



april / mai
april / may

the balde



0€

ur laberri bihurtuneak
spring curves

15



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imaginative, provocative and interesting works? send them to:
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LABURRAK IN BRIEF



UNDERGROUND ZOO

Duela 15 urte, Paul Middlewick Londoneko metro geltoki batean zegoen lanerako bidean eta asperrari aurre egiteko metroko mapan azaltzen ziren lerro eta geltoki puntuak batuaz animaliak topatzen hasi zen. Orain underground zoologiko hau honoko webgunean topa dezakezu:

www.animalsontheunderground.com

UNDERGROUND ZOO

Fifteen years ago, Paul Middlewick was waiting for the tube on his way to work and to while the time he began to link the tube lines and the stations with animal drawings. This underground zoo can be seen at the following web site:

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

ZUK ERE
BADUZU LUR
AZPIKO
ANIMALIAK
TOPATZEKO
AUKERA

PIANOGRAPHIQUE

Is it a game? Is it a cybernetic tool to create music and graphics? Artistic naughtiness? An interactive joke? A Martians' secret plan to invade the Earth? We really don't know. What we do know is that we like it and enjoy it.

www.pianographique.com

PIANOGRAPHIQUE

Joko bat da? Musika eta grafikoak egiteko tresna zibernetikoa? Bihurrikeria artistikoa? Txantxa interaktiboa? Lurra inbaditzeko martziarren plan sekretua? Ez dakigu. Dakigun gauza bakarra asko gustatzen zaigula da.

www.pianographique.com



PIRATELIA

Posta zerbitzuen monopolioa eta kontrola gobernuen esku izan da beti. Hala ere betidanik izan da sistema horretan ñabardurarik topatu duenik. Zigilu sistema ezartzearekin bat zigiluen falsifikazioari ekin zitzaion. Egun mundu osoan martxan dagoen mugimendua da Piratelia. Zu zeuk zure zigilua egin eta eskutitzak bidali.

<http://perso.wanadoo.es/jfmiguel/pagina/sellos.htm>

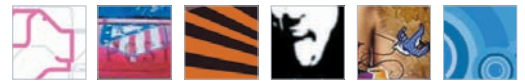


PIRATELIA

The mail service has always been the monopoly and in the hands of the government. But there always been people to find cracks in the system. When states began to issue stamps, some people began to make forgeries. Today, Piratelia is a movement the world over. Make your own stamp and stick it on your letters.

<http://perso.wanadoo.es/jfmiguel/pagina/sellos.htm>

BE YOUR OWN POSTAL
SERVICE... MAKE YOUR OWN
STAMPS...



KETARRI

Getarian, itsasoari begira dagoen Ketarrin, emanaldi berezi eta zainduen programazioarekin jarraitzen dute. Apurka apurka kontzertu eta emanaldi areto gisa ezinbestekoa bihurtzen ari zaigu. Udari begira gaude honezker bertan kanpin denda jarri eta Ketarritarak bihurtzeko.

KETARRI

Carefully set programs and special performances continue in Getaria's facing to the sea theater Ketarri. Step by step Ketarri is becoming a must go. Yearning to summer we are and ready to set the tent and become Ketarri citizens.

CMYK

Apirilaren 23 - 24ean, Bartzelonan "tendentzia aldizkarien" lehendabiziko jaialdia ospatuko da. Aukera ederra izan daiteke "tendentzia" kontzeptua zer den deskubritzeko. Aldizkari ezberdinen bilgune eta hitzaldiak izanen dira. Eta kontzertuak, besteak beste, 23an, ostirala, Delorean zarauztarrena.

www.cmyk-mags.com

CMYK

During the 23-24 of april CMYK will open it's doors. CMYK is the first Festival of trends and fashion magazines. It will be a good oportunity to discover what hides behind the concept of "trends". Magazinez, conferences and music. On friday 23 for example will be dancing our asses of with Delorean...



www.cmyk-mags.com

MOTION GRAPHICS GUGGENHEIM-EN

Apirilaren 30ean Joshua Davis, Psyop eta The Designer Republic... eta maiatzaren 15ean Joost Korngold eta Burnt Friedman-ek emango diote amaiera Guggenheim museoan aurkeztu diren erakustaldi eta esperientzia bereziei. Motion Graphics itzuliko balitz... Guggenheim-era hurbiltzen garen bakoitzean Puppy-ri pixa egiteari utziko genioke... zin dagigu...

http://www.guggenheim-bilbao.es/motion_graphics/

MOTION GRAPHICS GUGGENHEIM-EN

Motion Graphics at the Guggenheim. On April 30th Joshua Davis, Psyop and The Designer Republic and on May 15th Joost Korngold and Burnt Friedman will put an end to the Guggenheim Museum's special exhibitions and activities. If only Motion Graphics were to return... we'd stop peeing on Puppy every time we go to the Guggenheim. We promise!

http://www.guggenheim-bilbao.es/motion_graphics/

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RON AÑEJO
CACIQUE

Espíritu del Amazonas

LABURRAK IN BRIEF

ILHARGIMIN

Maddi Oihenart eta Josetxo Goia-Aribek egindako Ilhargimin diskoak ikusmin eta goraiamen ugari jaso ditu. "Xuberuako Jazz-a" edo "herriko ahotsa eta jazz minimala baturik" definizioak jaso dituen lan hau zuzenean gozatzeko aukera izango dugu besteak beste apirilaren 16an Donostiako Lugaritz kultur etxean eta apirilaren 22an, Zaldibarko elizan.

www.musikametak.com

LONGING FOR THE MOON

Maddi Oihenart and Josetxo Goia-Arribek just released Ilhargimin disc has many curiosities and praises. "Jazz from Xuberoa" or "the voice of the people and minimal jazz both at once", definitions this work has gathered, will be on live to be enjoyed on April 16th in Donostia Lugaritz Culture House and on April 22nd in the church in Zaldibar.

www.musikametak.com

DFOTO 2004

Apirilean irekiko da lehen aldiz DFOTO 2004 (Argazki eta bideo garaikidearen nazioarteko azoka). Donostiako Kursaal-ean izango da eta bertan, jakina, irudia izango da nagusi. Izotua edo mugimenduan, koloretan edo zuri-beltzean irudiek gure erantzuna sortzeko duten gaitasunaz hausnartzeko aukera izanen dugu azoka honetan.



BE QUIET... LOOK AT THE CAMERA... SAY CHEESE

DFOTO 2004

DFOTO 2004 (Contemporary Photo and Video National Fair) will open for the first time in April. Donostia Kursaal will hold the event and obviously the image will be the star. In this Fair we'll have the chance of thinking over the capability of frozen or in-movement, color or black-and-white images to stir our feelings.

STARSKY AND HUTCH

Zineak hain gogoko dituen remake horietako bati esker itzuli dira ilehoria (Owen Wilson) eta "aluhilea" (Ben Stiller). Ah eta eurekin batera tuning-aren aitzindaria izan zen marra zuridun Ford Torino gorria. Bertan noiz estreinatuko den? Ez dakigu. Beste behin Ouija -ri galdetu beharko diogu...

STARSKY AND HUTCH

Thanks to one of those cinema favorite remakes the yellow-haired (Owen Wilson) and the weak-haired (Ben Stiller) are back. And together with them the ex-boss of the tuning white-striped red Ford Torino. When will they be released? Don't know! Next time we'll have to ask the Ouija Board...

www.starskyandhutchmovie.warnerbros.com



ILEHORIA ETA ALU-ILEAREN ITZULERA

www.starskyandhutchmovie.warnerbros.com

Genève (Suisse)



TAIRES EN SUISSE

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text/by: xabier zabaleta

ganibeta suizarrek ez dute maitasun kartarik irekitzen...

Suizar ganibeta batek esku artean daukazuna, maitasun eskutitz bat den jakiteko balio duzu. Etxera iritsi eta gau euritsu batean eskutitz bat jaso baduzu, ez ahaztu suizar ganibeta alboan. Laban batek ez baitu balio maitasun eskutitz bat irakurtzeko. Maitasun eskutitz batean, banku, ura edo telefonoen eskutitzetan ez bezala, ez baitago letra txikirik, ez duzu luparen beharrik. Eta maitasun eskutitz batek hitz jarioa dauka, inoiz ez duzu orri baten alde bakarra idatzia duen horrelako eskutitzik jasoko. Hitzak bor-borka ateratzen zaizkigulako, suizar ganibeta gehienek dakarten kortxo-kentzekoaren beharrik gabe. Eta arrazoi beragatik, hitzak bor-borka ateratzen direlako, paperetik zure bihotzera egiten dute jauzi latak zabaltzeko irekigailua erabili aurretik.



Suizar ganibeta batek ez baitu maitasun eskutitz bat idatzi (edo irakurtzeko) balio. Suizar ganibeta ejertzitoez erabiltzeko pentsatua baitzegoen jatorrian. Eta ejertzitoez eta maitasunak bikote traketsa egiten dute. Inoiz egon den traketsena (Michael Jackson eta Lisa Marie Presley alde batera utzita).
Eta labanaz zer esan? Inork ezagutzen al du maitasun eskutitza jaso, eta hala ere, zainak moztu eta bere buruaz beste egiteko gogorik izan duen inor? Labana gorde eta ganibeta leihotik behera botatzea da maitasun eskutitzak jasotzen dituen norbaitek egin dezakeen gauzarik bidezkoena. Badaezpada, askotan, maitasun eskutitzen ostean, maitasuna amaitu dela iragartzen duten eskutitzak jasotzen baititugu. Ez egun berean, ezta aste edo hilabete berean akaso. Zilegi da urteak iragatea, baina baliteke, gutxien espero duzuenean, zure postakutxak eskuz idatzitako perfumerik gabeko eskutitz bat gordetzea. Eta eskutitz hori zabaldu aurretik, suizar ganibeta bilatzen duzu, "jada ez zaitut maite" hitzen azpitik zer ezkututzen den aurkitu nahi duzulako, eta horretarako, luparen laguntza ondo datorkizulako (bankuko eskutitzak "lagun agurgarria" deitzen zaituenean bezala).

Eta hitzak jada ez dira bor-borka ateratzen, orriari itsatsiak daude, sendo, ez dira paperetik askatzen ezta zure malkoen laguntzaz. Horregatik, hori guztiagatik, labana erabiltzeko tentazioa datorkizu burura. Eta hori da suizar ganibeten arriskua, ejertzitoez erabiltzeko sortuak direla. Eta ejertzitoez eta odolak bai, horiek bikote ederra egiten dute. Eta batzutan semeak izaten dituzte. Azkenaren izena: Petroleoa.
Horregatik, eskutitz bat irakurtzean, "ganibetaren" beharrik ez duzula ikusterakoan, maitasun eskutitz baten aurrean zaudela jakingo duzu. Horrela bada, ez galdu denborarik, ganibeta zakarrontzira bota noizbait erabiltzeko beharra somatu aurretik.



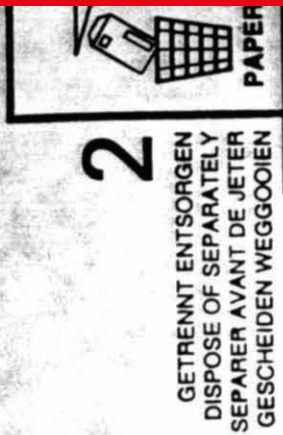
swiss army knives don't open Love letters...

The Swiss Army pocket knife you have in your hands will help you know whether you are holding a love letter in your hands or not. Don't forget your Swiss Army knife by your side when you arrive home on a rainy night and you get a letter. For a knife is no good to open a love letter. Contrary to bank invoices, love letters have no small words, no magnifying glass is needed. A love letter always has a flow of words, you'll never get a just one single side scribbled letter. Because words flow out of ourselves, without the help of the built-in cork-screw you find in most Swiss Army knives. And for the same reason, because the words flow fluently, they leap from the paper to your heart without even having to use the can-opener.

The Swiss Army knife is also useless to write a love letter (or read it). The Swiss Army knife was originally thought for the Army. And armies and love make a clumsy couple. The clumsiest there has ever existed (let alone Michael Jackson and Lisa Marie Presley).

And what about knives? Does anyone know a buddy who got a love letter and cut their veins and thought about suicide? The knife back to place and the Swiss Army knife over the window is the right thing to do when you get a love letter. Just in case, for after love letters we very often get letters that announce the end of the story. Not on the same day, nor even the same week or month. A year can be allowed, but it could be that when you least expect it, your mail-box could hide a perfume-less hand-written letter. And before opening that letter, you look for the Swiss Army knife, because you want to find what lies beyond the words "I don't love you anymore" and for that you will need the aid of the magnifying glass (same as when the bank invoices and bank notices salute you with a "Yours Sincerely.")

And the words don't flow fluently anymore, they seem to be fast glued to the paper, they don't want to leave the paper nor even with the help of your tears. So, for all that, using a knife may come to your mind. And that is the risk of the Swiss Army knife, that it was made to be used by the Army. And Armies and blood sure make a nice match. And sometimes they have children. Name of the latest: Oil.
For all this, next time you are going to read a letter and see you don't need a "pocket knife", you'll know you are heading for a love letter. If that is so, don't waste your time, throw away your knife to the garbage less the chance of using it shows up.



NO COMMENTS



argazkia / photo: sagardance

iruña, hor nonbait / somewhere in iruña

NO COMMENTS



Chad Tucker

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2



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28
MAIATZAK

HEINEKEN ESKENATOKIA

BEN HARPER

& THE INNOCENT CRIMINALS
AKWID ★ LA FRES-K

LAKU ESKENATOKIA

JET ★ THE RASMUS
ATOM RHUMBA

EASTPAK / B-CORE ESKENATOKIA
UNFINISHED SYMPATHY
NUEVA VULCANO
G.A.S. DRUMMERS
IT'S NOT NOT
HALF FOOT OUTSIDE



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MAIATZAK

HEINEKEN ESKENATOKIA

KORN
PIXIES
PATTI SMITH

LAKU ESKENATOKIA

THE DATSUNS
THE (INTERNATIONAL)
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Grandes Líneas Renfe



el el
columpio columpio
asesino asesino
kartzelara !!! goes to jail !!!

El Columpio Asesino talde iruindarra kartzelaz kartzela ibili zela jakin genuenean haiekin kontaktuan jartzea erabaki genuen. Bagenekien perla belarritakoak eramaten dituzten neskatxen gurasoei ez zaizkiela gustatzen suhi gisa, baina horrek orain arte ez zuen inor espetxeratu. Kontua da, hiltzaile guztiak, kolunpioak badira ere, kartzelan amaitzen dutela. Lima baten truke galdera batzuk erantzuteko eskatu diegu.

When we heard that the band El Columpio Asesino (The Killer Swing) from Irunea were hopping from jail to jail, we decided it was time to get in touch with them. We knew that the parents of pearl earring-wearing young females don't fancy the idea of having this lot as sons-in-law, but in all fairness, we'd never heard of anyone getting thrown in the slammer for it until now. The story, as it always has been, is that killers – including the swingers – always end up behind bars. We asked them to answer a few questions in exchange for a cake with a file-filling.

text / by: the balde



Nola sortu zen kartzela ezberdinetan bira egiteko aukera hau?

Caja Madrid-ek rock talde zaratsatu eta merke baten bila zebilen eta egun gure diskoetxea den Astro-rekin jarri ziren kontaktuan. Diskoetxeko talde guztien artean gu izan ginen prest azaldu ziren bakarrak. Esan ziguten Caja Madrid-eko zuzendaria etxean zegoela, bere DVD berrian Papillon filma ikusten eta lo ez geratzeko esfortzuak egiten zituen bitartean kolunpio baten irudia etorri zitzaion burura.

Kartzelatik kartzelara zuen furgonetak zenbat kilometro egin dituen ba al dakizue?

Joan eta etorriaren artean 1000 kilometro inguru, ia beti egun berean... oso atsegina...

Kartzela barnean, presoekin hitz egiteko aukerarik izan al zenuten?

Bai, batez ere "konfiantzako presoak" izendatzen dituzten horiekin. Normalki materiala kargatzen eta deskargatzen laguntzen zigutenak ziren.

Eta presoek "ni errugabea naiz eta ez dut hemen egotea merezi" gisako txapak sartzen zizkizueten? Egia esan ez genuen behin ere entzun "nire abokatuak hanka sartu zuen" edo gisa horretako konturik. Gurekin hitz egin zuten preso ia gehienek euren pekatutxoa aitortzen ziguten, zorrak, drogak, prostituzioa, armekin mehatxua... hala ere, iruditu zitzaigun ia guztiek drogarekin zerikusia zutela modu batean edo bestean.

How did this tour of prisons come together?

The Caja Madrid was looking for a loud cheap rock band and they got in touch with our record company, Astro. They only group out of all the bands on the label who were up for it were our good selves. We've been told that the man in charge at The Caja Madrid was flaked out at home watching Papillon, and while he was doing his best not to nod off, he seemingly had a vision of a swing.

Do you know how many kilometres you've clocked up in your tour van on your jaunt from gaol to gaol? About a thousand kilometres there and back for each gig, and normally in the same day... really pleasant...

Did you get a chance to talk to the inmates while you were in the prisons?

Yeah, mostly with "trusted" prisoners. They were the ones who gave us a hand unloading and loading the van.

And did they chew the ears off you with the likes of "I'm innocent, I don't deserve to be here"?

Truth be told, we never heard anything like "My lawyer really put his foot in it" or anything similar. The inmates who spoke to us were pretty open about why they were in prison. You know, the usual stuff like debts, drugs, prostitution, using weapons to threaten people... Having said that, almost everybody seemed to be in jail for drug-connected offences of one type or another. In the women's



Alcala Meco-ko emakumeen moduluan adibidez (bertan jo genuen lehendabiziko kontzertua), bere senarra akabatu eta zatitu zuen preso bat kenduta, beste guztiek droga eta prostituzioaren ondorioz zeuden bertan.

Jende ezberdin ugari biltzen da kartzeletan ezta?

Rafa izeneko ekuatoriar batek Espainiara bizitza berri bat hastera joan zela aipatu zigun. Baina Barajas-ko aireportuan harrapatu zuten. Zazpi urte beranduago, oraindik ez zuen kartzela ez zen beste mundurik ezagutzen. Edo David Bilbotarra, Londresen preso egon zena eta Ingalaterrako kartzela sistemaren bortizkeria azaldu ziguna: egunean patio ordu bakarra eta bis a bis sistemarik ez; kartzelan bi neskalagun zituen eta aske ateratzeko perspektibak zituen, "gustora" ikusten zitzaion.

Eta funtzionarioak. Ze "personajillo" mota da kartzeletako funtzionario bat?

Orokorrean, funtzionarioek bi pauso zure atzetik ibiltzeko ohitura dute, ulergarria dena baino nahiko deserrosoa. Presoen itzalak dira eta hori tristea da, bazegoen bokazio kristau eta salbatzailea duen gutxiengo bat, baina orokorrean begirada zakarreko jendea da "hemen barruan porroak erretzea ezta pentsatu ere" edo "ura nahi baduzue joan komunetara" gisakoak esaten zizkiguten.

Egon zareten kartzelen artean alde handia al dago?

Bai. Kartzela bakoitza unibertso bat da. Alcala Mecón bozinari eman eta atea irekitzen dizute eta Soto del Real-en ia ez dizute ezta funtzionarioaren konpainiaz sartzen uzten; Valdemorora iritsi eta negargurari eutsi genion Valentzia eta Bartzelonan emandako kontzertuetatik iritsi berriak ginelako eta oraindik egoera "katatonikoan" geundelako. Ocañan, kontzertua hasi aurretik presoek oihuka animatu eta eskertu ziguten bertan egotea... Alcala Meco-ko mairuek, gure hizkuntza musikala ulergaitza zitzaenez, gutaz olinpikoki paso egin zuten, Alcala Meco-ko neskek oso jatorrak izan ziren gurekin, gure lehendabiziko kontzertua zen eta "akojonatuta" geunden, aretora sartu zirenean gu ia amplien atzean ezkutatutik geunden baina euren erreakzioari esker guztiok pasa genuen primeran, batek baino gehiagok afaltzeko "eta gerokoak gerorako" zita lortu zuen...

Eta afaltzera edo bazkaltzera geratu al zineten kartzeletan?

Hasera batetan Busta berak ere sinatuko zukeen kontratua genuen. Baina berehala informatu omen ziren zeren eta "alkaide"-arekin lunch ederra izan behar zenak berehala bihurtu zen Arturo Fernández (chatiín!!) itxurako funtzionario batek pasatako saltxitxoi eta pantumaka bokatetan!

Ekipoak eta materiala sartzeko arazoak izan al zenituzten ziurtasun neurriekin?

Kartzelaren arabera. Orokorrean ez genuen arazo larregirik izan, Soto del Real-en ez ezik. Bertan, pantaila bat eta Marshall bat desmontatu behar izan genituen funtzionarioari eskuartean genuena sampler bat zela eta ez "kontrol remoto" lehergailu bat azaltzen genion bitartean.

Non urduriago, kartzelan edo FIB bezalako jaialdi erraldoietan?

Kartzeletan ez geunden urduri, asaldatuta, kuriositate

wing in Alcala Meco (we played the first gig there) for example, apart from a prisoner who had killed and chopped up her husband, all the others were there because of drugs or prostitution.

You really find all sorts in a prison, don't you?

An Ecuadorian called Rafa told us he had come over to Spain in search of a new life, but they lifted him at the airport in Barajas. Seven years on and all he has seen is the inside of a prison. Or David from Bilbao. He was in prison in London and he explained just how violent the English Prison System is: an hour a day in the prison yard, no intimate visits... He had two girlfriends on the inside as well, and there were prospects of him getting released as well, he seemed pretty happy.

What about the prison officers? What kind of "character" is a prison warden?

Prison wardens, in general at least, have this habit of always walking two steps behind you. It's understandable, but it makes you feel uneasy. They are basically the prisoners' shadows and that's kinda sad. There is a minority of the vocational Christian saviour type, but most guards give you this real nasty glare and snap things like "Don't even think about lighting up a joint in here" or "If you want a drink of water, there are taps full of it in the toilets" at you.

Are there major differences between the prisons you have been in?

Yes. Every prison is a different universe. At the prison in Alcala Meco you beep and they open up the gates for you whereas at Soto del Real you can barely get in even in the company of prison wardens. We could hardly hold back the tears when we got to Valdemoro because we had just got there from the two concerts we gave in Valencia and Barcelona and we were totally shagged. Before we even started playing in Ocaña the crowd were cheering us on, thanking us for being there... The muslim prisoners at Alcala Meco hadn't a clue about where we were coming from musically and they totally ignored us. The girls at Alcala Meco were marvellous to us. It was the first gig of the tour and we were terrified, I mean we were almost hiding behind the amps when they were let into the hall, but the reception we received really paved the way for a memorable night. More than one member of the band was invited to dinner and dessert, if you know what I mean.

And did you stay for lunch or dinner in any of the prisons?

At the start, Busta would have signed the contract we were given. But they must have been informed about us because the wonderful lunch we were supposed to have with the Prison Governor suddenly turned into stale sausage sandwiches.

Did you have any problems with security because of your amps and gear?

It depended on the prison. In general, we didn't have many problems, apart from Soto del Real. We had to take a cab and Marshall head apart and at the same time try and convince a warden that a sampler we had wasn't a remote control device for a bomb.

Where are you more nervous? In a prison or at a

handiaz eta apur bat beldurduta geunden. Pozik gaude zeren eta bertan, pareten artean, jende sentibera eta esker onekoa topatu dugu. Gauzak egiteko prest dagoen jendea. Hala ere esan beharra dago zati bat besterik ez dugula ikusi. Ikusten utzi diguten zatia eta horregatik gure inpresio hau kimaturiko inpresioa da.

Ze erreakzio sortu zuen zuen musikak presoengan?
Ilusioa, pasotismoa, arrotasuna, kuriositatea, urduritasuna eta kasuren batean emozioa. "Antisistema" leloak botatzen genituenean orduan bai, orduan kementsu erantzuten zuten. Hala ere, musika bigarren plano batean geratzen zen. Kontaktu zuzena zen kontzertuetako protagonista, kantuen arteko elkarrizketak, Aznarren aurka botatako oihuak edo Gora Don Pin Pon garrasiak (bai bai Barrio Sesamokoa...)

Kontzertuak patioetan edo areto itxietan ospatu zenituzten?

Patioen kontu hori film amerikarretako gauza da. Bertan "Salas de Actos"-ak zeuden, eta kasurik onenean soinurako pantailak zituzten. Hala ere esan beharra dugu presoren batek, udako jaialdietako "superfesti" horietakoa baino soinu hobea prestatu zigula. Bereziki Fran, Alcalá Meco-ko teknikari-presoa eta Mario Conde-ren laguna. Miguel Rios-en teknikaria izandakoa zen... suposatzen dugu horrek ez duela zerikusirik bera han egotearekin...

Camarón-en zerbait jotzeko eskatu al zizueten?

Kartzeletako eskaeren Top zerrenda honokoa da:

- 1-Camarón
- 2-La Polla Records (ikuslegoak letrak oso osorik errezitatzen ditu)
- 3- Camela (zerbait izango dute...)
- 4- Leño
- 5-Eta jakina, AC DC (gure etsipenerako)

Zuen diskorik edo kopiari utzi al zenuten kartzelan?

Giroa ez zen prezio merkadilloa muntatzeko aproposa. Eta bertan zegoen "merkadilloa" ez zegoen gure eskura, zoritxarrez .

Kontzertuen bideo edo argazkirik ateratzeko aukerarik izan al zenuten?

Ez ziguten kontzertuetarako ez zen materialik sartzen uzten; ez kamara, telefonorik,... baina gure managerrak Navalcarnero bi potro izan zituen eta argazki batzuk atera zituen. Zoritxarrez harrapatu zuten eta material guztia konfiskatu ziguten. Ordubete itxaron behar izan genuen, presoek zenbatzea egin behar izan zutelako... kriston moskeoa harrapatu zuten.

Lao Tse-ren " Ez sartu aterako zaren ziurtasuna ez duzun tokietan " esaldiari ze irakaspen ateratzen diozue?

Bitzita oso aspergarria izan daitekeela.

giant festival like FIB (Benicassim)?

We weren't nervous in the prisons, we were more perturbed, curious and maybe a little frightened. We're happy because we met some really grateful and emotional people there. People who willing to get things done. All the same, we should point out that we only got a glimpse of what goes on in there, we saw what we were let see, so our impression is a conditioned one.

What type of reaction was there to your music?

It was foreign to some, others were curious, others didn't give a flying fuck, some were really caught up in it and the odd one even got emotional about it. When we played "Antisistema", the crowds really got going. But the music took a back seat in all of this, the live connection that existed and the dialogue between songs were the real stars of the show. The people were roaring out anti-Aznar chants and Long Live Don Pin Pon! (Yep, the very same one from Sesame Street).

Did you play in the prison yards or indoors?

The whole prison yard buzz only happens in American films. They have small halls in all the prisons, and in best ones they had speakers and all. We have to say that some of the prisoners got us a better sound than in some of those "Super Festivals" you mentioned earlier, especially Fran, the Alcalá Meco prisoner-soundman. He was a mate of Mario Conde's and had worked as a sound technician with Miguel Rios... we suppose that has nothing to do with him being behind bars...

Did they ask you to play anything by Camarón?

The top five petitions in prison are:

- 1.Camarón
- 2.La Polla Records (the punters knew all their songs by heart)
- 3.Camela (they must have something...)
- 4.Leño
- 5.And of course, AC DC (to our resignation)

What records or tapes did you leave behind you?

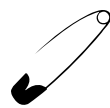
The set up wasn't what you would call the most appropriate for getting a little "market stall" together. And the "market" that exists in the prisons unfortunately wasn't open to us.

Did you get the chance to film or photograph any of the concerts?

They wouldn't let us bring in anything that we didn't need to play; no cameras, telephones... but our manager had the neck to chance his arm in Navalcarnero and he took a few photographs. Unfortunately, they caught him and confiscated everything. We had to wait an hour while they did a prisoner headcount... they were really pissed off at that.

What can you add to Lao Tse's "Don't enter a place you're not sure of leaving"?

Life can be really boring.



suehiro maruo: amodio eta gorrotoa



Susmoa dut, manga komikietan biolentzia eta sexua dagoela esaten dutenek ez dituztela Suehiro Maruoren irudi landuak ezagutzen. Egile honen lana ezagutu bezain pronto, orduan bai, orduan arrazoi nahiko eta soberan izango dute guzti hori esateko. Berezitasun hauetaz gain, japoniar honen komikietan, izugarri ongi kontatutako istorioak eta kontu handiz osatu eta konposatutako marrazkiek pizten dituzten sentimendu sakon eta bizipen latzak ekarriko dizkigute erretinetara.

Suehiro Maruoren istorioak ametsetako giro ilun eta surrealistik eskaintzen dizkigute behin eta berriro. Jakitunen esanetan, Japonian 19. mendeko xilografoek haien irudietan erabiltzen zuten "muzen-e" (sarraski afixak) estiloaren tradizioa jarraitzen du Suehirok. Gaztaroan hainbat eskoletatik kanporatua izan zen eta kaleetan barna jendeari zorroa lapurtzen ibiltakoa da eta hori ere sumatzen da bere komikietan. Giro marjinalek presentzia handia duten eta

sinesgarritasun izugarriaz daude islaturik. Gainera, eremu marjinal hauek, eskenatoki ezin hobeak dira Suehiroren istorioetako pertsonaiak kokatzeko.

Hamazortzi urterekin Shonen Jump manga aldizkariaren bulegotan agertu zen, baina bertan jai zeukan. Berak egiten zituen moduko istorio ilunik ez zuten argitaratuko. Ilunegiak, bortitzegiak eta arraroegiak omen ziren. Azkenik eta bost urteren ostean bere tokia aurkitu zuen manga sadomasokista aldizkari batean, nola ez. Baina hura ere ez zen bere berezko tokia, haren marrazki eta istorioak manga erotikoetatik at mugitzen direlako. Istorioak kontatzeko modua eta narratiboki eraikitzeke era, orrialdeak konposatzeko eta begia bere bidean laguntzeko duen moduarekin lotuta, artista eta narratzaile berezia bilakatzen dute Suehiro. Berezia eta kalitatezkoa.

Marrazki errealistik parada ezin hobe ematen dio nahi dituen egoera latzak islatzeko baina edozein momentuan ametsa zein errealitatea nahastu egiten dira, eta bai, istorioetako protagonistak bai eta irakurleek ere, ez du jakinen zer den zer eta zer pasatzen ari den

benetan. Hau ez da matrix ordea, matrixen denak guapoak badira hementxe itsusi eta mutilatuak izanen dira pertsonai nagusiak, eta errealitatean bezala guapo gutxi batzuk soilik agertuko dira... Hala ere bost axola; komikiotan jendearen izaerak eta barruak hartzen du garrantzia. Barruak esatean ez dut sabela eta erraiak erran nahi... baina berdin-berdin izan liteke.

Hala ere, Suehiro ez da odola eta sexu basatia eta nabarmenaz baliatzen irakurlea aztoratu edota beretzeko. Horretako badira beste manga mota batzuk. Suehiro detaileetan geratzen da eta horietan erabiltzen ditu bestela egongo ez litzatekeen tentsioa sortzeko. Sexua, bortizkeria, zein erromantizismoa eta maitasuna oso modu fiabarrean erakustea da bere benetako trebetasuna, irudi guztiaren esanahia aldatzen duelarik.

Guzti honek Suehiro abangoardiako marrazkilaria bilakatzen du eta jada aldizkari erotikoetatik salto eta tirada mugatutako irudiak egin eta saltzera eramandu, eta ongi saldu ere. Istorio eta marrazki onak maite badituzu hementxe duzu zer irakurri.



suehiro maruo: love and hate

I have the slight suspicion that people who say there's sex and violence in Manga comics haven't seen any of Suehiro Maruo's carefully illustrated artwork. Once they have seen some of his work, well, then they certainly won't be mistaken in reaffirming what they thought before. Apart from the aforementioned characteristics, this Japanese artist's comics are stuffed full of well-narrated stories and exquisitely composed drawings that provoke powerful sentiments and reflect harrowing experiences.

Suehiro Maruo's stories drag us into the dark surrealist gloom of dreams. Those in the know say that Suehiro follows the style used by 19th century Japanese xylographers. As a teenager he was expelled from many schools and he spent a time roughing it on the streets, keeping hunger from the door by pick-pocketing and shop-lifting, and this clearly comes across in his work. He recreates the darker sides of life, very present in his work, with startling credibility.

These marginalized scenarios are the perfect place for the characters in Suehiro's stories.

When he was eighteen he showed up at the Shonen Jump Manga magazine's offices. He hadn't a hope. There was no way they were going to publish the type of dark stories he was doing. It seems they were too dark, too violent and too strange. Finally, after about five years, he found a home at a sadomasochist Manga comic. How strange! But that still wasn't the right place for him because his drawings and stories can't be refined to erotic-manga alone. His way of building a narrative and telling a story, the way he composes a page and the way he eases the eye into the story have gained him a name as a special artist and storyteller. Quality special. He uses realistic drawings to expertly convey the most harrowing moments of a story, but he never hesitates in mixing reality and dream worlds, where neither the characters in the story or the reader really knows what's what or what's going on. This, however, is not the Matrix. Everybody's beautiful in the Matrix whereas here the

main characters are ugly and mutilated, and the beautiful are just like in real life: few and far between. It doesn't matter anyway. What's important here is the personality and insides of the characters in the stories. When I say the insides I'm not referring to their blood and guts... but if I were, I still wouldn't be far wrong. All the same, Suehiro doesn't use blood and wild crazy sex to shock or turn on his readers. You've got other Manga comics for that type of stuff. Suehiro stands out for his attention to details and that is what creates the tension inherent in his work that wouldn't exist otherwise. His ability to clearly reflect sex, violence, love and romance in his work is his true talent, and one that changes the whole meaning of anything he draws.

All of this has awarded Suehiro vanguard status amongst comic book artists and he has already taken the jump from erotic-manga limitations and has started to sell. And sell well at that. If you are a fan of good stories and artwork, there's something here for you to read.



Hiru komiki argitaratu ditu gaztekeraz Glenat argitaletxearen eskutik: The Glenat publishing company have published three Suehiro comics in Spanish:

La sonrisa del vampiro:

Japonia postnuklear batean bizi diren banpiro errukigabeak maitatzera eramango zaitu. Japoniarrek ez dute mendebaldeko erabiltzen dugun gaizkia eta ongiaren arteko ezberdintasun absolutorik erabiltzen eta Suehirok horretan ere badu erakustekorik. This one will make you love a bunch of merciless bloodsuckers living in post-nuclear war Japan. The Japanese don't separate everything into absolutely good or absolutely evil like we do here in the west and Suehiro is a perfect example of this.



Lunatic Lovers:

Istorio motzez osatutako bilduma. Suehiro-ren istorioak surrealistik badira hementxe sumatzen dugu, "cadavre exquis"-aren influentzia zuzenena. Urdaila gaizki baduzu utzi ezazu hau bukaerarako. Hala ere, Suehiroren komiki gehienetan bezala pertsonai batek edo bestek bihotza lapurtuko dizu. A collection of short stories. It's plain to see here that Suehiro's stories are surrealist, the unmistakable influence of "cadavre exquis" is present. If you have a weak stomach, leave this one till last. But as happens in almost all Suehiro's comics, one character or another will end stealing your heart away.



Midori, La niña de las Camelias:

Suehiroren komiki hoberenetariko bat. Sentipenetan oinarritutako istorioa, polita eta maitagarria. Aita hil ostean, Midori freak edo munstro zirko batean hartzen dute, bertara iritsi berri den mago batekin amodiozko istoriotxo bat biziko duelarik. One of Suehiro's best comics so far. A beautifully charming story based on deep sentiment. On her father's death, Midori is taken in by a freak and monster circus where she falls in love with a newly-arrived magician.



"Oinarrizkoena baino ez dugu eskatzen: bizitzeko eskubidea"



"Gure herrian zergatik ez dago hezkuntza-eskubiderik?"



"Gure herriari bake eskubidea ukatzen zaio"



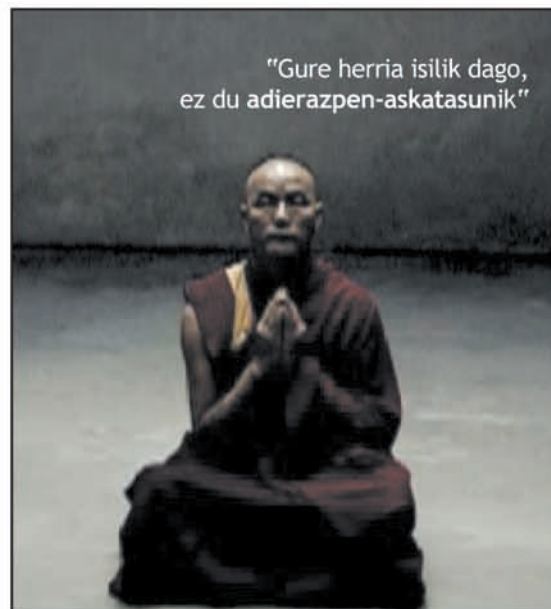
"Gure herriari errugabetasun presuntzioa ukatzen zaio"



"Gure bizimodua askoz ere zailagoa da berdintasun eskubiderik gabe"



"Gure herria isilik dago, ez du adierazpen-askatasunik"



Errespetatu ditzagun pertsona eta herri guztien eskubideak,
eta erabil dezagun

geure hizkuntzan bizitzeko eskubidea



Bizkaiko Foru
Aldundia
Kultura Saila

Diputación Foral
de Bizkaia
Departamento de Cultura

gure!
artean!
euskaraz

Literatura irakurri eta komikietara hurbiltzen ez den gehiengo horrentzat redentziorako parada ezin hobea eskaintzen digu Pilules Bleues-ek. Frederik Peeters egileak bere istorioa kontatzen digu. Seropositiboa diren Cati eta bere hiru urteko semea ezagutu eta haiekin bizitzea zein ederra izan daitekeen erakusten digu. Zuri beltzez betetako 190 orrialdeak baikortasunaz eta naturaltasunaz, bizitasunaz eta bizitzaz gainezka daude. Ezinbestekoa.

Blue Pills offers us an incomparable redemption parade for those who go much for literature and not on comic reading. Author Frederik Peeters tells us his story. We are shown how beautiful can be to know and live with seropositive Cati and her three-year-old son. 190 pages full of black and white pages show us an overflow of positiveness, naturalness, livelihood and life.

píldoras azules

Frederik Peeters
Astiberri



the sea

Philip Plisson
Lunwerg



Itsasoari eskainitako argazki liburu ezberdinak ikusi ditugu azken hilabeteotan liburu dendatan. Philip Plisson saiatu da eta argazki ederrez hornitu du liburu hau. Baina itsasoa argazkietan izoztea nahi eta ezin bat da. Eta hain justu frustrazio eder hori islatzen duelako aipatu nahi izan dugu liburu hau. Argazkiak ederrak direlako, bai, baina argazkietan olatuek ez dute ez soinu ez mugimendurik.

Several photograph books about the sea have been recently spotted in book-shops. Philip Plisson has had a try with one loaded with beautiful photographs. But like it or not, you can't freeze the sea in photographs. And just because that beautiful frustration is reflected on the book, we want to mention this book. Because the photographs are beautiful, yes, but the waves on the photographs have no sound, no floundering.

testua / by: the balde

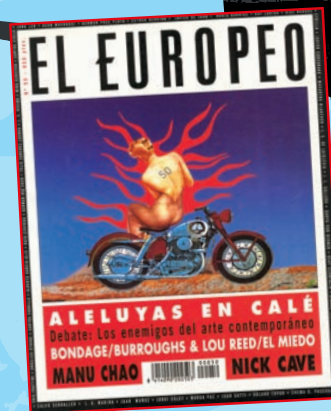
paperpapers

arbelaren gainean

Xabier Mendiguren Elizegi
Elkar

Nori interesa dakioke idazlearen mundua? Bere bizitzaren dokumentala fikzio bihurtu eta liburu ezberdinetan jasoa? Egile beraren *Nerabearen biluzia*, *Errekarteko koaderno*a Ni-aren literaturaren adibide dira. Noraino dira errealitate eta noraino fikzio? Literatura mota honek zale eta etsai amorratuak ditu. Hala ere, ahoko tradizioaren galera salatzen den garaietan, tradizio hori berreskuratzeko modu aproposa bada bakoitzak inguruan bizitakoak paperean jartzea. Kasu honetan gainera, egileak gauza bat bere alde du: Bota ditugun galdera guzti hauek berak bere buruari behin eta berriro egiten dizkio. Hori ere badelako "Ni"-aren literatura.

Who might be interested in the world of writers? Turning his life into a fiction documentary and shown on different books? By the same writer *Nerabearen biluzia*, *Errekarteko koaderno*a are examples of About Myself literature. Who is the reality for and who is the fiction for? This kind of literature has its followers and its sworn enemies. However, at the times when the lost of the oral tradition is denounced, a way of saving that tradition seems to be that everyone put on paper their own experiences. Besides, this time the writer has something on his side: all the questions we asked he had already asked himself once and again. That is also why it is About Myself Literature.



el europeo

1988an sortu eta 1995ean itxi zuten El Europeo aldizkaria. Zentzurik al du duela 10 urte desagertu zen aldizkari baten aipamena egitea? Baietz uste dugu. Gure oroimenean geratu direlako paperezko barku hartako tripulazioak (Alberto Garcia-Alix, El Angel, Ray Loriga, Ouka Lele, Corcovado eta makina bat kolaboratzaile fin) zabaldu zituen eduki bereziak. Madrileko giro underground-a eta mobida kutsuaz haratago joan eta gai eta jende liluragarriak bete zituzten El Europeo-ren orriak. Aleren bat eskuratzeko aukera duenak ez du damurik izango.

El Europeo magazine started in 1988 and was shut in 1995. Does it make any sense to talk about a paper they closed ten years ago? We think so. Memories of what that paper-made ship crew (Alberto Garcia-Alix, El Angel, Ray Loriga, Ouka Lele, Corcovado and a faithful hardworking contraption) broadcast and their special deeds still remain with us. EL Europeo pages were filled with cool people, the Madrid underground atmosphere and the polluted rage. Those who have the chance of grasping an issue will not be deceived.



“Imajina daitekeen gizonik altuena zen, alargun batena zirudien beroki beltz amaigabe baten barruan gordetzen zuen mutiko gaiztoaren aurpegia, eta begiak oso bereizirik zituen, txahalak bezala, zeharrak eta gardenak, bihotzaren aginduen menpe egon izan ez balira deabruaren izan zitezkeen begiak”, horrelaxe deskribatu du pasa den egunotan Gabriel Garcia Marquezek duela 20 urte zendu zen kronopio erraldoia. Bi mila eta laua Julio Cortazarren urtea izendatu dute, Bruselan jaio eta munduan zehar bizi izan zen idazle argentinarraren urtea.

Julio Cortazar pertsona handia izan zela diote, eta hala behar zuen, literaturaren bitartez irakurlea kolpatu eta zabarkeria alde batera, edertasuna aurkitzen lagundu baitzuen, egunerokoa hobeto bizitzen. Cortazar bilatzailea izan zen, jazarlea, eta bilaketa eta jazarpen horren bueltan bere buruarekin topo egin zuen, Johnny Carter bezala, baina beste modu batera. Cortazarren irakurlea bilaketa eta jazarpen horretan sartuko da nahigabea, errealitate pusketak artaziekin moztu eta gertutik begiratuko ditu, zerbaiten bila, bere buruaren bila, bere itzalaren bila. Ispilu aurrean hortzak garbitzearen ekintzaren atzean, azkenaldian egunero entzuten duen konpaktu horren noten atzean, eskaileratan aurkitzen duen bigarren solairuko bizilagunaren atzean, gauza handi bat aurkituko du Cortazarren irakurleak, gauza eder eta aldi berean beldurgarria: kaosa.

Zeremonia, ohitura eta betebeharrak perfektuki gordetzen duten kaosaren estalkia altxatuko du Cortazarrek, eta horren aurrean paratuko irakurlea. Irakurle koldarrak esango du ez zaiola genero fantastikoa gustatzen, eta liburua itxi eta alboratu egingo du, irakurketa sakonagoetan murgiltzeko;

irakurle honek ez dizkio inoiz ispiluko bere islari hortzak garbituko, ez eta musikariak instrumentua jotzen duenean ateratzen duen hatz hotsarekin inoiz gozatuko. Irakurle ausartak, bere burua ispiluan behatzeko adina indar batuko duenak, aurrera egingo du, eta halako batean kaosa lagun bilakatuko; irakurle honek, bulegoko telefono deiak isiltzen direnean, idazmahaiaren ondoan belaunikaturik, oparitu zioten landarearen hazkundera entzuten saiatuko da, belarria finduz, edo arrain ontziko arrain laranjari begira, ezkatak bere egingo ditu dentistarenean, itolarria sentitu arte, Gaizki sentitzen naiz, beste baterako hartuko du enpatea jartzeko txanda.

Cortazarren bizitzeko gogoa pizten du, errealitatea bizitzeko argibideak irakurri ordez errealitatea ukitu eta hozkatzeko apustua egiten du, hizkuntzari men egin ordez, apurtu eta hitz berriak, mintzaira berriak, hiztegi eta entziklopedia berriak asmatzearen aldarria. Hitz eta teorien gaineko mesprezua azaldu zuen (“Hitzak baino ez dira”), eta errealitatea iragazkirik gabe bizitzen saiatu zen, biziartzten. Hortzetako pastaren tutua beheko partetik sakatu ordez, kirru bihurtzera bultzatzen gaitu, maitaleari elur maluta bat oparitzera animatzen gaitu, edo kristalezko pote batean harrapatutako eguzki errainua, kaosarekin bat egitera, absurduaren haurride bihurtzera, birjintasuna, inozentzia, araztasunaren xerka: “kaimanen arteko txortaldiak bezalako inozentzia, ez oh, Maria ama maitea bezalako oin zikineko inozentzia; arbelezko teilatuetan pausatzen diren usoek osatzen duten ikuskizuna bezalako inozentzia, perrexil sortak eskuetan dituzten emazte frenetikoaren buru gainean kaka egiten duten usoak, noski.... Horacio, Horacio, mesedez. Inozentzia!” dio bere pertsonaia batek. Izan ere, moralinarik gabeko profeta dugu Cortazar, moralinaren aurkako profeta neorromantikoa, aurkitu gabe dagoenaren jazarlea, oraindik galdu ez duzun horren bilatzailea.



testua / by: eider rodriguez

"Imagine the tallest man you could envision, inside an endless raincoat, a widower-like man who had the face of a naughty boy, whose eyes were so special, like a cow's, askew and clear, they could have been the Devil's, had they not been under the dictate of his heart". A few days ago, this is how Gabriel García Marquez described the gigantic cronopius, who passed away twenty years ago. The year 2004 has been named the year of Julio Cortazar, the Argentinian writer born in Brussels who lived all over the world.

They say Julio Cortazar was a big man and a great man he must have been too, because through literature he hit the readers, he helped us find beauty to better live our daily lives. Cortazar was an explorer, a seeker and a persecuter and at the end of his search and persecution he found himself, like Johnny Carter, but in a different way. Cortazar's reader is taken willy-nilly into his search and persecution. He will cut up reality in shreds and look at them closely, in search of something, in search of himself/herself, going after his/her own shadow. Behind the action of brushing one's teeth in front of the mirror, behind the CD music we play everyday, behind the second floor neighbour, Cortazar's reader will find something big, beautiful and at the same time frightening: chaos.

Cortazar will lift the lid ceremony, habit and duty have covered chaos with and will place the reader face to it. The fainthearted reader will say he doesn't like fantasy, will shut the book and put it aside. This kind of reader will never brush the teeth of his reflection in the mirror, will never enjoy the musician's image that flows out of the music. The daring reader, the one that can muster enough strength to watch himself/herself in the mirror, will go ahead and all



julio cortazar: side b of everyday life

of a sudden chaos will become his/her friend. This reader, when the phone calls at the office stop, knelt on the desk, with pricked-up ears will try to hear the flowers growing in the flower-pot or will look at the goldfish in the fish bowl and will feel the scales growing on him as if he were on the dentist's chair until he feels he's drowning and will put off his appointment with the dentist.

Cortazar's zest for life, instead of reading information for real life, prompts us to touch and bite into reality, instead of bowing to language, he urges us to rise against it, to smash it and make up new words, a new speech, new dictionaries and encyclopaedias. Cortazar always expressed his scorn for words and theories ("They're just words") and tried to live life without filters. Instead of pressing the bottom of the tube of toothpaste, he urges us to become clouds, he invites us to give one's lover a snowflake as a present, or maybe a crystal jar containing sunshine, he prompts us to become one with chaos, a brother of nonsense, in the search for innocence. As one of his characters puts it: "innocence like alligators fucking, oh, no, dear mother Maria's innocence with dirty feet; innocence like the shows doves offer on the slate roof, innocence like pigeons' droppings on a wife carrying a bunch of parsley, of course...Horace, Horace, please. Innocence!". In fact, Cortazar is a writer with no moralizing to make, a neoromantic prophet against moralizing, going after what is not found, a searcher for what isn't yet lost.

HAN GOITIK ITSASOA IKUSTEN DA

JULEN GABIRIA



elkar

JULEN
238

GABIRIA

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



Argazkia: Luis Azanza / Monster. Dhanuelle Gozni / © Kukuxumusu



kukuxumusu.com



ENTZUN! 36

EZ DUZU IRAKURRIKO?

The Bellrays
(elkarrizketa)

Jingo de Lunch
(elkarrizketa)

Bad F-Line

Materia

Ortophonk

Morau

Marea

Arthur Lee & Love

Lambchop

David Hillyard and The
Rocksteady 7

Silum Soundz

Rockzilla

Humus

Psilocybe elkarte, 10 urte

Brigada Criminal

Conflict Noise

Latex

PAM

Sharon Stoner

Big Member

Jet Lag...

DOSSIERRA

Reggaea, abiadura bizian
Historia, elkarrizketak, egungo egoera, artistak,
non entzun reggaea Euskal Herrian...

ENTZUN! EN HARPIDETZA

6 ALE

+

kamisetak
stocka
amaitu arte



EDO

'AND BETE
DORNU' LIBURUA

MUSIKAGINTZAREN IRAGANA,
ORAINA ETA GEROA: BURUZKO
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internetez: www.entzun.com

once we were birds

AEB-tako zine gutxi, garatzen ari diren herrien film asko, talentu gazte mordo bat, multimedia eta zinemaren arteko azken berrikuntzak eta zero glamour. Hauek dira batez ere Rotterdamgo Nazioarteko Zine Jaialdiaren osagaiak. Beno, eta urtero ohorezko gonbidatu bereziak: Aurten, beste batzuen artean Takeshi Kitano eta Catherine Breillat. Jaialdiarekin daukaten konexio berezia finkatu nahi izan dute aurten ere euren film berriekin. Baina izaten da sorpresarik. Aurten ijitoek egindako zinemari eskainitako *Once we were birds* saila izan da. Aurreko urteetan zine aborigen eta inuiten zineari eskaini programak antolatuta izan zituzten; ijitoei tokatu zaie txanda aurten.

Egia da ijitoei buruzko filmak ez direla ezer berria. Izan ere ijitoen zinema film mutuen garaian hasi zen, Charlie Chaplin berak ijito jatorria baitzeukan. Baina egia da ere, ijitoren kultura, gehienetan, ez-ijitoren begietatik kontatu zaigula. Beti agertu dira modu erromantikoko batean, guztiz estilizatuak edo eta guztiz demonizatuak. Izan ere, material exotiko gisa erabili dituzte orain dela gutxira arte. Gainera, paper estereotipiko hauek ez-ijito aktoreek egin dituzte gehienetan (gogoratu Johnny Depp *“Chocolat”* filmean). Laburtuta, zinema “guri buruz, baina gu gabe”. Horregatik nahi izan du Rotterdamek arlo hau ikertu eta Asia, Europa eta Amerika zeharkatu dute zeluloidezko materialaren bila. Emaitza: hogeita hamar film luze eta azken 4 hamarkadetakako laburmetraiak.

Ziurrenik lehendabiziko zuzendari ijitoa, Tony Gatlif, frantses-algeriarra, izan zen. Bere 1983ko *“Les princes”* filma askotan izendatu dute «ijito batek ijitoei buruzko lehendabiziko film gisa». Pelikula honetan, Gatlif-ek, ijitoek Parisko iparraldeko auzo batean pairatzen dituzten arazoak kontatzen dizkigu. Ostean, kritikoa batzuk diote Gatlifek ikuspegi exotikogegia aukeratu zuela ondorengo *“Latcho drom”* filmarekin. Gatlifek ijito kulturaren bidaia jarraitzen du, Indiatik Europara heldu arte eta hitz bat erabili gabe. Musika eta dantzak dira bidai honetako narrazio ardatz bakarrik. Exotikoa izan daiteke, baina filmak magia duela ezin ukatu. Dena den eta dudarik gabe, ijitoak maisuki zeluloidera eraman zituen lehena Emir Kusturica izan zen. Bere filmetan, aktore ijitoek euren paperak euren hizkuntzan eta beraien musikaz egin izan dituzte beti. Ezagunena *“Time of the Gypsies”* izan daiteke. Film honetan kontatzen den istorioa egiazkoa da gainera: Jugoslavian gertatzen zen umeen trafikoa. Nahiz eta oso errealista izan, beste Kusturicaren filmetan bezala (*“Underground”*, *“Black Cat White Cat”*), bere poetika eta errealismo magikoa nabarmetzen dira.

Proiektu berriek ere izan dute tokirik. *“La Mina”* (2003) pelikulak adibidez, arreta asko bildu du. Bertan Hannah Collins zuzendariak Bartzelonako auzo periferiko batean bizi diren sei ijitoen eguneroko bizitza kontatzen du. Instalazio bat baillitza bost pantailatan eta aldi beran ikusten da filma. Berehala, La Mina auzo berean 40 minutu bizi zarela sentitzen duzu. Eta jakina nazioarteko estreinuak ere izan dira. Tonino Zangardi, zuzendari ijitoak, ezin zuen beste eskenatoki hobeagorik imajinatu bere *“Prendimi e portami via”* pelikula estreinatzeko. Filmak egungo ijitoen bizitzaren errealitatearen isla zehatza da. Italian kokatzen da, baina edozein munduko hiri baten auzoan gerta zitekeen. Film honetan argi oihukatzen den bezala «kontua ez da zer egiten duten ijitoek, ijitoek nortzuk diren baizik».



behin txoriak izan ginen

USA minority cinema, many popular movies budding, a bunch of young talented characters, the last innovations in multimedia and cinema and zero glamour. These are, above all, Rotterdam International Film Festival ingredients. Anyway, and every year's peculiar honor guests: Takeshi Kitano and Catherine Breillat among others this year. This year they have wanted to seal their peculiar connection with the festival with their new movie. But there's been a surprise. Once we were birds has been the work presented in the gypsy made movie section. In previous years the program was offered to aborigine and inuit cinema; this year instead, it's been gypsy's turn.

To tell the truth, movies about gypsies is nothing new. In fact, gypsy cinema started in the time of silent movies, Charlie Chaplin himself had a real gypsy. But it is also true that gypsy culture has been generally told by non-gypsies. Gypsies have always appeared in a romantic way, totally idealized or totally devil. In fact, they've been portrayed as exotic material until very recently. Besides, those stereotyped roles have most of the times been played by non-gypsy actors (remember Johnny Depp in "Chocolat" movie). In short, movies "about us but without us." That is why Rotterdam has wanted to research this field and has crossed Asia, Europe and America in search of film material. The result thirty long movies and shorts from the last four decades.

Tony Gatlif, French-Algerian must have been the first gypsy director. His 1983 "Les princes" film has often been dubbed «the first movie about gypsies made by a gypsy». This movie tells us the story of Gatlif and the problems endured in a northern Paris district. Some critics say Gatlif took a more exotic perspective in the later movie "Latcho drom". Gatlif goes ahead with the gypsy cultural trip, from India to Europe without even spelling a word. Music and dances being the sole axis of that narration. It could be exotic but nobody can deny the magic of the movie. Anyway and without question, Emir Kusturica was the first to masterfully film the first gypsies. In his movies it's always been gypsies themselves that played roles using their own language and music. "Time of the Gypsies" could be the most celebrated. What is more, a true story is told in this movie: sold children in Yugoslavia. Even though it is very realistic, like in all other Kusturica movies ("Underground", "Black Cat White Cat"), his poetry and magic realism are notorious.

New projects have also had room. "La Mina" (2003) for example, has recalled much attention. Director Hannah Collins tells the daily life of six gypsies who live in a peripheral district in Barcelona. As if it were a single theater the movie is shown in five screens at the same time. Suddenly, for forty minutes you feel as if you were living in La Mina district. And of course there have been international premieres. Tonino Zangardi, gypsy director, couldn't have thought of a better scenario for his "Prendimi e portami via" premiere. The movie is a genuine reflection of nowadays gypsy life. Set in Italy, it could happen in any district in any city of the world. As it is usually stated the movie clearly states «it doesn't matter what gypsies do but who they are...».

DJANESA TU (Fari Jasar)

Djanesa tu karing si I Romani phuv
Na nadjanav
I Romani phuv si odoring
Kote so djivdinema o Roma.

Djanesa tu karing si o Romano barvalipe
Na nadjav
O Romano barvalipa si odoring
Kaj so si i gilji thaj i khelin.

Djanesa tu karing si o Romano djivdipa
Na nadjanav
O Romano djivdipa si telal ko cherenja
Thaj pa_i jag.

Djanesa tu kana o Roma hohaven
Na nadjanav
O Roma hohaven kana pumare grastoren
Von bikinen.

Djanesa tu soske na djanes
Tu na djanes goleske
Soske tu naj san
Rom.

BA AL DAKIZU?

Ba al dakizu non dagoen Ijitoen herria?
Ez, ez dakit
Ijitoen herria hor dago
Ijito jendea bizi den lekuan.

Ba al dakizu non dagoen Ijitoen aberastasuna?
Ez, ez dakit
Ijitoen aberastasuna hor dago
Abesti ta dantza dauden lekuan

Ba al dakizu non dagoen Ijitoen bizitza?
Ez, ez dakit
Ijitoen bizitza izarrenpean dago
Eta urbil sutondoan

Ba al dakizu noiz egiten du gezurra Ijitoen jendeak?
Ez, ez dakit
Ijitoen jendeak egiten du gezurra zaldien salmentan

Ba al dakizu zergatik ez dakizun?
Zuk ez dakizu, ijito ez zarelakoz.

DO YOU KNOW

Do you know where is the country of the Roma people?
No, I don't know
The Roma-country is there
Where the Roma people live.

Do you know where is the Roma-wealth?
No, I don't know.
The Roma people wealth is there
Where the song and the dance is.

Do you know where is the Roma-life?
No, I don't know.
The Roma people life is under the stars
And near by the fire.

Do you know when the Roma people lie?
No, I don't know
The Roma people lie when they sell their horses

Do you know why you don't know?
You don't know, because you aren't a Rom!

HIZKUNTZAK

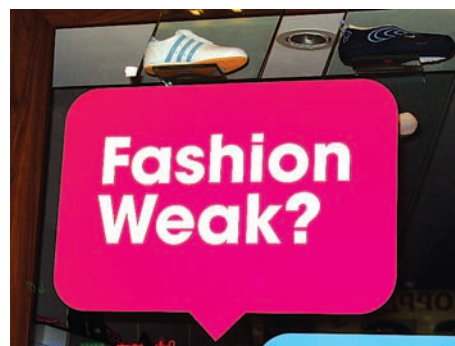
LANGUAGES



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london fashion week

text & shots: letizia orue & aiora kintana



Esklusiboa, "poshy"-a eta ohikoa. LFW -ean mundu osoko moda adiktoak biltzen dira, egunkarietako portadan azaltzen den ekimen honetan sartzea ezin duzu amestu ere egin diseinatzaile baten gonbidapenik gabe. Dekadentea eta artifiziala.

British Council-aren magalean jaioa eta Nokia, Nikon, Redbull eta gisa honetako babesleekin elikatua. 50 desfile pasatxo eta arropa marka esklusiboak, konplementuak, zapatak, ... hiru espazio ezberdinetan bilduak. 150 partehartzailerako prest. Erosteak merezi al du? Zein prezioetan?

Exclusive, "poshy" and all the usual lark. LFW is home for a week to fashion addicts from all over the world. There is absolutely no way you're gonna get into this gig – on the covers of all the papers – unless some big-shot designer sticks your name down on the guest list. Decadent and artificial.

The beast was bore by the British Council but sponsors Nokia, Nikon, Redbull and Co have been responsible for feeding the creature. There are just over fifty fashion shows up and down the catwalk to be added to exclusive brand-name clothes, accessories, shoes, ... and all to be seen in three different areas. There are also 150 sellers looking for that bottom dollar. Is it worth buying anything here? And at what price?



LFW. EGITURA / JENDEA / IMPRESIO OROKORRAK / BALORAZIO SOZIOLOGIKOA

Hegazkinean estututa, Gadwick-en hartu genuen lur. Trenak, bidaitxeak, autobusak eta makina bat pound... POUND POUND YOU'RE DEAD!! Hello London!

Autobusa hartu eta London erdigunetik 45 minutura King's Road-era iritsi gara, ingalaterako Beverly Hills-en modukoa den Chelsea erdigunera. Bertan dago LFW-aren egoitza nagusia. Kristalezko moduluz osatutako estruktura berezian, champagne, redbull eta txokolate gutizia artean antolatzaileek moda munduko elitea biltzea lortu dute. Nazioarteko erosleak, prentsa "polite"-a eta diseinatzaileak liluratsen dituzten marka finak. Ikusle gorroko edo ikaslerik ez.

Hiru segurata gihartsuak iruzurtu ostean, akreditazio saileko becaria sinpatikoez the balde ingelesez nola esaten den irakatsi ziguten. "DI- BEEILD". Infiltratzen lagunduko gaituen gure barra kodigoa lortu dugu. Sartu bezain pronto zergatik etortzen zait burura Margaret Thatcher? Erakustokietatik bueltatzea eman ostean nabarmena da proposamen berrien eskasia. Irudia da nagusi, baina naturaltasun ezak, pose jarraian dauden modeloak besterik ez ditu biltzen. Irribarre eta "sorry"-en artean akreditazio boteretsuenak eta kamara handienak sortzen dute bisitarien lilura.



LFW. SET UP / PEOPLE / GENERAL IMPRESSIONS / SOCIOLOGICAL EVALUATION

Crammed into a plane, we landed at Gatwick Airport. Then there were trains, travellers cheques and plenty of pounds... POUND POUND YOU'RE DEAD!! Hello London!

We piled onto a bus for the 45-minute trip to King's Road, smack bang in the middle of fashionable Chelsea, the London version of Beverly Hills. The central headquarters of LFW is to be found here. It's a kind of structure made up of different glass sections and this is where the organisers have managed to gather together the elite of world fashion, in amongst all the champagne, Redbull and chocolate. The polite press, international buyers and the designer label creations that drive everybody wild are also present. No general public or students, please.

Quickly hoodwinking three muscle-bound security personnel, we are taught how to say The Balde in English by the charming assistant in charge of dishing out credentials: "DI - BEEILD". We finally get our mitts on the barcodes that will help us infiltrate the whole shenanigans. Why is it that Margaret Thatcher immediately springs to mind the moment we walk through the doors? A quick jaunt around the main showroom leaves us in no doubt that there is very little innovation to be found here. Image is the star of the show, but there's no naturalness to it; there are nothing but models in set poses. In between a few smiles and "sorry-s" here and there, it's those with the most powerful credentials and biggest cameras who are bowling people off their feet.



Pasarelak

Desfileetara sartzeko akreditazioa izanda ere kostata sartu ginen pasarelara. "Borderline" batek BFC karpara sartzeko galarazi zigun "estilo aproposa" ez izateagatik.

(Egoera):

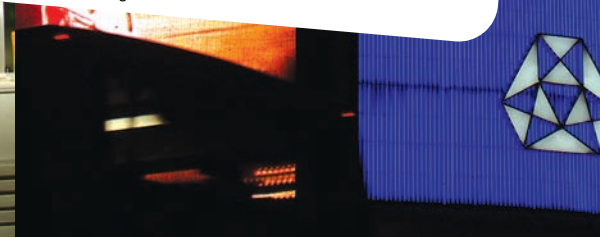
Him: You're not on the list.

Us: No no no, sorry sorry, we aare!

Him: I don't want them in the show

Us: Capullo...

Eskerrak hori lehendabiziko egunean soilik gertatu zen. Pasarela ezberdinetara joateko pasea izan genuen. Beste batzuetan Elle edo I-D aldizkarietakoak ez izateagatik kolatu behar izan genuen.



The Old Truman Brewery: Brick Lane-tik gertu, East End-eko diseinatzaile, artista, argazkilari eta DJ-entzako sorkuntza gune interesgarria da. Milurteko Portobello berria. Bertan, 9.00etan House of Jazz-ekoekin (diseinatzaile gazte, kontserbadore eta aspergarriak gehienak) katilu japonetan zerbitzatutako gosari ingelesa izan dugu. Euren hitzetan "East End-eko jendearentzat jantzi sexy eta probokatzailak egiten ditugu". Guk ez genuen halakorik ikusi. Cleopatran oinarritutako jantziak, ukitu tribalarekin. Euren estilo ingelesak oso ondo zetorkion erabili zuten juglare musikari. Eurak oso zatarrak. Gosaria oso goxoa. Ondorengo desfilea, Karen Walker-ena, gustatu zitzaigun. "Daddy's Gone Strange" bere lehendabiziko lana, muturrera eramano nahasketetan oinarritzen da. www.karenwalker.com

Irudi onak lortzeko eztabaida bat baino gehiago izan genuen. Batzuk oraindik uste dute kamararen tamainak garrantzia duela. Baina gurekin jai. "We are press as well". Desfileak baino, interesgarriagoa iruditu zitzaigun bertara hurbiltzen den jendea. Estilo nahasketa ugari, gehien bat glam-vintage itxura. 1001 kafetegian inspirazio gehiago. Sofak, kojinak, kafeak, zumoak eta bokatak industria gune zahar batean. Erosoa eta prezioz aparta. Helbidea: 101 Brick Lane London E1 6SE Tel: 020 7247 9679 Azken desfilean Errusiako Tana-Naka bikiena. Euren bilduma aurkezteko Chelsea-ko udaletxe ikusgarria aukeratu zuten. "Posh Gunea". Ardo errusiarra itzaroten egon ginen bi orduak jasateko. Protokoloa eta 16 urteko modeloak. Russian 80-ak kitch apaingarri, larru, katu eta erlojuen konbinazio barrokoak. Ezer interesgarri ez.

Formetan, oihal eta estilo kontuetan neo-erromantizismoa nagusi. Vintage-a eta kaleko nahasketa zoroak. Londoneko benetako moda ikusteko gauz atera beharra dago. Nahiz eta urteetan Ingalaterrako hiriburua moda eta estiloaren ardatz izan guk ez dugu ideia berri eta interesgarri gehiegirik topatu. Kaleko merkatuak izan dira aurkikuntza atseginena. Aukeratu zurea. www.streetsensation.co.uk/markets.htm

Catwalk

Even though our passes are still warm in our hands, it's certainly not easy to get into the catwalk area. One of the "Boderline" crowd wouldn't let us into the BFC tent because we weren't "adequately attired".

(Situation):

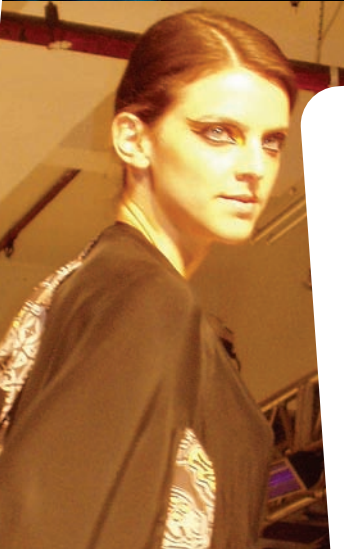
Him: You're not on the list.

Us: No no no, sorry sorry, we aare!

Him: I don't want them in the show.

Us: Dickhead...

Just as well that only happened to us on the first day. We had passes to get into different catwalk shows. In a few others we had to bunk in because we weren't from mags like Elle or I-D.



The Old Truman Brewery, close to Brick Lane, is an interesting little creative place where East End designers, artists, photographers and DJs tend to gather. This millennium's new Portobello. At 9:00 we had your typical English breakfast - served on Japanese chinaware - with the heads from the House of Jazz (young designers - most of them conservative bores with their heads stuck up their arses). In their words: "We make sexy provocative clothes for Eastenders." We certainly didn't see anything of the like. Clothes based on Cleopatra with a tribal touch thrown in for good effect. Their English style really suited the juglare music they used. They were noisy bastards. The breakfast was great.

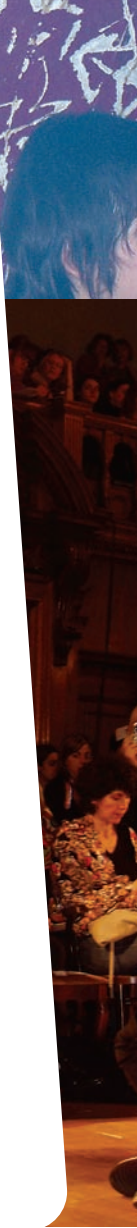
We liked the next fashion show by Karen Walker. Her first collection, called "Daddy's Gone Strange", is based on a mixture of extremes and can be checked out at .

We had quite a bit of bother at times trying to get some decent photos. Some people still think the size of a camera is important. Well, they have some hope with us. "We are press as well".

We were more interested in the people knocking around than the actual fashion on show to tell you all the truth. There were loads of mixed-styles on display, although most of them were of glam-vintage stock. More inspiration was to be had at the 1001 Cafeteria. Sofas, cushions, coffee, fruit juice and sandwiches in an old factory building. Comfortable and smashing prices. Their address is: 101 Brick Lane London E1 6SE, Tel: 020 7247 9679.

The last catwalk we witnessed was by Russian twins Tana-Naka. They choose the splendid Chelsea Town Hall to stage their show. "The Posh Area". We had to wait two hours for the Russian wine. Protocol and 16-year-old models. 80s Russian kitsch accessories, fur, cat and clock Baroque combos. Not worth a toss to you.

As far as shapes, fabrics and styles go, neo-romanticism was the head honcho all round. Crazy mixes of street wear and Vintage. If you want to see true London style, you have to get out and about at night. Even though London has been the main home to fashion and style for yonks now, we saw no new ideas or anything remotely of interest. Our greatest discovery was the street markets. You choose. www.streetsensation.co.uk/markets.htm





Eskemak apurtu dizkigutenak bi hauek dira!

IVANA HELSINKI (Finlandia) LFW-era datorren laugarren aldia da eta aire fresko bolada bat da. "Ongi hezitako jendearentzat" eginiko bilduman bere diseinatzaile grafiko formazioa nabarmena da. Finlandian ekoizten du, 10 pertsonak osatzen duten tailerrean. Tinta ekologikoak eta kanpin irudiak. Modaren alderdi gizatiarra. www.ivanahelsinki.com

SIMEON FARRAR, artista, hau da bere lehendabiziko bilduma. Erraza suertatu zaio sartzea antolakuntzari bere lana asko gustatu zaiolako. Beste bildumekin harrituta dago. Aspergarriak iruditzen zaizkio. Bere lanaren gai nagusiak: Blossom & City. Londonen baino, Japonian, Parisen eta Berlinen saltzen du... eta hasiberria da! Liluratzen gaitu.

www.simeonfarrar.com.



The only stuff that blew us away was by the following two!

IVANA HELINSKI (Finland). This is the fourth time she has been to LFW and she's a real breath of fresh air. Her formation as a graphic designer is patent in her collection "For well-educated people". Her clothes are made at her studios in Finland by a group of ten workers. Ecological dyes and pictures of tents. The more social side of fashion. www.ivanahelsinki.com

SIMEON FARRAR, artist. His debut collection. It was easy for him to get invited along because the organisers really like what he's doing. He's not at all taken with the rest of the collections on show. He finds them all "terribly boring". The two main themes to his work: Blossom & City. He sells more work in Japan, Paris and Berlin than in London... and he's only starting out! Really incredible stuff, blew our minds.

www.simeonfarrar.com.



NIGHT

We've decided to hit the town up Kingsland Road's way. Super-duper gaffs and all kinds of shops.

Crash: Two different buzzes: the bar downstairs with the cheaper drink where you can have a nice quiet chat with any of the gorgeous bods walking around or, upstairs, with its ass-wiggling "Latin" vibe. All the night time activists and clubbers wear purple-pop terrorist t-shirts emblazoned with the images of naked ladies over the age of sixty. Total "Style addicts."

Los Estudios: The Kingdom of Electro Mega-Cool Music. Having said that, the DJ wasn't on top form the night we were there. An old underground joint. This place used to be a recording studio, but they've now given a "clandestine club" feel to it. The low circular ceilings inside have hundreds of names scratched into them.

333: We never got to see DJ Vadim + Herbaliser because we never made it to the club downstairs. Why? Because we were absolutely riveted to the spider lamp, the meek and mysterious Jap and the bunch of Brits who seemed to be having their own private cotillion upstairs. It was something like a parish hall dance, with plenty of pints and a sniff of snogging off en masse in the air. We had a chat with the doorman and his girlfriend Bonnie and we also stayed for the hits-electro pop-funky-soul and beats-hip session while we were at it. The crowd was getting hot, hot, hot. Downstairs looked like a bit of an inferno as well. Scratch and scratch, oh yeah! Address: 333 Old Street EC1V 9LL, Tel: 020 7739 5949, Getting there: Tube/BR: Old Street

Roberto on the tube. We christened him Cynthia Robertson. 21 years of age. On his way to being a model for Vogue and a stylist. From Burgos.

From what our sources have informed us, not as many things are done here as they make out. We wouldn't mind staying for a few days more but. It's not bad here, not bad at all.

GAUA

Kingsland Road da gaeuz ateratzeko aukeratu dugun kalea. Adreiluzko etxeak eta mota guztietako dendak. Crash. Bi giro, edozein "perchon"-ekin lasai hitz egin ahal izateko edari merkeagoa duen pub-a beheko pisuan eta ipurdidantza eta giro "latinoa" goikoan. 60 urte gorako emakume biluzien irudi purpura-pop duten kamiseta terroristak gaueko aktibista eta "clubber"-en uniforme dira. "Style addict" peto petoak.

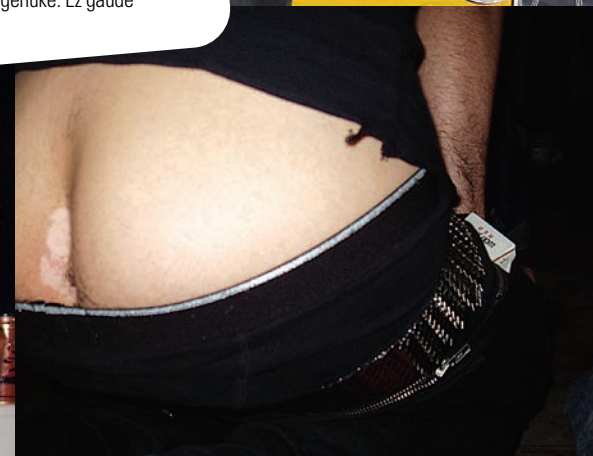
Los Estudios: Electro mega-cool musikaren erreinua. Nahiz eta gau hartan DJ-a apur bat zakar aritu zen. Gune underground eta zaharra. Garai batean grabaketa estudioa izandakoa egun itxura klandestinoa duen club bihurtu dute. Makina bat izen arrakalaturik dituen sabai baxu eta borobilduak.

333: dj Vadim + Herbaliser, ikusi gabe geratu ginen club-aren goiko pisuan geratu ginelako armiarma argi, japoniar mehar eta misterioitsu eta kotilloi martxa zeramaten ingeles batzuekin aluzinaturik geratu ginelako. Parrokia-festa kutsua, pinta ugari eta ligoteo usaina airean. Segurata eta bere neska Bonnie-rekin ere izan ginen. Hits-electropop funky-soul eta beats hip sesiora geratu ginen. Jendea bero zegoen. Beheko pisuak ere infernua zirudien, scratch eta scratck, oh yeh!

Address: 333 Old Street EC1V 9LL tel: 020 7739 5949 travel: Tube/BR: Old Street

Roberto metroan. Cynthia Robertson izenez bataiatu genuen. 21 urte. Voge etxeko modeloa eta estilista izateko bidean. Burgosekoa.

Gure iturrien arabera ez dira esaten diren bezain beste gauza egiten. Egun gehiago geratzea nahi genuke. Ez gaude batere gaizki.



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Maiatzak 7 **Lasarte** (Jalgi antzokia)
Maiatzak 28 **Basauri** (Ganbrilus taberna)

★ **KURAI**
Apirilak 2 **Gasteiz** (Helldorado) + Basque Country Pharaons
Apirilak 7 **Getaria** (ketarri taberna)
Apirilak 11 **Itsasondo** (gazte topagunea) + Dirties, Captain Nemo
Apirilak 17 **Otxandio** (plaza) + Zein?
Apirilak 24 **Zamudio** (plaza) + Zein?
Apirilak 29 **Madril** (Gruta 77)

Maiatzak 8 **Sara**, (Herri Urrats bezpera)
Maiatzak 28 **Arrasate** (Gaztetxea)
Maiatzak 29, **Azpeitia** (Plaza)

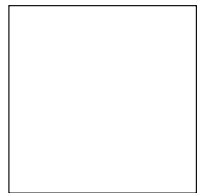
Ekainak 11 **Cornellá** (Katalunia)
Ekainak 12 **Vilafranca del Penedes** (Katalunia)

★ **RAFA RUEDA**
Apirilak 1 **Iruñea-Donibane auzoa** (Ermitagaña institutua)
Apirilak 2 **Basauri** (Ganbrilus tabernan)
Apirilak 10 **Donibane Lohitzune** (gaztetxea)
Apirilak 30 **Deustu** (Gaztetxea)
Maiatzak 14 **Eskoriatza** (Gaztetxean)

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AUDIO



NORAH JONES

Feels like home

Blue Note Records

Hirugarren lana kaleratu du Nora Jones estatu batuar gazteak. Faltan botatzen diren musikari horietakoa da bera: kaleratzen duen lan bakoitzean, bere maila gero eta gorago daramana. Horretarako jazz, folk, blues edota countrya nahasten ditu modurik tradizionalenean. Hasieratik amaierara maitemintzen gaituen diskoa da hau.

Young American Nora Jones has released her third work. She's one of those musicians that are missed: every new work she releases takes her level even higher. Jazz, folk, blues or country are mixed in a traditional way as a matter of fact. This is a disc that will enthrall us from beginning to end.

ome - matxin

THE DEVASTATIONS

The Devastations

Munster Records 2004

Melbournetik datoz banda honetan biltzen diren hiru musikariak. The Birthday Party-ko kitarjole izandako Rowland S. Howard eta Einstürzende Neubauten taldeko Alexander Hacke-ek beren babesa eskaini diete rock kabareteroz jositako balei. Izan ere, barruraino sartzen zaizkigun kantuak dira lehen disko honetan eskaintzen dizkigutenak. Hil daitezela erromantze kutreak!

Three musicians make up this band that comes from Melbourne. The Birthday Party ex-guitar player Rowland S. Howard and Einstürzende Neubauten band's Alexander Hacke have offered their support to these cabaret rock drenched whalers. In fact, these songs displayed on this first album shear all the way in. Death to sugary romances!

ome - matxin

MARLANGO

Marlango

Subterfuge 2004

Leonor Watling aktorea abeslari moduan dator oraingoan. Joan den urteko azken txanpan "Enjoy the ride" handia izan zuen aurkezpen txartela eta orain gure artean dugu disko luzea. Aitortu beharra dago oso dotorea dela diseinutik hasita azkeneko kantura arte lan honetan biltzen dena. Gustu handiz egindako lana, gustu handiz dastatzen dena.

Leonor Watling actor shows up now as a singer. "Enjoy the ride" had a great success in last year's last stretch presentation and now we have the long play. Worth mentioning the smart design of the whole from the first to the last song. A job done with remarkable taste and ready to be enjoyed.

ome - matxin

ZERO 7

When it falls

Ultimate Dilema / DRO East West 2004

Henry Binns eta Sam Hardaker britaniar musikarien taldearen izena Honduras-ko putetxe batetik hartua dago. Hala ere, zaila egiten zaigu hauen doinuak horrelako paradisuetan entzutea. 2001ean kaleratutako "Simple things" txukunean erakutsi zuten identitatea mantentzeko gai izan dira disko berrian ere: pop eta elektronikaren nahasketa dotorea. Zenbat eta gehiago entzun, orduan eta ezusteko gehiago deskubrituko dituzu kantu hauetan.

British musicians Henry Binns and Sam Hardaker band takes the name from a whorehouse in Honduras. Nevertheless, it is difficult to listen to those songs in such an Eden. The clear identity shown in the 2001 released "Simple things" is again shown in the new disc: an elegant pop and electronic mix. The more you listen to it, the more you will find out unforeseen aspects in these songs.

ome - matxin



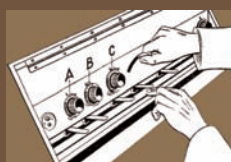
trautonium txio-txio

text/by: koldo almandoz

Ornitologo talde batek jakitera eman duenez, hiri handietako parkeetako txoriek telefono mugikorren hotsak imitatzen dituzte. Adar pupitreetan adi-adi, txoriak, gizakiek belarrira eramaten dugun animaliatxo horren kantua ikasten irudikatzea ez da zaila. Eta zuhaitzpean ornitologo bizarduna. Pertiga luze baten puntan duen mikrofonoari eutsi eta ikasle lumadunek ikasitako txio-txio berria grabatzen.



Alfred Hitchcock-ek, parkeetako txoriek egiten dutenaren kontrakoa eskatu zion Oskar Salari. Alfred borobilak, filmatu berria zuen "The Birds" (1963) filmerako soinua ez zuen topatzen. Bahia Bodegako txori maltzurrei izaera emateko, filmeko ekoizleek, Goebbels-en diskurtsoak sonorizatu zituen ingeniari alemaniarraren erreferentzia eman zioten suspentsearen magoari. Hitchcock-ek eszena bat bidali zuen Berlinera. Oskar Salak enkargua egin eta bueltan itzuli zuen. Bi asteetara film osoa Berlinen zen. Amaitu eta Los Angeles-ko Universal estudioetan eginiko filmaren proiektzioa ikusi ostean, Hitchcock-ek Berlinerako hegazkin tiketa erosteko eskatu zion bere idazkariari. Soinu efektu horien sortzailea ezagutu nahi zuen.



Parkeetako txoriek telefono mobilen soinua txiokatzen dituzte. Oskar Salak bere trautionium-arekin sortutako txio txioei esker Hitchcock-en zeluloidezko txoriek bizitza lortu zuten. Hiri handietako parkeetan gertatzen denaz jabetu eta telefono mobil konpainia batek txori ezberdinen txioak sartu ditu bere segapotoen soinu menuan.

An ornithologist group recently stated that birds in parks in big cities are now mimicking the call tones of mobile phones. It's not hard to imagine our little feathered friends learning these new sounds as they perch in the branches above our heads. You can even picture our bearded ornithologist with his eyes glued to them as he brings his microphone with its long reach to record these plumed students tweet-tweeting their little heads off.

Alfred Hitchcock asked Oscar Sala to do exactly the opposite when he had just finished making *The Birds* (1963). He hadn't been able to find the sound that he wanted for the film. The producers of the film referred the master of suspense to this German engineer who had been behind the sound for Goebbels' speeches. He was the very man to give the birds of Bodega Bay the evil edge necessary. Hitchcock sent a scene from the film over to Berlin, Oscar Sala got to work and sent the finished version back to the British director. Two weeks later the whole film was in Berlin. When the finished version had been returned and screened at the Universal Studios in Los Angeles, Hitchcock asked his secretary to get him a plane ticket to Berlin. He wanted to meet the man who had created those sound effects.

The birds in city parks chirp out mobile phone call tones. Hitchcock was able to bring his celluloid birds to life thanks to Oscar Sala and his *Trautionium*. A telephone company have seemingly discovered all of this and have included different bird calls on their phone call tone menus.



Trautonium-a tresna elektrikoaren ardatzean dagoen hodi edo hutsune balbulen teknologian oinarrituriko instrumentu monofonikoa da. Trautwein doktoreak asmatu zuen hutsune balbula honek, uhin jarrai eta armonikoa sortzeko gaitasuna du. Oskar Sala soinu ingeniaria berehala bihurtu zen haren ikasle eta laguna. Trautwein-ek aipatutako uhinak kontrolatzeko filtroa asmatu eta guzti hori eskuz kontrolatzeko makina sortu zuen. Oskar Sala izan zen Trautonium instrumentuaren lehen eta ia-ia existitu den birtuoso bakarra.

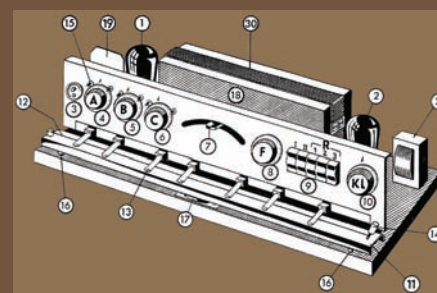
Instrumentu hark, garairako ezinezkoak ziruditen soinuak sortzen zituen eta instrumentu eta musika elektronikoaren aitzindaria izan zen. Zineak berehala ikusi zituen Trautonium-aren aukerak. 1930. urtean Arnold Fanck zuzendu eta Leni Riefenstahl protagonista zuen *Stürme über dem Montblanc* (Ekaitza Montblanc-en), pelikulan erabili zen lehenabiziko aldiz Trautonium-aren musika. Aurrerantzean film ugari erabiliko zen musika soinu banda gisa edo efektu berezi sortzaile bezala. Trautonium-aren amaigabeko garapena eta jotzeko zailtasuna zela eta, Oskar Salak ez zuen jarraitzailerik izan. Haren heriotzarekin bat (2002) trautonium-aren erabilera eta etorkizuna hautsez beteriko museoetako erakustokietan dagoela esan genezake.



The Trautonium is a monophonic instrument that has a fingerboard consisting of a resistance wire stretched over a metal rail marked with a chromatic scale and coupled to a neon tube oscillator valve. A doctor Trautwein was the man who invented this valve, capable of creating continuous sound waves and harmonies. The sound engineer Oscar Sala very quickly became his friend and student. He came up with a filter that could control the sound waves and he also built a machine that allowed the whole contraption to be controlled by hand. Oscar Sala was the first and probably the only Trautonium virtuoso to ever have existed.

This instrument was able to come up with sounds that were otherwise totally unheard of the time and was definitely the forefather of electronic instruments and electronic music. Cinema was very quick to cop onto the potential of the Trautonium. The first time Trautonium music appeared in a picture was in the 1930 film *Stürme Über Dem Montblanc* (Storm Over Montblanc), directed by Arnold Fanck and starring Leni Riefensthal. From then on it was used to create sound effects and for the soundtracks for many films.

The never-ending development of the instrument, and the difficulty in playing it meant that Oscar Sala had no-one to take over from him. We would probably be correct in assuming that his death brought an end to the use of the instrument and ensured its future as a showpiece in some dusty museum somewhere.



Wepel - JAIETXEG

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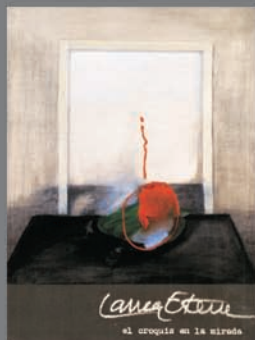
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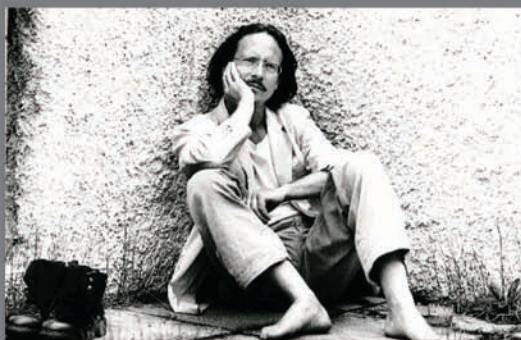
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Joaquín Jordá mugimenduarien

Joaquín Jordá. Bartzelonako Eskola izeneko mugimenduarien sortzaileetako bat da. Lehenbiziko film luzearen ostean, (*Dante no es únicamente severo*) Jordák Europa iskanbilatsua batera jo zuen. 90eko hamarkadan itzuli zen zinera, *Un còsc al bosc* (1996) eta *Monos como Becky* (1999) lanez; lan hau dokumentalaren eta salaketako zinearen artean koka genezake. *Monos como Becky* lan bereziki Portugalgo biografiatik abiatu zen, zorotasunaren esperientziara hurreratzeko. *K.O.'s* dokumentala eginez Bartzelonako Raval auzoan sartu zen, inguruko biztanleak atsekabeterik laga zituen azkeneko pederastia kasua ikertzeko. Zinegile katalan honek bere begirada eskaintzen dio egungo Europako eremu politiko-geografiko konplexuenetako bati.

Joaquín Jordá. He was one of the promoters of the so-called Barcelona School movement. After his first film (*Dante no es únicamente severo*) Jordák became known in Europe as a controversial figure. In the 90s, he returned to film-making with the documentary *Un còsc al bosc* (1996) and *Monkeys like Becky* (1999). The latter could be defined as a documentary and denunciation film. In his beautiful movie *Monkeys like Betty*, Jordá based his work on the biography of the Portuguese neurologist Egas Moniz, father of lobotomy, and used it to approach the experience of madness. In the documentary *K.O.'s* he went to investigate into the Raval quarter in Barcelona, where neighbours were distressed by the latest cases of pederasty that had taken place there. This Catalan filmmaker offers his view on one of Europe's most complex territories, politically and geographically speaking.

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Antonio Negri, filosofo eta teorialari politikoa. Zientzia Politikoko

Antonio Negri, filosofo eta teorialari politikoa. Zientzia Politikoko irakaslea izan zen Parisen eta Paduan. Frantzian erbesteraturik bizi izan zen hamalau urtez. 1979. urteko apirilaren 7an, langile autonomisten mugimenduko beste 5.000 pertsoneri gertatu zitzairen moduan, Estatuaren aurkako borroka armatu insurrekzioa akusazioa jaso zuen. Oraindik zigorra betetzen ari da Italian, hirugarren graduan, bere aktibismo politikoagatik. Egun, mugimendu antiglobalizatzaileak erreferentzi gisa hartzen ditu Negri-ren lanak eta haren hausnarketak mugimendua dinamizatzen dute. Autore oparoa, bere obren artean ditu *Domeinua eta sabotajea*, 1979; *Langile-masatik langile sozialera*, 1980; eta *Anomalia basatia*, 1981, *Inperioa* 2000.

Antonio Negri, philosopher and political theorist. He has taught Political Science in Paris and Padova. He lived in exile in France for fourteen years. On April 7th 1979 he was accused, as were other five thousand people of the workers' movement, of armed insurrection against the state. Nowadays, as a result of his political activism, he is serving his sentence, in the third degree, in Italy. Today, Negri's work is considered to be one of the bases for the antiglobalization movement, and his theories play an active role in it. A wide-ranging author, among his works: *Domination and sabotage*, 1979; *From mass worker to social worker*, 1980; *Savage Anomaly*, 1981; and *Empire*, 2000.

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Arteleku

Numax, 1979 / Mujeres (y hombres en transición), 2004

Egilea: Joaquín Jordá

apirilak/april 20

19:00 Antonio Negri eta Joaquín Jordá

apirilak/april 21

10:30-13:30 Antonio Negri eta Joaquín Jordá

maiatzak/may 6

19:00 Joaquín Jordá

maiatzak/may 7

10:30-13:30 Joaquín Jordá

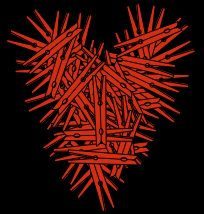
19:00 Joaquín Jordá

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W E N O S

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the bankde

min egin dit enkanteak

Gogoan dut nola begirutzen zion nire hankari. Eta denbora askoan isilik egon ondoren zer esan zuen ere bai. Ahoa bete miresmen. "Ez dut oraidaino hain arte-lan ederrik ikusi". Ez dut ukatuko. Harro sentitu nintzen. Baina hartara ere ohitua nengoen. Inor ez zen irteten sartu bezala nire etxetik behin nire hanka ikusi eta gero.

Ez nion edonori erakusten, jakina. Gutxi izan dute zori hori. "Lastima", gogoratzen dut esan zuela hori jakinarazi nionean. Alegia, hain gauza ederra edonoren gozamenerako ikusgai egotea litzatekeela egokiena. Eta berak ez zuela etsiko nik ikusteko baimena eman arte. Horretarako egunero etorri behar bazuen ere. Esanda bezalaxe egin zuen. Eta nik utzi. Eta azkenean, eskatu ez zidan lehendabiziko egunean, erakutsi egin nion. "Ez dut oraidaino hain arte-lan ederrik ikusi" esan zuen orduan, juxtu nik "ikusi bai, ukitu ez" agindu eta segituan. Une hartan, ordea, ez nuen susmo txikien ere izan. Noizbait norbaiti entzundakoa eta sineskaitza iruditutakoa egia zela frogatu berri zuen baten hitzak iruditu zitzaizkidan. Besterik gabe. Beste batzuenak bezala. Ez zen gehiago azaldu.

Saiatu naiz abokatuari argitzen argibiderik behar ez duena. Hanka nirea dela. Eta hain argi azaldu arren ez dirudi ulertu duenik. Eta ulertu badu ez du hala adierazi. Enkante-etxea aipatu dit. Enkante-etxeokok paper guztiak erakutsi omen dizkiote. Hankaren jabea artista dela frogatzen duten paperak. Ea nik nola frogatu behar dudana hanka nirea dela. Depilatzeo erabilitako argizari mota ere ezagutzen dudala esan diot. Hori ez dela jakiten

zaila, erantzun dit. Edozein steticiennek segituan antzemango liokeela. Beste abokatu baten bila hastea erabaki dut.

Ez dugu jakiten askotan non dauden gure mugak. Ez nuen uste gai izango nintzenik baina azkenean neroni joan naiz enkante-etxera. Enkantea noiz den galdetzera. Oso emakume atsegin batek hartu nau. Datorren astean. Eta jende asko espero dutela pieza baliogarri eta bakar batek erakarrita. Badakit zertaz ari den. Ez. Ez dago oraindik erabakia zenbatean aterako den. Artistarekin negoziatzen ari dira. Bai. Irekia da. Edonork har dezake parte. "Piezaren jabeak ere bai?" galdetu diot irribarrez. Barre egin du berak. "Lehendabiziko aldia izango litzateke, baina aizu, gauza arraro askoak ikusita gaude lehen ere. Berea izandakoa ordaintzeko prest baldin badago, zergatik ez?".

Hiru mila eurotan irten da hanka. Zoragarri zegoen, depilatu berria, azkzalak txukun moztuak, beltzez margotuak, ur urdinetan igeri. Min egin dit urtetan etxeko gela berezian gertu edukitakoa han urrutian ikusteak. Min benetakoa, iztartetik behera. Isildu gabe aritu dira erosi nahi zutenak. Konturatzeko igo da hogeita lau milara. Halako batean, zutitu eta nirea dela esan dut. Lapurtu egin didatela. Ondoren, sekula inon egin ez dudana egin dut. Ezezagun haien guztien aurrean galtzak jeitsi ditut. Denak barrez hasi dira. Niri hanka falta zait. Enkantean dagoena arte-lana da.

Bazekien zer esaten zuen artista-lapurrak. Hanka nirea da. Arte-lana, berea.

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auctions hurt me

I still remember the way he stared at my leg. And what he said after being silent for a long spell too. Gaping with admiration. "I've never so far seen such a beautiful work of art". I won't deny it. I felt proud. But I was used to that too. Once they saw my leg nobody left home the same way they had come in.

I didn't show to anyone, though. Few have been that lucky. I remember he said "Lastima" when I told him about it. Maybe, it should convenient to have such a beautiful thing available for everyone's pleasure. And he wouldn't give up until I would allow him to see it. He had to come everyday for that reason. As it was said he did. And I let it. And finally, on the first day he didn't ask, I showed it to him. "I've never ever seen such a beautiful work of art" he said as I immediately said "see it all right, but touch it not." At that time, however, I didn't have the slightest idea. I had heard someone but couldn't believe what someone else's words seemed to prove. And then one day. Same as the rest. He didn't show up. I've tried to explain to my attorney needless evidence. The leg is mine. And I've been so straightforward and he still doesn't seem to understand. And if he has understood he doesn't seem to show it anyway. He has mentioned the auction-house. He says the auctioneers seem to have shown him all the papers. The papers prove that the owner of the leg is the artist. And that I have to prove that the leg is mine. I have also mentioned that I can recognize the brand of depilatory used. He has answered that that is not difficult to know. Anyone in a beauty parlor could guess right away. I have decided to look for another attorney-at-law.

We often lack the knowledge of where our limits lie. I never thought I could feel like going to the auction but finally I myself have headed for the auction-house. To inquire when the auction will take place. A nice lady has helped me. Next week. And that they are expecting a lot of people for there is a unique and worthy piece of art. I know what she means. No. They don't have a start price yet. They are negotiating with the artist. Yes. It's open. Anyone can take part. "The owner of the piece as well"? I have inquired with a smile. She has smiled too. "It would be the first time, but you know, we've seen many a funny thing here before. If the owner himself is ready to pay for it, why not"? It's started at 3,000 Euro. It was gorgeous, depilatory just applied, finely cut nails, painted in black, swimming in blue water. It's painful to see far in the distance something that has been so close in a special room at home for years. Really painful, starting in the thigh. The possible buyers have been bidding up non-stop. I notice that it's reached 24,000. Suddenly, I have stood up and I have said it is mine. That they robbed me of it. Then, what I had never done before I have done. In front of all those strange people I have put up my skirt. Everybody has started laughing. I have a missing leg. It is the piece of art being auctioned.

The artist-robber knew what I was saying. It was my leg. The work of art itself.

zer jantzi?



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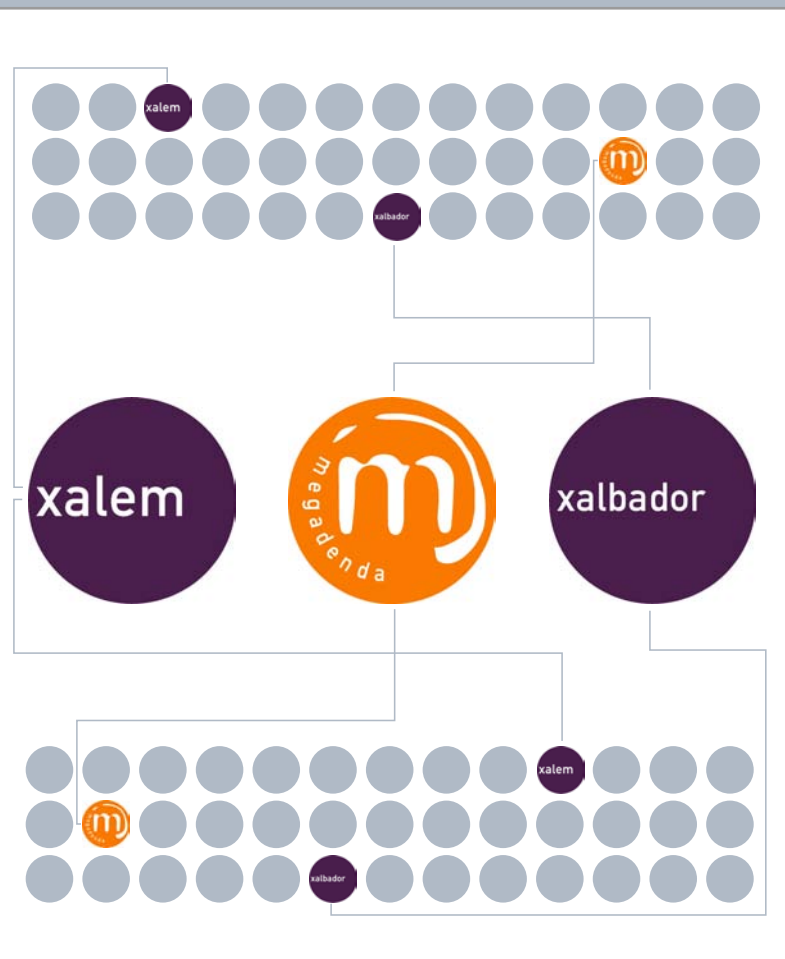
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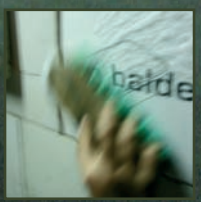
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Erraten dugunaren %50a, ez dugu sinisten; parean daukaguna izorratzeko hitzak dira soilik



Jadutzen dutenaren %70a, zientzia fikzioa da. Eta beste %30a, errealismo magikoa.



Egunero jaikitzen gara baina ez gara esnatzen. Egunero begiratzen dugu baina ez dugu ikusten.



atzo, atzo, atzo
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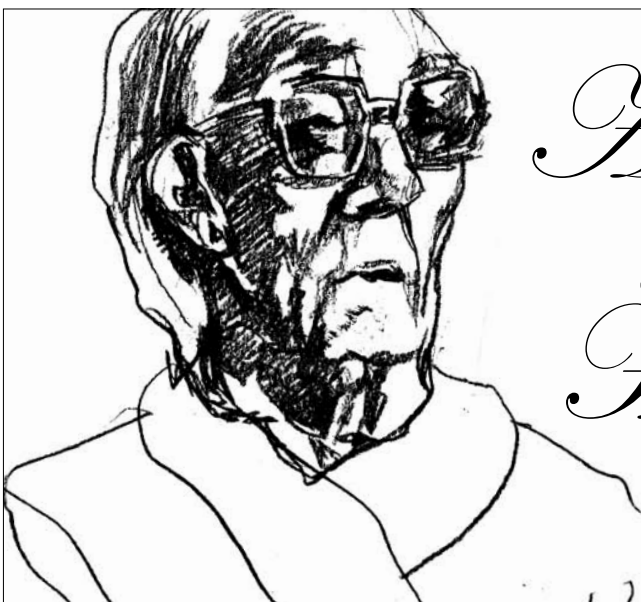
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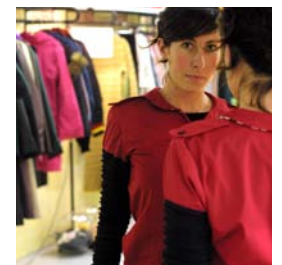
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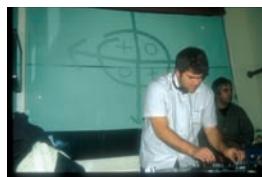
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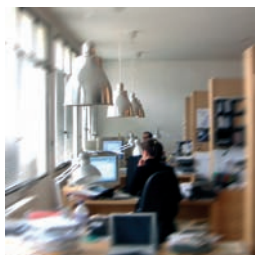
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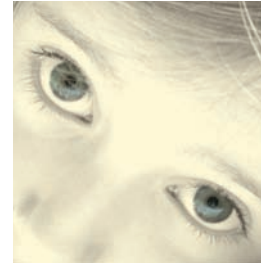
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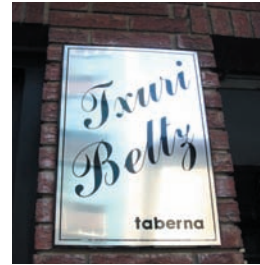
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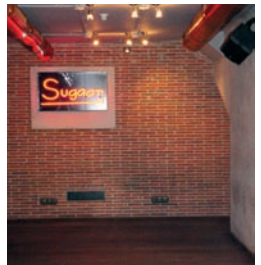
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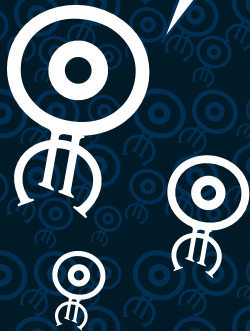
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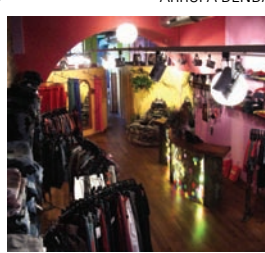
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