko taberna, harategi eta karamelu kioskoetan saltzen zituzten. 1970. urtean Gerald Damiano Sex USA filmatu zuen Linda Lovelace aktorearekin. Film hark eta urte bereko Alez de Renz-en stag-movien History of the Blue Movie bildumak arrakasta itzela lortu zuten. Gerora etorriko ziren zine pornoaren historian klasikotzat ditugun Deep Throat, School girl eta Behind the green door mitikoa.

1975. urtean, bideo sistema demokratizatzen hasi zen. Eta beste behin zine pornoa izan zen teknologia berri hauen profitatzean aitzindari. Orduetik gure egunetaraino, urtetik urtera irabaziak handitu eta merkatuak zabaltzen dituen entretenimendu industria da zine pornoa. Gaur egungo ekoizpena edozein bideoklubetan topa dezakezunez, ez dugu aipamenik egingo. Alokatu, bideo mandoa eskuetan duzuela ikusi eta disfrutatuz. Zine pornoaz mila gauza idatz genezakeen. Genero bat ote den, pornoa eta erotismoaren arteko mugak zeintzuk diren... baina ez dugu tokirik. Zinema pornoaren fast-forward historia hau amaitu delako. Orain hartu klinex-a eta zerbait zikindu baduzu, garbitu. Ez dugu eskuartean dituzun bi orri hauek itsatsita geratzea nahi.

Flute in hand, but play it in secret

Porno films hit a slump as WWII broke out. The Hays Code became a major force in American film-making and studios censored their own films heavily. Any references to sex were craftily hidden away or put across subliminally. The thirties saw hardcore porn stepping down to be replaced by pin-up girls like Betty Page. Around that time, directors started making films with pedagogical objectives. John Ford made Sex Hygiene in 1941. Dark times for pornography indeed. That was until nudie-films began to flourish in the sixties. Theses films contained some of the then popular nudists' philosophy on nudism. Blonde youths frolicked and played on the beach and in forests. Buck naked. Russ Meyer and Playboy used these films as an excuse to start making soft porn movies once again.

It was a different ball game altogether in Japan in those days. The post-war Japan was in upheaval and Japanese directors made porn movies as their form of protest against old traditions and morals. The only thing that the Japanese Film Board wouldn't permit were close up shots of the groin area. Everything else was allowed. From the 50s to the present day, in Japan, you can come across absolutely anything from poetic porn (pinku-eiga) to porn movies that feature rape and mutilation. The spectrum is huge. Mad Japs on sex rampage or what!

everybody just keeps on coming

The first feature length porn movies in colour were filmed at the end of the sixties in Denmark. Local laws there didn't put as many obstacles in film-makers' ways as elsewhere. Alberto Ferro made good use of the lax laws and set up the first porn industry under the name of Lasse Braun. It didn't take very long for this new industry to find its way across the Atlantic. The New York Colombo mafia gang family member Anthony Peirano set up the first American porn production company. The films were shot in 8mm and sold in bars, butchers and sweetshops in Brooklyn. Gerald Damiano made Sex USA starring actress Linda Lovelace in 1970. That film and Alez de Renz's collection of stag-movies called History of the Blue Movie the very same year were enormously successful. They were soon followed by the classics Deep Throat, School Girl and the mythical Behind the Green Door.

The use of home video recorders became widespread in 1975 and once again the porn movie industry was quick to cop on to the potential it offered. Ever since then the porn industry has grown in size and profit every year. As you can find any of today's productions at your local or any video club, there's no point in us going into it here. Get down to your club, hire any movie you want, make sure the remote control is in working order and enjoy yourself. We could write libraries on skin flicks. Is it a genre? Where does erotica stop and porno start?...but we just don't have the space because this quick fast forward through the history of porn has finished. Grab hold of a Kleenex and if you have splattered on anything, clean it up. We wouldn't like these two pages to stay stuck together for too long!

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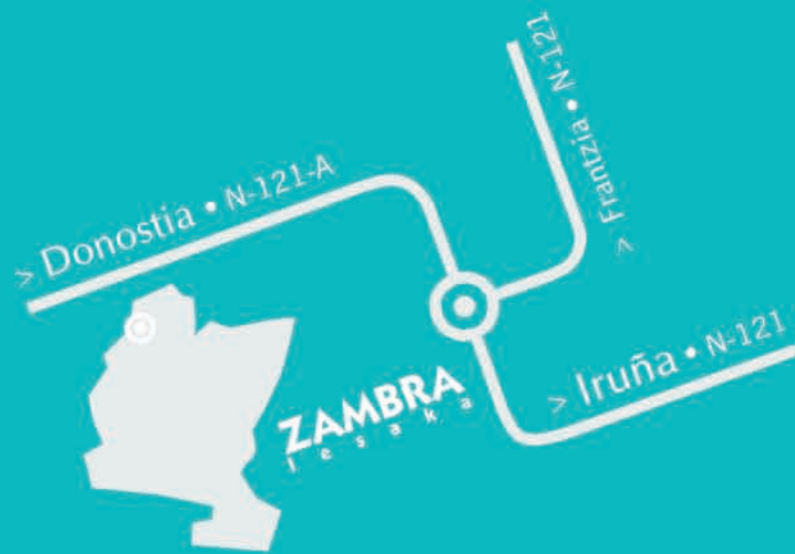
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