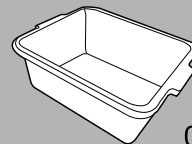




irella | urria  
september | october

**the balde**



0€

# 01

## the balde

**martzelo zelaieta 75**  
**13. bulegoa**  
**31014 iruñea**

**t. +34 948.12.19.76**  
**info@thebalde.net**

**publi@thebalde.net**  
**m. +34 686.48.59.80**

**www.thebalde.net**

**argitaratzailea / publisher:** eragin - komunikazioa eragin sli  
**editore / editor:** iñigo martínez

**zuzendari / director:** césar ekisoain

**talde eragilea / promoters:** koldo almandoz, arkaitz billar, césar ekisoain, martin etxauri, unai abarzuza, txuma vázquez, bixintxo labiano eta iñigo martínez

**diseinua / design:** martin etxauri, unai abarzuza, txuma vazquez eta sonia beroiz.

**euskara arloko arduraduna / basque section head:** gorka izeta

**ingeleza arloko arduraduna / english section head:** smiley

**musika arloko arduraduna / music section head:** asier leoz

**ale honetako kolaboratzaileak / collaborators this issue:**

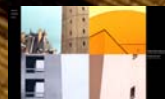
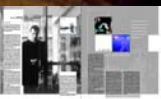
kirmen uribe, asier leoz, blanca oría, juan zapater, maría solana, berta oses, itziar suárez, peru almandoz, jon arga, jabi manterola, mikel saiz, igor errazkin eta asier errazkin

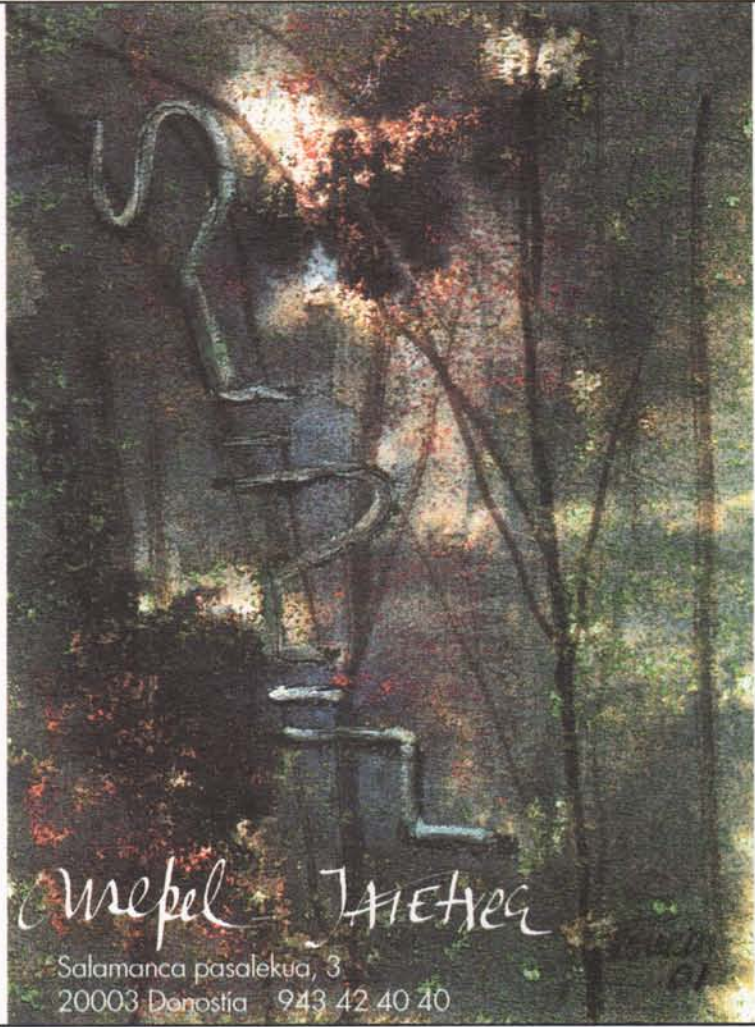
**ale honetako argazkilariak / photographs this issue:** mikel saiz, galder izagirre, uxue montero eta koldo almandoz

**ale honetako komikia / comic this issue:** martin etxauri

**inprimategia / printed at:** espacegrafic

**lege gordailua / legal na/**





*Mepel JAIEHEG*

Salamanca pasalekua, 3  
20003 Donostia 943 42 40 40

12/06 ATZO FUN FUN (SAN ROQUE, 17. DURANGO) 23:00 djMAKALA

12/13 CAIRO STEREOCLUB (ALDAVE, 9. GASTEIZ) 23:00 djCUBO (SILUM SOUNDZ), BAD SOUND SYSTEM

12/14 ETXEKALTE (MARI KALEA, 11. DONOSTIA) 23:00 BAD SOUND SYSTEM, djZIGOR (SELEKTAH)

12/20, NICOLETTE (TEJERIA, 32-34. IRUÑEA) 23:00 djCUBO (SILUM SOUNDZ), djTIM O'NELLIN (B.E.D. /A&E)

12/21, MIMIE LA SARDINE (62-64 KORSARIOEN KAIA, BAIONA) 22:00 djP3Z

the balde's partys



eragin.com

diseinu, internet, publizitate eta eragintza

bota PIÑUE!

#### Etxeko telebistan ikusteko eguberrietako zeluloidea

Mexikotik New Yorkera egindako bidai batean, Buñuel eguberri festa batera gonbidatu zuten. Afalostean, festa berean zegoen Amparo Rivelles "Oda a la madre patria" erreztatzen hasi zen. Buñuel mahaitik altxatu eta hantxe zegoen eguberri arbola ostikoka txikitu zuen. Urte bereko urtezahar gauean, Charles Chaplinek bere etxean antolatu zuen festan, Calandako zuzendaria etxera sartzen ikusi zuenean, harti besotik oratu, etxeko eguberri arbola aurkeztu eta esan zion:

Duela astebeteko eszena errepikatu nahi baduzu, has zaitez lehenbailehen.

Eguberriak dena kutsatzen du. Eta zinema ez da libratzen. "Road movie" edo terrore zinema existitzen diren moduan, eguberrietako filmek ere genero bat osatzen dutela esan genezake. Urteetan, Disney-ren marrazki bizidunak eta mezu kristauro filmak izan dira genero honen ardatza. Baina zinema, errealitatearen isla izanik, gizarte aldaketan ispilu bihurtu da. Telebista, etxeko zine patrozinatu txikia ere kutsatzen da "jingle-bells" izpirituz. "Atrapado en el tiempo" (Groundhog day) filmeko Bill Murray-ren moduan, urtero harrapatzen ditugun mozkorraldien ajea "Sonrisas y lágrimas", "Ben Hur" eta "Rey de Reyes" modukoak aurrean pasatzen ditugu. Telebista kateetako aukera nahiko pattala izaten denez, hona hemen bideoan edo DVDan ikusteko gomendioak thebalde:

#### What films to see on TV at Yuletide

Once, while travelling from Mexico to New York, Buñuel was invited to a Christmas party. After supper, Amparo Rivelles, also present at the gathering, began to recite "Oda a la madre patria" (Ode to the motherland). Buñuel promptly stood up from the table and proceeded to smash the Christmas tree into little pieces. A week later, at a party held at Charlie Chaplin's on New Year's Eve, the host, on seeing the director of Calando arrive, rushed over and led him by the elbow up to the Christmas tree he had in his home and told him: - If you're going to repeat last week's scene, you had better get it over and done with. Christmas rubs off on everything, and cinema is no exception. Just as the "Road Movie" and the "Terror" genre exist, so too does the "Christmas" film. It can be bracketed in with the animated Disney films and other movies with a Christian message that we have seen over the years. Cinema is a form of capturing reality, and, thus, has always reflected changes in the make up of society. Television, our sponsored little home cinema, has also been infected with the spirit of "jingle-bells". Just like Bill Murray in "Groundhog Day", we wince away our yearly hangovers watching the likes of "The Sound of Music", "Ben Hur" and "King of Kings". As the offer on the different channels is quite weak, here are a few recommendations to watch on DVD or video:

TIMBER!



Etxean jaiotza jartzen duzun horietakoa bazara eta Calandako zuzendaria bekatari bat zela uste baduzu, garai bateko klasikoetara jo beharko duzu eguberri izpiritua duten filmen bila. Klasikoen artean klasikoena, "It's a Wonderful Life" (Que bello es vivir). Ergel aurpegiko suizida frustratuaren istorioa ezinbestekoa bihurtu da mendebaldeko herrialdeen gabonetan. Baina George Bailey gizagaixoaren istorioa ez da eguberrietako telebista egitarauetako klasikoa kasualitatez bihurtu. Filmaren eskubideen jabe zen ekoiztetxeak eskubide hauek berritzea ahaztu zuen. Hollywood-ek urteetan boikota egin zion telebistari, eta horregatik Frank Caprak zuzendutako historia hau izan zen (egoera berdinean zeuden beste gutxi batzuekin batera) telebistan ikus zitezkeen artean bakarretakoa. Film honen izpirituekin bat egiten dute "Cuento de Navidad" (Scrooge) Charles Dickensen literaturan oinarriturikoa, "Cita en San Luis" (Meet me in St Louis), "Mujercitas" (Little Women), "Navidades Blancas" (White Christmas) eta beste hainbatek. Baina Jose Luis Garciren aurpegia jartzen ari zaizula ohartu bazara, beste zinema mota bat ikusteko ordua iritsi da. Buñuel imitatzen suntsitu berri duzun eguberri arboleko bolatxoak balkoitik behera botatzen amaitutakoan, prest zaude Espainiako filmografiako film handi bat ikusteko: "Plácido". Film honetan, eguberriari txirotasun bat mahaian esertzeko ohituraren kontura, data hauetako izpiritua trufatu eta 60en hasierako Espainiaren erretratu bikaina errodatu zuen Luis García Berlangak. Alex de la Igesiaren "El día de la Bestia" kritikak sozial apur bat badu ere, eguberria beste ikuspuntu batetik jorratzen du; Antikristoaren jaiotza sahiestu nahi duen apaiz euskaldun baten ikuspegitik hain zuzen. Zurrumurruek diotenez,

Arantzazuko fraileek urterot jartzen dute euren zine-klub partikularrean. Inguruan haurrak badituzu, hauxe duzu ikusleko zabalarentzat aukera entretenigarria: "Gremlins". Baina ez izan kabroia eta ez hasi etxeko maskotari ura botatzen. Klasiko zaharren artean ere bada film berezirik. "Navidades en julio" (Christmas in July) 1940. urtean estreinatu zen, eta ironia eta kritika fina erakusten ditu bere garairako. Eta zaharra ez bada ere, 1993an estreinatu zen "Pesadilla antes de navidad" (The nightmare before Christmas) eguberrietako kuttuna bihurtu da honezkerok. Tim Burton eta Henry Selick-en animaziozko maisulan honetan Jack Skellingtonek —for Lehendakari!— Santa Claus bahitu eta eguberria Halloween bihurtzen du. Eguberri film ugari dago. Gisa guztietakoak. Eta ez pentsa, Buñuel pastel tipiko bat dela uste dutenentzat ere bada aukerarik. "Jack Frost: Muñeco de nieve asesino" (Jack Frost Christmas Killer) lizenburuak maisuki laburtzen du bere mamia. Eta amaitzeko, sasoiarekin bat datorren aholku berezia: "USA Invasion" (Invasion USA). Kuba eta Nikaraguako armadek —garai hartan

integrata musulmanak zintzoak ziren— Sobiet Batasunaren laguntzaz Amerikako Estatu Batuak inbaditzen dituzte eguberri egunean. Baina lasai, Chuck "Santa Claus" Norris-ek, salbatuko du mundu libreko komunismoaren atzaparretatik. Film hauek ez badizute eguberria pasatzen laguntzen eta zure burua zeharo anestesiatu nahi baduzu, beti geratzen da ETB1-eko pilota partida... diferituan.





If you're one of those people who stick up a crib, or if you think that the director of Calanda is nothing but a damnable sinner, you had better stick to flicks that portray the classic Christmas spirit. "It's a Wonderful Life", the story of a dopey-looking frustrated suicidal maniac and a classic among classics, has become

indispensable viewing at Christmas in western society. It's no coincidence that this story about the poor fool George Bailey has become a Christmas classic; the producers who had the rights to this movie forgot to renew them when they ran out, and as Hollywood was in the midst of a boycott on TV Stations, this film by Frank Capra (along with several others in the same situation) was one of the only few that could be shown on TV. The following films are all of the same ilk: "It's a Wonderful Life"; "Scrooge", based on a book by Charles Dickens, "Meet Me in St Louis"; "Little Women", "White Christmas".....

Having finished taking off Buñuel by wrecking the Christmas tree and chucking all the little coloured Christmas balls out the window, you are now ready to sit back and enjoy a great Spanish film: "Placido". In this feature film Luis Garcia Berlanga aptly captures the Spain of the early 60's and proceeds to take the piss out of the custom of having the poor and needy over for their Christmas dinner. Apart from his criticism of society, Alex de la Iglesia, in "El Dia de la

Bestia", also gives us a different angle on the Christmas story: a Basque priest's as he tries to prevent the birth of the Antichrist. Rumour has it that the monks at Arantzazu include this amongst their favourites for their Christmas cinema club. If you have kids about, you can also choose a picture fit for all the general public in "Gremlins". Don't be a bad bastard by throwing water all over the house pet. There are a few special films to be found among the old classics. "Christmas in July", shot in 1940, is full of sharp criticism and irony for its time, and even though it can hardly be considered old -1993 -, Tim Burton and Henry Selick's "The Nightmare Before Christmas" has already become a Yuletide favourite.

In this masterwork of animation Jack Skellington - for Lehendakari - kidnaps Santa Claus and turns Christmas into a big Halloween party. There are many Christmas films, and of all sorts and types too. Those of you who think that Buñuel is a softy are also able to choose something a little more to your liking. "Jack Frost Christmas Killer". The title sums the film up wonderfully. And finally, a movie really in tune with the times: "Invasion USA". The Cuban and Nicaraguan Armies - back in the good old days when fundamentalist Muslims were the good guys - invade The States with the help of the Russians on Christmas Day. There's no need to be afraid however, Chuck Norris is there to save the free world from the clutches of communism. If these films don't help you get through the Christmas period and you really feel in need of total anaesthesia, you can always fall back on the handball matches on ETB1.



# koldo izagirre: “idazketaren inguruan probokazio txiki bat egin nahi nuen”

textua / by: kirmen uribe argazkiak / shots: mikel saiz



**Beti izan da bide berriak urratzearen zale. Liburu bat argitaratu orduko ibilitako bidea atzean utzi eta beste bidezidor bat hartzen du, bertan goxo egin gabe, errazkerian erori gabe. Gogoa bizia, azkarra luma, Koldo Izagirre dugu euskal idazleetan intelijenteenetakoa, zalantzarik gabe. Azkena, interneten idazten ari den nobela. Lau atal atera dira dagoeneko. Irakurleak aukera du, atalak irakurri ahala, idazleari iradokizunak egiteko. Idazle ala irakurle, biak ala biak, inoiz baino hurbilago.**

**Sare informatikoan ari zara idazten nobela, irakurleen iritzia aldiari aldiari jasoz. Zer nolako esperientzia izan duzu orain arte?**

Oso interesgarria, hainbat mezu hartu ditut nobelari buruz, aholkuak, kritikak, iritziak, informazioak... denetarik. Nik ideia orokor bat neukan buruan, aspalditik zebilkidana, eta sekulan garatzen ez nuena, beti beste lan batzuek hartzen ziotelako aurrea. Alde horretatik, Internet oso tresna interesgarria da, egizu kontu zenbait idazleren, edo hobe esan zenbait mugimenduren helburuetako bat izan dela “egile kolektiboa” lortzea. Hori urrun dago oraindik, baina uste dut tresna honek hainbat baliabide berri ematen dituela. Hala berean aitortu behar dizut nire asmoa ez dela obra “kontsentsuatu bat” idaztea, idazketaren beraren inguruan probokazio txiki bat egitea baino. Eta, noski, neure orojakintasuna zalantzan jartzea.

**Nondik jaio zen ideia?**

Josu Landa adiskideak probokatu ninduen, esanez opari bat egin behar geniola Gorka Arreseri, edizio elektronikoko bat egiten genuela aurrea paperera baino lehen... Egia esan Josu etengabe ari da garatzen Susa argitaletxeko webgunea, bateko argitalpen berrien saila, besteko edizio elektronikokoak, gero kritikak... Beste alor bat falta zuen, literatura atelierra izanena zena, eta horretarako lehen pausoa izan zen... Badakit beste egile batzuek ere beren obrak oinarri elektronikokoan atalka argitaratzeko asmoa daukatela, ikusten duzunez oso positiboa izan da hau guztia.

**Orain arte lau atal bukatu dituzu. Jarraipenik izango al du?**

Bai, bai... egia esan argitaratzen hasi nintzenean halako murgiltze zoro bat egin nuen, “zuzen ateratzen bada burruntzia, oker ateratzen bada igitaia.” Baneuzkan ideia batzuk, banekien zer kontatu nahi nuen, baina egitura batere zehaztu gabea neukan, eta horregatik ere interesgarria iruditu zitzaidan agerian egindako idazketa bat proposatzea, neuk ere ikasiz joateko lagunak iritzietan. Baina gero arazoak daukat papererako, ze integratu egin nahi nituzke bertsioko elektronikokoaren irakurleen iritziak nobelaren beraren testuan. Eta ez ohar huts gisa.

**Zein da nobelaren intentzioa?**

Nobelaren bertan idatzia daukat gutaz jarduteko interesatzen zaizkidala besteen menturak. Alde horretatik, geure buruari buruzko gogoeta egiteko aitzakiak besterik ez dira nobelaren ageri diren protagonistak. Baina fikzioa da nagusi, edo hala izatea nahi nuke, fikzioak bideratzea hausnarketa. Nobelaren helburua hain errota daukagun mitoxoren bat apurtzea da, edo apurtu ezin badut, ba azpia jaten hastea.

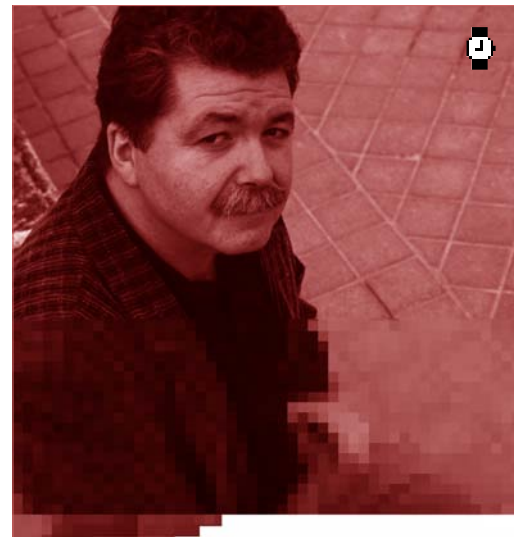
**Gazte magrebtarrak ageri dira eleberrian. Egia al da bi mundu elkar joka ari direla?**

Gazte magrebtarrak? Senegaldarrak direla uste nuen nik nobela horretako protagonistak, edo, orain esaten den moduan, behesaharriak, Saharaz haraindikoak. Logikoa da zure nahaste hori, ze orain dena da Magreb inguruko inmigrazioa, edo hala ematen du behintzat, oso modan — barka fribolitate — jarri dira paterak, zuen belaunaldia paterak markatua da. Nik ezagutu nuen beste emigrazio klase bat, nik ezagutu nitian paterak Euskal Herrian bertan: frankofoniako beltz gazteak, Frantzia sartu nahian multzotan batetik bestera, 1970-1975 urte haietan. Irun beltzez bete zegoen, mafiek kontrolatzen zuten mugimendu haren zati bat... Kontrabandaren beste aldea, erromantikotasun faltsu baten ostea... Zeinen zaharra naizen!

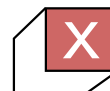
Bi mundu elkar joka... bai zera! Mundu batek bestea jotzen du, egunero. Europa erdiko komunistak ados daude Afganistani egiten zaion erasoan. Abertzaleek “Bin Laden” esaten dute, orain arte “Ben” zena — Ben Bella, Ben Barka, Tahar Ben Jelloun... — yankizatu egin dute... Uste duguna baino kolonizatua gaude, eta ez daukagu horren kontzientziarik. Eta ondorioz, kolonizatzaileen hizkera hartzen dugu. Alegia, kolonizatzaile bihurtu gara.

**Agirretarraren izpirituak, hala ere, bizirik irauten du.**

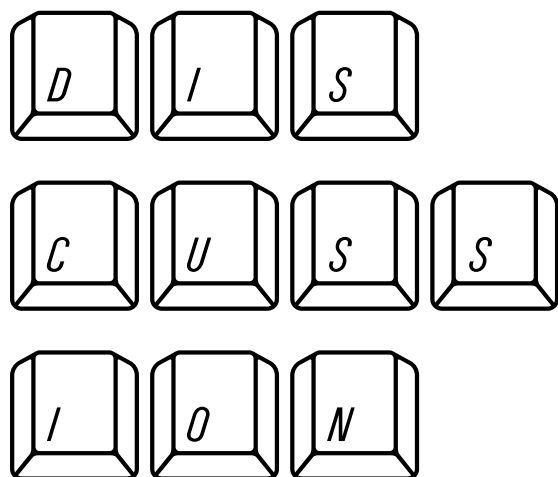
Nik ez dakit zer den zehazki “Agirretarraren izpiritua”, baina eskertzen dizut piropoa, agirretartasunaren berri ematen ahalegindu direnetan kokatzen nauzula sumatzen baitut. Agirretartasuna ez da, nire irrintzian, ideologia finkatu bat, gehiago da matxinozaletasun intuitibo bat, egindako balentrietan baino egindako okerretan ikasten saiatzen dena. Orain bertan hainbat oker egiten ari gara ezkerreko abertzaleok, baina ez gara gai mingarri zaiguna esateko, heroikotasuna gailentzen zaio analisari. Oker horiek zerk eraginak diren, zergatik, eta nori egiten dioten mesede ikusteko gauza ez baldin bagara, jai daukagu. Agirretartasuna egia fedekoak hain erraz irensten ez dituen halako haize fresko bat baldin bada, ez nuke esanena bizirik dirauenik, baizik eta jaiotzeko dagoela. Autokritika gogor baten ostean baino ez da sortuko, eta, ondikotz, ez dirudi bihar goizerako denik.



95% of 135k. loading...



# koldo izagirre: "I wanted to stir up a little discussion on this writing"



He has always been in favour of trying out new methods in writing. As soon as a book is published, he leaves it behind and heads off in search of new untrodden paths. He doesn't like to settle or do things the easy way. Of fiery desire and quick with the pen, Koldo Izagirre is undoubtedly one of the most intelligent Basque writers around. The latest we have from him is the novel he's writing on internet. Four chapters have already appeared. The readers, as they finish each chapter, can make any suggestions they feel worthwhile to the author. The reader and writer, closer than ever.

**You are writing the novel on the net and receiving opinions from readers all at the same time. What has the experience been like so far?**

Really interesting. Readers have sent messages on the novel. Advise, criticism, opinions, information... all kinds of things. I had a general idea floating around my head for ages, one I'd never gotten down to developing because there would always be something else I had to do. In that respect, Internet is a really useful tool, just think how many writers, or even more so, movements, who have had the setting up of "a collective workgroup" as an objective. That's still a long way away, but I do think this tool opens up new possibilities. All the same, I have to be honest and confess that I am not trying to write "a story written by consensus". I wanted to stir up a little discussion on the writing, and, of course, cast doubts on my omniscience.

**Where did the idea come from?**

My friend Josu Landa provoked me by saying we would give a present to Gorka Arrese. The present would be an electronic edition before we gave him one on printed paper. Josu works non-stop at renovating Susa Publisher's web site, the new one-off special publications' section, electronic editions,

then there are reviews... but there was one section missing: literature workshop, and this was the first step that had to be taken... I know other writers who are planning to publish their work by chapters on the net. As you can see, this has all been a very positive experience.

**So far you have finished four chapters. Will it continue?**

Yes, sure it will... to tell you the truth when I started I kind of said to myself: you get the silver spoon if it works out well, if it doesn't, well, you get the wooden spoon. I had a few ideas when I started out, I knew what story I wanted to tell, but there was no form to it. That made it even more interesting to me. The idea of openly writing something with the help and advice of others. There are some problems in transferring it to book form because I would like to incorporate the suggestions I have been sent about the version on internet, and not just as simple foot notes.

**What is the intention of the novel?**

I have written in the novel that when I write about us, I'm interested in the adventures of others. The protagonists who appear in the novel are nothing but an excuse to offer some reflections on ourselves. But it's mostly fiction or, at least, that's how I'd like it to be. I'd like fiction to open up the way for reflection. The objective of the novel is finish off some of the myths that are deeply rooted here, and if I can't do that, well, I'd like to start undermining them at least.

**Young Magrebees are present in the novel. Is it true that two worlds are clashing?**

Young Magrebees? I thought the protagonists of the novel were Senegalese or people from the Lower Sahara as it's called now. From the region below the Sahara. Your confusion is perfectly logical all the same. Now all immigration is based around Magreb, or at least that's how it seems. Makeshift rowing boats - excuse the frivolity - are all the fashion these days, your generation has been marked by them. I knew another class of emigration. I knew those who were right here in the Basque Country, the French-speaking young blacks here trying to get into France between 1970 and 1975. Irun was full of black people then. The mafia controlled a part of the movement...the dark side of smuggling, the dark side of a false romantic idea...God! I'm so old!

Two worlds clashing?...not a chance! One world beats up the other everyday. Communists from Central Europe agree with the attack on Afghanistan. Basque patriots say "Bin Laden" instead of what was "Ben" until a short while ago -Ben Bella, Ben Barka, Tahar Ben Jelloun- have all been Americanised. We are more colonised than we think, and we are not aware of it. As are a result of this we use the language of the colonisers. We, therefore, become colonisers ourselves.

**The spirit of The Agirres, however, is still alive?**

I don't know what the exact meaning of "The spirit of The Agirres" really is, but thanks for the compliment anyway. I sense you place me amongst those who have tried to spread the word of "Agirre-ness". "Agirre-ness" is not, in my opinion, a set ideology; it's more of an intuitive love of rebellion, one that tries to learn from past mistakes rather than from past exploits. At the moment we left-wing Basque nationalists are going the wrong way, but we are not capable of speaking about this painful topic. Heroism brushes away analysis. If we are not capable of seeing what causes these mistakes, why, and who they favour, there's absolutely nothing we can do. If "Agirre-ness" is a breath of fresh air that doesn't swallow those beliefs so easily, then I wouldn't say it's still alive, I'd say it's just about to be born. But, It will only come to be after severe self-criticism, and I don't think that's going to happen soon.

✉ koldoizagirre@sumail.com 09:03

# hauxe duzue al dakarru,

Afrikako modaren hiriburua, Europako arrantza porturik handiena, munduko karabanarik luzeenaren helmuga. Karabana horretan helduko naiz ni ere noizbait hiri zikin honetara, eta orain zarpaka ibiltzen gaituzten jendarmek berek egin beharko didate bide, gamelurik arinenean azalduko bainaiz Hiroshi Masouka bezain gidari trebe. Bai, ni Paris-Dakar rallyko garaile ezagutu beharko naute hemengo jendarme txatxu guztiek, eta kui erdia luzaka eskean ari direlako espaloia berea dutela uste duten elbarri eta langabetu guztiek, eta semaforoetan leihatila zabalzen ez duten handiuste horiek guztiek, eta hoteletara hurbiltzen uzten ez diguten morroi armatu guztiek, eta mezkitato

zabaldegitik kasatu nahi gaituzten kotxezain zarpatsuek. Basamortuko harea oldarko <sup>herrotur</sup> beldurgarritzko amorruan, Jacky lckx eta **paul**

# bel mondo

eta Henri Pescaroioren aurretik helduko naiz ni hona, Al Dakarru nazkagarri honetara neure zintzoan, zanpatzaile, Paristik honainoko lider, tubab guztiak gibelean utzita promenade batean Tanbakunda-n barrena lasai. Telebistan ez naute tratatuko "bertako seme adoretua" moduan aurten Abdu Thiam tratatu duten bezala, Paris-Dakar irabazi duen gidari zaildu eta ausartaren moduan baizik, ni ez naizelako lehen afrikarra izanen, hori azkena izatea da beti guretzat beraien rallyetan; ni lehena izanen naiz, besterik gabe. Bere nazioko hiriburua garaile helduko den lehen senegaldarra izanen naiz, bai. Barre eginen didazue, esanen didazue Paristik hona heltzeko Pariseraino joan behar dela aurrena. Egia da. Baina, egun Al Dakarrun bizi izanagatik, paristarra izanen naiz ni ordurako. Nik Paris joko baitut goiz edo berant, baita Paris-Dakarreko etapa guztiak oinez egin behar baldin baditut ere atzekoz aurrera, Alhamdulillah.

Bitartean egunero entrenatzen naiz **pompi dou** hiribidean. Ezkerretik ez ezik eskuinetik ere aitzinatzen ditut Sanba, Xeik, Maktar eta gainerako guztiak, arnena naiz abiadurak aldatzen eta lau gurpiletako trakzioa sartzen dudanean ez dago aurrea hartuko didanik. Beti iristen naiz lehena helmugara inor bultza edo baztererra behartu gabe, lasterka garbiak dira nireak. Gero sariaren zati bat eskatzen didate askotan lagunek. Coca-Colatik zurrut egiten uzten diet batzuetan, baina gehienetan eragin egiten dut lata, irekidura ozta zabaldurik busti egiten ditut Kunkaanenek egiten duen bezala podiumetik txanpain bonbila erraldoia publikoari zuzenduta. Ni orduan garailearen lore koroa lepoan baneuka bezala sentitzen naiz, horretarako daramatzat Motul Pirelli Monroe Schell Total Michelin ikurrak neure atorrari. Beti lehena iristen naiz dunak, sakondurak, uharka lehortuak eta Fronte Polisariokoez ezarri dituzten minak ongien ezagutzen dituen naizelako, jinkana

bihurriak eginez ailegatzen naiz irrintzi batean **pont y** kafetegira heldu den azken bezeroarengana, eta motorra itzaltzeko onik ez daukala plasta! ezartzen diot zapi bustia haizeparan, alde hemendik esan dezenerako nik kristal osoa utzi diot garden eta hauts tantarik batere gabe. Jaitsi orduko berriz gurpilean ari naiz igurtzi eta igurtzi, asko gustatzen zaie Pontyko bezeroei nikelatutak dirdiratsu edukitzea gero, Fanta edo Jazine edo Rihanna besotik helduta dakartenean. Eta hantxe ikusten nautelarik belauniko makurtuta ostiral bateko arratsaldeko ordu biak balira bezala, Allah bezain boteretsu sentitzen dira, errukitu egiten dira nitaz eta sos batzuk botzen dizkirate "Egik lan, halako auto bat ukanen duk bihar!" esanez. Baina tubab-en emakumeak ditut bezerorik onenak, bihotza beratzen zaie beltz bat ikusita, bileteak

eman izan dizkirate. Gure ile kirruak zoratu egiten ditu, esan didate **hot zi kara** berezi bat ematen diela gure ilea ukitzeak emakumezko zuriei, nik burua makurtzen diet beti, eta eskuaren ahurra pasatzen dute nire buruan, orraztu baten premia baneuka bezala. Jatetxeko ate ostean ezkutatzen zaizkidanerako hanka egiten dut, jendarmek aldiro ageri dira hemen eta ez zaie laket gu bezalako mukizuak ibiltzea turisten arrastoan, ez dugu Senegalen itxura ona ematen. Sosak bilduta Kermel azokara edo Sandaga aldera hartzen dut Jaureguiberry hiribidean beheiti rally ikusgarrian, zamaturik ezinean datozen emakumeen parean estopatzeko. "Toyota bat merke!" eskaintzen diet ozen, "Toyota sendo bat zure zama nekatu gabe etxeraino eramateko!" Bildua lepoan hartzen dudalarik belaunek halako zorabio bat egiten didatela ikusita "Baina non duk Toyota hori!" galdetzen didate, eta nik orduan irri egiten saiatzen naiz neure behakorik alaiena eskaintzen diedala zamapetik, "Neu naiz Toyota, oraingoz...!" aitortzeko. Eta barre egiten dute. Eta batzuetan, ministroren baten neskameren bat harrapatzen dudanean, merkatuan erositakoaren zatiren bat ematen didate. Baina nik nahiago izaten dut dirutan kobratu, Pariserainoko bidaia ez dago batere merke.

✉ txomin@txut.gola 11:34

✉ imanoll@sagarra.txotx 15:04

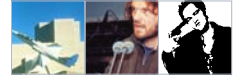


toyota 100% of toyota.jpg loaded.

✉ urko@txontxongilo.gi 12:29

✉ iraultza@polita.da 16:58





## HIS VISUAL LANGUAGE MORE PROFOUNDLY



### TARANTINOREN ITZULERA

"Kill Bill" izena du erroetxe aurpegia duen zuzendariaren pelikula berriak. Lapur talde bat uzten duen hiltzaile baten historia da. Bere kideak ez daude konforme erabaki horrekin eta bere ezkontza egunean, sarraski bat egiten dute. 5 urte koman izan ostean, esnatu eta bere mendekuari ekingo dio ezta bidairik gabe geratu den hiltzaileak. Hiltzaileak, jakina, Uma Thurman-en begiak ditu, filmaketa Mexiko, Hong Kong eta Los Angelesen egingo dute. Estreina? Pazientzia. 2003. urtean.



### THE RETURN OF TARANTINO

"Kill Bill" is the name of the latest offering from the director with a face that resembles a lunatic asylum. This is the story of a killer who decides she doesn't want to be part of a gang of thieves anymore. The problem is that her colleagues disagree with her, and shoot up her wedding day. After five years in coma, our killer, miffed at missing out on her honeymoon, comes to and starts to plot revenge. The killer is none other than Uma Thurman. The movie will be filmed on location in Mexico, Hong Kong and Los Angeles. When will we get the chance to see it on the big screen? Be patient. Sometime in 2003.



### FRANK GEHRY

The architect Frank Gehry is known for building the Bilbao Guggenheim Museum amongst others. We now have the chance to see all the work he's done in cities like Prague, Berlin, Jerusalem... metal furniture he has made and the work process plans he has used... and all in the same building he built himself. The 40 pieces on view here to enable you to discover his visual language more profoundly.

### KUSTURIKA ... MAKING FRIENDS

"They're paying the price for all the terrorist inspiring rubbish Hollywood has filmed". The Sarajevo born director of films such as "Underground", "Black Cat, White Cat", has been singled out for criticism due to the political content of his films. This rogue director who has never been known to bow down to the prevailing official line of thought, has always made films based on his own point of view. "I'm more interested in the people, stuck in the World Trade Centre waving handkerchiefs in search of help or those being bombed in Afghanistan than I am in politics or any politician".



### KUSTURIKA LAGUNAK EGITEN

"Hollywood-ek inspiratu ditu terroristak eta filmatzen dituen ergelkeri guztien ordaina jasotzen ari da". Sarajevon jaio eta bizi den "Underground", "Black Cat, White Cat" eta beste hainbat filmeen zuzendariak kritika ugari jasan behar izan du bere pelikuletan islatzen duen eritzi politikoengatik. Pentsamendu ofizialek at mugitu den zuzendari honek eritzi eta begirada propioz filmatu ditu beti bere istorioak. "Politika eta politikoak baino, World Trade Centerreko lehioetan, zapiek laguntza eskatzen zutenak eta Afganistanen bonbardeatuak direnak interesatzen zaizkit".



### FRANK GEHRY.

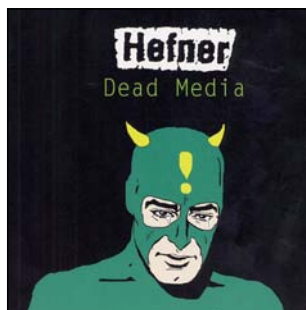
Frank Gehry arkitektoa besteak beste Bilboko Guggenheim museoa eraiki zuelako ezagutzen dugu. Oraingo honetan berak diseinatutako eraikin berean antolatuta den erakusketan, bere obra osoa ezagutu dezakegu: Praga, Berlin, Jerusalem... bezalako hirietan eraikitako lanak, altzairuz egindako altzariak, lan prozesuak... Guztira 40 obra inguru bere ibilbidea eta hizkuntza bisuala ezagutu eta bide batez bertan murgiltzeko.

HEFNER. dead media.

(everlasting).

"We love the city", Hefner-en azken diskoak, gertukoa egin zigun Darren Hayman. Ondoko atean bizi den tipo irribarretsua, itsusi samarra, apur bat utzia eta umore finekoa. Izan ere, Hefner-en diskoetan aspaldiko testurik zorrotzenak bizi dira, ingelesak goitik behera. Gainera bazuten halako amateur ukitu bat kantu bakoitza ahuldu ordez oso erakargarria bihurtzen zuena. Orduan, taldearekin erruki handiz jokatzeko prest zeundenean, konposaketei erreparatzen zenien eta izugarri onak topatzen zenituen ("Hymn for the coffee", "The day that Thatcher dies") behin eta berriro aspertu gabe entzuteko modukoak. Baina lan berri honetan gitarra kaskarin horiek desagertu dira, edo, hobeto esanda, denek kantu bakar batetan egin dute topo, "Trouble kid", ACDC-ren moduko riff baten gainean egina. Gainontzekoa oihal elektronikoa zaharkitu batez estalita dago The Cars taldearen maketa inedito guztiak jarraian entzungo bagenitu bezala. Honek ez du zenbait kanturen maila zanpatzen, baina mesederik ere ez die egiten, diskoari izena ematen dion abestian edo "When the angels play their drum machines" izenekoan da nabarmena. Beste batzutan, "The nights are long" edo "Junk" kasu, asmo elektronikoak baretuta daude abestiaren mesederako. Hori bai, minututik beherako iraupena duten txantxak egi nahi badira, hobe izango da grazia apur bat izatea, eta ez da hori "Union Chapel day", "Treachle" eta "The mangle"-ren kasua. Gehiegitxo hiru izanda denak sobran egotea. "Dead media" oso disko bitxia da, ekoizpenak lur ematen dielako onak diren konposaketei, argi dago eta "Peppermint taste" eta "The King of summer" abesti ederrak direla, baina Spectrum-aren garaiko soinu eragile horiek itzaliko balira, emaitza gordinagoa izan balitz, askoz hobe. Hefner's last record "We love the city" brought us a little closer

to Darren Hayman. The smiling guy from next door, quite ugly, a bit shabby and a whacky sense of humour. In fact, the lyrics on Hefner's records are the sharpest to be heard for a long time. English from top to bottom. On top of all that, there was an amateur touch to each song as they softened that really made them attractive. Just when you were feeling sorry for the band, you took a look at the composition of the songs and you found some really great stuff that you never get bored listening to ("Hymn for the coffee", "The day that Thatcher dies"). But on this new record all the rasping guitars have disappeared. Well, they actually stuck them all together on one song: "Trouble Kid", powered along by an AC / DC type riff. The rest is totally covered by a blanket of electronic sound. It's like listening to all the stuff The Cars never released. That doesn't lower the quality of some of the songs but it doesn't enhance them either. This is noticeable on the title track or "When the angels play their drum machines". On some others the electronics are smothered a bit and the songs gain from it. Having said that, if you want to record one minute long piss takes, they had better have a touch of humour. This is not the case on "Union Chapel day", "Treachle" and "The mangle". For the three songs like this on the record to be superfluous is a bit much. "Dead Media" is a curious record. The production lends body to the good songs on the album and it's plain to see that "Peppermint Taste" and "The King of Summer" are beautiful tracks. But if the instruments that produce sounds from the Spectrum period were turned off and there was more substance to the end result, it would be that much better.



testuak / by: asier leoz

TORI AMOS. strange littlegirls.

(atlantic).

Gizonezko zenbait artistek egindako abestiak emakumezko batek interpretaturik. Gauza ez litzateke anekdotaren esparrutik irtengo emakumezko hori Tori Amos izango ez balitz. Berak miatu zizkion barrenak Nirvanaren "Smells like teen spirit" ereserki ospetsuari Cobain-en deiadarrak zirrara isila bihurtuz. Bertsio ariketa den lan honetan, Tori Amos Lloyd Cole, Neil Young, John Lennon, eta Bob Geldof-en giharretan barneratu da bidean zegoena beldurrik gabe arakatuz. Slayer gogorrei eskua sartu ondoren, euren "Raining blood" hartu eta gitarrak zeuden tokian izzotzeko piano doinuak ipiniaz are beldurgarriago bihurtu du. Antzeko eremuan Eminem rap izarraren "97 Bonnie & Clyde" dugu errezitatu izugarri baten baitan. "Ez gehiago diskutitu aitaxorekin lastana" xuxurlatzen dio autoaren maleteroan hildako emazteak bere alabari. Izugarria. Perfekzioa gainditzetik ez dagoenez, Tom Waits maisuaren "Time" ahalik eta barrenetik kantatzen, jatorrizkoaren maila berean utzi du, eta ez da gutxi. Lou Reed eta bere Velvet Underground taldearen "New age" izenekoarekin ere lan polita egin du, Warhol & Co.-ren "Loaded" diskoan zegoen aldaeratik urrun samar. Gauza bera esan daiteke The Boomtown Rats taldea eta astelehenak betirako loturik utzi zituen kantua bertsioari buruz. Oso ondo pentsatutako diskoa duzu hau, Jackson-en "Real men" izeneko kantua amaierakoa izateak nabarmentzen duen bezala. Iragarkiak zioen moduan ez da gauza bera bertsioak egitea eta bertsioak egitea. Songs originally performed by male artists done by a woman. It wouldn't be any

more than anecdotal if the recording artist didn't happen to be Tori Amos. She delves into the insides of famed Nirvana teenage anthem "Smells like teenage spirit" and turns Cobain's screams into an emotive silence. On this album of versions Tori Amos steps into the shoes of Lloyd Cole, Neil Young, John Lennon and Bob Geldof and follows in their footsteps fearlessly registering everything she finds on her way. She fiddles around with Slayer's "Raining Blood" by changing the the guitars for a piano that freezes the blood in your veins. The result is even more frightening than the original. She walks down the same path in an amazing recital of rap star Eminem's "97 Bonnie & Clyde". "No more fighting with Dad, no more restraining order" whispers the dead mother lying in the boot of a car to her daughter. Incredible stuff. Perfection cannot be bettered, so she does her best and sings the master Tom Waits' "Time" from as deep within as she can. Her version is up there with the original, which is as good as it gets. She does a nice job on Lou Reed and The Velvet Underground's "New Age" albeit quite different to what appears on Warhol & Co's "Loaded". The same can be said about her version of the song that forever links Mondays to Bob Geldof and The Boomtown Rats. This, as the choice of The Jacksons' "Real Men" as the LP's goes to show, is a very carefully thought out record. Just like the advertisement put it: "There' are versions and there are versions".



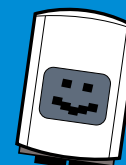


## gabonetan kotsolaten

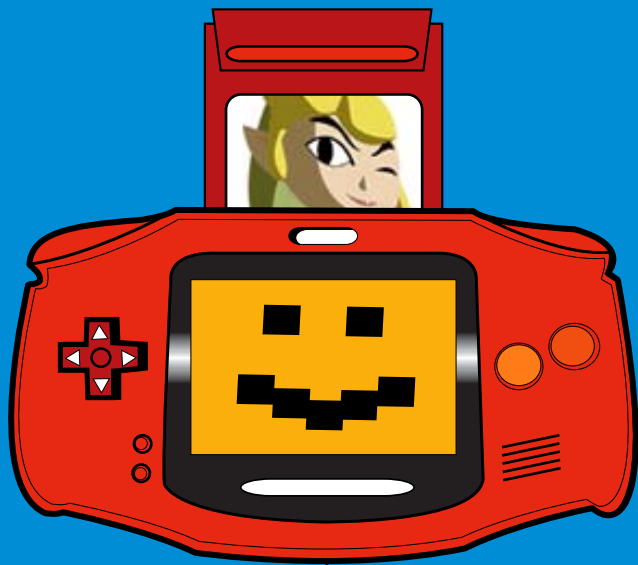
Bi urte geroago, azkenik, Sonyk bere PS2aren salneurria beheratu du. Segaren Dreamcasta ez da gehiago egingo. Nintendok atera berri duen Gamecube kotsolak Japonian ez du espero zituen salmentak lortu. Eta Microsoften x-boxa EEBBetan kalean dagoela jakinda... zein aukeratuko zenuke eguberri hauetan? Hemen daukatzue hainbat iruzkin, eguberritan bat erostekotan bazabiltzate, kotsola hauen alde eta kontra. Alderdi teknikoen konparaketa extrapolatu nahi baldin baduzue.

## consoling at christmas

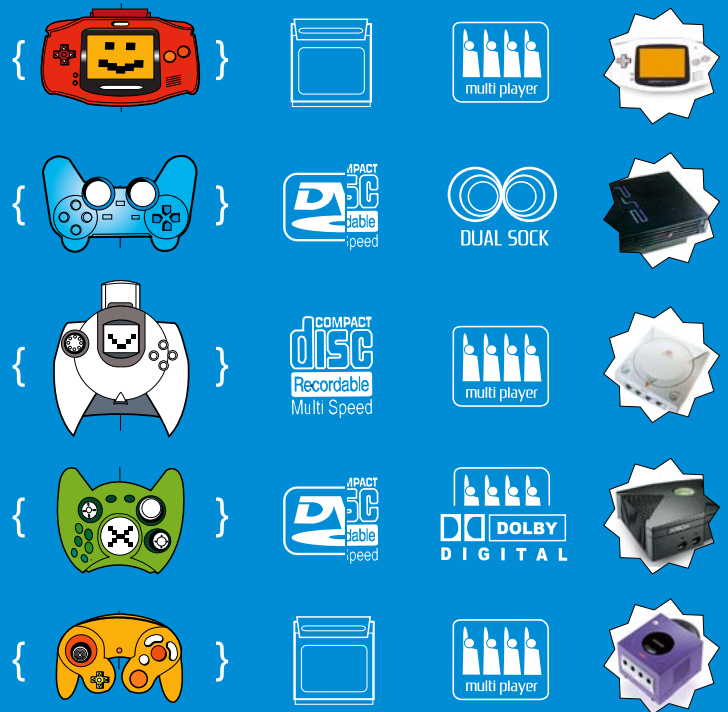
The price of Sony's PS2 have finally dropped after two years. Production of Sega's Dreamcast is to cease. Nintendo's recently released Gamecube hasn't been as successful in Japan as was expected and seeing that Microsoft's XBOX is now on the American market, which one would you choose this Christmas? If you're thinking of buying one this Christmas, here are for words for and against each console. Take a look at the different technical aspects of each one and draw your own conclusions.



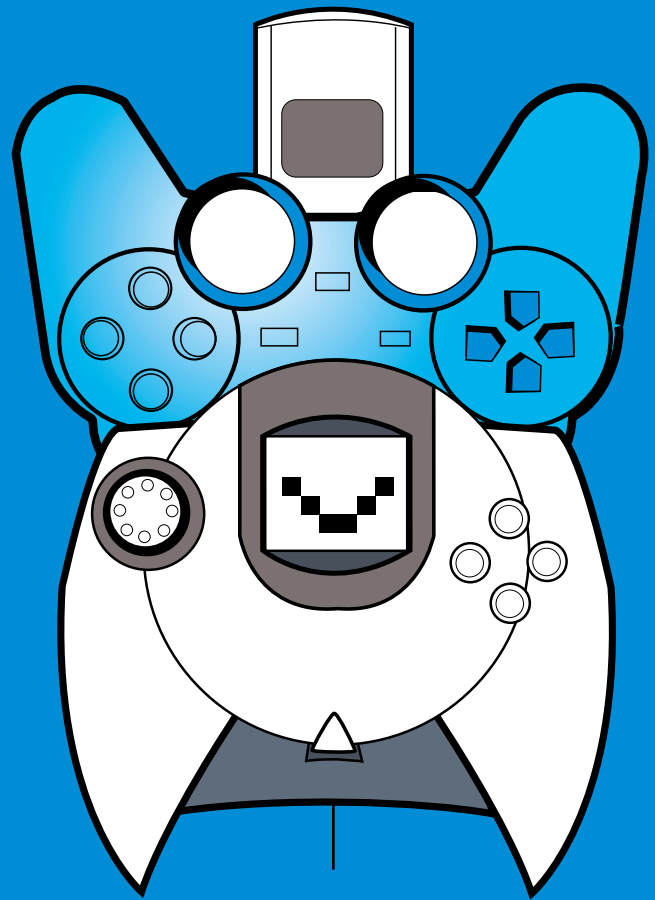
testua / by: i.a  
irudiak / draws: txuma



gameboyboy  
 { gameboy + gameboy advance }



x-cubebox  
 { xbox + gamecube }



playcastation  
 { playstation2 + dreamcast }

### Sega dreamcast. 120 euro inguru. Abendurako beherapena.

SEGAren kontsolarik hoberena desagertu egingo da arazo ekonomikoak direla medio. Gaur egun ez da entsanblatzen, eta denbora gutxian ez du jokorik izango. Hala ere pirateatzeko errazena da. Kontsola hau pirateriari esker gailendu zitzairen besteei, baina gure lagun(-min) bukaneroek beranduegi asmatu zuten kopiak egiteko formula magikoa, eta apur bat zaharkituta geratu da besteekiko. Hala ere Segaren taberna-arcade hoberenak dituzue 6 eurotan edo (Gipuzkoako herrien arabera, ateratako batz bestekoa).

### Sega Dreamcast. About 120 euro. Drop in price in December.

SEGA's best video console will shortly disappear due to economical difficulties. It is no longer being assembled, and soon there will be no games for it either. It is, however, the easiest one to pirate.

This surpassed the others because it was so easy to pirate, but our dear friends the buccaneers were a bit late in coming up with the magic formula, and the machine is a bit dated now compared to the others. All the same you can get copies of Sega's best arcade games for around 6 euro (average price in Gipuzkoa).

### Sony playstation II. 300 euro inguru. Kontsola+dvd.

Erlatiboki merkea da. DVD dauka. Diseinu aldetik gurasoentzako egina dirudi. Bideo baten itxura dauka. Hau da, gurasoak engainatzeko mini kanpaina egiteko prest uzten dizue Sonyk. Joko mordo bat dauka bere baitan. PS One-ren jokoak erabili ditzazke. Badakizue, bigarren bertsoak ez dira onak izaten. DVDaren kalitatea ez da oso ona. Gogoratzen duela gutxi Mexikon topatu zuten bakteria cd-jale hori? DVDak jaten omen ditu Sonyren bigarren "bideo" honek.

Joko ez-originalak erabiltzeko kristorenak egin behar dira. Txipa ezarri (legala omen) eta gero kopia sartzean 3 edo 4 segundoz sakatu botoi bati. Ongi irakurri duzue bai: 3-4 segundoz. Bat erosiko nuke jakiteko 5 segundoz sakatuz gero zer gertatuko ote litzatekeen jakiteko. Bideo baten itxura dauka. Japoniarra da.

### Sony Playstation 2. Around 300 euro. Console and DVD.

Relatively cheap. It seems to have been designed for parents as far as appearance is concerned. It looks like a video player. What I mean by that is that Sony make it easy for you to try and persuade your parents to buy the damn thing. It has loads of games, and games for Playstation 1 are compatible. You know that second parts are never good. The quality of the DVD is not the best. Remember a while back when they found a virus that ate cds? Well, this second "video" does the same with DVD discs. It's extremely difficult to use pirate discs. Stick the chip on (legal seemingly) and when you insert the copy you press a button for 3 / 4 seconds. That's what I said: 3 & 4 seconds. I would more than likely buy one if I thought that I could find out what happens if you press the button for 5 seconds. It looks like a video. It's Japanese.

### Nintendo Cube eta Game boy advance. 240 euro. inguru eta 120 euro inguru.

Nintendoren kakalitatea daukate. Bere saga famatuena aurrera doaz (Mario, Zelda, Pokemon); hau da, joko ospetsuen remake-ak:

F-zero, Zelda-x, Mario-kartt-tennis eta abar. Cubearen diseinu minimalista oso erakargarria da, eta gameboy berriak bi botoi gehiago ditu, arinagoa da, meheagoa eta pantaila handiagoarekin eta erresoluzio hobeagoarekin etorri zaigu. Lau gameboy batera konektatu daitezke lasterketak eta borrokak laukotzeko. Halaber, cubearekin lotu daitezke jokoak deskargatzeko edo mandotzat erabiltzeko.

Joko gehienek umeentzat eginak dirudite. Ez daukate DVDrik, eta jokoak kopiatzeako modurik ez daukagu. Japoniarra da.

### Xbox. Gutxi gora behera, billetterik handienaren adina euro. (zenbat?)

Teknikoki onena da. Azalean daraman plastikozko Xa oso ikusgarria iruditu zaigu. Sega lanean dabil jokoak prestatzen monopolioaren lagunaren kontsolarentzat. Microsoftena denez bere sistema eragilea beldurgarria izango da? Itreten eta berriro sartzan eman dezakegu egun guztia. Kontsolatik, esan nahi genuen. Amerikarra da.

### Nintendo Cube and Gameboy Advance. About 24 euro and 120 euro.

They have the quality of Nintendo. Their most famous sagas (Mario, Zelda, Pokemon) are still being continued; I'm referring to the remakes of their most famous games: F-Zelda, mario-kartt-tennis etb. The minimalist design of the Cube makes it very attractive and the new Gameboy has two new buttons. It's lighter and slimmer and comes with a bigger screen that gives better resolution.

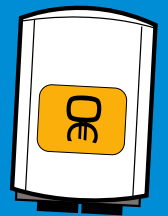
You can also connect four Gameboys together and thereby increase the amount of players in race and fight games by four. As well as all this you can also connect it to the Cube and download bits of games or use it as a control pad. Most of the games appear to be made for children.

It hasn't got DVD and we don't know how to copy the games. It's Japanese.

### Xbox. As much as the largest euro note (how much?).

Technically the best and the plastic X on the cover is really spectacular in our opinion.

Sega is working on games for this console produced by their monopolizing friends. As it's Microsoft's, will it's driver system be frightening? We could spend the whole day sticking things in and out. I am, of course, talking about the console. It's American.



www.susa-literatura.com

Txema Garcia-Viana (nobela)  
**SEI LORE**

Jon Alonso (rapsodia)  
**EUSKAL KARMA**

Mikel Taberna (ipuinak)  
**TXOKOLA TEZKO DINAMITA**

Kirmen Uribe (poesia)  
**BITARTEAN HELDU ESKUTIK**

Jon Benito (poesia)  
**AINGURAK ERREKETAN**

Iñaki Frieria (nobela)  
**LEHORREKO PATERAK**

www.susa-literatura.com

**Hemen da azkenik**  
Sarriren azken nobela

**LAGUN  
IZOZTUA**

JOSEBA SARRIONANDIA

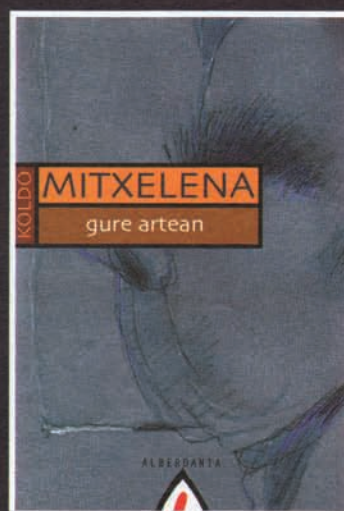
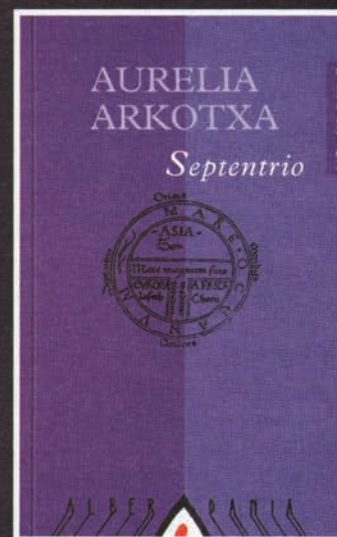


elkar



ELKARLANEAN

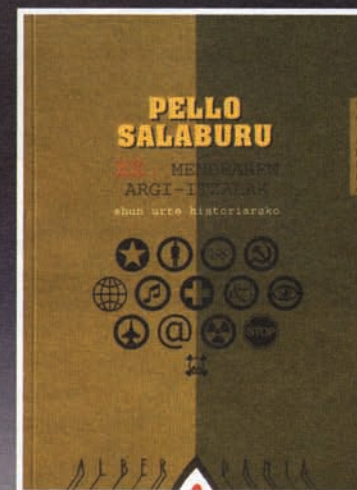
**Septentrio.** Aurelia Arkotxa.  
Ekialdera eta mendebalera,  
aspaldiko garaietara eta gaur  
egunera, itsaso iztasoko literatur  
ontzian egindako bidaia.



**Gure artean.** Koldo Mitxelena.  
Handikeriazko menturarik gabe bizi  
izandako gizon handi batek bere  
herriari eta mundu osoari eskainitako  
idazlanak.

**WWW.  
ALBER  
DANIA  
.COM**

**XX. mendearen argi-itzalak.**  
Pello Salaburu.  
Abaildurik joan zaigun  
mendearen oroigarri, dena  
jarraian irakurtzeko liburu  
aberatsa eta samurra.



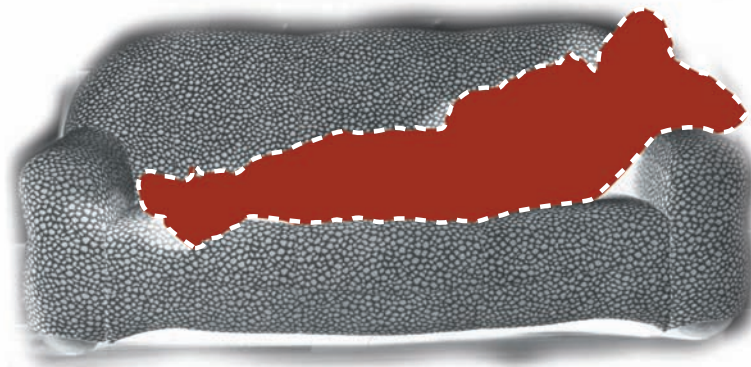
**alberdania@ctv.es**

Istillaga, 2 behe 20304 irun tf.:943 63 28 14 Fax:943 63 80 55



aho bete doinu

mouthwatering music




Su ta Gar, Benito Lertxundi,

testua / by: ce.

Esan Ozenki, Anari edo

Ruper Ordorika dira euskal musikaren alorrean azken urteotan zer entzuterik eman duten egitasmoetako batzuk. Eraginek argitara eman berri duen liburuan (Kutixiak sailaren bataioa) sortzaile zein ekoizle hauetako hogeik gure artean egiten den musikaren etorkizuna dute hizpide, jakinik beti ere gaurkotasun guztiek iraganetik abiatzen direla halabeharrez. Gaia aski ongi ezagutzen duten sei kazetarik ekartzen digute euskal musikaren protagonista hauen testigantza zuzena. Hausnarketa kolektibo honetan datu biografikoak, hurbil daukagun iraganaren kuriositateak eta gerora begira hainbat aurreikuspenen berri ere aurkitzerik izanen dira. Mikel Saizek egindako argazkiez hornituta, liburu honek etorkizunerako lanabes izan nahi du, euskal musikagintzaren panorama argitzeko ekarpen txiki bat.

Su ta Gar, Benito Lertxundi, Esan Ozenki, Anari or Ruper Ordorika are just some of those who have made themselves heard on the Basque music scene over the last few years. Twenty musicians and producers appear in this book recently published by Eragin (The baptism of the "Kutixiak" section, no less) and give their views on the future of music from here. All of them point out the importance of analysing the past in order to understand where today's music is coming from. Six experienced Journalists bring together the direct testimonies of people involved in Basque music. You'll find biographical facts, some tidbits from the past and the odd novelty about what awaits us in the future. This book, nicely illustrated with Mikel Saiz's photos, aims to serve as a tool to help the Basque music scene make its way forward.



textua / by: javi manterola

Durangoko Azokako afixetan eta aldizkarietan agertuko ez diren taldeak dira hurrengoak, oraindik diskorik ez baitute; hala ere, ezin da mesprezatu euskal musika aberasteko eta berritzeko egiten arin diren lana. "Musika ezkutatua"ren ordezkariak dira. Munduan edonon aurki ditzakegu muturrean kokatzen diren halako musika taldeak. Orain euskal musikan agertu diren talde berri horiei buruz mintzatuko gara.

Talderik ezagunena **Audience** izango da ziur aski (RNE-3, FIB maketa lehiaketa irabazi dute aurtien eta Villa de Bilbao-n aurreko postuetan geratu dira). Beren lehenengo disko ofizialarekin burutuko den urte polita darama talde honek. Musika zintzoa eta zuzena: **Will Oldham**, **Giant Sand**, **Fugazi**, **Slint** baina baita ere 60etako eraginak (**Love**, **Syd Barret**) ditu nagusi.

**Miztura** da talde hipnotiko eta bitxia. Abesti luzeak, pixkanaka sartzen eta biluzten zaituzten horietakoak. Eraginei buruz hitz egitean, **Mogwai**-ren izena agertzen da normalean, baina eguneroko bizitzak sortzen dituen irudiak eta soinuak baino hobeagorik ez dago Miztura-ren musika azaltzeko.

musika ezkutak  
Hidden SOUNDS



The following bands will not be appearing in music mags or on the posters advertising The Durango Music and Literature Fair because they still haven't released any records. This, however, is no reason to dismiss the work they are doing to enrich and renew Basque music. They are representatives of the "hidden music". We can find bands of this ilk at the fore of any scene anywhere in the world. Let's take a look at some of the bands that have recently appeared on the Basque scene.

**Audience** are probably the best known of these bands ( they won the latest edition of the RNE 3, FIB Demo Competition and they were amongst the best at this year's Villa de Bilbao.) They'll round off a great year for the band with their first official release. Their music is honest and direct: **Will Oldham**, **Giant Sand**, **Fugazi**, **Slint** and **The 60's** are the main influences on this band. **Miztura** are a curious and hypnotic band. They play the type of long songs that slowly creep up and start to undress you. If we were to talk about influences, **Mogwai** would spring to mind. Having said that, there's nothing better than the images and sounds created by everyday life to describe Miztura's music.

**Ainke**. Talde honetako bi partaideak **SAL** talde ezinbestekoan jotzen zuten orain dela bi bat urte. Sal desegin zen bere errautsetatik Ainke sortuz. **GirlsVsBoys**, **Seam** edo **Superchunk**-en soinu antzekoa, Euskal Herriko nortasunaz nahastua.

Hemendik gutxira **Pinbol** taldeak bere lehen diskoa kaleratuko du Kataluniako zigilu batekin. Amerikako Estatu Batuetan **Ween** taldea aurkitzen badugu, **Pinbol** da hemengo musikan erokeriaz eta askatasunaz baliatzen den ordezkari nagusia: jazz, pop, post-rock. Edozein musikak balio du beraientzat alde surrealistena behin eta berriro aurkitzeko.

Azken urteetan Euskal Herriak eman duen talde handiena eta ezezagunena da **Borrokan**. Nahiz eta urteak eraman musika egiten, oso talde gaztea da oraindik. Hamar bat abesti berri grabatu dituzte, eta espero dugu behingoz bere lehen diskoa ateratzea. Beren musika klasifikatzekotan: hunkigarria.

Euskal Herriko hip-hop estiloko talde berritzaileena da **Imperio Sabio** taldea. Zuzenean ikusi dituenak ezin izango ditu ahaztu taldearen jarrera eta originaltasuna, ondo erabilitako hitzak arma zehatzak direla erakutsiz.

Urte biribila izan da aurtengoa **El Columpio Asesino** taldearentzat: Euskadi Gaztearen lehiaketa irabazi du, eta **Audience**-kin batera RNE-3, FIB maketa lehiaketako finalera heldu da. **Pixies** taldearen eragina nabari da beren abestietan; dena dela, ereduak alde batera utzita, merezi du bere doinueta murgiltzeak.

**Autoa**. **Don Caballero**, **U.S. Maple**, **Rodan**... Chicagon jaio izan balira, Touch and Go zigiluko erreferentzia garrantzitsua izango liriteke. **Izaera**. Talde honen lehen maketa atera berri da. Diseinu polita eta musika zintzoa. Euskal Herrian aurreko den suterik handiena, zalantzarik gabe.

**Riddim**. **Trans am** eta **Turing Machine** dira eragin nagusiak talde instrumental interesgarri honen musikan.

Badakit zerrendan oraindik "ezkutatuak" dauden talde asko ahaztu ditudala, horrexegatik erronka bat da niretzat talde horiek ezagutzera ematea, "ezkutatuak dagoen musika inoiz baino biziago baitago".



**Ainke**. Two members of this group played in the indispensable band **SAL** about two years ago. Ainke sprang from the ashes of **SAL**. They mix their Basque character with sounds similar to **Girls Vs Boys**, **Seam** or **Superchunk**.

It won't be too long before a Catalonian record company releases **Pinbol**'s first album. If **Ween** are the standard bearers of music based on craziness and musical freedom in The States, then **Pinbol** are the same for the Basque Country. Jazz, pop, post-rock... any musical style is valid for this band when it comes to expressing their most surrealistic side time and time again.

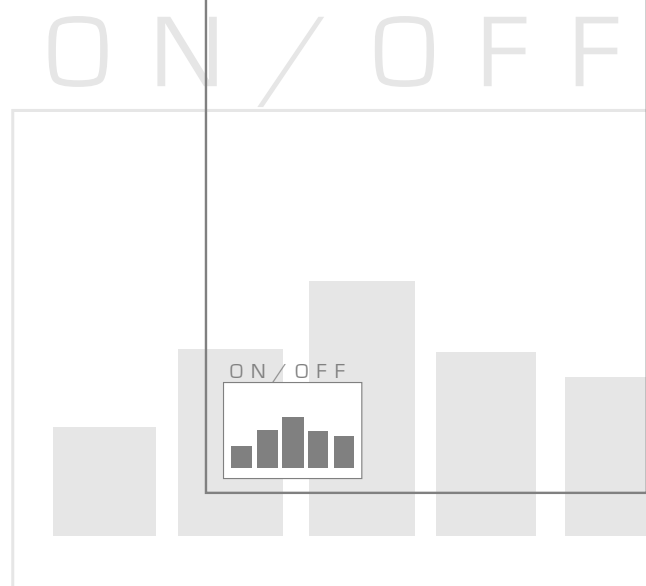
**Borrokan** are one of the best if most unknown bands that The Basque Country has produced in the last few years. Even though they've been making music for some years now, they are still a very young band. They have recorded 10 new songs and we hope to finally see the release of their first album shortly. Their music in a word: touching.

One of the most innovative bands on the hip-hop scene in The Basque Country are **Imperio Sabio**. Anybody who has seen them live will not forget their originality and attitude. They demonstrate that well chosen words are formidable weapons. It has been quite a year for **El Columpio Asesino**. They won the Euskal Gaztediaren Txapelketa, and along with **Audience**, reached the final of The RNE 3, FIB Demo Competition. The **Pixies** are a strong influence here. That aside, their songs are well worth a listen. **Autoa**. **Don Caballero**, **U.S. Maple**, **Rodan**... if they had been born in Chicago, they would be an important reference point at the Touch and Go record label.

**Izaera**. Their first demo has just been released. Nice design and honest music. Undoubtedly the biggest noise on the Basque scene this year.

**Riddim**. **Trans am** and **Touring Machine** are the main influences on this interesting instrumental band.

I know I've forgotten to mention many other "hidden" bands on this list. That's why I find it challenging to try and bring these bands into the public spotlight, "because hidden music is more alive than it ever has been".



Nueva York 1957

“Nire amak New Yorkeko museo guztietara eramaten ninduen”.

“Nire izeba-amonak, Zita Mellon, margotzen irakatsi zidan. Aldi berean Rockland Community Collegen Korra Raffoserekin ikasi nuen. Bere gain hartu eta Cal Artera bidaltzearekin batera salbatu ninduen. Hara iritsitakoan uste nuen margotzea zela dena, margotzearen bitartez dena itzultzerik bazegoela”.

“Unibertsitateak beste medio batzuetara murgiltzera behartu ninduen: argazkigintza, zinema, aretoak, musika, performanzeak... eta abar”.

“Teknologiak txundituta utzi ninduen. Nire izaera aktiboarekin bat zetorrela ematen zuen”.

“Pertsona arrunten eskura ez dagoen mundu magikoa da telebista. Haurra nintzenez asko erakartzen ninduen. Nire oroitzapenetan gauza harrigarria da telebista. Baina era berean hutsik eta hoztuta dagoen tokia da... horretan datza hain zuen bere erakargarritasuna, dualtasunean”.

(Tony Oursler eta Mike Kellyren arteko elkarrizketa zatia)

Donostiako KM aretoak Tony Ourslerren atzera begirako erakusketa eskaini du.

New York, 1957.

“My mother used to bring me to all the museums round New York”.

“My great-auntie, Zita Mellon, taught me how to paint. I also studied under Karra Raffose at the Rockland Community Collage. He took me under his wings and almost saved me by sending me to Cal Arts. When I got there I thought painting was everything, I thought you could translate through painting”

“The University made me explore other means - photography, cinema, installations, music, performance, whatever-”

“Technology fascinated me. Video seemed to suit my hyperactive personality”

“Television is a magical world, way out of reach of normal people. I loved television when I was a child: in my memories of childhood, television was something unheard of. But it's also an empty space, a cold thing...which is exactly the beauty of it, it's duality”

(Fragments of an interview of Tony Oursler and Mike Kelly)

The KM Centre in Donostia played host recently to a retrospective on Tony Oursler.

## Tony Oursler



### Judyren benetako nia

Trauma sikologiko edo sexual baten biktimak direnak “barneko niaren” kontra defendatzen dira, beraiek pairatu behar izan dituzten torturei aurre egiteko gai diren pertsonaiek azaleratzen dituzte. Nortasunaren anabasa anitza deitzen da. Patologia hau mass mediek eragiten duten prozesuarekin konbinatzen du Tony Ourslerrek. Gaixok nortasuna aldatzen dute, telebistaren aurrean dagoen ikusleak katea aldatzen duen moduan. Jatorriz iparramerikarra den fenomeno hau —munduko hainbat tokitan patologia hau existitzen denik ezbaian jarri ohi da— mass mediek gizartean eragiten duten histeria kolektiboari leporatzen zaio. Hau izan da Tony Ourslerri “Judy” izeneko aretoa eraikitzen lagundu diona. Zapiez egindako panpinak, altzari zatiak eta orotariko objektuak espazioan barreiatu daude. Barrutik zuzentzen den urrutiko kontrolero kamara batek ikuslea kontroladore bilakatzen du, pertsonaiek nortasunaren zabaltzeak eragiten dituen traumen berri ematen duten bitartean. Oinazea, beldurra, haserrea eta memoria dira nortasun berrietan bukatzen den bidea hasten dutenak. Horror, Boss eta Fuck You deitzen diren hiru panpinak Judyren nortasuna irudikatzen dute, mehatxuetatik garrairsira igaro ostean, zurikerian bukatzeko. “Gelaren gainean hegan egin nuenean soilik somatu nuen aislamendua. Nire azpian ikusi nuen, nola nire biziraupena ziurtatzeko sortu nituen haurren gorputzak inbasoreek torturatzen zituzten”, esaten du Judy izeneko paziente batek Ourslerren lan honetan.

### Judy's real me

Victims of a sexual or psychological trauma try to defend themselves from their "inner self" and in order to do so, they create characters who can combat the tortures they themselves have suffered. This is called MPD (Multiple Personality Disorder). Tony Oursler combines this pathology with the processes provoked by the mass media. Sick people change personalities the way viewers change channels. This phenomenon, genuinely American (this disorder, unrecognised in other parts of the world, is said to be caused by the collective hysteria that the media provoke in American citizens) has enabled Oursler to bring "Judy" to life by using a mixed set up of rag-dolls, bits of furniture and the most disparate collection of stuff scattered about. A remote control camera controlled from inside the set up allows the spectator to control the situation as the different characters narrate the cause of their split personality. The pain, fear, wrath and memory mark a process that derives in the creation of new personalities. Three dolls called Horror, Boss and Fuck You that represent Judy's three different personalities jump from threats to screams, and from screams to flattery. "I only experienced isolation as I flew over the room and saw how, under me, the invaders tortured the bodies of the children I had created to ensure my own survival" states a patient called Judy projected onto one of Oursler's most significant pieces of work.





### Ventriloquists of themselves

"Big things explain the small things to us, the same way the personal explains the universal... A lot of my work takes place between these two scales" (Tony Oursler).

Dolls made of rags are the protagonists of the stories most unequivocally identifiable with Oursler. Their heads, featureless and colourless, as if extracted from Browning's universe of freaks, are only the screens onto which actor's faces are projected. These actors are subjected to dialogues at times cruel, at times pathetic, sometimes full of lament, sometimes critical, at times insulting, at times repetitive, at times intelligible and at others totally senseless. They are a type of ventriloquist who don't need a human being to come alive. The rays of light from a projector where hundreds of never-ending interchangeable stories lie hidden suffice. The subject is always the same: motionless, hanging on a wall, hidden at the bottom of a suitcase, holding up a chair, a boot, a mattress. Complaining, screaming or repeating a phrase over and over, they play with the viewers, they make them feel pity, fear, curiosity, but never indifference. There is only movement in the face; the rest of the body is nothing but bits of stuffed cloth that sometimes come in twos to converse, argue, fight... At times they even form groups where each one, in their immobility, creates soap-opera realities in which the rupture of habitual proportions acts as an added element. How can a sixty centimetre tall rag doll, looking at us through human eyes from a pedestal on a wall, talking to us in a human voice and that knows us as only we could, reason, complain or just simply put us in our places? Oursler analyses the behaviour of the viewer this way and proves to himself how some children are terrified of these "toys" whilst others speak to them and even seek them out for help. "Rock" (1996), "Troubler" (1997), "Escort" (1997), "Mmpi" (red) (1997), "Horrorotic" (1994)... these are some of his creatures, some of the "electric ghosts" that Oursler assures fill up his mind.

### Euren buruen bentrilokuoak

"Afera handiek gauza txikiak azaltzen dizkigute, pertsonala dena unibertatsala azaltzen digun moduan... Nire lan handi bat bi maila horien artean mugitzen da" (Tony Oursler).

Kolorezko zapiez egindako panpinen historiak dira Ourslerrekin gehien identifikatzen direnak. Browningeko freakien unibertsoetik ateratakoak balira bezala, euren buruek ez dute aurpegierarik, ezta kolorerik ere; aktoreen aurpegiaren pantaila dira soilik. Elkarrizketak, tarteka krudelak eta tarteka patetikoak, tarteka kezuz beteak eta tarteka kritikaz, batzuetan errepikakorrek eta besteetan inolako zentzurik gabeak. Panpinak sabeliztunak dira, ez dute gizaki baten beharrik bizirik egoteko, aski dute proiektore baten argi izpiekin, non ehundaka historia ezkutatu diren, ordezkagarriak, bukaezinak... Sujetoa beti berdina da, geldirik, paretan zintzilik, maleta baten azpian gordetik, aulki, bota pare bat eta koltxoia zama pairatzen. Kexuka, oihuka edo lelo berdina errepikatzen, ikuslearekin jolasean, lastima eragiten, beldurra, jakinmina, baina inoiz ez ezaxola. Keinuak aurpegiaren ageri dira, gainerako gorputz atala zapi puska beteak dira, zeinak elkarrizketak izaten dituzten, haserreak... Aldika taldeak osatzen dituzte, non bakoitzak bere gelditasunean errealtate telenobelatua eratzen duen, proportzio arruntan itxuraldaketa elementu berezi bat bezala funtzionatu duen. Nola liteke zapiez egindako 60 zentimetroko panpin batek hausnartu ahal izatea, nola kexuka agertzea? Nola gerta liteke, paretan zintzilik dagoen bitartean, geure burua ezagutzen dugun moduan ezagutzea, gizakien begiekin begiratu eta gizakien ahotsarekin hitz egiten digun bitartean? Tony Ourslerrek horrela aztetzen du ikuslearen jarrera. Eta bide batez, ikusi ahal izan du nola haur batzuek beldurra dieten bitartean, beste batzuek "jostailu txiki" hauek laguntzera hurbiltzen diren. "Rock" (1996), "Trouble" (1997), "Escort" (1997), "Mmpi" (red) (1997), "Horrorotic" (1994)... dira Ourslerren izakiak. Bere hitzetan, "mamu elektronikoko" horiekien beteak dauka burua.



### Skulls and still lives

"I hate the darkness. I love the light". (Tony Oursler)

Transparency, the refraction of light and the possession of mythical and occult powers attract Oursler's attention to diamonds and precious gems. These are the gems that would later stare out of the sockets of a skull in "Skulls and still lives" (1998), a piece of art in which his passion for light is joined by another one of his fixations: death. Ensembles of convex and concave mirrors play with light to the point where reality is diluted by bedazzling rays which centre attention on one point or simply modify normality. Oursler portrays death in his own way by giving it a huge skull resting on a pile of books or reflecting the light in its interior, and, onto which a message is superimposed. This is his homage to a death that his demons also refer to. These demons, he states, constantly move with the times, technological advances, novelties, Rock 'n' Roll for a time, the birth of Internet. And along with the demons we find his angels, non-existent beings he creates to ease the boredom of our everyday reality and to ensure that the sense of things doesn't only travel in the one direction.



### Skulls and still lives

"Iluntasuna gorroto dut. Argia maite dut". (Tony Oursler)

Gardentasunak, argiaren errefrakzioak eta botere mitikoek edo ezkutukoek Ourslerren arreta diamanteetan eta bitxietan jarri dute. Horiek izanen dira "Skull and still lives" (1998) lanean burezurraren zuloetatik aterako diren harribitxiak. Ourslerrek argiari eskaintzen dion arretari beste obsesio bat gehitzen zaio hemen: heriotza. Ispilu multzo eta ganbilek argiarekin jolasten dute errealiatea disolbatuz itsututa utziko zaituen argi izpiekin, arreta puntu batean finkatuz edo soilik normaltasuna aldatuz. Ourslerrek heriotza bere modura irudikatzen du, liburuen gainean atsedean hartzen duen edo barruko argia islatzen duen mezu konkretu baten forma ematen dio. Heriotzari egiten dion omenaldi honetan Ourslerren deabruak ageri dira; aurrerapen teknologikoari, berritasunei, garai batean rock and rollari eta interneteko lehenengo urratsei loturik daude. Eta beren inguruan existitzen ez diren aingeruak daude, Ourslerrek sortzen dituenak, gure errealiatea hain aspergarria izan ez dadin, gauzen zentzua norabide bakar batean joan ez dadin.

testua / by: blanca oría



A r l o

honetan zegoen hutsune

kulturala betetzeko, duela 8 urte sortu

zen Sevillako "Dantza Hilabetea". Dantza garaikidea

programatzea, ikusleari hurbiltzea eta Andaluziako dantza sormena

sustatzea zituen helburu. Orduz geroztik asko izan dira egin beharreko lanak, batez

ere kontuan izanik laguntza ofizialak gutxitan jaso izan dituztela eta jasotakoak eskasak izan direla.

Zortzi urte hauetan hasierako egitarau xumeari atal berriak gehitu dizkiote; aurten, hain zuzen, "Huellas" zikloa izan da berrikuntza nagusia, ziklo benetan interesgarria. Kale emanaldiak, Sevillako edozein txoko eszenatokia bilakatzen da, handik igarotako edonori arteaz gozatzeko parada liluragarria eskainiz, oparitzu. "Provisional Danza"ren urpeko ikusgarritasuna Giralidan, "El Punto!"ren hip-hoparen freskototasuna plazan, "Vendaval" taldearen berotasuna laranjaondo artean, "Mal Pelo"ren barnekotasuna Cartujan, "Octubre Danza"ren berezitasuna Guadalquivir ertzean, "Proyecto Gallina"ko kideen indarra Plaza Españan, "La Calabaza"ren fantasia Maria Luisa parkean.

Dena eman dute dantzariak eta antolatzaileek zikloa gidatzen zuen Aingerutxoak nahi zuena lortzeko: "Maitatzen ikas dezazuen nahi dut; hasieran min egiten du, baina gero primeran geratuko zara".

Arrakasta osoa bereganatu du dantza garaikidearen ikuspegi berritzaile honek: dantza hiriarekin bat, eta are gehiago, herriarekin bat eginez. Berez, egitarauko kalitatezko emanaldiak erakargarriak dira, baina horretaz gain, erabat irekiak eta publikoak izate horrekin era, adin eta jatorri guztietako pertsonak artearen inguruan biltzea eragin dute, erraztasun harrigarri batez jendea dantza garaikidearen mundura hurbilduz, edo agian, dantzaren mundua jendearengana. Edonola ere, kalean artea bere espresiorik berezietako batean topatu ahal izateak sorpresaz gain, sentipen mudu oso bat pizten du ikusle anonimoarengan.

ekiditeko bide ezin eraginkorragoa bilakatzen da: kalitatezko artea, edonoren esku, doan, edo politagoa oraindik, musutruk.

Musukatzeke gogoia ematen baitu dantzariak laranjaondo artean, esaterako kasu honetan, edota beste edonon, egunero ohartu gabe sikiera gurutzatzen dugun plaza, kale, ibaiertz horretan, gure hiriaren aurpegia alaituz, gure aurpegian sentitzearen, erreakzionatzearen riktusa ageriaraziz, dantzan, espaloitik zentimetro bat ere mugitu gabe.

the **CITY** dancing

testua / by: i.b.m.  
argazkiak / shots: berta





"The Month of Dance" was started in Seville eight years ago to fill in a gap that existed in the cultural programming in the city. The objectives were to support creation in andalusian dance, programme contemporary dance and to bring all of this closer to the spectator. They have had to do a lot of work since then, especially if we take into consideration the fact that the little official support they have received has been very poor.

Over the last eight years several new elements have been added to the modest original programme. This year, for example, "Huellas" (Traces) has been the major new addition to the programme. Truly interesting. The city itself becomes a stage through street performances. A fascinating opportunity for any passerby to enjoy this offering of art. The spectacular underwater "Provisional Danza" at The Giralda. The freshness of "El Punto" hip-hop in the square, dance troupe "Vendeval" in the orange grove, "Mal Pelo"'s innerness at The Cartujo, "Octubre Danza"'s specialness down Guadalquivir way, the strength of the members of "Proyecto Gallina" in La Plaza de España. "La Calabaza"'s fantasy at Maria Luisa Park.

The organisers and dancers have given their all to ensure that the Little Angel who directs the festival gets what he wants: I want you all to learn how to love, it's painful at the start but you feel great afterwards."

This innovating look at contemporary dance has been a huge success. It has connected with the city, and to an even greater extent with the people. They have created an attractive quality programme. The fact that the shows are open and public has attracted people of all types, ages and origins. They have been able to bring people into the world of contemporary dance with an incredible easiness. Or maybe we should say they have brought contemporary dance to the people. As well as the surprise of coming across art in one of its most special forms in the street, it also mutely moves every anonymous viewer.

It has turned into a most effective way of avoiding the lack of sensitivity caused by the way we live today: quality art available to anybody and free. Even better still, the dancer amongst the orange trees makes you want to run up and kiss somebody, the dancer amongst the trees, or anywhere for that matter. The festival puts a brighter happier face on the squares, streets and riverbanks we hardly notice everyday. It leaves us open-mouthed, entranced, and we don't have to move a centimetre from the pavement to enjoy it.

¡Oh! ¡malditos  
chivatos!

hasta que

c y ó s i n a.

m

las

tablas

del

Neil Gaiman eta Dave Mckeen. Sandman ospetsuaren egileak. Komikigintza britainiarreko bi erraldoiak. Emigre-koek jantzi dute komikia beren tipografiekin. Argazkiak, colageak, marrazkiak. Hainbat medio artistikoren komikiratzea edo. Haurtzaroko irudiak eta gertakizunak kontatzen dizkigu narratzaile heldu batek. Garai haietako pentsamenduen inozentzia puskatuz eta lerro artean, gordintasunez, benetan gertatu zena biluztuz. Haurrak ikusten ez dituen mustroak aurrez aurre jartzen dizkigu, diren bezelakoak agertuz.

Tartean Mr. Punch txontxongiloaren antzezlanaren ikusiko dugu. Zatika, beldurgarria baita protagonistarentzat. Helduen munduaren krudeltasunak biziko ditugu bitartean. Haurrarentzat ordea, Mr.Punch bere eskuin besoa bilatzen duen gizontxo ankerra eta zitala da, behin eta berriro beldurraren poderioz ihes eginaraziko diona. Helduen arteko harreman ilunek, arreba baten jaiotzak edo bere familiakoan heriotzek ordea ez dute urruntasun sentimentu bat besterik piztuko haurtxoaren bihotzean. Ilustrazioekin eraikitako komiki bat da, estatikoa. Narrazioaren indarra testuetan dago. Bi elementuen arteko intentsitatea galtzen da batzuetan. Testuak ahalbidetzen du narrazioa. Pixkanaka ilustrazio batetik bestera eramango zaitu. Erritmo falta nabarria da. Gora eta behera doa istorioa zati batzuetan. Haurtzarokoaren eta heldutasunaren arteko borroka.

21 euro ! ( ez du asko ematen eurotan eh!).

## mr. PUNCH

Neil Gaiman and Dave Mckeen. The creators of the famous Sandman. Two giants of English comics. Émigré have dressed up the comic with their typography. Photos, collage, drawings. The use of different artistic means in comics.

An adult talks us through images and events of his childhood. He tears the innocence of his infancy apart and we see things as they were when we read between the lines. The monsters a child doesn't see are shoved in our faces. There's no hiding anything here.

As this all unfolds we are treated to a play by the puppet Mr Punch. Our protagonist is quite scary, so we get the story in small doses. We see the harshness of the adult world. Mr Punch is an evil and nasty character that comes alive with the youngster's right hand and frightens the child into escaping. The dark relationships between adults, the birth of a sister or the death of someone in the family however, provoke nothing more than distant feeling in the child's heart.

This comic is built around illustrations, it's static. The strength of the story is in the text. The intensity between the two elements is sometimes lost. The text enables the story to be told. It slowly takes you from one illustration to the next. There is a lack of rhythm. The story has its ups and downs at times.

The fight between childhood and adulthood.

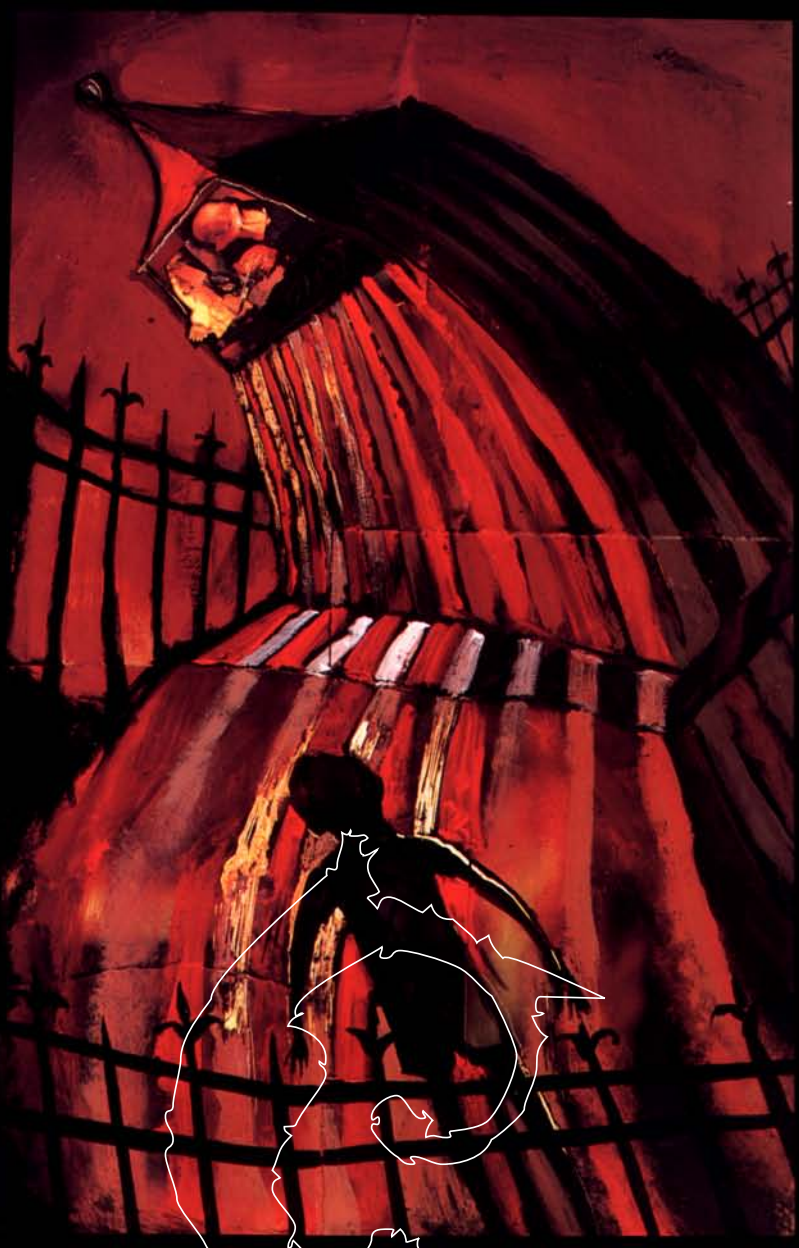
21 euro (doesn't sound much in euros)



na luz delante



el teatrillo de as.



## maus 2

Ez dut lehenengo zatia azalduko. Editoriala daukazu horretarako. Bigarren zatia lehenabizikoarekin batera dator. Mauspack beraz. Milesker? Art Spiegelmanen biografia da funtsean Maus. Bere bizitzaren joan-etorriek ordea, bere gurasoek, nazien garai ilunetan jasandakoak baldintzatuko dituzte. Bi hari, pixkanaka Art-en bizitza josteko. Estetika xamurra narrazioaren bortizkeria estaltzen du batzuetan. Arratoitxo-juduek eta katutxo-naziek gerran gertatutakoa arrosa usainez lurrinduko balute bezala. Silvestrek 5 milioi Piolin gaseatuko balitu, Warnerren umore beltza irabaziko genuke behintzat. Pulitzerria irabazi zuen lehen komikia duzu.

I can't think of a reason why I should explain the first part. That's what the editorial's for. This second part comes with the first. A Maus pack. Maus is basically a biography of Art Spiegelman. What his parents went through during Nazi times would affect his comings and goings. Two threads with which to stitch his life together. The underlying violence of the story is sometimes hidden beneath a coating of tender aesthetics. It's as if the nazis and jews-mice try to make what happened smell of roses. If Sylvester the cat were to gas 5 million Tweety Birds, we would, at least, see the funny side of.



## la mazmorra

Animaliatxo kabroi hauek beren artean borrokatzen direnean, mila konexio eragiten dizkiote gure buruari. Warnerren marrazkiak, printzeen eta printzesen ipuin txepelak, rol jokoak edo zinema estatubatuarren topikoak. Trufa ugari egiten dizkiote ikonografia guzti horiei. Horrela, hainbat irudi etortzen zaizkigu burura, „Istoriotxo hauek irakurri ditut nonbait“. Deja vù-ak barra-barra.

The latest adventures from the little animals in the castle. The reading of this comic will spring another thousand connections to mind. Warner's cartoons, insipid stories of Princes and Princesses, role-playing games and the way American cinema makes glossy versions of everything. They take the mickey out of all that type of iconography. This conjurs up many images as we watch these little devils fight amongst themselves. "I've read these stories somewhere before". Deja vù time and time again.





arropa dendak  
clothes shops



disko eta liburu dendak  
music & book shops



aretoak  
concert halls



ileapaindegiak  
hairdressers



surf dendak  
surf shops



tabernak  
bars



tattoo piercing  
dendak / shops

non aurkitu the balderen kutixiak • where to find the balde's delicacies

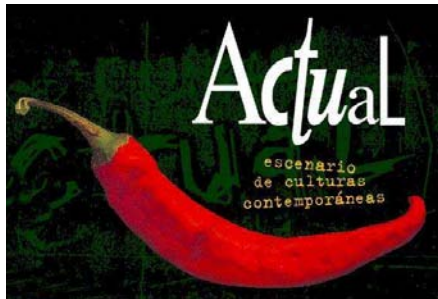




ACTUAL 2002. Logroño. Urtarrila hasiera.

T

ACTUAL 2002. Logroño. Start of January..



Urte berria astearekin batera, badatuz musika jaialdiak. Logroñon izaten da lehena eta bertan zineak, dantzak, antzerkiak eta musikak topo egiten dute Actual jaialdian. Gainera prentsurreko eta hitzaldi interesgarriak antolatzen dira, hainbat musikari, idazle eta aktorek eskainiak. Adi beraz!, euroarekin batera etorriko den jaialdi honekin!

Time to welcome in the New Year and the first of the music festivals. Actual is a melting pot of cinema, dance, theatre and music. There are also a few interesting press conferences and talks given by actors, writers and musicians to watch out for. You have been warned. Keep an eye out for this festival: it hits town the same time as the Euro.

[www.larioja.org/actual](http://www.larioja.org/actual)

JO

✂

NORA JO

RAMMSTEIN + CLAWFINGER. Abenduak 15. Donostiako Anoeta kiroldegia. 4.500 pzta.

T

RAMMSTEIN + CLAWFINGER. Dec 15th. Anoeta sports centre. Donostia. 4.500 pts.



Musika gogorra gustuko dutenentzat kontzertu aparta antolatu dute Donostiako Anoetako kiroldegian. Rammstein alemaniarrak gure artean izango dira beraien azken lana den "Mutte" diskoa aurkezten. Disko honetan "Du Hast" arrakastatsua bidetik jarraitu nahi du taldeak riff gogorrek ahots itoarekin nahastuz. Guztia gutxi balitz Clawfinger izango dira taula gainean alemanekin. Eta dena borobiltzeko "Mutte limited tour edition" edizio mugatuko diskoa aurkeztuko dute biran zehar saltzeko.

A right ripper of a concert in Donostia for those of you attracted to a more brutal type of music. Rammstein visit these shores to promote their latest album "Mutte". This new offering picks up where the last one, the hugely successful "Du Hast", left off: riffs like lump hammers and washy vocals. And if all that wasn't enough, Clawfinger will also be playing. One last detail: a limited edition record "Mutte limited tour edition" will be on sale at all concerts while the tour lasts.

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

MOGWAY. Azaroak 30. Bergarako Jam aretoa. 22:30.

T

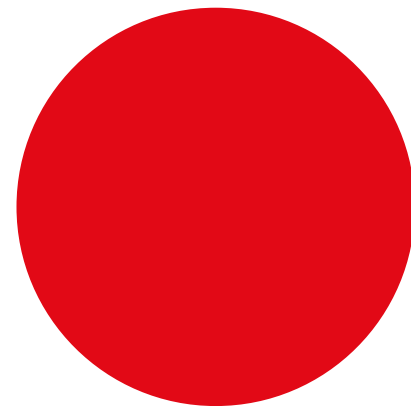
MOGWAY. Nov 30th. The Jam hall. Bergara. 22:30.



Mogway talde eskoziarra Bergaran arituko da datorren Azaroaren 30ean. Disko berria aurkeztera datorkigu, beraien ohiko soinu ikaragarriak eskaintzeko prest. "Rock Action" diskoa aurreko kaleratu dute eta disko horretatik ateratako abesti batzuen moldaketek, zuzenean grabaturiko beste batzuekin batera, biran bakarrik salduko duten EP bat osatuko dute. Talde honek maitasuna sortzen duen bezala gorrotoa ere sortu dezakeela esan dezakegu azkeneko Benicassim-eko jaialdian eskaini zuten kontzertuan ikusi ahal izan zen bezala. Oso gomendagarria.

The Scottish band Mogway will be appearing in Bergara on November the 30th. This gig is part of the tour promoting their latest record and no doubt you will be once again blown away by their amazing sound. They intend to release an EP made up of remixes of some tracks off their new album "Rock Action" and previously unreleased live material. This EP will only be on sale during the tour. This group are just as capable of stirring up hate as they are of love, as anybody who caught them at Benicassim can verify. Highly recommendable.

[www.mogway.co.uk](http://www.mogway.co.uk)



**DO**

WHAT TO DO

CESARIA EVORA. Abenduak 1. Donostiako Kursaal aretoa.

T

CESARIA EVORA. Dec 1st. The Kursaal. Donostia.

Cesarea Evorak disko berria kaleratu du, eta aurkezpen birak Donostiako Kursaal aretora hurbilduko digu datorren abenduan. "Sao Vicente di Longe", diskoa grabatzerako orduan, besteak beste: Chucho Valdés, La Cubana Orquesta Aragón, Caetano Veloso, Luis Pastor eta Pedro Guerra bezalako musikagileak izan ditu alboan. Bere zuzeneko emanaldietan Cabo Verdeko emakumeak besteak beste Cuba eta Brasileko doinuak nahasten ditu, abenduko gau bat berotzeko aukera aparta beraz.

Cesaria Evora takes in The Kursaal on her new record's promotional tour this December Chucho Valdes, La Cubana Orquesta Aragon, Caetano Veloso and Pedro Guerra are some of the guest musicians who appear on "Sao Vicente di Longe". This female artist from Cabo Verde uses the likes of Cuban and Brazilian rhythms to create her own particular type of music. A great way to heat up a cold December night.



[www.caboverde.com/evora/evora-i.htm](http://www.caboverde.com/evora/evora-i.htm)

COMPAÑIA NACIONAL DE BALLE. Abenduaren 18 eta 19an. Donostiako kursaal aretoa.

T

NATIONAL BALLET COMPANY. Dec 18th and 19th. The Kursaal. Donostia.

Nacho Duato urte askotan munduko dantzari honenatarikoa izan ondoren, zuzendari lanetan dabil azken urteotan. Compañía Nacional de Balletaren kargu egin ostean hainbat emanaldi eskaini dute mundu guztian zehar. Gure artera ere iritsi omen da, eta horrela ikuskizun aparta eskainiko dute Kursaalean balleta maite dutenentzat.

Nacho Duato, considered one of the best in the world during his career as a dancer, has been working as a dance company director for the last few years. The National Ballet Company has performed all over the world since he took hold of the reins. It's now our turn to be visited by what will surely be a performance much appreciated by lovers of ballet.



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

The year 2000.

Rennes (Breizh)

2000. urtea,





Antigoaleko etxebizitza bat, zaharra oso, ertarokoa.  
An old abode, ancient, from the Middle-Ages.



Argazki kamera bat eta begi bi;  
A camera and two eyes.



Begiradaren soinu banda,  
filmetan legez: Jeff Mills  
Metropolis soundtrack (2000)  
The soundtrack of a look,  
just like in the movies:  
Jeff Mills Metropolis  
Soundtrack (2000),



Fritz Langek 1926ean

izen bereko maisulanari

egindako house jantzia.



House eta etxeak, arkitektura biak.



irudiak eta eleak / images and words: galder izagirre

Musika eta espazioa,  
argi eta erainkuntzak,  
denbora geldian, irudi izoztuak.



Ruper Ordorika, from the town of Oñati, started out with "Hautsi da anphora" (Elkar, 1980) and has just taken his eighth step in taking singer-songwriting into rock with the release of his latest record. The quality of the finished product certainly helps overcome any possible musical post-natal blues. The following is an update on an artist in search of an instant.

Has what was movement on "Dabilen Harria" (Nuevos Medios, 1998) turned to reflection on "Hurrengo Goizean" (Metak, 2001)?

Possibly. I like music to be kind of "from the morning after". There's a tenderness in the air the morning after a concert, when things have calmed down. I've come to realize that the kind of music I love has that kind of feel to it. The morning after is also the moment to get a good look at reality, the moment you ask yourself "and now what?".

On "Dabilen Harria" you used some of the best musicians on the jazz scene to try and capture a sense of improvisation.

The writer Cesare Pavese used to say that in order to avoid coming across as longwinded, one has to approach a creative process untainted. We achieved that. We know each other an awful lot better now, but with musicians who have the kind of ability to express themselves that these have, we can play as if we were just starting off together. The better a musician, the simpler one tends to play. The need to demonstrate technical dexterity loses any major type of importance.

testua / by: asier leoz - argazkiak / shots: mikel saiz

## RUPER ORDORIKA hurrengo goizeko KANTUAK

"Hautsi da anphora" esaldiak abiatutako abenturan (Elkar, 1980) Ruper Ordorika oñatiarrak zortzigarren urratsa eman du autore-musika rock eremura zintzo eramanez. Lan eskergak erditze berriaren ondorengo sentsazioak gainditzen ditu. Hau da istantearen bila bizi den sortzailearen gaurko eguna.

"Dabilen Harria" diskoan (Nuevos Medios, 1998) mugimendua zena "Hurrengo goizean" (Metak, 2001) gogoeta bihurtu al da?

Baliteke. Gustatzen zait musika nolabait "hurrengo goizekoa" izatea. Gaueko emanaldiaren ondoren, gauzak baretuta, halako samurtasun bat egoten da giroan. Konturatu naiz hori dela maite dudana musikak izaten duena. Bestalde, hurrengo goiza ere da errealitatea ikusteko momentua, "eta orain zer" esateko unea.

Lan horretan puntako jazz musikariak izan zenituen lanean, inprobisazio ukitu bat lortu nahian.

Cesare Pavese idazleak esaten zuen nolabaiteko birjinitate batez iritsi behar dela sortze prozesura, erretolika ahalik eta baztertuen gera dadin. Hori bilatu genuen. Orain askoz hobeto ezagutzen dugu elkar, baina hain lengoiaia aberatsa duten musikariekin hasten ariko bagina bezala jo dezakegu. Musikaria zenbat eta hobeagoa izan, orduan eta sinpleago aritzen da, gauza teknikoak gero eta urrunago gelditzen diren bitartean.



# RUPER

## SONGS from the morning after



How come you feel so comfortable doing mid-tempo songs? I don't really know why but that's about the sum of it all right. Do you know? They're the hardest songs to play. In the songs where you don't race along you have to size them up well to make sure you don't make a mess of it, and that has its difficulty. In music a moment of silence is just as important as a note of sound. And you notice that more in these kind of songs, you have to delve down deep into the song and be technically capable of doing that.

When you released "Dabilen Harria" you used the word "risk". What's the key word to your latest piece of work?

There was a certain amount of risk in this one too. I mean, we started to record on the 15th of August and we finished on the 19th, think about it. I don't know, even if it's a bit melancholic I feel there's a brightness to it. I think it's tender. "Mood" might be the word I'm looking for. That's the word they use a lot in blues to describe that instant, that special atmosphere.

Is the instant the thing that is most sought after?

Without a doubt. Catching that intake of breath at the start is both the greatest thing and the hardest. Dylan has the uncanny ability to catch the moment. He's like a handball player, sometimes he plays the ball out wide, and other times he plays it deep to finish off the point. We all continuously look for the same ourselves in life, work or affection.

There's a dose of The Blues in your music. It's not up there in your face but it definitely is a part of what you do. Of course it is. The Blues is what I listened to as I grew up. John Lee Hooker, Rory Gallagher, Creedence....it's always been there, I'm sure it's present in my music. It mightn't be visible on the surface, but it's in there somewhere.

Apart from the connection between the names, is "Hurrengo Goizean" a natural follow on from "Gaur" (Esan Ozenki, 2000)?

**Zergatik zaude hain eroso tempo erdiko abestietan?**

Ez dakit baina horrela da. Ba al dakizu horiek direla jotzeko zailenak direnak? Korrika egiten ez den kantu horietan ondo neurtu behar duzu kantutik ez ateratzeko, eta horrek dauka zailtasuna. Musikan isilunea nota bezain garrantzitsua da, eta horrelako kantuetan gehiago antzematen da hori; oso barruan jo beharra daukazu eta teknika ondo menderatu.

**"Dabilen harria" aurkeztean "arriskua" hitza erabili zenuen. Zein da lan berri honen hitz klabea?**

Arriskua ere egon da, ez pentsa. Izan ere diskoa abuztuaren 15ean hasi eta 19an bukatu zailena, hortik atera kontuak. Ez dakit, disko argitsua sentitzen dut, malenkonía apur batekin bada ere. Samurra dela iruditzen zait. Hitza "mood" izan dabilteke, blues munduan erabili ohi den halako giro berezia, istante hori azaltzeko.

**Hori al da ondasunik handiena, istantea?**

Zalantzarik gabe. Hasierako amasa harrapatzea da konturik garrantzitsua eta aldi berean zailena. Dylan-ek, esate baterako, aparteko gaitasuna dauka istantea jasotzeko. Pilotariak bezala, berak batzuetan zabalera egiten du eta beste batzuetan sakonera tantua egiteko. Denok, nor bere bizitzan lanean edo afektuetan, horren bila gabiltza etengabe.

I normally know exactly what name I want to give to each new record. Well, this record is different. I had an idea, a word that was connected to a poet I like, but the word was in English and lost strength when translated to Basque. That's when I came up with the concept of "music from the morning after" and I liked it. But, yes, I suppose it could be considered as a natural follow on.

**"Hurrengo Goizean", as far as playing time is concerned, follows the classic pattern: 47 minutes.**

Yes. Hollywood established the length of films and vinyl records did the same for albums. Before, each side of a record couldn't last more than 20-25 minutes for technical reasons. That's why I think it's the natural length of a record. As well as that, on old records the choice of what would be the first song was really important. It was the easiest song to place the needle on, and that song marked the record. Maybe that's why the order of the songs on a record is so important to me.

**The lyrics are very important on this new record. On "Fatuaren baitan" for example, you talk of origins as an obligation that has to be born.**

That's a song that was written while I was away from here. I consider myself as being very closely connected to where I come from, but, at times, it can bear down on me. That's what the song is about: the sensation of having to wear your Basque-ness on your lapel wherever you go, you know, always justifying yourself and having to behave in a certain way. It can be a bit of an albatross at times.

**The Basques have always been regarded as wanderers. Do you think they need to travel?**

They've always been wanderers alright, but that's because the situation forced them to do so. I see now that there's a growing tendency to travel abroad. People travel less within The Basque Country itself. Few Basques really know The Basque Country. Travel in the metaphorical sense is a different story, however. Everyone needs to see themselves

**Dylanen musikan argiago ikusten bada ere, zureak ere badauka bluesa txertatuta. Gramatikan ez baina bai sakoneko izaeran.**

Bai noski. Hori da nik mutikotan etengabe entzuten nuena. John Lee Hooker, Rory Gallagher, Creedence... Bluesa beti izan dut gertu. Seguru nago nire musikan sartuta dagoela, hor nonbait, nahiz eta azalean ikusi ez.

**"Hurrengo goizean" "Gaur" (Esan Ozenki, 2000) diskoaren jarraipen naturala al da, izenburuen arteko loturaz aparte?**

Nik beti izaten dut argi zein den disko berri bati eman behar diodan izenburua. Kasu honetan ez. Banuen ideia bat, gustuko dudana poeta baten harira hitz bat erabiltzea, baina ingelesez, eta euskaraz jarrita ez nion indarrik ikusten. Orduan hurrengo goizeko musikaren kontzeptu horrekin topo egin nuen eta gustatu zitzaidan. Baina bai, baliteke jarraipen naturala izatea.

**"Hurrengo goizean" iraupen klasikoa duen diskoa da (47 min.).**

Bai, Hollywoodek filmen luzera asmatu zuen modu berean, biniloak diskoena finkatu zuen. Lehen 20-25 minutu eduki behar zuen alde bakoitzak teknikoki ezin zelako gehiago, horregatik neurri naturala dela uste dut. Bestalde, LP zaharretan lehenengo abestia zein zen

oso inportantea zen. Errazagoa zen orratza aurrenekoan jartzea, eta kantu horrek diskoa markatzen zuen. Agian horren eraginez orain ere diskoak egiterakoan oso garrantzizkotzat jotzen dut kantuak zein ordenetan utzi.

**Hitzek edozein kasutan garrantzia handia dute disko berri honetan. "Fatuaren baitan" abestian, esate baterako, jatorria behar bat bezala eramatea aipatzen duzu.**

Hemendik kanpo egindako kantu bat da. Nire burua oso loturik sentitzen dut neure ingurune honekin, baina horrek noiz edo noiz estutu egiten nau. Kantua sentsazio horri buruzkoa da. Euskaldun izatea behar bat bezala eramatea mundutik, justifikatu beharrean eta nolabait jarrera bat gorde beharra... hori astuna egiten da batzuetan.

**Euskaldunari, betidanik ibiltaria izan dena, bidaiatzea falta zaiola uste duzu?**

Ibiltaria izan da, baina egoerak behartuta. Gaur egun joera handia ikusten dut kanpora irteteko. Aldiz, gutxiago bidaiatzen da Euskal Herri barruan. Euskaldun gutxi ezagutzen dute Euskal Herria. Beste kontu bat da bidaiatzen zentzu metaforikoan. Hori denok behar dugu aurrera egiteko. Zure burua asaldatura ikusi behar duzu noiz edo noiz.

KRIKA

It seems now that after what has happened recently, we have reached a kind of "morning after" situation, which we can't take in. What do the events of this summer mean to you? Hope, resignation, surprise...? Nothing like that really. I think what happened in New York did nothing but bring a situation that already existed to the surface. The way it happened was really violent, I've lived ten minutes' walk from there, but there was a change coming before that happened anyway. Globalization and other terms are easily bandied about, but all it has done is show up the huge unbalance that is behind our society's standard of living.

Do you think we sometimes over-protect music sung in Basque?

I don't think so. I think that at the moment what's on offer clearly outstrips demand. Basque-speakers, as consumers, are having trouble keeping up with the music and literature being released and published. What worries me is the lack of communication with non-Basque speakers. Musicians who use Basque don't exist for a large part of the population.

You can make a record without leaving your house nowadays, and the concept of demo-tapes has completely changed...

That's true alright. Music is losing its ritual value because we're constantly surrounded by it. The role of music changed a long time ago. Anybody can record at home and that fills our surroundings with music. I was talking to a friend of mine in a record shop in Onati the other day and he told me that he easily sells 500 CDRs a month. Just think about what that means. It's clear to see that we need to protect Basque music. I don't think they're doing any different in England, France or The United States. I'd say they are going even further there.

What's the first thing that Basque has to overcome today?

We've always had a bit of a complex, there's no denying that. Every Basque-speaker knows at least one other language, and if that other language is in power, well, work it out for yourself. All the same, I think we should look upon certain things in a positive way. You work in Basque in the media. 20 years ago that wasn't possible. I think the time has come for us to start taking a look at consequences. The consequences might not be what we would have wished for but they have to be looked at.

# MUSIKA INGURUAN EDUKITZEA HAIN ERRAZA DENEZ BERE BALORE RITUALA GALDUZ DOA

**Orain, azkenaldian gertutako hainbat gauzen hurrengo goizean gaudela dirudi, ezin ondo asimilatu. Uda ondorengo gertakizunek zer utzi dizute, itxaropena, etsipena, harridura...**

Ez bereziki horregatik. Nik uste New Yorken gertatutakoak azaleratu baino ez duela egin dagoeneko bazegoen zerbaite. Modua oso bortitza izan da, gainera ni handik benetan gertu bizi izan naiz, hamar minutura oinez. Baina aldaketa handi baten aurrean geunden hau gertatu baino lehenago ere. Aise hitz egiten da globalizazioaz eta beste hainbat gauzei buruz, baina honek gure gizartearen ongi-izatearen atzean dagoen desoreka ikaragarria azaleratu baino ez du egin.

**Euskaraz egiten den musika batzuetan gehiegi babesten dugula uste duzu?**

Ez zait iruditzen. Nire ustez eskaintza oraintxe eskaeraren gainetik dago nabarmen. Egiten den produktua, musikan zein literaturan, asko da eta euskaldun jendeak kontsumitzailerik bezala arazoak ditu jarraitzeko. Nire kezka erdaldun jendearekin dugun lotura falta da. Gehiengo handi batentzat euskal musika egileak ez gara existitzen, horrek bai kezkatzen nau.

**Etetik irten gabe egin daiteke disko bat, eta maketa kontzeptua ere zeharo aldatu da.**

Horrela da. Musika inguruan edukitzea hain erraza denez bere balore rituala galduz doa. Musikaren papera aldatu egin da aspaldian. Edozeinek graba dezake bere etxean eta horrek musikaz betetzen du gure ingurua. Lehenengo egunean Oñatiko disko-denda batean daukadan lagun batek esan zidan, aise saltzen dituela 500 CDR hilerok; pentsa zer den hori. Bistan denez, guri tokatzen zaigu euskal produktua babestea. Ez zait iruditzen bestela ari direnik Ingalaterran, Frantzian edo Estatu Batuetan, are urrunago doaz toki hauetan.

**Zein da euskarak egun gainditu beharra daukan lehen gauza?**

Halako konplexu apur bat beti eduki dugu, horrek ez dauka bueltarik. Euskaldun guztiok badakigu gutxienez beste hizkuntza bat, eta beste hizkuntza hori indarrean badago, ba, hortik atera kontuak. Dena den, uste dut zenbait gauza begi onekin ikusi beharko genukeela. Zu komunikabide batean zaude, orain 20 urte ez zegoen komunikabiderik. Iruditzen zait heldu dela sasoia, non ondorioak aztertzen hasi behar dugun. Ondorioak ez dira beti norberak nahi lukeenaren arabekoak, baina atera behar dira.

dark  
iluntasuna<sup>ness</sup>

eunate vivanco diseinatuak modela



Designed by eunate vivanco

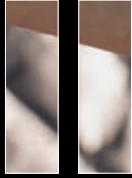


edurne ibañezek diseinatuako modeloa



Designed by edurne ibañez

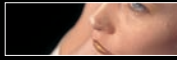
Designed by **edurne ibañez** and **patricia martinez**



**edurne ibañez** eta **patricia martinez**ek diseinaturako modeloa



Designed by **ricardo azkarate** and **marisa lacasa**



**ricardo azkaratek** eta **marisa lacasak** diseinatutako modeloa



**gazteriaren  
zerbitzura**

**gazteria**

Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa

Kultura, Euskaraz, Gazteria eta Kirol Departamentuen  
Departamento de Cultura, Euskara, Juventud y Deporte  
Gazteria Zerbitzua  
Servicio de Juventud

**e Aros**

AUTORE ETA  
ARGITARATZAILEEN  
ELKARTE  
NAGUSIA

Bat Eginik indarra ematen diogu  
gure sasoiko sorketa lanari  
SGAEk babestu eta sustatu egiten du sorketa lana

**bitarte**  
diseinugrafikoa

t. (+34) 948.38.21.22 bitarte@terra.es

## LAGUN IZOZTUA

Joseba Sarrionandia

(Elkar)

Goio Ugarte Nikaraguako kostalde atlantikoan bizi da aspaldi samarretik, jendea ingelesez mintzo den Bluefields aldean. Legezko paperik ez badu ere inguruko herritarren babesa dauka, erizaina delako besteak beste. Halako batean, baina, "izoztuta" geratu da: ez du inor ezagutzen, ez du hitz egiten, ez du ezer oroitzen, ez erreakzionatzen. Goini laguntzera dator Maribel "postaria", errefuxiatuen artean pakete eta gutunak jasotzen eta banatzen ibili ohi dena. Managuan Goioentzako moduko psikiatrarik aurkitu ezinda, Ekuadorrera eramatea pentsatzen du, han bizi baita Andoni, hau ere iheslaria eta Goioen txikitako laguna, adiskide giroan Goio errazago sendatuko delakoan.

Horrela hasten da nobela, baina hortik aurrera hiru narrazio garatzen dira, paraleloan eta kontrapuntuan. Hari horietako batean, abiapuntuari zuzenean jarraitzen dion harian hain zuzen, Goioen gaixotasuna eta honen gorabeherak kontatuko dizkigu Maribelek, orainaldian eta lehen pertsonan; Lehenaldikoa da beste kontakizunetako bat: 14 urte zitueneko ikasturtea oroituko du Andoni Martinezek; bera bilbotarra izanik, Kalaportuko jesuitenera interno bidaliko dute gurasoek, eta han ezagutuko du Goio, Kalaportu bertako mutikoa. Iniziazio-nobela bikain baten ezaugarri guztiak dauzka atal honek, helduen mundura sartzeko sekretuak banan-banan deskubritu eta begi berriz ikusiko baitutuzte harrezkero Etorikizunean kokatzen da hirugarren hari, narratzaile orojakile batek geroaldian kontatzen edo aurrezaten baitigu Goio, sendatu ostean, Antarttikara doan espedizio zientifiko batekin egingo duen bidaia.



## HELDUEN MUNDURA SARTZEKO SEKRETUAK

Goio Ugarte has lived in the English speaking town of Bluefields on the atlantic coast of Nicaragua for quite some time now. Even though he is an illegal resident, he has been taken under the wing by the locals due to his work as a male nurse. One day, however, he "freezes" ; he recognises nobody, he doesn't speak, he remembers nothing, he doesn't react to anything. The "postmistress" Maribel, so called because she delivers and collects letters and parcels to and from political refugees, comes to help him. She can't find a suitable phyciatrist for Goio in Managua, so she thinks of taking him to Ecuador. Andoni, another refugee and childhood friend of Goio's, lives there and Maribel feels that a friendly atmosphere will help him recover. That's how the book starts, but from there on, three different stories are developed in parallel and counterpoint. One of the threads, the one that carries on directly from the start to be more precise, follows on with the story of Goio's sickness and is told by Maribel in the present tense and in the first person. In the second thread the past is used by Andoni Martinez to talk about the school year when he was 14. Andoni, from Bilbo, was sent to the Jesuit boarding school at Kalaportu where he would meet Goio, he being from Kalaportu. This chapter has all the ingredients of a classical initiation-novel; they discover, one by one, the secrets necessary to enter the world of grown ups. They would see things differently after that. The third and final thread, told in the future tense by one who knows all, tells us of a journey by Goio who has now been healed. He accompanies a scientific expadition to the North Pole.

## ONTZIA EMEKI-EMEKI DESAGERTUZ DOA, ITSASOA BAKAR, BAZTERRA HUTS

### SEPTENTRIO

Aurelia Arkotxa

(Alberdania)

Liburu honetan, lehenik, sartaldeko lehor aurkitu berrietara joan baino lehenago, sortaldera buruz abiatzen da autorea Marco Poloren eta Mandevilleren hatzei jarraikirik, kartografia fantasmagoriko bat irekiz. Ondotik, manera autobiografikoago batean, ipar-mendebalderantz itzultzen da, lur berrietara buruz: ametsetarik bizi izanikoen kontakizunera, baina beti Terra incognita eta Mundu aurkitu beharraren argitan. Ternuara joan aspaldiko euskaldunen aztarnak segituz, bere baitako gogo-bidea marrazten du. Eta, bururatzeko, liburuak zabalik uzten duen itsas espazio baztergabear, bakarrik: "Ontzia emeki-emeeki desagertuz doa, itsasoa bakar, bazterra huts.

In this book, before she heads off to the newly discovered lands in the West, the authouress follows Marco Polo and Mandeville's footsteps throughout the East, drawing up a phantasmagoric map as she goes along. Afterwards, autobiographically, she returns to the North West, back to the new lands, back to the tale of those who lived out their dreams. Yet it's always from the perspective of the search for the world and Tierra Incognita. She follows the trail of the Basques who went to Ternua and sketches the wish-trail they left behind them. In order to do so, the book opens onto the endless sea; "The ship slowly but surely disappears into the distance, leaving a lonley empty sea,".





DONOSTIA - SAN SEBASTIÁN  
AZARAREN 21K IENA 2011 DEL 2 AL 10 DE NOVIEMBRE  
FANTASIAZKO ELDORROZ ICHAKEN 11. ASTEAREN 11. SEMANAREN CINCO FANTASIAZKO ELDORROZ SAN SEBASTIÁN - 17. ANNUAL HORROR AND FANTASY FILM FESTIVAL

EUROPA MAKURRA  
ZINFA, BELBURRA, SEXUA ETA ARTFA ETA SAIAKERA.

## perversily europe europa makurra

testua / by: koldo almandoz - irudia / image: txuma

"People hate anybody who drag their weaknesses out into the open". Chesterfield.

Chesterfield neatly sums up that special part of the puzzle that makes us up. That hidden force that makes us get down on our knees and peep through the keyhole. And cinema, the art of capturing a form of viewing things, reflects that feeling beautifully. Throughout the history of film-making, many films have been capable of bringing our darkest and dirtiest thoughts and desires to the surface. We don't like that or, at least, we're not prepared to admit that we do. In the same way we try to hide our perverse sentiments, the films that awaken such thoughts and feelings in us have been shut away where they can't do harm.

The XII Donostia Fantasy and Terror Film Festival has managed to dig up a few of these films. Eroticism, pornography, psychological violence and blood. All there to be seen. And just the way we like it (albeit secretly). There are a few gems to found in this collection of films differing in quality, and some of which are of doubtful motivation.

"Bilbao" by Bigas Luna, Benjamin Christian's "Haxan" (witchcraft throughout history), Peeping Tom by Michael Powell or "Ojos sin Rostro" (eyes without a face) by Georges Franju.

In this age of cleanliness in the EU, we still have a reason to feel perverse.

"Gizakiak, bere ahultasuna nabarmetzen duen gizaki oro gorroto du". Chesterfield.

Chesterfield-ek primeran laburtzen du gure izaeraren puzzleak duen pieza berezi hori. Ateetako sarrailetatik begiratzera bultzatzen gaituen ezkutuko indar hori. Eta zineak, begirada baten isla izanik, sentipen hori primeran islatzen du. Zinearen historiako hainbat pelikulek, gure bizio eta pentsamendu zikinenak azaleratzeko gaitasuna dute. Eta ez dugu gustoko, edo ez dugu gustoko zaigula onartzen behintzat. Eta gure sentimendu makurrak ezkututzen saiatzen garen moduan, sentimendu horiek esnatzen dituzten zeluloide zatiak ilunpean mantendu izan dira.

Donostiako XII fantasia eta beldurrezko asteak horietako pelikula batzuk berreskuratu berri ditu. Erotismo soft-a, pornografia, biolentzia psikologikoa eta odola. Guztiak agerian. Eta guri, sekretuki bada ere, gustatzen zaizkigun moduan. Kalitate ezberdina eta motibazio zalantzarria duten filmen artean bada harribitxirik: Bigas Lunaren "Bilbao", Benjamin Christensen-en "Häxan" (La brujería a través de los tiempos), Michael Powell-en "El fotógrafo del pánico" (Peeping Tom) edo Georges Franju-ren "Ojos sin rostro".

Europar Batasun higieniko garai honetan, oraindik badugu makurrak sentitzeko arrazoirik.

Susanne, 42. Johannes, 38.  
Rudolf, 36. Brigitte, 38.  
Rainer, 36. Stefanie, 19.  
Sibylle, 39. Egon, 26.  
Robert, 38. Erika, 34.  
Inge, 33.

Historia bera hamaika modu ezberdinetan konta daitekeela ez da ezer berria. Istoria berak ere konta daitezke beraz, modu ezberdinetan. Eta zenbaitetan ere, kontatzeko moduak berak hartzen du historia edota istorioak baino garrantzi gehiago.

Tanttaka antzerki taldearen kasuan, bi gauza garrantzitsu uztartzen dira: batetik, istorioak kontatzeko modukoak izan ohi dira, eta bestetik, kontatzeko modua kontutan izateko modukoa izan ohi da. Muntai ederrak ikusten ohituak gaituzte; eta horixe dugu "Errudun jaioak"en kasua.

Ez gara libre jaio, bakoitzak bere iraganaren historia dakar mundura, eta norberarena eraiki behar du. Ezin da iragana ukatu, menperatu baizik. Baina, nola egin zure aita nazia bada?

**Brigitte** (alaba): justifikatzen.

**Egon** (semea): onartzen.

**Inge** (alaba): gainditzen.

"Errudun jaio" hauen testigantza Peter Sichrovsky kazetariak bildu zituen, eta orain Tanttaka eta Moma Teatre-ri esker berreskuratuta dira.

The fact that history can be read in many different ways is nothing new. The same can also be said about the way we tell stories. In fact, at times the way we tell a story or explain an historical event becomes even more important than what we are actually talking about.

Such is the case of The Tanttaka Theatre Group, a group that has always based its work on two concepts; one, there are stories worth telling, and two, the way they are told deserves to be taken into consideration. They have become well known for their superb dramatisations. They certainly don't let us down with "Errudun jaioak". Nobody is born free. Everybody is brought into this world with the weight of the past across their backs. Everyone must build their own world. The past cannot be denied; it can only be conquered. But, what do you do if your father was a nazi?

**Brigitte** (daughter): justifying

**Egon** (son): accepting

**Inge** (daughter): overcoming

The testimonies of these "Born guilty", collected by journalist Peter Sichrovsky, are once again to see the light of day thanks to the work done by Tanttaka and Moma Teatre.

Using these testimonies as a basis, the play is rounded off by several other unusual elements. For one, the use of stage space is quite unusual; eleven chairs for the eleven interviewees are placed behind a glass wall and under a giant screen. The different characters sit in the front row of the theatre with their back to the audience. One by one they take their place on stage to tell their version of events. As one finishes another one takes the stage and starts to speak. The spectator is anonymous; the character doesn't tell their story to anybody in the audience, he doesn't even look at them. Their version of the story and history is heard by a "virtual" character situated at a respectful distance on the screen. This tension is broken in an breathtaking way when all the characters, having had their say, stand up and face the audience for the first time. This causes a highly emotional sense of uneasiness.

**ERRUDUN** jaioak





## born GUILTY

Hauxe oinarritzat harturik ikuskizuna osatzen doaz hainbat elementu bitxi. Batetik, espazio eszenikoa da bitxia: eskenatokian hamaika "elkarrizketatuendako" hamaika aulki kristalezko horma baten atzean eta pantaila erraldoi baten pean. Pertsonaiak ikusleei bizkarra emanez eseriko dira, aretoko lehen lerroan bilakatur. Banan banan agertuz joanen dira eskenatokira, aurrekoak berea kontatu ahala ageriko da hurrengoa alegia. Ikuslea anonimoa da, pertsonaiak ez dio historia kontatzen, ez eta begiratu ere. Errespetuan oinarritutako distantziak pantailan dagoen pertsonai "birtualaren" historia eta istorioa entzuten du. Hau modu liluragarri batean apurtzen da, pertsonai guztiek bukatutakoan bira eman eta lehendabiziko aldiz ikuslea aurrez aurre begiratzen dute, hunkipenez beteriko ezinegoneko sentsazio bat oparitut.

Aktoreen lana nabarmentzekoa da: denbora gutxi eta aukera bakarra dauka aktoreak pertsonaia aurrera ateratzeko, baina kriston denbora lehendabiziko plano batetan gutxi hau mantentzeko. Ikusleen laguntza eta beroa ukatuta dauka aktoreak, soilik bizkarra bait dauka haiei begira, kamara baten aurrean bakarrik dago. Zailtasun hauek ez dira izan oztopo, interpretazio borobilak lortu bait dituzte.

Arriskatua. Berritzailea. Borobildua.

"Pena bat da, baina ia ezin diot eutsi, ia ez. Urte luzez neure burua konbentzitzen saiatu nintzen ez zutela erraza izan, oso gaizki pasa zutela. Baina orain ia ezin dut justifikatu. Aita amak bezala beste bide bat hartzeko aukera izan zuten; gutxienez gerra ta gero. Beren borondatea zuen jendea zen. Denbora eman nuen ere nik beren egoeran zer egingo nuen imajinatu nahian; bai... baliteke antzeko gauza egitea, baina ezin dut denbora gehiago nire aitaren erabakien zama nire gain hartu."

(SIBYLLE, 39)

testua / by: i.b.m.

irudiak / images: tanttaka

The actors and actresses' work in this play deserves a mention; they only have one chance and not much time to develop their character, but having done so, they have to maintain it for what seems like a never ending amount of time. The actors are denied the warmth and help of the audience; they have their backs to them and sit, alone, facing a camera. These obstacles, however, have not stopped them achieving polished performances. Risky. Innovative. Well-rounded off.

"It's a shame, but I'm almost done for, almost. I tried for years to convince myself that they didn't have it easy, that they really suffered. But I just can't justify it any more. Mum and Dad could have done something about it, at least after the war anyway. They were as willing as the rest. I've often thought about what I would have done, had I been in the same situation... Yes, I might have done the same, but I can't bear the weight of my father's decision any more."

(SIBYLLE, 39)



## garai **BERRI** baten jazztapenak st. germain

testua / by: asier leoz

Jazz musika maite duen tekno egilea edo dantzalekuetara salto egin nahian dabilen jazz sortzailea. Edozein kasutan, Ludovic Navarre (St Germain) bete-betea asmatu duen azkena izan da.

Istripu baten erruz kirola baztertu behar izan ondoren, Ludovic gazteak bere gelan ematen zituen orduak. Bertan, anplifikadoreak eta klase guztietako soinu eragileak inguruan zituela bere musika sortzen saiatzen zen. Horretarako musika beltzari heldu zion, jazz maisuek eginda utzitakoari house erritmoak txertatuaz edo Bob Marley-ren diskoak zenbateraino moteldu zitezkeen ikusiaz. Laster EP-ak plazaratzen hastea etorriko zen. Goitzenak: Deep Side, Mudus Vivendi, Nuages eta azkena, St Germain.

Jazz musikaren epeltasuna dantzarako oinarri digitalekin korapilatzea ez da gauza berria, US3 taldeak adibidez horixe egin zuen Acid Jazz-aren lehen urteetan, baina dagoeneko inor gutxi akordatzten da beraiekin. St Germain ordea bazter guztietan da ezaguna. Lehenago Moby-ren "Play" diskoarekin gertatu bezala, modernitatearen olatuan dagoen itxura eman nahi duenak ezinbestekoa du St Germain-en "Tourist" etxean edukitzea, entzuten duen edo ez duen erabat sekundarioa delarik zenbait kasutan. Disko honetako erritmo eta melodiak dagoeneko telebistako iragarkietan instalaturik daude lehenago junglea egon zen bezala. Publizitatearen euskarri izatea oso lagungarri gerta daiteke, St Germain-en musikaren kalitatea gutxiesteko argudioa ez den arren.

### dantza eta nota urdina

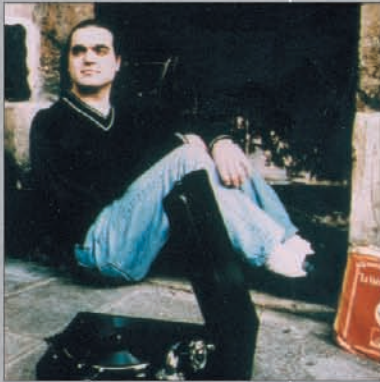
"Tourist" Blue Note izeneko jazz zigilu ospetsuak argitaratu izanak nolabait kalitatea izugarri zaintzera behartu zuen musika egile frantziarra, aurreko "Boulevard" diskoan (F Communications, 1995) soilik erdi azalduta zegoen ikerketa lana nabarmen sakonduaz. St Germain-ek sinesgarritasuna bilatu zuen John Lee Hooker bezalako totem baten hasperenak eta gitarra ezulak sanpleatuaz ("Sure thing") eta Miles Davis-en jazz ukitu apainak maisutasunez erantsiaz. Ondorioa: salmentak izugarriak eta ikusmina zuzeneko inguruan.

"Tourist" bezalako disko teknifikatu eta hornitu batek zalantza handiak sor ditzake zuzeneko isladari buruz, nola irauli hori guztia taula gainera? Iragan martxoan Madrilgo La Riviera aretoa bete zutenek azkeneko momentuan Ludovic Navarre-ren ordenagailua kolgatu egin zelako alde egin behar izan ondoren, zalantzak



areagotu egin ziren. Dena den, bi egun beranduago areto berberan egon zirenek benetako talde bat ikusi zuten. Bateria, gitarak eta saxoa jo eta su aritu ziren dantza eragiten, artista nagusia ia ikustezina zen bitartean, soinu dorre handiek estalita. Programatutako oinarriak eta instrumentu errealean nahasketak primeran funtzionatu zuen. Datu bat: aste horretan Maceo Parker saxofoi jole ospetsua toki berean aritu zen, baina ikusle kopuru laurdena bildu zuen. Harrera beroagoa izan zuen sanplerrak erabiliaz musika egiten duenak sanpleatutako zati horiek jotzen dituenak baino. Garai berriaren ezaugarria izango ote da?

Ludovic eta Saxoa: St Germain taldea abenduaren 1ean arituko da zuzenean Bilboko La Casilla aretoan.



st. germain



A dance musician who loves jazz or a jazz man who wants to bring his music to discotheques Whatever the case may be, there can be doubt that Ludovic Navarre (St Germain) has been the latest one to hit it smack bang in the bull's-eye.

The young Ludovic, having had to give up sport due to an accident, used to spend hour upon hour in his room. That's when he started trying to create music with his amplifiers and anything that could make sound. He began experimenting on black sound; he'd mix old jazz masters with house rhythms or he'd see just how much he could slow down Bob Marley records. He soon had a few EP-s on the streets. He used different names for the different releases: Deep Side, Mudus Vivendi, Nuages and finally, St Germain.

Digitally mixing the danceable warmth of jazz is nothing new; US3 did in the first years of Acid Jazz. Not that many remember them nowadays. St Germain, on the other hand, is everywhere. For anybody who wants to give the impression that they are up to the minute as far as musical fads are concerned, having St Germain's "Tourist", as was the case with Moby's "Play" not so long ago, is a must. Whether they actually listen to it or not is of secondary importance. The rhythms and melodies on this record are already being used in many television advertising campaigns. This, of course, can be very helpful, but it should not be used to criticise St Germain's music.

#### blue note and dance

The fact that a famous Jazz Label like Blue Note decided to publish the record really forced this French musician to take care of the quality of the

## what's all that NEW jazz?

recording; on his previous record, "Boulevard" (F Communications, 1995), St Germain showed only half of what he was capable of. St Germain gained credibility by sampling the Blues giant John Lee Hooker's groaning voice and stuttering guitar ("Sure Thing") and by masterfully adding some Miles Davis-y jazzy touches to his music. The result: incredible sales and curiosity as to his live performance. The type of technical acrobatics and colorings found on a record like "Tourist" can raise some doubts as to whether it can be reproduced live: how well does the music lend itself to a live setting? The people who went to the live performance in a packed La Riviera Club in Madrid last March didn't feel any more enlightened when the concert was cancelled at the last moment because of technical problems with Ludovic

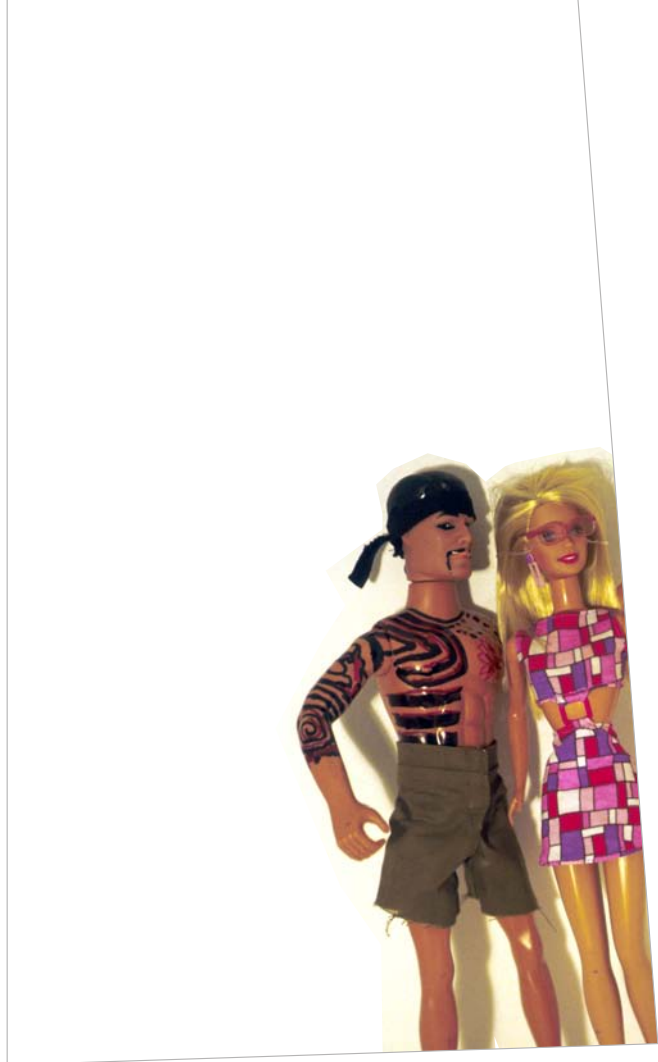
Navarre's computer. Nevertheless, those who went to the next show two days later saw a real live act. Drums, guitars and a saxophone blew up a storm as people bopped about the hall. The star attraction was hardly visible behind his towers of amps and thingamajigs. The coming together of programmed sounds and real-live instruments worked a treat that night. An interesting fact: the very same week, renowned saxophone player Maceo Parker played the same venue but only a quarter of the amount of people turned up to see it. The act that used sampled pieces of music got a much warmer reception than the musician who actually played the music sampled. Is this a sign of what's to come? Ludovic and the Saxophone: St Germain will be performing live at La Casilla, Bilbo on the first of December.



testua / by: pekos pantxinet

two words about **SUSHI**

**SUSHIA** bi hitzetan



Garai batetan, duela ehundaka urte eta guzti hori, sushia ez zen gaur modernoek preziatzen duten jaki exotiko eta minimalista. Arroz fermentatua eta arrain gatzatua erabiltzen zen sushia egiteko eta nahikoa zapore garratza zuen. Oraindik, toki berezi gutxi batzuetan, ayu izeneko sushi hau egiten dute. Baina frogatu nahi duenak hasi dadila dirua aurrezten eta mahaia erreserbatzen. Enkarguz soilik egiten baita eta prestaketa prozesuak 2 hilabete irauten ditu. X. mendean, eskualde bakoitzak, sushi berezia oparitu behar zion enperadoreari. Eskualde artean lehia sortu zen eta berehala hasi ziren garatzen sushia egiteko modu eta molde berriak. Apurka, zapore gozoak garratzasuna gailendu eta produktu freskoak erabiltzen hasi ziren. 1673. urtean Matsumoto doktoreak Kyoto utzi eta Tokiora joan eta gaur egun ezagutzen dugun sushi modernoaren oinarriak ezarri zituen:

- Sushi mahi:** enroilaturikoa
- Nigiri sushi:** behatzekin eginikoa
- Chirasi sushi:** egurrezko kaxarekin eginikoa
- Inari sushi:** Tofuarekin frijitutakoa
- Oshi sushi:** prentsaturikoa.

Marine estatu batuarrek Hawain ezagutu zuten sushia. Eta gutxira, euren moldaketa atera zuten: California roll-a. (eta japoniarrak dira kopiatu besterik egiten ez dutenak). Eta edozein liburutan irakurri daitekeen informazio historikoaren ostean sushia egiteko ama guztien gomendioa. Sushiarenekin oinarria arroza da. Eta arrozaren prestaketa zeharo garrantzitsua da. Arroza -japoniarrak izateak asko laguntzen du- azukre eta ozpinarekin egosi behar da. Arraia freskoa eta gordina jakina. Arraia mozteko, forma perfektu horiek lortzeko tresnak eta bestelako parafernalia, denda espezializatueta erostea komeni da. Baina bestela, ze demontre, irudimen apur bat eta izan zaitzete zuek ere Matsumoto doktore.

At one time, hundreds of years ago or whatever, sushi wasn't what dedicated fad followers regard nowadays as an exotic and minimalist dish. Fermented rice and salted fish were used to make the rather sour-tasting dish that was sushi. This type of sushi, called Ayu, is still made today in a few special places. But those of you who would like to try it had better reserve a table and be prepared to pay through the nose for it. It is only made on order and the whole process takes about 2 months.

In the tenth century, each region had to make a gift of a special sushi to the emperor. There was fierce competition between the different regions and new and innovative ways of making sushi were quickly developed. Little by little the use of tastier fresh products overtook the use of more bitter ones. In 1673, Doctor Matsumoto left Kyoto and moved to Tokyo where he set down the bases for what would become sushi as we know it today:

- Sushi mahi:** rolled sushi
- Nigiri sushi:** finger-kneaded sushi
- Chirasi sushi:** sushi made with a wooden box
- Inari sushi:** sushi fried in tofu oil
- Oshi sushi:** pressed sushi

American marines first came across sushi in Hawaii. They soon came up with their own version: The California Roll ( and the Japanese are the ones who do nothing but copy.)

And now, according to the historical information that can be garnered from any book you read on the subject, what any mother would recommend when making sushi: be careful with the rice; it's the fundamental ingredient of all different types of sushi. The way the rice is prepared is of extreme importance. The rice - it helps if it's Japanese - must be boiled in sugar and vinegar.

The fish must be fresh (and raw obviously.) You can buy the equipment and all the other paraphernalia you need to achieve those perfect little cuts and shapes in specialized shops, but, what the heck, use your imagination and become another Doctor Matsmoto.

## HALO, norbait dago? x-box



## HALO, anybody there? x-box

Gizakia gizakia denetik guda ezagutu du. Gogorra izan arren, gure gizartearen aurrerakuntza gehienak guden ondoren (edo ondorioz) gauzatu dira, eta hau dela-eta gizarteak gudarekiko duen ikuspegia interesgarri eta interesatua agertzen da.

“Guda erdian gaudela, su etenak harritu egiten gaitu, geure monitorean agertzen den mezua ez da txantxetako gauza, arerioak gure barne instalazioetan sartu dira ikurrina eramateko ahaleginean. Hori jakin eta beraiek ikusi, dena bat da. Nere atzealdean dauden taldekideek ezin dute besterik egin, beren armek su egitean erdian harrapatzen naute, ni akabatuz.”

Ikurrina bat defendatzeko aitzakiarekin sei lagun hil dituzte. Trapu zikin bat defendatzeagatik hiltzeak merezi al du? Aitzakiak besterik ez...

“Guda zelaian nago. Nire taldekidea ontzi baten antzeko zerbaitean gainean igo eta laguntzeko eskatzen dit. Bera gidari doala, neuk laser kainoia erabili beharko dut. Espaziontzia gure gainetik pasa orduko ezkutalekutik irten eta arerioak jipoitzeko asmoz abiatu gara zelaian behera. Nire taldekidea gidari ona da, harik eta tiro batez akabatu duten arte. Gidariarik gabe galduta nago, hori pentsatu orduko, laser izpiek ontzia desegin dute.”

Zein ote da aitzakia, gudaren aitzakia? Hil ala bizi, hori da koxka.

“Talde gorriko arerioek gertu egon behar zuten. Laser izpien soinuak gero eta hurbilago entzuten nituen-eta. Ate bat igaro eta bi arerio bizkarretik akabatzeo aukera nuenean, granada bat bota eta, nahi gabe, bi horiez gainera nire taldeko beste bi akabatu nituen. Guda lazgarria da, baina digitala gehiago. Konturatu ez, eta leherketa baten ondoren berriz galdu genuela ohartu nintzen. Orduzkerok, jipoi honen ondorioz, nire taldekoek amorrubiziz begiratzen didate.”

Gudetan ez du inork irabazten, baina honetan talde gorrikoek ordu betean hamar alditan irabazi dute; besteek hiru alditan besterik ez. Zortzi X-Box paraleloan jarri eta lau pertsonatako bi talde osatu ondoren, berriz jokatzeko prest daude. Taldekide batek interneten jokatzeko aukera dagoela esan du, baina interneterako abiadura motela eta jokatzeko daukaten moduagatik esaten duena etorkizunean egiaztatuko beharko dugu. Orain, guda hasi denez, beste taldearekin akabatzeo ideia besterik ez dute buruan.



Humans have always known war. Although it may be hard to take, most advances made in society have come about after or as a consequence of wars. That is why society is interested and has interests in war.

“We’re in the middle of a war here. This lack of gunfire is puzzling. The message on our screen is not a joke. The enemy has entered our base in an attempt to steal the flag. I know, I see them, all is one. My comrades behind me have no choice but to open fire, killing me in the act.

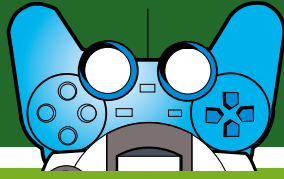
They excuse the killing of six people all because of a flag. Is it worth killing just to defend a dirty old rag? It’s nothing more than an excuse...

“I find myself on the battlefield. My comrade gets onto something like a ship and asks for my help. I have to use the laser canon as he pilots along. When the enemy craft fly over us, we shoot out of our hiding place in hot pursuit and try and gun them down. My comrade’s a good soldier. Well, he was until he was shot to bits. I’m lost without a pilot. My last thoughts as a laser rips my ship to bits.

What is the excuse, the excuse for war? Live or die, that’s the answer...

“Enemies from the red squad had to be near. I could hear the sound of laser rays getting closer and closer. I step through and get to take out two enemies from behind with a grenade. Unfortunately, I also blow two of my own comrades up in the explosion. War is harsh, but digital warfare ever more so. I hadn’t realised. I know we’ve lost again. Since the beating at the hands of the enemy my comrades look at me with hate filled eyes.

Nobody ever wins in wars, but this time the red squad have won 15 times in an hour. The others, a mere three. Two teams of four players hook up to the X-Box parallel and their ready to fighting again. They say that one of the players can hook up to the game on internet, but as internet is slow and because of the different ways to play, that’s something we’ll have to verify at a future date. So, let the war begin, let’s finish off the enemy.



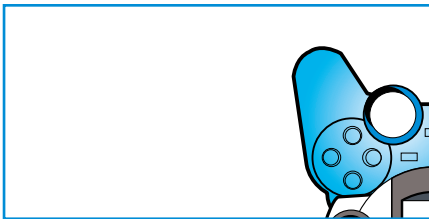
## commandos 2 (pc, ps2, x-box?)



Bakearen alde lanean berriz ere, Pyro Studios-ek bere lehen zatiaren jarraipena aurkezten du. The Lost Vikings-en antzera eszenategi batean zure taldeko panpinen abilezien arabera bete beharko dituzu misioak. Pertsonaia berriak, misio berriak, joko berdina; baina diotenez, lehenengo atala baino zertxobait errazagoa.

Pyro Studios, in their never-ending search for peace, are back with the second part. The backdrop is something like that in The Lost Vikings and your group of puppets have to display their abilities as they carry out different missions. New missions, new characters. The same game, although some say is slightly easier than the first part.

## jak & daxter ps2



PS One-ren Crash Bandicoot ezagutzen al duzue? Bere sortzaileek, aldi honetan (kargarik gabeko?) joko bat aurkezten digute. Euren esanetan, edonon jo dezakegu, eta nahi dugun moduan bukatu ahal izango dugu jokoak. Ez ezazue gehiegi espero, jokoak jostatzeko besterik ez dira; eta hamar edo hamar mila bide ezberdin izan arren, bukaera beti bukaera bat da.

Do you know PS One's Crash Bandicoot? This time round the creators are offering a charge free? game. According to them we can go anywhere and we'll be able to finish the game whatever way we want to. Don't expect too much all the same, games are just games and whether you play them 10 or 10,000 times, there's always an ending.

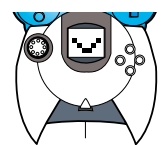


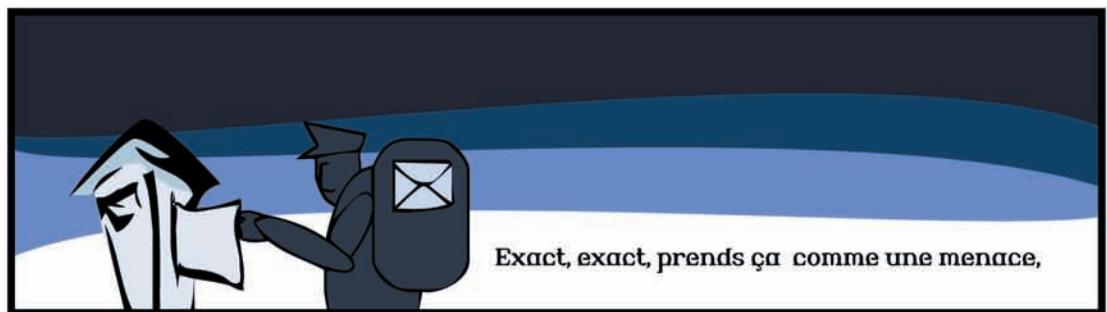
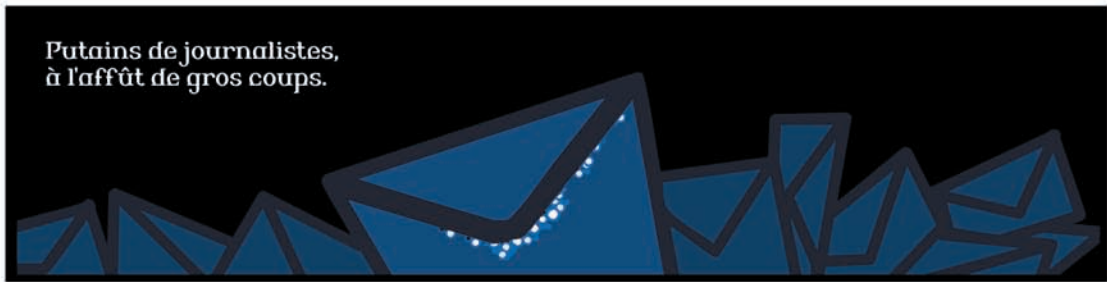
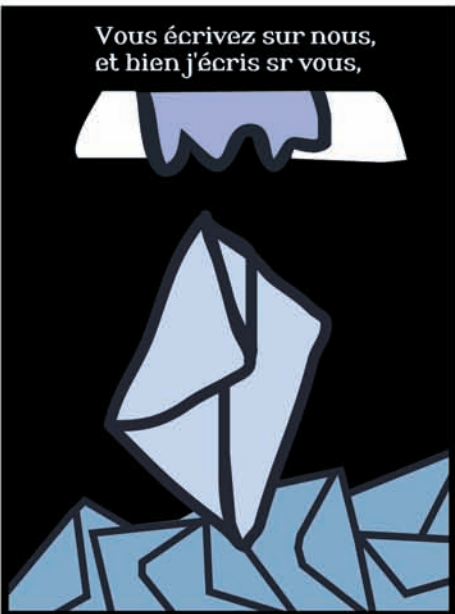
## rez (dreamcast)

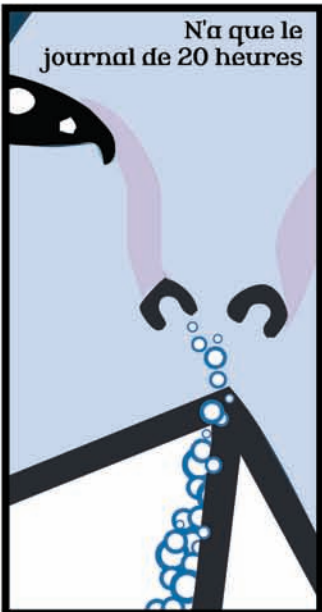
Space Channel 5 sortzailearen azken erokeria hau izugarri gustatu zaigu. Ink Ribbon-en (PS One) antzera jokatzeko dugun ahala, musika eta ingurua aldatzen joango da. Ez-originala lortzekotan, edukitzea merezi duen joko bat. Originala erostekotan, Shemmue 2 lortzen saiatuko ginateke.

We have really had a ball with the latest madness to be released by the creators of Space Channel 5. As in Ink Ribbon (PS 1), the music and surroundings change depending on the way you play. Worth having if you can get a copied version. If you are gonna spend money, try and get your hands on Shemmue 2.

# Rez<sup>TM</sup>









## AUDIO



### CHUCHO. los diarios de petróleo. (chewaka/virgin).

Hasieran Surfin' Bichos ezagutu genuen, ezagutu eta gozatu. Penatu ere penatu gintuen taldearen desagertzeak. Baina "78" heldu zen, Chuchoren lehen lana. Honek egoneza arindu zigun. Ondoren "Tejido de Felicidad" zoragarria jaso genuen, talde handi baten aurren ginela gogoratu. 2001.ean "Los Diarios de Petróleo" iritsi zaigu, tantaka iritsi ere, izan ere 3 EP eta lan luze batez osatzen baita hasiera batean CD bikoitza izateko jaiotzen zen kantu bilduma. Fernando Alfaro Espainiako lumarik onenetarikoak da kantugintzan eta berak idatzirikoa dotoreziaz janzten ditu Chuchok. Konplexurik gabe kantuak musikatzeko iturri oro erabiltzen dute abesti bakoitza behar bezala osatzeko.

At first we knew Surfin' Bichos; knew and savoured them. We were also saddened by their disappearance. But then Chucho's first recording, "78", was released. That soon put paid to any sadness we might have been feeling at the time. After that, the amazing "Tejido de Felicidad" fell into our eager little hands and reminded us just what this great band was capable of. This year, 2001, has seen the painfully slow and staggered release of "Los Diarios de Petróleo"; 3 EP-s and an album make up what was originally supposed to have been a double album. Fernando Alfaro is one of the best songwriters in Spain today and what he writes is elegantly dressed by Chucho. They use whatever source of musical inspiration necessary to write songs the way they should be written.

jon arga



### AMERICAN ANALOG SET. know by heart. (tiger style records).

Izen iradokitzaile honen atzean (analogiko hitza ez amerikarra izateagatik) egun Estatu Batuetatik datorkigun talderik interesgarrienetako bat dago. 1995.urtean Texasen (EEBB) sortuak urteotan zehar euren soinua borobilduz zein eraldatuz joan dira, taldekideen joan etorriagatik baldintzatuak akaso, baina koherentziarik galdu gabe. Ordutik hona zuzenean asko aritutako taldea dugu, bira aunitz egin dituztelarik batez ere euren herrian, besteak beste Mogwai edo Death Cab For Cutie bezalako talde aldarrikatuekin batera. "Know by heart" honek, taldeko laugarren lan luzeak, beste aldaketa txiki bat suposa dezake taldearen ibilbidean, izan ere pop edo folk doinuetera nabarmenago hurbiltzen baitira, euren erroak utzi gabe. Erritmo geldo eta ertainetan maisuak, kantuan Elliot Smith handiaren aztarnak ere ageri dituzte batzuetan.

One of the most interesting bands to come out of The States is hidden behind this suggestive name (the word analog is not American). Formed in Texas (USA) in 1995, the band, affected by line up changes but holding onto their coherency, have experimented and polished off their sound over these last six years. They are veterans of numerous tours, especially in States, and are an experienced live band. They've toured with many highly praised bands like Mogwai and Death Cab for Cutie. "Know By Heart", their fourth LP, brings us another small change insofar as they introduce noticeable shades of Pop and Folk. That said, they still remain faithful to their roots. They are masters of laid back and mid-tempo rhythms and traces of the great Elliot Smith can be heard in the voices at times.

jon arga



### EELS. jackers. (dreamworks).

Mark "E" Everett aldaketa zalea da. Eels taldearen aurreneko lanetik (Beautiful freak, 1996) nabaria izan da ezaugarri hau. Aldaketa hitza erabil daiteke baita "Soul jacker" izeneko bosgarren honen inguruan aritzerakoan. Charles Manson-en antzera itxuraberritutako abeslariak (betaurrekoak txanoa eta harenaren moduko bizarra) errotik aldatu du Eels-en soinua aurrekoa zuen "Daisies of the galaxie" izenekoarekin alderatuta. Lan horrek emandako hainbat irakurketa, batez ere Eels eta azken urteotako Beck eskutik helduta irudikatzen zituztenak, kanta pare batean bakarrik uler daitezke orain. Beste abesti gehienetan gitarra zatar eta garageroak da nagusi ("Soul jacker"), John Parish-en lanak utzitakoa. PJ Harvey-ren gitarjoleak eragindako riff sarrera indartsuek Everett jaunaren erantzuna topatzen dute.

Mark "E" Everett loves change. This has been a noticeable characteristic of Eels ever since they brought out their first record (Beautiful freak, 1996). The word change is certainly not out of place when it comes to describing "Soul Jacker", their fifth album. This Charles Manson look-alike singer (glasses, hooded top and a beard alike) has totally changed the sound that could be heard on their last record "Daisies of the Galaxie". Those who, on hearing the last record, felt that Eels were doing stuff more along the lines of Beck, will only be able to say the same about a couple of songs on this record. The rest of the songs are dominated by a dirty and more garage type guitar sound ("Soul Jacker", ) which is down to John Parish. PJ Harvey's guitar player lashes out strong riffy starts to the songs.

asier leoz



### LAMB. What sound. (mercury).

"What sound" Louise Rhodes-ek eta Andy Barlow-k osatzen duten bikoaren hirugarren diskoa da. Nahiz eta erantzun komertzialak oraindik bizkarra ematen dien, Lamb taldeak estudio lan bikainak sortzeko duen gaitasunari eusten dio. Ukitu atmosferikoa emanez euren abestiei, Drum & Bass zipriztinak jazz giroan korapilatzen dituzte, Terranova edo Portishead taldeen nolabaiteko itxura hartuz. Sekuentziadore patrioak eta William Orbit-enak izan zitezkeen texturak erabiltzen dituzte, baina Cocteau Twins-ekin daukate antza handiagoa. Orokorrean, eta hau da onena, aurreko diskoa zuten "Fear of fours" delakoan tarteka trabatuta azaltzen ziren konposaketa lanak (gehiegi landuak akaso) emaitza berri honetan askeago sentitzen dira, jario natural batean sortuak bezala.

"What sound" is the third album to be released by the duo formed by Andy Barlow and Louise Rhodes. Even though commercial success hasn't welcomed them with open arms, they still haven't lost their touch when it comes to recording brilliant studio material. They sprinkle on a dose of jazzy Drum & Bass and achieve an atmospheric touch to their music. They kind of sound like Terranova or Portishead. They use sequencers and lyrics that could have been written by William Orbit, but their sound is a bit closer to the Cocteau Twins. All in all, and that's the best thing about this record, the bits of music (over-produced) they stuck in here and there on their last album, have a much freer feel to them this time round, a more natural flow, in other words.

asier leoz

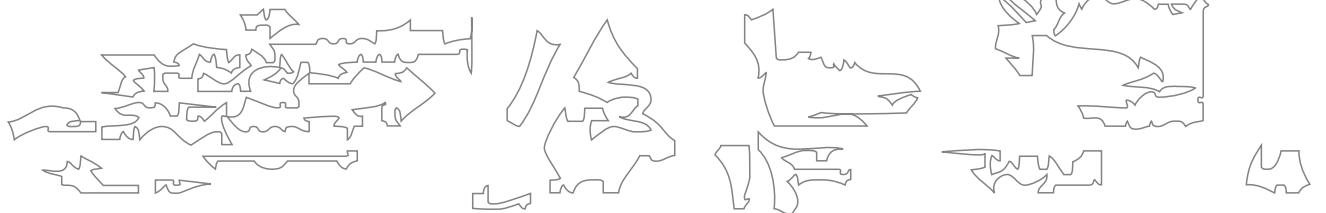


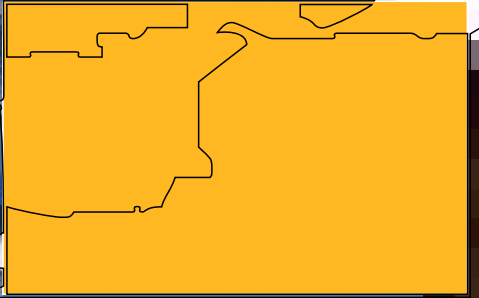
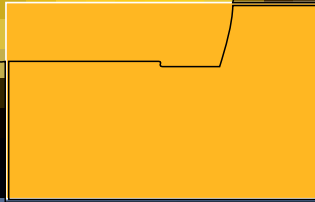
## denboraldiaren **AZKEN** irudiak

### the **LAST** glimpses of this season

We saw the last glimpses of this year's surf season in Zarautz during the first weekend of last November. The Basque Over 35s Championship and the 12-14 year old Juniors brought together 170 surfers from all categories. Both surfers and the huge crowds that turned out to see them over the four days of competition had a great time. Unlike last year's, the last event on the calendar this year was open to anybody who wished to take part. Iker Flores from Bizkaia was the highest pointing surfer of the weekend. So, that's all for this year folks. We'll have to wait until March, 2002 before we see the next Basque circuit.

Surf denboraldiak Zarautzen utzi zituen urteko azken irudiak iragan azaroaren lehenengo asteburuan ospatu Euskadiko Txapelketan. 35 urtetik gorako masterrak eta 12-14 urteko juniorren artean dauden kategoria guztietako 170 partehartzaile bertaratu ziren. Lau egunetan zehar, giro ona nagusitu zen bai uretan bai hondartzara hurbildu ziren ikuslego eskergaren artean. Denboraldiko azken txanpa hau, aurreko urteetan ez bezala, proba irekia izan zen, eta nahi izan zuen orok parte hartu ahal izan zuen. Guztien artean, Iker Flores bizkaitarra izan zen punturik gehien jaso zuen surflaria. Txapelketa honekin, beraz, bukatu da denboraldia, eta hurrengo martxoan itxaron beharko dugu zaleok surfaren euskal zirkuitoa berriro irekita ikusteko.







argazki erreportajea: mikel saiz. azaroaren 10ean. zarautz.

shots report: mikel/saiz. 3rd of november. zarautz.

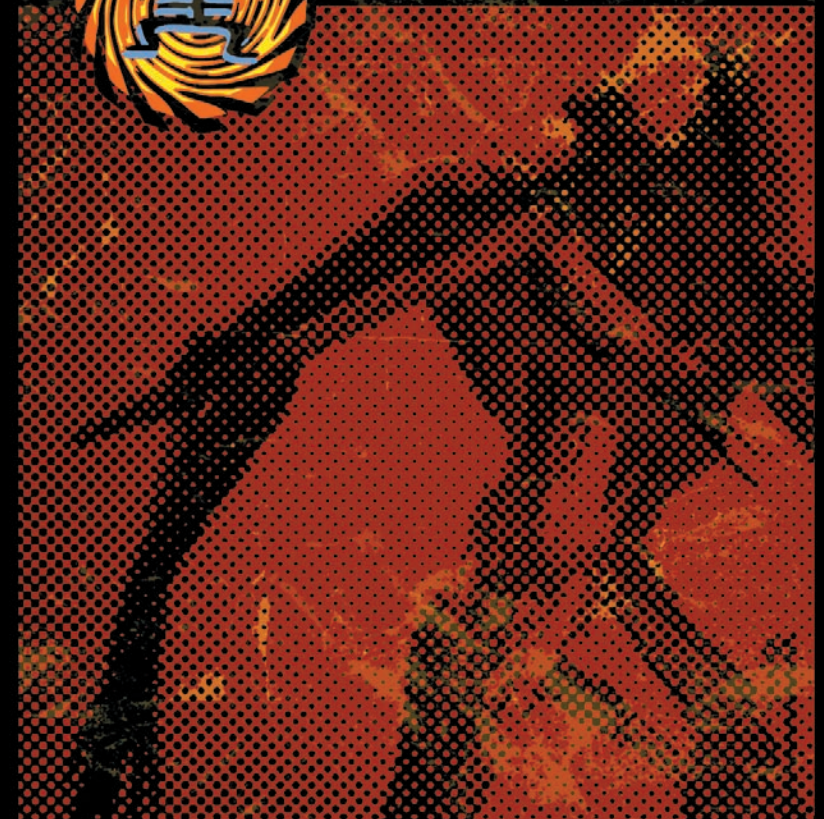




 euskadigaztea



www.salajam.com  
bergara  
jam@salajam.com



espacegrafic

- INPRIMAKIAK •
- KATALOGOAK •
- LIBURUAK •
- LIBURUSKAK •
- ALDIZKARIAK •
- AURREINPRESIOA •
- FORMS •
- CATALOGUES •
- BOOKS •
- BROCHURES •
- MAGAZINES •
- PREPRINTING •

**EDIZIOAK ETA INPRESIOAK OROKORREAN**  
**EDITING AND PRINTING IN GENERAL**

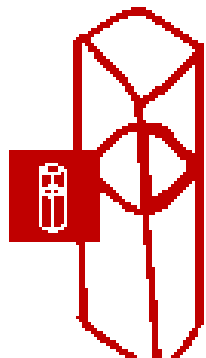
P. I. Mutilva Baja, calle G, nº 11  
Tel. 948 23 93 36  
Fax 948 23 82 16

e-mail: [espacegrafic@infonegocio.com](mailto:espacegrafic@infonegocio.com)  
31192 Mutilva Baja  
(Navarra)



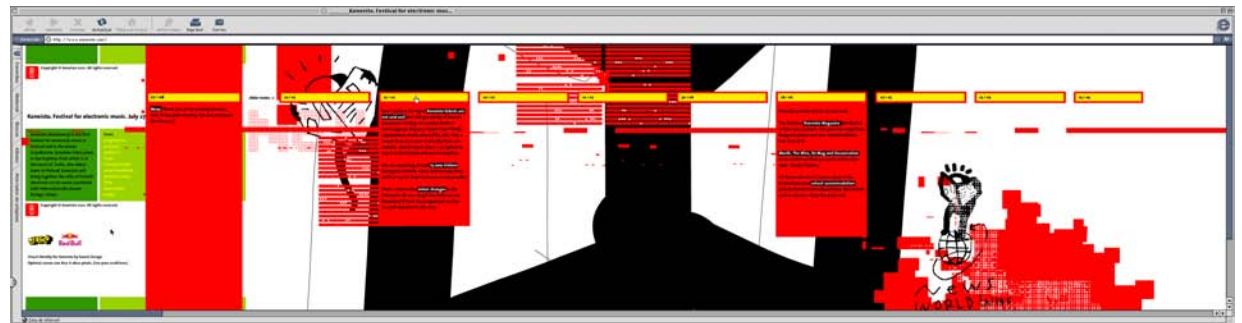
www.kONEISTO.COM

- news
- programme
- partners
- contents
- maps
- transportation
- accommodation
- koneisto 2000**
- links
- downloads
- media



testua / by: txo!?

www.koneisto.com



www.koneisto.com idatzi eta... rrrrrrrrrrrrr... eskuak ordenadorearen soinua jaisteko mugimendua eginen du seguruenik, soinu errepikakor eta desatsegin bat agertuko zaizu enter hitza klika dezazun zain webgunean sartzeko, eta jada, sarreratik bertatik, gorri koloreak gure bidea markatuko digula adierazten zaigu. Gure aurrean grafiko kaotikoa, enter hitza hainbat alditan errepikatua, moztua; eta atzean HTMLa agerian uzten badu, kodea azalduko zaigu, metalengoaia? Interneten sortutako hainbat kontzepturekin jokoak egingen ditu webgune honek. Hasieratik ikusten den moduan, soinuak berebiziko garrantzia dauka webgune honetan eta gure mugimendu guztiak horrekin lagunduak izanen dira, musika elektronikoaren jaialdi baten webgunean bageunde bezala. Hala ere, ez da musika laguntzen gaituena, baizik eta soinua, era guztietako eta apropos kokatutako soinu elektronikoak, telebista eta bestelako elektrogailuetan egunero entzuten ditugun soinuak. Hau dena ezinezkoa litzateke, flash bitartez egina egongo ez balitz; flash teknologiak ematen dizkigun baliabideen agertokia baita webgunea.

Tira, joan gaitezen aurrera: enter klikatu eta lauki batean menu eta paisaia txukun eta garbia agertu zaigu; soinua? telebista seinalerik gabe geratzen denekoa. Ongi, goazen lasai: menuko hitzetako bat klikatu eta loader bitxi bat agertu zaigu guzti honen gainean; arruntena beste orrialde batera aldatzea izanen litzateke (nahiz eta, flashetan gaudenez, orrialde esan baino eszena esan beharko genukeen, jada ez baita orrialdeez antolatzen, flashez baizik). Kargatuta dagoenean, olatu gorri bat bailitz, azpitik etorri eta den-denaren gainera orbain gorria dator gorantz, eta atzean zirriborraturik, marearen antzera era guztietako zikinkeriak utziz, menuan eskatua genuen eduki berria.

Edukien artean bi berritasun garrantzitsu aurkituko dituzu. Batetik, webguneak

informazio guztia paisaia berdinean eskaintzen dizu, olatuaren poderioz eta honek uzten duen arrastoen arabera aukera ezberdinak emanda. Bestetik, paisaiak ez dauka neurri arrunta, ez horixe, hasieratik irakur baitezakegu (hizki txikitik) webgunea 800x2800 pixelendako optimizatuta dagoela; beraz, parentesi artean, ezker-eskuin joateko scroll barra erabiltzeko gonbita eginen dizu.

Edukia argi agertzen duen arren, behin eta berriro olatu gorriak marrazkitxo txiki eta orbain gorriez bete digu pantaila, batzuk animatuak beste batzuk ezin pixelatuagoak, baina denak koherentzia bitxi batez, forma organiko eta geometrikoak nahasiz. Horrek ikuslea nahas dezakeela badirudi ere, argitzeko eta datu guztiak hobeto mailakatzeko balio du.

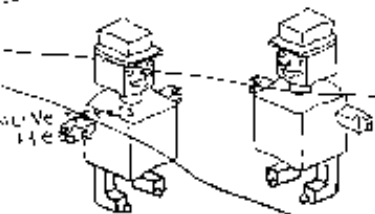
Webguneak sorpresak dakartza nabigatzen goazen heinean. Ez dago soberan handik eta hemendik safarian jardutea.

Harrigarriena? Hau dena ematen duela urte bete baino gutxiagoko bizitza izanen duen webgune batek.

Nire ustez? Abangoardia. Abangoardia erabilgarria. Zer gehiago behar duzu?



WWW.KONEISTO.COM/2000.HTML



ARTICLE

PHOTOS

Key in [www.koneisto.com](http://www.koneisto.com) and... rrrrrrrrrrr your hand will more than likely reach out to lower the volume on your computer. A repetitive and unpleasant sound is waiting for you to click on the enter button to enter this web page. From the start you are told that the colour red will show you the way. Chaotic graphics await you, the word enter is repeated and cut up all over the screen. Behind this you'll see HTML and you'll find the code. Metalanguage? This games web site soon puts paid to many concepts about internet.

Sound, as is clearly seen right from the start, plays an important part in this web site and will accompany our every move in what what could be any electronic music web site. That said, it's not music that accompanies us, but sound, all types of purposely stationed sound. The type of everyday sounds we hear on TV or that made by electrical gadgets. Like everything else, none of this would be possible if it wasn't for the flashes. The web site is a great example of the possibilities permitted by flash technology.

Right, let's get on with it: click on enter and we find a square based menu with a neat and tidy background. Sound? Just like when the TV pipe goes. Fine, just take it easy, click on any word on the menu and loader appears imposed on top of everything else, although it would normally appear on a different page (even though, once in the flash, we should say scene as having reached here the pages don't differ.) Once loaded it's as if a red wave influenced by the tide, starting from the underneath and spreading like a red stain over everything, washes back out uncovering all kinds of flotsam and jetsam. Amongst all this rubbish you will find what you had asked for in the menu.

We come across two important novelities in all of this. On the one hand: all the information on the site is offered to us on the same screen and is changed to others through the power of the waves and the trails they leave behind. On the other: the screen isn't for any old size, nope!, from the very start we can read in smallprint that this web site is optimised for 800x2800 pixels and we are advised to, quote, unquote " use the scroll bar to move left and right".

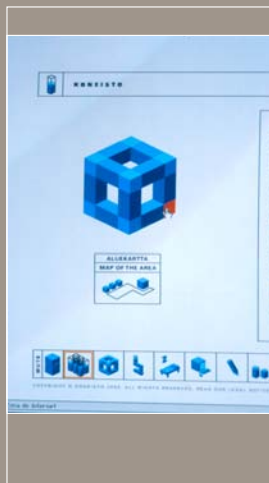
Although the the contents are clearly marked, the red waves continually fill the screen with little drawings and red stains, some of which are animated, some which can't be more pixelised, but which are all coherent in their own strange way. They are a mixture of geometric and organic shapes, which, despite seeming confusing at first, actually help the viewer to find and give a hierarchical structure to all the information. As you navigate along you'll find a lot of hidden surprises, so get in there and surf around a little.

The most surprising thing? All of this on a site that's not even a year old yet.

My view? Avant-garde. Usable Avant-garde. What more could we ask for?

## koneisto 2000

<http://www.koneisto.com/flash.html>



Koneistoko mutilek 2000 urteko festibalerako prestatu zuten webgunean, jada aurreratzen ziguten flash teknologiak ematen dituen posibilitateak anitz ongi ezagutzen zituztela, eta aurtengoaren oso modu ezberdinuaz. Hauxe aurtengoan kokatua dute linkaren bidez ikusi dezakezue edo bestela horretaz paso eta zuzenean <http://www.koneisto.com/flash.html> idatzi zeuen nabigatzailetan.

The boys from Koneisto had already shown us an that they knew of the many possibilities of flash technology on the site they prepared for the festival they prepared in 2000. They done the same this year, albeit very differently. You can see this on by using the link they have set up on this year's site or you go there directly by typing <http://www.koneisto.com/flash.html> in your navigator.

## rpsonc

<http://ameba.1pt.fi/~tsuiviala/rpsonc.html>. Enjoy!



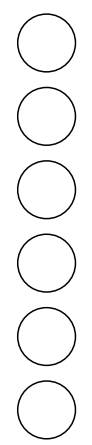
Koneistoko webgunearen egiletariko baten webgunean flashez eginiko beste bitxi bat aurkitu dezakegu: RPSO NC edo Phunkiewsky rabinoaren komunikazio berrien eskola. Lehenbizi webgunetik begirada bat ematea gomendatzen dizuet: <http://ameba.1pt.fi/~tsuiviala/> edo joan zaitezte bestela zuzenean: <http://ameba.1pt.fi/~tsuiviala/rpsonc.html>-era eta gozatu.

We can also find another interesting site of flash technology set up by one of the people involved in the Koneisto web site: RPSO NC or the Rabino Phunkiewsky school on new communication. We advise you to take a glance through the first web site: <http://ameba.1pt.fi/~tsuiviala/> or go directly to: <http://ameba.1pt.fi/~tsuiviala/rpsonc.html>. Enjoy!



testua / by: koldo almandoz

the lord of the RINGS  
ERAZTUNEN jauna



Ez. Ez da Marilyn Mansonek atzamarretan daramatzen eratzunen inguruko filma. Baina izan zitekeen. Kantariaren itxura para-anormala behiari uztaia bezain dotore datorkio-eta filmari. Ados, onartzen dut hitz joko hori ez dela beste munduko ezer, baina film hau halakoxea omen da. Bale, bale, akabo. Tolkien-ek idatzitako istorio hau 1978. urtean eraman zuten zinemara lehen aldiz. Animazio honetan, alde zurretik aktoreekin errodaturako irudien gainean milaka marrazki egin zituen makina bat marrazkilarik. Aretoetara iritsi den bigarren ahalegina Peter Jackson zuzendariaren egoskorkeriak bultzatu du. Zelanda Berrian errodatu du eta 160.000 eurotako aurrekontua izan du. Hiru atalak batera egin dira, aktore kopurua eta ekoizpen antolaketak ez zuelako beste aukerarik uzten. 1999. urtean hasi ziren eta bi urtez jardun dute lanean. Lehendabiziko atalak ez badu esperotako arrakasta lortzen, ondorengo biak saltzeko zer promozio trikimailu erabiliko duten ikustea interesgarria izango da. Aktoreen artean Liv Tyler, Cate Blanchet, Elijah Wood, Vigo Mortensen, Christopher Lee eta abar luze-luze bat. Musika James Horner-ena da, "Braveheart", "Aliens" edo "Titanic"en soinu bandaren egilearena.

Disney proiektu hau ekoizten askotan saiatu bada ere, Tolkien berak argi utzi zuen ez zuela bere mundua Mickey Mousen eskuetan utzi nahi. Proiektu ugari geratu izan da bertan behera, Peter Jackson-ek Weta Limited efektu berezietarako entresarekin topo egin zuen arte. «Gaur egun arte ez zen existitzen istorio hau zinemara eramateko baliabiderik», esan du zuzendariak; «efektu berezi berriek soilik ager dezakete Tolkienen mundu magikoa». Non entzun izan dugu hori lehenago? Amaitzeko ohar bat. Aditu tolkiniano batek esan duenez, "El señor de los anillos" ez da ezpata eta sorgin generoan sartu behar; indar izpiritual eta morala indar fisikoaren gainetik erabiltzen baitute Tolkienen heroiak. Beraz badakizue, nire freak txikitxoak, hauts magikoak bai, baina ez erabili eratzunen indarra rol jokoetara jolasteko eta autobus geltokietan dagoen jendea akabatzeko.

No. No, this is not a film about the rings that Marilyn Manson wears on his fingers. But, it could just be. The singer's para-normal look fits the film "como anillo al dedo". Okay, I admit that cheap word-play is nothing out of this world, but this film is supposed to be. Okay, alright, enough's enough. This story by Tolkien was first adapted for the screen in 1978. In that animated version, loads of artists drew thousands of drawings over scenes previously filmed with real-life actors. The director Peter Jackson's stubbornness is behind this second attempt to adapt the story. Filming took place in New Zealand and had a reported budget of 160.000 euro. The three different parts have all been filmed together as the amount of actors involved and organisation needed for set design didn't permit any other reasonable alternatives. Filming started in 1999 and has taken two years to complete. If the first part isn't as successful as hoped for, it will be interesting to see what kind of promotional tricks are used to sell the second two. Liv Tyler, Cate Blanchet, Elijah Wood, Vigo Mortensen, Christopher Lee are just some of a long list of actors and actresses appearing in the movie. James Horner, composer of the Braveheart, Aliens and Titanic soundtracks amongst others, has looked after the music.

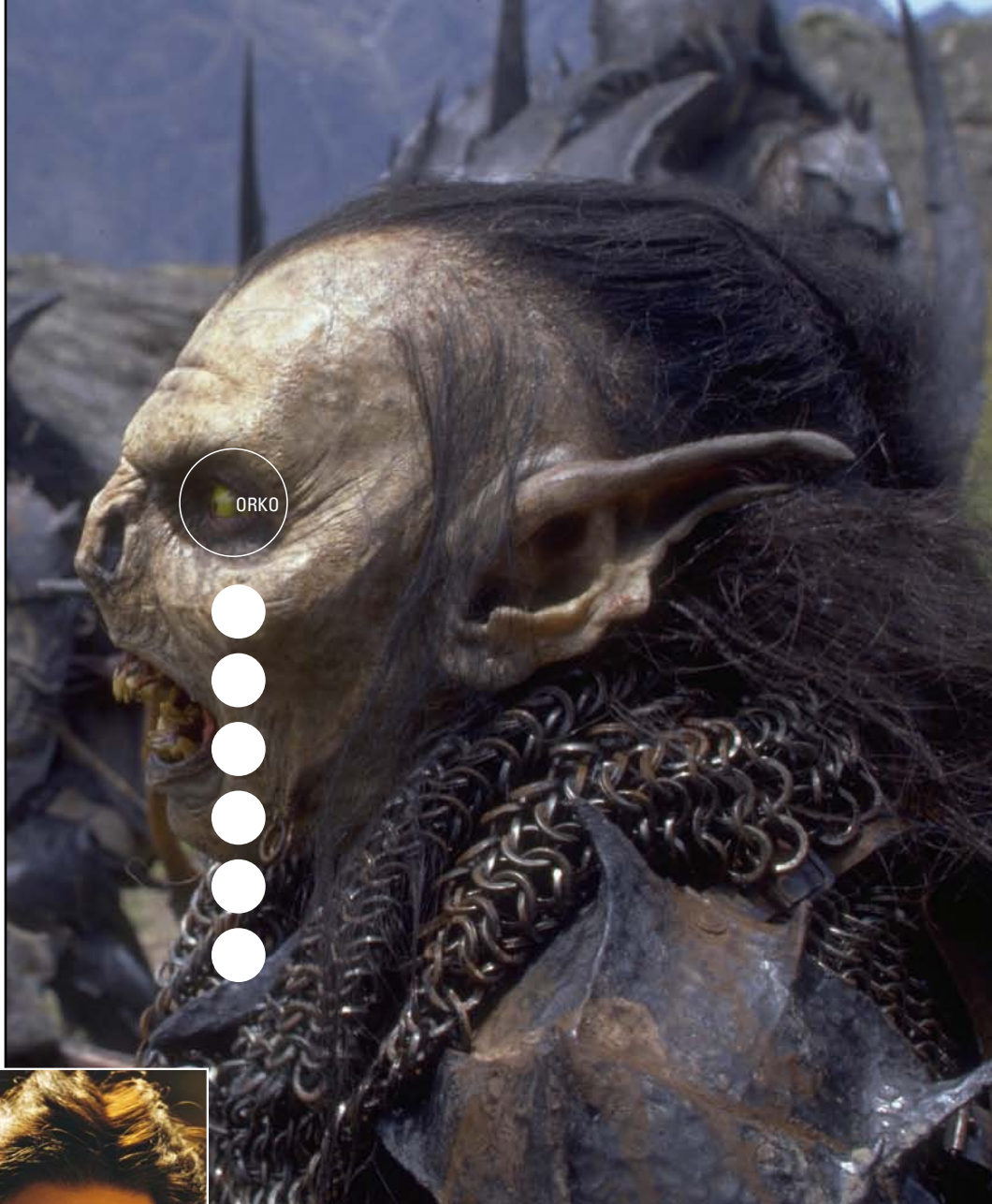
Even though Disney tried to produce Tolkien's story on several occasions, the writer made it clear that he did not want the home of Mickey Mouse to be responsible for the filming of his work. Many different projects had bitten the dust until Peter Jackson's special effects company Weta Limited got involved. To quote the producer «Until now it hasn't been possible to adopt this story to the big screen. Only new special effects are capable of producing what is needed to create the magic of Tolkien's world. Where have we heard that one before? A short note before I finish; an expert on Tolkienism has stated: "The Lord of The Rings" is not to be mixed up with other stories about swords and sorcery because Tolkien's heroes use spiritual and moral strength far more than they do physical. So, now you know my little freaks, magic potions are one thing, but don't use the rings' strength to play role playing games and to kill people at the bus station.



GANDALF

### J.R.R. TOLKIEN

John Ronald Reuel Tolkien 1892. urtean jaio zen Hegoafrikako Bloefontein hirian. Lau urte zituela bere aita hil eta Ingalaterrara joan zen amarekin. Aldaketak ez zion mesede handirik egin John gaztearen amari, zortzi urte geroago hil baitzen. Osaba baten etxean hezi eta unibertsitatean Hizkuntza eta Literatura ingelesa tituluak lortu zituen. Ezkondu eta berehala hasi zen Lehen Mundu Gerra. Tolkien Frantziako frontean borrokatu eta zauriturik itzuli zen etxera. Garai hartan hasi zen "The book of lost tales" idazten. Haurtzaroan entzundako mito eta kondairen kontakizun hura izan zen zerrenda luze bateko estreinakoa. Aurrerantzean, ipar Europako herrialdeen legendetan oinarriturik, bere irudimen mundua osatzen joan zen. "The Hobbit" eta "The lord of the rings" trilogiarekin lortu zuen arrakasta. 81 urterekin hil zen, hauxe idatzitara utzirik: «Egunen batean orbel eta goroldio izango naiz eta berriro bizitzen hasiko naiz».



ORKO

### J.R.R. TOLKIEN

John Ronald Reuel Tolkien was born in the South African city of Bloefontein in 1892. His father died when he was four and he went to England with his mother. The change of countries didn't bring much of a change to the young John's fortunes; his mother died just eight years after their arrival. He grew up with an Uncle and went to university where he achieved degrees in English and English Literature. World War 1 broke out shortly after he got married and Tolkien was posted to the French Front. He was injured there and returned home. Around that time he started to write "The Book of Lost Tales". The story was based on tales he had heard in his childhood, and was the first in a long list of many. From then on he began to develop his imaginary world using legends from the North of Europe as it's backbone. He gained success with "The Hobbit" and the "The Lord of The Rings" trilogy. He died at the age of 81, and just as he once wrote: «one day I'll be like the moss and the withered leaves, and then I'll start to live all over again».



# Ruper Ordorika

"Hurrengo Goizean" CD - MC

Ruper Ordorika estudioko disko berri batekin datorkigu, bere diskografian 12. lana egiten duena, Gaur (EO177CD/MC) izenburupean zuzeneko disko bat argitaratu ostean estudioko lan honetarako mundu mailan izen handia duten musikariek elkartu da. Luxuzko talde osatu dute: Ruper Ordorika berak Ben Monder -gitarra-(Marc Johnson, Paul Motian, Lee Konitz...) Fernando Saunders -baxua-(Lou Reed, Marianne Faithfull...) eta Kenny Wollesen -bateria-(John Zorn, Marc Ribot, Bill Frisell)



VHS



## Etsaiak

"Trintxerako doinuak" CD - MC

Maiatzean thrash-core talde historiko honek bere VHS formatuan "Luzemetrala" aurkeztu bazigun non bere azken bideo klipak eta bestelakoak biltzen baitzituen, oraingoan bere estudioko lan berri eta indartsua dakarkigu, soinua sampler eta scratchen bidez eguneratu eta gogortu duelarik.

## Betagarri

"Remix" CD

Betagarrik bere soinua errebisatzen jarraitzen du, honen lekuko nahasketa berri hauek ditugu. Beraien aurreko lana (Freaky Festa EO186 CD/MC) ardatzat hartuz erremix hauek aurkezten dizkigute, Ska versus dance-funk-dub... eta hortaz gain argitaratu gabeko kantu bi daude. Aurrekoetan bezala Kaki Arkarazo eta BVA Triku dira grabazioaren gidari.



## Jabier Muguruza

"Hain Guapa Zaude" CD

Jabier Muguruza, eztitsu beste behin ere, bere chançon-jazz-pop-eko unibertsoan murgildu eta soinuaren dotoretasuna zehazten du. Bosgarrena den bere lan honetarako epeltasun intimoa non Kiko Veneno kolaboratu eta lehenengoz hari orkestra bat gonbidatzen baituen.



## Kuraia

CD

Graduazio altuko punk rocka. Joseba (Dut) eta Fernandoren (El Corazón del Sapo) arteko egitasmo berria dugu honakoa. Laguntzaile izan dituzte beste bi izen ezagun, Galder Izagirre (Dut) eta Mikel Kazalis (Anestesia, 2 Kate eta Negu Gorriak).



## Basque Electronic Diaspora #2

CD

Trip-hop, electro-groove, abstract hip-hop eta dub doinuak ditugu eskal diaspora elektronikoak osatutako bilduma zoragarri honetan.



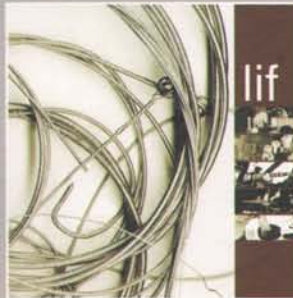
## sagarroi

## Sagarroi

"Meatzaldea"

CD - MC

Iñigo Muguruzak hardcore eta power pop taldeen eragina bere hirukote berri honetara dakar, non atzean uzten baitu Joxe Ripiauren karibartasuna Sagarroiren rock-tasunean sartzeko.



lif

## Lif

CD

Nortasunez beteriko rock kantuek, non punk, metal edota hardcore bezalako eraginek tokia baitute. Garapen nabarmena izan duen taldea, soinua trinkotu eta finkatuz. Indarrez beterikoak.



T-SHIRT#001



T-SHIRT#002



T-SHIRT#003



T-SHIRT#004



T-SHIRT#005



T-SHIRT#006



T-SHIRT#007



T-SHIRT#008



T-SHIRT#009



T-SHIRT#010



T-SHIRT#011



T-SHIRT#012



KUKUXUMUSU.COM



T-SHIRT#014



T-SHIRT#015



T-SHIRT#016



T-SHIRT#017



T-SHIRT#018



T-SHIRT#019



T-SHIRT#020