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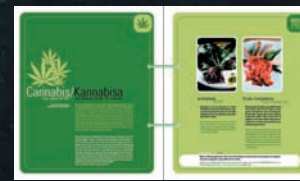
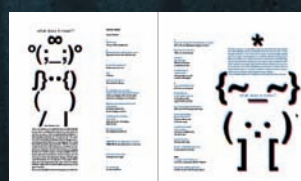
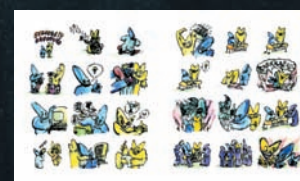
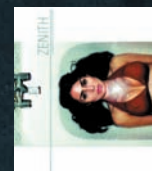
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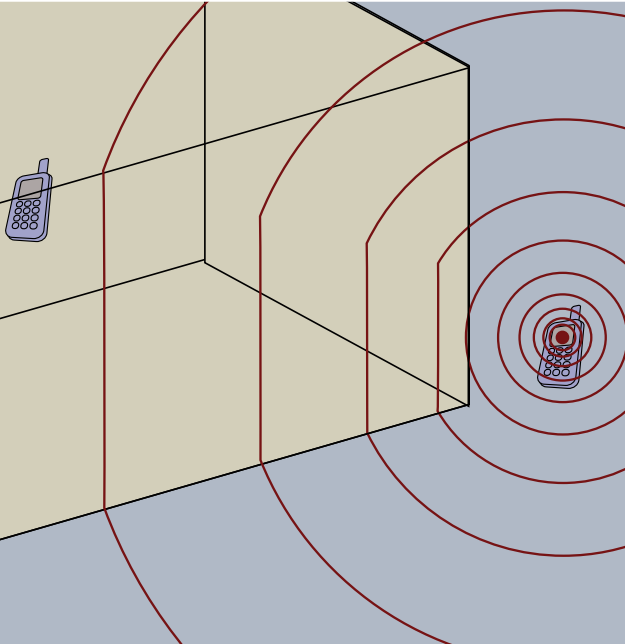
MUGIKORRA ISILARAZI NAHI DUTE

Zinema aretoan, jatetxean edo museoan sartu eta mugikorren "bip, bip" soinuarekin nazkatuta zaudela? Ez da harritzekoa! Nonahi jotzen dute eta, askotan, norberaren mugikorra dela konturatu eta poltsa handian harrapatu orduko, minutu luzeak pasa eta inguruko guztiak aztoratzen dira. Teknologiaren garapena muturrera eramateagatik ordaindu beharreko prezioa da.

Aurrerantzean horrelako egoerak gero eta gutxiago gerta daitezten, ideia berria plazaratu dute ikertzaile japoniarrek. Mugikorraren soinurik entzun nahi ez den areto edo egoitza mugikorren uhinak xurgatzen dituen materialez inguratuko dute. Ikertzaileek uhinak xurgatzen dituen nahasketa prestatu dute eta, egoitzaren arabera, egurrari edo beste edozein materialari gehitzeko asmoa dute. Ez dirudi batera ideia txarra denik; baina, gehiegi hedatzen bada, ez ote da telefono mugikorren funtzioa murriztuko?

TIME TO SHUT THOSE MOBILE PHONES UP

Are you pissed off with continuously hearing the "ring, ring" of mobile phones in museums, restaurants or at the cinema? I'm not surprised! The damn things go off any and everywhere, and worse still, sometimes it's yours and it takes you ages to find it as you dig around your pockets and bag and everybody in the place is going mental! Suppose it's just the price we have to pay for technological advance. Well, Japanese researchers (who else!) have hit upon a way of putting a stop to all of this. They have come up with a kind of "anti-mobile phone" material to cover rooms where people don't want mobile telephone signals to reach. You just add the mixture to wood or cement or whatever the material is and adios to bothersome mobile phone interference! Doesn't sound like a bad idea, does it? But what if use of the stuff gets put of hand? It defeats the purpose of mobile phones in the first place!



THE DOORS, ITZULERA.

Aurtengo udan Harley Davidson motorraren 100. urtea bete da eta ospatzeko antolatuzen kontzertu batek The Doors taldea bildu zuen berriro eskenatoki baten gainean The Cult taldeko Ian Astbury zelarik Jim Morrisonen tokia hartu zuena. Dirudienez emaitza ona izan zen eta ondorioz kontzertu hura bakarra ez izatea erabaki dute gainontzeko kideek. The Doors taldearen webgune ofiziala ikusita baieztatu daiteke banda berriro martxan dagoela Ian Astbury kide finko duelarik. Berarekin batera, Los Angeles-en abiatuko dute bira berria Ray Manzarek, Robby Krieger eta John Densmore taldekideek irailaren 6an.



RETURN OF THE DOORS

The Harley Davidson Motorbike was a 100 years old this summer and The Doors, with the Cult's Ian Astbury taking Morrison's place, got together again at a gig marking the celebration. The concert must have gone down very well because the band members have decided to repeat the experience. A quick glance at the band's official web page, where Ian Astbury appears as an official band member, will quickly clear up any lingering doubts. Him and original members Ray Manzarek, Robby Krieger and John Densmore kick off their tour in Los Angeles on September the 6th.



SEPULTURA BERTSIO LANETAN

Sepultura brasildarrak lan berria prestatzen ari dira dagoeneko. Disko berria osatuko duten kantuak ez dira berriak idatziak izango bertsiokak baizik. Besteak beste, Janes Adiction, Devo, U2 eta Public Enemy taldeen moldaketak aurkituko ditugu Sepulturaren disko berrian. Dena den, Belo Horizonte-koen konposaketa berriek ez dute luze itxaron araziko zaletua, egun estudioan konzentratuta daude lan berria osatuko duten abestiak grabatzen eta espero da urtea amaitu baino lehen izatea plazaratuta.

SEPULTURA WORKING ON VERSIONS

Brazilian group Sepultura are busy working on their latest album. The songs that make up the album are all versions this time round. They cover songs by the likes of Janes Addiction, Devo, U2 and Public Enemy. However, those of you eager for some new original material needn't fret. Belo Horizonte's tunes are being worked on in the studio and should see the light of day before the year is out.

THE SONGS THAT MAKE UP
THE ALBUM ARE ALL
VERSIONS



MATRIX RELOADED

Matrix-ek ez du esan bere azken hitza. Akatsetatik ikasi, reseteatu eta Neo, Trinity eta mundu askekoiei kaña emateko prest dago. 2003. urterarte itxaron beharko dugu. Matrix-ko agenteek ez dute etsi, Sydneyko raskazielo artean eszena ikusgarri eta arriskutsuak filmatu dituzte, Trinity-k kompetentzia izango du... Nola dakigun guzti hau? Matrix Reloaded-en zatitxoak jada ikusi ditugulako, whatisthematrix.com web orri ikusgarrian. Eta orain zein pilula aukeratzan duzu, urdina ala gorria?

MATRIX RELOADED

Matrix hasn't said its last word. It has learned from its mistakes, re-gathered itself and is just dying to get stuck into Neo, Trinity and a whole lot of other heads. We'll have to wait till 2003 to see it though. Matrix's agents have not given up and they have filmed a seriously spectacular sequence that dances in and around the skyscrapers in Sydney. Trinity's got some competition on his hands... Bet you're asking yourself how we know all of this stuff? Why, we saw it in Matrix Reloaded, so we did. Just go to the highly visual whatisthematrix.com web page. And now, just what pill do you want, the blue one or the red?



IF YOU'RE LUCKY YOU COULD END UP GROOVING TO THE LATEST IN ELECTRONICA IN HELSINKI



SPAMAK TELEFONO MUGIKORRETAN

Spamak nahi gabe jasotzen diren mezuak, nardagarriak eta nahasgarriak izan ohi dira posta elektronikoa erabiltzen dutenentzat. Aurrerantzean, berdin ibiliko dira telefono mugikorren erabiltzaileak ere. Erresuma Batuan, behintzat, gero eta mezu gehiago bidaltzen dira telefono mugikorretara. Kontsumitzaile-elkarteek eginiko azterketa baten arabera, datorren urtean marka-etxeen %56k erabiliko omen du bide hori publikizaterako. Spamak zenbat hedatzen ari diren ikusita, Europako Batasunak legedia egokituko du, eta mezu horiek jasotzailearen baimenarekin soilik bidali ahal izango omen dira; telefono-konpainien kalterako, noski.

MOBILE PHONES SPAMMED

Spam infested e-mails are no secret to anybody who uses electronic post. Mobile phone users will soon become very aware of the world of spam shortly. At least that's the story in the UK where more and more messages are being sent to mobile phones. According to surveys carried out by Consumer Rights Associations, 56% of big brand name companies will be using this method of advertising by next year. The EU, in an attempt to somehow control spam, says it is going to introduce new legislation that only enables spam to be sent with the receivers permission. This, of course, is to the detriment of the telephone companies. Wouldn't say they're too happy about it!

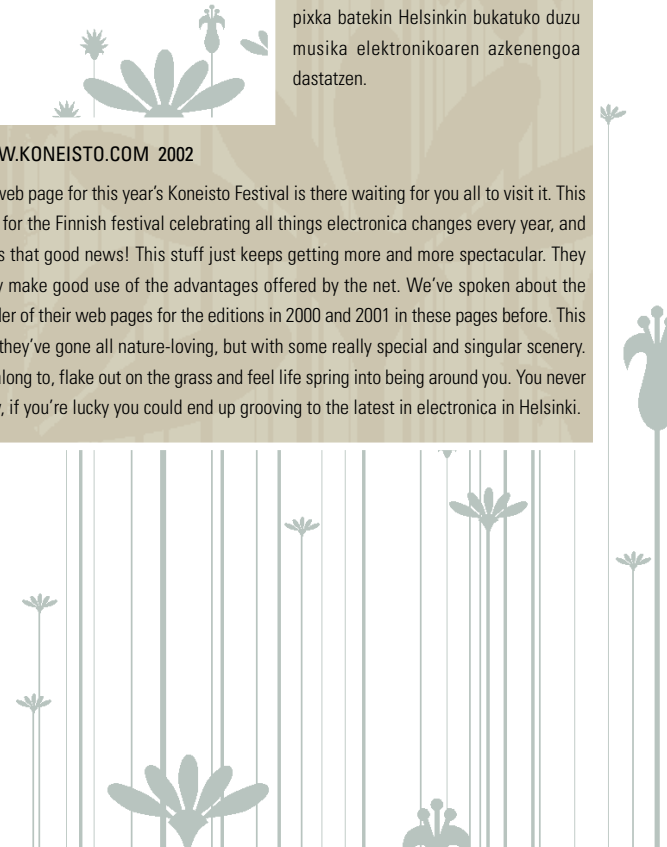


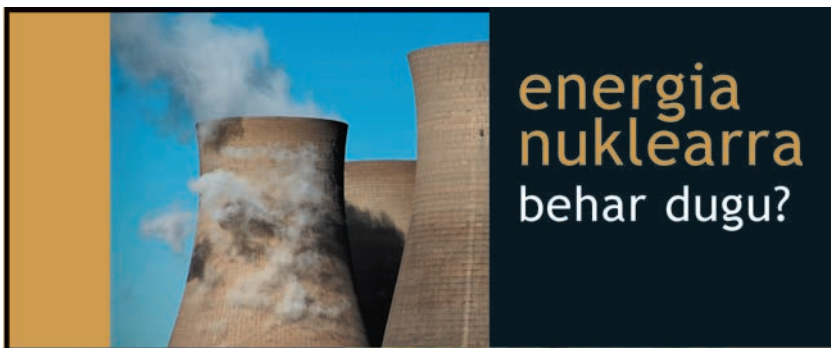
WWW.KONEISTO.COM 2002

Jada aurkitu dezakegu sarean aurtengo Koneisto jaialdiaren webgunea. Musika Elektronikoaren inguruan ospatzen den suomitar jaialdi honen webgunea urtero aldatzen dabilta, beti berdina mantendu beharrean, zortea dugu! Urtero gero eta gauza ikusgarriagoa egiten baitute, internetek eskaintzen dizkigun baliabideak izugarri ongi profitatuz. Aspaldian aipatu genuen orriotan 2000. eta 2001. urtetako webguneen abangoardia eta lilura, aurten naturzale jarri dira, beti ere paisaia berezi eta bakana sortuz. Joan zaitez, etzan belarretan bazeunde eta sentitu bizitza zure inguruan sortu eta hazitzen. Zorte pixka batekin Helsinkin bukatuko duzu musika elektronikoaren azkenengoa dastatzen.

WWW.KONEISTO.COM 2002

The web page for this year's Koneisto Festival is there waiting for you all to visit it. This page for the Finnish festival celebrating all things electronica changes every year, and boy is that good news! This stuff just keeps getting more and more spectacular. They really make good use of the advantages offered by the net. We've spoken about the wonder of their web pages for the editions in 2000 and 2001 in these pages before. This year they've gone all nature-loving, but with some really special and singular scenery. Pop along to, flake out on the grass and feel life spring into being around you. You never know, if you're lucky you could end up grooving to the latest in electronica in Helsinki.





energia
nuklearra
behar dugu?

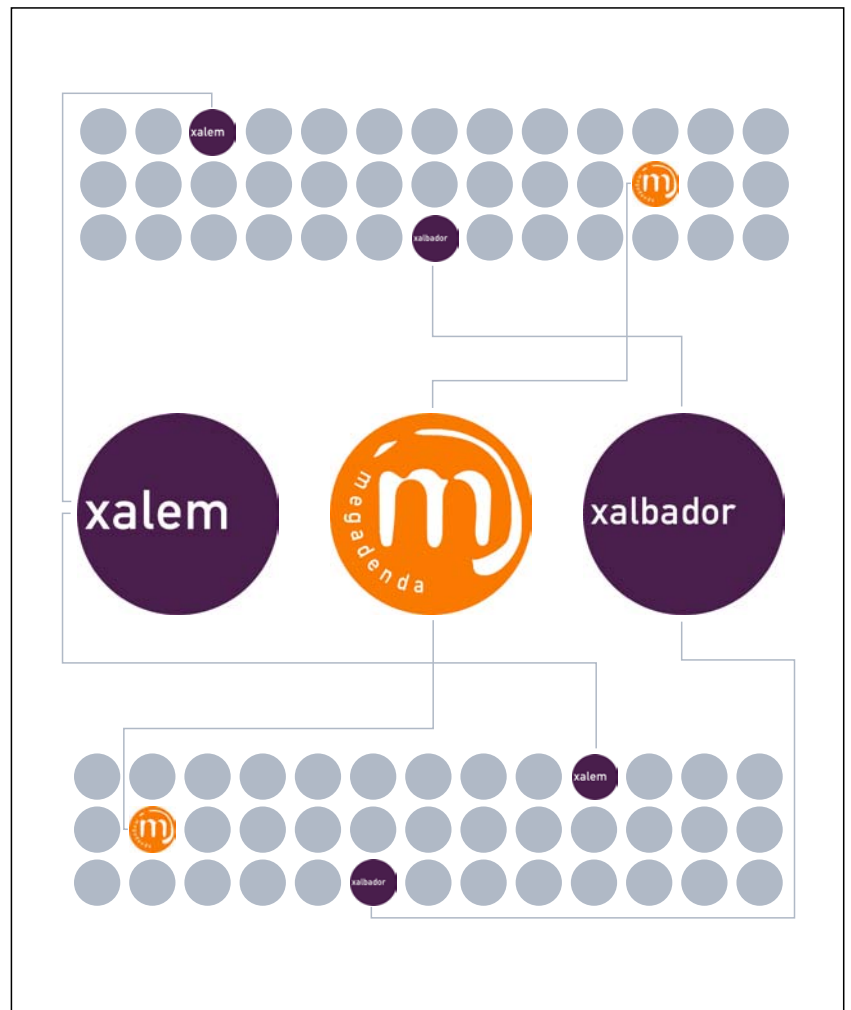


zenbateraino
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zure galderei
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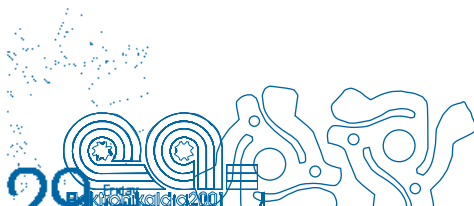
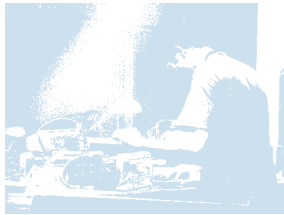
www.zientzia.net



Aspaldi honetan, euskal gatazka jaun eta jabe bilakatu da hedabide guztietan. Hala ere, horrenbesteko informazio-fluxuak ez du komunikazioa ahalbidetu, eta euskal auziak ezezaguna izaten jarraitzen du.

Liburu hau euskal gatazkarekiko trataera informatiboaz inoiz egin den ikerketa handienetik sortua da. 1998-2001 urtealdi zalapartatsuan egindako lanaren emaitza duzu hau, EHU-UPVko ikerketa talde zabal batek egin duen azterketa sakona: Espainian zein Euskal Herrian erreferentziazat hartzen diren 11 egunkari aztertu dituzte (1.500etik gora ale), baita CIES enpresak egindako iritzi-azterketa zabaletik –3.000 inkesta estatu osoan– ateratako ondorioak ere.

Egileen ustez, une honetan bizi dugun egoera mediatikoa benetan larria da. Gehiago ere esan daiteke: bide beretik jarraituz gero, inkomunikazioaren atarian egon gintezke.

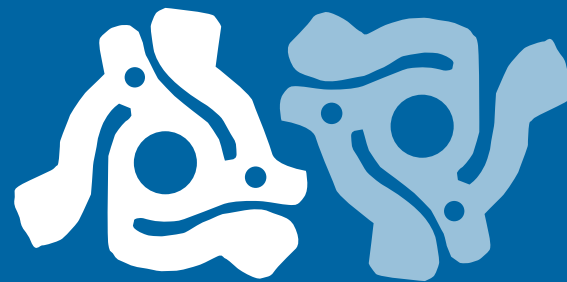


elektronikaldia 2002

catching your breath
arnasa hartuz

www.elektronikaldia.org

testua / by: asier leoz



Udazken lehen ukituak berriz ere doinu elektronikoek ekarriko dituzte, batzuk dantzarako sortuak eta beste batzuk ez. Urriari Elektronikaldiak laugarren urtea beteko du bidean ikasitakoari helduta eta, hori bai, aurrekontu murrizteari aurre eginez. Besteak beste Txarli Brown eta Javi P3z antolatzaile dituen jaialdia aurrera ateratzea ez da erraza gero eta ezagunagoa den arren. Iazko marka komertzial handi bat ez dago jada beraiekin eta honek arakatze lanak are latzagoak egin ditu. Dena dela, Elektronikaldiak eskaintza zabala dauka aurtengoan ere, egun argiz egin beharrekoari gauari bezain besteko garrantzia emanez eta iaz bezala Donostiako Kursaal eta Egia Gaztesena aretoen artean banatuta. Kontzertuei dagokionez, CHICO Y CHICA taldeak prestatuta daukan hiru orduko kabareta gogo biziz espero dute antolatzaileek. Bestalde, TIM LOVELY, iaz oso disko aipagarria egin zuen sortzailea, gurean arituko da ere, MARIANO & NICODEMUS bezala. Azken hau New York inguruan bazterrak astintzen dabiren talde interesgarrietako bat da. Zuzenean bi disko jartzaileek perkusio jole baten laguntza dauka eta P3z-en hitzetan auzoko Kruder & Dorfmeister batzuk bezala aurkeztu daitezke, latin ukitu batekin. Kontzertuaren eta performancearen arteko mugak urtuta, ikusteko modukoa izango da ere PUSS talde suediarra, musika egiteko Game Boy tresnak erabiltzen dituen instrumentu bezala. Egitarau zabala, Dj sesio, lehiaketa eta zenbait Showcase barne, baina iazkoa baino askoz arinagoa. Aurten kartelaren fondoa ez da erabat estalita egongo izenekin, eta hori, diru kontuak alde batera utzita, bilatutako zerbait izan da 2002ko Elektronikaldiak arnasa har dezan.

The first signs of Autumn shall once again be accompanied by electronic melodies, some made for dancing and some not. Elektronikaldia is four years old in October and is still learning with each new edition. This year they've a smaller budget. Even though the festival is becoming more and more known, it's certainly not easy for the organisers Txarli Brown and Javi P3z to put things together every year. They haven't got the big brand name sponsorship they had last year and this means they've had to be more choosy than ever. Having said that, there's a wide variety of acts on offer both during the day and at night and these acts will, like last year, be appearing at the Kursaal and Gaztesena in Egia. As regards the concerts, the organisers are really looking forward three hour cabaret cooked up by CHICO Y CHICA. TIM LOVELY, who brought out a great record last year, and MARIANO & NICODEMUS, part of a group that have really been shaking it up around New York, are also on the bill. A couple of DJs aided by a percussionist will be strutting their Latin based stuff live. P3z considers them to be the local Kruder & Dorfmeister. The Swedish group PUSS, who tear down the walls between music and Performance, are ones to look out for also. The use of Game Boy gadgetry to make music. The programme is a varied one of DJ sessions, competitions and showcases, but it's a lot slimmer than last year's one. This year's poster is certainly not as choked with names as it has been in the past, and this is not purely for budget reasons; it's also to allow Elektronikaldia 2002 space to catch its breath.

elkarrizketa: javi p3z. interview

Javi P3z buru belarri dabil Novophonic-eko bulegoan oraindik lotu gabe dauden gauzetan murgilduta. Kontratazioak udan egin behar izateak ere ez du asko laguntzen artista gehienak biran direlako.

Egia da baina uda saturatuta dago jaialdiekin. Gainera musika elektronikoak udazkenarekin oso ondo dator bat nahiz eta hau ez den ikuspuntu zabalduena. Elektronika berehala lotzen da dantzarako musikarekin eta ez du zertan horrela izan behar. Izan ere musika hau jaio zenean ez zen dantzarako, eta ez zen horrela izan 80ko hamarkada iritsi arte. Dantzarako musika elektronikoa badago jakina, baina bi kontzeptuek ez dute elkarrekin egon beharrik. Musika entzuteko da ere. Elektronikaren atzean urte askotako kultura eta ikerketa lana dago.

Artista gehiegi izan al zenuten iaz?

Agian, programa oso kargatua egotea ez da ona, ezin direlako musikariak lasaitasun minimo batekin ikusi. Iaz kontzertu batzuk besteekin ukitzen ziren ordutegian estilo guztiak elkar kolpatuz oso espazio txikian. Nire ustez dj batek hiru orduko sesio bat behar du jendeari eman nahi dion mezua adierazteko.

Nola erabakitzen dira ekarri beharreko artistak?

Aurreko urtean zer izan den inportantea begiratzen dugu, argitarapenen aldetik eta sortutako oihartzuna. Gero eraso hasten dugu, aurten alde guztitara dispartu dugu: Dj Shadow esate baterako, mundu guztiaren ahotan dago, sekulako lan berria du. Gertatzen dena da artista batek asko saltzen duenean beregana iristea ia ezinezkoa izaten dela. Badago zenbait artista ez direnak inolaz ere ekarri, ez dago beraiekin kontaktatzerik. Saiatu bai baina ezin.

Elektronikaldia bakarrik artistak ezagutzen dituztenentzat dago pentsatua?

Inolaz ere. Hori ezinezkoa da, oso ondo dakigu ekartzen ditugun artista gehienak nahiko edo oso ezezagunak direla. Kuriositatea duen jenderentzat dago pentsatuta, musika maite dutenentzat. Kontua da jende askok elektronika dance musikaren zaku berean sartzen duenez, gero ez dutela hainbeste dantzarako musika topatzen. Beste batzuetan ordea bisitariak ezagutzen ez zituen espresio bide musikala topatzen ditu Elektronikaldian eta gero bere ikerketa hasten du diskoak lortzen eta abar.

Nolakoa izan zen Elektronikaldia Kursaalera eramatearen jauzia?

Oso handia. Asmoa hori da; hiriarren erdira joatea jaialdia bertan zabaldu dadin. Egia auzoan bakarrik erren gelditzen zitzaigun eta horrelako gauzak mugimendua dagoen tokira eraman behar dira. Bestalde honek aukera eman zigun egunez ere aktibitateak egiteko. Elektronikaldian gaua ez dago egunaren gainetik.

Jazzaldia gero eta gehiago ari da gerturatzen musika elektronikoaren mundura, zein da zure iritzia?

Beharrezkoa zela. Guk aurreko urteetan jarri izan ditugu proposamen batzuk Jazzaldiko antolakuntzaren mahaigainean baina azkenean ez dira atera. Orain berriz ematen du haize hobea dagoela norabide horretan.

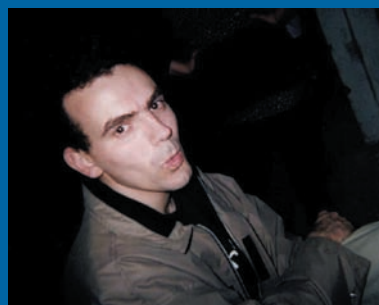
Duela urte batzuk Hip hop-a sartu zen Jazzaldian...

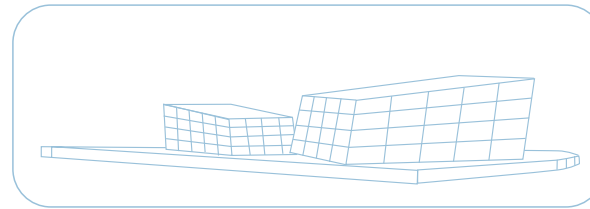
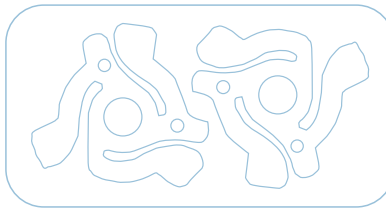
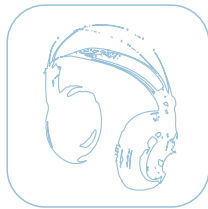
Sartu eta atera, egia esan. Badago Hip hop musikala, instrumentalki garatua eta badago beste bat oso

planoa, hizlariaren berriketa besterik ez dena betiko marjinaltasun topikoarekin. Hau aspergarria gertatzen zaio musika zaleari, jazz zaletuari agian are gehiago. Hip hop kontuan oraindik oso atzean gaude. Salbuespenik badago baina orokorrean... ez luke horrela izan behar, izan ere Euskal Herritik oso gauza onak irten beharko lirateke.

Hizkuntza dela eta?

Bai, euskarak daukan soinua ona da musikatzeko. Ingelesak bezain besteko malgutasuna dauka. Gainera, bertso tradizioak asko lagundu beharko luke. Inon ez dauden hitzak asmatzea metrikarekin eta musikarekin bat etortzeko... hori oso gauza handia da eta gainera gurea.





Javi P3z is rushing around the office at Novophonica as he tries to tie all the last details up. The fact that they have to contract the groups in Summer doesn't help as most of the artists are on tour.

That's true, but Summer is chock-a-block with festivals. And electronic music is really good for Autumn, although not too many people think that way. People automatically label electronica as dance music and that's not exactly the truth. I mean, when people first started playing this type of stuff, it wasn't dance music at all, and it wasn't until we got to the 80s. Of course you have electronica you can dance to but there's no need to mix the two different concepts here. There are many years of research and culture behind electronica.

Did you have too many artists on the line-up last year?

Perhaps. Having too many people on the bill is not good because people can't go along and take their time to watch the musicians. A couple of the concerts last year coincided time-wise and you had loads of different styles in one small space. I personally feel that a DJ needs at least three hours to get his message across.

How do you decide on the line-up?

We basically take a look at what have been the most important releases of the year, and what the public's response has been. When we get down to work, we've cast our lines everywhere this year: DJ Shadow is an example of this, everybody is on about him because of his brilliant new release. The problem is that when an artist starts selling by the truckload, it's almost impossible to get in touch with him. There are a couple of acts we aren't bringing because we've had no way of contacting them.

Is Elektronikaldia only for those in the know?

No, not at all. There's no way you can do that. Most of the groups we bring are either quite or very unknown. The festival is for the curious type, for music lovers. The funny thing is that those who lump electronica in with dance music don't find that much dance music when they come along. Other times, the visitor comes across new forms of musical expression in Elektronikaldia that they'd never seen before and they go then and do their own research, they start buying records and so on.

What was it like for Elektronikaldia to take the step to a venue like Kursaal?

That was a huge step for us. That's where going: we want the festival to spread into the heart of the city. Holding everything in Egia was a bit of a drawback insofar as this type of festival has to be where things are happening, you know, movement. It also gave us the chance to do things during the day. Night doesn't come before day in Elektronikaldia.

Jazzaldia is starting to become more interested in the world of electronica, what do you think of that?

It was hard to happen. We've gone to the Jazzaldia organisation with quite a few proposals over the last few years but nothing has ever come of them. It seems that that could soon change.

Jazzaldia had Hip Hop on the bill a couple of years back...

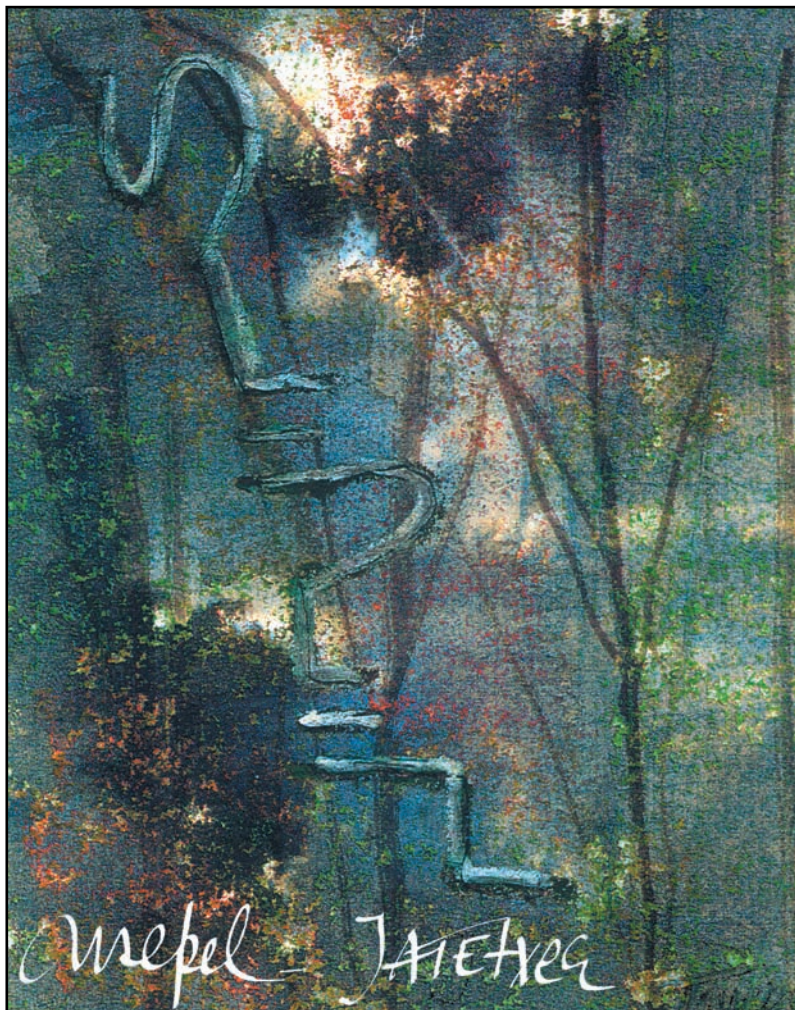
Yeah, on and off to be more precise. There are two types of Hip Hop: one that's more developed musically and another more linear type that is more for a clichéd singer to spout on about how he's being beat up on. That can get boring to the fan, and probably even more so to a fan of Jazz. We're still way behind as far as Hip Hop is concerned, although there are some exceptions...it shouldn't be like that, there should be some really good stuff coming out of the Basque Country.

Because of the language?

Yes, the sound of Basque is really appropriate for music. It's as flexible as English. As well as that, it's also got the tradition of sung verse, that's bound to help. To come up with words that exist nowhere else and fit them in with the metric and the music...that's amazing and it's ours.

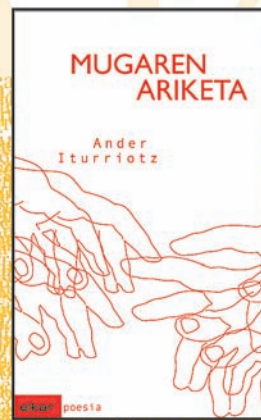
«NIRE USTEZ DJ BATEK HIRU ORDUKO SESIO BAT BEHAR DU JENDEARI EMAN NAHI DION MEZUA ADIERAZTEKO»





Salamanca pasalekua, 3 - 20003 Donostia - 943 42 40 40

elkar poesia | bilduma berria



Atea io du esku batek eta zero
la zentzua bizi...
...
Ander
Iturriotz



Joan Mari
Irigoien



Gure artean
euskaraz



**Bizkaiko Foru
Aldundia**

Kultura Saila

**Diputación Foral
de Bizkaia**

Departamento de Cultura

50

aidanez the 50th zinemaldia

Izenburuan esatearekin nahikoa da. Aurtengo edizioaren zenbaki borobilak hamaika zeresan eta imintzio sortuko ditu. Lazko Zinemaldia amaitu aurretik, begi guztiak aurtengoan jarriak zeuden. Eta aurtun bereziki, hainbat hiritar eta kanpotar zinearen inguruan antolatzen den zirkora hurbilduko da. Politiko eta patrozinatzaileek euren bikoteak etxetik ateratzeko aitzakia izanen dute eta betiko ergelak betiko tokietan bilduko dira. Zineak, beste edozein sorkuntza iharduerak baino gaitasun handiagoa du anormalak biltzen. Espero dezagun, edizio honen berezitasunak Zinemaldiak berez duen edo izan beharko lukeen izaera popularrari kalterik ez egitea. Guztiok kontent uztea zaila bada ere, urrezko ospakizunekin itsutu gabe, azken urteotan lortu den maila eustearrekin nahikoa litzateke. Ohiko sailez gain, (Ofiziala, Zabaltegi, Made in Spanish...) aurtengoak 3 retrospektiba nagusi ditu.

50 de los 50

Hamarkada hartako 50 film esanguratsu aukeratu dituzte ziklo honetarako. Aktore, zuzendari edo beste arrazoiengatik filmeez erlazio zuzena izango dute Donostiako Zinemaldiarekin. «Nahi ta nahiezkio zikloa superbibentziarako». Hitz horiek definitu dute.

volker schlöndorff

Zuzendari garaikideari eskeintzen zaion zikloan, aurtun "El tambor de Hojalata" liburua zine pantailetara eraman zuen zuzendari alemaniarrari tokatu zaio. Duela bost bat urte La Habanako zinemaldian omenaia egin zitzaion eta orain Donostian ikusi ahal izango da bere filmografia.

michael powell

Zuzendari europarren artean klasiko ezkutu bat. "El Fotógrafo del pánico" (Peeping Tom) eta beste hainbat harribitxi ikusi ahal izango ditugu zuzendari britaniarrari eskeinitako zikloan. Eta amaitzeko: Ezagutzen al duzue aurtengo edizioko afitxea gustoko duen norbait?

The title is enough. This year's edition's nicely rounded off number is bound to have everybody's tongue wagging. Everybody was tuned into what was going to happen at this year's festival before last year's edition had even finished. This year will especially witness a large influx of local and foreign visitors. Politicians and sponsors will eagerly snap up this chance to get their partners out of the house and the usual airheads will meet in the usual airhead places. Cinema, more so than any creative art form, has the uncanny ability to draw schmucks. We therefore hope that this year's edition of Zinemaldia will not damage the true popular spirit it's supposed to have. Even though it's very difficult to keep everybody happy, let's hope they aren't blinded by the fact that it's celebrating it's fiftieth birthday. If they can maintain the standard shown over the last few years, that will be enough. There are three main retrospectives on offer this year as well as the usual sections (Official, Zabaltegi, Made in Spanish...)

50 from the 50s

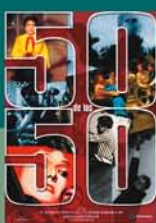
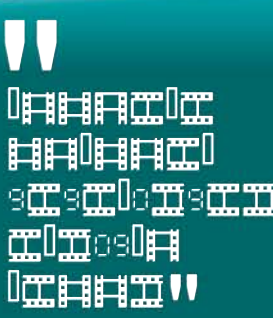
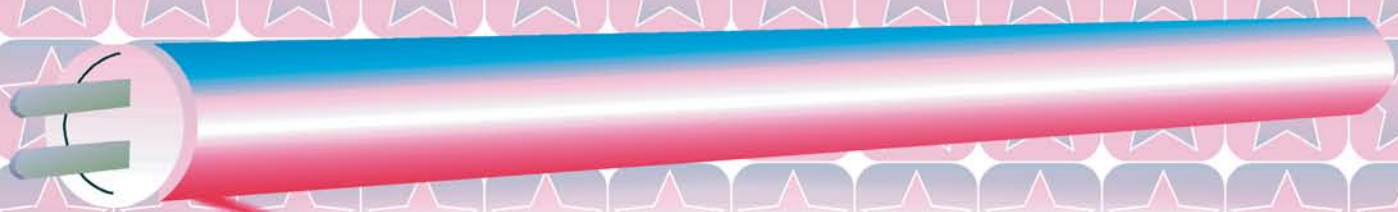
50 significant films have been chosen from the fifties for this cycle. The films all have a special connection to the San Sebastian Film Festival, be it down to the actors, directors or for whatever other reason. «Cycle necessary for survival» is how it has been defined.

volker schlöndorff

The section dedicated to contemporary directors will feature the German director responsible for bringing the book "The Tin Drum" to the big screen. He was paid homage at The Habana Film Festival five years ago and this year his films will be on show in Donostia.

michael powell

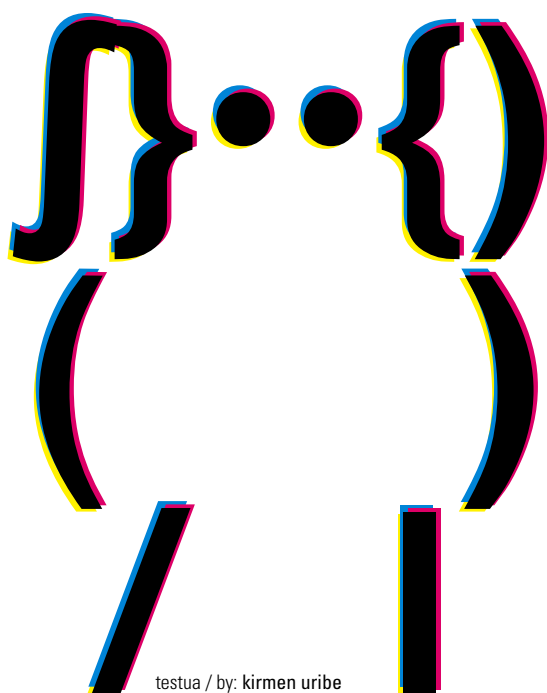
A hidden classic amongst European directors. We'll be able to see "Peeping Tom" and other gems in the cycle on this English director. A question to finish up with: Does anybody know of anyone who actually likes the poster for this year's edition?



THE BALDEO€
testua / by: koldo almandoz



what does it mean?



testua / by: kirmen uribe

Art done on the information net is called Net-Art. The poetess Elizabeth Macklin has gone and done something just that, but in her case words are the tools used. She is the authoress of two books published by Norton Publishers: "A Woman Kneeling in the Big City" and "You've just been told". She received the Lowell Poetry Travelling Scholarship grant which basically pays people to pack their bags and head off abroad on a poetry-writing quest. This is exactly what she did. She packed her bags and headed for... Bilbo. No sooner had she touched down than she was off to get Basque classes in AEK. Ever since then she has been a steady visitor to these shores. She wrote the poem accompanying this text, based on chat-line experiences, in Basque and English. On the one hand she captures the moment when the conversation took place, and on the other she goes into the relationship between languages. She likes playing around with translations, and she really focuses on the meaning of what is being said as well as tuning into the reader's stance. She loves to translate the Basque to English and lose herself in the different musical tunes created by those translations.

This poem was first published in Barrow Street magazine, 2001, in New York.

WHAT DOES IT MEAN?

Scenes in Translation

1

[Herkide bat duzu.](#)

You've got a fellow-countryman here.

2

[Maitasuna hitzetan baino ekintzetan ikusten omen da.](#)

They say love shows in actions rather than words.

...

[Horretarako dira txat-gelak ezta?](#)

It's what rooms are for, or no?

[Omen.](#)

Or they say.

[Erabilera hori eman diegu, bai.](#)

We've used them for that, yes.

3

[Tipo batek hizkuntza eta kaosaren arteko](#)

[harremana azaldu nahi izan zigun jardunaldi batzuetan...](#)

A fellow was intending to tell us about the relation between chaos and language over a few lectures...

[Hizkuntzaren arauak zenbateraino diren kaotikoak](#)

[azaldu nahi zigun](#)

He wanted to explain how far the rules of language are chaotic

[eta hizkuntzaren kaosa zenbateraino](#)

[zegoen araututa.](#)

and how far the chaos in the language did have its rules.

[Nahastu egin zen amaieran.](#)

He got tangled up toward the end.

...

[WEBMASTER: Kaosaren adibide garbiena txateoak dira.](#)

WEBMASTER: The clearest kind of chaos is a chat session.

...

[Hori bai, baina saiatzen ari gara.](#)

Absolutely, but we are trying.

...

[Bai, eta lortzen dugu.](#)

Yes, and we do get there.

4

Baina: Gauza berdina gertatzen al da hizkuntzatan, kaosean baino?

But: Does the same thing happen in language as in chaos?

Nik uste dut neurri batean baietz...

I think so, in some measure yes...

Azken finean

elkar ulertzen dugu.

When all is said and done

we understand each other.

eta badirudi ez dagoela

araurik hori lortzeko.

and it seems there's not a rule

on earth for achieving that.

5

Geroago orden bat ikusten al da?

Later on does an order appear?

Bai, baina aldi berean

desorden handiagoa da geroago.

Yes, but at the same time

a greater disorder comes later.

Beno, horretarako jainkoak inbentatu zituzten.

Well, it was for that that they invented the gods.

bai, baina orain nahi duguna

jainkoen mailara iristea da

Yes, but now what we want

is this stature of gods

eta guztiaren izaera ezagutu

eta kaosa ordenatu.

to get to know everything's being

and order the chaos.

Ezinezkoa da hori, baina.

That's impossible, though.

Bai, baina oso gutxik dakigu ezinezkoa dela.

Yes, but very few of us know that.

ENVOI

Jo, "hallazgo" bat da "Webmister" hori.

Jeez, it was a coup when you called him "Webmister".

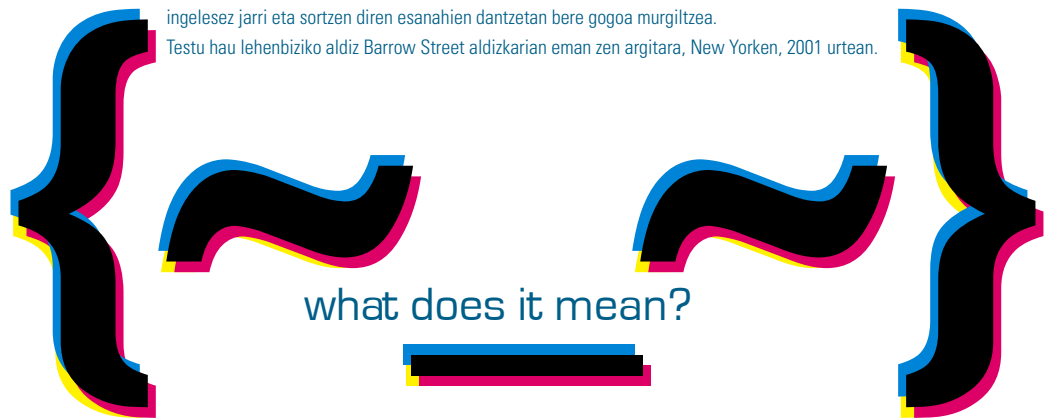
Bai, hau nahikoa hurbildu da jainkotasunera.

Yes, there's one who's well on his way to godhood.



Net-Art izena ematen zaio sare informatikoan egiten den arteari. Halako zerbaitegin du, hitzekin baina, Elizabeth Macklin poetak. Bi poema-liburu ditu idatziak, biak ere Norton etxean: "A Woman Kneeling in the Big City" eta "You've Just Been Told" izenekoak. Lowell Poetry Travelling Scholarship beka jaso zuen, alegia, atzerrira bidaia egin eta poesia idazteko urtebeteko beka. Nora joango eta Bilbora joatea deliberatu zuen, eta AEK-n eman zuen izena, euskara ikasteko. Geroztik aldian aldian egiten du ostera Euskal Herrira. Ondotik datorren poema euskaraz eta ingelesez idatzi zuen txat bidez izaniko elkarrizketak oinarri harturik. Alde batetik internet bidezko elkarrizketaren momentua bera jasotzen du poeman eta beste alde batetik hizkuntzen arteko hartuemana ere badago. Gustuko du itzulpenarekin jolas egitea, eta arreta jartzea esanahietan eta irakurlearen harreran; euskarazkoa ingelesez jarri eta sortzen diren esanahien dantzetan bere gogoia murgiltzea.

Testu hau lehenbiziko aldiz Barrow Street aldizkarian eman zen argitara, New Yorken, 2001 urtean.



erakusketak - exposiciones

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

margazkiak
pintura de cámara
2002.07.04 - 2002.09.28



rosa valverde
2002.07.17 - 2002.08.31



letagin txuri white fang



Beti ere pentsatu izan dugu Jack Londonek sortutako txakurtxo hau azkarra eta fidela zela. Hona hemen bertso atipiko bat, fidela eta xamurra bai baita bihotzbera eta intentzio zintzo beterikoa ere, baino letagin honek ez dauka azkartasunik, ala bai?

Dario Adanti berak zera esaten du: «Orri hauexek ez ditugu Jack Londonen pertsonaiari eginiko burla bezala ulertu behar, baizik eta desprendimendu askea moduan, eta ekintza aske oro bezala ergelkeriz eta zentzu faltaz beterikoa».

1994. urtean sortutako Kolmillo honen bilduma honetako orriak Buenos Aireseko Página/12 egunkariaren Sátira/12 gehigarrian argitaratutakoak dira ia bere osotasunean. Umore surrealista eta ergela logika pisutsuenarekin nahasten dira komiki honetan. Kolmillok bizitako abenturak irrigarriak dira oso baino albuntxo honek daukan bitxikerietako bat zera da: Kolmillok bizitako gag bakoitzeko (bat orrialdeko) tiratxo txiki bat aurkitzen dugu orrialdearen bukaeran eta bertan oso pertsonaia xelebreak: La Pulga Domínguez, El Hueso Alberto, Número Town eta Filisberto Letraset, non autoreak bere txisterik grafikoek egiten dituen, hezur, arkakuso, hizki eta zenbakien irudi ikonikoa erabiltzen dituelarik txistea sortzeko.

Hona hemen ba Inréves edicionez bere Medio Muerto bilduman argitaratutako azkenengo bitxikeria, ez galdu bistatik ez editoriala ezta bilduma ere.

Baietz Kolmillo Blanco ti-ta batean irakurri!

We've always thought the that the dog brought to life by Jack London was a clever and loyal little beast. We now give to you a not so typical version where our furry friend is still loyal, compassionate and he doesn't have a bad bone in his body, but is old toothy quite as clever as he used to be?

This is what Dario Adanti has to say on the matter: " Nobody should take these few pages as taking the piss out of the character created by London. It's more of a loose interpretation of the story, and like any other act of this type, it's very doesn't make any sense and is totally idiotic.

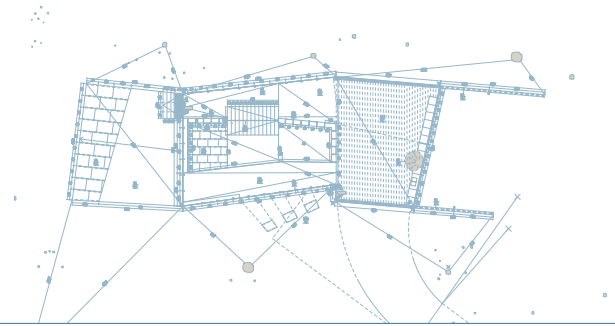
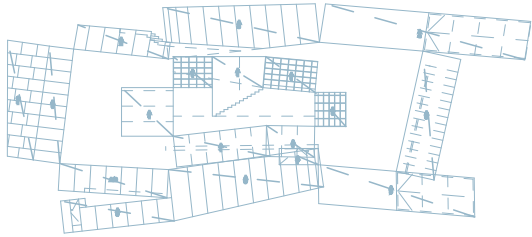
This version of Fang was first published, almost in it's entirety, by the Pagina/12 newspaper in its supplementary magazine Satira/12 in 1994. Surrealistic and idiotic humour go hand in hand with the most logical reasoning in this comic. Old Fang's adventures are hilarious, but the funny thing about this little comic book is that for every one of Fang's escapades (one per page), we're treated to little strip at the end of each page where characters like La Pulga Dominguez, El Hueso Alberto, Numero Town and Filisberto Letraset come up with the most graphic of jokes using iconic imagery of bones, fleas, letters and numbers.

So, you have been informed of the latest publication by Inréves ediciones in their Medio Muerto collection. Don't lose track of this collection or the editorial.

Bet you just gulp this one down.



testua / by: txo!?



Angel Borrego arkitektoa da. Madrilgo arkitektura eskolatik, masterra Princeton-go unibertsitatean, Fullbright bekaduna. Maixu lanetan dago New York-eko Pratt unibertsitatean eta baita Alikantekoan ere. Bere lana Europa eta Ameriketako erakusketetan azaldu du arkitekto eta artista bezala.

Angel Borrego belongs to the Madrid Collage of Architects. He did his Master at Princeton University. He has also received the Fullbright Scholarship. He works as a professor at The Pratt University in New York and also at The University of Alicante. His work, both as an artist and architect, has been exhibited throughout Europe and The Americas.

Hasiera batean proiektuaren enkarguak kontuan hartzen zuena bezeroaren bulego berria zen soilik. Bulego honen egitekoa ikerketa eta inteligentzia zerbitzuak ematea izangoenez, bulego ideal bat nahi zuen: oso txikia, ezkutuan, basoak kamuflatua, baina inguruko bista nagusiekin, zelatan egon ahal izateko moduko leihoa, "Nantucket-eko alargun baten leihoa" bezalakoa.

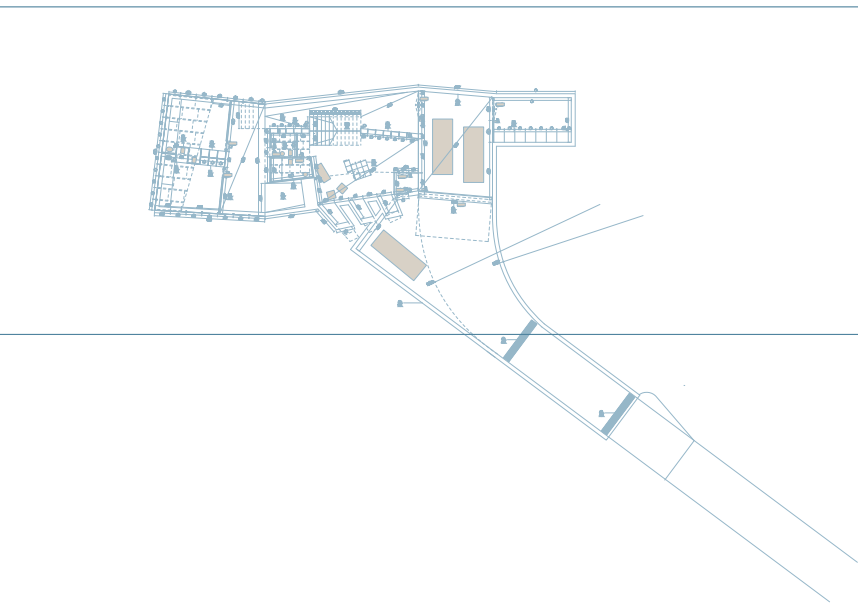
Bere etxea, aparteko eraikuntza gisa, proiektuan sartzeko aukerari buruzko hizketa, azkenean erosi zen orube hark zuen edertasun naturala zela eta sortu zen. Etxeak ia erabat inguratzen du bulegoa, etxeko espazioaz kamuflaje gisa baliatzeko moduan. Etxearen aurrealdeak bulegora ematen du, bildu eta apaindu egiten du bulegoa, bista gautarrean hauteman dezakegunez. Etxeko usantza da bulego barruan egiten den lanaren kamuflajea...

Diseinu prozesua etxe arrunt baten diseinuarekin kamuflatu zen. Hori bai, patio bat balitz bezala, etxearen barneko erdigune sekretua marraztuta. Zirkulazio sistemaren zatiak, eskailerak adibidez, behar zena baino zabalago marraztu ziren, gero, obran, bi eskailera bereizitan banatzeko, bata besteari erreplika eginez. Honek erabat ez berdinak eta berdintsuak diren bi zirkulazio sistema izatea ahalbidetu zuen.

Proiektuaren planoak beste arkitekto batzuen planotan oinarritu ziren, jatorrizko lan formal adierazgarriegi bat egiteko tentazioa saihesteko eta bezeroaren lanaren zati handi bat (farmazia patenteen lapurreten ikerketa, faltsifikazio artistikoa...) oinarritzen den kopiaren praktika egiteko. Proiektu hau beste proiektu batzuen osagai eta formen collage bat da. Kopia proiektuari gardentasuna emateaz gain, proiektua bera babesten du.

Bulegoaren itxitura etxe bat edo, hobe esan, minbizia bezala tamainaz eta gaitasunez hazi den espazio zahar bat (etxeko pribatuena) barruan izateraino zabaltzea baiditza ulertu behar al da diseinu hau? Zein da proiektuaren fatxada? Ikuste-loturen, babesaren, kontrol eta mehatxuen jokoak eta publiko eta pribatuaren arteko lotura irauliak, proiektu hau espazioen eta zaintza erlazio garaikideen izaeraren azterlan bihurtzen dute.

HOUSE



a house in princeton princeton-go etxea



The original plans for this project were only for a new office for a client who works in research and intelligence. He wanted what he considered to be the ideal office: very small, hidden away, camouflaged in the woods but with views of the surroundings, something like a "Nantucket widow's window" where he could keep a close eye on everything from.

The idea of adding a house, as a separate building, to the project was touched upon because of the sheer beauty of the site to be built on. The house almost completely surrounds the office. This turns the household space into a type of camouflage. The house is a front for the office, it covers and decorates it. The views at night time really highlight this aspect of the project. The domestic use of the house serves as camouflage for the work being carried out on the inside...

The design process was hidden in the design of a normal house and the inner centre appeared as an inner patio. Parts of the inner circulation system such as the stairs were drawn wider than they actually were. These were later divided in two when work on the house started and, thus we created two completely different systems that were a mirror image of one and other. The plans of the project were based on other projects by different architects so as to avoid the necessity of having to draw up formal original plans that might just give too much away about the project in mind. This also reflected the practice of copying in the type of work carried out by the client who investigates thefts of pharmaceutical patents and forgery in art. The project in its entirety is a collage of elements and forms from different projects. The copying is meant as a form of protection and makes the project transparent at the same time.

Should we then consider this design as one where the encasing of the office expands to the extent that it houses a home, or, should it be regarded as an old space in the house that has grown in size and power like cancer? What is the façade in this project? The play between visual connections, protection, control and threat and the possibly subverted relation between what is public and private make this a study of the nature of space and the relation of contemporary vigilance.

testua / by: ibon salaberria

A 01.04.96 NdeM title block added

REV	DATE	BY	DESCRIPTION
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ALEC JACK, AIA
Hartley, NJ 08531

Morrow House, Princeton

Site Plan

DRAWING TITLE

1:10	01/04/97
SCALE	DATE
1:250	ABC+NdeM
DRAWN	CHECKED

E.51.0

A

DRAWING NUMBER

REVISION

Ez da gauza konplikatua. Jokalari batek edozein irudi sortu eta bere sarea prestatzen du, zuzen eta bortitza edota alderatu eta xamur, ez da zertan pilota marra txurien artean sartu behar, baino zure arerioa harritu eta sorprenitu beharko duzu, haren eskuak izoztu eta burmuina moteldu dadin, zure sakearen ostean haren buelta dator, beste jokalariek zure irudiari kaña sartuko dio eta batek daki zeinen alde joango den abantaila.

hasten da jokoak:



A->



<B



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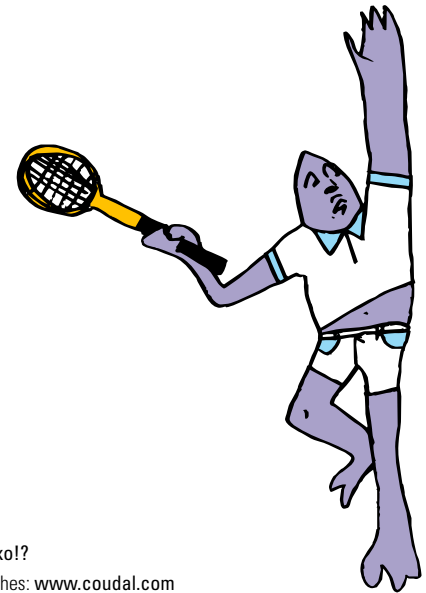
A->



<B

akabo!

photoshop tenisa



testua / by: txo!?

jokoak / matches: www.coudal.com

Ba al daukazu ordenagailurik etxean? Interneterako konexioa? Irudiak tratatzeko programa? Galdera guzti hauei baietza eman badiezu zorionez zabilta, photoshop tennis deritzoten kirol berri honetan joka baizaitzke. Jokalari ez izatekotan, berdin berdin liluratu zaitezke ikuskizunaz.

Kirol berri bitxi honetan jokalaria (sortzaile akaso) bakoitzak geruza berri bat gehitzen dio irudiari, aurrekoak eginikoari erantzunez, osatuz, zapuztuz edo probokatuz.

Egia esanda ez dakit zergatik esaten dioten tennis; beno bai, pilota-argazkiaren joan eta etorria dela eta, baino akaso photoshop konbatea deitu beharko lukete... edo dantza, batzutan arerioek ez dute haien agresibitatea argitara ateratzen, ez dute jokoak burrukan oinarritzen eta baten irudiak bestearekin osatzen doaz, gero eta artelan finago eta osatuagoa sortuz. Snif, zein polita! Batzuen esanetan photoshop tennis ariketa bisual hutsa baino gehiago da, lan merkatu lehiakor batean diseinurako zure gaitasuna eta baliabideak erakusteko gunea da, baino tira, nik uste jendeak gehio jokatzen duela dibertitzearren, jendeak partiduak jokatzen dituzte interesgarriak direlako. Diseinu hutsagatik diseinatzen da, eztago bezerorik, ezta eskaerarik ere, bakoitzak nahi duena egiten du.

Ez dago arau finkorik, jokoak ez dauka bukatzeko momentu jakinik, bi jokalarik irudi kopurua ezarri dezakete aurretik edota batek errenditu, zein aspertu eta bertan behera utzi. Askotan jendearen bozketak erabakiko du zein den irabazle. «Partidu bakoitzean diseinatzaileek jokoaren kontzeptuaren ikuspegi ezberdinak nola erakusten dituzten ikustea liluragarria da» dio Jim Coudalek, tennis honen sortzaileetarikoa bat. Hain zuzen ere haien webgunean (www.coudal.com/tennis.html) aurkitu daitezke partidurik erakargarrienak.

Kirol berriak abantailazko pare bat ezaugarri ditu, batetik ez da izugarritzko teknologia behar, ez behintzat behin ordenagailua izanda, ez da plug-in berezirik behar ezta ordenagailu potente eta interneterako konexio azkarrik ere. Bestalde irudiak erabiltzen dituztenez hitzak erabili beharrean, mundu zabaleko edozein lekutako pertsonak jolas dezakete, haien hizkuntza zein den axola gabe.

Hum... Etxean aspertua? Tira, ez izan nagiak, hartu paper bat eta bi arkatu eta jokatzen paper tennis. Bestela? aukeratu The Balderen irudiren bat, gogoko zein gorrotagarri, eta sartuiozu esku, gu hemen gaude: info@thebalde.net

Have you got a computer at home? A connection to internet? A programme for altering images? If you've answered yes to all the questions, well then you're in luck. You can now play a new game called Photoshop Tennis. It doesn't matter if you're not a player, you'll be blown away by the spectacle all the same.

Each player in this whacky game answers the other player by adding a layer to the image sent, and in the process completes it, wrecks it or provokes the sender at the same time.

To be honest, I don't know a whole lot about tennis, well, I can cop the to and froing of the image bit... maybe they should call it Photoshop Combat... or dance. I mean, your opponent isn't always overtly aggressive. They don't take the game as a fight. Sometimes they even mix images and create something quite artful. Sniff, how touching!

This Photoshop Tennis lark is more than just visual exercise according to some. They regard it as a shop window for their design skills in a highly competitive market (it's a jungle out there men!). I personally think that most people get involved to enjoy themselves, people watch and play the games because they're fun. They design for the sake of designing. There are no customers or orders. Everyone does what they fell like doing.

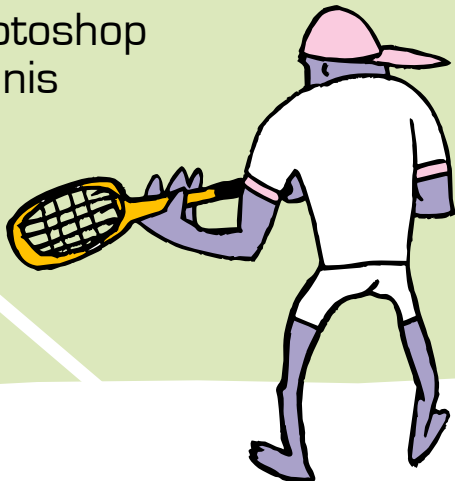
There are no set rules and there is no set end to the game. Two players can stipulate the amount of images to be used before they start and you can surrender or just give up if get bored. Many times it's the people's votes that decide who the winner is. It's fascinating to observe the different ways each player chooses to express their concept of the game. So says one of the probable creators of the game, Jim Coudal. You can find some of the most spectacular games at their web site (www.coudal.com/tennis.html).

The new game has a couple of advantageous characteristics; on the one hand, once you have a computer you don't need incredible technology, any special plug-ins or a broad band connection to internet. On the other, seeing that it's imagery that's involved and not language, anybody in the whole wide world can play no matter what tongue they speak.

Hum... flaked out and bored at home? Don't be lazy. Grab a piece of paper and a couple of pencils and start playing paper tennis. Otherwise get along to The Balde at info@thebalde.net, grab any picture you like or despise and fiddle around with it. Match-ball!

There's nothing complicated about this at all, any player prepares any old image and gets ready to serve, hard and straight, or softly and to the side, there are no white-line bounds here, but you'll have to surprise and shock your opponent, freeze their hand and slow down their brain, because their shot will come straight back at you, the other player's gonna mickey around with your image and who knows what way the game will swing.

photoshop
tennis



the game starts:



A->



<-B



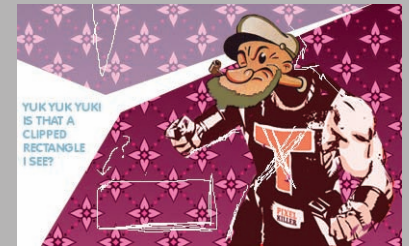
A->



<-B



A->



<-B



A->



<-B



A->



<-B

enough!

testua / by: i.b.m.

Joponia ekialdea izaten jarraitzen du, jakina, baina ez uste bezain urruna. Egun, distantziak laburtu egin dira, eta badira zenbait bide, non distantzia kilometrotan neurtu baino denboran neurtzen den. Komunikabideak, teknologi berriak dira muga guztien gainetik pasatzeko gai eta horri esker inoiz baino gertuago dugu ekialdea ere bai. Hala ere, exotikoa izaten jarraitzen du, batez ere ezezaguna zaigun neurrian. Dena dela, harritzekoa da zenbat jende liluratua dagoen bereziki Japoniarekin, edo hobe esanda, herrialde dotore horren senaren aberastasunarekin.

Nork ez ditu geishak gogoan, esaterako? Irudika genezake segituan: jantzi koloredunak, makilaje deigarri eta gehigizkoa, mugimendu berezi eta oso propioak...

Horraino bai, bai eta anima edota japoniar zinemak eskaini errealitateraino ere bai.

Baina, esate baterako, zer dakigu Kabukiaren inguru? Zer den ere askok ez lukete asmatuko. Kabuki japoniar antzerki mota bat da. Geishak berak, samuraiak eta abar horretan agertu pertsonaiak eta zinemak, mendebaldekoak ere, Sergei Eisensteinek argi aski utzi bezala, Kabukirengatik zer ikasi izan du; uste baino askoz ere gehiago.

Edo garaian, XVI.mendearen sortu zen antzerkiari deritzo Kabuki.

Noh antzerkiaren gibeletik sortua da; horrek ez du esan nahi harengandik sortu denik, baizik eta hura herrikoia goa egitearren sortu zela. Noh-k 700 urteko historia du bederen, baina betidanik herri xeheatik at egin izan da. Kabuki aldiz, herriari begira sortua da, eta bueltan etorri zaio ordaina, egun ere herriak gustora aski hura begiratzen baitu.

Konplikatu da berez Kabukia, edota haren

filosofia zein fisionomia ulertzea

lehen azalpen batekin;

izan ere, zer

pentsatu ematen baitu entzuteak Kabukik ez-ohikotasuna duela ardatz: mendebaldean ohituta gaude eskenatoki gainean errealitatea berregituratzen ikustera, gero eta errealago, gero eta naturalago, gero eta hobe.

Kabukin berriz, errealitatek eskapo egiten dute, egunerokotasunetik ahalik eta gehien urruntzen dira, ohiko errekurso, espresioetatik urrun, ia kasik hizkuntza propioa duelarik, sinbologiaz osatu kode berezi bat.

Osotasuna ageri da eskenatokia gainera Kabukin. Soinuak, mugimenduak, espazioak, ahotsak dena du garrantzi bera, batak ez du bestea laguntzen, ez dago maila ezberdinek, gauza bakoitzak badu besteak bezainbeste garrantzia eta presentzia. Taldea osatzen da, haren zentzurik zorrotzengatik; armoniaz eta barne energiak mugiarazten da drama elementu hauek guztien laguntzaz eskenatoki koloredun eta bizidun baten gainean.

Honela, Kabukik ikuslearengan liluraldia sortarazten, lortzen du, instintiboki; giza garunean erabateko probokazioak sartzen da. Arestian aipatu konplikazio hura, egonez ez egon konplikatu den bezala, Kabukin hori lortzeaz gain, batek daki nola, zein indarrak, zein perfekzio, armoniak, monismoak bideratua mugimendua entzuten dugu eta soinuak ikusten kapazak gara.

Istorioak kontatzeko beste modu bat dugu Kabukia,

baina beti ere istorioak dira

b e r t a n ;

antzerki nipona

badago drama, hasiera, bilakaera eta bukaera bat duen drama. Hori bai, antzezlanotan, pertsonai berberak ateratzen dira beti; oso zehaztuta dago zer pertsonaia klase dagoen Kabukin eta horien konbinazioak, ager eta desagertzearekin burutzen da lana. Hori bai, aspaldidanik gizonetakoak soilik dira aktoreak antzerki mota honetan; hortaz, emakumezkoena egin behar delarik, gizonetakoak egiten dute ere. Ez-ohikotasuna baldin bada ardatza, agian honek ere uste baino zentzu gehiago dauka.

Edonola ere, miresgarria da mendebaldetik zein ekialdetik begiratuta Kabuki aktoreen profesionaltasuna eta, nola ez, Kabuki bera, hain errotua, hain ongi kalkulatu dena, ikuslea behartu gabe, liluratzen.

Kabuki izeneko aktoreak zioen, "eskenatokian ikusle goari bizkarra emanez egon behar badut, hala ere nik jarraitzen dut antzeztan, mugimendua nere barnean, nere buruan dabil etengabe; eta ikusleak sumatzen du, bestela, nere bizkarrak traba besterik ez luke egiten".

Zuhatza izan liteke hauxe guztia irudikatzen erabil genezaken metafora: hantxe da bera, geldirik, isilik, baina ez mutu eta jakina, bizirik, egundoko indarrak lurrari errotua.



japanese theatre

Japan, of course, is still East, but it's not as far away as we think. Distances are shorter nowadays, and there are some ways of travel that are measured in time, not kilometres. Telecommunications and new technologies know no limits. Thanks to this, the East is nearer than ever. That said, we still find it exotic, above all the parts of it we don't know. It's amazing the amount of people who are especially enthralled by Japan. Or maybe that should be the amount of people who are enraptured by the richness of character that abounds in this elegant country. For instance, who doesn't know of their Geishas? You can picture them in a moment: their colourful costumes, their over-the-top and attention-calling make up, their very unique and special movements... So far so good, at least as far as the reality offered by their soul or Japanese cinema.

But, and here's a question for you, what do we know about Kabuki? Not many would even be able to guess what it was. Kabuki is a branch of Japanese Theatre. The geisha, the samurai and characters of their ilk, Japanese cinema and Western cinema (Sergei Eisenstein is a clear example of this) have all learned a lot from Kabuki, a lot more that they think.

Kabuki is the name given to a style of theatre born in the 16th Century. Kabuki basically originated out of Noh theatre. That's not to say that Noh created it, it was basically started to make Noh more accessible to the public in general. Noh has a seven hundred history in its own right, but it has always been out of reach to the general public. Kabuki, on the other hand, was created with the general public in mind and is now reaping the rewards of such a stance. It is a huge favourite with people.

Kabuki or its philosophy and physiognomy, are rather difficult to understand at first glance because of the fact that everything is based on unreality. This is especially so if we look at from a western perspective where we are accustomed to seeing theatre that reproduces reality on stage: the more real, the more natural; the more natural the better. In Kabuki, however, they escape from reality. They get as far away from everyday life as possible, as far away from normal techniques and expressions as possible. You could say that they even have their own special language coded in symbolism.

Kabuki has to be appreciated as a whole. The sounds, movements, spaces and voices are all given the same importance. One's not there to back up the other, there are no differences and each element is granted the same importance and

presence. The group, in the true meaning of the word, makes up everything: the elements of harmony and inner energy make this type of drama crackle on a lively and colourful stage.

This is how Kabuki instinctively mesmerises the audience; it worms its way into peoples' minds and it provokes. Kabuki, as well as achieving the aforementioned complicity so hard to come across, is also capable of making us hear movements and see sound. Don't ask us what strength, perfection, harmony and monism they use to do so.

It's a different way of telling a story, yet it is a story: there's drama, a start, an evolution and a finish. The same characters appear in every play. The type of characters in Kabuki are very set and the story is built around the different combinations of these characters: when they appear, when they disappear. Men have been the only actors in Kabuki for a long time now. This means that men also play the roles of the women characters whenever there is one. This makes more sense when we take into account that Kabuki is based on unreality. Whatever way you look at it, the professionalism of Kabuki actors is amazing, as is the way the deeply rooted and highly calculated Kabuki can enrapture an audience, without seeming to try and do so.

As a Kabuki actor once said: "If, on stage, I have to turn my back to the audience, I keep on acting. The inner movement never ceases, not inside me nor in my head, and the audience can appreciate this. If not, my back would just be getting in the way".

The image of sap could just be the metaphor to use when thinking of Kabuki: it's there, still and quiet, but not mute and, of course, it's very much alive and strongly rooted to the ground.





non_aurkitu_the_balderen_kutixiak_were_to_find-us.mp3

DONOSTIA

LA MOTA	KALAMU DENDA
KAYA	KALAMU DENDA
ROXY LIFE	SURF DENDA
ALBOKA	TABERNA
ZIRIPOT	TABERNA
OLD SCHOOL	HIP HOP DENDA
DAM	ARROPA DENDA
KOLDO MITXELENA	KULTURUNEA
POLYESTER	PIERCING & TATTOO & ILEAPAINDEGIA
DIAGONAL	ARROPA DENDA
KUKUXUMUSU	ARROPA DENDA
CRAJ	KULTURUNEA
UREPEL	JATETXEA
A+T	TATTOO
ARTELEKU	KULTURUNEA
ETXEKALTE	DANCE CLUB
SOMA 107	GROW SHOP & TABERNA
CABO ROJO	ARROPA DENDA
MARCIAL MUÑOZ	ILEAPAINDEGIA
POKHARA	DANZ KAFE
ULUWATU	SURF DENDA
THE GALLERY	TABERNA
DON HUEVONE	JATETXEA ETA AISIA PARKEA

IRUÑEA

KUKUXUMUSU	ARROPA DENDA
XALBADOR	DISKO ETA LIBURU DENDA
XALEM	DISKO ETA LIBURU DENDA
GOLEM	ZINEMAK
NICOLETTE	CLUB DE RITMO
ARTSAIA	KONTZERTU ARETOA
ALDAPA	TABERNA
TXORIMALO	TABERNA
MOTA	KALAMU DENDA
SLIDE	SNOW & SKATE WEAR
LAS PALAS	ILEAPAINDEGIA
SUITE	MUSIKA DENDA
LOREAK MENDIAN	ARROPA DENDA
CACHET	ARROPA DENDA
JOLASKIDE	KIROLDEGIA
MARCO	ILEAPAINDEGIA
LEÑO	ARROPA DENDA

BILBO

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

HERRIAK

XURRUT	PIZZERIA-KONTZERTU ARETOA	GORLIZ
IRRINTZI	TABERNA	GERNIKA
BOLATOKI	TABERNA	BERMEO
KUKUXUMUSU	ARROPA DENDA	BARAKALDO
MIKELAZULO	KULTUR ELKARTEA	ORERETA
ITZALARGIKO BORDA	JATETXEA	ELIZONDO
DOLETXEA	TABERNA	ARIZKUN
ATERPEA	ATERPEA	ORIO
BERTSO HOP-BILINTX	DISKA ETA LIBURU DENDA	IRUN
OMNIWARE	INFORMATIKA DENDA	IRUN
JAM	KONTZERTU ARETOA	BERGARA
POL POL	TABERNA	BERGARA
ZIRIPOT	TABERNA	BERGARA
EDERRA	TABERNA	ARRASATE
EKLIPSE	TATTOO & ARROPA & ZAPATILAK & PIERCING	ARRASATE
EKAITZ	TABERNA	ARRASATE
ZUTE	ILEAPAINDEGIA	TOLOSA
PORTU	KAFETEGIA	OÑATI
BAOBAB	ARROPA ETA ARTESANIA DENDA	OIARTZUN

HAN HEMENKA

FLORIDA 135	DISKOTEKA	FRAGA
CENTRE CULTURAL EUSKAL-ETXEA	TABERNA	BCN
NOU EUSKAL ETXEA BERRIA	JATETXEA	BCN
KUKUXUMUSU	ARROPA DENDA	BCN

BAIONA

KUKUXUMUSU	ARROPA DENDA
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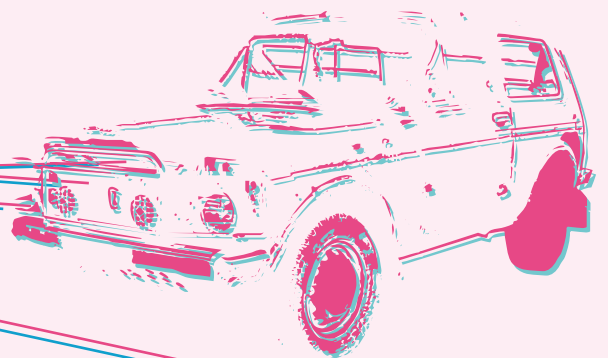
GASTEIZ

AMETSAK	KALAMU DENDA
WON XURF	SURF DENDA
SARTU	ARROPA DENDA
KUKUXUMUSU	ARROPA DENDA
PARRAL	JATETXE & TABERNA
OKENDO	TABERNA
WARHOL	TABERNA
LEÑO	ARROPA DENDA



thebaldetrophycameless





zer da recrea2?

Recrea2 alde batera utzitako materialez eta objektuez egindako dekorazio, altzari, argiztapen eta bestelako osagarrietarako diseinu proposamena da. Proiektu hau birziklapen eta diseinurako interes komun batetik sortua da. Bilbon zein beste hiri batzuetan altzari salbuetsiez gain, hainbat proiektu burutu dituzte lokal komertzialetarako, tabernetarako, dantzalekuetarako... Bere sustatzaileak 90ko hamarkada hasieratik ari dira diseinu lanetan eta,aldi berean, kultur eta sormen mailako proposamenetan (Eman, En Canal, Espacio Abisal, Arte Nativa...) murgildu dira, beti ere ikerketa eta joera berrien zabalkunde izpiritua mantenduz. Bere diseinu eta dekorazio proiektu guztietan birziklapen elementuak modu naturalez sartu izan dituzte, bai ekonomia arrazoiengatik, bai izatedun baliabideen erabilera optimizatu beharraren kontzientzia, gero eta argiagoagatik. Hau guztia garapen sustengarri baten onuragatik, baina uneoro egungo dekorazio funtzionaleko premietarako irtenbide berrietan ikertuz.

Jokaera ildoak

Kontsumoko ondasun pasiboak berreskuratzen dituzte: era guztietako materialak, zokoratutako pieza eta objektuak: bai egurra, metala, ehuna, plastikoa, kristala... lantzen duten lantegi edo biltegietan baztertutakoa; bai merkatal guneetan zokoratutakoa (kartoia, enbalajea, latak, etab...); bai etxeko hondakinak (elektragarriak, kontserba potoak, latak, kaxak, trapaak, altzariak, diskoak, etab...). Diseinugintza eskusiboa da, serie mugatu eta pieza bakarretan egindakoa eta enkargu bidezko pieza bakarren ekoizpen pertsonalizatua ere egiten dute, aurretikako proiektu eta aurrekontuekin. Diseinu informatikoak, ikerlan ergonomikoak eta aukera pertsonalizatuak (estetika, ekonomia, espazioa, funtzionaltasuna) bezeroaren berariazko beharretara egokitzea ahalbidetzen dute. Objektu eta materialen birziklapenean materialen eta egituren determinazioaren arabera, bere eraldaketarako kontuan hartzen dute objektuen edozein manipulazio prozesu: jatorrizko egitura eta funtzioaren ustiapena egiten dute, baina estilo desberdinarekin izaera berri bat emanez. Hau da, egituraren aldatzea, erabilera desberdineko objektu berri bat sortzeko eta despiezetik abiatuta egitura berriak sortzeko.

Inspirazio iturriak

Recrea2-eko langileak Arte Ederretan lizentziatuak dira, baina ez diseinuan, ikus-entzunezkoan baizik. Sortzaile hauen inspirazio iturria artearen eta diseinuaren historia guztian zehar aurki daiteke, bereziki XX. mendekoan. «Ikus-entzunezko metodoan, ekintzako artean, instalazioan, argazkilaritzan, irudi diseinuan eta infografian lan egin dugu». Egia esan, diseinatzen eta objektuak egiten eurentzat eta euren etxetarako hasi ziren, ekonomia, premia eta gutzia arrazoiengatik. «Zabor munduan ahalbide eta iradokizun oparoko objektu eta materialak daude». Honekin bizimodua aurrera ateratzeko modua aurkitu zuten.

Eskulangintza eta diseinuaren artean kokatuak

Eskuekin lan egiten dute, beraz, eskulangintzaren eremuan ari dira. Hala ere, euren lanerako ezagunagoa da egile- diseinua, eskulangintzako zerrenda handitzen duten edozein ogibide baino. Saikapen nahasiko pieza bakar ugari diseinatzen eta egiten dituzte.



what is recrea2?

Recrea2 is an interesting design idea that involves using bits and pieces and materials that have been thrown out for decoration, illumination and accessories. A common interest in recycling and design set this little ball running. Apart from working on open layouts, they've also dabbled in shops, bars, discothèques in Bilbao and other cities, ... The people behind the project have been working in design since the beginning of the 90s. During that same period of time they've also taken part in projects of a different cultural and creative type (Eman, En Canal, Espacio Abisal, Arte Nativa...). Their work has always been imbued with the spirit of research and the diffusion of new tendencies. They have quite naturally added more and more recycled elements to their design and decorative work. They have done so for economical reasons and because of their ever-growing belief that we should get as much as possible from our current resources as well as their belief in sustainable development. This entails constant research to find solutions to current functional decorative necessities.

How do they go about all of this?

The gather unused consumer goods: all types of materials, bits and pieces of junk, be it from factories and workshops that use wood, metal, textiles, plastic, glass, from shopping centres (cardboard, packaging, tin cans, etc...) or discarded household stuff like household appliances, glass jars, tins, boxes, rags, furniture, records, etc... They carry out limited-series exclusive designs, one-off pieces as well as one-off pieces by order which entail the presentation of a project and cost estimate. Computer design, ergonomic studios and the personalisation of options (aesthetics, economy, space, functional character) allow them to adopt to the specific needs of each individual client. The use of recycled materials and objects. They are open to all the different possible ways of working with the recycled materials to be transformed inasmuch as the structure and purpose of the original object allows them to: this means that they make use of the original idea but furnish the object with a new character and a different style or that they modify the structure to come up with a new object with a different use. They also create new objects from bits of scrap.

Sources of inspiration

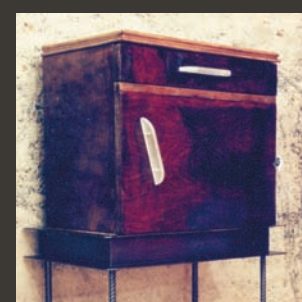
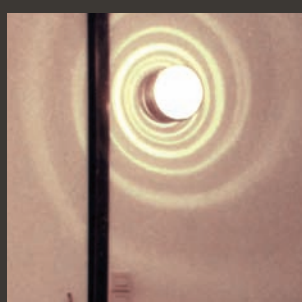
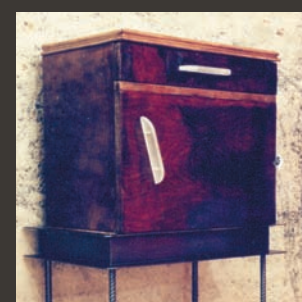
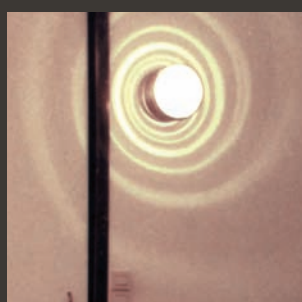
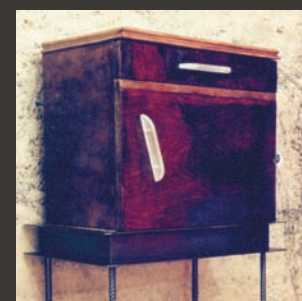
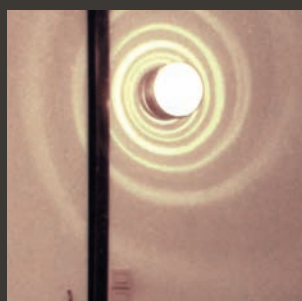
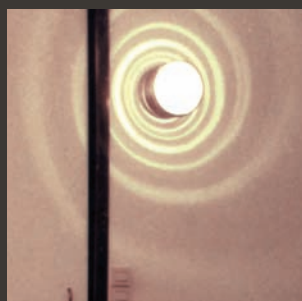
The people working in Recrea2 are graduates in Fine Arts, not in design, in audiovisual. Their source of inspiration can be found, as in the case of , throughout the entire history of art and design, especially that of the 20th Century. They have worked in the audiovisual field, action art, installation, photography, graphic design and infographics. They first started out designing and making things for their own houses out of need, economic cost and as caprices, and the world of rubbish is brimful of suggestions and possibilities. This eventually became their way of making a living.

Where they stand between handcrafts and design

They work with their hands, so that puts them in there with people who work in handcrafts, but the design element of their work moves them much more into the field of design than any other handcraft. They design and produce many unique pieces that are quite hard to label.

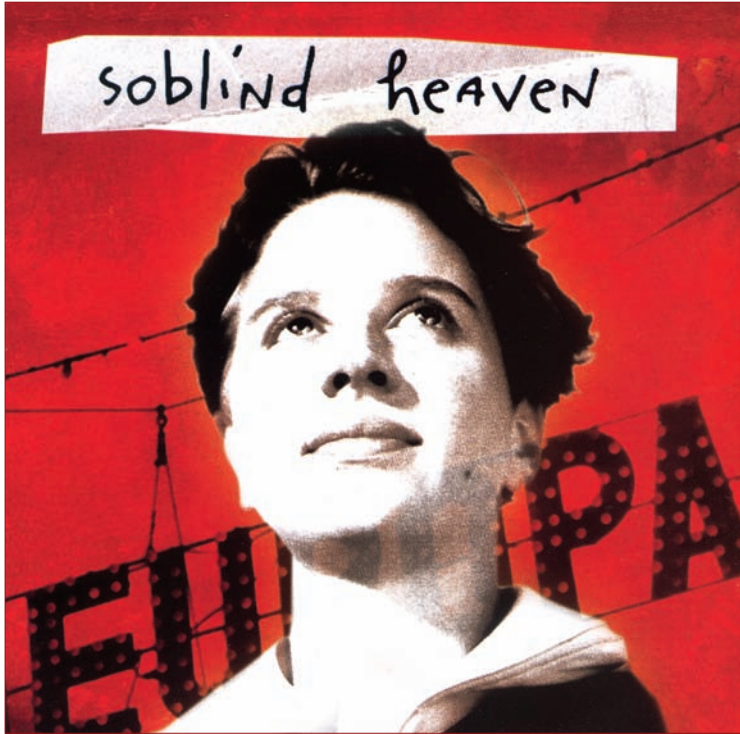


EGITURAREN ALDAKETA, ERABILERA DESBERDINEKO OBJEKU
BERRI BAT SORTZEKO ETA DESPIEZETIK ABIATUTA EGITURA
BERRIAK SORTZEKO



DISKO BERRIA
NEW ALBUM

HEAVEN



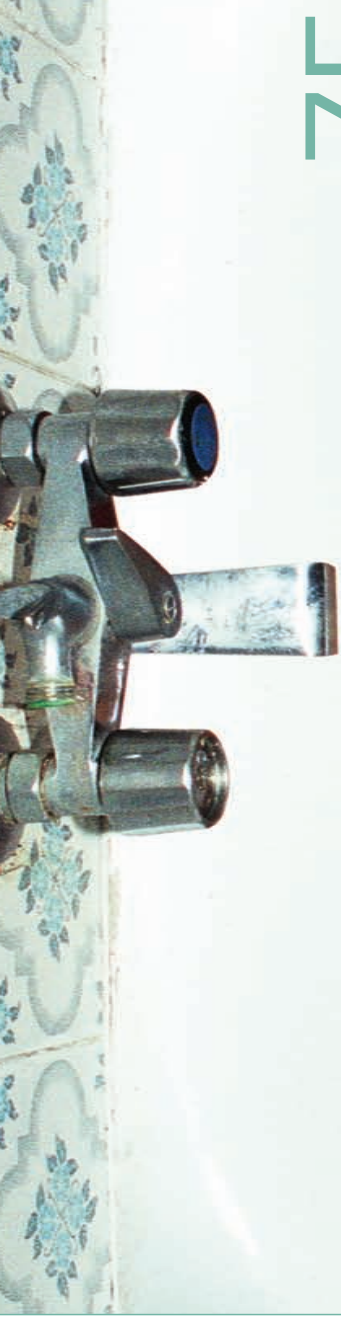
BY SOBLINDEK EGINA



GOLEM

zinemak begiratzeko zaitu eta begiratzeko zaitu
look your self into the cinema and you can look

GOLEM



ZENITH

argazkiak eta konzeptua / photos and concept: paco peregrín laguntzailea / assistant: michael breiding estilismoa / styling: francisco jiménez makilajea & ilepaindegia / make up and hair: sandra bailly para fashion makeup modelok / models: cristina, marcela (model & talent) for / bezeroa: the deli room: +34 91 521 19 83. doble a: +34 91 522 55 28











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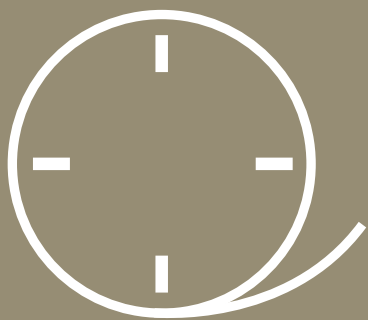
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wong kar-wai

shooting the instant



IT IS A RESTLESS MOMENT
SHE HAS KEPT HER HAND LOWERED,
TO GIVE HIM A CHANCE TO COME CLOSER.
BUT HE COULD NOT,
FOR LACK OF COURAGE.
SHE TURNS AND WALKS AWAY.

Hitz hauekin hasten da Wong Kar-wai zuzendariaren azken filma: "In the mood for love" (Deseando amar). Eta hitzok, primeran azaltzen dute film osoan senti araziko diguna. Desioak eta zalantzak bat egiten duten instant-aren labainkortsuna. Wong Kar-wai Shangain jαιο. Sei urte zituen bere familia Hong-Kong-era joan zen bizitzera. Eta bertako kaosak harrapatu zuen. Raskazieloetako leihoetan arropa zintzilikatzen duten hiriek gaitasun hori dute. Diseinu grafiko ikasketak amaitu eta telebistan hasi zen lanean. Gidoilari. Bere begirada paperetik irudietara eramatea erabaki zuen arte. Jhon Cassavettes, Scorseese eta Truffaut-en bidea jarraitu nahi zuen.

With these words does the director Wong Kar-wai begin his latest film: In the mood for love. And these words actually sum up what this film will make us feel quite beautifully; that slippery moment when desire and doubt coincide. Hong Kong when he was six years old. He was fascinated by the chaos he found there. Cities full of skyscrapers whose windows are decorated by full and fluttering clotheslines can do that kind of thing to you. He started work in T.V as a scriptwriter when he finished his studies in graphic design. He then decided to take the jump from writing on paper to placing images on the screen. He wanted to follow in the footsteps of the likes of John Cassavettes, Scorseese and Truffaut.





Denboraren ehundurak

Bere filmeetako plano bakoitzean, irudiaren sakontasuna, koloreen erabilera eta elementuen konposizioak garrantzi handia izaten du. Elementu ezberdin horien konbinazioak testura berezia ematen diote bere lanei. Batzuetan, besteetan baino zikinagoa, edo argiagoa, edo higatuagoa... Zuzendari hongkongdarrak ihes egiten dio gainera aurkezpen, korapilo eta amaiera estruktura neoristolitikoari. Bere istorietako pertsonaiak galduta egoten dira, ez dakiten zerbaiten esperoan. Hori nabarmentzeko, japoniarrek Mono no aware derizotzen kontzeptuan oinarritzen du bere istorien estruktura. «Bizitzak nora garamatzen ez dakigu, baina beti osatzen du zirkulu bat». Horregatik, Wong Kar-wai-ren filmeetan, bizitza betirako aldatuko digun instant horretatik uste baino gertuago gaudelaren sentsazioa izaten dugu. Instant hori sekula iritsiko ote den ez dakigun arren...



Hong Kong dreaming

His first film was "As tears go by" in 1988. It could be classed as belonging to the genre of those films on mafias and triads shot exclusively in Hong Kong. But in this, his opera prima, he showed a far greater interest in the sentimental and existential motivations that urged on the fighters and mobsters rather than in the action itself. Movie-goers in Hong Kong lapped it up and loved it, much to the contrary of what the producers of the film had expected. His next film, "Days of beeing wild" (1990), didn't see much of a change in style. 1993 was the year that wong Kar-wai set filmmaking in Honk Kong on its head. That was the year that his stunning "Chungking Express" was premiered. This film, set in the bee-hive that makes up Hong-kong, tells us of the ups and downs of four characters in two stories. The only violence on show in these two stories is the inner world of four people who get lost in everyday life. And The Mamas and The Papas' song California dreaming. The song is heard over and over again throughout the two stories. The characters here, just like those to be found in Kiewloski's trilogy, are linked together in the smallest way, but the instant where they meet and sees their lives irreversibly changed just never happens. His next few films didn't have the same kind of success as "Chungking Express". All the same, in "Ashes of time" (1994), "Fallen Angels" (1995) and "Happy together" (1997) he kept highlighting his favourite themes: the passing of time, memory and identity. Wong Kar-wai managed to bunch all his obsessions together in his last piece of work titled "In the Mood for Love" (2000). Every moment, every second is filled with a special strength and intensity. Wong Kar-wai used the same slow camera style and rhythmical editing that was evident in his earlier work to film this love story set in Hong Kong in the 60s. Rhythm just oozes out of this film. Bolero rhythm. He completely wraps us up in the world of desire and doubts created by the characters.

Hong-Kong dreaming

"A tears go by" (1988) izan zen bere lehendabiziko filma. Hong Kong-en eksklusiboki filmatzen den mafia eta triada generoan saikatu daiteke. Baina bere opera priman honetan, interes gehiago azaltzen zuen borrokalari eta mafiosoen motibazio esistentzial eta sentimenduetan istorioaren akzioan baino. Eta ekoizleen ustearen aurka, ikusle hongkondarrak liluratutik ateratzen ziren aretoetatik. Bere hurrengo lanak, "Days of beeing wild" (1990), ildo bereari heutsiko dio. 1993 izan zen Wong Kar-waik Hong Kong-eko zinemagintza astindu zueneko urtea. Orduan estreinatu bait zuen "Chungking Express" ziragarria. Hong Kong izeneko giza erletegian gertatzen diren bi istorio eta lau pertsonaien gorabeherak kontatzen ditu filmak. Eta istorio hauetan, bortizkeri bakarra, egunerokotasunean galtzen diren pertsonaien barne mundua izango da. Eta Beach Boys-en "California dreaming" kantua. Bi istoriotan behin eta berriro errepikatzen den pieza. Kiewloskiren trilogiako pertsonaien moduan, hauek ere, lotura nimiñoak dituzte euren artean, baina elkartu eta euren bizitzak aldatu zezakeen instant hori ez da sekula iristen. Bere ondorengo filmeek ez zuten Chungking Express-en arrakasta izan. "Ashes of time" (1994), "Fallen Angels" (1995) eta "Happy Together" (1997) filmeetan hala ere, bere gai faboritoak islatzen jarraitu zuen: Denboraren iragana, memoria eta identitatea. "In the mood for love" (2000) izan da Wong Kar wai-ren obsesio guztiak bildu dituen lana. Film honetan, instant bakoitza, segundu bakoitza, indar eta intentsitate bereziz ikutua dago. Zuzendari hongkongdarrak, haserako filmeetan erabili zituen kamara geldoa eta muntaia tempoak garatu zituen 60ko hamarkadako Hong Kong-en gertatutako maitasun istorio hau kontatzeko. Bere azken lanari erritmoa dario. Bolero erritmoa. Eta pertsonaiek euren zalantza eta desio munduan harrapatzen gaituzte.





The textures of time

The use of colour, the deepness of the image and the composition of the elements are extremely important in each and every scene in his movies. He affords a special texture to his work by combining these different elements. Sometimes dirtier, clearer or sometimes more deteriorated, but always more... He also steers clear of the Neo-Aristotle type structure of presentation, twists and turns and end. The characters in his stories are always lost, waiting for what they don't know what to happen. To underline this he bases the structure of his stories on the Japanese concept known as Mono no aware. «We don't know where life leads us, but it always forms a circle». That's why when we watch his films we always feel that that instant that will change our lives is nearer than we think, even though we don't know if that moment will ever arrive...

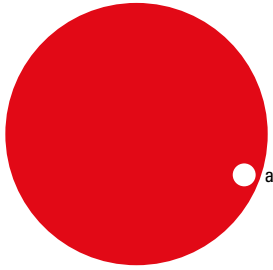
begirada baten doinuak...

Ezin da Wong Kar-wairen begiradaz hitzegi, belarrietatik sartzen zaigunari erreparatu gabe. Michael Galasso musikariarekin elkarlanean sortzen ditu soinu bandak. Filmeentzat berez konposaturiko piezak –score-ak–, errepikapenean ardatzen dira eta errepikapen bakoitzean esananhi berri bat itsasten diote istorioari. Hong Kong-eko paisaiak, “California dreaming” edo Nat King Cole-en “Aquellos ojos verdes” edo “Quizas, quizas, quizas” boleroekin margotzen ditu. Musikaren erabilera eklektiko honek, atmosfera berezi bat sortzeaz gain, zine berezi baten aurrean gaudela erakusten digu. Klitxe edo topikoetatik urruntzen dena. Hong Kong-ik, munduarentzat eginiko istorio Hong-kongdarrak kontatzen dizkiguna. Berezia eta pertsonala. Bere hurrengo filma girotzeko ez dakigu zein musika entzuten ari den. Baina begiak irekita izateaz gain belarriak garbi-garbi izango ditugu.

the melody of a look

We can't begin to talk of way Wong Kar-wai visually perceives things without paying attention to what filters in through our ears. He co-writes the soundtracks for his films with the musician Michael Galasso. The scores are based on repetition and he infuses a new meaning into the story with each repetition. He decorates the skyline of Hong Kong with “California dreaming” or Nat King Cole's boleros “Aquellos Ojos Verdes” or “Quizas, quizas, quizas”. This eclectic use of music not only helps to create a special atmosphere, but it also shows us that we are privilege to a special type of cinema. It gets away from clichés. Hong Kong films of Hong Kong stories made for all the world to watch. Personal and special. We don't know what type of music he's been listening to for inspiration for his next film, but we'll be all ears as well as eyes when the time comes ■





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JO



NORA JO

DO

WHAT TO DO



BAM
Bartzelonan Irailaren 20tik 23ra

Barcelona, Sep 20th to 23rd



Bartzelonako BAM jaialdiak 10 urte betetzen ditu. Kataluniako hiriko jaiekin batera ospatzen den jaialdiak musika independienteko bozeramaile izan diren taldeak ekarri dizkigu estenatokira, eta horiekin batera azkenengo gomendio interesagarrienak. Aurten: Alec Empire, Pascal Comelade, Propellerheads edo Barry Adamson-ekin batera, Audience edo Viva Las Vegas.

This year sees the BAM festival celebrating its 10th birthday. The festival is held at the same time as the city's yearly fiestas and has been responsible for attracting the latest and greatest in independent music. This year's line-up is no different: Alec Vampire, Pascal Comelade, Propellerheads together with Barry Adamson, Audience and Viva Las Vegas.

● www.bam.es



ORLAN 1964-2001
Gasteizko Artium aretoan Irailaren lehen arte



At the Artium Centre in Gasteiz till Sep 1st

Frantziako artistarik probokatzaileenaren lanaren inguruko erakusketa antolatu dute Gasteizko Artium erakustokian. Arteak mundua alda dezakeela eta aldatu beharko lukeela zioen emakume honen lan esanguratsuenak bertan ikus daitezke. "Action Or-lent: les marches au ralenti" bere lehen performance-tik, azkenaldian bildutako zine karteletarainoko bidaia Gasteizen ikus daitekeena.

A look at the work of the most provocative French artist at Gasteiz's Artium. This significant female artist said art can and should change the world. Go along and see for yourself. From her beginnings in performance "Action Or-lent: les marches au ralenti" to the work she did on Cinema posters. Artium, Gasteiz.

● www.artium.es



ELECTROGAIA 2002
Abuztuak 14 - 15 Itzela aretoa, Oiartzun



August 14th - 15th, Itzela Hall, Oiartzun

Beste behingoz Oiartzungo Itzela aretoan eta Donostiako festekin bat, Electrogaia jaialdia ospatuko da. Bertan Techno erritimoen munduko Dj onenek zeresana emango dute. Horrela Umek, Marco Carola, Richie Hawtin, Sideral etab... bilduko dira. Dantza egin nahi baduzu azkar ibili beharko duzu, jendetza mugatua izaten baita dance-aldi honetan.

Once again, coinciding with fiestas in Donostia, Itzela in Oiartzun plays host to the Electrogaia fest. The best techno DJs in the world will be all there doing their "thang". On show this year are the likes of Umek, Marco Carola, Richie Hawtin, Sideral, etc... If you're aiming to get some serious bopping in, you'd better be quick, there are a limited amount of tickets on sale.

● www.electrogaia.com



ERGELEKIN AFALTZEN
Donostiako Antzoki Zaharra. Abuztuaren 20tik 25era



Antzoki Zaharra, Donostia, from the 20th to the 25th of August

"La Cena de Los Idiotas" film frantziarra antzerki formatuan datorkigu abuztuan Donostiako Antzoki Zaharrera. Afari berezi batekin topo egingo dugu non lagun talde batek gonbidatu baten kontura ondo pasatzea duen helburu. Oraingoan ordea gonbidatuz nahastu direnez, alderantzizko egoeran aurkituko dira. Hitzordua duzue beraz komedia honekin ondo pasa eta barre egiteko.

Antzoki Zaharra, Donostia plays host to the theatre version of the French film "La Cena de los Idiotas". The play is centred on a group of friends who hold dinners with the sole aim of having a good time at the expense of one of the guests. This time round, however, not everything goes according to plan. You'll certainly get a few laughs out of this pleasant play.

● www.donostia.org



GLISSEXPO
Irailak 7, 8, 9, 10. Biarritz

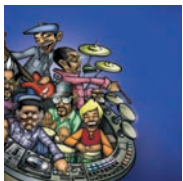


Sep 7th, 8th, 9th & 10th. Biarritz

Biarritz lau egunetan munduko action-sportaren bilgune bihurtuko da Irailean zehar. Surf, Skate edo Beachwear-aren marka esanguratsuenak haien joera berriak erakusteko balioko du feriak, eta gainera hainbat kirol erakustaldi ere izango da. Profesionalei eskainita dagoen feria honek Skate Park eta Surf eremuak ere izango ditu jendeari irekiak.

Miarritze becomes the centre of world attraction for action sports in September. The fair will have all the latest tendencies from the biggest brand names in Surfing, Skating and Beachwear. There'll be plenty of sports exhibitions and displays to sink your teeth into too. Although this fair is dedicated to professionals, a Skate Park and Surfing area will be at the general public's disposal.

● www.glissexpo.com



GUATEQUE ALL STARS
Oñati, Abuztuak 31. Atzeko kalean, Doan



Oñati, August 31st. Atzeko Street, no cover charge

Dantza egitea gustoko duzula? Ba Oñatin uda guztietan antolatzen den kaleko zikloari amaiera emateko, izugarriko festa antolatu dute. Guateque All Stars Hip hop mugimenduaren inguruan mugitzen den jendea osatzen du, eta besteak beste dj Zeta dago bertan (Frank T-rekin Dj moduan ibiltzen dena). Musika beltza eta funkya udari agurra emateko.

Do you like to dance? Well, an amazing festival has been organised to close the yearly summer street cycle held in Oñati. The Güateque All Stars are made up of people involved in Hip Hop. Amongst those appearing is DJ Zeta. He normally accompanies Frank T. Black funky music to see the summer off.

● <http://es.geocities.com/guatequeallstars/index.html>



AZKENA ROCK FESTIVAL
Irailak 12, 13 eta 14 Gasteizko Azkena aretoan



Sep 12th, 13th and 14th, Azkena, Gasteiz

Gasteizko Azkena aretoa irekita denbora gutxi badarama ere, aipatu beharra dago lan handia egiten ari direla kontzertu interesgarriak eskaintzeko. Oraingo honetan Azkena Rock Festival-aren lehen edizioarekin datozkigu. Bertan, besteak beste, Backyard Babies, Supersuckers eta The Bellrays, izango dira. Aurkezpen gisa Irailaren 1ean Nashville Pussy taularatuko da Los Padrinos-ekin batera.

Even though the Azkena concert hall in Gasteiz has only been open a short while, they have organised the first edition of the Azkena Rock Festival and have signed up some of the best rock acts worldwide for a really promising series of gigs. A warm up concert featuring Nashville Pussy and Los Padrinos takes place on Sep the 1st.

● www.azkena.com



OBJETOS (DE SÍ MISMOS). Paco Peregrín
Madrilen urriaren 10etik azaroaren 2ra



In Madrid from Oct 10th to Nov 2nd

Paco Peregrín, The Baldeko kolaboratzailea argazkilaria lanetan, erakusketa bat abiaraziko du Madrileko "Centro de Arte joven" aretoan. «Askotan pasatu izan zait burutik objektu bat banintz hobeki tratatuko nindutela», dio autoreak. Eta horregatik sortu zen argazki serie hau. Jendea beraiekin etxeetan erretratatu ditu eta beraiek erabaki dute zein objektu ordezkatu nahi zuten.

Paco Peregrín, who collaborates in the Balde as a photographer, puts his work on show at the "Centro de Arte Joven" in Madrid. The author says: "I've often thought that I would be treated better if I were an object". This is why he put together this series of photos. He photographed people in their homes and the people themselves decided what object they wanted to be.



EH SURF BILTZARRA
Irailaren 21 eta 22 Bakio



Sep the 21st and 22nd, Bakio

Uda guztian zehar Euskal Herriko hondartzetan izango diren Surf txapelketei jarraipena emateko eta denboraldia amaitu baino lehen, Euskal Herriko surfistak onenak bilduko dituen biltzerra antolatu dute Bakioko uretan. Bi egunetan zehar kirolariak trebezia ikusgarrienak bideratuko dituzte sarietan banatuta izango diren 3.000 euroak eskuratu nahian. Surfin EH!

A surfing day(s) out at Bakio has been organised to put the finishing touches to all the competitions to be held on Basque beaches throughout the whole of this summer. The best surfers in the Basque Country will all be trying their hand as they attempt to get a slice of the 3,000 euro prize money up for grabs. Surfin' EH!

● www.euskalsurf.com

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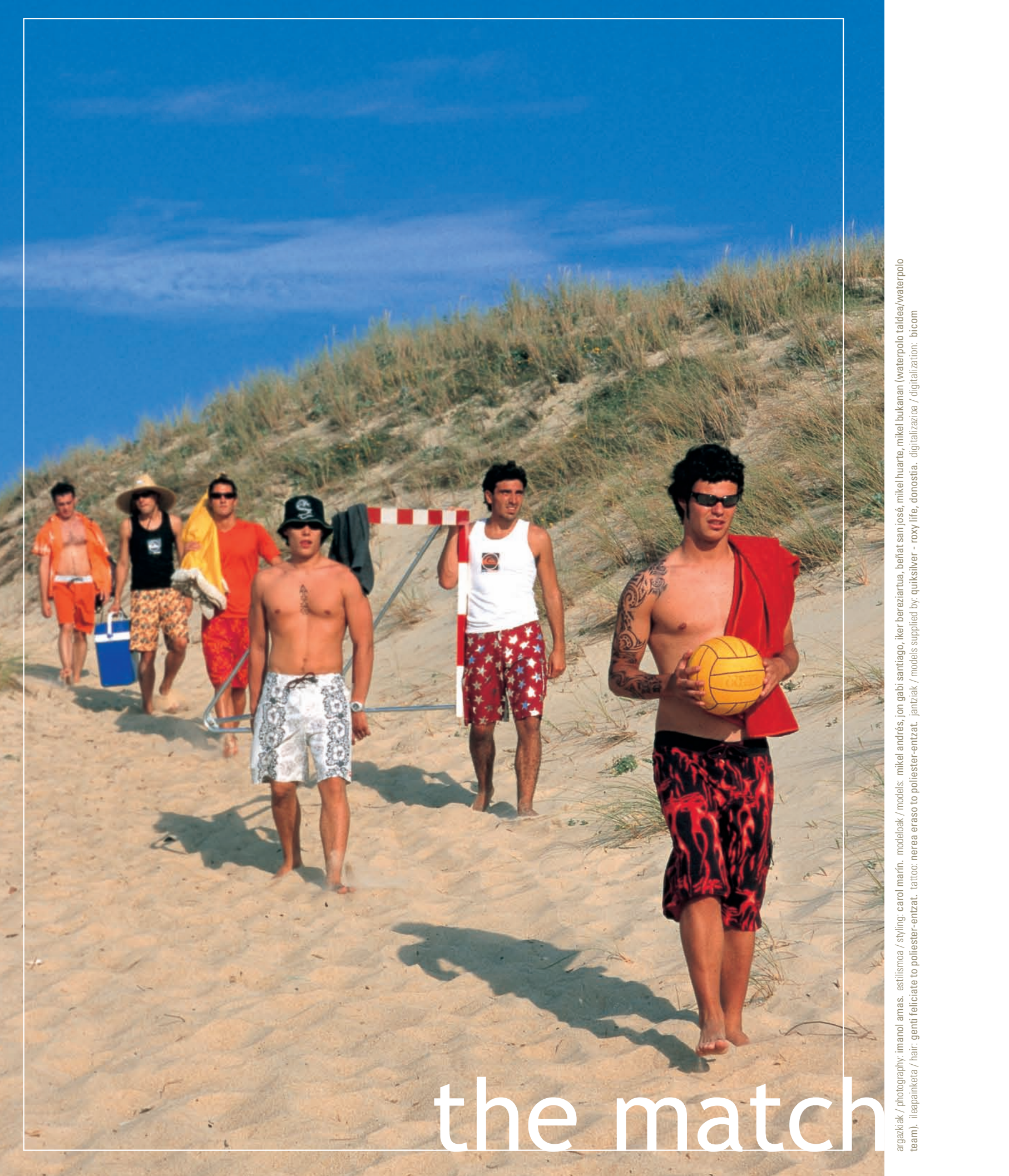
THE DRAWING FACTORY

WWW.KUKUXUMUSU.COM



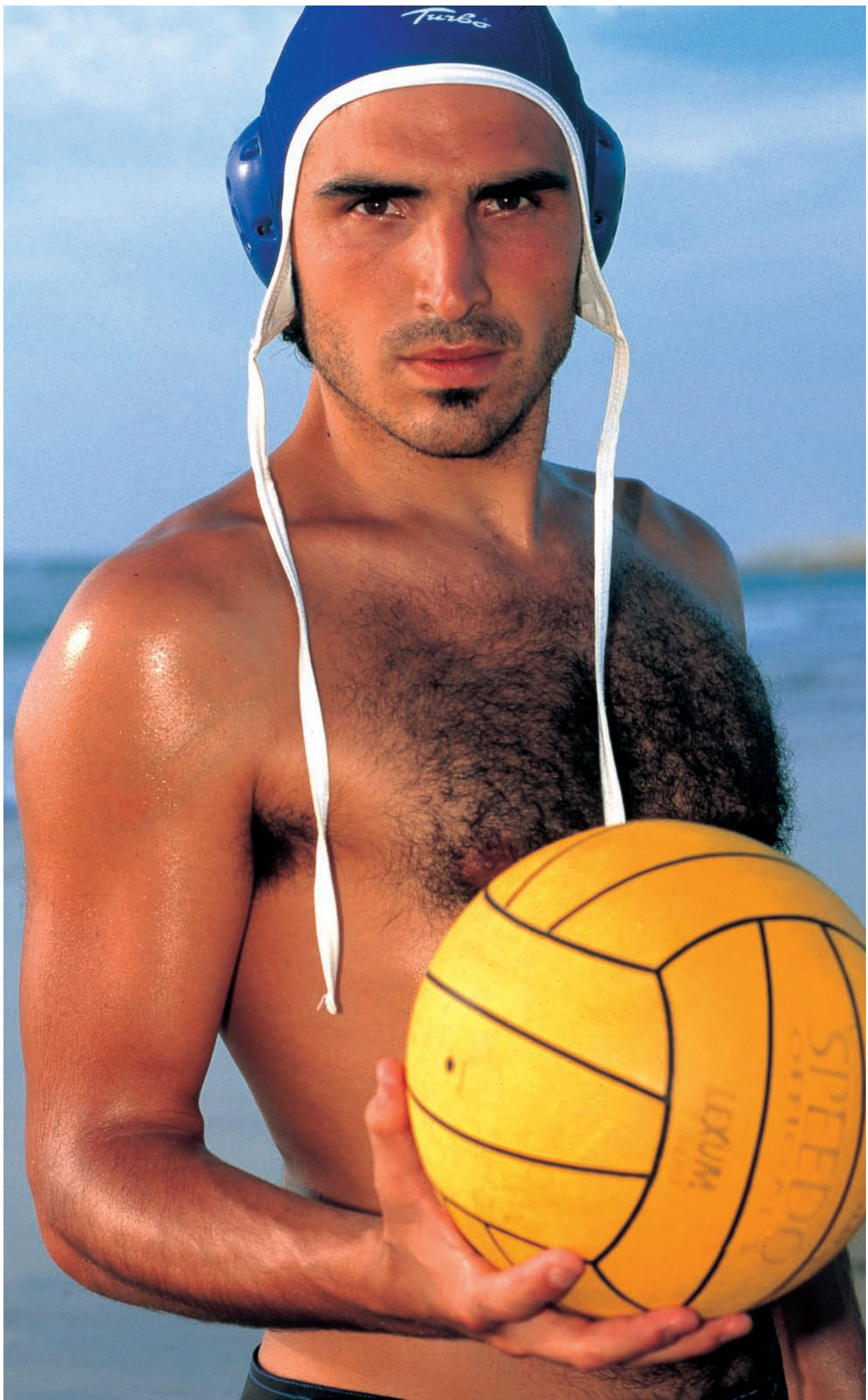
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the match

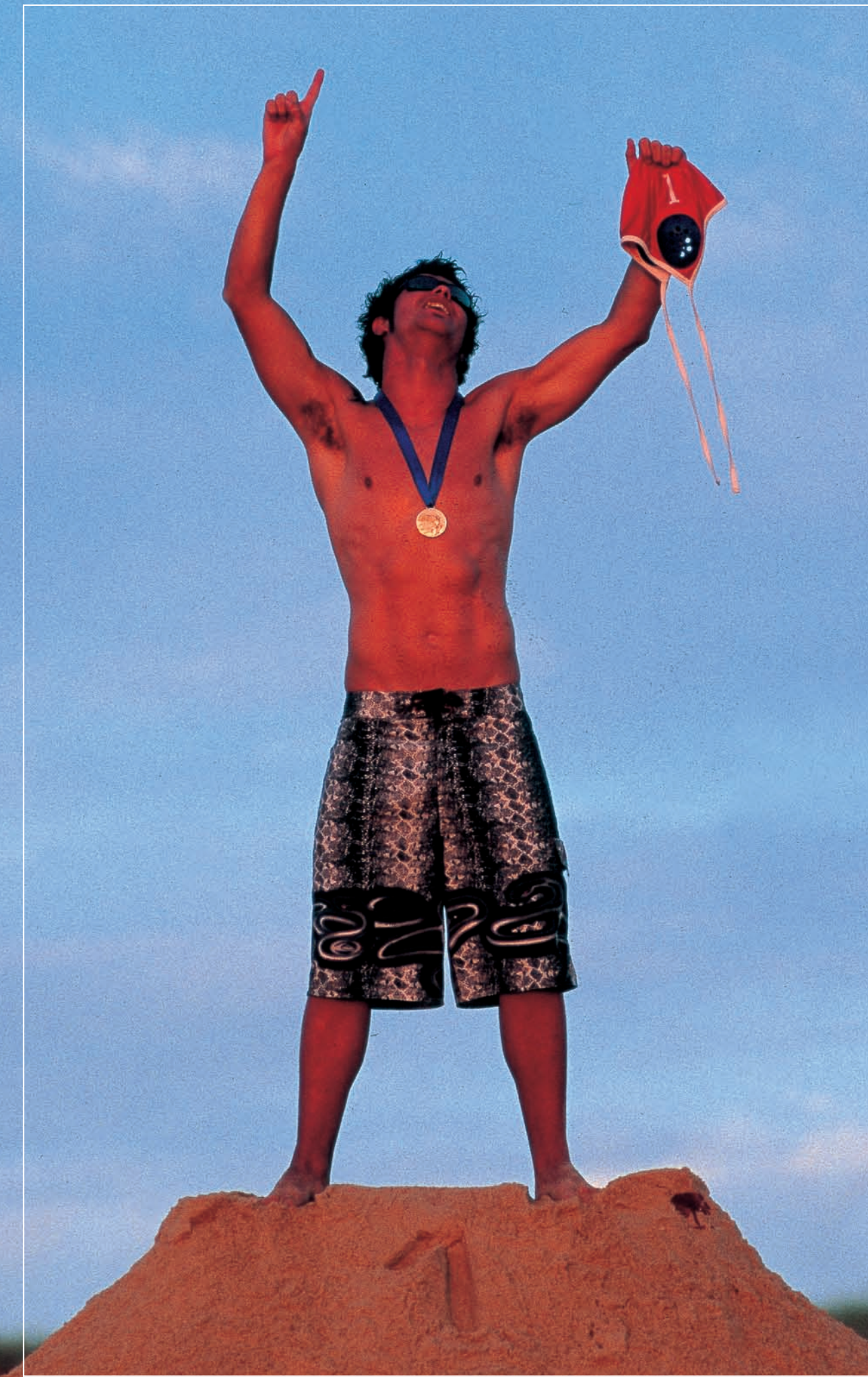
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2 many dj's bazterrak nahasten stirrin' it up

testua / by. asier leoz

Audiogalaxy-k utzitako gorputa oraindik beroa (ondorengoak badauka izena: Soulseek.org) Dewale abizena duten bi belgiar azken urteotako Dj diskorik dibertigarriena besapean dutela azaldu zaizkigu: "2manydjs". Bide batez, Soulwax bikoak egungo musika tresna preziatuena bezala legegizon lantalde on bat aldarrikatzen du.

David eta Stephen anaiek 187 izenburuko abesti zerrenda eskuetan eman dituzte azken hiru urteak. Zerrenda horretako 114 kasutan kantua erabiltzeko baimena lortu dute, beste 61etan eskubideen jabeak ez du amore eman eta gainontzekotan kantua topatzea ezinezkoa izan da.

«Barnean daramazun amateur dj-ak esaten dizu: ez dago arazorik, norik ez du ba nire super erremix diskoan parte hartu nahiko? baina gauzak ez dira horrela izaten, talde batzuk ez dute inongo oztoporik jartzen euren musika erabili nahi dudela ezaterakoan baina beste askotan bidea askoz zailagoa da, eta bidean topatzen ezuzen bakoitzak pastelaren zati bat nahi du».

«New York-eko Hip hop talde ezagun batek, behin baino gehiagotan auzitan izan dena besteen abestien zatiak erabili izanagatik, gaur egun munduko oztopo guztiak jartzen dizkizu beraien musika erabiltzeko orduan, esklusibitate hori babestu nahi dute. Badakizu: Nire abestiak nahi badituzu entzun, erosi nire diskoa».

la hiru urte eman ditu Soulwax bikoak diskoa egiten. Hilaite asko soilik baimenak eskatu eta lortzen. 865 email, 160 fax eta ehundaka telefono dei. Diskoetxe erraldoiak eta zigilu independienteak arakatu ondoren prestatuena ere txundituta uzteko moduko bilduma lana kaleratu dute.

«Egia esan inork ez zuen uste azkenean aterako zenik. Argi zegoen erabili nahi genituen abesti asko oso zailak izango zirela lortzen».

Pozik dira emaitzarekin, nahaste-borraste horretan une izugarriak gelditu dira, Salt 'n' Pepa-ren "Push it" The Stooges-en soinu basatien gainean adibidez. Baita Dolly Parton-en "9 to 5" ere edo Basement Jaxx-en "Where's your head at", Mancini-ren "Peter Gunn"-en melodiarekin lotuta. Ezin ordea nahi adina kantu erabili.

«Kanpoan utzi behar izan genituen artean "Eye of the tiger" dago, Survivor taldearena, ez ziguten aukerarik eman George Bush Jr-en kanpainarako zutelako eskusiboki. Horrez gain, baimena ukatzea espero genituenak: AC/DC, Beastie Boys, Prince... hauen baimenak lortzeko nik ez dakit zer egin beharko den...».

With bodies still sweating thanks to Audiogalaxy (the consequence has a name: Soulseek.org) two Belgians surnamed Dewale have come along with most entertaining DJ record in the last two years tucked under their arms: "2manydjs". This duo from Soulwax have basically proved that a bunch of lawyers are the best musical instruments around these days.

The brothers David and Stephen have spent the last three years with a list of 187 songs in their hands. They managed to get the rights to use 114 of the songs on that list. They were refused the rights to another 61 and they couldn't come across the remaining ones.

«The amateur DJ inside you says: There's no problem, I mean, who wouldn't want to be a part of my super re-mix? But things just aren't like that. Some groups have no problem whatsoever with you using their stuff, but other times it can be a really hard slog to get what you want, and everybody you have to meet on the way wants their little piece of the pie».

«A New York Hip hop band who have been in and out of the courts over the years for using bits and pieces of other people's material put as many obstacles as they possibly can in your way when you want to use some of their stuff. They want to protect their exclusivity, you know, if you want to listen to my music, buy my record».

The duo from Soulwax have spent almost three years in the making of this record. Months of that were dedicated to getting permission to use the songs. 865 e-mails, 160 faxes and hundreds of telephone calls. Having skilfully combed their way through the multinational and independent labels, they've come up with a record that would leave the most informed expert gob-smacked.

«To tell you the truth, nobody ever really thought that the record would actually be released one day. It was more than clear to us that it would be really difficult to get the rights to a lot of the songs we wanted to use».

They're very happy with the end result. There are some really wonderful moments in this bag of pick 'n' mix. Look no further than Salt 'n' Pepa's "Push It" driven along by The Stooge's wild sound. Or how about Dolly Parton's "9 to 5" or Basement Jaxx's "Where's Your Head At" mixed to Mancini's "Peter Gunn". Unfortunately, they couldn't use all the songs they wanted to.

«Amongst those we couldn't use were Survivor's "Eye of the tiger"; they had signed exclusive rights to George Bush Jr for his election campaign, and then there were those we expected to be refused by: AC/DC, Beastie Boys, Prince... I don't know what you have to do to get permission to use their stuff».



ERABILITAKO ABESTIAK / SONGS USED ON THE RECORD: KYLIE MINOGUE - CAN'T GET YOU OUT OF MY HEAD (SOULWAX ELECTRONIC MIX), EMERSON LAKE & PALMER - PETER GUNN (LIVE), BASEMENT JAXX - WHERE'S YOUR HEAD AT (HEAD-A-PELLA), PEACHES - FUCK THE PAIN AWAY, SLY & THE FAMILY STONE - DANCE TO THE MUSIC, READY FOR THE WORLD - OH SHEILA (A CAPELLA), DAKAR & GRINER - I WANNA BE YOUR DOG, URAL 13 DICTATORS - DISKO KINGS, BOBBY ORLANDO - THE "O" MEDLEY, FELIX DA HOUSECAT - SILVERSCREEN SHOWER SCENE, THE STOOGES - NO FUN, SALT 'N' PEPA - PUSH IT, HANAYO WITH JÜRGEN PAPE - JOE LE TAXI, THE JETS - CRUSH ON YOU (A CAPELLA), FUNKACISE GANG - FUNKACISE, SOUL GRABBER - MOTOCROSS MADNESS, LIL LOUIS AND THE WORLD - FRENCH KISS, ZONGAMIN - SERIOUS TROUBLE, GARBAGE - ANDROGYNY (THE GLITZ MIX BY FELIX DA HOUSECAT), FRANK DELOUR - DISC JOCKEY'S DELIGHT VOL.2, THE RESIDENTS - KAW-LIGA (PRAIRIE MIX), CARLOS MORGAN - SHAKE YOUR BODY (THE JACKSONS), ALPHAVEZEN - INTO THE STARS (FIREBIRDS REMIX), INTERSTELLAR - CONCEPTS, NENA - 99 LUFTBALLONS, DESTINY'S CHILD - INDEPENDENT WOMEN PART 1, 10CC - DREADLOCK HOLIDAY, DOLLY PARTON - 9 TO 5, ROYKSOPP - EPLE, ARBID ADELT - DEATH DISCO, JEANS TEAM - KEINE, MELODIEN FEAT. M.J. LAN, SKEELO - I WISH (A CAPELLA), MAURICE FULTON PRESENTS STRESS - MY GIGOLO, THE BREEDERS - CANNONBALL, THE CRAMPS - HUMAN FLY, THE WILDBUNCH - DANGERHIGH VOLTAGE, OPI - BASTARDS - DON'T BRING ME DOWN, ADULT - HAND TO PHONE, VITALIC - LA ROCK 01, QUEEN OF JAPAN - I WAS MADE FOR LOVING YOU, NEW ORDER - THE BEACH, DETROIT GRAND PUBAHS - SANDWICHES (A CAPELLA), LORDS OF ACID - I SIT ON ACID (SOULWAX REMIX), STREAMER FEAT PRIVATE THOUGHTS IN PUBLIC, PLACES - START BUTTON, VELVET UNDERGROUND - I'M WAITING FOR THE MAN, AZKENEAN ERABILI GABE GELDITUTAKOAK / SONGS NOT USED IN THE END: 2 LIVE CREW - ME SO HORNY, AIR FROG - BON VOYAGE, ALEX GOPHER - PARTY PEOPLE, AN DER BEAT - KNIFE, AZZIDO DA BASS - DODDMS NIGHT (TIMO MAAS REMIX), B 52'S - 52 GIRLS (VAN PARTY OUT OF BOUNDS), BANGLES - WALK LIKE AN EGYPTIAN (A CAPELLA), BASEMENT JAXX - ROMEO, BEATS INTERNATIONAL - DUB BE GOOD TO ME, BENTLEY RHYTHM ACE - HOW'D I DO THAT (CHICKEN LIPS 3 COURSE DUB), BLACKSTREET - NO DIGITY, BLONDIE - HEART OF GLASS, BOB SINCLAIR - I FEEL FOR YOU - FEELAPPELLA, C&C MUSIC FACTORY - GONNA MAKE YOU SWEAT, DAVID BOWIE - MODERN LOVE, DEEE-LITE - GROOVE IS IN THE HEART, DESTINY'S CHILD - BOOTYLUDIOUS (A CAPELLA), DESTINY'S CHILD - BUGABOO, DEUS - EVERYBODY'S WEIRD, DIE DORAU & DIE MARINAS - FRED FROM JURTER, DIGITAL UNDERGROUND - THE HUMPTY DANCE, DONNA SUMMER - I FEEL LOVE, ERIC B & RAKIM - I KNOW YOU GOT SOUL (DOUBLE TROUBLE REMIX), ERIC B & RAKIM - PAID IN FULL, ETIENNE DE CRECY - PRIX CHOC, FATBOY SLIM - STAR 69, FRED NASTY - BOOMING BACK ATCHA, GORGIO MORODER - THE CHASE, GRACE JONES - MY JAMAICAN GUY, J.A. GUYS (DUB), GRANDMASTER FLASH AND THE FURIOUS FIVE - THE MESSAGE, GRAUZONE - FILM!, HATIRAS - SPACED INVADER, HERBIE HANCOCK - ROCK IT!, I MONSTER UNCLE - TONY CAN DRINK, IRENE CARA - FAME (EXTENDED VERSION), JAMES GANG - FUNK #9, JAYDEE - PLASTIC DREAMS, KOSHEEN - HIDE U, LA WILLIAMS - ROC THA DEEKO, LA YELLOW 357 - QUELLE SENSATION BIZARRE, LAID BACK - WHITE HORSE, LAURENT GARNIER - SOUND OF THE BIG BABOO, LID - AMOUREUX SOLITAIRE, LOUIE AUCTION - GRAB MY SHAFT (FEAT. PEACHES), LRD - JACQUES YOUR BODY, MASTO PARKER - ACROSS THE TRACKS, MATERIAU - I'M THE ONE, MLOKO - SING IT BACK (MOUSSE T REMIX), MONSOON - EVER SO LONELY (DUB), MOTORBASS - FLYING FINGERS, NATIVE - FORCE MUSIC BOX, NATURAL BORN CHILLERS - ROCK THE FUNKY BEATS, NEW ORDER - BLUE MONDAY, ONE-O-ONE, ELECTRIC DREAM - ROCK TO THE BEAT, PATCHWORK 2000 & MORE - EP PATCH 002, S EXPRESS - THEME FROM S EXPRESS, SERGE GAINSBORG - REQUIEM POUR UN CON, SHEILA E - A LOVE BIZARRE, T 99 - ANATHASIA, THE DISCO BOYS FEAT RB - BORN TO BE ALIVE (FELIX DA HOUSECAT REMIX), JIMMY CASTOR SBOUNCH - BERTHA BUTT BOOGIE, THE KNACK - MY SHARONA, THE STOOGES - I WANNA BE YOUR DOG, VANILLA ICE - ICE ICE BABY, VISAGE - FADE TO GREY, WEATHERMEN - POISON, WHIRLPOOL PRODUCTION - DISCO TO DISCO... (LRD RMX), WISEGUYS - START THE COMMOTION, YARBROUGH AND PEOPLE - DON'T STOP THE MUSIC, YOUNG MC - BUST A MOVE, ZITA SWOON - DISCO EZIN BAIMENAK (LORTU) / SONGS THEY COULDN'T GET PERMISSION TO USE: AC/DC - BACK IN BLACK, AC/DC - HIGHWAY TO HELL, AGENT SUMO - AINT GOT TIME (TO STOP), ALAN BRAXE & FRED FALZ - RUNNING, AXEL BAKER - CARGO DE NUIT, BEASTIE BOYS - BODY MOVIN'... BEASTIE BOYS - INTERGALACTIC, BEASTIE BOYS - SURE SHOT, BECK - MIXED BUSINESS (A CAPELLA), BECK - SEXX LAWS (A CAPELLA), BUTLER KIEV - REVING SELECTA, CASSIUS - FEELING FOR YOU (LRD REMIX), CHEMICAL BROTHERS - HEY BOY, HEY GIRL, DAFT PUNK - OH YEAH, DAFT PUNK - ROLLIN' AND SCRATCHIN', REVOLUTION 999, DEEJAY PUNK - ROCK MY BEATBOX, DJ KOOL - LET ME CLEAR MY THROAT, GEORGE MICHAEL - FAITH, MISSY ELLIOT - GET YOUR FREAK ON, INNER CITY - BIG RUN, INXS - NEED YOU TONIGHT, JANET JACKSON - WHAT HAVE YOU DONE FOR ME LATELY, KLEIN MBO - DIRTY TALK, LATYRC - LADY DON'T TEK-NO, LE CLUB - UN FAIT DIVERS ET RIEN DE PLUS, LENNY KRAVITZ - ALWAYS ON THE RUI, LES RITA MITSOUKO - ANDY, LIAISONS DANGEREUSES - LOS NINGOS DEL PARQUE, LOU REED - VICIOUS, MANTRONIX - KING OF THE BEATS, MARRS - PUMP UP THE VOLUME, MICHAEL JACKSON - BILLY JEAN, MICHAEL JACKSON - WANNA BE STARTIN' SOMETHING, MIDFIELD - GENERAL COATNDISE (DAVE CLARK REMIX), MIRWAIS - NAIVE SONG (DAVE CLARK REMIX), MISSY MISDEMEANOR ELLIOT - LICK SHOTS (ACAPPELLA), MR. OIZO - FLAT BEAT, NIRVANA - SMELLS LIKE TEENSPRIT, NOTORIOUS B.I.G. - HYPNOTISE, PARTONE - I'M SO CRAZY (SUBRIMINAL CHANT), PATRICK COUTIN - J'AIM REGARDE LES FILLES, PHOENIX - IF I EVER FEEL BETTER (BUFFALO BUNCH REMIX), PRINCE - EROTIC CITY, PRINCE - I WANNA BE YOUR LOVER, PRINCE - WHEN THE Doves GRAY, ROCK STEADY CREW - HEY YOU... SCRITTI POLITI - ABSOLUTE, SERGE GAINSBORG - LA HORSE, SIMPLE MINDS - THEME FROM GREAT CITIES, SURVIVOR - EYE OF THE TIGER, TALKING HEADS - ONCE IN A LIFETIME, THE CLASH - MAGNIFICENT 7, THE LEAGUE - UNLIMITED ORCHESTRA-SECONDS, THE MICROBOP ENSEMBLE - YOUR TURN NOW, THE PIXIES - GIGANTIC, THOMAS BANGALTER - SPINAL SCRATCH, TONE LOC - FUNKY CALLED MEDINA, VANESSA PARADIS - GOTTA HAVE IT



AUDIO

testua / by: asier leoz



RAE & CHRISTIAN

Nocturnal activity

Fiskalaren hitzak arretaz entzun ondoren lehendabazi, "Nocturnal activity" ez dela disko berria esanez iazko "Sleepwalking" izenekoaren nahasketak biltzen dituena baizik, eta defentsarenak ondoren, non nabarmentzen den azken honetan burututako erremix lanek kantu bakoitzarengan itxura aldaketa handiak eragin dituztela, eta aintzat izanik lan horretan ez zegoen abestirik ere badagoela beste honetan, auzitegi honek estimazioirik gabe uztea erabaki du Mark Rae & Steven Christian-en gaineko salaketa ("Chem Bros" delako inmovilismo delituari buruzkoa) eta "Nocturnal activity" zentzu guztietan biko ingelesaren disko berria dela baieztatzen du, Rae & Christian bakarrik hiru kantuetan agertzen diren arren. Erabaki honetan kontuan izan dira "Flashlight", Parliament taldearen bertsio bikaina eta "Wake up" soul ariketa zibernetikoa, Bobby Womack-en ahotsak jantzita. Honenbestez, Rae & Christian aske dira eskuartearen duten proiektu mordoari nahi dutenean ekiteko, Madonnaren disko berria barne. Having first listened carefully to the prosecution's arguments that point out that "Nocturnal Activity" cannot be considered a new record and should be labelled as a remix of the material that was released on last year's "Sleepwalking", and then balanced that against the defence's arguments which state that "the remixed version of each song differs greatly from the original, and previously unreleased material is made available to the public", this court hereby absolves Mark Rae & Steven Christian from the accusation made (that of being guilty of "Chem. Bros" couldn't bothered me bollocks-ness) and confirms Nocturnal Activity as the English duo's new and legitimate record, although it does point out that Rae & Christian only appear on three of the songs. Songs which were taken into consideration in reaching this judgement are "Flashlight", a stunning version of the Parliament song and "Wake up", a cybernetic soul experience featuring the voice of Bobby Womack. Rae & Christian are therefore totally free to proceed with the many projects they have in mind, and that includes Madonna's new record.



RED HOT CHILI PEPPERS:

By the way

John Frusciante gitarjolearen itzulerak airea eman zion RHCP taldeko jarraitzaileari. Berri ona zen hura, aurreko lanen mailari inondik inora eutsiko ez zion disko berri baten gabezi nabariei gehiegi ez erreparatzeko adina (Californication, 1999), baina ezinezkoa da zortea beti alde edukitzea. Kiedis-en mutilen kantu sorta berriak (16 guztira "By the way" berri honetan) ez dira gaur egun Red Hot Chili Peppers momentuko talde zirraragarria artean mantentzeko gauza orain arte bezala. Dena den, eta taldearen urrats bakoitza azken urteotan aurrekoa baino eskasagoa izaten ari bada ere, asko jaitsi beharko luke oraindik maila interesik gabe gelditzeko. Orokorrean giro barea duen lan berri honetan ere bada zer nabarmendu. Doinu agresiboan faltan (desagertu dira etxeko labela ziren P-Funk zati ikaragarri haiek) armoniak osatzeko duten gaitasuna bere horretan dago, neurri handi batean oraindik musikalki interesgarria den kide bakarrak sortutako pasarte melodikoei esker. Bera, John Frusciante, RHCP taldea amildegitik urrunduz dezakeen bakarra da gaur egun (bide batez). The return of guitar player John Frusciante was like a breath of fresh air to Chili Pepper fans. It was good news, certainly good enough anyway for people not to concentrate too hard on the fact that the new record (Californication, 1999) wasn't up to the standards of previously released albums. But you can't always be lucky, can you? Kiedis's bucks' 16 new songs on "By The Way" are just not capable of keeping the current Chili Peppers up there with the most successful groups around like they were 10 years ago. However, even though their records have continuously gotten worse over the years, they really would have to release a bummer for people to lose all interest in them. This album, quite laid back overall, still has a few things going for it. They're still capable of coming up with some great harmonies, even if there's not a trace of their very own amazing P-Funk riffs to found. Those harmonies are traced back to the only musically interesting member of the band left: John Frusciante, the only person who can currently save the RHCP from doom.



ZENBAIT

Verve remixed

Idea ez da berria: Jazz musikaren elementuak egungo baliabide elektronikoek gauzatutako sofistikazioan jantzita biltzea. Helburu honek askotan saxoen eta orokorrean metalen berotasuna hartu izan du rap etorriarekin nahasteko (US3, Buckshot Lefonque). Lan honetan ordea jazzaren izaera ez dago metaletan islatua, "jazz diva" delakoen ahots apainetan baizik: Nina Simone, Dinah Washington eta Billie Holiday besteak beste (azken hau bi abestiek) egungo ekoizle eta Dj estimatuenean eskuetan jarriak. De-Phazz, UFO, Thievery Corporation eta Richard Dorfmeister aritu dira lanean eta benetan une bikainak eman dizkiote diskoari. Aipatzekoak "Summertime" klasikoa, Sarah Vaughan-ek abestua eta Billie Holiday, zeinen "Strange fruit" iluna Tricky-ren erremixaren neurriara egina dirudiena aspaldikoa izanik ere. Diskoa jarrita uzten baduzu ez ikaratu halako batean "Hare Krishna" mantra entzuten bada zure egongelatik irtetzen, Tony Scott-en izen bereko abestia da, tibetar apaizen orru eta guzti, diskoari amaiera ematen. The idea of dressing up Jazz with modern electronic sophistication is not new. This technique was used a lot to fuse the warmth of the saxophone and brass in general to Rap when it first appeared (US3, Buckshot Lefonque). This time round, however, the influence of Jazz is not to be found in the brass section, but in the use of Jazz divas. Great Jazz singers like Nina Simone, Dinah Washington and Billy Holiday at the hands of the most respected producers and DJs around these days. De-Phazz, UFO, Thievery Corporation and Richard Dorfmeister have come up with some really fantastic results on this record. The classic "Summertime" with Sarah Vaughan on vocals and Billie Holiday's brooding "Strange Fruit" are well worthy of a mention. Though both songs are from way back, they seem hand-made for Tricky to get stuck into. If you leave the record on, don't get frightened if you suddenly hear a "Hare Krishna" mantra wafting out from your sitting room: it's the song of the same name by Tony Scott with Tibetan priest prayers and the lot putting the finishing touches to the record.



TRICKY

A ruff guide

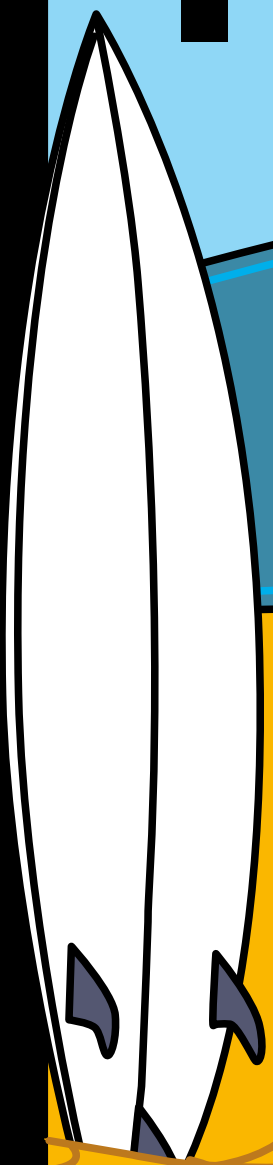
Island disketxearekin argitaratutako lanen bilduma. Horrek disko bakarra uzten digu kanpoan, iazko "Blowback". Gaitzerdi, hori izan bait zen ingeles bihurriaren ekarpenetatik arrasto leunena utzi zuena. "A ruff guide" honek baieztatzen du Tricky ez dela Tricky soilik, Tricky + Martina Topley-Bird baizik. Martina izan zen "Maxinquaye" lanetik (1994) Tricky-k sortutako oinarri infektatu haien artean zirrarara sortzen zuen ahotsa, Public Enemy-ren "Black steel" abestiaren bertsioan esate baterako. "Maxinquaye" da hain zuzen, Tricky-ren lehena, bilduma honetan islada handiena duen diskoa ("Ponderosa", "Aftermath"...). Hala ere Tricky-ren hurrengo lanetako kanturik bikainenak ere bertan ditugu: "Angels with dirty faces"-en bildutakoak adibidez, PJ Harvey eta (berriro) Martina-ren ahotsen esanetara ("Singing the blues", behin eta berriro entzun beharrekoa sinestu ahal izateko). Bestalde, kantu berriak ez dago, zertarako? This is a collection of the material that Tricky released on Island. That leaves just the one record out: last year's "Blowback". Just as well too, seeing that that was probably this English artist's weakest release. "A Ruff Guide" just goes to show that Tricky isn't just Tricky, it's Tricky + Martina Topley-Bird. Martina's voice was one of the keys to Tricky's infectiousness ever since she first appeared on "Maxinquaye" in 1994. Look no further than the version of Public Enemy's "Black Steel" to see what I mean. "Maxinquaye", Tricky's first album, is the star of this record ("Ponderosa", "Aftermath"...), although there are some other great songs from other albums on show too. Take the ones from "Angels With Dirty Faces" with PJ Harvey and Martina (once again) looking after the vocals. "Singing The Blues" has to be heard to be believed. One more thing! There are no new songs on the record. What for?

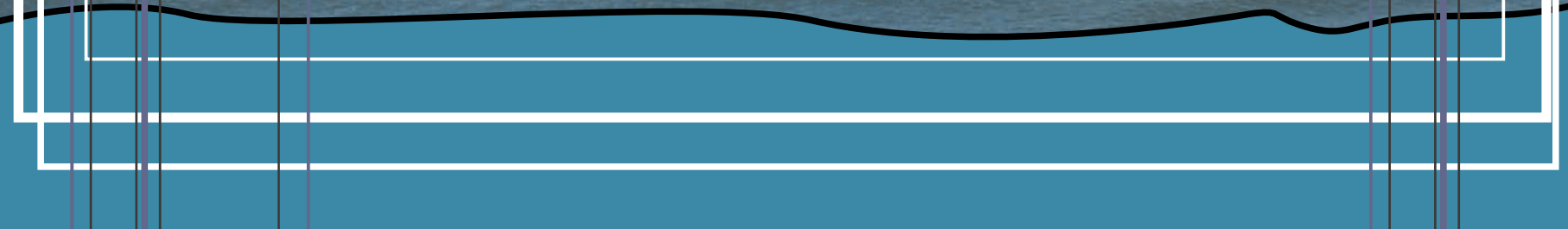
SURF

surf

iragarpen aparta
ozeano eta meteorologia pixka bat

an exceptional spot
a little bit on oceans and meteorology





Egun eder batez, zeure ohol azpian ozeanoan zehar 1.500 miliako bidaia egin duen olatua daukazu eta, hiru egunen ostean, olatua moldeatzen duen barrera edo sakonera aurkitzen duzu, zentzu guztietan ikuskizuna opari emanez.

“ Japonen puzkar batek pronostiko bat alda dezake ”

Olatuak naturak energia transmititzeko dituen formak dira, baina eragozpen bat dute: %100ean iragarri ezin den fenomeno da eta honetaz gozatzeko leku zehatzean eta egun egokian egon beharra dago. Horretarako, olatuak nola sortzen diren eta eguraldiaren mapa nola interpretatu behar diren adierazten dugu. Hau ez dugu egiten oso modu zientifikoa, baina orain arte, gehienetan, ondo funtzionatu du. Hau guztia zuk zeure ondorioak atera ditzazun egiten dugu, ez eguraldi iragarlearenak bezala, ia inoiz ez baitira surferako atxikigarriak. Ohartarazi nahi zaituztegu meteorologi mapa bat interpretatzerakoan hainbeste aldagarri daudenez, oso zaila dela asmatzea. Gainera, Japonen puzkar batek pronostiko bat alda dezakeelako teoria kaotikoa kontuan hartzen badugu, lau egun aurretik asmatzea mirari bat litzateke.

Pasadizoko fenomenoak: tsunami-a eta bore-a

Bi egun barru olatuak izango diren jakiteko, ez da beharrezkoa olatuen mekanismoa ezagutzea. Hala ere, mekanismo hau ezagutzea, gaintetik bada ere, zoragarria da eta tsunami-a eta bore-a bezalako anekdotez bete da.

Tsunami-a: 1983ko abuztuaren 27an, Sunda-ko itsasartean Java eta Sumatra-ren artean dagoen Krakatoa irlako sumendi bat erupzioan hasieran 20 eta 40 metro arteko hiru olatu sortu ziren. Olatu hauek 500 kilometro orduko abiadura gainditzeaz gain, munduari buelta eman zioten, 36.000 hildako eraginez. Itsasaldean zegoen Kanoiuntzi holandar bat 800 metro lehorrera eta 9 metroko altitudetan azaldu zen. Kanoiuntzi honen ainguren kateak Txileko Valparaiso portuan (sinestezina, 9.000 miliatara baitago) aurkitu ziren. Fenomeno hau Mantxako itsasartean ere antzematen da, itsasmailaren altuera handitzen baita.

Mascaret-a edo bore-a: itsasadarren ahoan sortzen diren olatuak dira. Olatu hauek bildutako baldintzak medio (itsaso-hondoaren orografia, ibaiaren ibilgua, hondoko itsasoa, marea biziak, ...), marea aldatetako ibaiaren gora gainditzeko gai dira. 1843an, Sena eta Ruan ibaien arteko ahoan, zazpi metroko altuera hartu eta ibaiaren gora 80 bat km. higituz, urbazter guztiak urak hartu eta bere ibilbidean zeuden unti guztiak hondoratu zituen. Hauetako batean Victor Hugoren alaba bere eztei-bidaiaz gozaten aurkitzen zen. Ez dakigu onik atera zen ala ez. Haizeak eragindako olatuak ere altuera ikusgarriak izatera iristen dira. Erregistratutako olaturik handiena 1933ko otsailaren 7an, Ipar Pazifikokoaren erdian ikusi ahal izan zen. 34 metroko altuera zuen. Estatu Batuetako armadako unti bati, USS Ramapo untiari, gertatu zitzaion pasadizo hau. Suposatzen dugu bertako kapitain zen R.P. Withmarsh-ek ez zuela bere longboard-ean pentsatuko, popatik zetorkion olatua ikustean.



It's a fine day and you find yourself coasting along the crest of a wave that has travelled 1,500 miles across the ocean and that, after three days, has finally found a bit of seabed which will actually cause it to break and, in the process, allow us all access to a wonderful spectacle in every sense of the word.

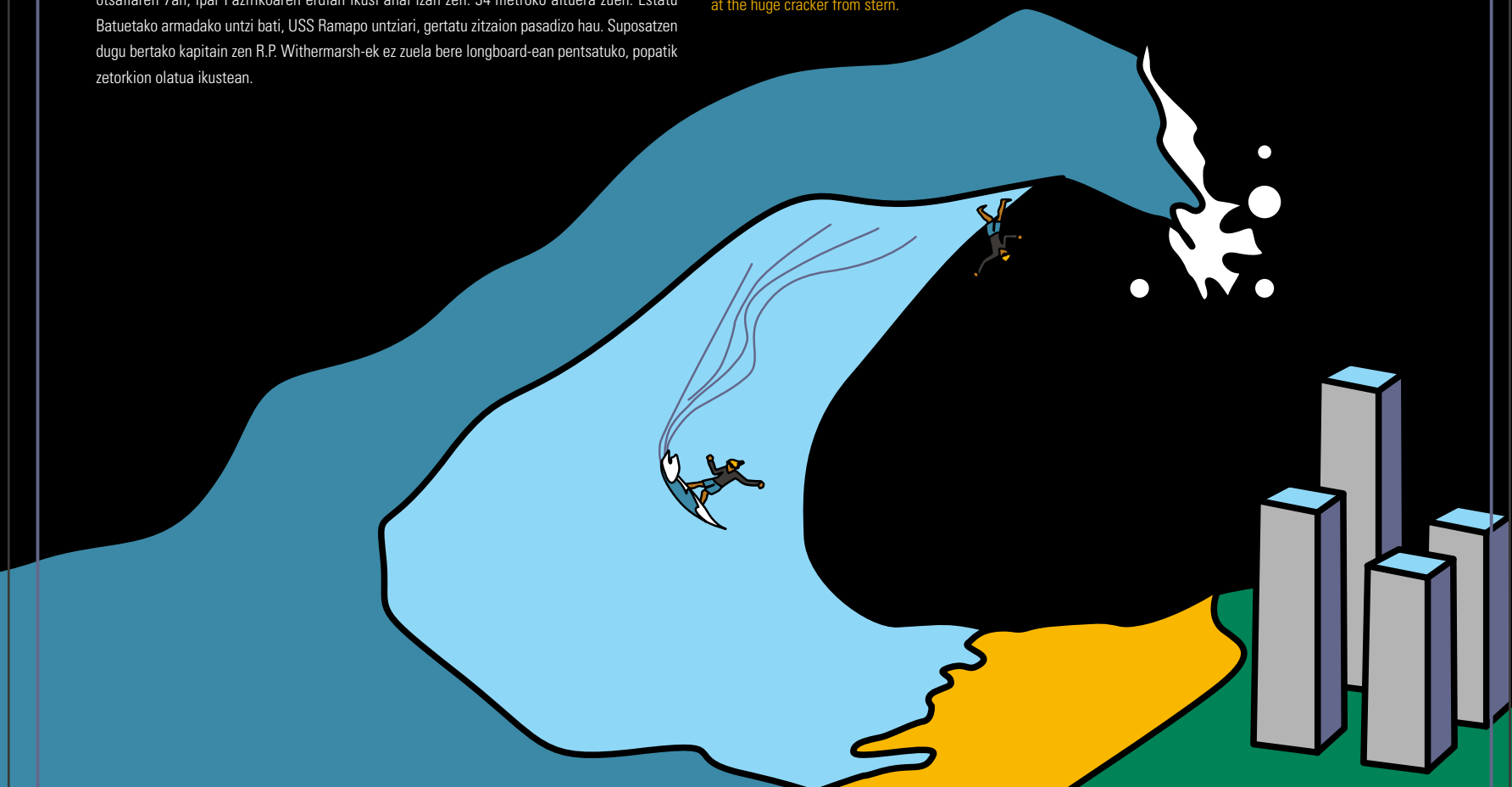
“ Someone blowing their arse off in Japan can really mess up a weather forecast ”

Waves are a means for nature to transmit energy, but there is one small drawback to them; they are not a 100% predictable; you just have to be in the right place at the right time. That's all there is to it. This is why we shall endeavour to explain how waves come about and how to read the weather map properly. It may not be the most scientific of methods but it's almost always worked for us so far. We're basically letting you in on this so that you'll be able to draw your own conclusions, and so avoid having to rely on the weather forecasters who do not exactly have surfers in mind when telling the world what weather to expect. We'd just like to warn you that there are so many ways to interpret the weather chart that it's seriously difficult to get it right. If we also take the theory of chaos into consideration, you know, the one that says somebody farting in Japan can foul up any forecast, then to pin down what the weather will be like in four days is a miracle.

Anecdotes on different phenomenon: the tsunami and the bore

You don't really have to know how waves work to be able to tell whether to expect them in two days or not, but to know how, no matter how little, is a great buzz. It's also full of curious anecdotes like the one about the tsunami that on the 27th of August in 1883 was set in motion by the explosion of the volcano to be found on the island of Krakatoa, in the Sunda Straits between Sumatra and Java. It set off three waves that measured between 20 and 40 metres in height. These waves reached speeds of over 500 km/h and travelled round the world killing 36,000 people in the process. A Dutch Cannon-ship that was in the area at the time was later found 800 metres inland at a height of nine metres. Chains from the anchor of the same boat were found in the Chilean port of Valparaiso (there is no explanation of how this happened – it's over 9,000 miles away!). This phenomenon was even felt in the Channel Tunnel where a considerable increase in sea-level was noted. There's also the case of the mascaret, aka a bore. This is a type of wave created in river mouths that can be formed due to several circumstances such as the lay of the seabed and the riverbed, strong sea currents and lively tides. In 1843, at the spot where the mouths of the Seine and the Ruan meet, an eight metre-tall wave was formed and it swept about 80 kilometres upriver causing extensive flooding and sinking every type of boat it met on its way. Victor Hugo's daughter was aboard one of these boats celebrating her honeymoon. We haven't come across any recollection of the incident in his writings.

Giant waves blown up by strong winds also reach spectacular heights. The highest on record was spotted on the 7th of February, 1933 in the North Pacific. It attained a height of 34 metres. An American Navy vessel, the USS Ramapo, had to ride it out. We're pretty damn sure that the ship's captain, R.P. Withmarsh, wasn't exactly reaching out for his longboard as he gazed at the huge cracker from stern.





“Marea munduari buelta ematen dioten olatuak dira”

Itsasoaren gainazala inoiz ez da geldirik egoten eta bere mugimenduek, oro har, olatu izena hartzen dute. Olatuak hainbat kausaren ondorioz sortzen dira: haizea, mugimendu sismikoak, meteoritoak, amiltzeak, itsaspeko sumendiak, ilargiaren eta eguzkiaren grabitazio-eraginak, unti azkar baten igarotzeak,.... Surfilariei aldiari behingo olatuak –denbora tarte erregularren ondoren datozenak- interesatzen zaizkigu, gutxi gora-behera iragar daitezkeenak eta tamainaz maneiaigarriak baitira. Haizearen eraginez sortutako olatuak dira surfia egin ahal izateko ezinbesteko baldintzak betetzen dituzten bakarrak.

Haizeak olatuak sortzeko, hainbat faktore konbinatu behar dira:

Behar adina indarreko haizea izan behar du (intentsitate handikoa).

Haize honek luzeka itsasoan kontuan hartzeko distantzia zehar (distantzia luzea) jo behar du, norabide berean. Distantzia honek fletch izena du.

Iraupenez, olatuak sortzeko adinakoa izan behar du.

Isobara mapa bat begiratzean ziuratu beharrekoa: isobarak behar bezain luzeak izatea, bata bestearen ondoan egotea eta zure spotaren norabidea hartzea, baina norabide berarekin harengana ailegatu gabe. Izan ere, honek on-shore haizea[parez pareko haizea, surferako arunt txarra] sortuko bailuke. Baldintza ezin hobeak izateko, isobarak euren ibilbidea aldatu behar dute spotera iritsi baino lehen, lehorretik sartuz eta itsasoaren norabidean atereaz. Honek haize “terral”a sortzen du, egokiena surferako.

Kostaldera iristen diren olatuen artean bi eratakoak bereiz ditzakegu: itsaskia eta hondoko itsasoa. Itsaskia une horretan jotzen duen tokian tokiko haizea dugu eta berehala desagertzen da haizea geratzean. Hondoko itsasoa, aldiz, ozeanoko toki umunetan sortutako olatuak dira eta kostaldera iritsi arte higitzen dira. Normalean olatu hauek handiagoak izaten dira. Guri bigarren olatu mota hau interesatzen zaigu.

Kostaldean izango diren olatuen tamaina iragartzeko, olatuen sorgunean haizearen ezaugarriak(fletch-a, iraupena eta indarra) nolakoak diren jakin behar dugu. Hau isobara mapen (eguraldi iragarpenetan ikusten ditugun marra horiek, zeinak atmosferako presio desberdinak zehazten dizkiguten) interpretazioaren bidez lortuko dugu. Haizeak isobaren norabidea jarraitzen du, antizikloien inguruan erlojuaren orratzen zentzuan eta depresioetan alderantzizko zentzuan bira eginez (ipar hemisferioan, Argentinan adibidez, bira alderantzizkoa da). Intentsitateak isobaren gertutasunak adieraziko digu: zenbat eta gertuago, orduan eta indartsuago. Fetch-a marrek, gutxi gora-behera, norabide berean jarraitzen duten distantziaren arabera zehaztuko da.

Higitzen den olatuaren abiadura parametro batzen arabera da, baina, oro har, esan daiteke itsasoan olatuak, gutxi gora-behera, 30 km. orduko abiaduran higitzen direla.

“Itsaso zabalean higitzen dena ez da ura, uhina(energia) baizik”

Olatu batek itsaso zabalean aurrera egiten duenean urreko garraio netorik ez da izaten. Eragina jasandako partikulek, lekuz aldatu gabe, zirkulu formako mugimendu bertikala egiten dute. Hau da, energia garraioa dago, baina ez masa garraioa. Nolazpait ere, olatuak Ipar Atlantikoan energia eolikoa bildu eta ia bere horretan kostalderaino ekartzen dute, surf-ohol baten bidez, energia zinetikoan eraldatzeko.

Olatuak hondoa ukitzen hastean gauzak aldatzen hasten dira. Hondoarekiko marruskadurak olatuaren malda eta altuera handiarazten du. Azkenean, puntu kritiko bat iristen da. Puntu honetan olatua ezin da bere horretan eutsi eta goialdea, behealdea baino azkarrago mugitzen da, itsasoaren gainazaletik ura higituz. Olatua lehertu egiten da eta, orduan bai, ur garraioa dago. Bildutako energia aske geratzen da, ur mugimendu eran, soina eta kostaldearen higadura sortuz, hondara garraiatuz...eta, noizean behin, surfilariaen desplazamendua (edo muturrekoa) eraginez.

Olatuak spot bakoitzean duen kalitatea jakiteko, hondoko itsasoaren norabideak berebiziko garrantzia du. Olatuak kostaldera gerturatzeak ere bere norabideari eragiten dio, kostaldeko marrarekin lerrokaraziz. Fenomeno honi errefrakzio deritzo.

Azkenean, hiru egunetan 1.500 milia egin ondoren, Irlandako ipar-mendabaldean haizeak itsasoaren gainazalean eragindako energiak, euskal kostaldean, surf saio ahaztezinak egiteko aukera ematen du. Mundakako barrak baldintza bereziak biltzen ditu: bere orientazioa, bertako itsasadarra, bere barraren orografia (nahiz eta mugitu, hondarrezkoa baita). Hau dela eta, toki hau udazkenean surferako munduko lekuri onena bihurtzen da.





"The tide is waves that travel around the world."

The surface of the sea never ceases to move. These movements are generally called waves. Waves are caused by different things: wind, seismic movement, land slides, meteorites, underwater volcanoes, gravitational influence of the moon and the sun (the tide is waves that travel round the world), water being churned up by high-speed boats, ... The type of waves that surfers are really interested in are the more-or-less predictable manageable in size and periodical ones – waves that occur at regular intervals. Only waves produced by the wind meet all the requisites for surfing.

Several factors have to combine for the wind to produce waves:

- the wind has to have the necessary intensity (i.e. strength)
- this wind has to blow in the same direction over a considerable stretch of sea (this distance is called fetch)
- it has to blow long enough for waves to be able to form

When you look at a map of isobars, make sure these are long enough, close together and heading towards your spot without actually reaching the spot without changing direction, as this would produce on-shore wind (frontal, really bad for surfing). To be sure of having ideal conditions the bars must change direction before it gets to your spot. The bars should approach your spot from land and head out to sea. This provokes land winds and these are ideal for surfing.

There are basically two types of waves that reach the coast: surges provoked by local winds that disappear as soon as the wind does, and deep sea waves which are formed in far off places in the ocean and die on the seashore (these are normally bigger). We're more interested in the second type. We need to know the characteristics of the wind (fetch, duration and intensity) where the waves are formed in order to be able to predict their size by the time they reach the coast. We'll be able to do this by reading isobar maps (these are the lines we see on weather maps that detail different atmospheric pressures). The wind follows the direction of the isobars. They turn in a clockwise direction around anti-cyclones and anti-clockwise around storms (this is in the northern hemisphere – in Argentina it's the other way round). The proximity of the isobars to each other enables us to predict the strength; the closer the bars, the stronger the winds. The fetch is determined by the distance the isobars go in the same direction.

The speed of the wave depends on several factors, but in general, waves on the open-sea travel at about 30km/h.

"Energy is what moves at high sea, not water."

What we have to take into account here is that according to the theory, it's energy that moves at high sea, not water. There is no net transportation of water as a wave advances at high sea. The particles affected move vertically in a circular fashion. That is to say, they don't really change position. This means that energy is moved, but not mass. We could say that waves house the wind energy produced in the North Atlantic, and that they are kind enough to bring it to the coast where you can change into kinetic energy with your surf board.

Things begin to change when the waves come into contact with the seabed. The brushing off of the seabed causes the waves to become steeper and higher. Finally, the wave reaches a critical stage where it can no longer sustain itself and the upper part travels more quickly than the lower part. This causes the surface of the sea to move. The wave breaks and now there's water being transported as the energy stored within is unleashed in the movement of water, noise, costal erosion, sand movement...and, eventually, the movement of the surfer (or, as the case maybe, the surfer getting sent flying arse-ways).

The direction of the deep-sea is of the utmost importance when you want to find out about the quality of waves at each particular spot. The shape of the coastline also affects the direction a wave will take as it nears the shoreline. This is known as refraction. They really change direction when they hit the coast. Finally, after travelling 1,500 miles in three days, the energy stirred up on the marine surface to the North-West of Ireland ends up in unforgettable sessions on the Basque coast.

*The special conditions found at the sand-bank in Mundaka, such as its orientation, its estuary and the lie of the bank itself (although, being sand, it moves), make this one of the best places to surf in the world in Autumn.



Cannabis/Kannabisa

the spice of life sukaldean belar fin bezala

testua / by: **pekos pantxinet**
argazkiak / photos: **agustín sagasti**

Markopoloren idatzietan Babilonia zaharrean marihuanarekin egindako gurina prestatzen zen plater eta errezeta bitxiak egiteko. Marokon marihuanarekin ere Magoun izeneko konfitura egiten jarraitzen da. Paul Boules idazlea bere Tangereko etxean lagun guztiak Magounez estalitako ogi zigortuarekin gonbidatzen zituen. Gure gizartean kannabisa jantziak, paperak, botikak egiteko erabiltzen da, aintzinatik ikasitako eran. Noski, bere zeregin famatuena bere keak eta usaiak dastatzen da, Puro Habanoen antzera, baina azken hauek gizartearen sektore berezi batean ematen da, Gourmeten munduan batez ere. Batzuek dasta-papila xebreak eta bereziak dituztelako eta gainerakoek snobismoarengatik bultzatuta. Guk zuek guztiontzat porroak bakarrik egin beharrean, belar fin usaitsu eta zaporetsua bezala erabiliko dugu sukaldean. Piper ahutsa, pipermina, canela ahutsa eta perrexilaren ondo ondoan kokatuko dugu. Mari deituko dugu sukaldarion artean. Bi errezeta sortu ditugu. Lehenengo plater bat eta postre bat.

Dishes and recipes from Ancient Babylonia that featured a butter made with marihuana were found jotted down in Marco Polo's papers. A marihuana based jam called Magoun is still made in Morocco. The writer Paul Boules used to serve his guests toast and dollops of Magoun at his house in Tangiers. Cannabis is used in our society to make clothes, paper and bottles in the traditional way. It's most famous use all the same, is to be found by savouring its smoke and smell, just like big Cuban cigars. This last aspect of marihuana is only enjoyed by certain sectors of society. Especially by gourmets. That's because some people out there have quite special taste buds and because some others are attracted by the snobbery they attach to it. We would like you all to consider grass as great-smelling tasty little herb for cooking rather than just for using to make joints and reefers. We're gonna stick it up on the shelf there alongside the black pepper, the Cayenne peppers, the powdered cinnamon and the parsley. We chefs shall call it Mari. We've come up with two recipes: a starter and a dessert.



entsalada salad

Hartu rukula orri sorta bat, mostaza beste sorta, eskarola bihotz kizkur bat eta maria orritxo batzuk. Hauek gatza, ozipina eta maritxu olioz prestatu. Honen alboan ahate arraundiak (konfitatuak kontserban sartzen dituzte) jarri, zartaian azukre pixka batekin erre ondoren.

Take a bunch of roquette leaves, another one of mustard leaves, the curly heart of an endive and a few leaves of marihuana. Dress them all with salt, vinegar and marihuana oil. Serve with duck wings (you can buy preserved ones in cans) fried with a little sugar.



fruitu karpaxioa fruit carpaccio

Kilo erdi arau gorria, kilo erdi horia, mango heldu bat, laurden kilo bat marrubi, 2 udare. Hau dena hezurren eta azalaz garbitua, ontzi karratu batean sartu eta lau laranja zukua, limoi baten zukua, 100 gramo azukre eta ur baso erdi batean marihunarekin egindako infusio batekin busti eta kongeladorean sartu. Izozturik eta bloke bat egina dagoenean, moldetik atera eta mozteko makina batean fin fin moztu. Izoztuta jatea alaiagoa izaten da.

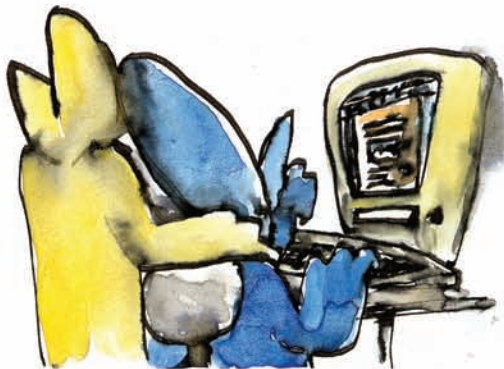
Half a kilo of red plums, half a kilo of yellow plums, a ripe mango, quarter a kilo of strawberries and two pears. Peel all the fruit and take the stones out. Place everything in a square tray and add the juice of four oranges, one lemon, 100 grams of sugar and half a glass of tea made from marihuana. Put it in the freezer. When it's frozen in brick form remove it from the tray and slice it as thinly as you can. It's much nicer to eat when it's frozen.

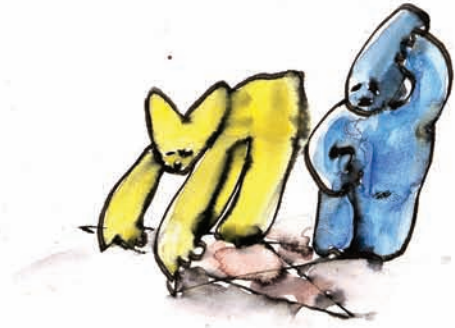
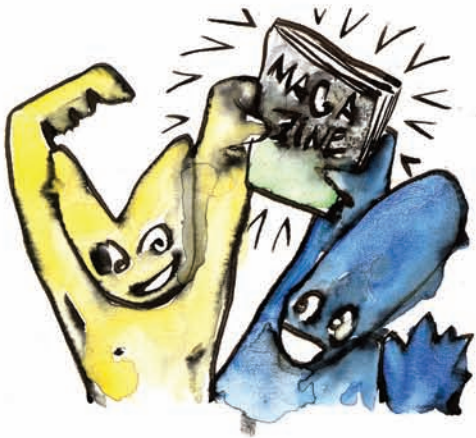
oharra / nb

Mahirunaren bihotzekin egindako gurinaz diren errezetak efektu psikotropikoa izaten dute. Kontuz, beraz, kopuruarekin. Ostoa egindakoak berriz jan lasai, gehiegi janda ere agian pirrileratxo bat izanen duzue.

Recipes that use butter made with the heart of marihuana plants have a psycho-tropico effect. Be careful with the quantities you use. If the dish only contains the leaves, no worries. If you eat too much, you might just get.

STRANGE!
ABENTURA







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testua / by: teodosio sigüenza

Groove Parade batera joateko erabakia hartzen denean, ondokoak saihestezinak dira: Bata, lurra murtxikatu duzun sentsazioarekin, eztarrian hautsez betetako izugarritzko bola batekin ateratzea –basamortu batean, hondarra zapalduz, egiten den festaren desabantaila– ; eta, bestea, festa honen legeetara ez makurtzea. Euforiak zeure burua liluratzen ez uztea, nazioarteko DJ onenen saioetan azkeneko segundora arte gozatzea –ohikoa denez, “Los Monegros”era etortzen dira, entzule zorrotzen aurrean, ikasle paperean sartuta, azterketa gainditzeko gogoz eta, horrexegatik, inoiz ez ikusitako emanaldia egiteko, dena ematen dute–, eta lehen mailako ikuskizun elektronikora azaltzea ezinbestekoa da. Aurreikuspenak bete eta bertaratzeko marka (orain 20.000 dantzazale ingurukoa da) onteaz gain, maila artistikoko aurreikusitako gidoia ere soberan bete zen. Argi dago Groove Parade-a ez dela nolana hiko festa bat.

There are two things you can't avoid when you decide to go to Groove Parade: one is you're going to have a large ball of dust nestling at the back of your throat when you're leaving, you know, as if you had been chewing earth balls - this is one of those side effects caused by hopping around at a festival held in a desert, and the other is not to give in to the rules laid down by the festival itself. It's impossible not to be dragged into the euphoria of the event, not to wring every last ounce of strength of your body so as not to miss a single moment of the best DJs in the world. And this lot generally come to Los Monegros as pupils about to take an important exam in front of a very demanding public. This only means they get even more into what they're doing. This is an electronic spectacle of the highest order. Pre-festival expectations were more than fulfilled and the attendance was the highest ever to date (about 20,000 dance addicts). The artistic element of the festival also outdid itself. It's just that Groove Parade is not any old festival.



Lehen oharra: a+r-ren adeitasuna medio, punta-puntako soinu digitalarekin hasi zen jaialdia eta ganberroarena egin zuten arren, jende guztiari gustatu zitzaion. Beraz, ezin daiteke jaialdi txar bat izan. Bigarren oharra: goizeko hamaiketan adrenalina isuriz eta, gau guztia igaro ondoren, jende andana zutik eta halako energiarekin jarri duen Mistress Barbara –rekin bukatu den jaialdia, ez da jaialdi txar bat. Eta hori gutxi balitz, zeuden eszenatokiak, bostak, hamabost ordutan zehar bildutako guztiei dena eman zioten. Hau guztia atalka azalduko dugu.

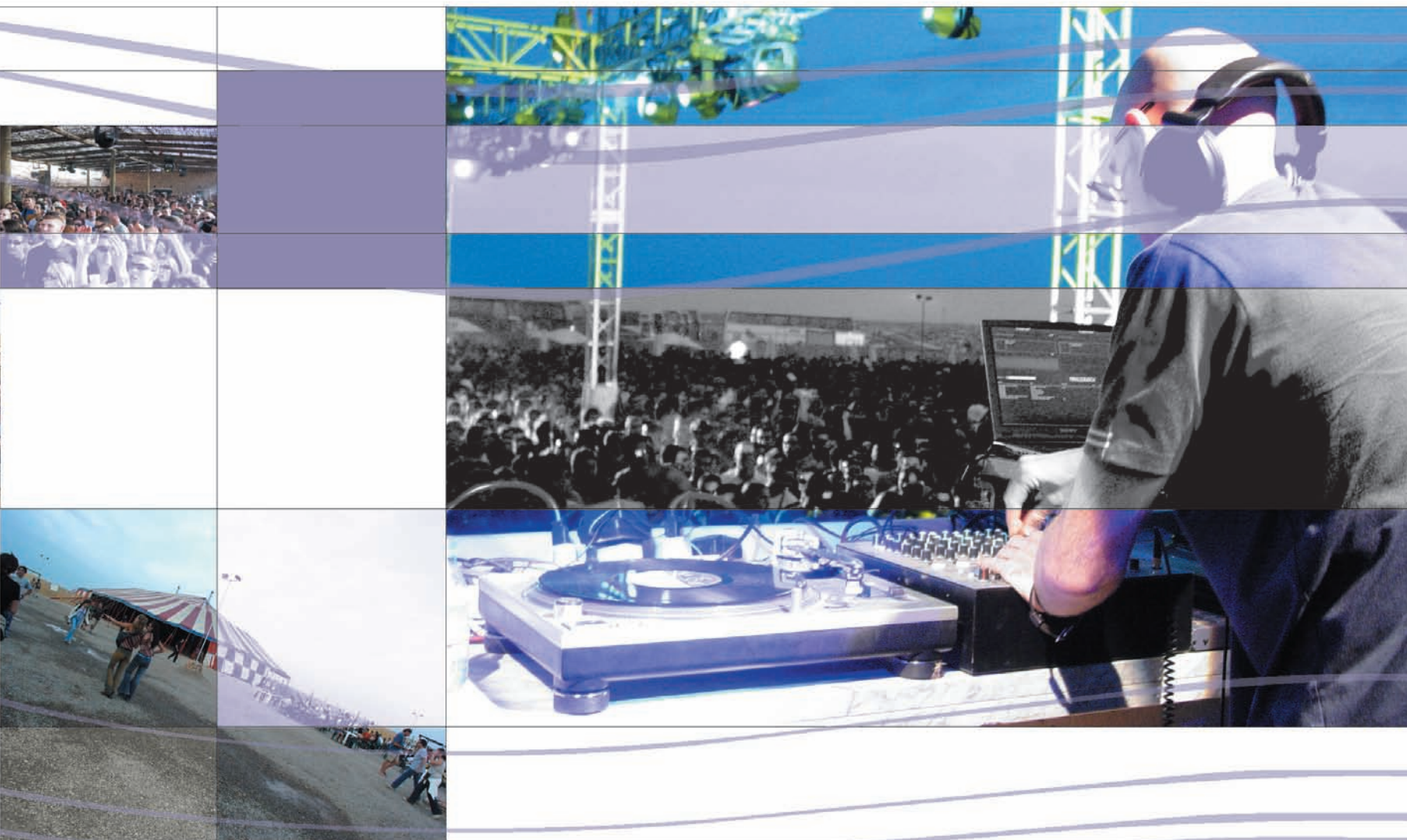
Row Area: 4x4 tik urrundutako soinetara egokitutako zonaldea, entzulez, ongi hasi zen MC Millani esker. Kaleko jendea atseginez bereganatu zuen honek. Hala ere, gero gauzak beste bide ulergaitzagoetatik joan ziren (The Sox, Luis Lles kokospekodun kazetaria eta The Drama bikotea). Ez zitzaion inori hutsik egin, are gutxiago Fabiori, drum`n` bass-aren aita bitxiari, biniloa bata bestearen atzetik jartzeko garaian prezisiozko makina den honi. Berea izan zen arrakasta, entzuleak esparruaren kanpoaldean beranduago gertatuko zena eraman ahal izateko moduan utzi baitzituen.

Verbigracia: beti jendez lehertzeaz zegoen Beach Club-a. Lastozko teilatuko zirrikituetatik, egunaren lehen izpiak sartu aurretik, Angel Molinak, Loek eta, batez ere, Stuart McMilanek (Slam-ek) argi utzi zuten techno-a ez dela Jeff Mills edo Marco Carola bezalako Djek egiten duten hard basatia soilik, baizik eta, jendearen oinetara eta arimara egokitu daitekeen zerbait. Hiru dimentsiotako bidaia izan zen, denboran eta espazioan zeharrekoa eta, azkenean, amaitzeko Christian Smith (hutsik gabea) eta Sideral (erabat dotorea) izan ziren.

Bitartean, San Miguel Karpan giza masa zabaldu eta uzurtu egiten zen (nahiz eta Wagon Cookin`, Jazzanova edo beti inspiratutako Rainer Trüby bezalako nujazz kolektiboek ongi egiten duten -house-aren, erritmo puskatuen eta 70ko hamarkadaren funk-aren arteko ildoak maisuki egin baitute-, batzuetan zaila da Richie Hawtin-en deialdiaren aurrean lehiatzea). Paradise Tent masifikatuan delirioaren arrastoak antzematen ziren, lehenengo Sideralekin. Honek saio eredugarria egin zuen pop-aren eta house-aren arimak lotuz, eta Sidonie- ren (mod-ak, baina arima sintetizok: jendea harritu zuen) eta Fangoriaren artean zubi perfektua eginez. Fangoria inoiz baino lisergikoago aritu zen.

Bigarrenik, Claudio Cocolutok hiru ordutan zehar argi utzi zuen house-aren arloko bere legendaren zergatia. John Acquaviva, beti bezala: festa.

Oper Air-en izan zen jai eroa. Espazio nagusia zen, hango eta hemengo lehen izarrak (Robert Lamar, Tony Verdi eta Oscar Mulero, azken honek ohikoa baino saio groovy-agoa egin zuen) aritu ziren, nahiz eta Derrick May Detroit-en geratu, erritmoa eta arima Stacey Pullen-ek eta, batez ere, Richie Hawtin-ek jartzen asmatu zuten. Kanadar honek muturreko minimalismo eta orpoetako inpaktu zuzeneko bere track bilduma maisuki maneiatu zuen, entzuleak pozik utziz. Zin degizuegu hurrengo urtean guztiak berriro gurekin izango direla.



First observation: a festival that starts with the most hip in digital sound, courtesy of a+r who acted the eejit and went down a bomb, cannot go wrong. Second observation: a festival that finishes with Mistress Barbara lashing out adrenaline at eleven in the morning and who succeeds in getting a numerous group of survivors on its feet in a last-grasp explosion of energy, cannot be a bad festival. Five stages that pumped out music non-stop for fifteen hours and offered a bit of everything for everybody is certainly deserving of a few medals. Let's take it bit by bit.

The Row Area, zone set aside for sounds a bit removed from the 4x4 (accorded other areas outside the barn), got off to a great start because the entertaining MC Millan really knew how to win the crowd over. Even though things later rambled off down more abstruse alleys (Los de Sox, the journalist with the goatee Luis Lles and the Spanish Jungle duo The Drama), nobody was left alone at any moment. Much more so in the case of Fabio, the godfather of Drum 'n' Bass and a serious pressure pot when it comes to plugging vinyl after vinyl. A great success that left the crowd nicely warmed up for what was about to go down outside that area.

The always-packed Beach Club is once again worthy of the highest praise. Before the sun had managed to filter through the straw roof, Angel Molina, Loe and, above all, Stuart McMillan (Slam) made it very clear that Techno is not just some fierce animal-like creature by DJs like Jeff Mills or Marco Carola, but something that can also be adopted to the souls and feet of the people. He sent us on a three dimensional trip through time and space that ended up with Christian Smith (infallible) and a very elegant Sideral who were really on form.

And as the human mass expanded and contracted in the San Miguel Tent (it has to be said that while groups from the nujazz collective like Wagon Cookin', Jazzanova or the eternally inspired Rainer Tr_by who all brilliantly traced lines between house, broken rhythms and seventies funk, it's sometimes really difficult to compete with the drawing power of Richie Hawtin), the jam-packed Paradise Tent was almost rife with delirium, first of all with Sideral who knew how to combine pop with house in an exemplary session that was the perfect bridge between Sidone (Mods with a synthetic soul: they surprised) and a more lysergic than ever Fangoria and, secondly, with Claudio Cocoluto who showed in three hours why he is legendary in house. John Acquaviva was, as always, a party animal.

Having said all of that, the really mad party was held at the main arena Open Air with artists of the highest calibre from here; Robert Lamart, Toni Verdi and an Oscar Mulero who put in a groovier than usual set, and from there; even though Derrick May didn't make it out of Detroit, Stacey Pullen and, above all, Richie Hawtin added rhythm and soul to the event. The Canadian managed his collection of tracks of terminal minimalism masterfully and had a direct hit on the satisfied people's feet. We swear that they'll all repeat next year.



Metak



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Sagarroi "meatzaldea" (M002CD-MC)



Lif "Lif" (M003CD)



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Betagarri "Remix" (M006CD)



Kuraia (M007CD)



Ruper Ordorika "Hurrengo Goizean" (M009CD-MC)



T.L.T. "Minus" (M011CD-MC) +CDRom



Sen "Gaizki Esanak" (M012CD-MC)



Selektah kolektiboa "Esperientzien Etorbidetik" (M013CD)



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