

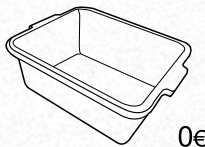


debilen harriari...

...no gather moss

apirila / maiatza
april / may
03

the balde



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03



the balde

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18



MOBY-k prest dauka "play"-ren hurrengoa

Moby bere estudio lan berriari azken ukituak ematen ari zaio. Bere aurreko izan zen "Play" izenekoak lortu oihartzun berbera eragin nahian, musikariak ia prest dauka "18" izeneko diskoa. Izenburuaren atzean dagoen azalpena ez du argira atera nahi izan ingelesak, baina ez omen da soilik CD-aren kantu kopurua. Oraindik data jakinik eman ez den arren, informazio guztien arabera "18" maiatzean izango dugu eskuartean. Orduan jakin ahal izango dugu nondik norakoak izan diren Angie Stone eta MC Lyte-k diskoan eduki duten parte hartzearen emaitzak.

MOBY's follow-up to "Play" almost ready for release

Moby is in the studios putting the final touches to his latest album "18". The word out is that he plans to cause the same type of reaction as achieved with "Play". He's keeping his lips buttoned on the reason for the title but it seems to be more than just the number of songs set to appear on the record. Although there has been no release date confirmed, it seems likely that it will hit the streets in May. That's when we'll be able to see just what it is that Angie Stone and MC Lyte have added to the record.

Donostiako XIII. beldurrezko astea

Santiago Segurak burua galdu du. Edo moztu egin diote. Kontua da Donostiako beldurrezko asteak lanean jarri dituela bere agintera dituen zombiak. Afitxe Psico-kitsch-az gain, datorren ediziorako Germaniar espressionismoari eskeinitako zikloa eta, ohitura onari jarraituaz, "Perversa America Latina" bilduma eskeiniko dituzte. Gure inguruko zinemaldirik kuttunena abian da. Eutsi buruari.

The XIII Donostia Week of Horror Cinema

Santiago Segura has gone and lost his head. Either that or they've lopped it off. The story goes that The Donostia Week of Horror Cinema has got all available zombies out on the job. Not only do they have a little Psycho-Kitsch in store as promised by the poster announcing the festival, they'll also be offering a special section on German Expressionism. Add that to annual treat of "Perverse Latin America" and you've got the makings of our most loved film festival. Keep your head on!



JARRAITZAILE AK URDURI JARTZEN HASIAK ZIREN

DJ SHADOW-en lan berria

Sei urte bete dira "Endroducing" izeneko lana argitaratu zuenetik. Jarraitzaileak urduri jartzen hasiak ziren DJ Shadow-en lan berriaren arrastorik jaso gabe, eta hau ikusirik japoniarren konpainiak "The private press" iragarri du DJ Shadow-en disko berriak izango duen izenburu bezala. Dirudenez Josh Davis (DJ Shadow) lanean da egunotan lan berri honen abestien gainean eta urtea amaitu baino lehenago egongo omen da nahi duenaren eskura. Bide batez, jakitera eman dira ere disko berria osatu behar duten zenbait abestiren izenak: "Fixed Income", "Monosylabik" eta "Giving Up The Ghost".



DJ SHADOW's latest

It's been six years since the release of Shadow's "Endroducing". Fans were beginning to get a little nervous, so his Japanese record company have announced that "The Private Press" will be the title of his new record. Josh Davis (DJ Shadow) is at work on it in the studios at the moment and it should be available before the year is up. The names of some of the songs have been made public: "Fixed Income", "Monosylabik" and "Giving up the Ghost".



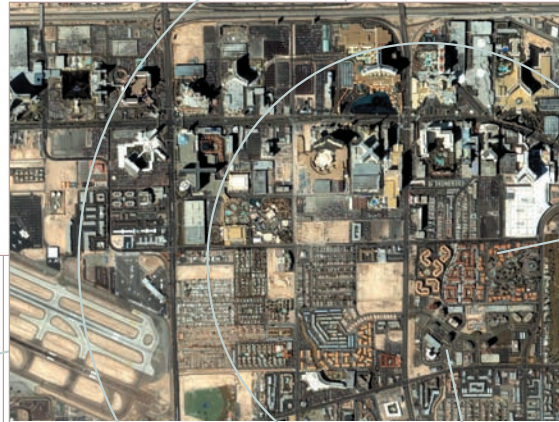


The balde jaiak

The Balderen 3. alea aurkezteko jaiak eginen dira Iruñean eta Bilbon. Iruñeko Artsaia Music Club aretoan Lif eta Kuraia taldeek kontzertua eskainiko dute apirilaren 26an. Bestalde, The Balde, Radiation Tours eta Intermusic-en artean antolatutako festan Steve Gamboa, Alain eta Gonzalo Djak izanen dira Bilboko Caos tabernan maiatzaren 5an gaueko 22.30etatik aurrera. Eta hau guztia, zure zapatak hausteko asmoarekin, uda iristear dago eta zapatillak jazten hasteko ordua duzu!

The Balde Gets Ready to Party

Presentation bashes for The Balde No. 3 will be held in Iruñea and Bilbo respectively, Kuraia and Lif will be playing at Artsaia Music Club on the 26th of April. The Balde, Radiation Tours and Intermusic have, on the other hand, gotten together to bring you DJ Steve Gamboa, Alain and Gonzalo. The bash kicks off at 22:30 at Caos bar in Bilbo on May the 5th. Time to get down and bop your old boots to bits. You won't be needing them in the Summer anyway!



Galileo big brother

Europak, 2007-8. urterako, 30 sateliteko botako ditu espaziora, "Galileo" izeneko satelite bidezko nabigazio sistema osatuz. Nabigazioa Programa honen atzean europako hainbat herrialdetako gobernu eta enpresa indartsuak daude. Hauen hitzetan, Amerikarren GPSaren monopolioa hautsita, denok pozez gainezka egon beharko ginateke. Prezioak behera ziztu bizian eta gure bolante atzetik aho goxo batek esango dizkigunak entzutera denok: «hurrengo bidegurutzean eskubira hartu eta 50 metrotara daukazu McDonalds-a, txapeldun». Big brother (ez nahastu "kabezon"-ek gidatutakoarekin) zuri begira dago, 60zmtako prezisioarekin.

Big Brother Galileo

Europe will have launched 30 satellites into space by 2007-8 to make up the "Galileo" navigation system. Several European governments and powerful businesses are to be found lurking behind this navigation programme. According to them we should be all over the moon as this will banjax the Americans' GPS monopoly. Prices will plummet and we'll all have to listen to a sweet and soft voice coming from somewhere behind the steering wheel as it tells us to: «turn right at the next crossroads and drive on 50 metres till you get to the big McDonalds sign». Big Brother (don't mix him up with chap mentioned above) is watching you, with 60cm precision.

AMERIKARREN
GPSAREN MONOPOLIOA
HAUTSITA

PROMOTE

Kimuak laburmetraiak

Urtero bezala Euska Jaurlaritzak Kimuak izenpean Euskal Herrian egindako laburmetrai hoberenen selekzioa eginen du lan hauei bultzada emateko asmoz. Aurten ere gauza bera eginen dute eta 2001. urtean izandako laburmetrai esanguratsuenak batzen dituen bilduma aurkezten dihardute. Donostiako Antzoki Zaharrean lehen emanaldia eginen da apirilaren 19an. Ondoren, hainbat tokietara hurbilduko da egitasmo hau.

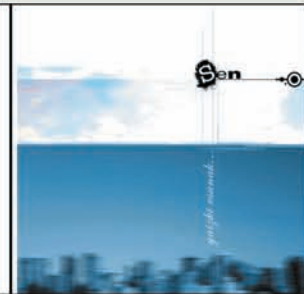
Kimuak Short Film Festival

In its yearly effort to promote short films the Basque Government has once again organised its festival "Buds" of the best short films made in the Basque Country in 2001. The first screening will take place in the Antzoki Zaharra on April the 19th. Further screenings will take place at different venues at later dates.



Sen "Gaizki Esanak..."

Haritz Harreguy, Aitor Uriarte, Aiheko Zubimendi eta Joseba San Sebastianek osatzen duten taldearen bigarren emaitza, lehena Metak zigiluarentzat. Pop-rock doinuak non gitarra nagusi den, melodiaz beterikoak eta oinarri eritmiko sendoa duen kantu bilduma. Garate estudioetan grabatua eta nahastua eta kantuak borobilagoak izaki taldearen soinua finkatzen da bigarren lan honetan.



M012CD/MC



Tl.t "Minus"

Aldaketak nagusi direla esan genezake Tl.t. ren baitan. Aldaketak lehenabizikoz Tio Pete estudioa utzi eta Garaten grabatuko dutelako. Aldaketak teknikari lanetan Haritz Harreguy azaltzen zaigulako. Aldaketa ere gitarra apalean David agertzen delako Txarliren ordez. Baina gero aurkitzen duguna Tl.t. taldearen diskorik biribilena dugu. Melodia eta indarra inoiz ez bezala uztartzen da mungiarren lan berrian. CDRom pista gordetzen du berriean. Informazio zabalagoa: www.pi-lt.com



M011CD/MC



Selektah Kolektiboa "Esperientzien Etorbidetik"

Wanka, DZ, Molte eta Daddy Jeffek bere bigarren lana dakarkigute. Kataluniako La Porta estudioetan Tonyk, besteak beste 7Notas7Colores, Eddie La Sombra eta La Malarekin lan egindakoa, grabatua. Aurreko lanaren harrera ona hobetzeri dator honakoa izan ere taldeak esperientzien etorbidetik izendatu du bere lan berri hau eta ez arrazoirik gabe.



M013CD



EH Sukarra "Galtzailearen Egunak"

Erregaitzak dira eibartar hauek. 5 lan kaleratu zituzten Esan Ozenki zigiluarekin eta seigarren bat grabatzen dihardute egunotan, Metak zigiluarendako oraingoan. Rock gihartsua, pop eta punk ukituaz eta melodiaz lepo. Berriz grabatua eta Aitor Ariñok ekoiztia. Multimedia pistadun CDA izango da honakoa ere.



M017CD/MC



PIL-PIL SESSIONS 01

-gailu Kutxa beltza

mikel abrego (bap, negu gorriak, anari...) eta luis andrè bideo egilearen arteko elkarlana da. bilboko trafikoa kudeatzeko kamera sareaz baliatuz egindako dokumentalaren soinu banda zena, kantu eta bideoklip bihurtu dute. kolaboratzaileen artean: bap!! taldeko eneko abrego, drake eta jones, anari, javi p3z, fernando kuraia eta beste asko

CD+ (Musika eta bideoa)



M015CD



100% Collègues

AlterMetak, beste Metak.

Mundu zabaleko musikak euskalerriratzeko jaiotako zigilu berriaren lehen erreferentzia Okzitaniako Tolosatik datorrigu: 100% Collègues.

Musikari ezagunek (Zebdako Magyd, Remi, Hakim eta Mustapha, Bernardo Sandoval eta beste hainbat) osatzen dute adiskidetasunean oinarritzen den ez ohiko talde hau. Beraien lehen bi diskoak biltzen dizkizugu gure lehen argitalpen honetan.



M016CD

ALBERT PLA



konbentzigarria eta ez oso konbentzitua convincing albeit not convinced

Hiru urteko aldentzearen ostean, Albert Plak zuzenean ikustean egiten duen lehenengo inpresioa, utzi zuen puntuan jarraitzen duela da. Bere kantu berriek, ia denak gaztelarazkoak, gauzain despotikoez, ongia eta gaizkiaren arteko desberdintasunaz, mil hirian zehar paseatzeko alde egiten duten mila begi edo bihotzako emaztegaiez hitz egiten dute. Horiek guztiak bere bost albumetarik edozeinetan sar litezke. Hau da, oso ongi daude.

The first impression you get when seeing Albert Pla in concert after his three year break from live shows, is that he hasn't changed in the slightest. His new songs, the vast majority in Spanish, deal with severe head wrecks, the difference between good and evil, girlfriends with a thousand eyes or beating hearts that wander off down streets just looking to get away from it all. These songs would be at home on any one of his five records. They're that good.

Oraingoan ezustekorik gabe itzuli da. Baliteke ezustekoak datorren apirilaren 23an argitaratuko den "Anem al lliit" (Goazen ohera), katalanezko sehaska-kanten diskorako gordetzea. Ez du axola aurrera doan ala ez: Plak, gainerako kantugileen aldean duen abantailari esker, bere betiko estiloa ustiatzen jarrai dezake. Nola definitu? Ez da batere erraza. Arrasto batzuk ematera mugatzea hobe izango da. Pertsonaiak asmatzen eta interpretatzen jarraitzen du (beste batzuk bere pertsonaiari esker bizi dira). Gure gabeziak aurpegira kantatzeagatik txaloak jasotzen jarraitzen du. Adi egon da "Ho Sento molt" (1989), bere estreinaldiko diskotik. Inork ez bezala bereganatu du publikoa, are gehiago, publikoaren kopurua handitu du. Meritu handia da saltzen duena kontuan hartuz gero: poesia eszeptiko eta gordina. Show bakoitzean botatzen duen esaldi kutunetariakoak bere jarrera definitzeko balio dezake: «Ez dezagun geure burua engaina: ilargiak ez du dirdirarik egiten». Agian etxeko lanpasean (felpudoan) inprimatua du.



ALBERT PLA

Zure disko berria gaztelarazkoa izango zela eta "Corazones" izena izango zuela irakurri nuen. Bai, hura informazio desegoki bat zen. Nahiz eta horrelako izenik ez duen, "Corazones" zuzenean abesten dudana kantu bat da. Momentuz, aurkeztu ditudan gaztelarazko kantuak grabatzea ez dut aurreikusirik. Sehaska-kanten gai hau egingo dut. Haurrentzako diskoa da. Lo egitera joateko kanten diskoa.

Idea nola sortu zen?

Ba, nik kanturen bat nuen eta...beno, batez ere, nik neuk disko bat egiteko ideia izan zen. Bakarrik, musikariarik gabe, ekoizlerik gabe, instrumenturik gabe. Ezer gabe.

Zuri egindako elkarrizketetan Sisa eta Javier Kraherekiko izugarritzko gertutasuna eta konexioa nabari da. Hurbilen sentitzen dituzun artistak al dira?

Ba,... biak asko miresten ditut.

Zer da beraiengandik ikasi duzun gauzarik garrantzitsuena?

Javierrengandik... musikatik jaun baten modura bizitzea. Izan ere, neuk lan bera egiten dut.

«Musikaz jaun baten modura bizi» diozunean, nahi duzuna egiteaz eta hortaz bizitzeaz ari zara?

Beno, ez dakit Javier zehazki hori izango den, baina neuk erreferentzia gisa begiratzen diot (barre egiten du) eta interesatzen zait. Berak nola egiten duen lan, Javier Ruibalek nola egiten duen lan. Bere mundu profesionalaren banean nagoela sentitzen dut. Ni iri Alejandro Sanzi buruz hitz egin diezadakete eta gustatu dakidake ala ez, baina ezagutzen ez dudana egiten du. Javier eta bion artean egon badago nolabaiteko paralelotasunik, baina nik egiten dudana leku beretan lan egiten du, eritmo berean ibiltzen gara...

Jabier Muguruzak antzeko zerbait dio...

Jabier Muguruzak gauza bera, nik bezala lanbide berean dihardu.

Bera bizitzaren aurrean tankerako moduan kokatzen den jendeaz ari da. Bere kasuan, Bernardo Atxagaz, Ruper Ordorikaz...

Ruper, Javier Ruibal... ldo berean lan egiten duen jende pila dago.

This time round there are no surprises. If there are, he's keeping them up his sleeve for "Anem al lliit" (Vamos a la cama), his album of lullabies in Catalan due for release on the 23rd of April. It doesn't really matter if he ploughs new fields or not: Pla is so far ahead of other singer-songwriters that he can happily rip himself off for a long while yet. Define it? Not an easy job. It'd probably be easier just to give you a few clues. Pla is back and is still allergic to giving opinions. He's still making up and interpreting new characters (others just live off his). He's still being applauded for telling us our faults to our faces. He has hardly let up since his debut "Ho sento molt" (1989). He's carved out his little niche and he's managed to make it bigger. There's big words when you consider just what it is he does: blunt, skeptical poetry. One of his favourite one-liners that he rolls out during his live performances gives us an indication of where he's coming from: «let's not fool ourselves, the moon don't shine». Maybe he has it on his doormat.

I read somewhere that your new record would be in Spanish and that the title would be Corazones.

Yeah, well, that's not actually quite the truth. "Corazones" is a song I play live, and it's not even called that. I mean, I haven't even thought about recording these new songs that I sing in Spanish. I'm gonna do this lullaby thing. It's a record for kids. A bedtime record.

Where did you get the idea from?

I had the odd song and... the whole idea came from me doing something by myself. An album without musicians, no producer, no instruments. No nothing.

One picks up a certain connection or bond between you and Sisa and Javier Krahe from your interviews.

Does such an affinity exist?

Well, I do admire them both a lot.

What's the most important thing you've learnt from them?

Javier has really showed me how to get the most out of music. Let's face it, I do the same type of work as he does.

When you say "get the most out of music", do you mean you get to do what you like and make a living out of it at the same time?

Well, I don't know if that's what he's all about, but he's a reference point for me (laughs) and I'm all ears. The way he works, the way Javier Ruibal works. I feel as if I belong to the same circle. They can talk to me about Alejandro Sanzi and I can like him or not, but he does stuff I know nothing about. There's a certain parallel alright, but Javier works in the same little world as me, we both walk at the same speed...

Jabier Muguruza says something similar...

Jabier Muguruza is in the same trade as me.

He talks about people who have the same outlook on life as he does. He mentions Bernardo Atxaga, Ruper Ordorika...

Ruper, Javier Ruibal... there's a load of heads going in that same direction.



Edonola ere, bera konexio estetiko hori azpimarratzen saiatzen da. Zeuk sentitzen al duzu sintonia hau Kraherekin, Sisarekin...?

Beno, erabateko lanbide sintonia da, lana gobernatzeko moduaren sintonia. Beraien adinera iritsi nahi nuke eta, nola ez, beraiek egiten dituzten gauzak egin, ezta?

Zure kontzertuetan barre egiten duen jendea mespretxatzea da oso jarrera atzekaria.

Bai, nire kontzertuetan barre egiteagatik haserretzen den jende asko dago. Kezkatu egiten dira, arduratzen den jendea dago. Ez kritikoen artean, soilik, baita publiko artean ere. Bada jendea Tom Waits berari gustatu eta pijo bati Tom Waits gustatzeagatik mintzen dena (barrea). "Zuri Manu Chao gustatzen zaizu? Izan ere, ez dut ulertzen, motel!" (barre gehiago). Ezin baita...(etsipen keinua). Horrelakoak gara. Izan ere, ... horrelako gauzak esatea...

Horrelako jarrerak gogaitzen zaituzte?

Ez, niri berdin zait. Zer nahi duzu esatea? Autografo bat eskatzen dizutenean bezala da. Autografoa sinatzea lerdokeria bat dela konbentitzen hamar minutu pasatzea nahi duzu? Edo, aurpegira begiratu ere egin gabe sinatzen duzu? Bai, horixe egiten duzu. Zergatik eman behar duzu autografoei buruzko iritzia, azkarrago sinatzen bada? Zergatik ezezko bat eman eta, gainera, zure bitzta adierazi? (barrea).

Zine eta antzerkirako aktore planik ba al duzu?

Zine eta antzerkirako planak niri egin egiten dizkidate, ez ditut neuk egiten. Plan bikainen bat duen norbaitek proposatu behar dit. Orain Joaquín Jordaren filme berrirako musika prestatu dut, baina ez dakit nola izango duen izena. Ez daukat ideiarik.

Musikak adina asetzen zaitu?

Lan bakoitzak bere zirkloak ditu. Sehaska-kanten diskoa laster kaleratuko da, baina ia grabatzen aritu nintzen. Zeure erara aritzea da gauza, ezta? Azkenean, beti gauza bera egiten duzu. Inor ez da leloa. Luz Casalek bi urte ematen baditu disko bat kaleratzen, jakina da ez dela bera hil delako izan.

Duela gutxi, kantuak egiten jarraitzeko zerk motibatzen zintuen galderaren aurrean, hau erantzun zenuen: «300 kilo eman eta egiteari utziko diot». Benetan, kantuak egiteari utz zeniezaioke?

Gutxiagogatik ere bai. Garai batean La Vanguardian iragarki bat jarri nuen: «Nire isiltasuna saltzen dut». Eta oraindik salgai jarraitzen du. Norbaitek 300 milioi pela ordaintzen badizkit, kantuak egiteari utziko diot.

All the same, he seems to underline this aesthetic connection. Do you feel this same kind of link to Krahe and Sisa...?

Well, link, it's just that we do the same kind of work. I'd just like to get to their age and do the things they're doing, don't you think?

This being pissed off with people who laugh at your gigs seems to be a common occurrence. Yeah, there are a lot of people who get pissed off because others laugh at my gigs. They worry, there are people who worry. Not just the critics; among the ordinary punters too. There are people who like Tom Waits who get browned off because there are little fashion freaks who like Tom Waits too (laughs). "Do you like Manu Chao? I just don't understand him" (more laughs). Yeah, it's just no...(gesture of resignation). We're just like that. It's just...the mere fact that they say these kind of things to you.

Do these attitudes bother you?

No, I couldn't care less. I mean, what do you want me to say? It's like when they ask you for an autograph. What do you want me to do? Should you spend ten minutes trying to convince some geezer that signing an autograph is just plain stupid? Or do you just sign it without even looking at whoever it is? That's what you do. It takes less time. Or doesn't it? Why should you start spouting off opinions on autographs when it's much quicker if you just sign it? Why are you gonna say no and then give them your life story? (laughs).

What's are your plans on the cinema and theatre front?

I don't make plans when it comes to acting. I don't. Someone has to come to me with the dog's bollocks of an idea. I'm gonna do the music for Joaquín Jorda's new film, but I haven't a clue what it's gonna be called. I haven't a notion.

Do you get the same kind of fulfillment from acting as you do from music?

Each thing has its own cycle. The lullaby record comes out now, but I recorded it last year. It's all about doing your own thing, isn't it? At the end of the day, you always do the same. No-one is stupid: they know that if Luz Casal takes two years to bring out a new record it's not because she's after dying or anything.

When you were asked a while ago about what kept you wanting to write songs, you said: "give me 300 million pesetas and I won't do it any more". Could you really give it up so easily?

I'd do it for even less. I put an ad in the la Vanguardia for a while that went: "My silence for sale". It still is. If anybody gives me 300 million pesetas, I'll give up writing songs.

NON AURKITU THE BALDEREN KUTIXIAK

WHERE TO FIND US



IRUÑEA

- | | |
|----------------|------------------------|
| KUKUXUMUSU | ARROPA DENDA |
| XALBADOR | DISKA ETA LIBURU DENDA |
| XALEM | DISKA ETA LIBURU DENDA |
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| SLIDE | SNOW & SKATE WEAR |
| LAS PALAS | ILEAPAINDEGIA |
| SUITE | MUSIKA DENDA |
| LOREAK MENDIAN | ARROPA DENDA |

BILBO

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| LOGAN | PIERCING & ILEAPAINDEGIA |
| BETADUR | ILEAPAINDEGIA |
| BOTXO | JATETXEA |
| BILBOROCK | KONTZERTU ARETOA |
| ITSUK GROW | KALAMU DENDA |
| BIZITZA | TABERNA |
| BILBOARTE | KULTURUNEA |
| INTERMUSIC | DJ DENDA |
| KUKUXUMUSU | ARROPA DENDA |
| MICA | ARROPA DENDA |
| LA BARAQUE | ILEAPAINDEGIA & ESTETIKA |
| DON CHUFO | JATETXE-KAFETEGIA |
| EBARISTO MAIZ | ILEAPAINDEGIA |
| IKEA | TABERNA |
| AREA 51 | TATTOO & PIERCING |

BAIONA

- | | |
|----------------|--------------|
| KUKUXUMUSU | ARROPA DENDA |
| GASTEIZ | |
| AMETSAK | KALAMU DENDA |
| NO XURF | SURF DENDA |
| SARTU | ARROPA DENDA |
| KUKUXUMUSU | ARROPA DENDA |
| DOTAKON | ARROPA DENDA |

DONOSTIA

- | | |
|-----------------|-----------------------------------|
| LA MOTA | KALAMU DENDA |
| KAYA | KALAMU DENDA |
| QUIKSILVER | SURF DENDA |
| ALBOKA | TABERNA |
| ZIRIPOT | TABERNA |
| OLD SCHOOL | HIP HOP DENDA |
| DAM | ARROPA DENDA |
| KOLDO MITXELENA | KULTURUNEA |
| POLYESTER | PIERCING & TATTOO & ILEAPAINDEGIA |
| DIAGONAL | ARROPA DENDA |
| KUKUXUMUSU | ARROPA DENDA |
| CRAJ | KULTURUNEA |
| UREPEL | JATETXEA |
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BERTSO HOP-BILINTX	DISKA ETA LIBURU DENDA	IRUN
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KONTU KORRONTEA / ACCOUNT NUMBER (20 DIGITO-RIB)

aborigenen ahotsak

Kontatzen dute Ken Hale-k hizkuntzalariak hiru hilabete besterik ez zuela behar munduko edozein hizkuntza ikasteko. Kontatzen dute hizkuntzalariak bere umeak eraman zituela Australiako eremu zabaletara, umetan ikas zezaten paraje hartako hizkuntza zaharretako bat. Ken Hale hila da oraindik orain. Hilzorian dago umeek txikitan ikasi zuten hizkuntza bitxi hura.

Australia handiko biztanlegoaren ehuneko hiru inguru izango dira aborigenak. Hala ere, kontatzen dute, kartzetako biztanleak kontuan hartuz gero ehuneko hogeita hamar direla. Duela gutxirarte ezezaguna izan bada ere Australiako aborigenek bizitakoak ez dauka berbarik. Adibide bat: "Stolen generation" izeneko belaunaldi hari jazorikoa. Aurreko mendearen lehen erdialdean gurasoengandik aldendu zituzten ume aborigenak, haien bizimodua umeentzako kaltegarri zela iritzi baitzieten agintariek, gurasoak ez zirela nor umeak hezitzeko. Halaxe, misioetan edo zurien etxeetan hazi zituzten umeok. Kontatzen dute, duela berrogei urte eskas ohikoak zirela Queenslandeko lurretan aborigenen ehizak. Kontatzen dute. 1988an halako barkamen antzeko bat zabaldu zuten agintari zuriek. Beranduegi aborigenen usterako. Zurikeria.

aboriginal voices

They say that the linguist Ken Hale needed no more than three months to learn any language in the world. They say that the linguist took his children to Australian Outback so they could learn one of the oldest languages to be found in those parts. Ken Hale died recently. The strange language his children studied as kids is on the point of doing so.

They say that about three out of every one hundred Australians are Aborigines. However, if you based the statistics on prison populations, they would make up thirty per cent of the people in Australia. Although what went on was unknown until quite recently, there are no words to describe what the Aborigines have lived through. What is called "The Stolen Generation" is just one example of what I mean. Aboriginal children were taken from their parents in the first half of the last Century because the authorities felt that the Aboriginal lifestyle placed the children in peril. They deemed Aboriginal parents unfit to raise their own children. The children were carted off to missions or housed with white families. They say that Aborigines were still being hunted in Queensland a mere forty years ago. They say.

The white authorities issued an limp if official apology in 1988. Too late in the eyes of the Aborigines. Watery whitewashing.



HARRIAROA STONE AGE

Gizon zuria, soilik denbora dago gu bion artean.
 Antzina-antzina leizeetan bizi zinen zeu ere.
 Harrizko aizkora erabiltzen zenuen eta larruak jantzi.
 Zeu ere beldur zinen ilunbeez, ihes egiten zenuen ezezagunetik.
 Egin atzera, gogora ezazu zeure Altxeringa1 garai hura,
 Tximista artean majikoa zen garai hura, zeruan lehertzen zen
 Trumoiak ikaratzen zintuen garai hura.
 Gizon zuria, arraza hobea duzun hori,
 Soilik denbora dago gure artean.
 Batzuk zahartzen diren bitartean
 Besteak beti haur izango bagina bezala.
 Harriaroko azken leinuak gara gu,
 Eta zain gaude, denborak lagun gaitzan,
 Zuei behin lagundu zizuen moduan.

Oodgeroo, Gutarrak, 1970.

White man, only time is between us,
 once in the time long gone you lived in caves,
 you used stone axe, you clothed yourself in skins,
 You too feared the dark, fled the unknown.
 Go back, remember your own Alcheringa
 When lightning still was magic and you hid
 From terrible thunder rolling in the sky.
 White superior race, only time is between us—
 As some are grown up and others yet children.
 We are the last of The Stone Age tribes,
 Waiting for time to help us
 As time helped you.
 Oodgeroo, My People, 1970.

Artxeninga: Unibertsoa sortu zeneko garaia.
 Alcheringa: the time when the Universe was created.

LASTIMA SHAME

Eta zenbaitek dio "lastima" hitz egiten ari garenean
 Eta "lastima" gauden moduan gaudelako
 Eta "lastima" guk ez dugulako etxe dotore bat
 Edo lanpostu finkoa eta autoa

"Lastima" esaten dio zenbaitek gure haurrak
 hoztuta hiltzen direnean edo utzikeria hutsagatik
 "Lastima" ibaiertzean bizi garelako
 gure laguntza bonuak bildu bitartean
 "Lastima" trakoma gaitzak itsutu bagaitu
 "Lastima" lur jota bagaude

Baina nik uste zuena dela lastimarik handiena
 Zuek ukatzen dizkiguzue eta giza eskubideak.

Alde beltza, Kevin Gilbert, 1990.

And some say 'Shame' when we're talkin' up
 And 'Shame' for the way we are
 And 'Shame' cause we ain't got a big flash house
 Or a steady job and a car

Some call it 'Shame' when our kids they die
 From colds or from sheer neglect
 'Shame' when we live on the river banks
 While collectin' our welfare cheques
 'Shame' when we're blind from trachoma
 'Shame' when we're crippled from blights

But I reckon the worstest shame is yours
 You deny us human rights

Kevin Gilbert, The Blackside, 1990.

ZAHARRAK

Begira
 zaharrei,
 nola egiten duten
 hitz
 haien eskuekin.

Zuhaitzak
 bezalakoak
 dira
 gure lur
 ederrean.

Entzun
 zaharrei
 antzinako garaiei
 buruz
 hitz egiten.

Kirika egin
 zaharrei
 nola seinalatzen duten
 haien
 lantzekin.

Kimberley euria
 bezalakoak
 dira
 hain urrun
 hain hurre.

ELDERS

Look
 at the elders
 as they
 talk
 with their hands.

They are
 like trees
 in
 our beautiful land.

Listen
 to the elders
 as they tell
 of
 long time ago.

Watch
 the elders
 as they
 take aim
 with their spear.

For they
 are like
 the Kimberley rains
 so far
 yet so near.

Kantagilea, Alf Taylor, 1992.

Alf Taylor, Singer Songwriter, 1992.

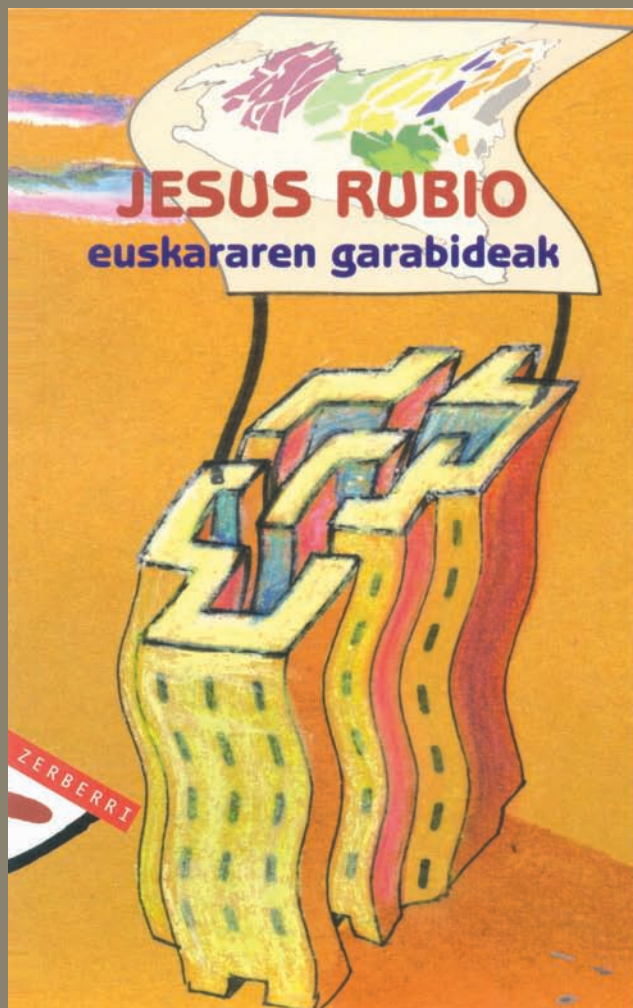




Musika Gida, klikatu eta entzun!



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Zer nahi dugu?: euskara herri bukolikoa izan dadin ala hiri garatua? Bi aukerak eskura badaude ere, ondorio eta eredu ezberdinetara garamatzate. Zeren herri bukolikoan ezin da etxe-orratzik eraiki, eta hiri garatua izan dezagun herri-lanetan lehenbailehen hasi beharko gara, herri garapenerantz, hizkuntz garapenerantz. Herri bukolikoa nahi bada, izan gaitezen kontziente horrek dakartzan mugapenez; eta hiri garatua nahi bada, euskararen garabideetatik abiatu behar gara.

Hori da, hain zuzen ere, egileak liburu honetan aldarrikatzen duena: euskara garabidean jarri behar dela. Eta herri-lan horri ekiteko, hainbat proposamen plazaratzen ditu, helburu nagusi batekin: euskaldun pentsamenduari ahalbide eraginkorrak ematea, behar edo nahi denerako aukera efizientagoak, egokiagoak ematea. Dirkurtsua era komunikatiboagoan egituratuz, diskurtsua erraztu egiten da, lasaitu egiten da. Gauza gehiago eta hobeto esaten dira. Detaile gehiago era trinkoago eta egokiago batean ematen dira. Diskurtsua erraztuz euskaldun bizi-maila igotzen da.



LAMBCHOP, distantzia laburrean

testua / by: asier leoz

Nashville. Jack Daniels botilak bata bestearen atzetik eskenatokia babesten duen metalezko sarea jotzen. John Belushi tabernariari: «Zein musika jartzen duzue hemen?» – «Biak, Country eta Western...» Azkenaldian gorpuztu den "Alt Country" edo "Americana" mugimenduak lur eman dio Nashville topikoari. Caalexico, Whiskeytown, Jim White, Lost Highway zigilua... elkarren arteko lotura unerik emankorrenean dagoen olatua da.

"Americana"-k duen buruetako bat, Kurt Wagner (1958, Maryland): «Haur bat nintzela Nashville-era joan ginenean, autoaren atzeko leihoatik begira pentsatzen nuen: Ene, Nashville... nola bururatu zaie hara joatea... hasiera zaila izan zen. Hangoen azentu berbera ez nuenez herriko red-neck country zale guztiak nire bila etortzen ziren borroka gogoz». 87an Wagner emaztearen disko dendan jotzen hasi zen bere lagunekin. 94an lehen diskoa zuten kalean ("Jack's tulips"). Egun, sei lanen buruan, Lambchop ezinbesteko taldea bilakatu da.

is a woman

Aurreko diskoan ("Nixon") Lambchop soul musikan barneratu zen Curtis Mayfield/AI Green bidean baina Nashville sustraia galdu gabe. Instrumentazio aberatsa eta hamar kantuen gainean espresio handiko ahotsa. "Is a woman" lan berria, aurrekoa gelditu zen toki berean hasten da, estutu gabe. Tony Crow kide berriaren jazz ukituko pianoa eta Kurt Wagner, bisera gorria soinean, bere ahotsaz baliatzen eguneroko gauzak distantzia laburrean kontatzeko. Beltzen musika ez dago, antza, Hank Williams-en belardi haietatik urrun.

a close up on LAMBCHOP

Nashville. Bottle after bottle of Jack Daniels crash into the wire netting that protects the stage. John Belushi asks the Barman: «What kinda music do ya play here?» - «Both kinds, Country and Western...»

The "Alt Country" or "Americana" movement has laid the old Nashville ghost to rest. Caalexico, Whiskeytown, Jim White, the Lost Highway Record Company... have all banded together and caused this new style of Country music to really take off.

Kurt Wagner, one of the leading "Americana" artists: «When I was a child and we moved to Nashville, I remember looking out the back window of the car and thinking to myself...My God, Nashville! What on Earth has possessed them to come to Nashville... the start was a bit difficult. Just because I didn't have the same accent, all those red-neck country fans kept coming up to me looking to pick a fight». In 1987 Wagner started to play music with some friends of his in his wife's record shop. Their first record came out in 1994 ("Jack's Tulips"). Lambchop, after six LPs, have become a reference a reference point in all "Americana".

Is a Woman

On their last record "Nixon", Lambchop ventured down the soul lined avenues of Curtis Mayfield and Al Green, but they still managed to hold onto their Nashville roots. Rich instrumentation and a wonderfully expressive voice driving the songs along. "Is a Woman" picks up from where the last record left off. The new member Tony Crow with his jazzy piano and Kurt Wagner, red baseball cap and all, talk to us of everyday life as observed from close up. Maybe Black music just wasn't all that far removed from where Hank Williams was going after all.



testua / by: makala

AUDIO

MR. SCRUFF

'Heavyweight Rib Ticklers'

© 2002 UNFOLD RECORDS / TRU THOUGHTS



ROOTS MANUVA

"Run Come Save Me"

© 2001 Big Dada Recordings

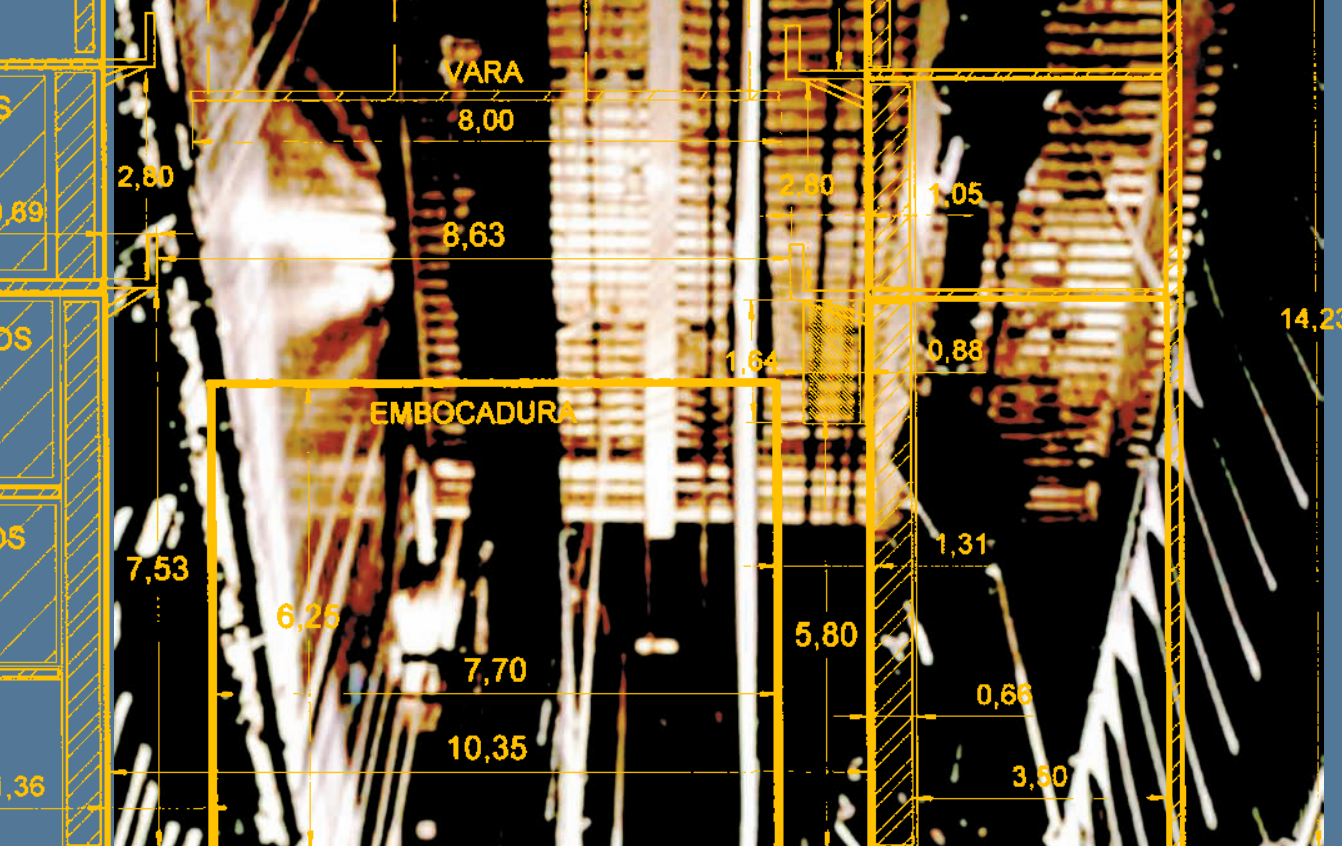
Gutxitan topatu dut Hip hop disko bat non abeslaria beltza ez izanik, doinu hauen jatorri amerikarrean bizi direnek bezain ondo egiten duen bere lana. Europa inguruko hip hop talde gehienek abeslariaren postuan dute gabezia nabariena, oso gutxi heltzen baitira Hip hop-aren NBA delakora gerturatzerara. Europa osoan argi dago musika hau indartuz doala eta asko direla Hip hop kultura esaten zaion horri kontsumitzen dutenak. Egun ez da zaila denbora eta ahalegina estilo honi begira ematen duten disko, kontzertu, aldizkari, irratsaio, arropa eta abar topatzea. Beraz, dagoeneko inork ez du zalantzan jartzerik estiloaren garrantzia. Gogoeta bere horretan utzita, "Run Come Save Me", Roots Manuva abeslariaren lehendabiziko lan luzea, iazko diskorik onenen zerrendatan kokatuta azaldu da toki askotan eta ez da kasualitate kontua. Lehendabiziko entzunaldiak errazak ez diren arren, entzun ahala gero eta gehiago harrapatzen zaitu. Hasteko, hari orkestra batek jantzitako introa eta berehala "Basement Boogie" abestian sartzen gara, ez ohizko hip hop kantua, Rodney Smith-en ahots ederra Ricky Rankin´-en ragga ukituarekin nahasiaz. Gainontzeko abestietan jamaikar sustraiak rock edo trip hop itxurak erabiliaz azaltzen dira etengabe. Benetan da nabarmentzeko modukoa eritmo oinarrien erabilpena, tarteka abstraktu samarrak. Musika modu bati garatze sendoa ematen dioten formulak erabiliaz, Roots Manuvarena Big Dada Recordings zigilu berritzailearen emaitzen mailari eusten dio.

I have rarely come across a Hip Hop record where non black singers do it just as well as those who live in the land that gave birth to this type of music. Most European Hip Hop bands are normally lacking in the vocalist department, very few of them get to the NBA of Hip Hop. It's blatantly clear that this music is getting stronger in Europe and that more and more punters are being attracted to it. Nowadays you don't have to go to any great lengths to find Hip Hop records, concerts, magazines, radio shows or clothes that go with the music. Nobody doubts the importance of this musical movement. Leaving aside that short analysis on the Hip Hop boom, it's no coincidence that the singer Roots Manuva's first LP "Run Come Save Me" appeared in many of last year's "The Best Records of the Year" lists. Although a bit difficult to listen to at first, this record just grows and grows on you. To start off with we have a string section introduction that bleeds into "Basement Boogie" which could hardly be described as a typical Hip Hop song. There's a great combination of Rodney Smith's beautiful voice and Ricky Rankin's ragga. Jamaican roots with touches of rock or trip hop constantly surface in the rest of the songs. The rythms, quite abstract at times, form the outstanding backbone of the record. Roots Manuva's healthy musical development maintains the standards of the innovative record label Big Dada Recordings' releases.



Musika egile eta dj ingeles emankorra, Ninja Tune edo desagertu Cup pof Tea zigilu eraginkorretan benetan orijinalak eta eklektikoak diren diskoak egiteaz gain, bere lanen azalak diseinatzeko gauza da. Horretarako erabili izaten dituen pertsonaia xelebreak dagoeneko zabaldu berria duen web orrian azaltzen dira animatuta. Oraingoan Brighton hirian sortu berria den Unfold Records–Tru Thoughts izeneko zigiluak, soilik dj-en bilduma lanak kaleratzen dituenak, apustua egin du Scruff jaunaren alde. Berari eskatu diote zigilu berriaren lehen emaitza egitea eta honek bueltan ska, disco dub, reggae, ragga eta break ukituez jositako bilduma lana bidali die. Aukeraketan The Wailers taldea topa dezakegu esate baterako, rock-steady itxurako ariketa bizi batekin. Horrez gain bada El Malo japoniarraren dub-beat lanen eta eskandinabiar dub doinuen eredu bikainik ere, Bjorn Torske sortzailearen eskutik azken hauek. Bidean Reggie Stepa eta Ninjaman & Flourgon-en ragga-dancehall fina eta amaitzeko Dry & Heavy-ren dub pozointsua. CD hau musika kolekzionatzaile amorratu baten gustuen ispilu egokia izan daiteke, dub doinuen sustrai zabalak ondo ezagutzen eta hobeto ikertzen dituenaren urratsen gida. Bere lehendabiziko lanetatik Mr Scruff beti azaldu zaigu Erresuma Batuan dauden sortzaile freskoenen artean. Azken ekarpen honen ondoren gainera aparteko gaitasuna ezguitu diogu dj eta selektor lanetan.

This productive English music-maker and DJ, apart from the really original and eclectic records he has made with the Ninja Tune or the disappeared Cup pof Tea record labels, is well and truly capable of designing his own record sleeves. You can already find the animated versions of the zany characters he uses on the web page he recently set up. This time round Brighton's newly created Unfold Records-Tru Thoughts, who only release DJ compilations, has decided to back Mr. Scruff. They asked him to get something together for what would be their first release and he has answered with a mixture of ska, disco dub, reggae, ragga and break. One example is a lively work out in rock-steady by the wailers The Wailers. The Japanese artist El Malo's dub-beat puts in an appearance as does Bjorn Torske with his Scandanavian dub. That's not to mention Reggie Stepa and Ninjaman & Flourgon's ragga-dancehall and the venomous dub of Dry & Heavy that brings the record to a close. This record is a perfect reflection of a rabid record collector and a good guide to someone who knows dub well but wants to know it even better. We have always considered Mr Scruff to be one of the sassiest English music makers on the scene. This latest release also confirms his ability as a DJ and selector of music.



GOGOTIK HELDU

Edozeinek pentsa lezake : zer ikustekorik izan dezake ingeniarietak antzerkiarekin ?

testua / by: I.B.M.

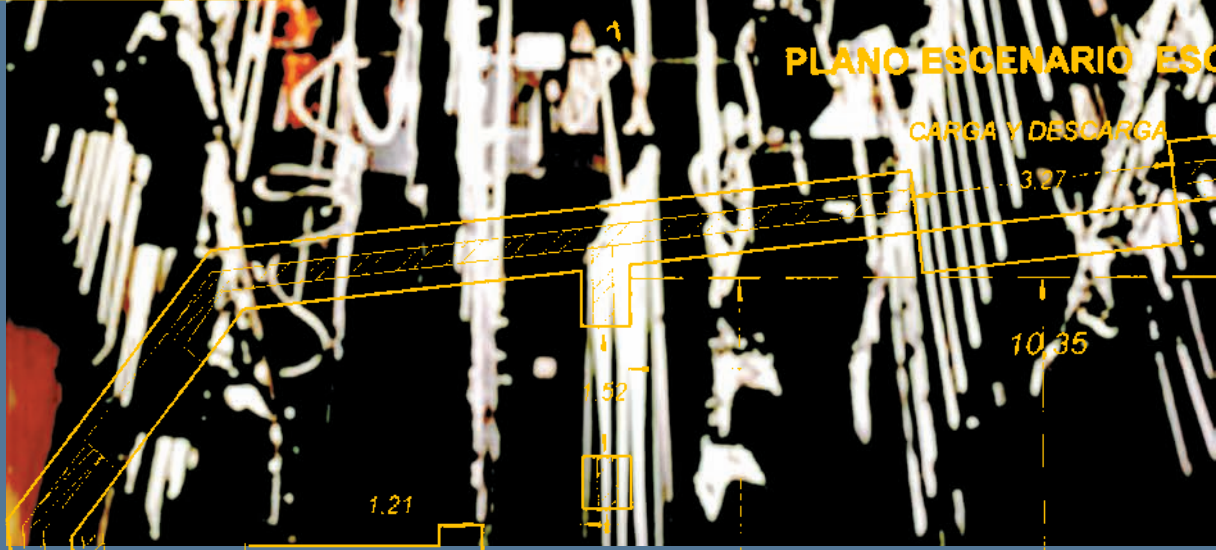
Anyone would wonder: what on earth have engineering and theatre got in common?

PASSION

PARA MÁS INFORMACIÓN DIRIGIRSE A ESTE TEATRO

PLANO ESCENARIO ESCALA 1:100

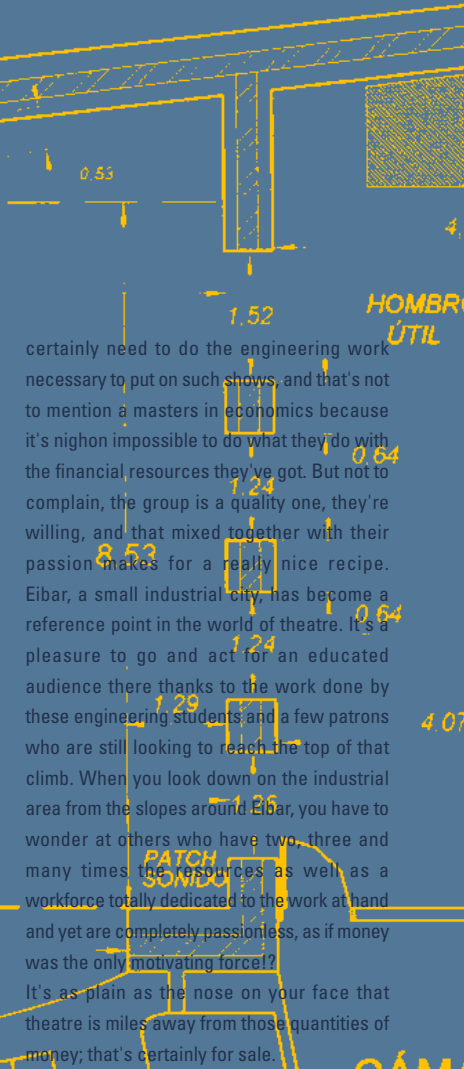
CARGA Y DESCARGA



Ba, pentsatu baino askoz gehiago. Ingeniaritza bitartekoa dugu eta antzerkia helburu, hala izan da Eibarren 28 urte jarraian erakutsi dena; bertako ingeniariak ikasleak biltzen dituen eskolako arduradun Juan Ortega, euren grinak bideratzeaz arduratu izan da urte hauek guztietan. Haren gogoko zuen antzerkia eta horretan gelditzetik urrun, zorionez oraindik zapaldu ez duen gailur baterantz abiatu zen: 25 edizioz ospatu diren Antzerki Jardunaldiak lagunduta, etengabeko aurrerapausoz jarraitu dute ibilbidea. Elkarlana da kontua eta gogoak makinaria mugiarazten duena. Ikasleek beraiek egiten dituzte antzezlanak, atal guztietaz arduratuz; eta horretaz gain urterotik hemen eta kanpoan taularazten ari diren lanik ikusgarrienak Eibarko ikasle eskola horretako areto nagusitik pasatzen dira. Horretarako bai behar izan dutela ingeniariak lanak egin, bai

eta ekonomian masterra, ia ezinezkoa baita dituzten baliabide ekonomikoekin horretan pentsatzea ere. Baina, tira, taldeek kalitatea izateaz gain, borondatea dute eta hura, gogoarekin ederki konpontzen den osagaia dugu. Azkenean, Eibar, hiri-gune txiki eta industrial, bilakatu da antzerki munduan erreferente. Ingeniari hauei esker gustua ematen du bertara antzeztera joan, ikuslego hezi baten aurrera, arduradun-mezenas batzuen eskutik helduta, gailurrerako bidean. Eta Eibarko maldatik begiratuta, beste edonon baliabide bikoitza, hirukoitza, eta askoz gehiagokoekin, eta horretara soilik dedikatzen den langilego finko batekin gogoia izatera ere ez heltzea harritzekoa da, dirua motibazio bakarra ote! ? Argi dago, antzerkia diru neurri horretatik at dago; hori bai erosgai.

Well, an awful lot more than you think actually. Engineering is the means and theatre is the objective. That's what they've shown in Eibar for 28 years in a row; Juan Ortega, principal of the local engineering collage, has been the person who has enabled students to channel their passions into something tangible all these years. He has a great love of theatre and rather than just leave it at that he set off on a climb that thankfully hasn't reached its peak yet. Helped by the 25 editions of Days of Theatre, the students have made constant advances over the years. Collaboration is the name of the game and desire is what gets the machinery going. The students themselves do the plays and take charge of all parts of the production. They also bring the most spectacular plays hitting the boards both locally and not to the adequately adopted collage in Eibar. They



certainly need to do the engineering work necessary to put on such shows, and that's not to mention a masters in economics because it's nighon impossible to do what they do with the financial resources they've got. But not to complain, the group is a quality one, they're willing, and that mixed together with their passion makes for a really nice recipe. Eibar, a small industrial city, has become a reference point in the world of theatre. It's a pleasure to go and act for an educated audience there thanks to the work done by these engineering students and a few patrons who are still looking to reach the top of that climb. When you look down on the industrial area from the slopes around Eibar, you have to wonder at others who have two, three and many times the resources as well as a workforce totally dedicated to the work at hand and yet are completely passionless, as if money was the only motivating force! ? It's as plain as the nose on your face that theatre is miles away from those quantities of money; that's certainly for sale.

ALTURAS. BOCA: 6,25
PEINE: 14,23

CAMA
CIO

Erwin Olaf
Royal Blood

BilbaoArte



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**gazteriaren
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g! gazteria

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mintza gaitzen
uhin kolpakariaz!

let's chat with the shocking wave!

Interneteko garaiotan chat-ak arras garrantzi eta aintzandaritza handia hartzen ari dira, telebistan hauen bitartez ligatzen duten gaztetxo betetako dokumentalak ikusten dihardugu etengabe. Chat edo hizketaldiak izateko programatxo hauek beste buelta bat jaso zuten aspaldi eta zure hizketakidea pantailan ateratzen doan esalditxo bat bezala ez duzu zertan gehio ikusi behar, oraingoan bai berak eta bai zure irudia jartzerik baduzu.

Zein koloretako ilea gustatuko litzaizuke? Txanorik? Edo mauka motza? Arraza? Beltza, zuri edo aurpegi zurbila? Zuk aukeratu, ailegatu dira Shockwave chatak!

Gaur egun chat mota hauen adibiderik erraldoiena www.habbohotel.com dugu. Bertan hotel oso bat aurkitu dezakezu, non gela batetik bestera joan zaitezkeen bertan dauden jendearekin mintzatuz, halletik igeritokira arte. Behin bertan zaudela akaso gela bat eduki nahiko duzu, edo akaso tranpolinetik jauzi. Ah! Horretarako baina ordaindu beharko duzu. Ordaintzeko? Ba zure kreditu txartelekin bertako moneta eskuratu eta ostean... dirua erretzera!

Badaude ere lasai asko hitzegiteko edota dantzatzeko tokirik. Bertan, taberna arrunt batean bazeunde, mahai batean eseri eta birra (debalde!) bat eskuan duzularik lagunekin hizketaldi xamurra eduki. www.mobilesdisco.com helbidean adibidez ez duzu gauza handirik aurkituko, baina jendea eseri eta mintzatzen da, hori bai, baten bati lekua kenduko bazenio ez pentsa zutik mantenduko denik lasai asko, seguruenik haserretu eginen da, bere gorputz fisikoa balitz bertan eserita dagoena. Noraino birtualitatea?

Badago beste hainbat helbide, asko berez, eta guztiendako beharko duzu Shockwave plug-ina, beraiek gogoraziko dizute. Sartu bilatzaileraren batean eta frogatu shockwave+chat bilatzen milaka webgune baietz atera.

In this day and age of Internet, Chats are becoming more and more important and of greater consideration. We constantly see youngsters on TV documentaries telling how they get off with each other thanks to chats. The programmes needed for chats and the like took another step quite a while back and you don't have to have to put up with just the simple phrase that your conversation partner sends up on your screen, both of you can now accompany the words with images. What colour hair would you like? A cap? Or short-sleeves? What race? A black, white or pale face? You choose, Shockwave Chats are here.

The most monstrous example of these types of chats is to be found at www.habbohotel.com. There's a whole hotel here. You can go from room to room and yak away with anybody who happens to be there. Anywhere from the Hall to the Swimming Pool. Ah! If you want a room while you're there or if feel like leaping off the trampoline, you'll have to pay for the pleasure. Pay? Yep, you can get the local currency at the flick off a credit card. Burn the money up!

There are also places where you can talk or dance placidly, just as if you were in a bar somewhere having a beer and nattering away to a friend. You won't find a lot at www.mobilesdisco.com but people stop by and have a chat. One thing! If you take someone's seat, don't think they're just gonna stand there and look at you. They will more than likely get pissed off. It's as if they were personally sitting there. Just how much virtuality can we take?

There are other addresses, lots and lots of them, and at each one you'll be reminded that you need a Shockwave plug-in to use them. Go to a searcher and try and find shockwave+chat. Bet you come up with thousands of web pages.

testua / by: txo!?

Recto. Lehenengo zenbakia.hamaika euro. cd-a barne.

Hementxe dugu apaletan ikusi eta zure atentzioa deitzen duen komiki aldizkari berri bat, komiki aldizkari gehiegirik ez dagoelako noski, baino berez badituelako atentzioa deitzeko ezaugarri nahiko eta soberan. Formato txikia, inoiz baino txikiagoa esango nuke, eta azalean barruan izango denaren aurrekaria, gaur egun komiki alternatiboa deitzen dena, nolabait esatearren behintzat, eta gehienetan, ez beti, kalitatezko komikia atzetik dakarrena. Gainera eskutan hartu eta, hara! Cd bat ere ekartzen du... opari? Buelta eman eta prezioa ikusita berriro apalean uzten duzun horietakoa bada, hortik barna begiratzan jarraitzen duzun bitartean deliberatuz gero, berriro bueltatu eta, ze arraio! Erostekeko intentzioaz hartzen duzun horietakoa, gainera seguruenik cda ere laket izanen duzu, azken finean aldizkaria egin duten beraiek egina da, eta horren lotuta dauden komiki eta cdrik ez da erraz aurkitzen.

Humbert humbert in Roman Fire

Esan bezala aldizkariaren egileek beraiek Humbert Humbert diskoaren egileak dira. Miguel B. Nuñezek eta Paco Alcazarrek lumak, borragomak eta arkatzak utzi eta beren alter egoak (Ufo Rock eta Disco Volante, hurrenez hurren) lanean jarri dituzte bederatzi kantuz osaturiko diskoa osatzeko. Kantuek rock and rolla dute arima. Modu berean, garaje ukituak, oinarri elektronikoak, egitura errepikakorak, punkaren freskotasuna eta pop independentearen zikina biltzen dituzte. 80ko hamarkada arnasten du Humbert Humbertek. Ezinezkoa konparaketak egitea. Edo bai?

Lolita eta komikia

Aldizkarittoa+cd honetan hauek dituzu gaiak. Nahasketa arraroa hor nonbait, baino segituan ikusten duzu komikiaren inguruan hausnarketa egiten dela hainbat komikitan (komikilarien barne konsumorako komikiak?) eta cdko taldearen izena ezarrita (Humbert: lolitaren maitale heldua) lolita tratatzen dela bestetan. Aurkitzen duzun testu bakarrean biak nahasten dira osotasun bat eman nahian, lortuko duten edo ez zeuek erran beharko duzue.

Recto. Issue No. 1. Eleven euro. Cd included.

Here we have one of those comic magazines that you see on a shelf that immediately grabs your attention because, well, basically because there is not actually too many comic magazine. Having said that all the same, it's certainly not lacking in the attention-grabbing department. It's quite small, smaller than ever if I say so myself. Judging by the list of contents on the inner sleeve and for the want of calling it something, it's what is currently labelled as alternative comics. That usually, if not always, means you're talking about a quality product. You pick it up with your grubby little hands, turn it over and...wow! There's a Cd with included...A freebie, maybe? Turn it back over, look at the price and you'll find it's one of those comics you put straight back on the shelf. Hold your horses! If you browse through its contents a bit more thoroughly, you'll find it's one of those comics that make you say, -Ah, what the heck! I'll buy it anyway. I'm sure you'll like the Cd as well. It's been put together by the same blokes responsible for the comic, and it's not often you come across a comic and Cd so tightly linked together.

Humbert humbert in Roman Fire

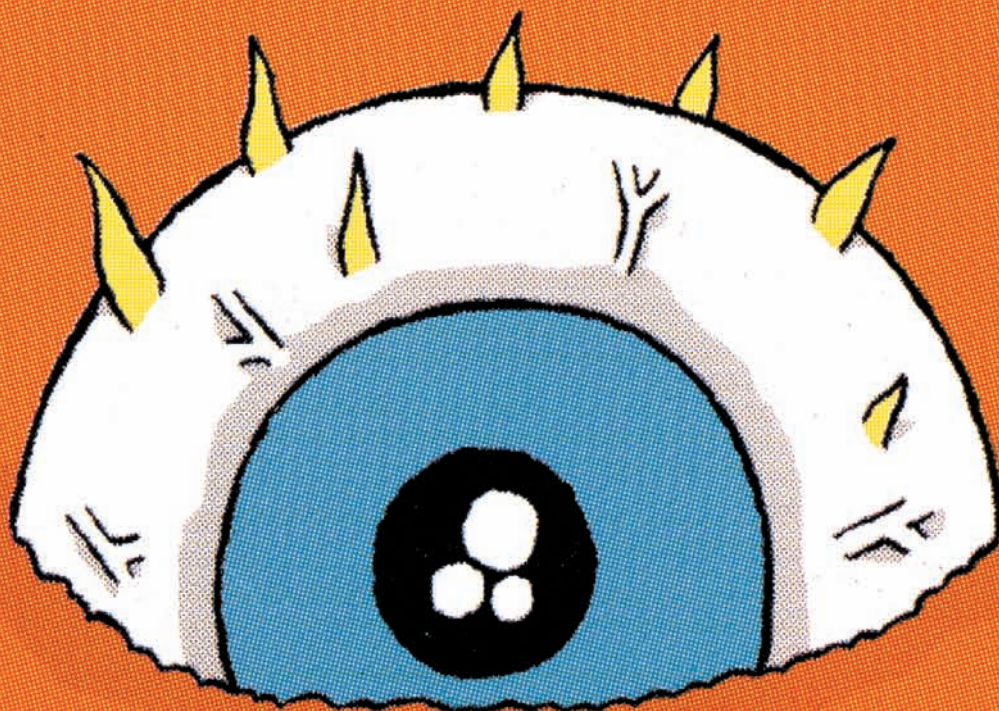
As I've just mentioned, the makers of the comic are also behind the Cd. Miguel B. Nuñez and Paco Alcazar have cast aside their pens, pencils and rubbers to allow their alter egos (none other than Ufo Rock and Disco Volante) to come up with the nine songs that make up the album. Rock 'n' Roll is the soul of the music. All the same, you'll find traces of garage, electronic backbones, repetitive structures, the freshness of punk and the roughness of independent pop. Humbert Humbert eats and breathes the 80s. It's impossible to make any kind of comparison. Or is it?

Lolita and Comics

The following are the themes that run through the comic and the Cd. They seem rather strange too at first, but you soon realise that the content is basically a reflection on comics (comics for internal consumption?). As far as the theme to the Cd is concerned, the character whom the record is named after, Humbert (Lolita's adult lover), sings about...Lolita! Both themes are mixed up in the only text to be found in an effort to give an overall sense of unity to everything. Do they succeed? Well, that's up to you to say.

testua /by: txo!? + X.S.

recto.número uno.once euros.incluye cd



UN MENSAJE MUY IM

PRE EL CD DE HUMBERT HUM

kilima nazazu!

La colla de la pesigolla edo Kilimaren adiskideak kilikak oso noizean behin egiten dizkigute, baina fin, oso fin. Berez, pare bat alditan baino ez dizkigute egin eta hori da hain zuzen ere atenzioa gehien deitu duena.

tickle me pink!

La colla de la pesigolla or The Tickle Team rarely get their fingers in action, but when they do, they do it exceedingly well. The fact that they've only done so twice is what most calls our attention to them.

1995 urtea izango zen, Bartzelonako komiki saloia El Borneko merkatuan egiten zeneko garaia. Eztakit oso ongi zeinen estandean komiki tira liburuxka kurioso bat ikusi nuen, begiradatxo bat bota ta... zelako ona! Sei urteko mutikoa eta bere tigrearen abenturak, bai, horiexek: Calvin & Hobbes. Argitaratzailea: La Colla de la Pesigolla.

Zazpi urte beranduago, oraingo honetan Iruñean daukagun komiki denda dotorera sartu eta haratx! Beste tira liburuxka dotore bat: Liberty Meadows. Argitaratzailea? La colla de la Pesigolla. Ufa!

Jakin mina piztuta erdian beste zeozer eginen zutela imaginatu nuen eta beraiekin jarri nitzen kontaktuan: "... Benetan ez gara -ginen- argitaratzaileak baina Calvin & Hobbesen eskubideak kadukatzeaz zeudenez, geure eskutan hartu eta gu geu argitaratu genuen... Mario Ayusorekin batera berak ordaindu baitzuten berez eskubideak. Orain Liberty Meadows gogoko genuenez eta inortxok ere argitaratzen ez zuenez ba gauza bera egin dugu, oraingo honetan gu geuk eskubideak ordainduz." Orain honen atzean komiki munduan urteak eta urteak lanean dabilzan jendea badagoela jakin badakigu.

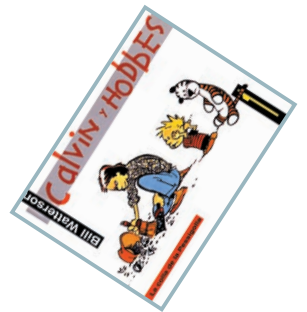
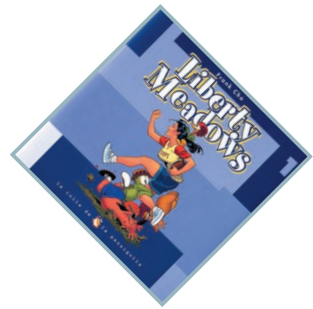
Liberty Meadows ez da Calvin & Hobbes bezain zorrotz eta geniala, oraingo honetan genialtasuna marrazkian nagusitzen da, oso zaindua eta erregistro aberatsez beteta. Humoreak yankee usaina dauka eta argitarapenaren diseinua inoiz ikusi dudana gauzarik zainduena komiki aferatan; eskertzekoa.

I suppose it was around 1995, when the Barcelona Comic Saloon was still being held at the El Born Market, that I came across a curious little comic book at a stand I don't quite remember. A quick glance and... wow! the business! The adventures of a six-year old boy and his tiger. Yep: Calvin & Hobbes. The publishers: La Colla de la Pesigolla.

Seven years later on and we find ourselves in the elegant Comic shop we have here in Iruñea. Lo and behold! Another smart little comic book: Liberty Meadows. The publishers? La Colla de la Pesigolla. Oh yeah! This really got my curiosity going and, thinking that they would have something else up their sleeve, I got in touch with them.

- We aren't/weren't really publishers but seeing that the rights to Calvin & Hobbes were almost up, we decided to pick them up and we published it between ourselves and Mario Ayuso who actually put the money up front to pay for the rights. We saw that nobody was publishing Liberty Meadows so we decided to do the same. We paid for the rights this time.-

This all goes to show that there have been people behind the scenes hard at work for years in the world comics. Liberty Meadows isn't as sharp and genial as Calvin & Hobbes. It's genius comes to the fore in its drawings. A lot of care has been taken and the register is a very rich one. The humour has an American touch to it and the design of the edition is the best I've ever seen as far as comics go. Something to be grateful for.





ATOM RHUMBA + SIDONIE
Maiatzak 9 Kafe Antzokia, Bilbo



May 9, Kafe Antzoki, Bilbo

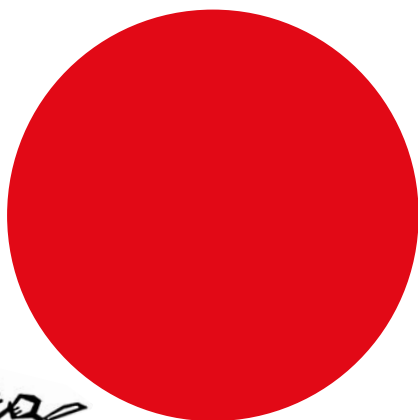
Atom Rhumba Bilbotarrek beren hirian aurkeztuko dute arrakasta handia izaten ari den "Chasin' the onagro" beraien hirugarren diskoa. Mick Collins (Gories taldeko liderra) izan dute lan honen produkzio lanetan. Taldearen soinua rockaren eremu klasikoenera hurbildu da disko honetan, eta zuzeneko indartsu bat izatera eraman die. Beraiekin Kataluniako Sidonie izango dira, hauek ere lan berria dute eskuartean eta kontzertu paregabea izango denaren dudarik ez dugu.

Bilbo band Atom Rhumba will present their successful third LP "Chasin' the onagro" in their native city shortly. Mick Collins (main man in the band Gories) has taken care of production this time round. The group has chosen a more classic rock sound and have gained a strong live performance as a result. Sidone from Catalonia have been chosen as the opening act. They too have a new record to promote. We're sure this will be an unmissable concert.

● www.kafeantzokia.com

JO

NORA JO



DO

WHAT TO DO



THALIA ZEDEK
Zarauzko Gaztelekuan Maiatzak



May, Zarautzko Gaztelekua

Gaztemaniak! Gazteria zerbitzuak estatu batueta undergroundaren azken urteotako emakumerik interesgarriena dakarkigu. Thalia Zedek denbora luzez Come taldeko gidaria izan da Christianekin batera, eta oraingoan bakarlari izateari ekin dio. Diska berria aurkezten digu bira honetan, emakume honen ahotsaren intentsitatea kontuan izanda, barruraino helduko zaigu.

Gaztemanias! The Youth Service bring us one of the most interesting female figures on the underground scene over the last few years. Thalia Zedek was the driving force behind the band Come for years along with Christian. This time however, she's on her own. The show is part of the promotional tour for her latest record. Her fiercely intense voice reaches parts others just don't.

● www.gaztemaniak.net



FLAMENCO REPUBLIC Maiatzak 24 Principal Antzokia Gasteiz

May 24, Principal Theatre, Gasteiz



Kontraste handiko lana dugu Maria Pages-ek aurkezten diguna. Elegantzia eta dotorezia handiz, tristura eta poza sentiaraziko digu bihotzeko taupaden erritmoan oinarritutako lanean. Zazpi koadro pasatzen dira ikuskizunean eta Rosalia de Trianaren bezalako ahotsak gogoraraziko dizkigu. Flamenkoak agintzen duen mundu imajinari hau Maria Pages konpainiak dakarkigu. Aurrez Tango edo El Perro Andaluz bezalako lanak estreinatutakoak, Gasteizen ikusiko duguna beraien azken lana dugu.

Maria Pages' latest creation is brimful of contrasts. Elegance and sumptuousness abounds, this spectacle will either provoke happiness or sadness as it moves along at heartbeat rate. There are seven different scenes and they bring the voices of the likes of Rosalia de Triana to mind. Pages's company create an imaginary world where Flamenco rules the roost. From those responsible for Tango and El Perro Andaluz, you have the opportunity to see their latest piece of work in Gasteiz.

● www.vitoria-gasteiz.net



ROYAL BLOOD Martxoak 26etik Maiatzak 18ra Bilboarte, Bilbo

March 26 to May 18, Bilboarte, Bilbo



Erwin Olaf holandarrak arrakasta handiak izan ditu bere ibilbidean zehar. Publizitate kanpainak egiteagatik dugu ezagun hain zuzen holandarra: Levis, Diesel eta abarren eskutik lortu baititu arrakastak. Oraingoan ostera erakusketa hungarri bat dakarkigu eskuarte. Hainbat monarkia eta goi aginte klaseek jasandako ezbeharrak erakusten dizkigu gore ukitu batekin. Izan ere hainbat erretratu odolez bustiak aurkeztuko dizkigu. Zeintzuk diren erretratu horiek? Ez duzu erakusketa bisitatu besterik.

The Dutchman Erwin Olaf has been quite successful throughout his career. He is well known for his work in advertising: Levis, Diesel, and others of the sort have been the key to his success. He now offers us a rather touching display. He puts a gorey exposition of accidents suffered by royalty and top authorities on show. You'll get to see plenty of blood splattered images here. What images are we on about? All you have to do is go along and see.

● www.ayto-bilbao.net/bilboarte



EL RATO DE JOSE La fundición aretoa Deustu.

La Fundacion Aretoa, Deustu



Idoia Zabaleta, Jorge Jauregi eta German Jauregi hirukoteak osatzen duen konpainiak koreografia berria aurkezten du Deustun. Denbora aurrera doan heinean, ezer egin gabe gaudela sentiarazteak sortzen duen gabezia lantzen dute beraien ekitaldian. Galdutako aukerak sortutako saminak zuzentzen du beraien lana, eguneko une onenak gutxien espero ditugun momentuetan egon daitezkeela erakutsiz.

The company formed by the trio Idoia Zabaleta, Jorge Jauregi and German Jauregi come to Deustu with their latest choreography. They make us sit up and take notice of the feeling that, as time marches on, we've done nothing. The pain caused by the finally understanding that we've missed out on so many chances lies at the base of their work. We are shown that the best things in life can happen at any unexpected moment.



JOHN FORD GAZTEA ZIKLOA Antzoki Zaharra donostia apirila-ekaina zehar

Antzoki Zaharra, Donostia, from April to June



Donostiako Nosferatu elkarteak John Ford-en pelikulak ikusteko aukera ematen digu apirila eta ekaina artean ospatuko den ziklo bati esker. Bertan Tobacco Road, Straight Shooting, Judge Priest edo eta The Informer bezalako filmak eskainiko dira. Zikloa antzoki zaharrean eskainiko da eta zuzendari estatu batuarraren lehen lanak ikusteko aukera paregabea izango da.

The Nosferatu Cinema Club from Donostia give us the chance to view several John Ford films from April to June. The likes of Tobacco Road, Straight Shooting, Judge Priest and The Informer will be on show. All films will be projected at the Antzoki Zaharra. A great chance to see this American director's earliest films.

● www.donostiakultura.com



FREESTYLERS + THEY MIGHT BE GIANTS + MILLIONAIRE Apirilak 18 Jam Aretoa, Bergara

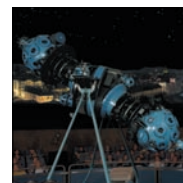
April 18, Jam Aretoa, Bergara.



Gau aparta antolatuta dute Jam aretoan udaberrian sartu garena ohartarazteko. Millionaire, Deus taldean izandako partaideek sortutako proiektu berria du. Freestylers, gaua girotuko duen talde arrakastatsua. Beraien soinuak Hip Hop edo electro erritmoetan oinarritzen dira eta zuzeneko emanaldi ikusgarria dute. Azkenik, They Might Be Giants izango dira gaua borobiltzeko. 90ko hamarkadako punk-pop doinuen bozeramaileak, berriz ere zuzenean dastatzeko aukera izango ditugu.

Sala Jam have organised a great night to welcome in the Spring. Millionaire, the new band by various ex-Deus, will be showing what they have to offer. The popular Freestylers have been called in to get the proceedings off to a warm start. Their sound could be described as Hip Hop or Electro Rythms and they have a great live show. To round things off we have They Might be Giants, to be found at the front of the Punk-Pop movement during the 90s. A memorable night assured.

● www.salajam.com



GALILEO GALILEI Iruñeko planetarioa

The Planetarium, Iruña



Iruñeko planetarioa proiektzio berri bat abiaraziko du heldu den apirilaren 16tik aurrera. A Coruñaiko Zientzien Etxearen laguntzaz egin duten lan berri hau "Galileo Galilei izarren mezulari" titulupean zientzilarri italiarraren ekarpenak izanen du hizpide. Emanaldiak gaztelaraz eta euskaraz izanen dira ohiko ordutegietan. Lan berri honekin batera ere erakusketa bat zabalduko dute.

From the 16th of April onwards the Planetarium in Iruña set a new projection in motion. The House of Science from A Coruña have helped them set up this new exposition titled "Galileo Galilei, Messenger of the Stars". The Italian scientist's contributions to science will be there for everybody to enjoy. The talks will be in both Spanish and Basque. These will be held at the usual times. The talks will be held while the exposition lasts.

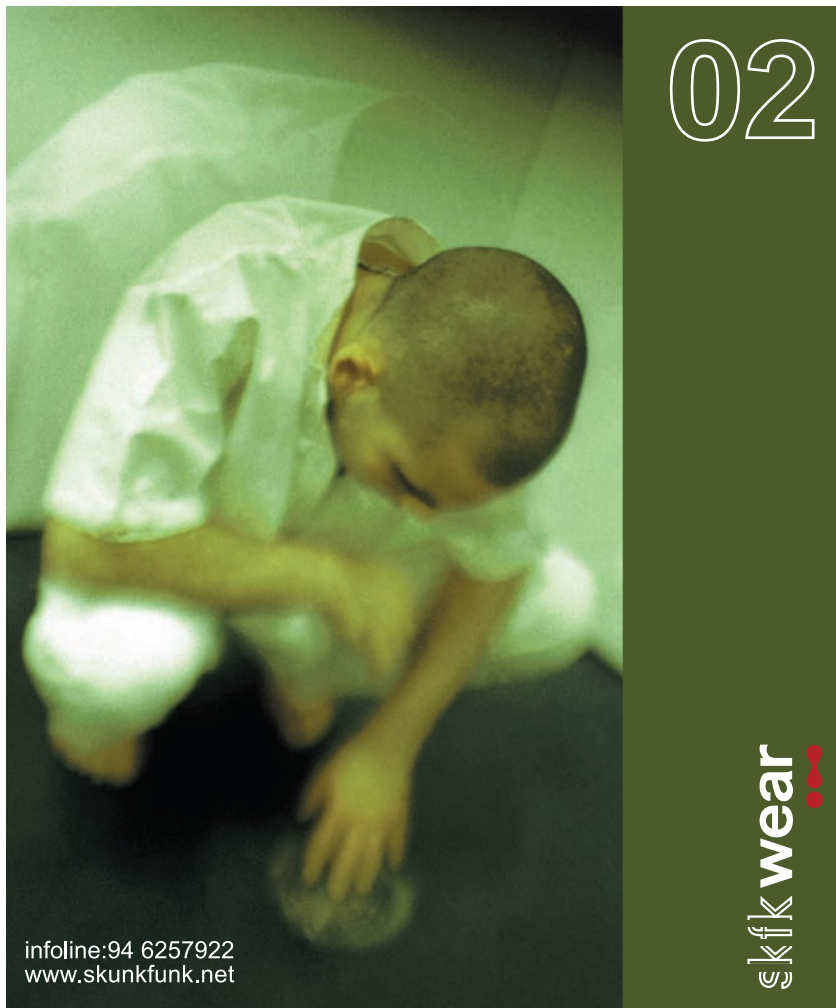
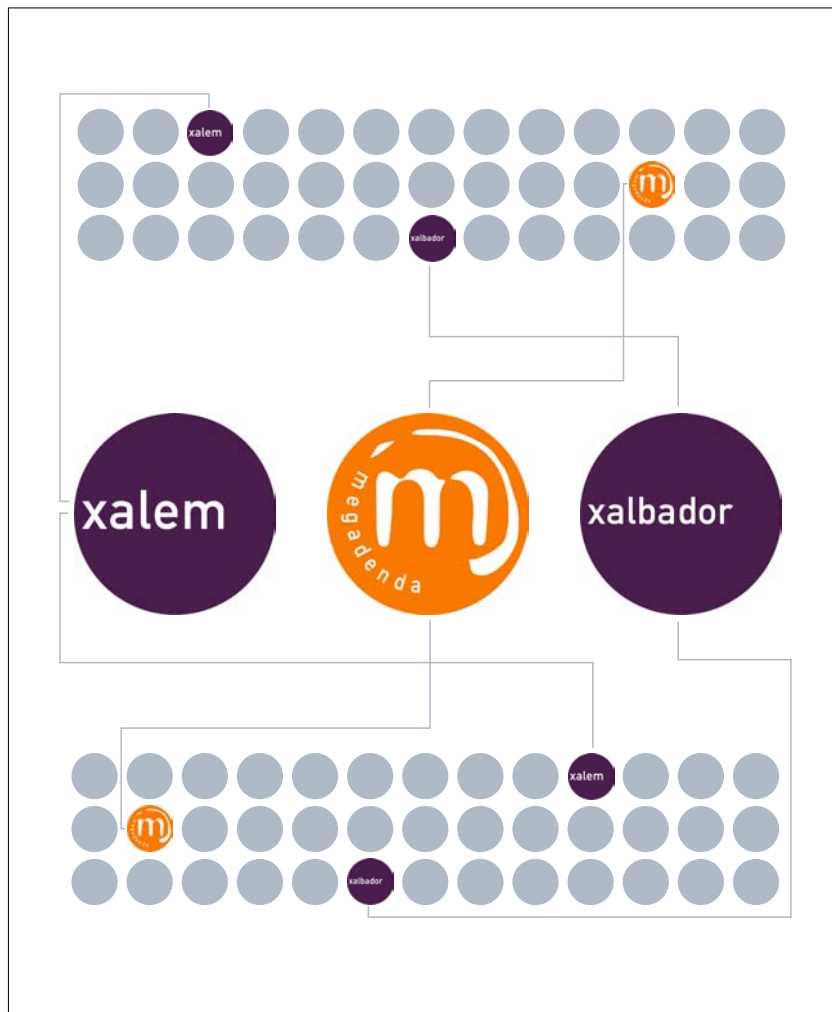
● www.pagina.de/pamplanetario



JAVIER LASPALAS

PELUQUEROS

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02

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kontzeptu grafikoa eta
estilismoa / graphic concept
and styling:

uxue montero

argazkiak / photography:

uxue montero

estilismoan laguntzailea /

styling assistant:

pablo juanko (MG)

jantziak / models supplied by:

MG

laguntzaileak / assistants:

lander f. arroyabe,

iñaki huarte,

unai eta maría

testua / text:

unai

gainbegiraketa / supervisor:

sonia beroiz

argazkiak ez dira modu

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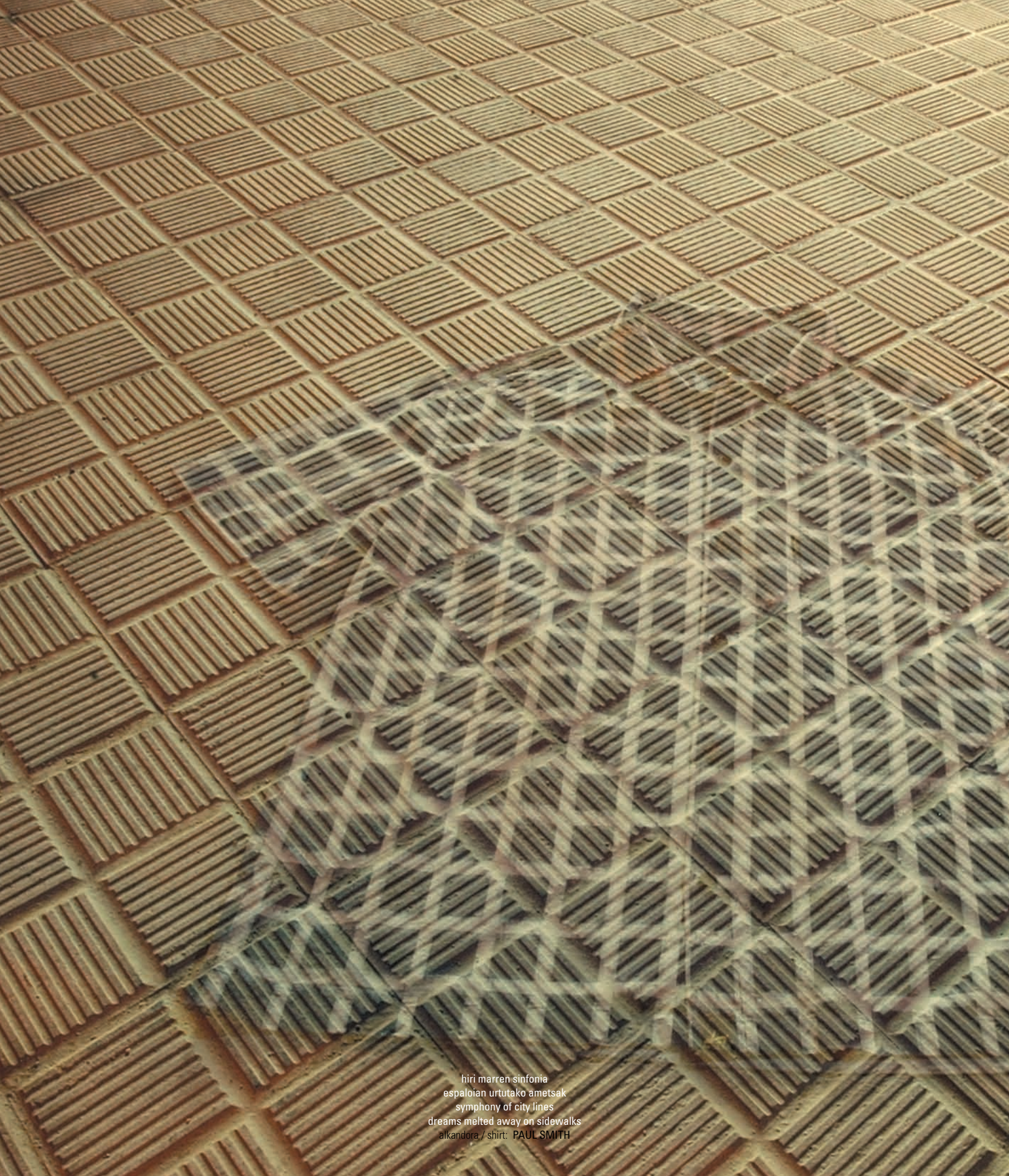
begiak ikusi nahi ez duena, ehunduraren atzetik ageri
izkutuaren jokoia
what the eye doesn't want to see, visible from behind the veil in a game
hide and seek
gona / skirt: HERGENHAHH



sabelak gordetako nahia, desioaren gorriaren babesean
stomach smothered want, fleeing burning desire
soinekoa / dress: SYBILLA



eguzki izpiek harriak leunduz
joko izkutua
the sun's rays softening the stones
hide and seek
soinekoa / dress: JOCOMOMOLA



hiri marren sinfonia
espaloian urrutako ametsak
symphony of city lines
dreams melted away on sidewalks
alkandora / shirt: PAUL SMITH



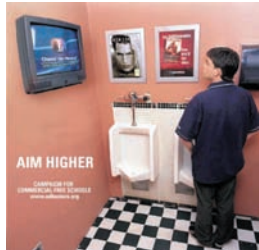
galdera garrantzitsuek ez dute erantzunen beharrik
important questions don't need answers

alkandora / shirt: PAUL SMITH



hamaika norabide aukeran atsedenerako unean
innumerable ways to choose the moment you rest

galtza / trousse: SYBILLA



ad-busters, kontraerasoa the counterattack

testua / text: **mevoy dj** irudiak / images: **www.adbusters.org**

EEBBko ikastetxe batean “Coca Cola” edari-markaren kamiseta bat jantzita zeraman ikasle bat bertatik kanporatu zuten, ikastetxearen arauen aurka jotzearen aitzakiaz. Sinesgaitza? Hona azalpena: egun hartan, ikastetxean, “Pepsi Eguna” ospatzen zuten.

Publizitateak dena inguratzen du. Telebistako programak, irakurtzen ditugun aldizkariak, ikusten ditugun pelikulak, musika festibalak, janzten dugun arropa... dena dago sponsorizatua. Marka, produktu bat besteengandik desberdintzeko izendapena izatetik kultu objektu gisa nagusitzen doa abiadura bizian. Edozein gauza izan daiteke publizitatearen euskarri, edonora heltzen dira publizitate kanpaina handiak... mugarik ez dago? “Pepsi Eguna”-ren adibidea egia izateaz gain, joera bat markatzen du, Estatu Batuetan bizi duten egoera hain zuzen. Bertako hainbat erakunde eskolak publizitate iragarkiengandik babesteko kanpaina jarri dute abian, mugaren bat egon behar duelakoan. Puntu horretara heldu badira han ez da zaila irajintzea zer tokatuko zaigun hemendik gutxira.

Publizitateak, dagoeneko, ez ditu produktuak saltzen, bizitza estiloak baizik. Bizitza ereduak, gorputz ereduak, sexu ereduak... eta horretarako, bere helburuak betetzeko, merkatuteknia eta marketinaren arma guztiak erabiltzen ditu. Publizitatea, sormen prozesu den heinean, ideiez dago josita, eta publizitatearen munduak sortzaile, artista, diseinatzaile eta argazkilaria hoberenetarikoan sormen ahalmenaz baliatzen da bere helburuak aurrera eramateko.

Mundu mailan publizitatearen dihardutenen sormen eta komunikazio ahalmena bilduz gero izugarriko potentzialaren aurrean aurkituko ginatke. Horretaz konturatu ziren publizitatearen mundu horretan sartuta zeuden hainbat sortzailek eta euren lana eta kreatibitatea beste helburu batzuen mesedera jartzea erabaki zuten. The Media Foundation kontzientziak astindu nahi ditu, publizitate kanpainengandik babesteko bitartekoak sortu eta barreiatu. Bertako kide batzuk agente bikoitzen papera betetzen dute, egunez publizitate agentzia handietan lan egiten eta gauaz euren bezero diren marka handien kanpainen aurkako kontrapublizitatea garatzen, marka handiek bezainbesteko baliabide ekonomikorik gabe baina sormen ahalmen eta irudimen handiarekin.

Kanadako The Media Foundation, adbusters (www.adbusters.org) aldizkariaren bitartez munduko multinazional handien kanpainen mezuei buelta ematen diete euren formula estetiko eta grafiko berdintsuak erabiliz. Euren aktibitatea Internet bitartez garatzen dute nagusiki, baina haien esanetan «Interneten eragina txikia da oraindik, iritzi publikoan eragin nahi baduzu telebista erabili behar duzu, ezinezkoa da gizartea aldatzea masa komunikabideetan ohiartzunik eduki gabe».

Asko eta asko dira publizitatearen ejerzitotik desertatu eta kontrapublizitatearen gudarostea antolatzen hasiak direnak, hasiera besterik ez da, badator kontraerasoa.

In the a collage in the USA, a student was sent home wearing a T-Shirt with the brand name Coca-Cola emblazoned across it. They said it was against school rules. Unbelievable, huh? The real reason was they were celebrating “Pepsi Day” that day.

Advertising envelopes everything. TV programmes, the magazines we read, the films we see, music festivals, the clothes we wear... they're all sponsored. Brand names, in an effort to differentiate one product from another, are quickly changing from mere names into something approaching cult status. Anything can be used as a basis for advertising. There is nowhere advertising doesn't reach. Are there no limits to it? The “Pepsi Day” anecdote, which is quite true, is also a clear example of a new trend that is forming. This new trend can be felt in the USA more than anywhere. Several associations there who feel the line must be drawn somewhere, have set a campaign in motion to protect schools from advertising. If that's what the situation there is like at the moment, you hardly need to imagine what's waiting for us just round the corner.

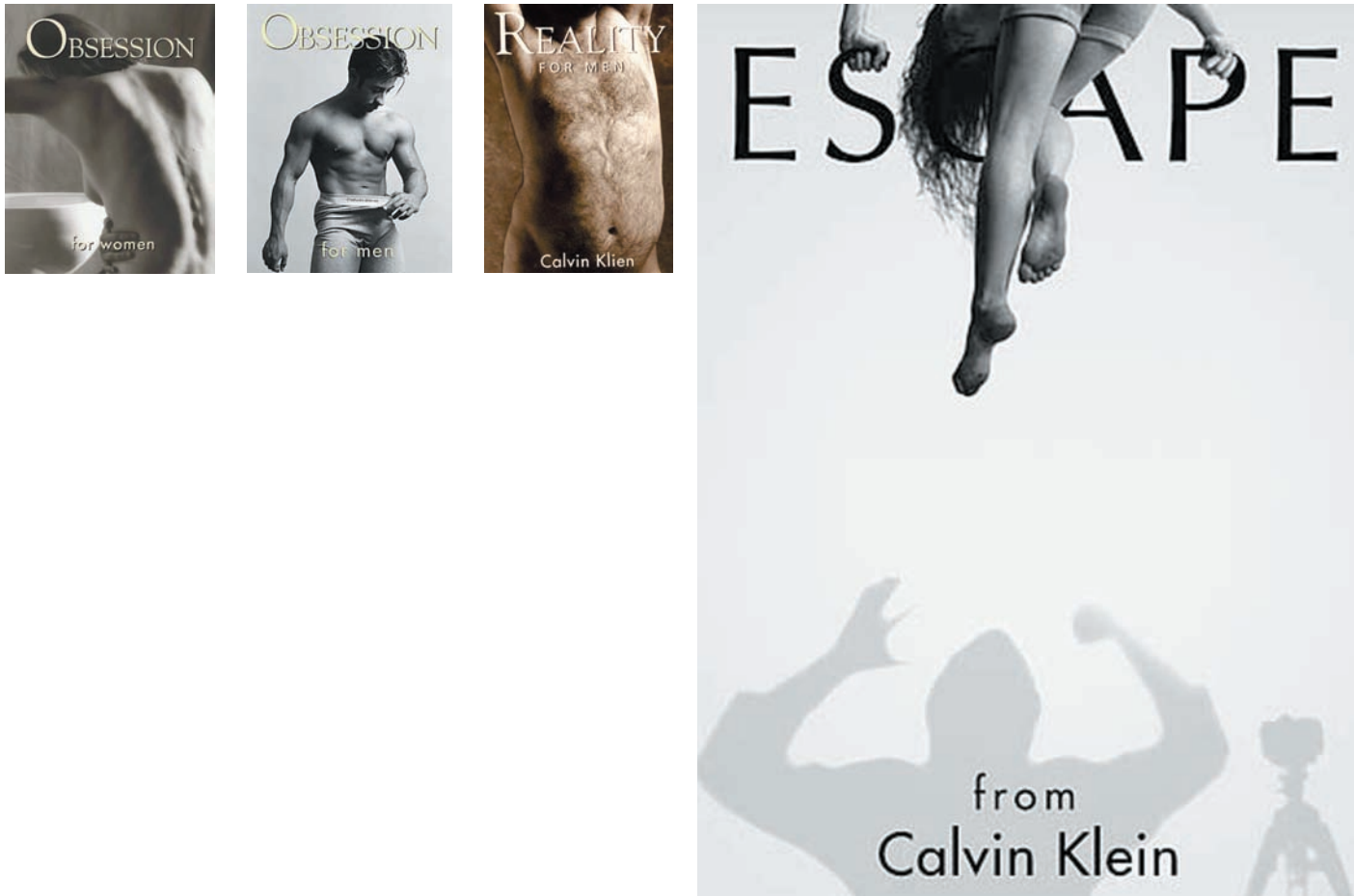
Advertising doesn't just sell products anymore; it sells lifestyles. It uses all the marketing tricks it has at its disposal to lay down the law on lifestyles, physical appearance and sex. Advertising, insofar as it's a creation process, is chock-a-block with ideas, and the world of publicity uses the most creative artists, designers and photographers in order to fulfil their goals.

If we were to lump all the creative and communicative power of everybody working in advertising all over the world together, we would be faced with something of staggering potential. That was the conclusion reached by reached by a group of people working in publicity and they decided to put their effort and creativity to other uses. The Media Foundation is the name they've given to themselves and their goal is to awaken people's consciousness and create the means needed to protect people from publicity campaigns. Some of those involved are playing ball on both sides of the fence; they work for the major advertising agencies during the day, and they design contra-publicity against their employers' clients' giant advertising campaigns at night. They don't have the same economic resources as the big brand names, but they are certainly their equal when it comes to creative power of the imagination.

The Media Foundation from Canada use their magazine Adbusters (www.adbusters.org) to turn the multinationals' publicity campaign messages on their heads by using the same aesthetics and graphics that they use. Internet is where they carry out most of their work, but as they themselves put it; «Internet isn't that influential yet. If you want to influence public opinion, you need to use television. You can't change society unless you get some kind of coverage from the mass media».

More and more people are deserting the advertising army and they have joined up with those involved in contra-publicity. This is just the start, the counterattack is on its way.

ZU ZEU IZATEKO EGITEN DUZU KORRIKA. BAINA EZ DA ERREZA. GEHIENBAT ASTEAN 60 ORDUZ LAN EGIN BEHAR DUZUNEAN INDONESIAKO FABRIKA BATEAN ZAPATILAK EGITEN ETA ZURE LAGUNAK BISTATIK GALTZEN DITUZUNEAN SOLDATA IGOERA BAT ESKATZEN DUTENEAN. BERAZ, PENTSA EZAZU GLOBALKI "OSO GUAY DA NIKE BATZUK JANZTEA" ESAN BAINO LEHEN.



marken boterea / the power of brand names

Inoiz pentsatu duzu munduaren etorkizuna multinazional gutxi batzuen asmo komertzialen esku dagoela? Iragarki batek sortutako lilurak erosketa konpulsibo batetara eraman ahal zaitu inoiz? Nork eta zergatik bultzatu zaitu erosketa horretara? Eta nola lortu dute lilura hori sortzea? Gure mundu honetan markek duten zentzia, multinazionalak jokatzen duten papera eta publizitateak, orohar, gure bizimodua baldintzatzeko erabiltzen dituen bitartekoak ikertu eta aztertzen ditu "No Logo"-k. Honekin batera baita hori guztiaren aurka piskanaka altxatzen ari den mugimendu berriaren nondik-norakoak. Duela bi urte argitaratu eman eta gero "No Logo" liburuaren 500.000 ale saldu egin dira dagoeneko mundu osoan. Lau urteetan zehar eginiko dokumentazio lan eskergari tokian tokiko elkarrizketak gehitu dizkio autoreak. Filipinas-era abiatu zen, esate baterako, ehungintzan lan egiten duten emakumeak elkarrizketatzeko: egunear 14 ordu lanean bi dolarren truk, gero "mundu zibilizatuan" 200 dolar balio duen produktua ekoizteko. Naomi Klein, This Magazine aldizkariko editore ohia eta Toronto Star aldizkarian kolumnista izandakoa, Saturday Night aldizkariaren arduradun nagusia da egun. Ah! Dagoeneko arropa marka batek "No Logo" izena hartu du bere produktuen gama bat izendatzeko, liburuaren arrakasta garbiaren adibide.

Have you ever thought that the future of the world depends on the commercial goals of a few multinationals? Has a blinding ad ever caused you to rush out and buy something? What made you buy that? How did it blind you so? "No Logo" investigate the idea behind brand names, the role played by multinationals and the overall means used by advertising to condition the way we live today. It also observes the recently created and increasing movement against all of the aforementioned. The book "No Logo" has sold about 500,000 copies all over the world since its publication two years ago. Interviews from all around the planet were added to four years of researching documentation. An example of this was their trip to the Philippines to interview women who work in the textile industry there. They are paid 2 dollars for a fourteen hour day. The goods they make are later sold for 200 dollars in the "civilised world". Naomi Klein, ex-editor of This Magazine and one-time columnist in the Toronto Star is the current head of the magazine Saturday Night. Ah! A clothes company has decided to use "No Logo" as a name for one of its clothes ranges; a clear example of the success the book has enjoyed.



ERAKUSTARETOAN

PER BARCLAY

Apirilaren 20a arte

KMK; Noruegako Bergen Museoa eta Tourseko CCC
(Centre de Création Contemporaine)aren arteko koprodukzioa

GANBARAN

PAPERETAN BLAI

martxoaren 13tik apirilaren 20ra

Artista: Quiquis Alamo
Kolaboratzailea: Paperki



ISABEL AZKARATE (ARGAZKIAK)

maiatzaren 29tik uztailaren 6ra

JARDUNALDIAK. ARETO NAGUSIAN

GIZARTE ESKLUSIOA ETA KULTURA ANIZTASUNA

apirilak 12, maiatzak 10

Antolatzaileak: KMK eta SOS Arrazakeria
Laguntzailea: Mugak

KULTURA SOZIOLOGIAREN MINGEGIA

apirilak 24, maiatzak 22

Antolatzailea: Bergarako UNED
Laguntzailea: KMK

JUAN MARI LEKUONA. KEZKAREN ANTROPOLOGOA OMENEZKO JARDUNALDIAK

apirilaren 15etik 18ra

PIARRES LAFITTEREN MENDEURRENA

apirilaren 23etik 26ra

HERRI BAT. EGILE BAT BRASIL. CLARICE LISPECTOR

maitzaren 14etik 16ra



testua / by: robero herreros
argazkiak / photos: alberto polo

Tori pizza, tori
Eat pizza, Eat

KURAIA



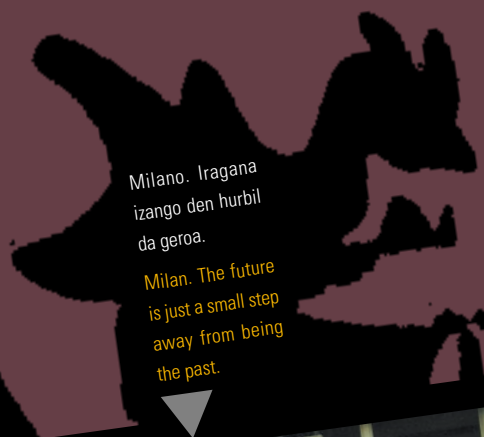
Montenegro. Kuraia 5º de EGB
Montenegro. Kuraia in fifth class.

Janaria. Italian hobereña gose egotea.
Food. Hunger's the best thing about Italy.





Fernando komunista. Demasiado joven para morir, demasiado viejo para...
Fernando the communist. Too young to die, too old to...



Milano. Iragana izango den hurbil da geroa.
Milan. The future is just a small step away from being the past.

Milano. Angel eta Roli. Roli Peruar jatorrizko Itsua, Kuraiaren fansa egin zena, dantzatzen zegoenean gure kontra talkatzen zen.

Milan. Angel and Roli. Roli is a blind Peruvian who became a fan of ours. When he danced he kept bopping into us.



Milano. Anestesia eta Galder metroan txoruarena egiten.
Milan. Anesthesia and Galder acting the fool in the subway.



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ELEAK WORDS



HIRIRA DOAN BIDEA

Natalia Ginzburg

Itz.: Pello Lizarralde

Igela

Harribitxiak eman ditu Italiako literaturak pasa den mendean. Harribitxi horietako bat dugu Hirira doan bidea nobela. Natalia Ginzburg-ek eman zuen argitara II Mundu Gerra oraindik ere bukatzeke zegoela. Nataliak berak esana du artista txikiak artista handien moduan idatzi ezin duen arren, gauza dela haiek bezala sentitzeko. Hitz umilegiak Ginzburgen ahotan. Baina umiltasuna beharrezkoa da bidean aurrera egiteko, ikasten jarraitzeko, maisulanak idazteko. Hizkera garbi eta gordinez II Mundu Gerra aurreko emakumeen kezka eta ezinak kontatzen ditu. Gezurra, emakumeenak ez ezik, gizon-emakumeenak. Halaxe idatzi zuen Palermoko idazleak hizkera soil hari buruz: «Esaldi bakoitza zartada edo belarrondokoa izatea nahi nuen». Eta lortu zuen, zinez. Pello Lizarralde zartada eta belarrondoko berak eman dizkigu liburua euskarara ekarrita.

THE ROAD TO THE CITY

Natalia Ginzberg

Translated by Pello Lizarralde

Igela

Italian literature gave us a few gems during the last century. The Road to the City is one of those gems. Natalia Ginzberg published book before the end of the second World War. Even though Natalia said that though the small artist can never write the way the great ones do, they can certainly feel the same. Words too humble in the mouth of Ginzberg. All the same, humbleness is necessary to overcome things in life, to carry on studying, to write a masterpiece. She tells us of the troubles and strife faced by women in pre-WWII times in clear and simple language. Not true. She also talks of the same problems faced by men-women. This is how the writer from Palermo described the language she used in her book: «I wanted every phrase to be a slap across the face». She certainly achieved it too. Pello Lizarralde does the language justice in his translation into Basque.

testua / by: mielangel elustondo



MENTURA DUGUN ARTEAN

Anjel Lertxundi

Alberdania

«Liburutegi pertsonal oro bizitza baten egitasmoa eta ispilua da». Liburuaren lehen esaldia dugu, autoreak lan honetara aldatu digun askoren artean lehena, eta liburuaren atea zabaltzen digun urrezko giltza. Mentura dugun artean-ek Anjel Lertxundiren liburu-mundua erakutsi digu. Mundu horren barruan, eta kanpoan, diren lan eta egileak, biblioteka osoa eratu arte. Bertan bildu ditu Shakespeare eta Gandiaga, Pavese eta Adorno, Peru Abarca-ko Maisu Juan eta Kipling, txirikordan. Mitoez, tradizioaz, ahozko literaturaz, hots txikiko hizkuntzetako idazleez eta hizkuntza landuetakoez... Anjel Lertxundik bat egin du Borgesekin eta testurik apalenei ere leku egin die bere bibliotekan, Babelgo liburutegian, letren errepublikan. Unibertsoa esaten dioten horretan. Saiakera dotorea, oso.

MENTURA DUGUN ARTEAN

Anjel Lertxundi

Alberdania

«A personal library is the work and reflection of a whole life». That's the opening line in the book. It's just one of the many the author has come up with that can be found here. Mentura dugun artean shows us Anjel Lertxundi's world of books. It shows us the writers and writings that make up Lertxundi's literary world. Shakespeare and Gandiaga, Pavese and Adorno, Master Juan from Peru Abarca and Kipling all plaited together. It deals with myths, traditions, spoken literature, writers in minor languages and writers in major ones. Anjel Lertxundi finds himself in agreement with Borges and leaves room for the most modest of texts in his library, The Babel Library, the republic of letters.

testua / by: kirmen uribe



The Man Who Wasn't There

testua / by: koldo almandoz



coen anaien bizargina
the coen brothers' barber

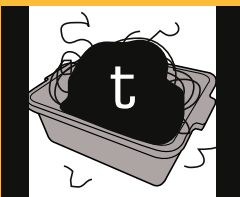


Hau idazten ari naizen unean, aitortu behar dut ez dudala Coen anaien pelikula osoa ikusi. Donostiako Zinemaldian pasa egin zitzaidan eta duela aste batzuk, New York-tik Parisera eraman ninduen hegazkinean jarri bazuten ere, film erdian lo hartu nuen. Eta ez zen aspergarria, baina ni nekatua nengoen. Asmakizun bat. Nola esaten da "jet lag" euskeraz?

Nire etika falta nabarmena konpentsatzeko, dokumentazio lan "izugarria" egin dut pelikularen inguruko adierazpen, bitxikeri eta txuxumutxuak jasotzen. Hona hemen emaitza:

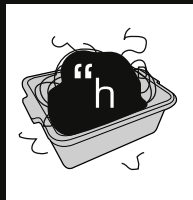
As I sit down to write I must confess that I haven't actually seen all of the Coen brothers' last film. I missed it during the last San Sebastian Film Festival and a couple of weeks ago, on the New York-Paris flight, when they put it on as the in-flight movie, I fell asleep halfway through. Now it's not that the film is boring; I was just too tired to stay awake. A question for you. How on earth do you say jet lag in Basque?. (Hegaldi luze batek eragindako neke atzeratua is the answer Mr. Koldo. English is slightly more economical, don't you think? - translator)

So, in order to make up for my blatant lack of ethics, I have done an "incredible" amount of research and have come up with the following comments, oddities and bits and pieces on the film. You'll find the results below:



he Hudson Proxy" filmatzen ari zirenean sortu zitzaizen pelikula honen gidioa idazteko ideia. Ileanpaindegi batetan eszena bat filmatzen ari ziren. Paretan, 40 hamarkadako orrazkerak erakusten zituen poster bati erreparatu eta orrazkera horiek egiten zituen pertsonai bat nolakoa izan zitekeen pentsatzen jarri omen ziren. Eta modu horretan jaio zen Ed Crance, Coen anaien bizargina.

he Coen brothers first got the idea for the script while they were filming The Hudson Proxy. They were filming a scene in a barber shop. They saw a poster on the wall that depicted different hair cuts and styles from the forties. The story is that they then started imaging what a barber responsible for those type of haircuts would be like. All this resulted in the birth of Ed Crance, the Coen brothers' barber.



amarkada irudikatuz gain, - 40. hamarkadaz ari gara hizketan-, garai hartako guda osteko beldurra islatu nahi genuen. Hamarka hartan egin ziren filmeen beldur esistentziala islatu nahi genuen. Hain justu irailaren hamaikaren ostean nagusitzen ari den sentsazioarekin zerikusia duela iruditzen zaigu" Joel Cohen.

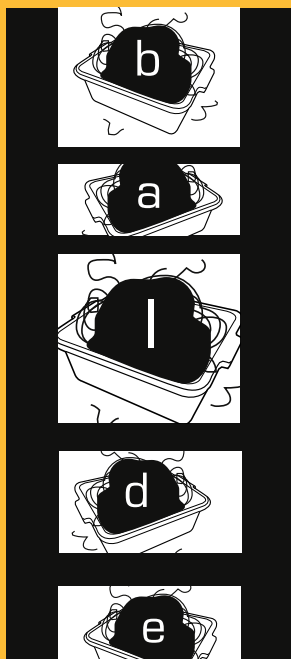
ere, as well as visualising a decade - we're talking about the 40s, we wanted to plasmate the post-war fear thta was rife at the time. We wanted to capture the existentialist fear present in the films made during those years. We think there is a connection between the sensation created by what happened on September the 11th and what was felt then." Joel Cohen.



d Crance, ez dago konforme bere bizitzarekin baina ez daki bizitz hori nola aldatu" Ethan Coen

d Crance is not happy with his life but he just doesn't know how to change it." Ethan Coen.





illy Bob Thorton oso sentibera da. Film hau 1949. urtean filmatu izan bagenu, protagonista Montgomery Cliff zatekeen. Billy-k eta hark gaitasun berezia dute: Desagertu gabe pasibo izateko gaitasuna. Ed Crance bizarginak ia ez du elkarrizketarik film osoan. Pentsatu ostean erreakzionatzen du. Off ahotsa da bere ahotsa, eta hori oso gutxi mantendu dezakete gaur egun” Joel Cohen

naien hurrengo proiektuak, oraingoz, "Intolerable Cruelty" izena du.

astoa. Lastoa sartu behar dut l-a erabili eta hitz jokoa osatu ahal izateko. Eta orain pelikularen koloreaz hitzegingo dizuet. Zuri beltz ederrak garaiko zine beltzeenera eramaten du ikuslearen gogoia. "Halcón Maltes" edo "El cartero siempre llama dos veces"-en moduko filmeetara (nik ikusitako filmearen erdian behintzat hala da). Pelikula ordea koloretan filmatu zuten eta posprodukzioan eraman zituzten kolore guztiak zuri eta beltz ezberdinetara.

oris Ed Crance-en emaztea da. Eta adarrak jartzen dizkio. Eta Ed-ek adar horiei probetxua atera nahi die...

than Cohen-i ez zaio gustatzen DVD-etan bere eritzia ematen azaltzea. Berak dioen moduan, "Nik film bat ikusten dudanean ez naiz inoiz geratzen zuzendariak esaten duena entzutera. Ez du zentzurik, ikusleei, ikusi berri dutena azaltzen aritzea".

illy Bob Thorton is a really sensitive guy. If we had made this film in 1949, Montgomery Cliff could have played the role. Both him and Billy have a special ability: the capacity to remain passive without actually disappearing. The barber Ed Crance hardly has a conversation throughout the entire film. He thinks first and then reacts. A voice in off is his voice. That's something very few people could do today." Joel Cohen.

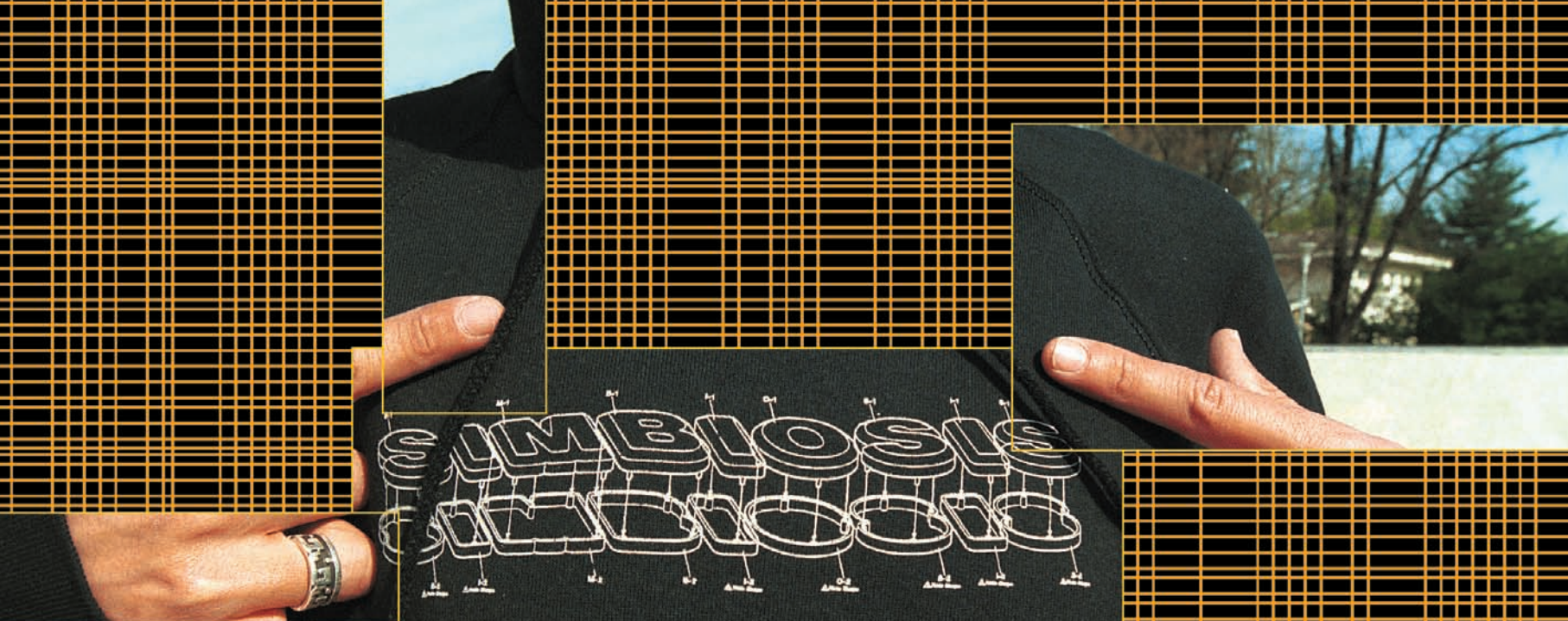
new project titled "Intolerable Cruelty" will get underway shortly.

ilac. A colour that has nothing to do with the film but I needed an L to make up the play on words. Speaking of the film and colours, the beautiful black and white used in the film takes the spectator back to the headiest days of film noir. Back to likes of The altese Falcon and The Postman Always Rings Twice (in the half of the film I saw anyway). The film was actually shot in colour and black and white was introduced during the post-production phase.

oris is Ed Crance's wife. She has other lovers. And Ed will try and make the most of the situation...

than Coen doesn't like to appear on DVDs spouting off his opinions. As he puts it: "When I see a flick, I never stick around at the end to hear what the director has to say. It doesn't make any sense to start giving viewers explanations on the film they've just seen."



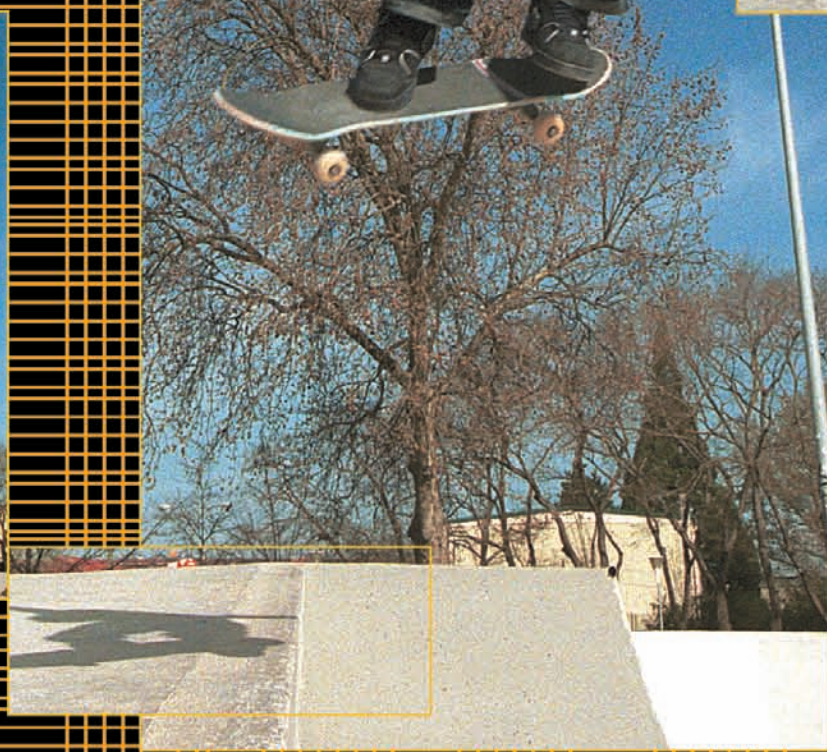
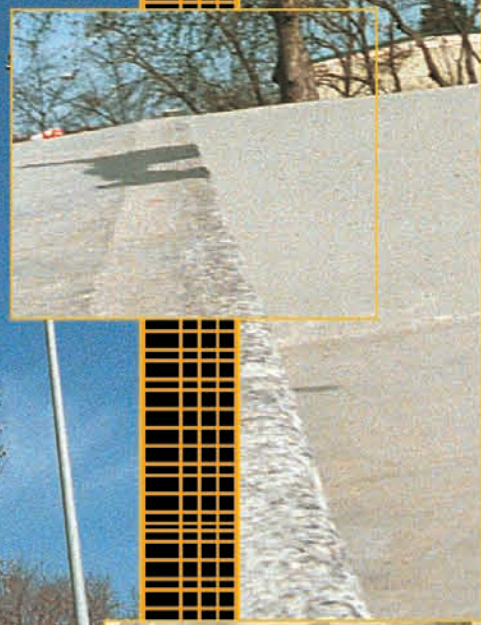
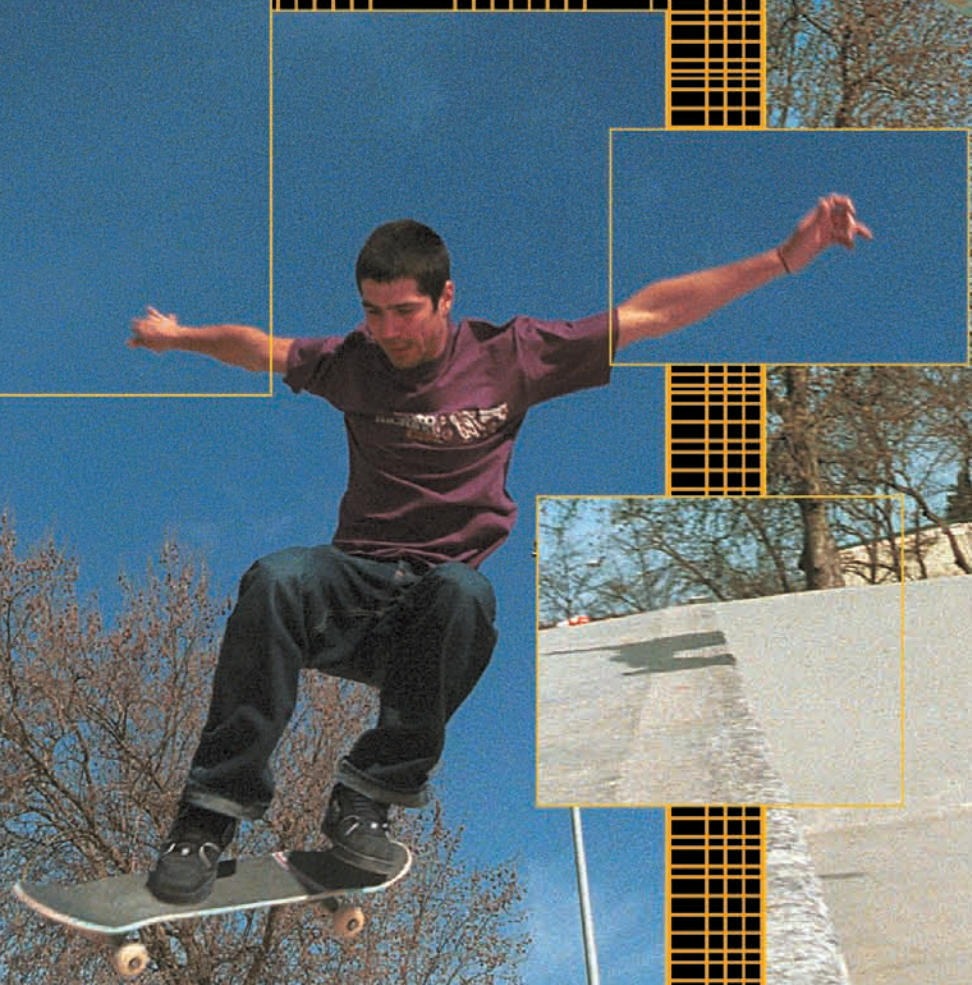
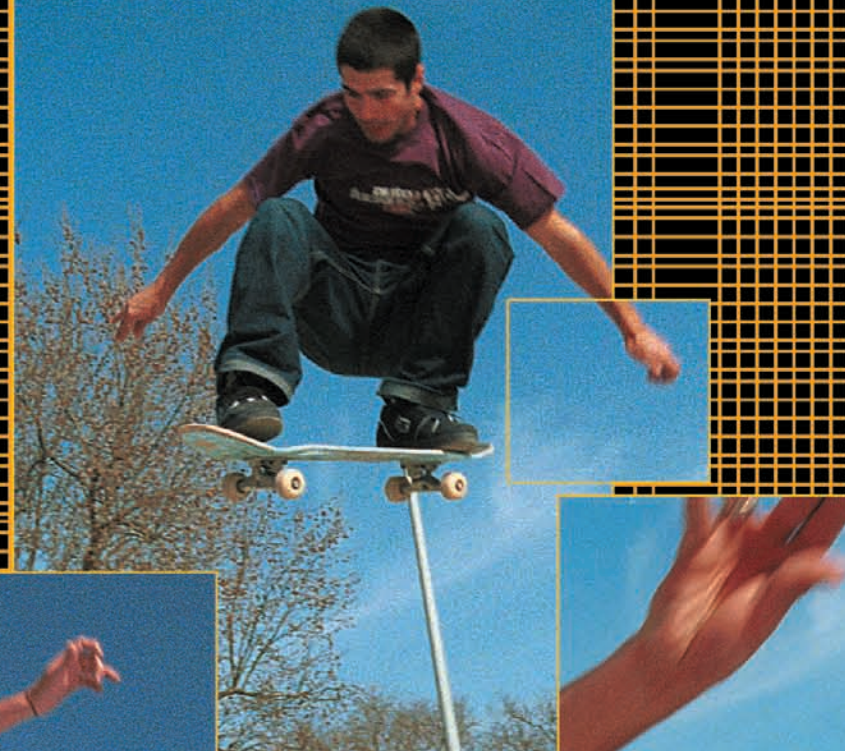


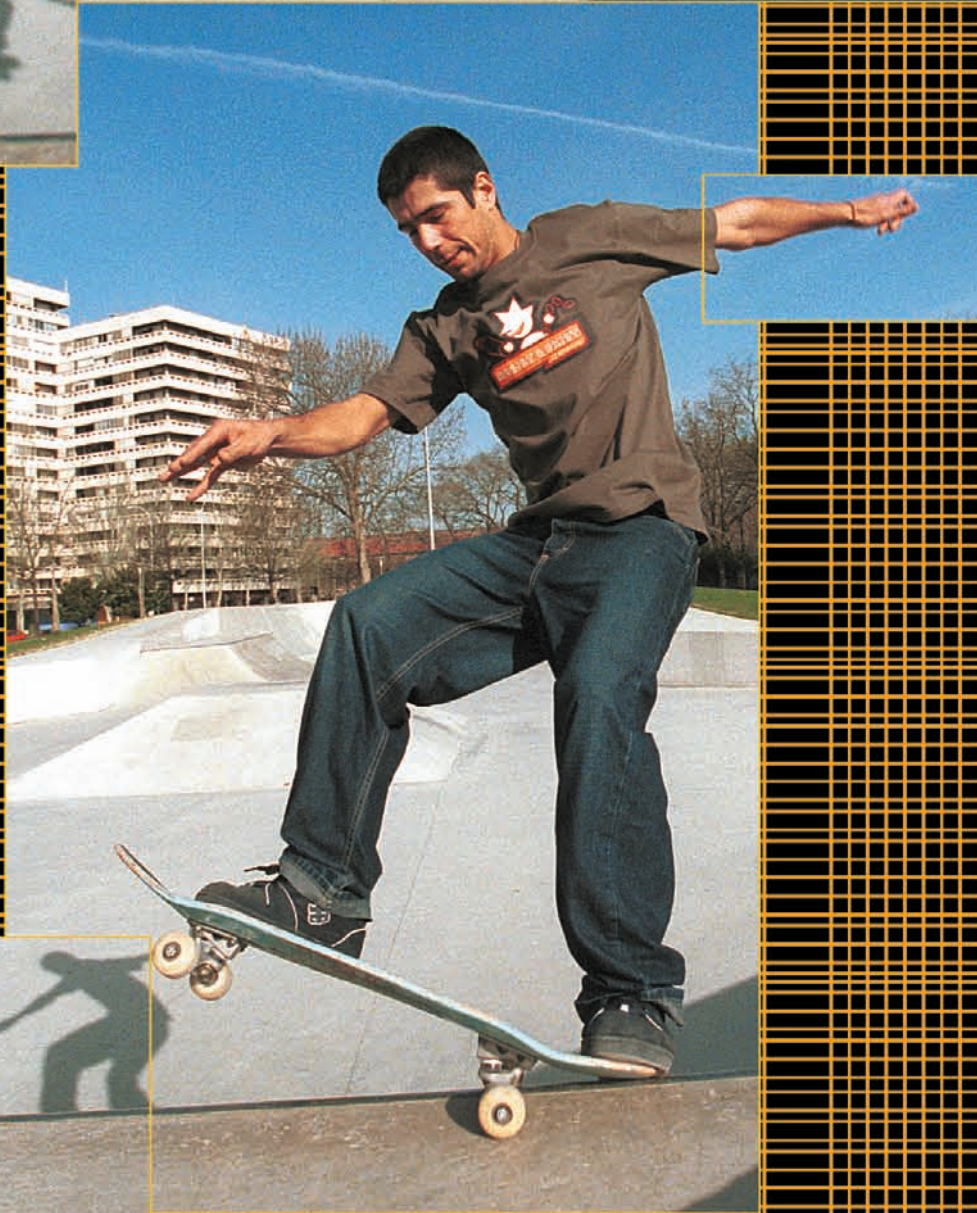
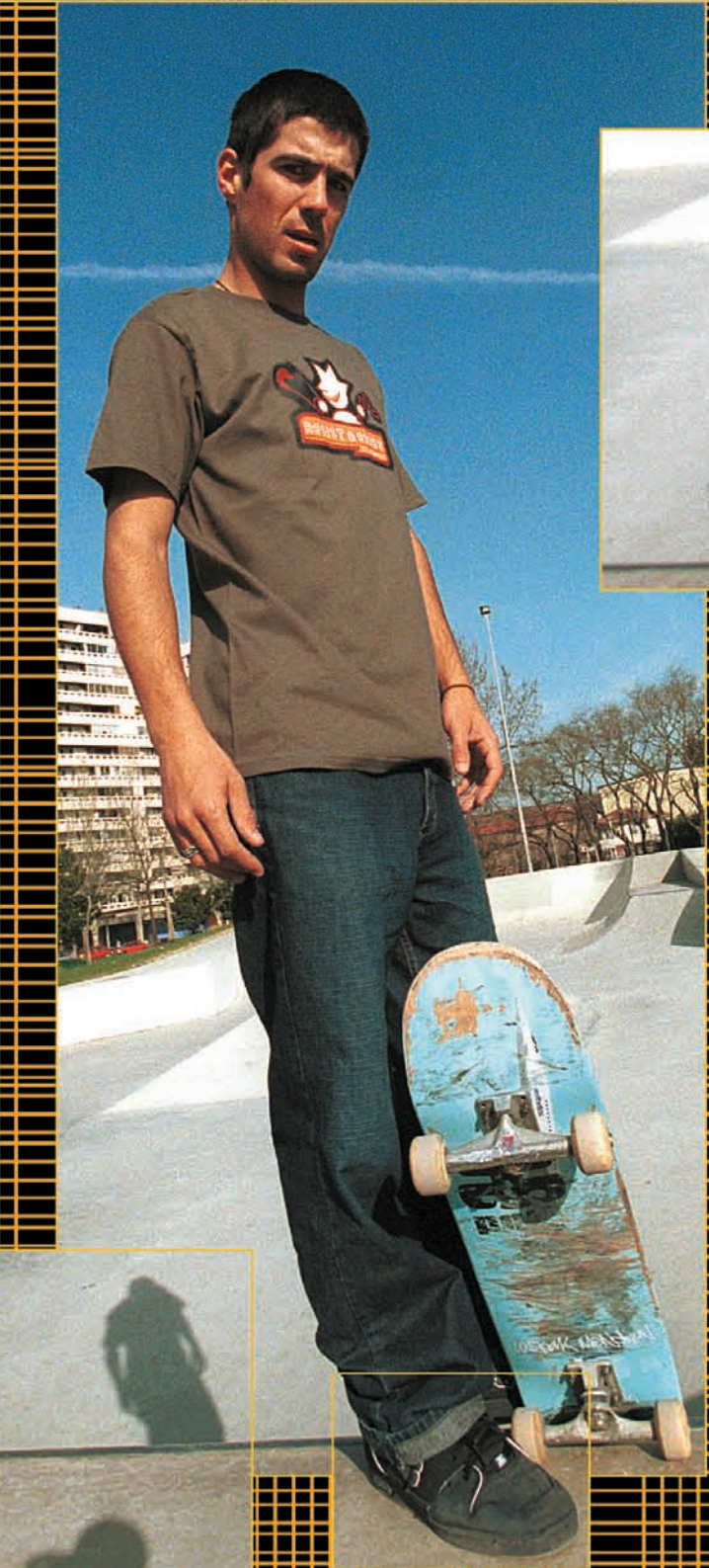
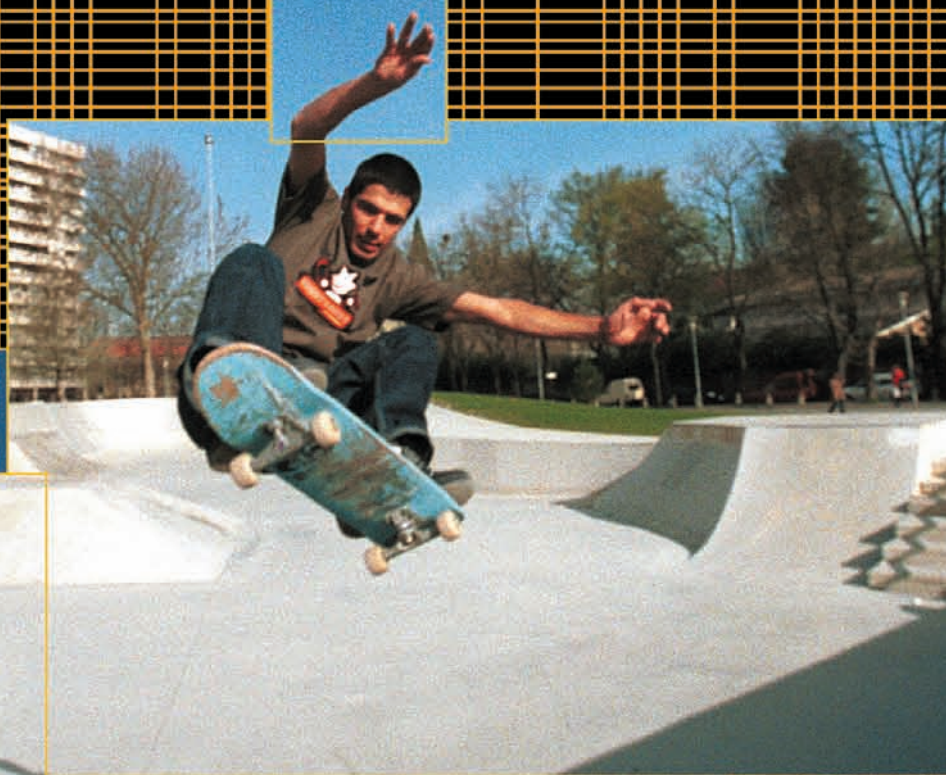
SIMBIOSIS

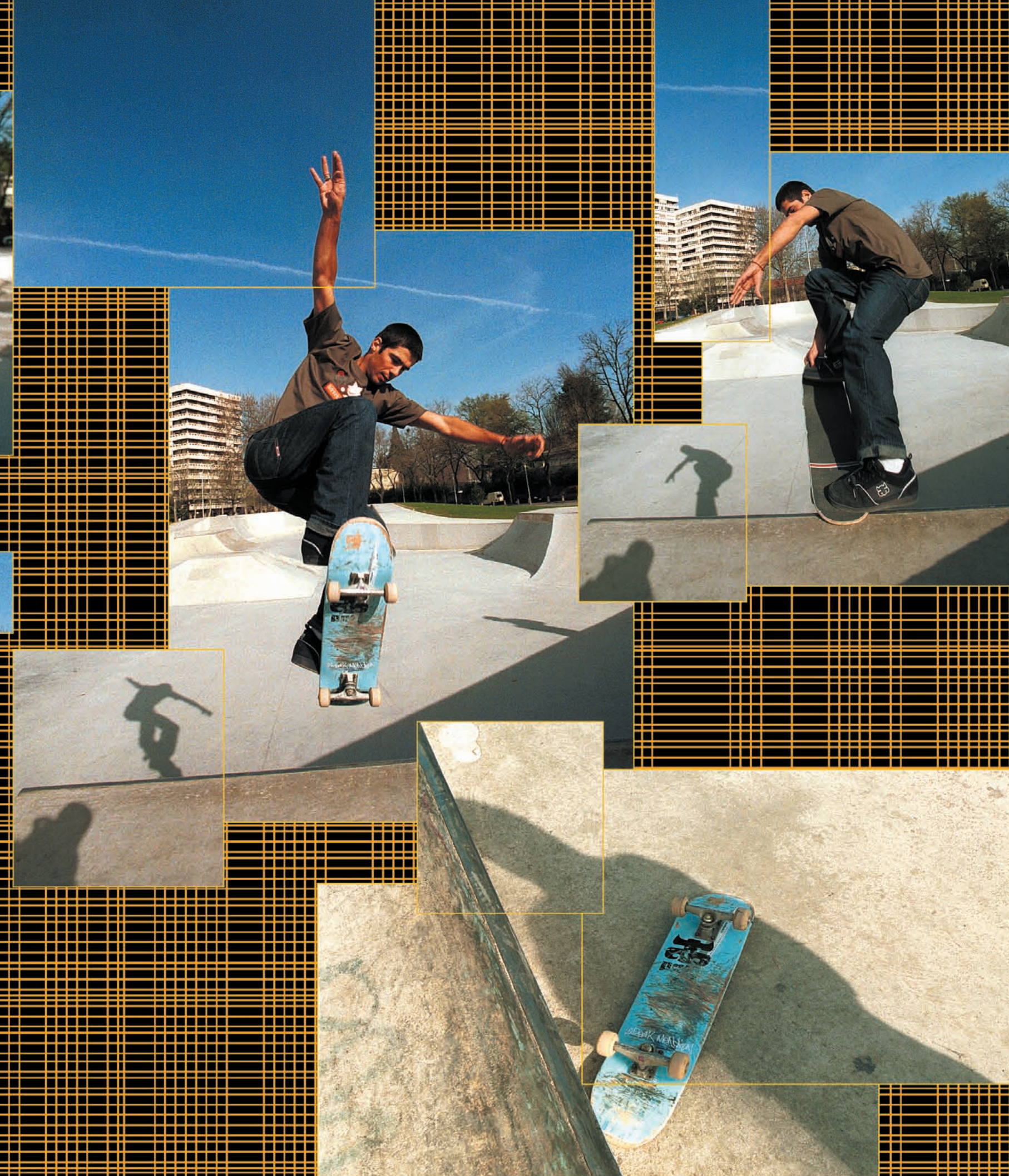
argazkiak / shots: conny beyreuther
gidari / rider: matias laspalas
kamisetak / t-shirts: simbiosis













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MERCROMINA

Bingo

Surfin' Bichos zenaren hiru laurdenak bueltan dira hirugarren diskoarekin. Badago bide berria aurreko lanen isladarik, baina orokorrean hasera berri bat ematen du. Atmosfera lodiak, apur bat sikodelikoak sortzeari ekin diote Albacetekoek lan honetan garapen instrumentalak direla medio, zenbaitetan Pink Floyd taldearen hitz bakarreko izena zuten aspaldiko disko haiek gogoan hartuaz. Emaizta berrien artean "Ninguna parte" instrumentala aipatuko nuke, hiru ataletan banatuta. Abestuta daudenen artean "Chaqueta de pana", Planetas/Enemigos tankerak hartzen dituen eta "El buzo" aipatzekoak dira, azken hau Cecilia Ann taldeko Estrella Román abeslari gonbidatuaren neurria egindakoa. Izenburuak adierazten duen moduan, Mercromina-ko lagunek asmatu dute berriz ere.

Three quarters of the Surfin' Bichos are back with their third record. There are traces of their previous work to be found here, but having said that, they've come up with something new. Heavy on the atmospherics, a dash of pscodaelia: this bunch from Albacete bring back memories of great old Flyod albums with the one-word titles. This is basically down to the instrumentalisation they've chosen this time round. The three part instrumental "Ninguna parte" deserves a special mention. Of those with vocals there's the Planetas/Enemigos-ish "Chaqueta de pana" and also "El buzo". This last one was clearly written for guest singer Estrella Roman of Cecilia Ann. The title of the rrecord neatly sums it up; Mercromina have got it right once again.



JILL SCOTT

Experience 826+

Disko bikoitza, lehendabizikoak Jill Scott-en kontzertu bat dakar eta bigarrenak estudioan egindako kantu berriak. Ez da maiz gertatzen artista baten bigarren lana zuzeneko izatea. Dena den, eta zuzeneko diskoak "Who is Jill Scott? words and sounds vol.1" izeneko lan hartan oinarria badu ere, kantu berberak taula gainean desberdinak dira oso. Scott anderearen maisutasuna behin-behineko Soul Diva haien parekoa da. Entzuleekin mantentzen duen komunikazioak oso giro berezia ematen dio kontzertuari, "Slowly surely" abestia adibidez. Bestalde, estudio lanak zuen produkzio izugarri zaindua zegoen tokian, orain banda handi batek bere gaua daukanean eman dezakeen berotasuna dago, tartean 4Hero-ko lagunekin egindako "Another day (Gotta get up)" kremazko abestia.

This is a double album made up of a Jill Scott concert and some new studio recordings. You don't see a band releasing a live record as their second album. Even though the live recording is based on their first LP, "Who is Jill Scott? words and sounds VOL.1", the songs really come across differently when performed live. Miss Scott strongly stakes her claim as a Soul Diva on this one. Her rapport with the crowd makes this a very special concert. Check out "Slowly surely". Here we have the warmth of a really great band on one of those special nights when it all comes together instead of the meticulously chosen sound that hallmarks their debut. As mentioned above, the second CD offers us their latest studio work. You'll come across a version of 4Hero's wonderfully creamy "another day(gotta get up)".

FATBOY SLIM

Live on Brighton Beach

Dj gehienen aita espirituala bere ingurugiro naturalean. Brighton hiriko Boutique kluban ohizkoak direnek maiz daukate Norman Cook (aka Fatboy Slim) diskoei bi eskuz eragiten ikusteko aukera, baina hau bestelako ospakizun bat da, hondartzan jaso, nahiz eta aparteko misteriorik ez duen. Dantza eragitea da kontua eta horretan gutxiak dakite Cook jaunak adina. Break Beat delakoa erabat gaindituta, denborari askoz hobeto aurre egin dion House musika da sesio osoan entzuten dena. Horretarako egileak eskura dituen armarik onenak erabiltzen ditu kupidarik gabe, set-a Underworld-en "Born slippy"-rekin hastea edo "Put your hands up in the air!" leloari heltzea entzuleak bere onetik atera nahi dituen. Ulertzekoa denez, Fatboy Slim-en materialak tarte ederra dauka erreserbatuta hemen ("Star 69", "Right here, right now", "Bird of prey"). Sesio ona.

Here we have the spiritual father of most DJs in his natural surroundings. Those who frequent the Boutique Club in Brighton have plenty of opportunities to see Norman Cook (aka Fatboy Slim) spinning discs. This record, albeit nothing to write home about, is a different ball game altogether. The aim is to get people up and moving and there are very few around as good at that as Mister Cook. Having buried Break Beat once and for all, House, which has weathered time much better, is the star of the show. Slim is merciless in his desire to get bodies pumping. Underworld's "Born Slippy" gets the ball rolling and he gets people going apeshit with chant of "Put your hands up in the air". As is to be expected, Fatboy's own stuff is awarded a special place on the record ("Star 69", "Right here, Right Now", "Bird of Prey"). This is a good session.

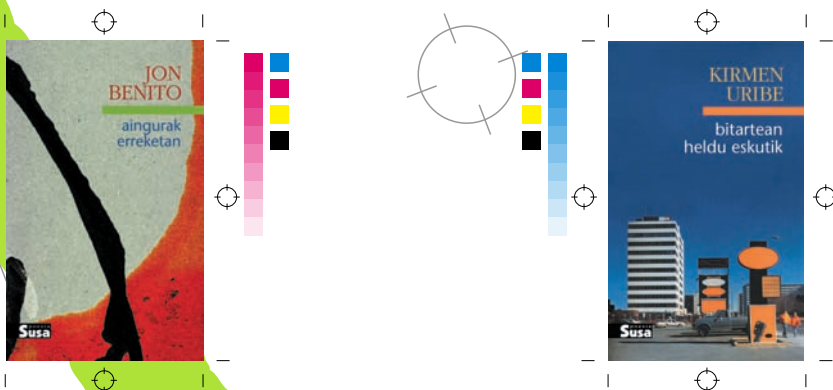
TANYA DONELLY

Beauty Sleep

Bigarren bakar lana Throwing Muses taldearen sortzaileetako baten eskutik. "Love songs for underdogs", bere lehendabiziko diskoa ez zen behar bezain toki guztietara iritsi, benetan ona zen arren. Bertako abestiak maitatzeko ez zenuen Breeders edo Throwing Muses taldeen jarraitzaile izan beharrik, besterik gabe maitatzeko modukoak ziren. Bost urte beranduago Tanya Donnelly ez da lehengo berbera. Hasteko, ama da. Amatasunak musika egileengan eduki izaten duen eragina, erreflexio gehiago kantuetan, babesa eta epeltasuna kontzeptu moduan edo soinuan islatuta, ez da nabari Boston inguruko kantu egilearen lan berria. "Beauty sleep" berezia da hasten den une beretik, "Life is but a dream" izenekotik, iluna, nahasia. "Moonbeam monkey" bestalde, Morphine talde gogoangarriko Mark Sandman abeslari zenarekin jaso, lan osoko ederrenetakoa da.

The second solo album from one of the founding members of Throwing Muses. Her first release, the excellent "Love songs for Underdogs", didn't get as far as it should have. You didn't have to be a Breeders or Throwing Muses fan to listen to it. All it was was a bunch of songs made for loving. Five years down the road and Tanya Donnelly is not the same as before. To start off with, she's now a mother. All the same, the effects motherhood normally has on a musician; more reflection in the songs, the concept of warmth and protection in the way the songs are written or in the way they sound, are not present on the new record by this Bostonian song-writer. "Beauty Sleep" is special from the opening track, "Life is but a dream", dark and complex. "Moonbeam Monkey", co-written with the memorable Mark Sandman of Morphine, on the other hand, is one of the most beautiful moments on the record.





Beti da eginkizun ederra idazle baten liburuari irudia jartzea. Ardura haundiko lana da azal erakargarria jartzea liburu erakargarri bati. Begiak dira maitasunaren ehiztari. Begiek gidatzen gaituzte liburuetara. Begiek liburuaren azalak ikusten dituzte. Begiek ere erabakitzen dute zein liburu aukeratu maiteari oparitzeko. Azaleko iruditik hasten gara liburu irakurtzen. Horregatik da árdura haundiko lana azal erakargarria jartzea liburu erakargarri bati. Ardura haundiko lana eta ordain ezin litekeen ohorea ere bai.

Badira gutxienez bi modu liburu baten azaleko irudia egiteko. Bata, liburu irakurri eta idazlearekin hitz eginez, liburuaren arima irudi batean biltzea da. Hala egin nuen Harkaitz Canoren Norbait dabil sute-eskaileran poema liburuaren eta Xabier Aldairen Bazterrekoak ipuin bilduman. Bestea, idazleak zure lana aurretik ezagutu eta berak idatzi duen liburuak zure irudi bat aukeratzea da. Ez dakit zein den bietarik pozgarriagoa. Baina badakit adieraz ezin daitekeen atsegina sortu zidala Jon Benitok, bere lehen liburuak nire irudi bat nahi zuela esan zidanean.

Liburuaz zerbait esateko eskatu didate: azaleko irudia da liburu honetan hilko den lehen poema. Bihotzean tinkaturiko aingura herdoildua, askatuko duten hitzen beharrean bizi da.

Choosing an image for a book cover is always a beautiful thing to do. An enticing book demands an enticing cover and that is not an easy thing to get right. Eyes are love's hunters. Eyes guide us to books. Eyes see the cover of a book. They even decide which book you choose for the one you love. We start reading a book from the cover. That's why it's not an easy job to come up with an enticing cover for an enticing book. Not an easy job but also an honour money couldn't buy.

There are at least two ways to design a cover for a book. One way is to try and express the soul of the book in an image by actually reading the book and speaking to the writer. That's what I did with Haritz Cano's book of poetry titled Norbait dabil sute-eskaileran and Xabier Aldaia's collection of short stories, Bazterrekoak. The other way is when a writer has seen some of the work you have done for others and chooses one of your designs. I don't know which of the two makes you feel happier. I only know that I felt incredibly flattered when Jon Benito told me he wanted something of mine for the cover of his first book. They've asked me to comment on the book: the image on the front will be the first poem to die in the book. A rusty angel housed in a heart, the angel lives in need of the words soon to be set free.

testua / by: xabier gantzarain

Kirmen eta biok astero elkartzen gara "Sautrela" egiteko, eta liburuaren azala egin behar niola esan zidan. Kontuan hartu ohituta gaudela elkarrekin lan egiten, testuei irudiak jartzen, batez ere. Poema liburu zela esan zidan eta batzuk bidali zizkidan, nik irakurtzeko. Zer hartu nuen kontuan azala egiteko? Liburuaren bertan dauden giltzak. Batetik, Rikardo Arregik liburuaren hitzaurrean esaten duena; alegia, mende aldaketaren ajearen ondoren, hitz handiosoak alde batera utzi eta bizitza dela daukagun gauzarik inportanteena.

Bestetik, egiazen bila gabiltzala beti, eta emozioak eta sentsazioak gurek dírela oraindik, inork ez dizkigula kenduko. Gainera, gogoan izan nuen beste ideia bat, gizakia munduaren neurriari ekarri behar dela, eta komunikazioak informazioa esan nahi badu ere, askotan informazioa kontaminazio bihurtzen dela. "Ezin da esan Maitasuna, ezin da esan Edertasuna, ezin da esan Elkertasuna, ezin esan.

Ez zuhaitz ez erreka ez bihotz. ahaztu egin da antzinako legea."

Hortaz, azalaren itxura pentsatzen ari nintzela, bi aukera izan nituen azkenean. Liburuaren izenburua "Bitartean heldu eskutik" izango zen, eta alde batetik pentsatu nuen eskua heltzea oso gauza humanoa zela eta hori era zuzen eta xumean agertu behar nuela bururatu zitzaidan. Froga batzuk ere egin nituen, baina bigunegia geratzen zen, eta ideia baztertu genuen.

Beste aukera, aurrekoaren kontrakoa zen: gaur egungo deshumanizazioa erakutsi, gizakia inguruaren aurrean aurkeztu. Eta argazki ezin hobea topatu nuen horretarako: gure inguruko izan litekeen paisaje urbanoa, markarik erakutsi gabe, normalean agertzen ez zaigun moduan, aditibo eta gainontzeko kontaminazio dena ezabatuta, eta argazkiaren beheko aldean, bikote bat eskutik helduta. Robin Collyerren argazkia da eta bertan garbi ikusten da nortaraino dagoen gure inguruko espazioa mézuz josita. Artista horrek Alemaniako murrua jartzen du adibide, apurta aurretik. Testu gabeko tokia bezala definitzen du, iragarkirik gabe, inori ezer saltzeko beharrik gabe. Okindegiak errotulua jarri beharko du, okindegia dela adierazteko, baina ez ezer promozionatzeko. Paisaje urbano hartan ez zegoen ahots promozionatzailerik. Mendebaldean, gure kontestuan, inskripzio urbanoa ikusteko den-dena ezabatu behar dugu. Orduan beste inoiz ez gara konturatuko nola dagoen kolonizaturik gure arreta ahalmena.

Beraz, «goian zerua eta behean lurra zaudela, etxea txikituta, nahikoa dira zenbait oroitzapen, lagun bat, asmo bakarra... Eta atzera zerotik hasi, bide berri bati ekin».

I meet up with Kirmen every week to get "Sautrela" together, and he told me I was going to design the cover of his book. You have to take into account that we're used to working together, matching images to words mainly. He told me it was a book of poetry and he sent me a few to read. What is behind my choice for the cover? The keys to the answer are in the book. On the one hand you have what Rikardo Arregi says in the introduction; when all the end of century celebrations have died down and we've gotten over the hangovers, it's time to leave aside big pompous speeches and realise that life is the most important thing we have. On the other, we're always in search of the truth and emotions and sensations are still ours; no-one will ever be able to take that from us. I also had another thing in mind. Society has to adjust itself to the world we have even though communication means information, that information often turns into contamination.

"You can't say Love, You can't say Beauty, You can't say Togetherness, you can't.

There is no tree, stream or heart that has forgotten the ancient ways."

So, I started thinking about what to do for the cover and I finally came up with two ideas. The book was going to be called "Bitartean heldu eskutik" and I thought that holding hands was a very human thing. I felt that that had to appear in a very straightforward and simple way. I did a couple of samples but I thought the results were too mushy, so they were discarded. The other option was to highlight the complete opposite of what I have just been talking about. I could focus on the dehumanisation of today's society. I came across a really good photo with that in mind: a photo of what could easily be our urban landscape, but with no brandnames or trademarks appearing anywhere, something we don't normally see. All the additives and visual contamination removed. Below that, a couple holding hands.

The photograph was taken by Robert Colley and it's the perfect example of just how filled with messages the space surrounding us is. The photographer puts the Berlin wall before it came down as an example. He defines one side as being a place without text, no advertising, no need to sell anything to anybody. The baker will put up a sign to show that the shop is a bakery but nothing is being promoted. Publicity was speechless in that urban landscape. In the west, in part of the world, if we want to see our urban register, we have to rub everything out. That's when we will realise like never before just how colonised our capacity of attention has become.

So, «the sky above and the ground below you, the house in ruins, a few memories, a friend, a single intention are enough... And back to start from nothing, do things in a different way».

testua / by: iker trebiño



Dead or Alive 3

Xbox's Tecmo&Ninja team.69 €

Konsolak merkatura atera bezain pronto eskuragarri ditugu beraientzako egindako paregabeko jokuak. PSOne-n Tekken, Dreamcast-en Soulcalibur eta orain Xbox-entzat DOA3 honek borrokazko jokuen maila beste neurri batera igo du. Microsoft-en konsolarako atera berri duten borrokazko joko hau ikusgarriaz aparte jostagarria dela erraz aski ikusi daiteke. Eskenatokiak derrigorrezko tatamiatik kanpo jokatzeo aukera ematen digu, orain arte ikusi ez ditugun tamaina eta kalitate grafikoak aurkeztuz. Hamasei pertsonaien artean (jokalari izkutua kontutan hartu gabe) aukeratutako jokalariek gainontzeko DOAren antzera oso mangakak direla argi dago. Nesken bularrez aparte ematen dituzten ostikadak ere ez dira makalak. Lehiotik bera zure adiskideak bota eta ondoren jipoitu nahi badituzu hemen duzu aukera. Xbox en borrokazko lehen jokoaz izateko bikaina da; bainan, akats bat atera behar badugu, amaitzerakoan, motza egiten dela esango genuke.



As soon as any new games console hits the market you find wonderful new games available. Tekken for PSOne, Soulcaliber for Dreamcast and, finally, DOA3 for the X-Box; a new release that takes fighting games onto a new plain. This really attractive game is highly playable. Just check it out and you'll see. You get a chance to move around outside normal bounds and muck around with hitherto unseen quality graphics and sizes. 16 characters to choose from (that's not counting the hidden ones); you soon find out, as could be seen in previous DOAs, that they're pretty otaku. Not only have the female characters got quite impressive chests, they can also beat eight shades of white out of you. Here's a great chance to chuck your mates out of rather high up windows and pound their arses into the ground. Considering that it's the first fight game for the X-Box, this is really the biz. One small flaw all the same; it's a wee bit short.

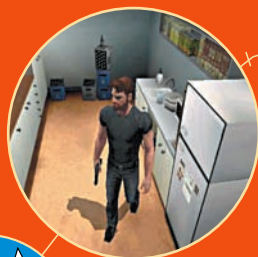


Ico

PS2 Sony 59 €

Joko honetan zu ICO izango zara, adardun mutiltxo bat. Zure bete beharra Yorda printzesa gaztelutik askatu beharko duzu eta hori lortzeko bera gidatu beharko duzu itzal ilunen eskuetan erori ez dezan. Ah! barkatu. Yorda katatonikoa dagoela esatea ahaztu zaigu, bera lo-ibiltari dagoela, gaztelutik gidatu beharko duzu. Ico bere aldetik kriston mugimendu pila bat egin ditzazke bere bete beharra lortzeko (paretatik igo, igeri, dantza, korrika...). Jokoa hau trebeziaz aparte pentsamendua ere lantzen du, eta horretarako buruhauste pila bat aurkeztu ditu jokoaren zailtasuna handituz. Ikusgarria benetan, teknikoki izugarria da. Musika izan ordez gainontzeko ingurunearen soinuetaz baliatzen da paregabeko giroa sortzeko. Arraro xamarra izan arren duen jostagarritasuna paregabea da eta jokoaren historia oso erakargarria da hasieratik bukaeraino arte.

You're ICO in this game. A "horny" little git (you've got two of sticking out of your noggin). Your mission is to rescue the Princess Yorda from a castle. In order to do so, you must guide her along and make sure she doesn't fall prey to the dark and evil shadows. Ah, sorry...we forgot to tell you that Yorda is catatonic and you have to get her away from the castle as she stumbles around in a daze. Just as well that our horned friend can do all kinds of whacky movements (walk up walls, swim, dance, run...). Apart from having to master the movements, you'll have to use your head a little as well. This game is full of headwrecking obstacles that make everything nice and difficult. Great stuff! The technical aspects of the game are brilliant. The atmosphere is wonderfully built up by the use of different sounds in the surrounding areas rather than by using music. Albeit a bit strange its playability makes this game hook you from the start straight through to the end.

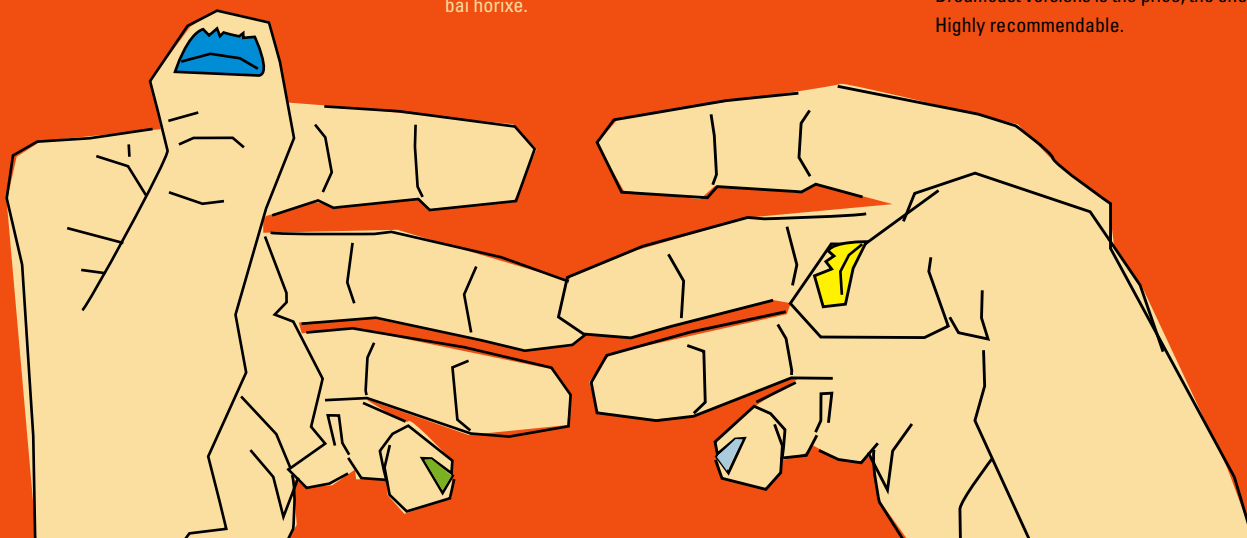


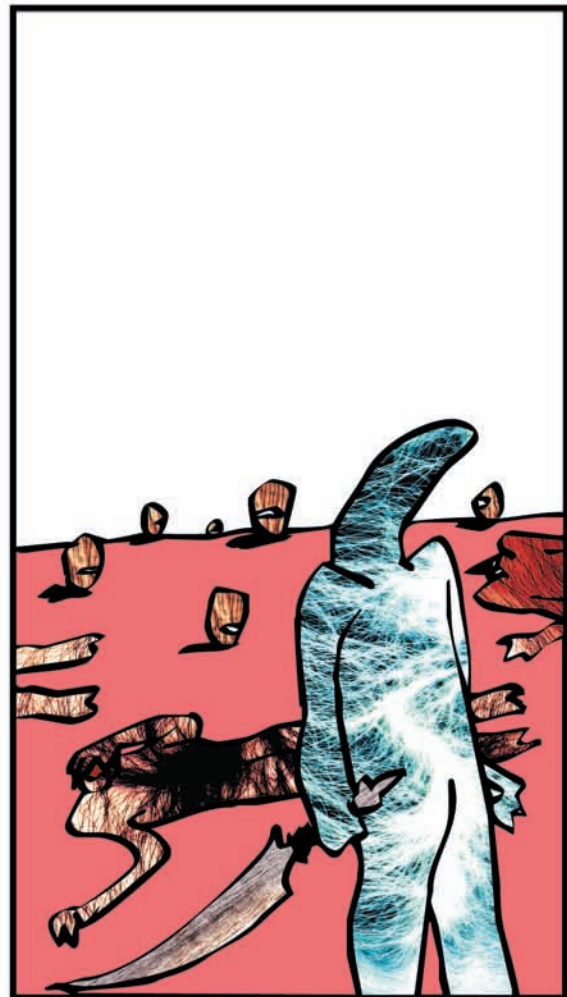
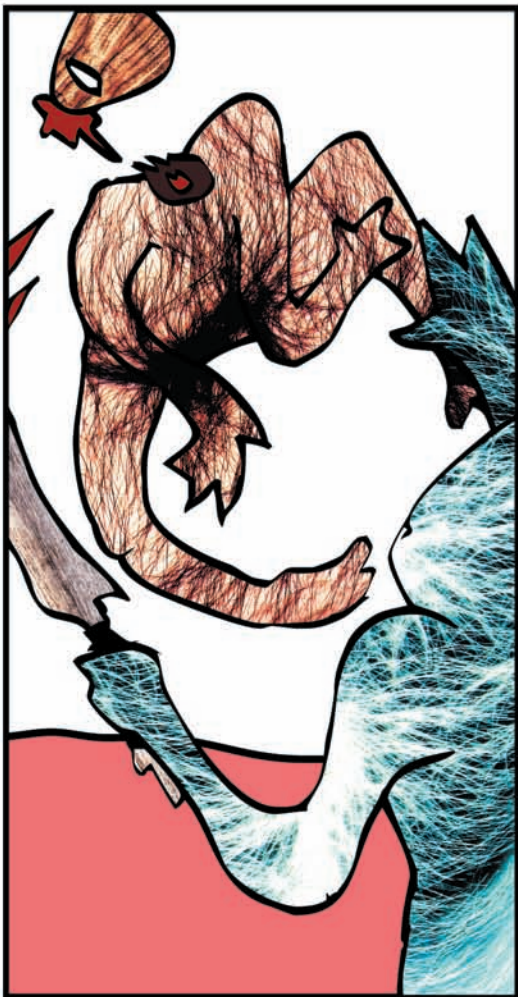
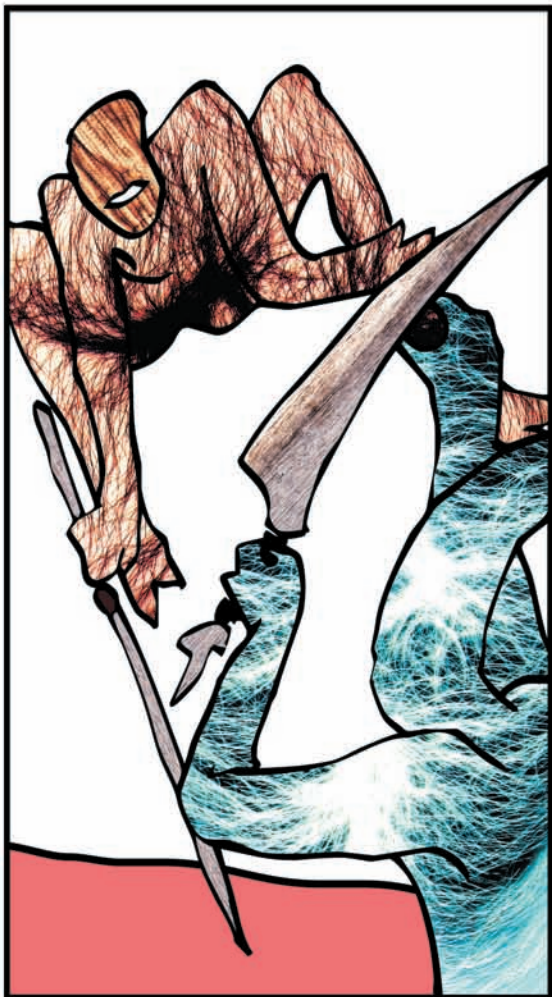
Head Hunter

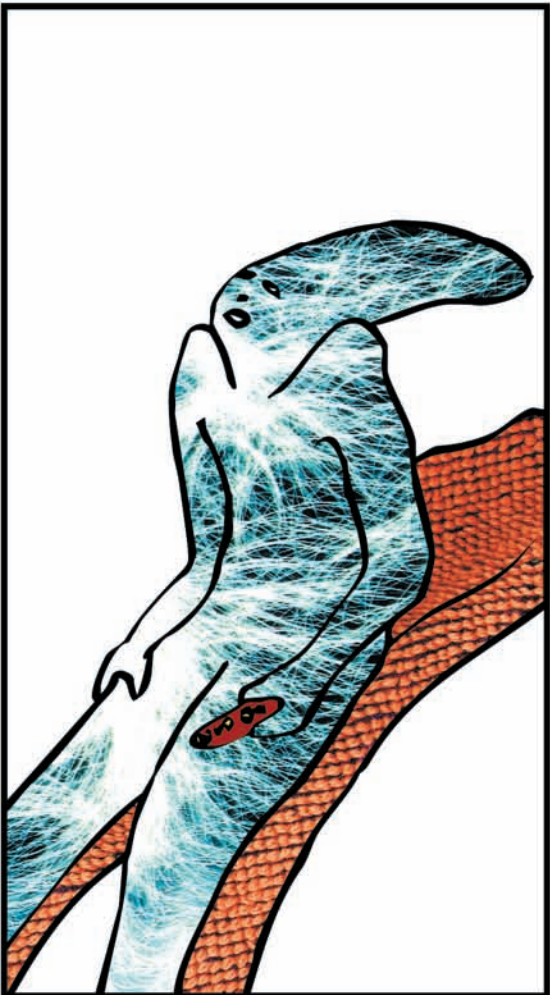
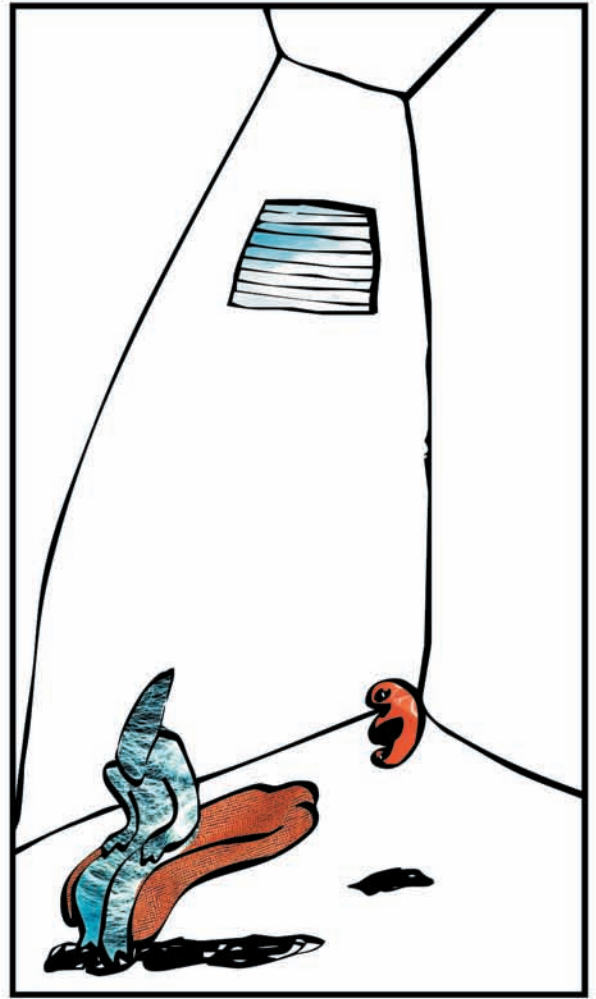
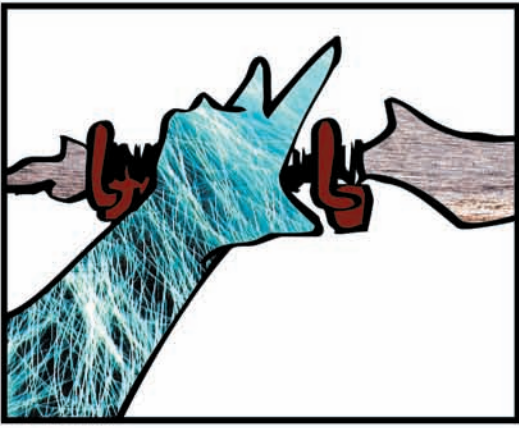
PS2: 59,50 € Dreamcast: 39 € Sega and Amuze

Gertuko etorkizun batean zure betebeharra giza ehiztari baten papera egitea da. Pelikula baten antzeko trama segi eta egoizpen desberdinen artean mugitu beharko zara misioak betetzeko ahaleginetan. Motoz edota ohinez arerioak edonon topatuko dituzu eta hauetaz aparte lehergailuak ere deuseztu beharko dituzu bukaeraino heltzekotan bazaude. "Metal Gear" eta "Tomb Raider" arteko nahaste berraste hau oso ondo atera zaie. Musika paregabea (motoz goazenean bereziki) eta gidoia (nahiko ona normalean ikusten denerako), jostagarritasunarekin pare dihoazte azkenaldi hontako joku onenetariko batean bihurtuz. PS2 eta Dreamcasten bertsioen arteko desberdintasun bakarra prezioa izan da, 20 euro gehiago PS2 bat izateagatik ;D. Gomentatzeko modukoa, bai horixe.

You become a head hunter in the near future in this game. You stroll along, as if in a movie, and move between different scenarios as you try and successfully carry out different missions. On a bike or on foot; you'll find enemies lurking around every corner. You also have the rather unfortunate drawback of having to defuse bombs if you want to get to the end of the game. This mixture of "Metal Gear" and "Tomb Raider" has really come up trumps for its makers. The music is great (especially during bike-riding scenes) and the script is quite good when you compare it to the usual tripe to be found in these kind of games. One of the best games of its type to have been released lately. The only difference between the PS2 and Dreamcast versions is the price; the one for PS2 is 20 E dearer. Highly recommendable.











testua / by: leire vergara, peio agirre
argazkiak / photos: phil collins (kerlin gallery. dublin)

gizarte erreala

Phil Collinsek argazki eta zine lanetan gatazkak dauden tokiak ikusten ahal dira. Belfast, Belgrado, Czegrane, Kosovoko muga eta Tirana izan dira eguneroko eskenatoki eta gizarte zibila. Bere lana erakusleho alternatibo bat izan nahi du, hedabideek eratzten dituzten irudietatik hurruntzeko. Horrela, argazki hauen bidez pertsonaien testuinguru sozial eta politikora hurbiltzen gara intimitate kutsu batekin. Azkeneko irudian, beraz, bai sujetoa bai ikuslea inplikatur daude; sujetoa ikusia da eta argazkilaria begira dago.

Collinsek gehinetan elkarrizketa zuzena erabiltzen du pertsonaien eguneroko bizitzan irakurri ahal izateko. Bere ametsak, bizitza soziala, gustoko dituzten lekuak, ikusten dituzten telebista saioak; denak ezagutu nahi ditu.

Azken egitasmoak Yugoslavia berriko transizioan garatu dira. "Becoming more like us" lanean Phil Collinsek hedabideek ahaztu eta alde batera utzi dutena isladatzen saiatzen da. Oraingo honetan, Collinsek serbiar gazteak ditu hizpide bere eguneroko bizitzak taularatzeko. Haatik, bere lanean isladatzen da ere hedabideek gatazka hau western bat bailitza informatzeko duten jarrera. Hau garbiki ikusten ahal da, 1999an Stankovec eta Czegraneke errefuxiatuen kanpamentuetan filmatutako "How to make a refugee" lanean. Artista honek ere ekoiztu ditu hainbat lan Belfasten, International Languages 2001 egitasmoaren barne ikusi ahal izan zen " Holiday in Someone Else's Misery", esaterako. Aipatu lan honetan Collinsek Belfasteko hainbat auzogunetan gertatu izan diren iskanbilen berri ematen du. Bake Prozesua abiarazi zuten arren, ezer gutxi aldatu da, eta gatazka hauek oraindik bertako hedabideetan isladatzen dira soilik. Irudi hauek salmentan dauden kamisetetan jartzen ditu, Phil Collinsek ikuspuntua jartzen diolarik. Gatazka dagoen tokietan hartzen diren irudiak edozein promozio turistikorako erabiltzen den irudi bukolikoaren adina konsumigarria bilakatzen ditu.



vanja, oraindik ere uzten. 2001

vanja, still giving up giving up. 2001

Uztailaren 12an, donostian "The Marches" bideoa ikusi dezakezu.
 Informazio gehiago eskura duzu D.A.Eren web orrian. www.daeweb.org
 You can also see the video "The Marches" in Donostia on the 12th of July.
 For more details visit the D.A.E site at www.daeweb.org

real society

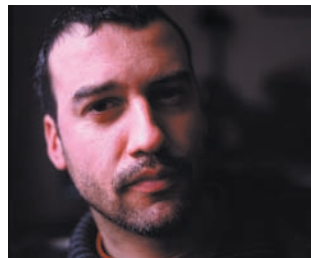
sanja, Vlada ejerzitora joan zen egunean. 2001

sanja, the morning Vlada left for the army. 2001



vlada, bajatik bueltan. 2002

vlada, back on leave. 2002



sinisa and sanja hiletaren ondoren. 2001

sinisa and sanja after the funeral. 2001



milan eta vesna, tramadolik gabe. 2002

milan and vesna, not on tramadol. 2002



The Warrington-born and Belfast-based artist Phil Collins has been invited to participate in the programme of Front Line Compilation: an art encounter between The Basque Country and Northern Ireland in Donostia.

Phil Collins' photo and film work is mainly inscribed in places with a problematic history. Belfast, Belgrade, Czegrane, on the Kosovan border and Tirana have been some of the backgrounds for his everyday portraits of everyday civilians.

His work constantly searches for an alternative exposure that wants to go further than the already illustrated image created by the media. His photos and films enable us to get that bit closer to subjects portrayed in their natural, social and political context with an added important taint of intimacy, but we can also clearly perceive the act of mediating. Consequently, in the final image, both subject and spectator are implicated in the traditional economy of gazing where one is looked at while one is looking.

Collins usually uses the format of personal interviews to read into the everyday life of his subjects. He wants to know about their dreams, their social life, the places they like, the TV programmes they watch. Recent work by the artist has been developed throughout the transition of the "new" Yugoslavia. In "Becoming more like us", Phil Collins focuses on what the media has stopped reporting and has banished to forgetfulness. This time, Collins observes young Serbs with the intention of reporting how they live their lives. This work, however, also speaks about the constant tendency of the Media to accommodate the report into the dominant Western narrative. An earlier work, "How to Make a Refugee", filmed in the refugee camps at Stankovec and Czegrane in 1999, also carefully depicts this anger of consuming the portrayed "other" by Western Media. (This film will be shown as part of the "Bideo Proiekzioak" event within Front Line Compilation in Sala Kutxa, Arrasate Street, Donostia, 12-13 April 2002).

Phil Collins has also produced other in Belfast, such as the series "Holiday in Someone Else's Misery". (This was part of the public art project called "International Language", May 2001). In that display Collins portrayed recent minor incidents that occurred in different neighbourhoods all over Belfast. Little has changed despite the Peace Process, yet these incidents only gain coverage in local press. By printing these images onto T-Shirts to be sold, Phil Collins adds an edgy point to the whole thing where the fascination of documenting places "in conflict" becomes as consumable as any other bucolic souvenir image aimed at promoting tourism.

In his work Phil Collins causes the common Media fascination of documenting damage and the personal stories told and lived by the subjects of these "conflict zones" to collide.

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