

backstage confidences  
isil-gordeko sekretuak

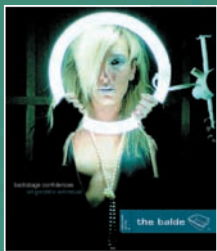
ekaina | uztaia  
june | july  
04

the balde



0€

# 04



azala / cover: imanól amas

## the balde

marzelo zelaieta 75  
13. bulegoa  
31014 iruñea  
t. +34 948. 12.19.76

info@thebalde.net

publi@thebalde.net  
m. +34 686.48.59.76

www.thebalde.net

argitaratzailea / publisher: eragin. komunikazioa eragin sll

editore / editor: iñigo martínez

zuzendari / director: césar ekisoain

zuzendari komertziala /comercial director: arkaitz billar

publizitatea / publicity: idoia artxanko

talde eragilea / promoters: koldo almandoz, arkaitz billar, césar

ekisoain, martin etxauri, unai abarzuza, txuma vazquez, iñigo martínez

diseinua / design: martin etxauri, unai abarzuza, txuma vazquez

sonia beroiz, juan luis napal

itzulpenak / translations: smiley, miren etxenike

ale honetako kolaboratzaileak / collaborators this issue: kirmen

uribe, asier leoz, koldo almandoz, makala, ibon salaberria, igor errazkin,

asier errazkin, xabi sagardia, berta osés, maría solana, itziar suárez,

javier amezaga, peru almandoz, kepa elgoibar

ale honetako argazkilariak / photographers this issue: imanól amas,

maite basterra, martin etxauri, txuma vazquez, sonia beroiz

ale honetako komikia / comic this issue: txuma

inprimategia / printed at: espacegrafic

lege gordailua / legal: na-3244/01



## LABURRAK IN BRIEF



## WELCOME TO THE DOLLHOUSE ETA HAPPINESS ZIRRARAGARRIEN OSTEAN



### TOD SOLONDZ FILM

Tod Solondz, director of the unnerving "Welcome to the Dollhouse" and "Happiness", returns with "Storytelling". The film has two parts: Fiction and Non Fiction. In Non Fiction, this American director tells a story which is not too far removed from his own biography. He has chosen the Scots Belle and Sebastian to put the music to this story laced with black irony. The soundtrack is already on sale. The title? You don't have to be a genius to guess.

### TOD SOLONDZEN FILMA

"Wellcome to the Dollhouse" eta "Happiness" zirragarrien ostean, Tod Solondz-ek "Storytelling" filma zuzendu du. Filmak bi zati ditu: Fiction eta Non fiction. Non fiction-en, zuzendari estatubatuarrek bere biografiatik oso urrun ez dagoen istorioa kontatzen du. Eta ironia beltzez kontaturiko istorio horri doinua jartzeko Belle and Sebastian eskoziarrak aukeratu zituen. Soinu banda jada eros daiteke. Izenburua? Ez da oso argia izan behar asmatzeko...

### THE BALDEREN AURKEZPENA

Eskuartearen duzun the balderen 4. alea aurkezteko hiru hitzordu desberdin izanen dira heldu diren egunotan. Lehenengoa, hilaren 14an, jaia ospatuko dugu Donostiko Soma 107 jatetxean, Aritz Sound Sistemekin. Donostian ere, eta Artelekuko obrak direla eta, eraikin berrituan zehar bisita gidatu bat egingen da obretan parten hartu duten arkitektoekin. Eta hirugarrenik, Gasteizko Cairon Tim O'Nellin eta Cubo dj'ak egonen dira ekainaren 27an.

### INTERNET BIDEZ MUSIKA ESKURATZEAK ERAGINIK EZ OMEN DU SALMENTETAN

Jupiter Media Matrix etxeak egin berri duen txostenaren arabera, internet guneak musika konpartitzeko erabiltzen dutenek diskoak erosteko joera handiagoa dute besterik gabe zale direnek baino. Ikerketa honek orain arteko uste gehienak ezeztatzen ditu, batez ere diskete askok zabaldu dutena musika jaisteak euren produktuen salmentak nabari urritzen dituela adieraziaz.

Benetan bitxia, Audiogalaxy, Kazaa eta abar erabiltzen dutenak disko gehien erosten dituztenak dira baita ere. Egindako ikerketek azalera ateratu dute beste ondorio bat zera da: azken urtean diskoen salmenta kopuruek jasan duten %7aren jaitsieraren arrazoiak kontsumitzaileen ohitura aldaketetan bilatu behar dira, non bideo jolasek eta DVD-ak pastelaren zati bat kendu dioten Cdari.



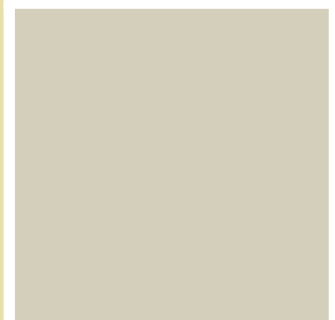
### PRESENTATION OF THE BALDE

Three events have been organised to present this The Balde 4 nestling in your hands at this very moment. The first one, on the 14th of this month, will be a party held at the Soma 107 cannabis bar and restaurant in Donostia. Still in Donostia and seeing that Arteleku is being worked on, for the second presentation we'll be having a guided tour of this completely renovated building with the architects of the project as guides. The third bash sees Tim O'Nellin and Cubo dj's at Cairo on June the 27th in Gasteiz.

### DOWNLOADING MUSIC FROM INTERNET DOESN'T AFFECT RECORD SALES

According to a recent study by Jupiter Media Matrix, people who use web pages that share music are more likely to buy records than those who class themselves as your average fan. The study turns most recent beliefs in this field on their heads. It especially points out as false the claim put out by record companies that downloading music has seriously affected their sales.

Amazingly, the study shows that the users of Audiogalaxy, Kazaa, etc, are also those who buy most records. The study also states that the reason for the 7% drop in sales over the last few years is to be found in the changes in consumer habits. Video games and DVDs have taken a piece of the CD pie.





## 40 BAT MILA PERTSONA ARITZEN DIRA EGUNERO

### EMINEM PIRATERIAREN BELDUR

Eminem rap izarrak bere azken diskoaren argitarapena aurreratu zuen pirateria dela eta. Universal disketxeak egindako ikerketaren emaitza gogorra izan da: 40 bat mila pertsona aritzen dira egunero bere "The Marshall Mathers LP" diskoa internetetik deskargatzen. Horregatik, argitaletxeak bere lan berria den "The Eminem Show" ahalik eta azkarren plazaratzea erabaki zuen. Konpaniak eskura zuen guztia egin zuen disko berriko kantuak filtratu ez zitezen, baina ez zuten lortu. Maiatzaren 27an beraz, hasieran iragarrita zegoena baino askoz lehenago Eminem-en lan berria denda guztietan zegoen. "The Eminem Show" izeneko honek arrakastarik lortuko ez balu, aitzakia ederra lukete internet kontua.



### PIXIES, BILDUMA INEDITOIA AURKI KALEAN

Uztaila amaitu baino lehen Boston inguruko Pixies taldearen kantu ineditoetz betetako disko bat kaleratuko da. "Demo" hauek 1987an jasoak izan ziren, Pixies-eko kideak euren lehendabizikoa izan zen "Come on pilgrim" diskoa kaleratu baino lehen. Argitaratzeaz dauden aipatu "demo" horien artean "Here Comes Your Man" eta "Break My Body" kantuenak egongo dira besteak beste.



### THE PIXIES: UNRELEASED MATERIAL SOON

A compilation of previously unreleased material by Boston band The Pixies will see the light of day before the end of July. These demos were recorded in 1987, before the band released their first album called "Come on Pilgrim". "Here comes your man" and "Break My Body" are just two of the original demos included on the record.

### EMINEM'S FEAR OF ILLEGAL COPYING

The Rap star Eminem has decided to bring forward the release date of his latest record due to illegal copying. The results of a study by Universal Records have been more than eloquent: 40,000 people a day download "The Marshall Mathers LP" from internet. Because of this the company have decided to get the artist's latest record "The Eminem Show" out on the market as soon as possible. Universal has done everything possible to keep the material on the record under wraps but they haven't been successful. This is why the record could be had in record shops long before the announced May 27th release date. If "The Eminem Show" isn't a success, no doubt internet will become the fall guy.



### TEKLATU BIRTUALA

Badirudi ordenagailuak kalean erabiltzeko beharra sortuko digutela. Ez da denbora asko pasako PDAk, III.belaunaldiko mugikorrak etabarrekoak egunekotasunean murgiltzeko. Garai berri hauei aurre egiteko eta hortzetako txotxekin sakatzekoak diren teklaktoak ekiditeko, enpresa batek laser bidezko teklatu birtuala asmatu du. Behatzen mugimenduak jarraitzen omen ditu. Guztiak?

### VIRTUAL KEYBOARD

It seems that they'll soon have us using computers in the street. It won't be too long before PDAs, third generation mobile phones and the like are brought up to date. In order to keep abreast of all of this and to avoid having to use keyboards that work with toothpicks, a company has come up with a laser operated virtual keyboard that seemingly obeys finger movements. That begs the question: All of them?

## GENERATION MOBILE PHONES AND THE LIKE ARE BROUGHT UP TO DATE



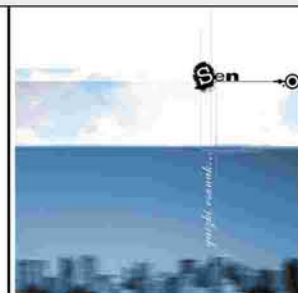
# JADA KALEAN!!

# Metak



## Sen "Gaizki Esanak..."

Euskal musikak azkenaldian emandako talderik interesgarrienetako bat dugu Sen. Gaur egungo pop soinetara bideratzen dituzte euren kantuak, gitarra indartsu, oinarri erritmiko sendoa eta ahots dotore batek landuriko melodia itsaskorrek definitzen dute talde gazte hau. SEN taldeak gure artean egindako rockari indar kontenitua, hiritartasuna, modernitatea eta kalitatea eranstean dio.



M012CD/MC



## Π I.t. "Minus"

Soinu sendoa, entzulea guztiz biltzen duten konposizioak... diskoz disko bere bidea arriskatzea, esperimentatzea eta garatzea dela erakutsi duen talde honentzat beste aurrerapauso bat. Urtebete entsegu lokalean eta hemen emaitza hard rocka metal garaikidearekin bat egiten du. CDRom entretenigarri batek osatzen du lan hau, ezuste eta guzti.



M011CD/MC



## Selektah Kolektiboa "Esperientzien Etorbidetik"

«Selektah» bezala ezagutzen dugu soinu hori galdu gabe, Wanka, Molte, DZ eta Daddy Jeff-ek kolorez jantzi nahi izan dute honako diskoa eta bildutako kolaboratzaile sorta ederra, Payo Fornieles (orain gubxi arte Payo Malo bezala ezagutua), Lester, La 13-14, Anika, Yacine (Cheb Balowski) eta Eddie Drameh (Eddie La Sombra) bai eta hautaturiko gaiak dira horren adibide. La Porta estudioetan Toni Claret-ek grabatua, zeina besteak beste 7Notas7Colores, Eddie La Sombra eta La Malarekin lan egina den, disko honek estreinakoarekin lortutako aipamenak berrestu eta hobetuko ditu duda izpirik gabe. Badatorrela Selektah Kolektiboa!

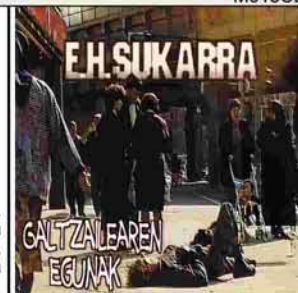


M013CD



## EH Sukarra "Galtzailearen Egunak"

Lan borobil, fresko eta zuzena. Aire hartzeko astia apenas uzten ez dizuten horietakoa. Hamar kantu, laburrak eta azkarrak, hardcore ukituekin zenbait uneetan, hard rock eta abiaduraz beteriko vitaminic roll-a... melodia itsaskorrez osatutako lana, euren estiloan, EH Sukarra estiloan. Diskoak gordetzen duen multimedia pistan informazio zabala aurkituko duzu, bideoak, argazkiak...



M017CD/MC



PIL-PIL SESSIONS 01

## -gailu Kutxa beltza

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

CD+ (Musika eta bideoa)



M015CD



## 100% Collègues

AlterMetak, beste Metak.

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

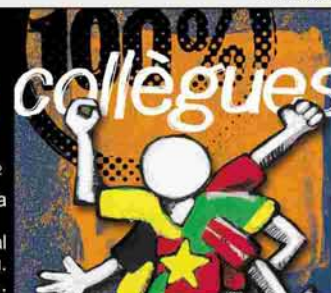
Musikari ezagunek (**Zebdako** Magyd, Remi, Hakim eta Mustapha, Bernardo Sandoval eta beste hainbat) osatzen dute adiskidetasunean oinarritzen den ez ohiko talde hau. Beraien lehen bi diskoak biltzen dizkizugu gure lehen argitalpen honetan.



estudioan CD1



zuzenean CD2



alterMetak

M016CD



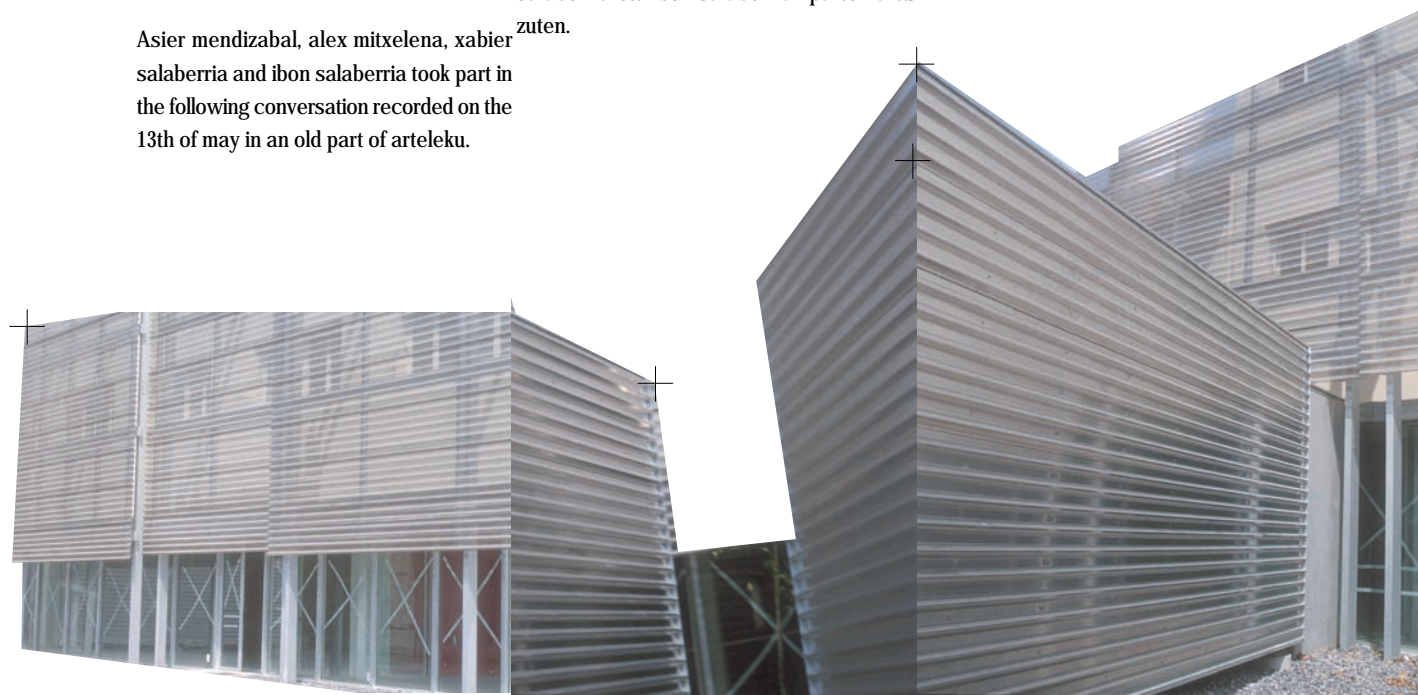
paisaia berriak artelekun

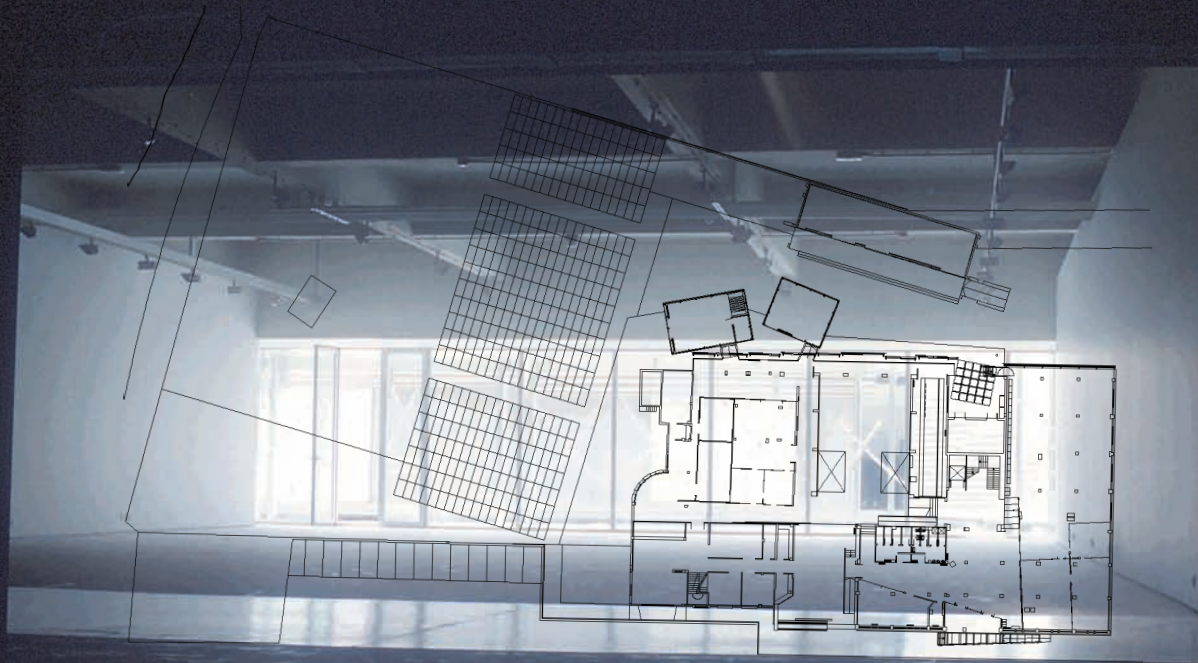
testua / by: ibon salaberria argazkiak / shots: txo!?

new scenery at arteleku

Elkarrizketa hau artelekuko alde zaharrean grabatu zen 2002-ko maiatzaren 13-an. Bertan asier mendizabal, alex mitxelena, xabier salaberria eta ibon salaberriak parte hartu zuten.

Asier mendizabal, alex mitxelena, xabier salaberria and ibon salaberria took part in the following conversation recorded on the 13th of may in an old part of arteleku.





ibon: lorategia eta eraikin berria inguratu eta zeharkatu daitezke orain, Arteleku eraikuntz irekia bihurtu da.

asier: hori Artelekuren aldaketa proiektuarekin bat dator, "demokratizate" bokazio berriaren bame. Artelekuren "gardentze" honek ondorio nabarmenak ekar ditzake, zentralizatzearena adibidez. Lehen hiriaren ertzetan mugitzen bazen orain zentralizatu egin daiteke. Gero errendimendu zehatz bat eskatu ahal izango zaio errentabilitate politiko bat izateko. Emaitzak eskatuko dira.

ibon: askotan arkitektura berriek ez dute programa konkreturik, inork daki plazo erdi batean zer zerbitzu eman beharko duten. Beraz, askotan interbentzioaren gakoa errepresentazioan dago eta honek sortzen dituen politika berrietan.

asier: arkitekturak nortasun arazo bati erantzuna emateko aritzen denean, aldaketa espektatibak sortzen ditu, baita zenbait arrisku ere...

alex: pentsa daiteke Artelekuk bere funtzionamendu zaharra sakrifikatuz nolana hiko inertzia ezberdinak sorrarazi litzazkeela bere ertzetan.

asier: izan ere, Artelekuren ideia berria, uste dut aipatu dela, "nodoa" izatearena da, sareen bidegurutze izatea.

ibon: eskala txikiago bat ere agertzen zaigu, pieza berriek ematen dutena, sistema berria eratzen duten aretoen eskala.

alex: lehen artelekuk zeukan eskala domestikoarekin lotuak dirudite. Gainontzeko espazioek bestelako eskala bati ematen diote erantzuna.

ibon: badira espazio handi eta gardenak baina baita lanerako espazio txikiak ere. Artelekuk beharrezkoa duen eskala handia eta txikiaren arteko jokia agertzen da.

alex: lorategiak bakarkako erabilpen bat proposatzen du. Inudi eta errepresentazioarekin bat dator baina 4 edo 5 urteko iraupena izango duenez, ezberdina da.

ibon: lastozko fardoek buruz hitzegingo bazenu...

alex: iragankorra denez gauza asko aldatzen dira. Bat-bateko emaitza behar genuen beste lorategien aldean. Lasto fardoak elementu hilak dira eta bertan belarra jaioko da. Makaldia ez da landaketa omentala, daukan tamainagatik erabateko zentzua duen elementua baizik.

alex: lorategi berria, makalek eratutako erretikula orden hori, naturak edonola deuseztuko du. Lasto gainean eta makaldian aterako den belarrak nolana hiko diseinatuko du lorategia.

xabier: Lorategi berriak behar batzuei edonolako erantzuna ematen saiatzen ariko da...

asier: lorategia da erabilpen zehatzik sortu beharrik ez duena, bere autonomia mantentzen badu, nahikoa da zentzua edukitzea, zentzuak sortaraztea.

xabier: nik bertan eginiko pieza, "interbentzioaren" inguruko proposamena da, honek ematen dio zentzua era batean. Nahiz eta ideia, leku zehatz horretarako altzari bat egitea izan, alde funtzionaletik pixka bat aldentzea erabaki dut.

alex: kontuan eduki behar dugu lorategia desagertu egingo dela denbora bat baru eta Artelekuk bere onean funtzionatzen jarraituko duela.

asier: gehiegizkoa ikusten dudana, azal berri horren erabilpena da.

xabier: deskonpentsatua agertzen da.

ibon: arkitekturak ere gertaera berriak eragingo dituen mekanismoen baliatzen da, bertan ezarritako pieza berriek nahi den zentzua har dezaten; eszena berri bat eratzea Artelekuren funtzionamenduan alegia.

asier: azal berri horren bitartez eman nahi izan zaion nortasun ikoniko hori ez al da gehiegizkoa...

ibon: azal berria ez da ikono bat... estalki bat da, aurrekoari

## «ARTELEKUREN IDEIA BERRIA, USTE DUT AIPATU DELA, "NODOA" IZATEARENA DA, SAREEN BIDEGURUTZE IZATEA»

itsatsitako egitura bat, euskari bat; ez dut uste inudi bat suposatzen duenik bere baitan baizik eta edozein esanahi berri itsatsi, zintzilikatu edo bat egiteko gai izan nahi duen azalera.

ibon: izan ere, ez dut uste elementuetako bakar batek ere ikono bat eratzen duenik, guztiak batera sistema bat sorrarazten baitute. asier: baina eraikuntzak lehenago ez zuen irudia sortu du. Hau da, arazoa inudi mailan konpondu da eta ez estrukturaliki.

ibon: Artelekukoa ez baita interbentzio inposakorra, aitzineko egitura errespetatzen da eta pieza berriak gainjari besterik ez dira egin funtzionamendu berria berregokitzeko...

ibon: hitzegiten bukatzean grabatzeari utzi dio...

alex: baina, grabatu al du?



ibon: you can walk through and around the new building and the gardens now. Arteleku has become an open building.

asier: well, that change goes hand in hand with the "Arteleku" project, it fits in with this new vocation of "democratising". This new "transparency" could have clear consequences. Centralisation is just one example of what I'm on about here. If people used to move around on the outskirts, that movement could now become centralised. You can then demand a definite return in order for it to be politically viable. Results will be demanded.

ibon: new architecture often has no definite programme to it, no-one knows what the centre of a new square will be used for. So, the key to intervention frequently lies in representation and the resulting new policies created by this.

asier: when architecture is used to come up with an answer to problems of personality, it creates expectative changes, and certain risks as well...

alex: you could think that by sacrificing the old functions of Arteleku different types of inertia might spring up here and there.

asier: all the same, the new idea behind Arteleku, I think it's been already mentioned, is one of a "node", a crossroads on a grid.

ibon: there's also a smaller scale in there, the one shown by the smaller pieces, the new system formed by the sizes of the different rooms.

alex: they seem to be directly related to the domestic scales the old Arteleku had, the answer that the rest of the spaces give to other sizes.

ibon: there are big, transparent spaces, but there are also

smaller ones to work in. You can see the way the smaller spaces bounce off the big scale that Arteleku needs.

alex: a single use is proposed for the garden. It's in accord with image and representation but as it's to last for 4 or 5 years, it's different.

ibon: if you were to talk about straw bales...

alex: because it's ephemeral, lots of things change. We needed something improvised in comparison with the other gardens. Straw bales are dead things that new grass will grow from. The poplars are not an ornamental plantation; it's a totally sensible element due to its size.

alex: nature will somehow undo the grid order formed by the poplars. The grass that appears on the bales of straw and amongst the poplars will be responsible for designing the garden one way or another.

xabier: the new garden will try to find some kind of solution to certain needs...

asier: the garden is the only place with no need to stipulate a definite use. It will maintain its own autonomy. Once it makes sense, once it creates sense.

xabier: the piece I did there is the proposal based on "intervention". This gives it a certain sense, although I finally decided to move a bit away from the functional idea of making a piece of furniture for a specific space.

alex: we have to take into account the fact that the garden will one day disappear and Arteleku will carry on with the purpose it was designed for.

asier: what I see as being over the top is how this new outer surface is used.

xabier: it doesn't balance out.

ibon: architecture also uses the mechanisms created by new occurrences, let the new pieces that have been added take on the sense they want, let them form a new picture in the way Arteleku works.

asier: but don't you think that the new iconic personality given by the new surface is a bit too much...

ibon: the new surface is not an icon... it's a cover, a structure stuck onto the old one, a support; I don't think that it implies an image in itself. I think it shows a surface on which you can stick, hang or add any new meaning that the surface wants.

ibon: I mean, I don't think any element at all forms an icon, because all of them together create a system.

asier: but this creates an image that the building didn't have before. What I mean is, the problem is solved as far as aspect goes but it remains unsolved structurally.

ibon: that's because Arteleku is not an imposed intervention, it respects the older set up and the new pieces are just added to adapt the building to its new use...

ibon: it stopped recording when you stopped talking...

alex: What, has it recorded everything?





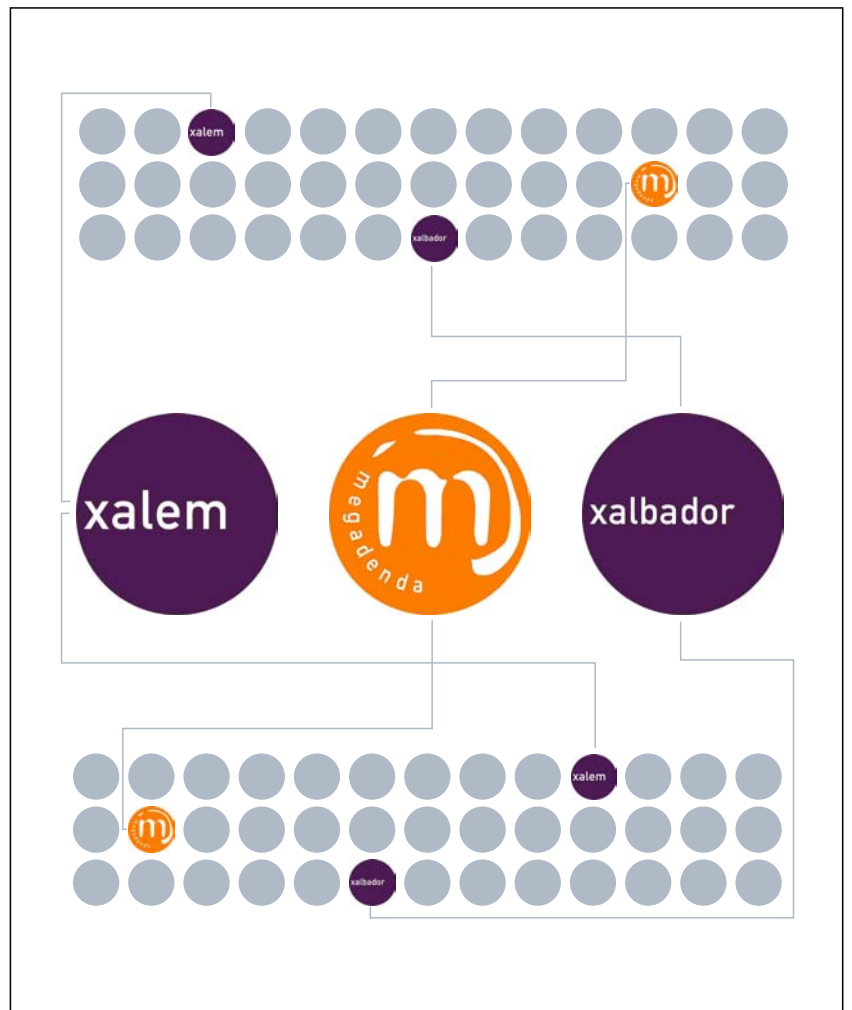
**energia nuklearra behar dugu?**



zenbateraino babesten dugu natura?

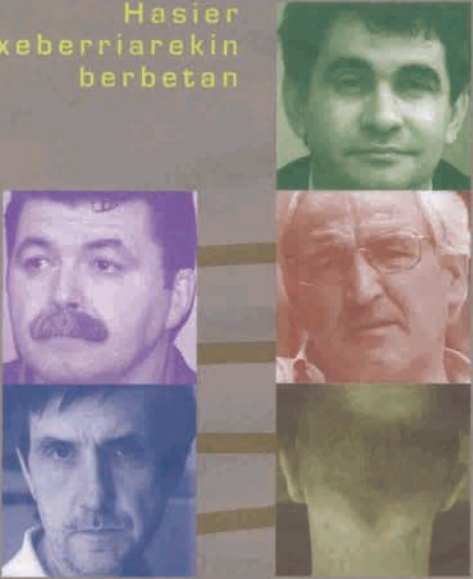
zure galderei erantzuna

**zientzia.net**  
www.zientzia.net




**bost idazle**

Hasier Etxeberriarekin berbetan



ATXAGA • IZAGIRRE • LERTXUNDI • SAIZARBITORIA • SARRIONANDIA

ALBERDANIA

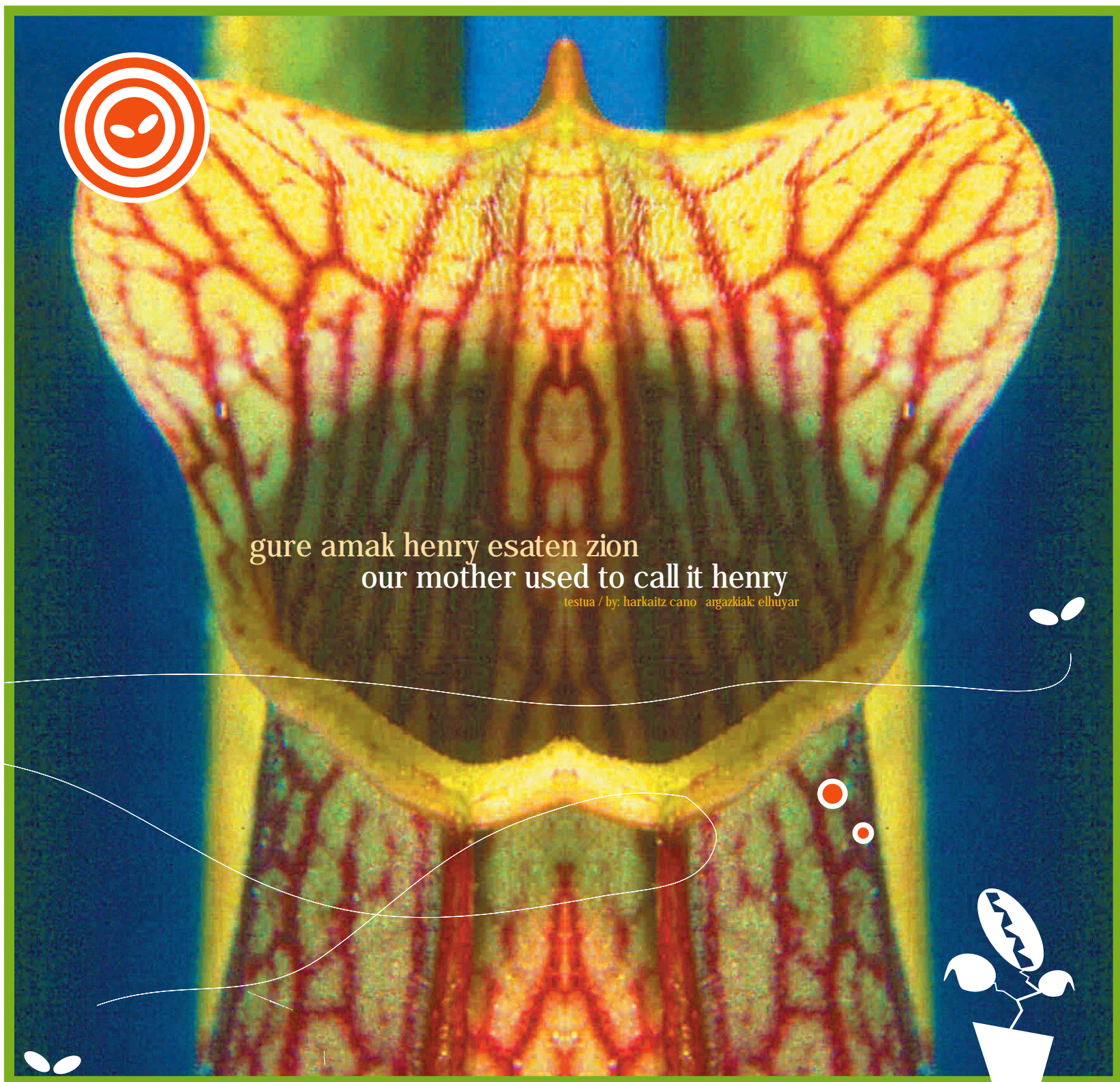


Tenorea iristen denean, musika oro geratu egin behar izaten da, eta erabateko isiltasuna entzun. Adi-adi. Batez ere iristen den guztia zarata baldin bada, egiazko musika baino gehiago. Dena geratu behar izaten da supituan, berriro ganoraz entzuten hasi nahi baldin bada.

Horixe izan nahi luke bederen liburu honek: isiltasuna. Zarataren erdian, aurrera segitu baino lehenagoko geldialdia, ez besterik.

Liburu honetan bost idazle ezberdinen iritziak aurkituko dituzu alfabetoak agintzen duen legean antolatuak: ATXAGA, IZAGIRRE, LERTXUNDI, SAIZARBITORIA eta SARRIONANDIA. Horrelaxe.

Bost idazle. Bost literaturgile eta irakurle bat aurrez aurre. Hitz eginez isiltasun apur bat ekarri nahian gurera. Ez besterik. Horixe baizik ez, aurrera jarraitu baino lehen, nork bere bidean.



gure amak henry esaten zion  
our mother used to call it henry

testua / by: harkaitz cano argazkiak: elhuyar

Lehen gauzak nahiko ondo zihoazen eta ni sonbrailuak bildumatzen zituen pertsona-erran dezagun horrela, elkar ulertzeko- arrunt bat nintzen. Bera iritsi zen arte.

Gure amak Henry esaten zion landareari eta sukaldean zegoen. Henry esaten zion besterik gabe, gure amak ez zuen zinerik ikusten, ez du zineko izendegi eta ikonografia menperatzen. Zinea ikusi izan balu ez ziokeen inolaz ere izen hori jarriko. Nik nahitago izango nukeen balkoian utzi izan balu, butanoaren ondoan: bi izaki arriskutsu bata bestearen ondoan, horrela bata bestearen arriskua neutralizatzeke gai izango balira bezala. Erreparoa eta belduna kutsakorak dira, molda zitezela euren artean, egin zezatela izuen zirkuitu itxi bat eta gu bakean utzi. Baina sukaldean zegoen. Izatez koloretsua zen, ederra. Erran nahi baita mendebaldeko edertasun kanonen arabera ederra. Ez zuen nik komikietatik besterik ezagutzen ez nituen eta koko berde eta zatarran itxurako burua zuten landare haragijale itsu haien karikaturekin batere zenikusirik. Landare

Things used to be alright. I was just your... how should I put it so as you understand... your average hat collector. That was until it came.

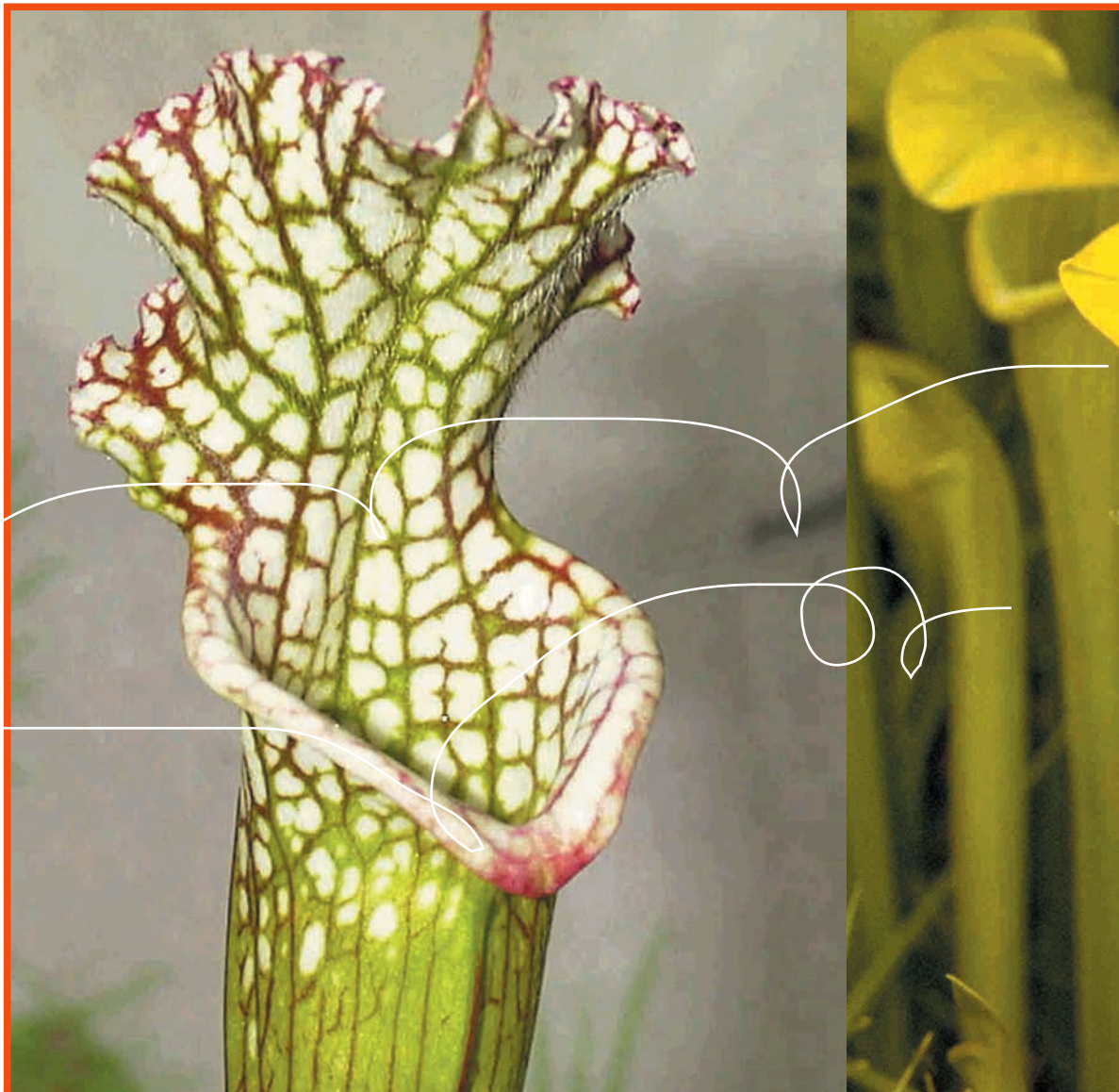
The plant was in the kitchen and my mother called it Henry. She called it Henry for no special reason, I mean my mother doesn't watch films, so she doesn't know much about cinema iconography or film names. If she'd ever been to the cinema, there's no way she would have chosen that name. I personally would have preferred it if she had left it out on the balcony, out there beside the gas cylinder: two dangers beside each other, as if the two risks could cancel each other out. Observation and fear are contagious. Let them work it out between themselves, let them form a closed-circuit of fear and leave us alone. But the plant was in the kitchen. It was a colourful and beautiful thing. That is to say, it was beautiful by western standards of beauty. It had absolutely nothing in common with the only other

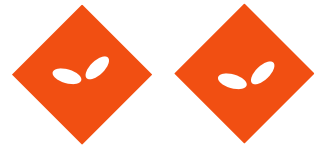
hura etxean agertu zenetik, loreen presentzia mehatxugarria leku guztietan sumatzen hasi nintzen. Ordura arte, dutxako xukadera beti izan zen zuria niretzat, baina landare haren etorreraz geroztik ohartu nintzen erliebea zuela xukaderak, eta lore batzuek zituela leunki mamaztuta. Zerbaiten seinalea zela iruditu zitzaidan, ez galdetu zerena. Gure etxean euli asko zegoen lehen. Landare hura agertu zenetik ordea –agertu diot, ezinezkoa iruditzen baitzait amak lorea bere kabuz ekarri zuenik sinestea: loreak ekarri zuen ama– eltxo bat bera ere ez. Ez nuen sekula usteko eulien falta hainbeste sumatuko nuenik. Henryk denak jaten zituen. Beldurgarriena bere isiltasuna zen: bere landare estomakak –edo dena delakoak– ez zuen txintik ere ateratzen eltxoak irensten zituenean. Lorontzi batean sartuta zegoela jakiteak, lasaitu beharrean, desasosegua areagotu baino ez zidan egiten. Bere isiltasunean legez, halako harrokeria bat zegoen gelditasun hartan ere: nagusigo bat, begi irensl batekin sukaldia hasieran, eta etxe guztia ondoren, menperatzeko gaitasun iraingari



reference I had: the big, blind, ugly, coconut green, meat-eating plants I knew from comics. Ever since that plant had made its appearance, I'd started to feel the threatening presence of flowers seeping out of everywhere. I'd always thought that the mat in the shower was just plain white, but after the plant turned up, I noticed that there were some softly drawn flowers on it in relief. I thought it was an omen of something. Don't ask me of what.

There used to be lots of flies in our house. There's not even a mere mosquito to be found now since that plant turned up. And I mean turned up because I couldn't imagine for a second that my mother brought it home of her own free will. I think it was the plant that brought her. The most frightening thing about it was its silence. Its vegetable stomach, or whatever you want to call it, didn't make a sound when it gulped down mosquitoes. The fact that it was planted in a pot didn't make me feel any more at ease either. It had just the opposite effect: it unnerved me even more. As with its silence, you could sense a kind of arrogance in its stillness. There it was at the start of the kitchen with its big all-seeing single eye, dominating the whole house in its insulting mafia-style presence. Like any one of the Corleones, it didn't have to leave its seat to do its work. I tried putting on one of the hats from my collection and staring it in the eye. Not a hope. The post-





war survivors of everyday life stood very little chance against it. Henry was like a black hole in space. He didn't have to move. The world moved, and sooner or later it would have to pass by him.

I'm strolling along the street and all these women dressed in purple and lilac and attention grabbing reds make me think of Henry. I'd behead the lot of them. I just might do it some day too. I lost all sense and notion of time ages ago and all I want is the Summer to end as quickly as possible and Winter to start. I can't carry on like this for much longer. Mother went into the kitchen to make soup weeks ago. She still hasn't come out. I haven't gone into the kitchen since. The strangest thing about all of this is that there are no flies, there's no smell of rotting. Considering the position I find myself in, who would ever have said that all I could think of saying now would be the following: I wouldn't be so worked up if there was even just a hint of a nasty whiff coming from the kitchen. I've even come to hate hats. I can't get the image of the boa in *The Little Prince* out of my mind. And all of this because we didn't leave the plant out on the balcony, beside the gas cylinder.

I'd gladly make some sort of a gesture to my mother, even though she is where she is, just to let my her know that I still think of her. But the worst thing is that I don't know where to bring the flowers. I don't even know if, in a case like mine – the kitchen closed, total silence – taking flowers is the best thing to do.

I don't know if I've mentioned it before, but our mother's name was Deborah. She used to call it Henry.

eta mafioso bat. Bere lanak egiteko butakatik altxa beharrik ez zuen Corleone bat zen. Ni saiatzen nintzen nire kapelu bildumako bat soinean jarri eta bere begiradari aurre egiten. Alferrik. Eguneroko bizitzaren gudaosteek ezer gutxi egin zezaketen bere kontra. Espazioko zulo beltzen pareko zen Henry. Ez zuen zertan mugitu. Mundua mugitzen zen, eta noizbait pasako zen bere paretik.

Kalean noala more eta lila eta gorri deigarritz jantzitako emakumeak ikusten ditut eta Henryrekin gogoratzen naiz. Lepoa moztuko nieke guzti. Agian noizbait egingo dut. Denboraren zentzua aspaldi galdu nuen, baina uda lehenbailehen pasa eta laster negua etortzea espero dut, ezin baitut horrela luzaro segi. Asteak dira ama sukaldera salda bat prestatzera sartu zela. Oraindik ez da atera. Geroztik ez naiz sukaldera sartu. Harrigarriena da ez dagoela eltxorik, ezta ustel usainik ere. Nork esan behar zidan niri une hau iritsita inoiz hau esango nuenik: apur bat lasaituko ninduke sukaldetik kirats arrastoren bat sumatzeak, sikiera. Sonbrailuak gorrotatzera ere iritsi naiz. Ezin dut Printze Txikia ipuineko boa hura burutik kendu. Eta dena balkoian ez uzteagatik, butanoaren ondoan.

Gustura egingo nuke keinu bat, dagoen lekuan dagoela ere, amari berarekin gogoratzen naizela adierazteko. Baina okerrena da, ez dakidala loreak nora eraman ere. Ezta nirea bezalako kasu batean –sukaldea itxita, dena isilik– loreak eramatea itenbiderik egokiena ote den.

Ez dakit lehen esan dudan, gure amak Deborah zuen izena. Henry esaten zion berari.

# juan rulfo and the way he'd look at you

testua / by : kirmen uribe

irudia / image: "Mexico: Juan Rulfo Fótografo" 2001



“



Atsegin dugu Juan Rulfo. Atsegin dugu mundua begiratzeko zuen modua. Jalisco aldean jaiotako idazleak urte askoan egin zuen lan Goodrich-Euskadi enpresa erraldoiaren bulegoetan. Bi liburu baino ez zituen idatzi, lehena hogeita hamabost urterekin, ipuin liburua. "Lautada sutan", 1953an. Ez zuen larregi saldu. Bigarrena nobela, "Pedro Páramo" 1955ean. Berebiziko entzutea hartu zuen liburuak eta ordurarte ezezaguna zen idazlea famako egin zuen. Garaiko idazle zenbaiten aburuz halabehararen kontua izan zen Rulfo bezain gizon isil eta arruntak halako liburuak idaztea, suerte kontua, besterik gabe.

Bi liburuok idatzi eta ez zuen geroztik libururik argitaratu, ez zuen beharrik ikusten, isildu egin zen betiko idazlea. Enrique Vila-Matas idazle katalanak kontatzen du honako hau, Juan Rulfok halako zerbait esan omen zuen Caracas-en 1974an.

Zergatik ez dudan idazten?. Ba Osaba Celerino hil zitzaidalako. Berak kontatzen zizkidan istorioak. Askotan egoten ginen hizketan elkarrekin. Oso gezurtia zen. Kontatzen zizkidan gauza guztiak gezurrezkoak ziren eta, jakina, idatzi nituenak ere gezurrezko istorioak ziren.

Urteetan lan kontuengatik Mexikon barrena egin zituen bidaietan zaletu zen argazkigintzara. Idazkietan Mexikoko mendialdeko jendearen bizimodu latzaren berri ematen digu, haren erretratuetan ere begirada bera darabil. Juan Garziak itzulirik argitaratu berri den "Pedro Páramo" euskarazko edizioan Blanco Aginagaren hondar solasa dator. Blancok Madrilen zeudela jazoriko gertaera bat ekartzen du gogora:

Baguenen etxean UNAMek egindako diskoa, "Luvina" alde Batean eta "Diles que no me maten" bestean zeuzkana, Rulfok irakurriak ipuin biak, eta noizbehinka ipintzen genuen. D iskoak entzuleengan eragiten zuen zirara, jakina, berebizikoa zen beti. Baina guztiz aipagarriena zera da: diskoa jartzen genuen aldiro, gurean etxe-garbitzaile zebilen emakume gaztea, Mari Carmen Burgos, Avilako herri txiki batekoa bera, artean analfabetoa, buru-belarri liluraturik geratzen zela, salako ate-orpoaren kontra bermaturik. Eta etxera ohi baino goizago itzuli nintzen arratsalde batez, han aurkitu nuen Mari Carmen, diskoa beretzat jarri, eta, hainbatgarrenez, hura entzuten pasmoak jota bezala. Orduan galdetu nion eta zergatik gustatzen zitzaion horrenbeste hura, azken batean oso lur hurrunetako historiak izaki. "Bai zera -esan zidan-, zer izango da hori kontu urruna! Nire herria bezalaxe da eta! Animalien bazkarena, eta hautsarena, eta heriotzak, eta isiltasuna, hain bakarrik denak. Hain errukari gaixoak. Nire herrian bezalaxe.

Ez du egundo inork Avilako garbitzaile hark bezain ongi definitu Rulforen lana.



We like Juan Rulfo. We like his vision of the world. This writer born in Jalisco spent many years working for the giant Goodrich-Euskadi. He only ever got around to writing two books. He wrote the first one, a book of short stories called "Lautada Sutan", in 1953 when he was twenty-five years old. It didn't exactly sell like hotcakes. The second book was a novel called "Pedro Paramo" in 1955. The book did amazingly well sales wise and this unknown writer soon became famous. Some other writers at the time reckoned it was merely a stroke of luck that someone as quiet and everyday as Rulfo could come up with the book he did.

He wrote two books and never published another one because he didn't see the necessity. He became silent for ever after. The Catalan writer Enrique Vila-Matas reports Juan Rulfo as saying the following in Caracas in 1974:

Why don't I write anymore? Why, because Uncle Celerino has gone and died on me. He used to tell me stories. Many are the hours we spent deep in conversation with each other. He was a terrible liar. Every single thing he told was a lie, all lies, and, of course, this means that I never wrote anything but lies myself.

During his many years of work and travel into the heart of Mexico he became interested in photography. In his travel notes and portraits, he tells us of the incredibly harsh living conditions suffered by the people in the West of Mexico. In the recently published version of "Pedro Paramo", translated to the Basque by Juan Garcia, some of a talk given by Blanco Aginaga makes its way into the book. Blanco recalls a certain incident that happened while they were in Madrid:

We had a record by UNAM in the house. "Luvina" was on one side and "Diles que no me maten" was on the other. Rulfo read both stories and sometimes we'd put them on. The effect the record had on the listener was always that same incredibly striking sensation. But what was most extraordinary was that every time we put the record on, our illiterate housekeeper Mari Carmen Burgos, from a small village somewhere in Avila, would lean against the door to the room totally and absolutely captivated by the recording. One day I returned home earlier than usual and found that she had put the record on and was, yet again, totally enthralled by she was hearing. I decided to ask her just why she liked those stories so much, I mean the stories were a land far from her own. "Heavens no -she said to me-, there not from far away at all! My hometown is exactly the same! The feeding of the animals, the dust, death, the silence, everybody so alone. The poor devils. Just like in the village I come from.

Nobody has ever come up with a better definition of Rulfo's work than that cleaning lady from Avila.

## juan rulforen begirada



# PLAZA 2002

EKAINAK 21, 22, 23 • KURSAAL • DONOSTIA

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



## EKAINAK 21, 22, 23

**IXILIK. POESIAZKO GUNEA.** ENKARGUZKO SORKUNTZA

Juan Carlos Aberasturi, Jokin diez de Fortuny, Laura Esteve.



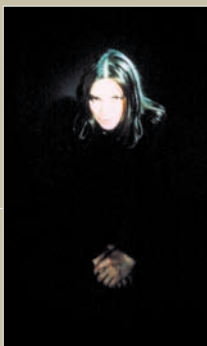
## EKAINAK 21 OSTIRALA

**JABIER MUGURUZA:** ENKARGUZKO SORKUNTZA. GAZTELANIA - EUSKARA

Ba al daki norbaitek benetan zer ordu den?  
¿Sabe alguien realmente qué hora es?

**EL CAFÉ DE LA PLAZA**

Denontzat zabalik dagoen gun bat, zerbait hartzeko eta topaketaz eta sorkuntzaz gozatzeko leku bat. Partaideak: Irén Lovász, Zoltán Krulik, Eszter Krulik, István Grensó, Balász Thurnay, Zoltán Kovacs, Daniel Pérez, Gorka Benítez, Benet Palet, Joan Díaz, Rai Ferrer, David Xirgu, Jabier Muguruza, Raúl Rodriguez, Cristina Quijera, Angel Unzu.



## EKAINAK 22 LARUNBATA

**KIRIKOKETA THÉÂTRE:** ENKARGUZKO SORKUNTZA. EUSKARA

“Ostiral-en zain”

**IRÉN LOVÁSZ & MAKÁM** KONTZERTU BAKARRA

**DONABERAK** ENKARGUZKO SORKUNTZA

**EL CAFÉ DE LA PLAZA**

Denontzat zabalik dagoen gun bat, zerbait hartzeko eta topaketaz eta sorkuntzaz gozatzeko leku bat. Partaideak: Ben Monder, Theo Bleckman, Kermit Driscoll, Satoshi Takeishi, Daniel Pérez, Gorka Benítez, Benet Palet, Joan Díaz, Rai Ferrer, David Xirgu, Ruper Ordorika, Carmen Canela



## EKAINAK 23 IGANDEA

**GRETEL Y HANSEL** ENKARGUZKO SORKUNTZA. GAZTELANIA

**BEN MONDER - THEO BLECKMEN QUARTET**


**DANIEL PÉREZ: PROJECT KOMEDA** ENKARGUZKO SORKUNTZA

**ANTZERKI INPROBISAZIO LEHIAKETA** ENKARGUZKO SORKUNTZA



Gipuzkoako Foru Aldundia  
Diputación Foral de Gipuzkoa

Kultura, Euskara, Gazteria eta Kirol Departamentua  
Departamento de Cultura, Euskara, Juventud y Deportes



Egitaruaz ondo jabetzeko biderik azkarrena hori bada ere, aurrerago egin nahi izan dugu. Jazz jantzia duen bulegoan, liburu eta diskoak inguruan, Miguel Martin topatu dugu. Bera da Donostiako 37. Jazzaldiko arduradun nagusia.

Even though is the quickest way to get your hands on the programme, we decided to go just that wee bit further. We came across Miguel Martin surrounded by books and records, in his rather jazzy little office. He is the main man behind the organisation of this year's Jazz Festival.

# jazz taupadak donostiako 37. jazzaldia

## jazz beats

### the 37th donostia jazz festival

testua / by: asier leoz

ELKARRIZKETA  
MIGUEL MARTIN, DONOSTIAKO JAZZALDIKO  
ARDURADUNA  
INTERVIEW WITH  
MIGUEL MARTIN,  
DIRECTOR OF JAZZALDIA

Nolakoa izan zen iazko Jazzaldiaren balantzea?

Babesle batek kale egin zigun eta oso egoera larrian gelditu ginen. Gauza asko berriro planteatu behar izan genuen. Ezin izan genuen izar handirik ekarri, eta hala ere erantzuna oso ona izan zen. Hori bai, iazko egitaraua konpaktoa zen. Ordurarte gutxi jorratu genituen eremu musikalei tartea zabaltu zien, jazz bokalari adibidez. Hori izan zen klabea.

Ohizkoa izaten da jazz munduarekin lotura zuzena ez duen izen ospetsuren bat ikustea. Ohiturarik ez duenari jazz giroa hurbiltzearren egiten da edo gastuei aurre egiteko?

Izarak ekartzeak ez du dirurik ematen. Asmoa publiko berriengana heltzea da. Jazz musikatik kanpo egonik ere afroamerikana den musika besteengandik desberdindu beharra dago. Afroamerikar estiloek lotura handia dute jazzarekin, erio beretik datoz eta. Gainera Van Morrison edo BB King jazz zaleek errespetatzen duten musikariaren eredu dira. Eskua zabaltu beharra dago.

Montreux-en bezala?

Montreux-ek akaso gehiegi zabaltu du eskua. Europako Jazzaldi gehienek musika honekin loturarik ez duten artistak dituzte gaur egun buni bezala. Paul Simon, Peter Gabriel, David Bowie... nahiago dugu hainbeste ez umunzea. Nire ustez ikuslea apur bat despistatu daiteke.

James Brown, Bill Wyman... nola bururatu zitzaizuen artista hauek ekartzea?

Jakin badakigu jendeak James Brown ikusi nahi duela. Duela gutxi New York-en emandako kontzertuen grabaketak ikusi ditugu eta bera ondo dago, bestela ez genuke ekariko. Badago ekarri nahi ez dugun zenbait artista. Duela 10 urte Chuck Berry ekartzea adibidez akats bat izan zen. Ez zuen jarrera egokia; kontzertua emateko gogorik gabe zetorren, bere musikariak ezagutu gabe, gutxi ordaindu zien eta problemak eman zituen hasieratik. Homelakoak ez ditugu nahi, ezta historia zatia badira ere. James Brown ez da 25 urte zituenean zen berbera, baina 22 musikari bikain igotzen ditu eskenatokira eta show luze eta indartsua ematen du. Benetan inporta zaio emanaldi on bat eskaintzea ikusleei errespetua dielako.

Zer dauka Trinitateko Enparantzak artistei hainbeste gustatzeko?

Ez du akustika arazo bakar bat ere ematen. Gainera oso ezaugari berezia dauka, taula gainean zaudenean enparantzari begira 2.500 lagun horien aurpegiak justu zurearen aurrean daudela ematen du, haietako bakoitza ikus dezakezu. Honek aparteko motibazioa ematen die artistei.

So, how did last year's Jazzaldia go?

One of our sponsors let us down and left us high and dry. We had to reconsider a lot of things then. We couldn't bring any big name artists over, but even so, the response by the public was great. I have to say that last year's festival was a very compact one. We opened the festival up to musical fields we'd never really gone near before. Vocal Jazz is an example of what I'm on about. That was the key to everything.

You offer us the chance to see famous artists that wouldn't strictly be considered as being Jazz. Is this an effort to attract people who normally shy away from Jazz or is it a way of covering your costs?

Bringing over big stars doesn't make you money. The idea behind it is to attract a new public. Although Afro-American music is not Jazz, it can't be considered in the same light as other types of music. Afro-American styles are closely related to Jazz, they both have the same roots. Van Morrison and BB King are both representative of the different musical fields that Jazz fans respect. You need to be open-minded about this.

Like Montreux?

Well, Montreux might just be too open-minded. Their headlining artists, Paul Simon, Peter Gabriel, David Bowie... well, most of the European Jazz Festivals are into doing a different sort of thing.

James Brown, Bill Wyman... How did it occur to you to add them to the bill?

We know people want to see James Brown. We've seen a video recording of a show he recently gave in New York and he's on form, otherwise we wouldn't bring him over. For instance, having Chuck Berry on the bill ten years ago was a mistake. He didn't have the right attitude; he didn't really feel like playing the gig, he didn't know the musicians he was to play with, he didn't pay them well at all and he caused us nothing but problems. We don't want that kind of grief, no matter how much a part of the history of music the artist may be. Obviously James Brown now is not the same as the 25 year-old James Brown, but he gets up on stage with 22 excellent musicians and gives a long and powerful performance. It's important for him to put on a good show because he respects the punters.

What has the Trinitate Square got that makes musicians like it so much?

It doesn't cause a single hick-up as far as acoustics are concerned. It's most special characteristic is that when you are up there on stage, you've got 2,500 people sitting right there inches from you. You can see every single face. That really motivates the musicians.

www.3sesenta.com

# 3SESENTA

azala / cover 8 6 zenbakia / issue >>>



urtebeteko  
harpidetza  
one year 29,6 €  
subscription

EUSKALHERRIKO

# 3S

SKATE  
SURF  
SNOW

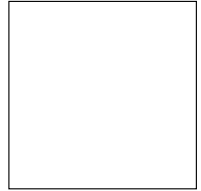
SUPERALDIZKARIA

3SESENTA IPARRAGIRRE ETORBIDEA, 59 - 48980 - SANTURTZI BIZKAIA  
TELF. 944 61 44 74 E-MAIL: webmaster@3sesenta.com

**JAVIER LASPALAS**  
PELUQUEROS

amaya, 40. iruñea. tel. 948 230 292

**euskadigaztea**



# AUDIO



## MARK EITZEL Music for courage and confidence

American Music Club taldean edota bakarka, Mark Eitzel beti "songwriter" edo (kantatutore) bezala kontsideratua izan da. Diskografia mardula du bere atzean baina gaurkoan beste musikagile batzuk idatziriko kantuak erebisatzen ditu. Bere eremura ekartzen ditu aipatu kantuak, 10 kantu aukeratu eta bere azken bi diskoen arteko zubi gisa erabili. "60 Watt Silver Lining" diskoa eta "Caught In A Trap ..." artekoa. Izan ere disko honek argia 2002. honetan ikusten badu ere, 1998an grabatu zuen Eitzel jaunak. Estilo aldetik "60 watt..." disko jazzy-a eta oraino bere kantuez osatua dagoen azkena ("The Invisible Man") lotzen dituela esango nuke hala ere. Alde batetik, zenbait kantu berez duten giro jazzy hori birmoldatu eta bestalde "TIM" diskoan ageri diren elektronika elementuekiko hurbiltze bat gertatzen baita. Bertan 40, 50, 60, 70 eta 80ko hamarkadetako hamar kantu bildu ditu. Bertsioz osaturiko diskoak lan txikitzat hartzen badira ere maiz, honetan Mark Eitzelen umibertsoa aurki dezakegu kantu guzti eta bakoitzean. Eitzela.

Whether as a member of the group American Music Club or as a solo artist, Mark Eitzel has always been considered as a singer-songwriter. He has quite a considerable recording career behind him and this record sees him rework songs written by other artists. He adds his own personal touch to ten songs chosen as a bridge between his last two records, "60 Watt Silver Lining" and "Caught in a Trap...". The reason why I say this is that even though the record is released this year, 2002, it was actually recorded in 1998. As far as style goes, it links the jazziness of "60 Watt..." with what he was doing on the last album of his own material, "The Invisible Man". On the one hand, he retouches the natural jazziness of some of the songs and on the other, there's a certain experimentation with electronic elements that later appear on "TIM". There are songs from the 40s, 50s, 60s, 70s and 80s. On this record we can feel the presence and personality of Mark Eitzel on each and every one of these ten tracks. Wonderful stuff.

jon arga

## LOVAGE Music to make love to your old lady by

Infusio moduan hartuta, sabeleko minak baretzeko belar egokia. 75Ark zigiluak Lovage-i buruz ematen duen informazioa ez da asko, baina diskoan baramura eginez gero, berehala topatuko dugu Dan "The Automator" Nakamura. Izan ere, Gorillaz taldeko kide eta ekoizle estimatua izan da Lovage-en musika bideratu duena. Trip Hop tankerak hartuta, diskoak aurretik zeharkatuta izan diren arren oraindik berri itxura izan dezaketean espamuk joratuta ditu. Izar gonbidatuen zerrendari baino (Afrika Bambaata, Mike Patton, Damon Albam...) hobe kantuen testura bereziei erreparatzea, nahikoa lirareteke seguru asko ahotsik gabeko disko bikain bat osatzeko. Hala ere Mike Patton-ek kategoriako ahots lana egin du. Faith No More taldeko abeslari ohia haien "RV" eta "Easy" kantuen errejistroetan ibili da, ahopekoa bata eta oso melodikoa bestea. Aipatu beharra dago Jennifer Charles-en abeslari lana, Portishead eskolako kontrapuntu emea, Barry White baten sedukzio koordinadatan kokatuta dagoen diskoan.

Taken as a herbal tea, this is very appropriate for soothing upset stomachs. The information provided by 75Ark Records on Lovage is a bit sparse, but if you take a look at the record you soon come across Dan "The Automator" Nakamura. This highly considered producer and member of Gorillaz has been responsible for bringing this work by Lovage together. The record which is very Trip Hop, manages to work new ideas in a style of music that was already considered dated before this record was released. Although the list of guest artists (Afrika Bambaata, Mike Patton, Damon Albam...) is not to be sneezed at, it's better to concentrate on the textures of the song themselves. They'd make up a really good instrumental album. All the same, Mike Patton does great vocal work. The ex-singer from Faith No More uses the same registers used on their "RV" and "Easy", whispering on one and melodic on the other. Jennifer Charles's singing is also worthy of a mention. She's the Portishead School counterpoint on this record that could be classed as having the same seductive power as Barry White.

asier leoz

## GILLIAM WELCH Time (the revelator)

Zorionekoa sentitu nintzen ezerezetik disko hau eskura etorri zitzaidanean. Batzuetan horrela gertatzen baita musikarekin, eta Gilliam Welch ezagutu nuen moduan, bat-batean grabazio bat iritsi zen nire musika ekipora (milesker Jabi) eta lehenengo entzunalditik harrapatu ninduen. Gehiago jakin nahi nuen amerikar musikaren erroetara joan eta disko biluzi eta aldi berean oso jantzia osatu nuen egile honen inguruan. Horrela jakin dut hau 3. lana duela eta horrela ere genero honen izen handi askorekin lan egin izan duela, baita azkenaldian hain ezagun bihurtu den Ryan Adamsekin. Countrya, Bluesa eta rock gordin eta biluziena dotoreziaz apaintzen ditu Gilliamek, eta bere ahots zoragarriak kantuetan bama eramaten zaitu, paisai lehometatik, bilatze edo ahanzteko errepidean aurrera.

I felt really lucky when this record found its way into my hands rather unexpectedly. That's how it happens in music at times, and that's precisely how I came to know Gilliam Welch. One day I got a recording (thanx Jabi) and I was caught hook, line and sinker from the first listening. I wanted to find out more, so I started digging in the American Music sections and I managed to make up a naked yet well dressed picture of the man. I found out that this is his third record and that he's worked with many of the big names in this line of music. He's also worked with the recently acclaimed and famed Ryan Adams. Gilliam plays Country, Blues and naked raw Rock with elegance. His amazing voice transports you into the interior of the songs, to images of dry landscapes and to lost or forgotten back roads.


jon arga

## RL BURNSIDE Burnside on burnside (Live Portland 2001)

Blues egile gazteak tokirik gabeko merkatu batean sartu ezinik, 60 urtetik gorako zenbait bluesman interes nabarmena ari da sortarazten. Hauen artean R.L. Burnside eta bere lanak argitaratzen dituen Fat Possum zigiluko beste hainbat. Zuzeneko disko honetan ez duzu gitara solo txundigarrik topatuko (R.L. Burnside ez da Stevie Ray Vaughan). Aldiz, Deep Blues doinuek Robert Johnson-en garaian zuten izaera formala gogorari eusten dio Mississippiko aitona. Baxurik gabe, Kenny Brown bigarren gitarjole moduan (aipatzekoa bere slide lana) eta Burnside beraren biloba, Cedric Burnside baterari eman beharrekoak ematen, R.L. Burnside, 74 urteak beteak, Portland hiriko Crystal Ballroom aretoan eserita gelditu zen bakara izan zen, hemen entzuten den giroaren arabera. "Shake'em on down" indartsutik abiatuta, maldan beheara eta balazteie erreparatu gabe, bereak zein tradizionalak diren 11 abestiei egurra eman zien soinu teknikariei jai emanda.

Seeing as there is no room whatsoever for young blues artists on the present market, several bluesmen over 60 have been causing a stir. Amongst them are RL Burnside and several others who record on the Fats Possum Record Label. You won't come across any virtuoso guitar solos on this record (RL Burnside is no Stevie Ray Vaughan). The sounds of Deep Blues by this Mississippi Granddad take us back to the days of rough blues by Robert Johnson and company. Kenny Brown is the second guitar on this bass-less record. His slide work deserves a special mention. Burnside's grandson, Cedric Burnside, takes care of the drumming. From the sounds of the atmosphere, the 74 year-old Burnside was the only one to remain seated in the Crystal Ballroom in Portland. From the opening chords of the powerful "Shake'em on down", it's all go as Burnside thunders through eleven of both his own and traditional songs on a day when the sound technicians were given no chance.

asier leoz



seriously good food  
**WAGON COOKIN'**  
kategoriazko sukaldea

testua / by: sagardance

Iruñeko bi anaik osatzen dute Wagon Cookin'; Javier eta Luis Garayalde. Aita Javier Garayalde saxofoi-jole ezaguna dute. Sei maxi-single argitara eman ondotik Appetizers izeneko disko luzea aurkeztu dute berriki. Jazza, musika latinoa eta house-a nahasten dute trebeziaz eta dotoreziaz. Lan honekin sekulako arrakasta lortu dute, munduko bazter guztietatik heldu zaizkie laudorio eta goraipamenak. Uda honetan, Bartzelonako Sonar jaialdian izanen dira, baita Monegros basamortuko Paradean ere. Diskoa eta taldeari buruz mintzatu gara Javier Garayalderekin.

The two brothers Javier and Luis Garayalde (the sax player Javier Garayalde is their father) from Iruña make up Wagon Cookin'. Having previously published six maxi singles, they have finally released their first LP called Appetizers. They skilfully mix Jazz, Latino music and House with great elegance. This record has been incredibly successful and has won them international praise and acclaim from the four corners of the globe. They play the Sonar festival in Barcelona this summer. You can also see them at Groove Parade in Monegros. We had a chat with Javier Garayalde about the record and the group.

Nolakoa izan ziren zuen hastapenak?

Formazio aldetik musika klasikoan eta jazzean heziak gara, baina jazzean jardun gara. Lehen saioa Iruñeko Cotton Clubean, gure aitaren lokalean izan zen. Garai hartan publizitaterako eta web orrialdeetarako musika egiten ari ginenez, gure lehen lanak eta dantzarako musika konposatzeari ekin genion. Hori guztia zenbait etapatan garatzen aritu izan gara.

Zein etapatan?

Ostalaritza uztea, taberna alokatzea eta musikara sakonki dedikatzea erabaki genuenerako dantzarako musika sortzeko ideian murgilduta geunden. Alde batetik, jazzarekiko ikuspegia eta, bestetik, gure joera berriena genuen. Hala ere, ez zen house joera soilik, dantzarako musika mota guztiak baizik. Beti guri gustatu izan zaiguna gogoan hartuz, 70. hamarkadako jazz fusioa, funky taldeak... Beraz, dena nahasten aritu gara. Madrila joan ginenean Way Out izena genuen eta emanaldietara dedikatu ginen. Grabatzeko adinako soinu propiorik ez geneukan. Duela pare bat urte lotu genuen ordea. Hori eta gure Ingalaterrako kontaktuei esker grabatzera animatu ginen.

Zuen lanek izugarriko oihartzuna izan dute nazioarte mailan...

Bai. Egia esan horek asko animatu gaitu eta oso pozik gaude. Bi diskoak atera bezain pronto dena kate baten moduan lotuta joan da. Gure lana gustukoa izaten ari da eta hori da dena.

Nola eman zineten ezagutzera dantzako nazioarteko zirkuituan?

Emanaldiz emanaldi denbora asko eman genuen grabatu gabe. Dr. Music-en, Benicassim-en, Gasteizen, Iruñean izan ginen... Duela hiruzpalau urte Londresa bidaiatu genuela gogoratzen dut eta hara maketa batekin joan ginen, baina ez ginen maketa erakusten ausartu. Duela gutxi entzun dugu eta ondo dago. Gure soinua ongi bilatzeak eta honen zain egoteak merezi izan duela uste dut. Jendeak soinu estilo berria, landua, ezberdina ikusi du gure lanean eta horixe da lortu nahi genuena. Zain egon gara, baina ondo egin dugu.

Harrigarria da zuen lana baloratzeko garaian kritiko guztiak duten adostasuna, ezta?

Bai, ezberdintasunak ezberdintasun. Musika estilo hori gustatzen bazaizu, ez dakit, eragozpen asko atera diezazkiokezu. Neuk diskoari eragozpen asko ateratzen ahal dizkiot eta nire anaia ere bai. Oso landua dagoen gaia dugu eta, nire ustez, hori aintzat hartzen da, entzuten da eta, batez ere, aditzen da.

Diskoaz arituko gara. Jazza, house-a, musika latinoa, musikari pila bat... Nolakoak da sortze prozesua?

Guztiaren sintesia da, harreman asko baititugu. Beti gustatu izandakoa egiteko behar handia genuen eta, halaber, Madrileko talde, bakarlari eta kantariekin jotzen ari ginen. Guztiaren elkartzea izan da eta beti nahi izandakoaren moduko zerbaiteko gogoia, talde handien tankerako zerbaiteko. Talde handien antza ahal duzun mailan hartzerara iristen zara, baina horretara heldu nahi izateko... ordu asko eman behar dituzu. Musika eginez bizitzeko zortea dugu eta horrek ematen digu lan honetan ordu asko emateko aukera. Abantaila da.

Azkenaldian latinoak munduan sortzen duen ikusmina zer dela eta uste duzu?

Musika latinoa "la ostia" da. Niri, adibidez, txoratu egiten nau. Era beran, sortzen du ikusmina funkyak edo jazzak, gauza da ohituak gaudela horretara. Orain latinoak sortzen du ikusmina, baina duela urte batzuetatik hona. Badinudi moda kontua dela, baina ez da horrela. Musikaren adar zoragami bat da eta jendea orain ari da entzuten, baina ez da ezer gertatzen horregatik.

Beraz, ez da egun bateko lorea izango...

Horretaz ere duela hiru urte hitz egin zen. Iraun du, bai jazzaren adarra den house-latinoan... bai salsan. Ez da jaitsi duela urte batzuk izan zuen boom-etik. Esan beharra dago latinoan ere flamenkoan gertatzen dena gertatzen dela, ai ama!... dagoen zaborra... Latinoa aipatu eta jendeak askotan "torero" rekin lotzen du. Neuk ez dut ezer jakin nahi horrekin. Technoa bakailuarekin parekatzea bezalaxe da.

Zein lekutan aritu zarete musika jarle gisa? Emanaldi gogoangarririk ba al duzue?

Apirlean Londresen izan ginen CDa aurkezten eta oraingoz beste inon ez gara izan, baina utzaila, abuztua eta irailerako gure agendan daude Japon, Kanada, Alemania, Italia... Orain, ekainaren 1ean Londresa itzuliko gara Fabrik-era eta beste leku guztiak berresteko daude. Londreskoa bizipen oso polita izan zen. Jendeak gai batetik bestera kontzertu bat izango balitz bezala txalotzen zuen. Hunkigarria izan zen. Madrileko Chango dantzalekuan izandako saioa ere sinestezina izan zen. Benetako gozamina izan zen Madrileko dantzaleku bat gauerdian jendez lepo ikustea, ordu horietan afalondoan izaten baita jendea.

Honekin guztiarekin arto eta animatuta egongo zarete...

Bai, noski... Batetik izutu egiten gaitu, baina, bestetik, izugarriko ziurtasuna ematen digu.

How did you get started?

We were trained in Jazz and Classical music, but we've basically concentrated on Jazz. Our beginnings go back to the Cotton Club in Pamplona, which belonged to my father. We started putting on acid-jazz and, at the weekends, house. At the same time we were writing music for adverts and web-pages, so we started writing our first tunes and dance music as well. Things have developed in different stages since then.

What stages?

By the time we decided to take a break from the bar-trade and rent out the bar, we had already come up with the idea of doing dance music. Then there was the jazzy side to us and our interest in new tendencies. I don't just mean house, I'm talking about all types of dance music... you know, the stuff we've always liked, 70's jazz fusion, funk... so we just started to mix everything. When we came to Madrid, we called ourselves Way Out and all we did was gig. We still hadn't come up with our own sound, so we didn't record anything. We finally hit the nail on the head as far as our "own" sound goes a couple of years back and that, coupled with some contacts we have in London, was what encouraged us to go into the studio.

Your work had caused a huge impact on the international scene...

Yes. We're really happy, success is a great motivator. We released the record and everything just fell into place. Little by little, people start to like what you're doing and that's what's happened to us.

How do you get stuck in, and make a name for yourself on the international dance circuit?

We waited an awful lot longer than normal to record something. We just gigged a gigged. We played Dr Music, Benicassim, Vitoria, Pamplona... I remember us going to London with a demo-tape about three or four years ago. In the end we decided not to let anybody listen to it. We listened to it a while back and it was alright. I think that the fact that we held back and concentrated on defining our sound before taking that step worked to our advantage in the end. People see that we've come up with something a little different to what's on offer, a new sound. That's what we wanted. We've waited but it's been worth it.

Aren't you surprised by the fact that all the critics have been unanimous in their reviews of the record?

Yes, although there has been the odd difference. I don't know, er, if you like this type of music, I'm sure you'll find lots of little things you don't like on the record. I know I can. I know my brother can. We've really worked a lot on this record and I think people take that into consideration, you can hear it. More than hear it, you can feel it on the record.

Talk to us about the record. Jazz, House, Latin music, lots of musicians... Take us through the process of elaboration.

It's a mixture of lots of things because we've loads of influences. In Madrid we really felt the need to play the type of stuff we'd always liked and at the same time we were playing with bands, solo artists, singers... Everything just came together in one. We'd always wanted to do a record like any of the really big groups. You get as close as you can, but it takes a serious amount of time to be able to do this. We're lucky in that we can make a living out of music and this freedom gives you all the time you need. Definitely an advantage.

What do you put all this expectation caused all the world lately by anything Latino down do?

Latino music is the dog's bollocks! I personally love it. It creates expectation, just like funk or jazz. The thing is that we're used to these types of music causing it. Latino's been causing sensation for a couple of years now. It almost seems like a fashion thing and that's not the case with this type of music. It just happens to be great fuckin' music and people are starting to cop onto it now. That's all.

So, it's not a case of... here today, gone tomorrow...

People were saying the same thing three years ago and in Jazz as much as House-Latino it's still here going strong. I mean even Salsa has maintained the level of popularity it reached when it boomed a few years back. The same thing happens to Latino and Flamenco; there's some serious rubbish being brought out. Sometimes you say Latino and people automatically think of Torero. That has absolutely nothing in common with what I'm talking about. It's like talking about Techno and calling it all crap Rave.

Where have you played as DJs? Any memorable gigs?

We were in London in April with the new CD, but we haven't been anywhere else yet. In July, August and September we'll be visiting places like Japan, Canada, Germany, Italy... we're back to London on June the 1st. We play in Fabrik. The others still have to be confirmed. London in April was a really beautiful experience. The people applauded each song as if it were a concert. Amazing. The session we did at Chango in Madrid was incredible as well. It was a real pleasure to see a discotheque in Madrid full at twelve o'clock at night when most people are still finishing off meals.

All of this must really get you buzzing...

Yeah, of course it does. On the one hand it's pretty scary, but on the other, it gives you the confidence you need to go for it all.

# joko handia turinen



Sortzen ari den Europa berri honetan, garai estetiko bat bizitzen ari gara, artea, diseinua eta publizitatea merkatuan uztarturik, Bilbon eta Donostian gertatu bezala (guggenheim... eta kursaal direla eta), artearekin egin dute apostua hiri askok. Horien artean eskertzekoa da Turinek arte gaztearekin apostua egin izana, gazteontzat Europa zaharrean toki bat hutzita behingoz. Noski gazteok ere dirua erakartzen dugula ikusi baitute, baita hiria gaztetu eta izena zabaldu ere haien Europa honetan .

Benetan ziuritate estetiko Torino, bertako karrikatatik pasiatzen bazara ikus ditzakezu plaza zahar boteretsuak eskenatoki bihurtuta eta bertako biztanleak kalitatezko bestuaria haien soineetan, superproduktzio bat bailtzen, Quo Vadis eta Pretty Woman-en artekoa. Bienala ezta lehiaketa, aurretik eginiko aukeraketa baten ondorioz eginiko erakusketa, ospakizuna baizik. Michelangelo Pistoletto-ren gidaritzako artistikoa eta hainbat artistek diru publiko zein pribatuaren laguntzaz, oso azpiegitura ona lortu dute. Hiria zentruan eskultura (publiko zein itxia), pintura, ingenieritza, diseinua, happening , performance, dantza, musika, interbentzio eta abar ikusi daiteke hile osoan zehar.

Euskal Herriak bi aukeratu izan ziren, Ainara Etxeberria Zubiaure eta Jose Garcia Carrera. Ainararen instalazioa panel zuri bat da, urte osoan zehar berari mugikorrera bidalitako mezu guztiak bertan itxatuta, pertsona bakoitza kolore batetan eta autorretrato izenarekin.

Jose Garcia-k Transtoday proiektua aurkeztu zuen. Asturiarra baina Leioako arte ederretako ikaslea da, eta bere taldea hiru aikidoka (David, Kikutxo eta Juanpa), bi skater (Quique eta Cesar), eta hiru musikaririk (Borja, Jose eta Kepa) osatzen genuen. Kalean egindako aktuzio bat zen, inprobisatutako musika, aikido eta skate erakusketak elkartuz, energia eta egitearen aldeko ikuskizun bat sortu nahian.

Artearen merkatuan hanka sartzeko gogoak dituzten mundu osoko gazteen obrak ikus daitezke, egungo zein betiko baliabideak erabiliz, aipagarria hainbat eta hainbat artelanetan pantaila bat erabiltzea, Ikusentzute euskari standarra, familiarra; alde batetik eskertzekoa honek eremua zehazten laguntzen gaituelako, halako arte erakusketa haundietan hainbeste eskultura eta instalazio elkarren ondoan egoteak ez baitu batere ereztasunik ematen hura zeureganatzen. Zarata protagonista bihurtzen da normalean.

testua / by: totoetotokui  
argazkiak / shots: aiora



Gazteok artea zertarako erabiltzen dugun garrantzitsua da, badaude artea helburu bezela aurkeztzen duten gutti batzu (arteari buruz hitz egiten dutenak), eta instrumentu bezala erabiltzen dutenak, norberaren munduarekiko heritzia plazaratzeko. Bertako artista askok, bienala salaketa sozial eta politikoak egiteko erabili dute, Genovan hildako Carlo Giuliani-ren mihise bat eta Berlusconiaren erregimenaren kontrako pankarta batzu bame ( izan omen dituzte hagatik denutzia batzuen mehatxuak ere ), baina era berean arte merkatua ez ote da disidentziaren estetika erabiltzen ari?

Honen inguruan aritzeko zera kontatu nahi nuke; Piazza Castello enparantzan badago 10x20mko panel arrosa izugarri bat; oso presentzia liraina, goxoa eta era berean boteretsua zuen arrosa eremu horrek jauregi zaharren aurrekaldea estaliz; gau batetan pinturaz eta kartelez josita ikusi genuen, bere edertasuna zikinduz, arrosa sakon eta zenituar hura lurrera ekarriz; artelanaren parte zela iruditu zitzaigun, noski, gaur egun arteak horrelako aukerak onartuta baititu, baina ez, abiadura haundiko trenaren aurkako akzio bat izan zen, oso artistikoa nire ustetan.

Zeinek zein erabiltzen duen erantzun al daiteke hartu eman hau semiologi joko bat bihurtu gabe? Bienalaren leloak ondo eusten dio galdera honi. We need to talk its a big social game.





## big game at turin

We are living a certain era of aesthetics as a new Europe unfolds before our eyes. Art and design now go hand in hand with the world of publicity. Many cities are now looking to art. Bilbo and the Guggenheim Museum and Donostia and the Kursaal are just two examples of this new tendency. Turin is amongst those worthy of mention thanks to its policy of backing young artists and creating space for them. At last someone in Old Europe has decided to make room for the young once and for all. They've discovered that we young people are not only capable of attracting money, but we are also able to breath new life into a city and spread its good name and fame both far and wide.

Turin is truly a beautiful city and if you stroll through its streets, you'll see powerful old squares turned into stages with the locals decked out in quality costumes as if they were making some kind of super production. What you'd get if you mixed Quo Vadis and Pretty Woman.

Biennale, however, is not the result of some competition, it's a celebration-exposition that has been carefully worked on. Quite a lot of artists with both public and private funding and under the watchful eye of artistic director Michelangelo Pistoletto have managed to create some really good infrastructure. You can see sculpture (both in and outdoors), painting, engineering, design, happenings, performance, dance, music, etc... in the city centre all month.

There are two Basque artists to be found on the list: Ainara Etxeberria Zubiaurre and Jose Garcia Carrera. Ainara's contribution is a white panel with all the messages sent to her mobile phone in a year stuck on in different colours. It's titled "Self-Portrait".

Jose Garcia displayed his "Transtoday" project. This Asturian who studies at the Leioa Art College used three students of Aikido (David, Kikutxo and Juanpa), two skate boarders (Quique and Cesar) and three musicians (Borja, Jose and Kepa) for his piece. It took place in the open air in a street and brought together improvised music, aikido and a demonstration of skate boarding. The idea was to create an energetic and happening spectacle. You can see work by artists from all over world interested in getting a foot in the door of the art market. They have used modern and traditional methods in their work. The use of screens deserves a mention. This common place auxiliary of a lot of displays really helps you to distinguish the work on show. This is important in an open air display of these characteristics where it can be quite difficult to sort out what is actually what. Noise is one of the stars of the show.

Just what we use art for is important to young artists. Some use art as an objective in itself (those that refer to art itself) and others use art as a means of expressing what they think and feel. A lot of local artists have made use of the occasion to highlight social and political protests. A painting of Carlo Giuliani, killed during protests in Genoa, and a banner condemning the Berlusconi Regime (legal action was seemingly threatened)

are just two examples of this. This begs the question: Is the art market just using the aesthetics of dissidence to sell more?

I'd like to mention that concerns the above question. In the Piazza Castello there is a spectacular 10x20m pink panel. This beautiful, sweet and at the same time powerful pink panel covers the front of a castle. Well, one morning we awoke to find it covered in graffiti and posters. It's beauty had been sullied, a heavenly body dragged roughly down to earth. We thought it was actually part of the display. Even though this type of behaviour is now accepted, this wasn't the reason at all: it was, in fact, an act of protest against a high speed train, and a very artistic one too in my opinion. Can we tell who uses who without turning this into some kind of game? The slogan chosen by Biennale answers the question nicely: "We need to talk. It's a big social game".





# BACKSTAGE

argazkiak / photography:  
imanol amas

estilismoa / styling:  
victor prochetto, carol marin

modelo / model:  
inna

ileapainketa / hair:  
genti feliceate to poliestere-entzat

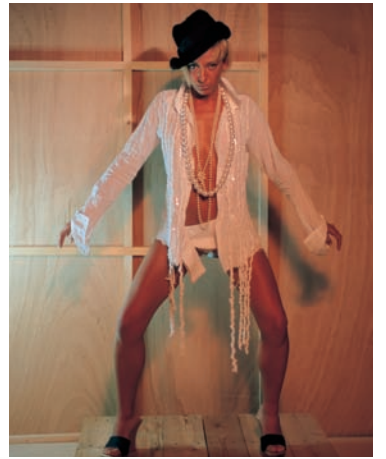
makilajea / make up:  
idoia trabuccheli to poliestere-entzat

jantziak / models supplied by:  
dolls

digitalizazioa / digitalization:  
bicom









# NON AURKITU THE BALDEREN KUTXIAK



## HERRIAK



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

## HAN HEMENKA



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

## BAIONA



KUKUXUMUSU	ARROPA DENDA
------------	--------------

## GASTEIZ



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

# WHERE TO FIND US

## DONOSTIA



LA MOTA	KALAMU DENDA
KAYA	KALAMU DENDA
QUIKSILVER	SURF DENDA
ALBOKA	TABERNA
ZIRPOT	TABERNA
OLD SCHOOL	HIP HOP DENDA
DAM	ARROPA DENDA
KOLDO MITXELENA	KUITURUNEA
POLYESTER	PIERCING & TATTOO & ILEAPAINDEGIA
DIAGONAL	ARROPA DENDA
KUKUXUMUSU	ARROPA DENDA
CRAJ	KUITURUNEA
UREPEL	JATETXEA
A+T	TATTOO
ARTELEKU	KUITURUNEA
ETXEKALTE	DANCE CLUB
SOMA 107	GROW SHOP & TABERNA
CABO ROJO	ARROPA DENDA
MARCIAL MUÑOZ	ILEAPAINDEGIA
POKHARA	DANZ KAFE

## IRUÑEA

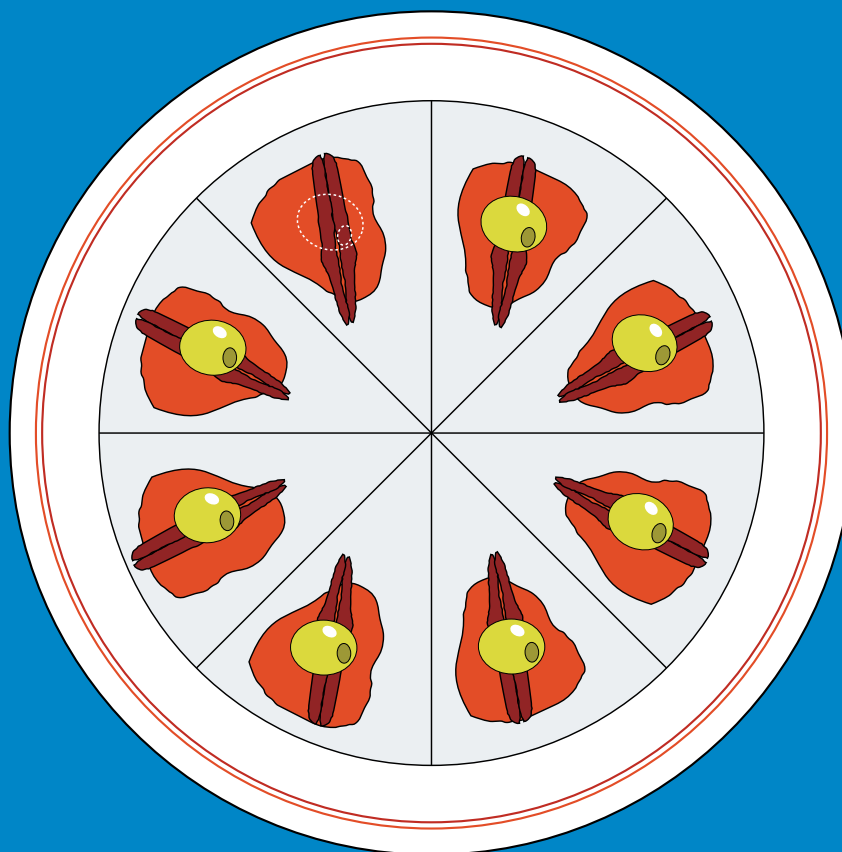


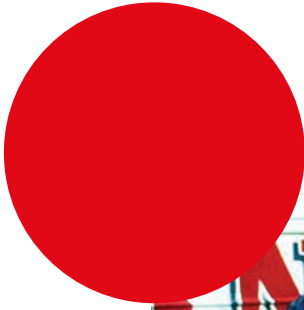
KUKUXUMUSU	ARROPA DENDA
XALBADOR	DISKA ETA LIBURU DENDA
XALEM	DISKA ETA LIBURU DENDA
GOLEM	ZINEMAK
NICOLETTE	CLUB DE RITMO
ARTSAIA	KONTZERTU ARETOA
ALDAPA	TABERNA
TXORIMALO	TABERNA
MOTA	KALAMU DENDA
SLIDE	SNOW & SKATE WEAR
LAS PALAS	ILEAPAINDEGIA
SUITE	MUSIKA DENDA
LOREAK MENDIAN	ARROPA DENDA
CACHET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





### THE BREEDERS

Ekainak 8, 21:00h Gasteizko Azkena aretoan.

Azkena Concert-hall, Gasteiz, June 8th, 21:00.



The Breeders talde estatu batuarra berriro ere errepidean dira, gainera beren zuzeneko gure artean dastatzeko aukera izango dugu. Taldea erabat eraberritu ostean Deal ahizpek lan berria kaleratu dute: "Title tk" izenekoa. Diska hau grabatzeko Fear taldeko kideak izan dituzte alboan, eta Steve Albini maisua produkzio lanetan.

The American Band The Breeders are back on the road again and this time round we get a chance to enjoy them live. The Deal sisters have completely renovated the line-up of the band and have just released a new record: "Title tk". They recorded this album with members of the group Fear and Steve Albini took care of production work.

## JO

NORA JO

## DO

WHAT TO DO



### MIZTURA + CAFÉ TEATRO

Ekainak 28 ostirala Lugaritz Kultur Etxea, Donostia 20:00h.

Friday June the 28th at 20:00, Lugaritz Kultur Etxea, Donostia.



Kontzertu berezia antolatu dute datorren ekainaren 28an Donostiko Lugaritz Kultur Etxean. Miztura eta Café Teatro taldeen post-rock doinuak bateginda azalduko dira espreski saio honetarako prestatutako egitarau batean. Bi taldeek momentuz lehen diskak direnak aurkeztuko dituzte. Lehenengoek Bartzelonako Fork disketearekin eta bigarrenek Iparraldeko Amantia Records-ekin. Musika instrumentalaz irudimena biluzteko gau aparta beraz.

Post-rock bands Miztura and Café Teatro are getting together to perform this one-off concert specifically prepared for the "8th of June at the Lugaritz Kulture Etxea. Both groups have recently recorded their first records and will be performing more gigs to promote them. Miztura have recorded with Fork Records from Barcelona and Care Teatro with Amantia Records from Iparralde. A really promising night of instrumental music for all post-rock fans. Enjoy.



### SODA POP ADESHORASEN ESKUTIK

Uztailak 10 13:30 Sägues Donostia

May 24, Principal Theatre, Gasteiz



Pop Star-aren irudian oinarritutako lana estreinatuko du Adeshoras taldeak datorren uztailan. Pop estiloaren inguruan eraikitako lan honetan Pulp talde britainiarraren Mile End abestiaren eritmorra dantza egingo dute, eta horretarako Sorkun Rubioren laguntza izango dute ahotsean, Rudo & Friends Sound System izanik musika jarriko dutenak. Gorka C. Bit.Art.eko kideak ere bere partehartzea izango du sortutako lana aurkeztuko duelarik.

Adeshoras present their latest piece of work, based on the Pop Star image, this coming July. The whole thing is rooted in Pop style and they use the rhythms of Brit band Pulp's song Mile End to get you moving. Sorkun Rubio helps out with the voices and Rudo & Friends Sound System do likewise with the music. Gorka C, from BitArt, will host the event.



### GASTEIZ LURRALDE BISUALA

Ekainak 6 Uztailak 28 Gasteizko hainbat aretotan

From the 6th of June to the 28th of July at different centres in Gasteiz.



Hilabete pasa Gasteiz Ikus Entzunezko lurralde bilakatuko da. Hainbat erakusketa, zine emanaldi, hitzaldi eta abarren bitartez, bizitza bertualean igaroko dute gasteiztarrek datorren uda hasiera. Orson Welles, Sundance-eko zine jaladia eta Kimuak buruzko emanaldiak izango dira. Horretaz gain laburmetrai leihaketa eta ikusentzunezko jaialdiaz gozatzeko aukera izango da.

Gasteiz will become home to moving pictures and sound for over a month this Summer. People in Gasteiz will be treated to lots of exhibitions, talks, movie screenings, etc. A very visual start to the Summer, by all means. Orson Welles, The Sundance Film Festival and Kimuak will all be looked at too. You can also catch short films and other celebrations of moving image and sound.



### LEIGH BOWERY

Ekaina Uztaila Abuztua, Bilboarte Bilbo

June, July, August, Bilboarte, Bilbo.



Leigh Bowery 80ko hamarkadan zeresan handia eman zuen artista australiarrari buruzko erakusketa antolatu dute Bilboko Bilboarte aretoan. Bowery artista probokatzailera izan genuen: performance, moda diseinu, biluztuen modelo etab...egin zituelarik. Eta lan guzti hori ikusi ahal izango da erakusketan. Argazki eta bestelako lanez gain, berak diseinatutako arropa ere ikusgai izango da.

Bilboarte, Bilbo, have organised an exhibition on the work of Leigh Bowery, the Australian artist who made quite a name for himself in the 80's. Bowery was a provocative artist who experimented with Performance, Fashion Design, Nude Models, etc. All of this work can be seen in the exhibition. You'll also get the chance to see some of the clothes he designed, photos and a whole bunch of other stuff.



### OPEN ZONE 2002

Uztaila 12-14 Zurriolako hondartza Donostia

July 12th-14th, Zurriola beach, Donostia.



Urtero bezala munduko surfleri eta skate patinatzaile hoberenak donostiako Zurriolako hondartzan bilduko dira. Honela ikuskizun aparta izaten da bi egunetan zehar. Surf txapelketa, street skate erakusketa, hainbat erakusketa-proba... horretaz gain surf mundua inguratzen duten festa eta stand-ak ere giro berotzen lagunduko dute. Olatuak ez dira faltako hawaii-ar festetan dantza egiteko. Aloha...

The best surfers and skaters in the world make their yearly visit to Zurriola beach in Donostia in July. There are some really spectacular events lined up over the two days: a surf competition, street skate display, and lots more... There'll be plenty off stands and fests to liven up the atmosphere, too. There'll be no lack of waves either for those who wish to get down and boogie Hawaiian style. Aloha...



### UDAN TXOTX

Ekaineko Ostiral, Larunbat eta Igandetan 22:00etatik aurrera Bilboko La Fundación aretoan

Every Friday, Saturday and Sunday in June from 22:00 onwards at La Fundacion Centre, Bilbo.



Antzerkiko aktoreak hurbil hurbil jarriko dizkigute La Fundación aretokoek Ekaineko asteburuetan. Udan Txotx izeneko zikloari esker, hainbat lan Sagardotegiko giroan lez dastatzeko aukera izango dugu. Besteak beste: Ramón Agirre, Joserra Senperena, David Pinilla, Alfonso Torregrosa, Maribel Salas, Esther Velasco, Paco Sagarzazu, Begoña Bilbao aktoreak ezagutuko ditugu beraien azken lanak aurkeztuz.

La Fundacion gives us the chance to see theatre actors really close up every weekend throughout June. Thanks to the cycle called Udan (Summer) Txotx, we get the chance to enjoy the likes of Ramon Agirre, Joserra Senperena, David Pinilla, Alfonso Torregrosa, Maribel Salas, Ester Velasco, Paco Sagarzazu and Begoña Bilbao as they strut their stuff in a Sagardotegi - Cider house type surrounding.



### GARBAGE

Ekainak 13 21:30h Bilboko La Casilla aretoan

The Planetarium, Irunea



Shirley Manson eta bere taldekideak Bilbora etorriko dira beraien azken lana "Beautiful Garbage" aurkezttera, non besteak beste Howie B eta Roger Sanchez-ek kolaboratu duten. "Version2.0" lehen lanarekin izandako arrakasta baieztatza etorriko dira zuzeneko indartsu batekin. Eta joan den urtean Donostian izan baziren, oraingoan Mundu osotik egindako biraren baitan Bilbora etorriko dira.

Shirley Manson and the boys visit Bilbo shortly to promote their latest release, "Beautiful Garbage". Howie B and Roger Sanchez have collaborated on the record and no doubt the band will be aiming to reconfirm the success they had with "Version2.0" by putting on a storming show. Last year they played in Donostia but this time round they've included Bilbo in the World Tour dates.

# shooting papers

“There are three types of film director: those who know how to draw, those who don't and those who aren't film directors”. Tim Burton.

A written script is the basis of a film, the backbone of a story. However, there are no films that are based on a written storyline alone. The reason why is that the filming process is a live and breathing thing. It's an open experience. Spontaneity is always clearly reflected in the finished article.

Camera movements, solutions to problems of continuity, explanations given to the filming crew, ideas that spring up on location, adjustments to dialogues, improvisation, gut decisions taken at the last moment... all of these things are only to be found hastily scrawled down in the margins of the script being worked on. In his day, Joseba Sarrionandia made a plea on behalf of the small drawings that were excluded after a shoot. We too would also like to reclaim all those cuts condemned to bins or life hidden away in a folder somewhere. Even if the notes and explanations jotted down on shooting papers are important, the rough outline is still the backbone of the work to be done. It shows the scenes sketched down in vignettes, the continuity between different takes and what type of narrative is used. Even though they use different fundamentals and techniques, there are a lot of similarities between films and comics. Their perception of image and pace are almost identical. That's why the second and third type of directors in Burton's definition hire a professional drawer to draw up a story-board. When a director wants to explain a scene during the shooting of a film, they inevitably use drawings because it's easier for a crew to understand what's in a picture than it is to understand a spoken or written explanation.

Shooting papers are very much like the maps that Cook used to draw. They are pieces of paper that, as the journey progresses, trace a subjectively chosen route in unknown waters.



testua / by: koldo almandoz  
 irudiak / images: "belarra" by mk films  
 "ahari talka" by asier altuna.





# festibalak

musika erraldoi bihurtua festivals, music becomes huge

testua / by: sagardance



Maiatzaren egun zehaztugabe bat, goizak hamaika ordu dituenean. Kanpin-denda baten barruan hiru lagun. Hobeki esanda, bi. Hirugarrena kanpoan da, belardi idorrean lo seko. Indarrik ez menturaz, kremailera ireki eta barruan sartzeko goizeko zortzietan parrandatik bueltan. Eguzkiak, zeharka bada ere, gogoz jotzen du. Igloo motakoa da kanpin-denda. Bero sapa jasangaitza oihal barruan dagoena! Beroak esnatzen ditu lagun biak, izerditan blaituta, ahotik hats are jasanezina daniela. Eta buñan beruna: Zer ordu da, zer eguna da gaur, non gaude? Festimaden, Esparragoan, Benicasim-en, EH Zuzenean?

Kanpora ateratzen dira amasa hartzera. Lehenengoari bart gaueko (eta goizeko) parranda gogora etortzen zaio. Bi eszenatoki erraldoi zeuden, munduko puntako metal talde batek jo zuen batean, Britainia Handiko pop laukote are ospetsuago batek bestean. Eta eszenatoki txikiago bat ere, akaso, non hip-hop talde bat zegoen. Eta gero, Dj-en sesioa eta chill-out lasaigarria oheratu aitzinetik. Bigarrena ordea, ez da ezertaz akordatzen.

Eskerak egungo festibalek azpiegitura erosoak eskaintzen dituztela. Dutxa freskoa eta kafea bestondoa arintzeko. Hirugarrena esnatzen saiatzen dira. Alferrik. Belardian uzten dute, zerraldo antzera.

Milaka jende hurbildu da jaialdira. Kanpin dendek hirixka kaotikoa eta koloreduna osatzen dute. Azken urteotan, festibal erraldoiak gazte jendearen bilgune garrantzitsuenetako batzuk bihurtu dira. Musika gozatzera ez ezik, giro eta esperientzia berrien bila hurbiltzen da lagun franko. Arrosan egiten den Euskal Herri Zuzenean jaialdia kasu. Horren antolatzaile den Piztu elkarteak kide Iñaki Etxelekuk holako ekitaldien arrakastaren zergatira hurbiltzen gaitu: "Festibal batetik bestera desberdintasunak badira, eskaintzen den egitarautik hasita. Euskal Herrian ez genuen holako ohiturarik hiru egunez jaialdi baten izatera kanpotik etorritako talde famatu eta kalitatezko batzuekin. Egitarauak inportantzia handia du. Gero, festibalaren kontzeptu hori bada, esan nahi baita jendea oihalezko etxearekin etortzen dela eta hor pasatzen ditu hiru egun festa egiten jendearen ezagutzen. Beraz, giro bat sortzen da inportantea dena. Eta hor bada publiko bat usatua dena festibaletan ibiltzen".

Euskal Herria Zuzenean urterik urte handituz joan den jaialdia da. Ekainaren 28tik 30era burutzekoa dute edizio berria, zeinean Noir Desir, Ampanoia edota euskal talde dezente (Selektah kolektiboa, Kuraia...) joko duten. Antolatzaileek 30.000 lagun inguru espero dituzte, iaz baino dezente gehiago.

Kafea pizgarria suertatu zaie bi lagunei. Ohartu dira azkenekoz igandean direla, hortaz, azkeneko eguna dutela festibalaz gozatzeko. Ordea, oraindik ez dakite non diren, ezta nor gau partean joko ere. Halarik ere, hurrengo hitzordua prestatzen hasteko tenorea daukatela erabakitzen dute. Arrosakoa aukera polita izan daiteke, baina gorputzari eman dioten astinaldi sekulakoak osatzeko Pirineos Sur, Kulturen Nazioarteko Jaialdiari egokiago deritzote. Uztailaren 7tik abuztuaren 3ra arte luzatuko da. Lanuzako natur auditoriora edota Sallent de Gállegora ihesalditxo bat egiteko ezin aproposagoa. Munduko soinu eta kulturak -modernoak nahiz tradizionalak- ezagutzeak on egiten omen dio buruari (zentzu guztietan). Reggae doinuak, ijitoen musika, Afrikako ermitmoak, Balkanetako tradizioak, askotariko flamenkoa, euskal trikia, gaita galegoa, rapa... dena batean Pirinioetan, izen aski ezagunen eskutik; besteak beste Faltriquiera, Junkera, Alpha Blondy...

Lagunak isiltzen dira une batez, zerbaiten falta nabaritu balute bezala. Iri maltzurra marrazten du orduan Lehengoak: "Esparrago Rock, kasik ahazten dugu, motel!". Motel dituzte buruak, bai, baina kapaz dira oraindik data batzuk gogoratzeko. Jerez de la Fronterako jaialdia uztailaren 11, 12 eta 13an burutuko da. Ohiko formatua mantenduko du: pop eta rock doinuak, musika elektronikoa eta flamenkoa izanen dira egitarauaren protagonista. Lau eszenatokiaren barneatuko dira doinu guzti hauek, Extremoduro, Amaral, Söber, Dover edo Bunbury-ren eskutik (terro hauek idazterakoan ezer gutxi gehiago zegoen konfirmatua). Gainera, irailaren 6tik 7ra, Cadizetik atera gabe -ongi legoke, bidenabar, bertan uda osoa ematea, pentsatzen dute- Serie Z festibala burutzekoa da Ifecako feria-gunean, Jerez de la Fronteran hau ere. Punk-rockari kantxa emateko jai zen Serie Z delako hau. Punk not death, rock and rolla nagusi! dio ozen oraindik itxi gabe dagoen taldeen zerrendak: AEBko The Nashville Pussy, Backyard Babies ezinbestekoak, Señor No donostiarrak edota Dictators betaranoek osatzen dute, besteak beste, festibalaren programa.


Bigarren kafea eskatzen dute lagun biek. Bigarren kafearekin bizirik dirauten neuronak bizkortuko zaizkielakoan, goizaldean musika elektronikoak gorputza bizkortu zien moldera. Musika elektronikoa. Beroa izan daiteke gero, makina hotzetatik jalgitzen den eritmoa. Saio polita entzun zutena. Eta aurrerantzean ere entzun dezaketena, uda parte luzea denez gero. Sonar festibalean adibidez, ekainaren 13, 14 eta 15ean. Bartzelonako Musika Aurreratu eta Arte Multimediaiko Nazioarteko Jaialdia soinu elektronikoetan erreferentia bilakatua da Europan aspaldi honetan. Sorkuntzak, teknologiak, zineak eta arte multimediaik bat egiten dute Mar Bella pabilioian nahiz Bartzelonako Kultura Garaikideko Zentroan, gauze eta egunez, programa ezin zabalago batean: Roger Sanchez, Pet Shop Boys, Yo la tengo, Jeff Mills, Wagon Cookin', Max Tundra... Azken tendentzien erakusleho ezin hobea, hortaz, egunean egoteko. Elektronikaren zaleendako baina, bada bestelako hitzordurik. Joan den urtean ezagutu zutena, Monegros basamortuan: Groove Parade-a. Esperientzia errepikatzea gustatuko litzaieke lagun biei -garagardora pasatu dira jada tripak-eta are nahasteko-. Fragako Club Florida 135 dantzalekuak antolatuta, kristoren ospakizun elektronikoa egiten da Monegrosetan duela zazpi urte inguru. Hurrengo edizioa, uztailaren 20an egingen da eta betiko moldez, tendentzia guztiak (techno, house, tech-house, breakbeat, pop elektronikoa, drum 'n' bass eta elektro) izanen dira gozagai puntako artisten eskutik:

Stacey Pullen, Richie Hawtin, Derrick May, Francesco Farfa, Fabio, John Acquaviva, Angel Molina, Cristian Varela, Fangoria, Sidonie, Elektropez...

Diotenez, Groove Paradea berez sortu omen zen, Florida 135-n hasitako festa baten jarraipen gisa. Ordutik, festibal honen munta eta kategoria etengabe haziz joan da, ezinbesteko hitzordua bihurtuz hainbat zalerentzat.

Joan den urteko festaren pasadizoak eta xebebrekeriak kontatzen hasi zaizkio Bigarrenak Lehenengoari, aitatxiak bilobari kontatuko lizkioken bezala. "To, to, aski - moztzen dio Lehenengoak- ez baitugu zerrenda akabatu".

Berehala, neuronak Mediterraneoara beha jartzen dira. Castelló. Benicàssim. Hondartza, eguzkia, musika independentea... poparen erresuma. Abuztuaren 2tik 4ra. Eta egitaraua, konortea galtzeko moduko pop-rockaren zaleentzako. Radiohead, Primal Scream, Saint Etienne, The Chemical Brothers, The Cure, Rinôçerôse... Hasperen egiten du Bigarrenak. Orain zailena dator: nora joan erabakitzea. Guztietara bertaratzeko ezinezkoa denez, ez dira bat esatera ausartzen. Halako batean, hirugarren lagunari, alegia, lo seko gelditu eta dagoeneko eguzkiak erreta egonen denari, galdetzea otu zaie. Erabaki dezala berak, neuronak deskantsatuago izanen baititu.



An unspecified day in May at about eleven in the morning. Three friends lie asleep in a tent. Well, two actually, the third one is outside, face down in the grass and happily popping z's in the land of Nod. Seemingly he didn't have the strength to unzip the tent and climb in when he staggered back from last night's revelry at eight this morning. The sun's starting to make itself more than felt. The tent is one of those igloo jobs. It's unbearably hot within the sticky cloth walls. The heat wakes up the other two, both of them sweating like pigs and with breath that smells like something crawled into their mouths and died. Their brains kick-start themselves and the questions begin to pile up: What time is it? What day is it? Where the fuck are we? At Festimad? Esparrago? Benicasim? EH Zuzenean?

They stagger outside for a breath of fresh air. The first one starts to get glimpses of last night's (and this morning's) monumental session. Two gigantic stages, one of the biggest metal bands in the world playing on one, and an even more famous pop foursome from Great Britain on the other. He recalls a hip-hop band's gig on a smaller stage somewhere and a relaxing chill-out session before hitting the sack. The second of the two hasn't a clue what went on last night.

Just as well festivals today offer quite comfortable facilities. Nothing like a good shower and a cup of coffee to get your head back into shape. They try to wake the one in the grass up: no joy. They leave him stretched out there, dead to the world.

Thousands have flocked to the festival. The myriad tents make up a colourful and chaotic town. Huge festivals have become one of the most important gathering points for young people over the last few years. It's not just the music people head along for either: all kinds of people attend in search of new experiences and the special atmosphere only to be found at these kind of bashes. You need go no further than Euskal Herria Zuzenean, held in Arrosa, to find an example of this. Iñaki Etzeleku, a member of the organisers Piztu, explained why these festivals have become so successful: "There are differences between the various festivals on offer, starting right with the line-up. Here in the Basque Country there was no tradition of three-day long music festivals with quality artists from all over the world. The line-up is vital. That's when you get all these people coming along, pitching their tents and basically spending the following three days having a good time and getting to know a whole bunch of people. The buzz created by all of this is really important. There are, by now, quite a lot of people who are used to moving around the festival scene".

The Euskal Herria Zuzenean festival is getting bigger by the year. This year's edition lasts from the 28th of June to the 30th. Noir Desir, Amparanoia and quite a few Basque bands (Selektah Kolektiboa, Kuraia...) are amongst those appearing. The organisers expect around 30,000 to attend this year, a helluva lot more than last year. The coffee has had the desired effect on our two friends. They have finally realised that it's Sunday, the closing

day of the festival. They still don't know where they are though, or who on earth is playing tonight! All the same, they decide that it's time to start preparing their next little outing. Arrosa is a tempting possibility, but they feel that maybe a little trip to Pirineos Sur International Cultures Festival would be a better option health wise. It starts on the 7th of June and runs through to the 3rd of August. A quick get away to venues like the natural auditorium at Lanuza or in Sallent de Gallegora might just be the ticket to Summer survival. Cultures and rhythms- both modern and traditional- from all over the planet are reputedly good for the noggin', so a good dose of reggae melodies, Balkan traditions, gypsy music, all types of flamenco, Basque trikia, Galician pipes... is certainly in there with the favourites. All of this in the majestic Pyrenees. More names we haven't mentioned; Faltriquiera, Junkera, Alpha Blondy....

Our friends fall quiet for a moment, it's as if they could sense that something was missing. A mischievous grin spreads across the first one's face: "We almost forgot Esparrago Rock, gobshite!". Yep, the auld grey matter is certainly not working at the speed of light today, but they can still remember the odd thing or two. Jerez de la Frontera plays host to this weekend festival on the 11th, 12th and the 13th of July. This year's bash carries on from where last year's left off: pop, rock, electronic music and flamenco are the stars of this year's line-up. The concerts will be held on four different stages and amongst those to be enjoyed are: Extremoduro, AmaraL, Söber, Dover and Bunbury (little else had been confirmed at the time of writing). What's more, you don't even have to leave Cadiz to avail of the next choice offering. You can spend the whole shagging summer there if you like! The Serie-Z punk-rock prayer meeting held at Ifeca (Ifeca you too!) in Jerez de la Frontera brings the best of rock 'n' roll to you. Punk's not dead! The uncompleted line-up is the following: The Nashville Pussy (animal rights campaigners from the USA), the compulsory Backyard Babes, Señor No from Donostia and the veteran Dictators. Keep your eyes and ears peeled for additions to the line-up.

Back at the ranch our two friends order their second coffee. They bank on the caffeine straightening out their few remaining brain cells, just the same affect that the electronic session had on them in the small hours of the morning. Electronic music. The cold-calculated rhythms that pour out of the speakers can really get you smoking at times! Last night really was the business. What can be heard during the summer doesn't seem any less promising either. Take the Sonar Fest on the 13th, 14th and 15th for example. The International Barcelona Progressive Music and Multimedia Arts Festival has become a major reference point for electronic music in Europe. The Mar Bella Pavilion and The Barcelona Culture Development Centre become melting pots of creation, technology, cinema and art, night and day. They have an unbeatably open line-up this year: Roger Sanchez, Pet Shop Boys, Yo la tengo, Jeff Mills, Wagon Cookin', Max Tundra... a great chance to get a glimpse of what has been going on lately on the scene. There are also other options open to fans of electronic vibes. Yep, the

a



They discovered in the desert in Monegros last year. Groove Parade. Our two friends wouldn't at all mind repeating the experience- (by now back on the beer to the joy of their stomachs). This festival is organised by the good people at Club Florida 135, Fraga. This amazing orgy of electronic music has been going on now for about the last seven years. This year's edition is to be held on the 20th of July and, as always, all types of tendencies- techno, house, tech-house, breakbeat, electronic pop, drum 'n' bass and electro- will be played by the biggest names for your aural pleasure. Some of those appearing are: Stacey Pullen, Richie Hawtin, Demick May, Francesco Farfa, Fabio, John Acquaviva, Angel Molina, Cristian Varela, Fangoria, Sidonie, Elektropez...

They say that Groove Parade created itself. It was basically the follow up to a session held at Club Florida 135 one night. It has grown immeasurably since those early days and has become a permanent fixture in many fans' diaries.

Our second friend starts to hail our first friend with stories of battles and adventures from festivals from last year. A right fuckin' granddad:



"I remember...". "Shut up for a sec there, will you?" replies the first "We haven't named all the festivals yet". Their attention is immediately called to the Mediterranean. Castelló. Benicàssim. The beach, sun, independent music... the Kingdom of Pop! From the 2nd of August to the 4th. The line-up will have any self-respecting pop fan creaming in their pants: Radiohead, Primal Scream, Saint Etienne, The Chemical Brothers, The Cure, Rinôçerose... The second one takes a deep breath, the most difficult part is arriving. It's time to decide where they're gonna go. It's totally impossible to go to all of them, but they can't decide on any one in particular. Just then it occurs to them to ask their other friend, the third one, the one who was asleep and by now burnt to a crisp, to decide where to go. Let him decide, he's had more sleep than us!





testua / by: asier leoz  
**AUDIO**



DJ SHADOW  
"The private press"

**CRAIG ARMSTRONG**

"As if to nothing"

Massive Attack taldearen bigarren diskoan euria pianoa erabiliaz dibujatu zuen Craig Armstrong ingelesak ("Weather stomp"). Bristol-ekoekin izandako hartu emanaren ondoren "The space between us" diskoa argitaratu zuen 97an lege dituen dotorezia eta sensibilitatea konposaketa haietan islatuaz. Azkenaldian soinu bandetan murgilduta izan dugu Armstrong. "Moulin Rouge"-enean esate baterako. "As if to nothing" bigarren bakarkako lana du, bakarkakoa baina gonbidatu zerrenda bete samar baten laguntzaz egindakoa: batetik Evan Dando, Lemonheads talde gogoangariaren garaiki behin betiko alde batera utzita, "Wake up in New York" izeneko abestia transzendentziaz betetzen du bere ahotsaren espresibitateaz jabe denaren segurtasunarekin. Beste behin ikusten da lonk egiten ez duen hiriaren izena kantu batean topatzeak oraindik ere zera berezi bat sortzen duela irailaz geroztik, are gehiago kantuak azpiko tonuari eusten dioenean.

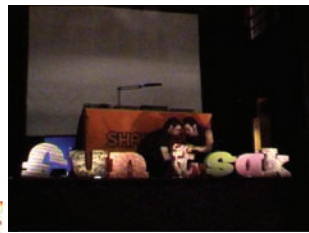
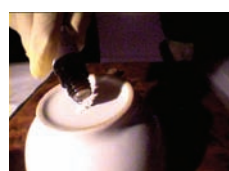
Bono irlandarra ere gonbidatuaren artean dago, kasu honetan bere taldearekin dagoeneko ezagutzera eman zuen "Stay (faraway, so close)" kantuaren irakurketa berri bat emateko. Ahotsa garai batean zenetik urrun dauka Bono-k eta hori ezin du estali harizko konponketa eleganteak laguntzen badu ere. Nabarmenezkoa da ere Mogwai taldea Swati Netekar abeslari indiararekin elkartzeak sortutako giroa "Miracle" izeneko doinuuan. Dena dela, "As if to nothing" diskoan gonbidatu asko dagoen arren (Wendy Stubbs eta Steven Lindsay bertan ditugu ere) ahotsak protagonista baino aitzakia dira Craig Armstrong-entzat trebeziak sortzen dituen ohial elektronikoak aske zabal daitezten lan osoaren gaitetik.

Craig Armstrong used a piano to subtly conjure up the rain on "Weather Stamp", a track on fellow Englishmen Massive Attack's second record. After collaborating with his mates from Bristol, he released "The Space Between Us" in 1997. The songs showed just what kind of elegance and sensitivity this guy is capable of. Armstrong has recently been more involved in film soundtracks such as "Moulin Rouge". "As if to nothing" is his second solo release. Maybe we should add that it would probably be more accurate if we included the long list of guests who appear on this record rather than just simply call it a solo piece of work. Evan Dando buries the ghost of the memorable Lemonheads on "Wake up in New York". He really knows just how expressive his voice is and this fills the song with transcendence. Once again we see that the mention of the city that never sleeps in a song stirs something in us after what happened on September the 11th, and even more so when sung in undertones. Bono from Ireland puts in an appearance in a new version of "Stay, faraway, so close)", a song he had already released with U2. Bono's voice is certainly not what it used to be and no amount of elegant re-mixing can cover that up. The great atmosphere that springs up between Mogwai and the Indian singer Swati Netekar on "Miracle" is another of the highpoints on the record. Even though there are so many distinguished guests on "As if to nothing" (Wendy Stubbs and Steven Lindsay are there too), they are more an excuse for Craig Armstrong to let fly with his skillfully created electronic sounds and concoctions than anything else.



Josh Davis-en "Endroducing DJ Shadow" (1996) ezinbesteko erreferentzia da musika elektronikokoan zerbait ezberdina bilatzen duenarentzat eta buru hauste ederra argitaratzen den disko bakoitzari label jakin bat ezarri nahi duenarentzat (Hip hop abstraktua?). Bide batez amildegri bat sortu zuen DJ hizkiak ohizko ezizenaren aurretik jarrita besterik gabe diskoak pintzatzen dituzten hainbat eta Josh Davis bereziaz. Lan hura "inoiz egin den dance diskorik onena" izendatu zuen Muzzik aldizkari ezagunak, DJ Shadow-ek berak Public Enemy-ren bigarrena nahiago badu ere kategoria horretan sartzeko. Bere esanetan "The Private Press" berri honetako emaitzek ez daukate aparteko zerikusirik aurretik egindako lanarekin, baina onartu beharra dago DJ Shadow bazterrak nahasten dabilen tokian berehala egiten dela nabarmena, James Lavelle-kin burututako UNKLE izeneko proiektu hartan bezala. Badauka bere zigilua amasak hausten dituen eritimo ilun horietan txertatuta eta badago horren ukiturik ere bere disko berrian. DJ Shadow-en lanak Davis-ek samplerrak jasotzen eta erabiltzen daukan gaitasuna du oinarri. Zertarako erabili instrumentuak behar diren zati guztiak diskoren batean jasota daudenean? Tarteka, diskoa ahots faltan gelditzearen beldur akaso, rap zatiak dauzkagu ezer gutxi bari ekariaz ("Walkie talkie" adibidez), baina diskoak duen benetako magia ahotsik gabeko zenbait konposaketan dago ezkatututa. Hauetan DJ Shadow agertzen zaigu, ezbairik gabe, gaur egungo talde entzutetsuetako batzuen musikaren behin betiko inspirazioa bezala, Godspell You Black Emperor edo Radiohead kasu.

Josh Davis's "Endroducing DJ Shadow" (1996) has become an irrefutable reference for anybody looking for something a little different in electronic music. It's also a real head-wrecker for those who insist on labeling every record they hear (Abstract Hip-Hop?). The record created a huge abyss between those who use the letters DJ, your typical nickname and just play records in a disco or whatever, and what Josh Davis is doing. The well-known music mag Muzzik called it "the best dance record of all time". DJ Shadow himself reckons that honour should go to Public Enemy's second album. Shadow has said that "The Public Press" doesn't really have a lot in common with any of his previous work, but there's no denying that wherever he sticks his nose in, he sure to cause some effect. Look no further than the work he did with James Lavelle in the project called UNKLE. His mark can be found on those breathtakingly dark rhythms and it's there on his new record too. Davis's skill in picking and using samplers is the foundation on which DJ Shadow's success is built. Why use instruments when you can find all the bits and pieces you need recorded on a record somewhere? He's also thrown in a bit of Rapping (e.g. "Walkie Talkie"), maybe because he was afraid that the record would be sluggish without them. The real magic of the record, however, shines through on some of the instrumental pieces. At moments like this there is no doubt that DJ Shadow is up there with the likes of Godspell You Black Emperor or Radiohead as one of the most listen-able musicians around.



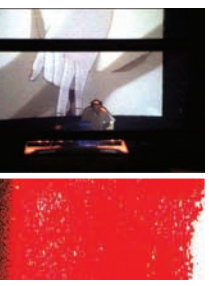
# shakatak the happening

New expectations abounded on the club-circuit scene in Iruñea a few months back. What awaited us at night became just that little bit more promising. The reason: Fun-tsak (creation unlimited area) was up and running.



# fun-tsak in da shakatak

testua / by: txo!?  
argazkiak / shots: txisti+funtsak



Duela hilabete batzuk Iruñean aukera berriak sortu ziren "club-culture"-aren inguruan. Iruñeko gauak itxaropen benituak zituen; Fun-tsak (creativity unlimited area) abian jarri zen.

Ez da orain arte geldirik zeudenik, baina oraingo honetan azpiegitura sortzea erabaki eta horren inguruan biltzeko parada eskaini zioten dj, artista multimedia, diseinugile, dekoratzaile, bideosortzaile, dantzari, antzele eta artista ezberdinen abar luze bati. Fun-tsak sortu eta bultzatzen duten talde jakinik badago noski, baino Funts-ero izan, edozein izan daiteke, haiengana hurbildu eta prestatzen dituzten jai eta ikuskizun ezberdinetan zure ilusio, esfortzu, eta ezagupenak jarri gero, Funts-ero zaitugu. Haien ikuskizunetan disziplina orok dauka lekurik.

Beraien lehendabiziko ekimen ikusgarriarekin Iruñeko igande aratsaldeak funtsaz jantzi zituzten, hor nonbait, Niza tabeman antolatutako chill out sesioekin. Oraingo honetan jaia bere osotasunean antolatu zuten Artsaian. Bi aretoak profitatuz, bi giro, bi espazio, bi area sortu zituzten: Fun-area eta Tsak-area, mamboa eta lasaitasuna.

Fun-arean: dj'ak zuzenean, proiektatutako inudi andana bortitzak, puntako dekorazioa, bizi biziko action painting, eta Fun-Tsaken irudi eta logoak han hemenka. Harritzekoa Artsaia inoiz horren jantzia ikusi izana.

Tsak-arean: dj gustagarri lasaiak, Ai Laket!eko jendea (zure drogen kalitatea neurtzen) eta bere 2. urtemuga bete duen Nicoletteko jendea girotu eta dekoratzen. Sarreran, El Marigüanok eta The Baldek irakurtzekorik eskaini zuten. Kasu! Fun-tsakek ez dauka ipurdia geldirik uzteko intenziorik.



image: blami live at shakatak  
inudia: blami shakatan zuzenean

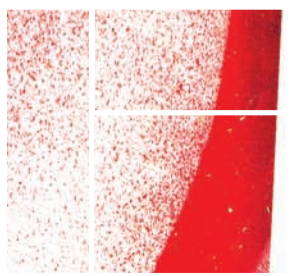
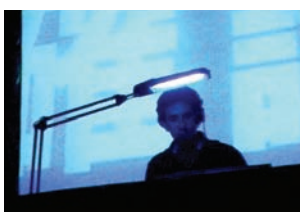
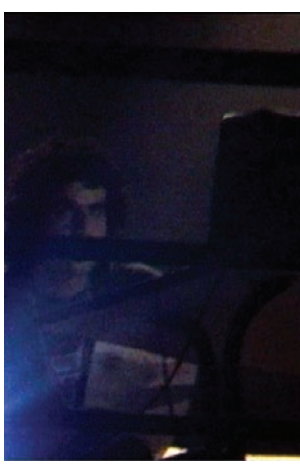
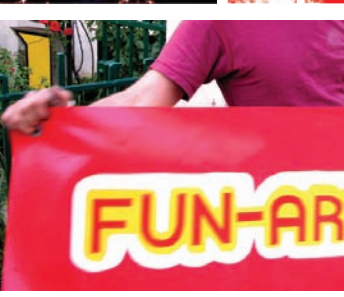
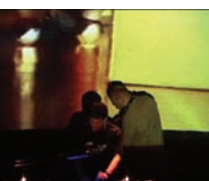
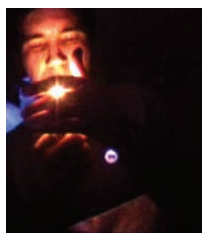
It's not that they'd been resting on their laurels or anything like that, it was only that this time they decided to set up some type of infrastructure which dj's, multimedia artists, designers, decorators, videomakers, dancers, thespians and all different types of artists could flock to and show off their wares. Although it's true that there is a definite bunch of heads behind this project, anybody can be a Funtser. All you have to do is go along to the lads and lasses and add your enthusiasm, effort and knowledge and you too can become a Funtser! There's room for all arts and crafts here.

Their first spectacular chill-out sessions in Café Niza made a bit of sense to dreary Sunday afternoons in Iruñea. This time round they've organised the whole shebang in its entirety in Artsaia. They use the two different parts of the concert hall to create two different ambiances, two different spaces and two different areas altogether. Fun-area and Tsak-area, an almighty rip in one and tranquillity in the other.

In the Fun-area: there'll be live dj's, a barrage of projected images, the hippest set décor, up and at you action painting and, last but not least, Fun-tsak's logo and accompanying image will be popping up here and there throughout the night. Artsaia has never seen the likes of it before.

In the Tsak-area: you'll find more laid-back dj's. Some of the folks from Ai Laket! will be on hand to check the quality of your drugs. The buckos from Nicolette, which recently celebrated its second birthday, will be taking care of the decoration and the buzz in general. El Marigüano and The Balde will also be available at the door for the more avid readers amongst you.

Fun-stak will not be found lying around, scratching its arse. You have been wamed!



fake gods testua / by: i.b.m.

sasi jainkoak

“Gure kasuan arte hitza lanbideari lotuta dago”

Dario Fo

“The word art, as least as far as we are concerned, is related to work”

Actors have become a marketable product these days. Their saleability to mass markets is far more important than the quality of their work. The worst thing about the above is not that this art form has chosen its modus operandi to be as such, but the fact that many actors totally believe in this system: “I am photogenic, therefore I am an actor”.

This reality has caused many people to think that anybody can become an actor, and they're not far wrong. What's the end result? The lack of talent is not even made up for with work: “I was born for this, therefore I am an actor”.

Well, it's not enough to have been born to acting, you have to work at it just like everything else. The fact that you can play a song on the piano doesn't automatically make you a piano player. A quick course in Flamenco doesn't make you a dancer. However, it seems nowadays that a small role in a TV series is enough to make you an actor.

And if acceptance of that wasn't enough, we now have this new TV fad: “become an artist in three months”. TV has the amazing power to make a “professional” out of anybody, the power to grant an unquestionable divine-like air to anybody. Everybody wants to be Penelope, but why? Is it because of her talent or because of the social status she has gained?

Aktorea gaur merkatuko produktua bihurtu da, haren kalitatea baino mila bider garrantzitsuagoa da haren salmenta masiboak. Eta okerrena ez da medioak *modus operandi* hori izatea, baizik eta aktore ugari honetan erabat sinisten dutela, “fotogenikoa naiz”, hortaz, “aktorea naiz”.

Errealitatea honelakoa izanik, jendeak pentsatu ohi du edonor sar daitekeela lanbide horretan, eta neurri batean ez zaie arrazoirik falta, baina, zer nolako emaitzarekin? Talentu falta ez da sikiera lanarekin, ofizioarekin ordezkatzeko. “Ni honetarako jaioa naiz”, hortaz, “aktorea naiz”.

Honetan, ez da nahikoa jaiotzea, gainontzeko arteetan bezala, lan egin behar da. Pianoan kanta bat jotzen jakiteak ez zaitu automatikoki pianista bihurtzen, ez eta flamenco ikastaro batek bailaore. Aldiz, egun sinismen popularra da telesail batean papertxo bat izateak aktore bihurtzen zaituela.

Eta hori gutxi bameratua balego, agertzen zaizkigu orain telebistako moda berri bat “egin zaituz artista hiru hilabetetan”. Telebistak badu gaitasun, eraztasun harigarria edonor “profesional” bat bihurtzeko, eztaba da zina den doai ia dibinoa emanik. Oro har Penelope izan nahi du, baina, zer dela-eta? Haren interpretatzeko talentua dela-eta., edota berak lortu duen estatus sozial bera lortu nahi dutelako?

“Technique has a background role to play in the creation process, it's an auxiliary(...), it doesn't produce inspiration or talent, although it does soften the latter and helps prepare it for other terrains”.

Stanislawski

The actor, not the medium, is the only person who can contribute talent. The thing is that this art form uses tools that any society can claim as its own. Even if the expression of emotion is an everyday occurrence, that doesn't mean that anybody has the capacity or talent to do so once real context has been removed.

Nobody would ever think that even though they sprint for the bus everyday, they are an athlete, or that even if they write loads of greeting cards at Christmas that they're writers. We have reached that woeful and gaping rut in creativity once predicted by Stanislawski. There are no new playwrights, actors or talented directors coming through. The situation will certainly remain the same until we award acting and talent the consideration it deserves.

“Prozesu sortzailean teknikak bigarren mailako papera dauka, auxiliarra (...), ez du fabrikatzen ez inspirazioa ezta talentua ere, baina azken hau leuntzen du, bai eta besterako terrenoa prestatu”.

Stanislawski

Talentua soilik aktoreak jar dezake, inoiz ez medioak. Gertatzen dena da arte honetan erabiltzen diren tresnak edozein gizakiak dituela propioak; emozioak adieraztea eguneroko zerbaitek bada ere, horrek ez du esan nahi mundu guztiak testuinguru errealekiko kanpo birsortzeko gaitasuna edo talentua duenik.

Inori ez zaio burutik pasatu ere egiten eguneroko busa hartzeko korrika egin arren atleta izan daitekeela, edota Eguberrietan krisma aunitz idazteagatik, nobelista.

Bagaude Stanislawskik aipatu geldialdi penagarri eta luze horretan, non ez diren agertzen dramaturgo berriak, ez eta aktore eta talentuzko zuzendariak ere; eta bertan jarraituko dugun aktoreen lanbideari zein talentuari merezi duen kontsiderazioa ematen ez zaion bitartean.





MAKALA DJ SET CD  
"MAKALA PLAYS NOVOPHONIC"  
DUBLATINHOUSENUJAZZSTEADY  
GORA KING TUBBY!!

**BOOM  
SHAKA  
MAKA  
LAKA**

NOVOPHONIC 1502  
MAKALA  
"PLAYS NOVOPHONIC"  
<<< NEW CD

NOVOPHONIC 1602  
TRIO KEMPES  
"SUMMER CITY LOVE"  
NEW SINGLE >>>

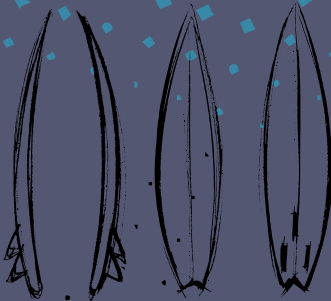
NOVOPHONIC DISKAR  
Euzkoadi Iborbidea 53 5<sup>a</sup> Isg.  
20110 PASAJA (Olipuzkoa)  
Tel./fax: +34 943 596 847  
www.novophonic.com

DISTRIBUTION:  
SO DINE / UNIVERSAL  
Ramón Turro 151 / 08005 BCN  
Tel: + 34 933 568 320  
www.sodine.com

# REF



taulak eta formak of boards and shapes





# Olatuak

Surfak beste kirolekiko badu bereizgarri bat, kirol honetan aritzeko tresna, surf taula, eskuz egiten baita. Taulak poliuretano aparrez betetako barrena du (foam) eta hau egurrezko ardatz batek zeharkatzen du, taulari sendotasuna emanez. Foam-a beira-zuntzez egindako oihalez estalita dago (goiko aldean bi geruza eta behekoan bakarra) poliesterrarekin. Surf taulen tailerretan, normalean, taularen eraikuntza prozesuan bi pertsonatik laura artekoak jarduten dute:

Shaper: foam-ari forma emateko arduraduna, artista da. Funtsean, taularen kalitatea bere lanaren mende dago.

Glasser: oihalak eta poliesterra ezartzeaz arduratzen da.

Beste pertsona batek taula margotzen du eta beste laugarren bat ere egon daiteke taula leuntzeko eta gilak (finkoak badira) ezartzeko, hala ere, lan hau glasser-ak egiten du.

taula motak

Taulei dagokienez, gaur egun, eredu estandar bat badagoela esan daiteke: 6'3"tik 6'9" arteko "round square"-a. Hondartzan ikusten diren tauletatik gehienek betetzen dituzte parametro hauek. Normalki, taulak bere poparen formagatik eta bere tamainagatik definitzen dira. Shaper atzeritarren eraginez, tamaina oin eta ontzatan (pulgadatan) neurtzen da. Definitu dugun taula hau moldakorrena da eta ia denerako balio du.

Hala ere, taulak olatuaren tamainaren eta ezaugarrien arabera aukeratzeko dira. Honela, hiru metrotik gorako olatuentzat taula luzeagoak erabiltzen dira, zazpi oinetik aurrerakoak. Hauek "guns" izena dute, baina geuk "ezten" ("pincho") deitzen dugu, normalki "pin tail" edo popa zomotza du. Euskal Herrian baditugu Europan lehertzen diren olatu handienetarikoz batzuk agertzen diren iragarkiak (spotak), adibidez Meñakoz (Bizkaia), Deba (Gipuzkoa), Getari (Lapurdi). Oso azkarrak diren eta hodi forma duten olatuetan, beso luzeko paretak dituztenetan, taula estuagoak erabiltzen dira, popa zomotzekoak eta luzeak, hori bai, azkarrago ibiltzeko. Honetarako leku bat, adibidez, Mundaka da, Europako olatuak onenaren gisa kontsideratua.

Surfing is one of the few sports where the equipment used, the surf board, is still actually handmade. The heart of the board is made of polyurethane foam which is reinforced by a wooden lath. The foam is covered by layers of fibreglass and polyester, two layers on the upper half and one on the lower. Two to four people are normally involved in the process of making a board at your typical surf factory. These are: The shaper: this guy is responsible for shaping the foam. He's the artist. The quality of the board basically depends on how well he does his work. The glasser: he puts on the layers of fibreglass and polyester.

Another person will normally take care of the paintwork and there may even be a fourth who does the smoothening and installs the quills (although this is normally looked after by the glasser).

board types

Nowadays there is what you might call a standard board: the 6'3" to 6'9" "round square". Most of the boards you see at the beach fit into this category. Boards are normally defined by the shape of their tail and by their size, which obviously being influenced by foreign shapers, is measured in feet and inches. The above board is the most versatile and can basically be used for almost anything.

All the same, boards are chosen according to the size and characteristics of waves. "Guns", boards over seven feet long and called "pinchos" here, are used for waves over three meters high. These boards usually have a "pin-tail". Some of the biggest waves in Europe can be found at spots in Euskal Herria like Meñakoz (Bizkaia), Deba (Gipuzkoa) and Gethary (Lapurdi). In very fast waves and tubes with long-arm walls, like Mundaka - considered the best wave in Europe - slimmer boards are used. They also have a pin-tail and are longer to enable you to gain more speed.





Longboard edo "tabloia": Surfaren beste adar bat da. Taula hau antzinako egurrezko eredueta oinarrituta dago. Lehiaketetan tabloiaaren luzerak, gutxienez, 9 oin (3 metro) izatea eskatzen da. Egungo tabloiak gero eta arinagoak dira, foam erara eginak daude, gilak aldaera askokoak dira (tamaina eta forma ezberdineko bat edo hiru gila izan ditzakete). Punta edo "nose" oso zabala da eta, orohar, tabloi guztia ohizko taula baino zabalagoa da. Hau dela eta, egonkortasun gehiago, baina maniobratzeko erraztasun gutxiago du. Hasiberrientzat, pottoloentzat, sasoi betea ez dauden surfistentzat... egokia da, errazagoa baita hau erabiltzea. Baita olatu txikiak daudenean ere. Udan gehiago ikusten dira.

Minimalibu-a edo ebolutiboa: Longboard-aren eta taula estandarren nahasketa bat da. Formak tabloiaaren antz gehiago du, zabala eta lodia da, egonkortasun handikoa, baina taula baten tamaina du. Egunak joan ahala gehiago ikusten dira hondartzan. Bi metro arteko mota guztietako olatuentzat balio dute eta taula normalak baino errazago surfeatzeko da, maniobrabilitate askorik galdu gabe.

The "longboard": is another category of board in surfing. This board is based on the oldest wooden models. In competition, the board must be at least 9 feet (3 meters) long. Current models are getting lighter and lighter and are being made of foam. There is a large variety as far as quill use goes ( you can have from one to three, in different shapes and sizes). The "nose" is very wide and, all in all, the present day board is quite a bit wider than the traditional model. This gives it more stability, but it also hinders manoeuvrability. It is an easy board for beginners, out-of-shape surfers and people a little overweight, to handle. It is also great for small waves. You see lot of these boards in the Summer.

The Minimalibu is a hybrid mixture of the standard board and the longboard. In shape it's similar to the longboard: wide and thick and floats well, but it's similar in size to a standard board. They are becoming more and more popular. They're good for any kind of wave (up to two metres in height) and allow you to surf more easily than normal boards without losing manoeuvrability.



Gure artean  
**euskaraz**



**Bizkaiko Foru  
Aldundia**

Kultura Saila

**Diputación Foral  
de Bizkaia**

Departamento de Cultura



**espacegráfico**

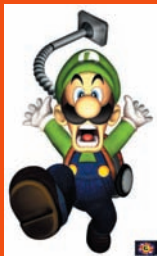
- INPRIMAKIAK •
- KATALOGOAK •
- LIBURUAK •
- LIBURUSKAK •
- ALDIZKARIAK •
- AURREINPRESIOA •

- FORMS •
- CATALOGUES •
- BOOKS •
- BROCHURES •
- MAGAZINES •
- PREPRINTING •

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

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

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



# bvideojokuakgames



testua / by: i.a.



## LUIGI'S MANSION

Nintendo Gamecube

60 euro

Atera berri den Nintendoko Gamecubean ikusi dugun joko honetan Luigiren papera hartuko dugu.

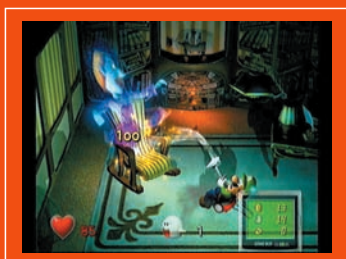
Mario gizarajoa King Boo mamuak bahitu eta zuk aurkitu dezazun etxe mamuztatu baten barruan izkutatu du. Gad doktoarearen tramankuloei esker jokoaren 50 kokapenak bisitatu eta etxea gelaz gela mamuetaz garbi utzi beharko dugu. Oso polita eta ikusgarria izan arren nahiko erraza eta motza iruditu zaigu. Zer egingo diogu! Betiko moduan Nintendoren umeentzako egindako joku kriterioa aurrera daramatela argi dago.

## LUIGI'S MANSION

Nintendo Gamecube

60 euro

In this new release we've had a look at in the Nintendo Gamecube, you play Luigi. The ghost King Boo has kidnapped poor Mario and hidden him in a haunted house for you to find. Thanks to the elegant Gad you'll have to visit the fifty different settings and clear the house of ghosts, room by room. Even though it's spectacular and beautifully done, we found it quite easy and short. But sure, what can we do about it? It's clear that Nintendo are still set on designing their games for children.



## PROJECT GOTHAM

Xbox

69,95 euro

Abiadura eta autogidaketa gustoko badituzu joko honetan aurkituko duzu gidatzeko aukera aparta. Xbox-entzako argitaratu duten BumOut bainon askoz azkarragoa eta sumeago izanik momentuz ez duzu autoak gidatzeko aukera hobeagorik aurkituko. Auto lasterketak gogoko badituzu joko hau zuretzat eginda dago.

Gainontzekoentzat betiko leloa dela esan genezake, auto pila bat aukeran, eguraldi aldaketak, zure musika aukeratzeko aukera eta ibilbide asko eskeintzen dituen beste auto joko bat duzu zure aurrean. Ona bai, baliteke momentuz onena, baina besterik gabe.

## PROJECT GOTHAM

Xbox

69,95 euro

If you like driving cars and speed, then this is the game for you. Great chance to show off your driving skills. It's much faster and simpler than the Xbox Bumout. You won't find a better driving game around. If you like car races, this game is manna from heaven as far as you're concerned. Loads of different cars to choose from, different types of weather, choose your own music, great variety of tracks to race on... this game has it all there for you. Really good. Probably the best game around at the moment. For the moment.



## MEDAL OF HONOR

Ps2 eta Pc

Electronic Arts eta Dreamworks-en eskutik "Ryan soldadua salba dezazue" filmearen antzeko joko argitaratu berri dute. Hemen irakuri dezakezuen Pc bertsioan oinarritzen da. Jokoaren zirira misioetan oinarritutako jokabidean datza. Baina ez bakarrik misioetan, noizean behin zure alboan dijoazten taldekideen zereginetan ere. Beste inoiz ikusi ez dugun moduan taldekideak zu lagunduko zaituzte naziak akatuz edo beraien supean hilik eronko dira zu aurrera zoazela. Lehengokoan komentatu genuen Wolfstein-en antzekoa izanik hau bestea baina askoz ere jokagarriagoa iruditu zaigu. Daukan musika eta soinua asko eraz aski sartzen zaituzte jokoan eta ahotsak itzulitak ez egon arren (amerikarrek ingelesez mintzo dira eta alemanek alemaneraz) joko izorratu beharrean hobetu egiten dute. Ikusi dugunez PS2 aren bertsiorako aldaketa asko sartu dituzten arren Pc-an ikusitako Normandiako misioa mantendu eta hobetu dute.

## MEDAL OF HONOR

Ps2 eta Pc

Electronic arts and Dreamworks have just released this new game which seems to be based on the film "Saving Soldier Ryan". The following review is on the Pc version. The game is based on carrying out different missions. But it's not only that; it also involves chipping in with the duties of the comrades at your side. They'll help you cut down Nazis and take the bullet for you as you've never seen before. This game is similar to Wolfstein (see The Balde 2) but we've found it to be much more playable. The music and sound effects really drag you into the game by the scruff of your neck and the fact that they haven't translated the voices (the Americans speak English and the Germans speak German) actually adds to the game. Although they've changed quite a few things for the Ps2 version, they've maintained and even improved the mission to Normandy.



# makala / -gailu; selektorea eta collage musikala

## makala / -gailu selector and musical collage

02:00

testua / by: asier leoz irudiak / images: -gailu

90ko hamarkada amaiera. Jendea dantzan. Batzuk klubaren iluntasunean, Djak gorputzari bidaltzen dizkion erritmo taupadetan baino pentsatu gabe. Eguneroko eginkizunetan galduta besteak, inurrien moduan hiri handian lasterka. Bilbo. Trafiko kamarak. Jendea dantzan.

“Makala plays Novophonic” (Novophonic, 2002), Mikel Unzurrunzagak egindako nahasketa lanak bildu ditu, non-stop sesioan. Hori izan daiteke Dj baten arauetako bat, geldiunerik ez uztea, alegia. Baina ez bakarria.

“Diskoak jartzen dituen edonor da berez Dj bat, baina nire ustez hori ez da nahikoa. Dj-ak zerbait espresatu beharra du, musikalki edo teknikoki, nahasketak zer nola egiten dituen, kantuen abiadura eta tempo berdintzen, hori izango litzateke aspektu garrantzitsu bat Dj batentzat baina nire ustez gakoa musika da, zein abesti ipintzen duen eta zein balore daukan eskaintzen duen aukeraketa horrek. Hori selektorea izango litzateke Dja baino. Nik gehiago identifikatzen dut nire burua selektore hitzarekin.”

Selektorea ez al da hitz jamaikarra?

“Bai, aspaldi sound system edo dance hall delakoak antolatzen hasi ziren bertan. Jamaikako jende multzo handi bat pobrea zen lehen eta pobrea da oraindik ere. Horregatik egun jakin batzutan, igandetan esate baterako,

denen artean batzen zituzten diskoak pintxatu eta festak antolatzen zituzten. Hortik dator selektorea edo selektah. Gero beste izen batzuk sortzen joan ziren, toaster esate baterako.”

Aipatutako Trio Kempes taldeak lotura ematen ditugu –Gailu proiektua hizpide izateko. Luis André errealdoreak Bilboko trafiko kamara sareak jasotako irudiekin egindako collage horretan, Mikel Abrego-ren laguntzaz musikaz jantzia, Kempes-zaleek ere parte hartzen dute, besteak beste Bap! Taldea zeneko gainontzeko kide, Anari, Zalao (Kokein) eta Hendrik Roever (Del Tonos / Hank) lagun dituztela. Hemen ere jendea dantzan. Baina hauek ez dute musika entzuten, hori gero etorriko zen Mikel Abrego (“Pintza”) -ren eskutik.

“Bilbo hiria goizetik gauera arte azaldu nahi genuen. Sortzen diren erritmoak, hiriaren eritmoa: goizean nola joaten den jendea lanera, trafiko puntako orduetan. Hiri batean gertatzen diren eguneroko zerak. Hasiera oso iluna da eta musika ere lasaia ambientala. Gero, semaforeak eta ematen duten eritmoa islatzen saiatu naiz.” Sei hilabete eman behar izan zituen Luis André-k alde batetik bestera proiektuaren oinarria diren irudiak erabiltzeko baimena guztiak lortzen. Ondoren Mikel Abrego-ri bidaltzen zizkion eta honek etxeko ordenagailua eta sanplerra erabiliaz osatutako esaldi musikalak eransteari ekin zion. Beste sei hilabete.

“Hasieran nire lana disko askotatik hartutako laginak – jazz, pop, rock eta punk – biltzea izan zen. Gero, entzuten duzunean ez duzu jazz-a edo rock-a denik esango, emaitza collage musikal baten modukoa baita.

the end of the nineties. people dancing. some of them in the darkness of a club thinking of nothing but the rhythm of the music being played by the dj. others lost in everyday things, like ants, rushing around in a big city. bilbo. traffic cameras. people dancing.

“Makala plays Novophonic” (Novophonic, 2002) is a collection of the mixing work done by Mikel Unzurrunzaga in a non-stop session. That just might be one of the rules of Dj-ing: no stops. It's not the only one, however.

“By definition, anyone who plays a record is a DJ, but I think there's more to it than that. The DJ must have something to say, musically or technically, the way he mixes, the way he evens out speed and tempos. That would be one of the most important aspects of being a DJ, but the key is the music in my opinion, what songs he chooses and what value the music he chooses has. That would be more of a Selector's job rather than a DJ's. That's why I identify more with the word selector.”

Is Selector not a Jamaican word?

“Yeah, they started organising sound systems or dancehalls ages ago. An awful lot of people were poor in Jamaica in those days and still are today. That's why they'd get together on certain days, on Sundays for instance, have parties and play all the records they could manage to rake together between them. That's where Selector or Selectah comes from. More names were used later on. Toaster is one example.”

The group Trio Kempes is all the connection we need to bring up –Gailu. Luis André has made up a collage from images taken from traffic cameras in Bilbo, Mikel Abrego has helped out musically and the following list of fans of Kempes also take part; the rest of the members of the group Bap!, Anari, Zalao (Kokein) and Hendrick Roever (Del Tones / Hank). The people here are dancing too. But they don't listen to music – that would come later thanks to Mikel Abrego.

“We wanted to show what the city of Bilbao is like from the morning straight through to night. We wanted to show the different rhythms created, the rhythm of the city, how people go to work in the mornings, rush hour traffic. Things that happen everyday in a city. The start is very dark and the music is very atmospheric. Later, I try to show the rhythms created by traffic lights.”

It took Luis André six months to get all the permits he needed to be able to film the images that are fundamental to the project. He then sent the filmed images to Mikel Abrego who stuck them in his computer and used a sampler to make a musical dressing for them. That took another six months.

“In the beginning my work was to take bits and pieces – Jazz, Pop, Rock and Punk – and stick them together. Later when you hear it, you wouldn't say that it was Jazz or Rock. The end result is a kind of musical collage.”

02:00

# erregeen mahaietatik litxarkeri dendetara

XVI. mendean jaki berri bat iritsi zen Europako erregeen mahaietara: Gominolak. Garai hartan fruitu opilak, jainkoaren fruituak edo erregearen fruituak izenez ziren ezagunak. Gominola horiek egiteko, fruta, kolorante naturalak, landare erresina, arto edo patatik ateratako fekula, algak eta arrainen lezur eta azalekin eginiko gelatina erabiltzen ziren. Errege eta nobleek soilik zuten jainkoaren fruitua dastatzeko aukera. Sukaldariek, ondo gordetzen baitzuten erregearen fruituak errezeten sekretua.

Gaur egun, bada Europan (Frantzia eta Benelux) gominolak modu tradizionalen prestatzen duen "Confiserie"-rik. Baina, herri xeheak, konposagai kimikoz eta %0-ko fruitu natural portzentaia duten gominolak jaten ditu. Goxoak dira, baina guk "iraultza gozoa" egingo dugu...TheBalde gainera. "Fruituak" jan ahal izateko...Bon appetit!

In the XVI Century, a brand new dessert made its way to royal tables: Jelly Sweets. In those days they were known as fruit tarts, fruit of the gods or fruit of the kings. You needed fruit, natural colouring, vegetable resin, potato or corn starch, seaweed and the jelly from fish-skin or bones to make them. Only the royal family or the nobility could savour this fruit of the kings. This was mainly because those chefs who cooked for the kings and nobles made sure that the recipe was kept secret.

Nowadays, you can still find the odd "Confiserie" in Europe (France and Benelux) that still makes jellies according to the traditional recipe, but most countries eat jellies that contain chemical ingredients and 0% natural fruit. Fair enough, they taste great, but we here at TheBalde aim to start a "sweet revolution".

gominolak

jelly sweets

from the tables  
of kings to the  
sweet shop on  
the corner

testua / by: pekox pantxinet



Nafarroako erregeen ondorengoa ez bazara, edo soldata Europako "Confiserie" garesti batetan utzi nahi ez baduzu, egin kasu Pekox Pantxinet-i:

1. Fruitu zukua egin. Fruituaren mamiaren arabera finagoa edo potoloagoa aterako da. Fruitu konbinazio ugari egin daiteke. Irudimena landu.
2. Zukua tamizatu.
3. Berotu sutan eta bota bi goilarakada txiki "Agar Agar" hauts. Agar Agar-a alga bat da eta belardendetan saltzen dute.
4. Berotu, irekin gabe.
5. Izotza egiteko kubitera bat bete eta utzi 24 ordutan lasai.
6. Desmoldatu eta azukrez estali.

Eta prest egonen zara, etxean, erregearen edo jainkoaren "fruituak" jan ahal izateko...Bon appetit!

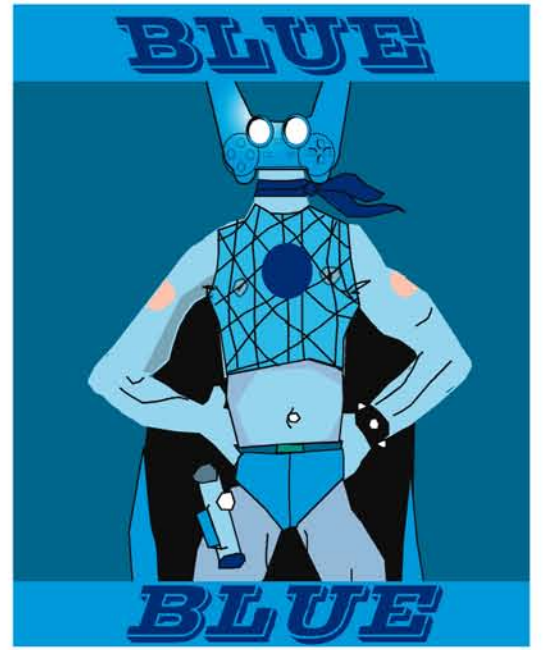
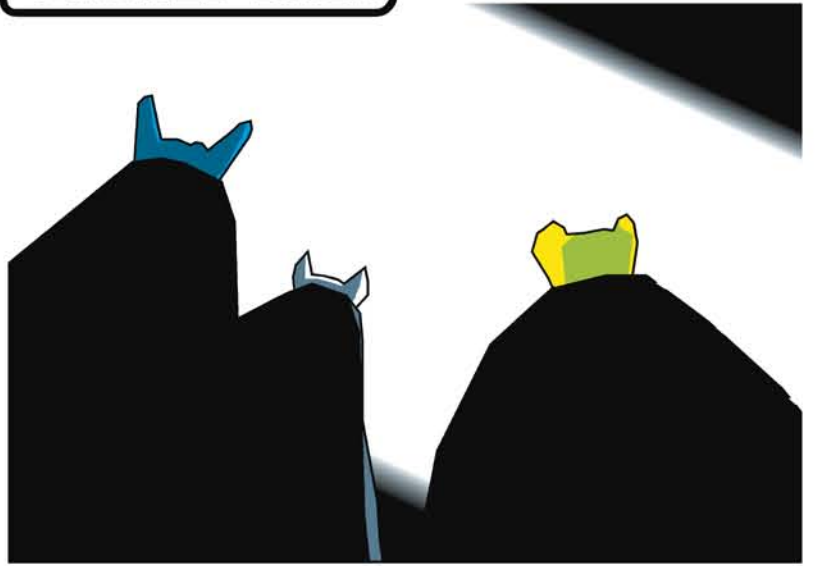
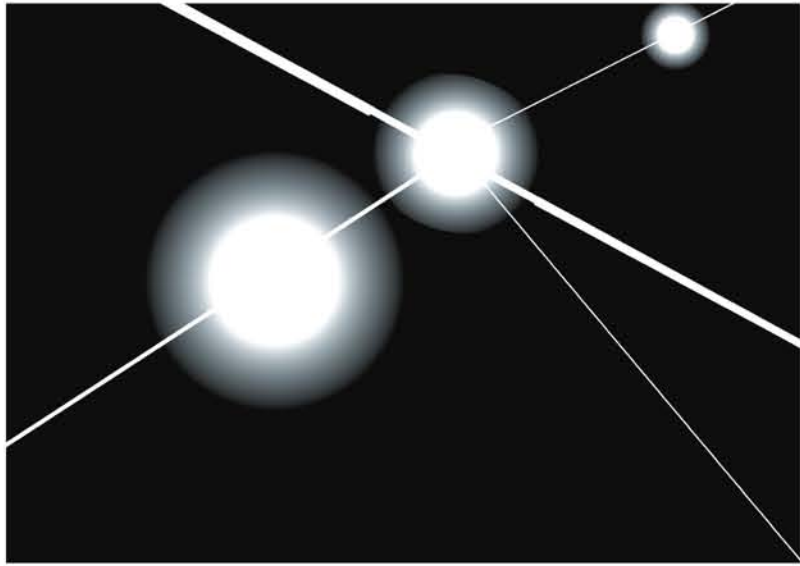
If you aren't a distant ancestor of the Kings of Navarre or you don't really feel like splashing out a month's wages in one of those plush, expensive European "Confiserie" places, listen to what Uncle Pekox Pantxinet has to say to you:

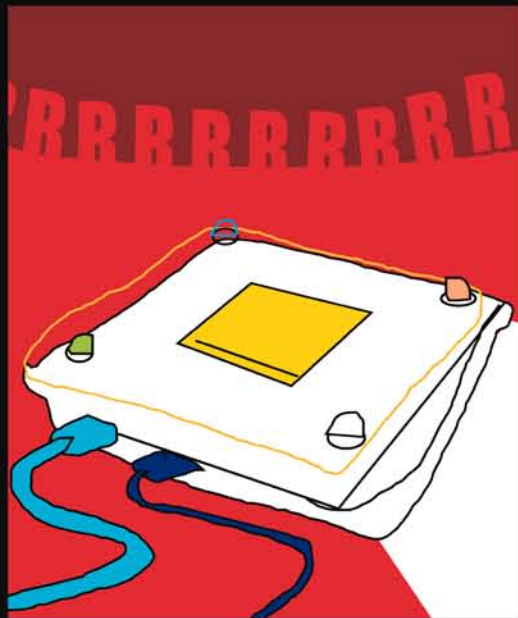
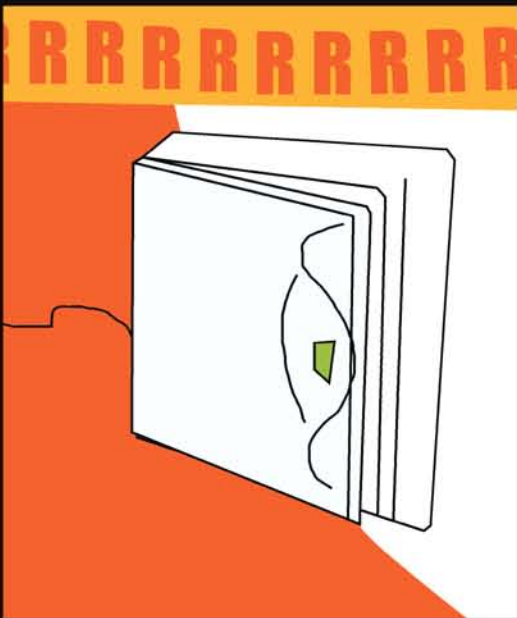
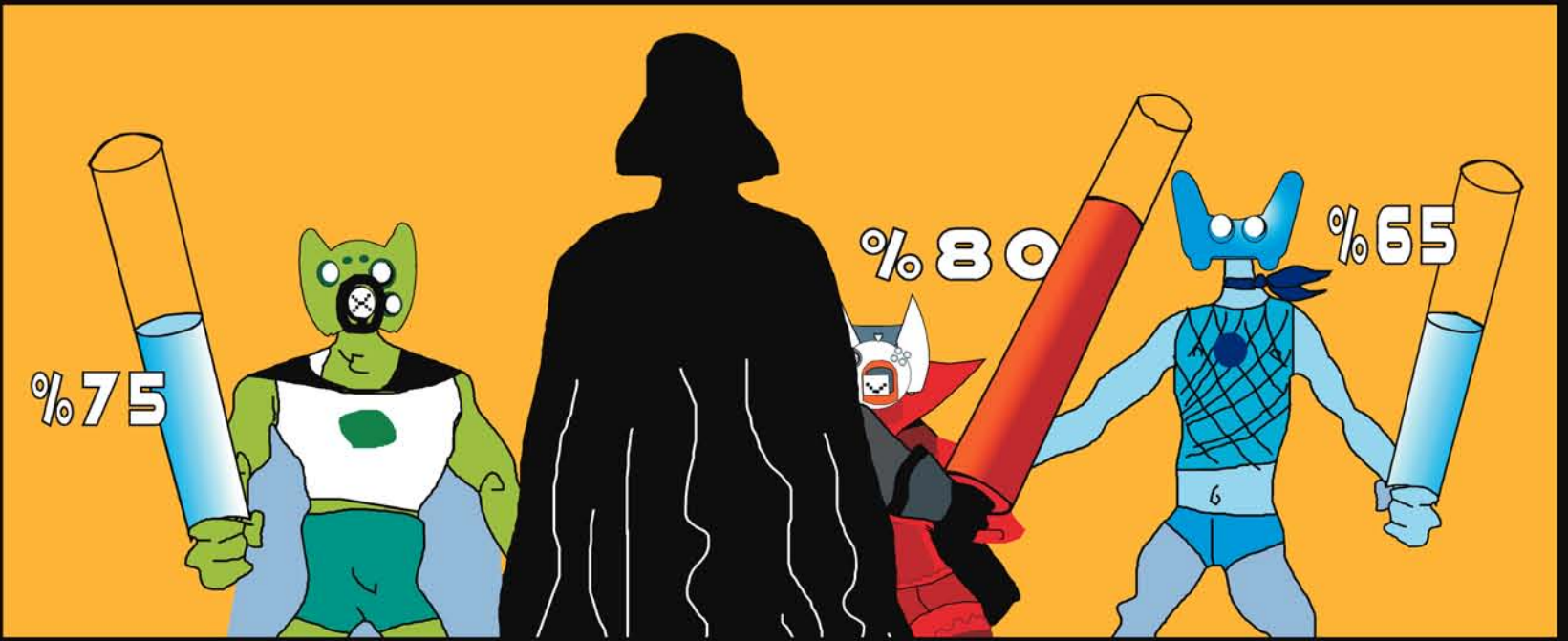
1. Squeeze the juice from the fruit you want. The juice will be more liquid or thicker depending on what fruit you use. There are loads of different combinations you can use. Use your imagination.
2. Strain the fruit juice.
3. Heat on ring and add two spoonfuls of powdered "Agar". Agar is a type of seaweed and is sold in Nature shops.
4. Heat but don't bring to boil.
5. Fill an ice cube maker with the liquid and leave it settle for 24 hours.
6. Pop it out of the cube-maker and sprinkle it with sugar.

Voila! You too can now enjoy the "fruits" of the gods and kings in your own home... Bon appetit!

# SCAN WARS

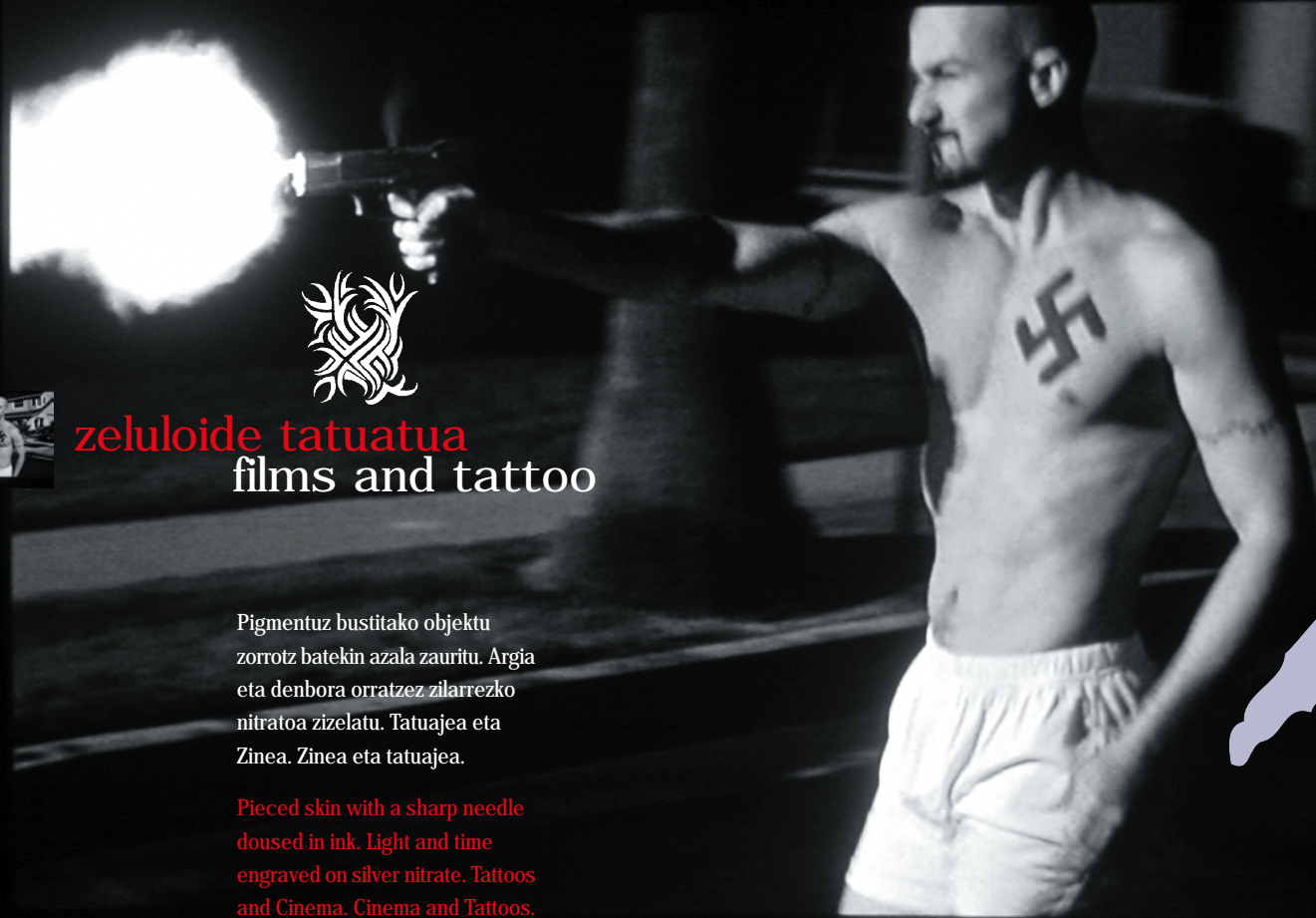
**NSCANITO  
STRIKES BACK**







TATTOO  
0 71 40 70 75 25 2



zeluloide tatuatua  
films and tattoo

Pigmentuz bustitako objektu  
zorrotz batekin azala zauritu. Argia  
eta denbora orratzez zilarrezko  
nitratoa zizelatu. Tatuajea eta  
Zinea. Zinea eta tatuajea.

Pieced skin with a sharp needle  
doused in ink. Light and time  
engraved on silver nitrate. Tattoos  
and Cinema. Cinema and Tattoos.

testua / by: koldo almandoz

### estigma

Tatuaje bakoitzak istorio bat kontatzen du. Nahiz eta tatuajea daramanak ez jabetu. Rod Steiger-i, "The Illustrated Man" pelikulan hori gertatzen zaio. Sherezaderen 1001 gaueetan bezalaxe, bere gorputzean duen tatuaje bakoitzak ipuin bat kontatzen du. Eta istoria bakoitza estigma berri bat izango da bere bizitzan.

Moby Dick filmean, Queequeg marinel polinesiarren berezitasuna, tatuaturiko aurpegiak ematen dio. Horrek egiten du ezberdin eta interesgarri. Jean Vigo-ren "L'Atalante" filme kuttunean ere, bertan azaltzen den marinelak gorputz osoa du tatuaturik. Popeye-k aingura bana du besoetan. Farewell to the King (Adios a rey) filman, Nick Nolte soldadu desertoreak, bizia bularrean tatuaturik duen belauntziari esker salbatuko du. Eta tatuaje horrek bihurtuko du gerora Borneo uharterko indigenen buru eta jainko.

Marinelekin batera, presoak izan dira mendebaldeko zineman tatuaje gehien luzitu dutenak. Papillon-en Steve McQueen-ek bularean pinpilipauxak zeramatzan tatuaturik. Guayanako presondegi-infernu hartan Henry Papillon-ek ez zuelako ziurrenik bere nortasuna ahaztu nahi.

mendekua aldamikatu eta justizia kolokan jartzen zituen tatuaje markatzen zuen gorputza. Dead man Walkin-en (Pena de Muerte), heriotz zigora itxaroten zuen bitartean, Sean Pen-ek bere besoetako tatuaje amazistei emeparatzen zien. American History X pelikulan, Edward Norton kaskamotzak, harro erakusten zuen bularean tatuaturiko esbastika.

Baina bada film bat, non marinel eta presoek pertsonaiek bat egiten duten eta kurioski, tatuajea, zentzu baikorraz islatzen da. The Bounty-ko (El motin de la Bounty) marinel amotinatuak, ihes egin eta askatasuna hegoaldeko itsasoetako irla batean topatuko dute. Roger Donaldson zuzendariak, preso izatetik aske izatera dagoen bidea irudi bakar batekin islatzeko, tatuajea erabiltzen du. Irlako natiboen Bounty-ko marinelak tatuatzen dituzten uanean, hauek, iragana atzean utzi eta bizimodu berri eta aske bati hasera emango diote. Tatuajea, estigma bat izateaz gain, izaera, nortasun baten marka ere badelako.

### izaera markak

Aipatutako Scorsesearen pelikularen ardatza, 1962. urtean Robert Mitchum-ek egin zuen Cape Fear-en topa dezakegu. Eta aipamen hau egiten dut, nire ustez, zinearen istoriako tatuajerik esanguratsuenak berak luzitu dituelako. The night of the Hunter-en (La noche del cazador) luzitzen dituen bi tatuajeak edonoren bihotza izoztu dezakete. Esku batetako behatzetan love eta bestean hate tatuaturik dituen apaiz bat halabeharrez da beldurgarria. Gure izaeraren sekretua eskuetan duelako. Tatuajeak, pertsonai baten nortasuna zein punturaino marka dezaketen erakusten duen beste film bat Memento da. Amnesia jota dagoen protagonistak, bere gorputzean tatuatzen ditu ahaztu nahi ez dituen gauzak. Tatuajea, estigma eta izaera marka izateaz gain... memoria ere badelako. Hemi baten izaera, nortasuna eta duhintasun galdua islatzen duen Zelanda Bemiko Once were warriors (Guerreros de Antaño) filman, euren nortasun suntsituaren aldamikapena, arbaso maorien tatuajeak berreskuratuz egiten dute. The Piano-n, Harvey Keitel-ek antzeztzen duen pertsonaiak ere, Bounty-ko marinen moduan, maorien tatuajei esker lortzen du nortasun eta aukera berri bat. Bestetik, bada bere izaerari uko egin eta tatuajea ezabatzen duenik. Adibidez, Russell Crowe-k, Gladiator-en, eromako ejertzitoaren propietate dela esaten duen tatuajea suaz ezabatzen duenean, edo, naziek kontzentrazio guneetan eginiko tatuajea ezkatzen dituen beste pertsonai hura Harold and Maude-n.

### stigma

Every tattoo has a story to tell. Even if the owner doesn't realise, that's just the way of it. And it's exactly what happens to Rod Steiger in the film The Illustrated Man. The same story crops up in Sherezade's 1001 Nights: each and every tattoo that covers the protagonist's body is an untold story. Each story becomes a new stigma in his life.

A tattooed face makes the Polynesian sailor Queequeg stand out from the others in the film Moby Dick. It makes him that bit more different and interesting. The sailor who appears in Jean Vigo's wonderful "L'Atalante" is covered from head to toe in tattoos. Popeye has an angel tattooed on each arm. Nick Nolte, as a deserter in Farewell to the King, owes his life to the sailboat tattooed on his chest. That same tattoo also makes him the chief and god to a tribe of Indians on an island off Borneo.

Tattoo bearers in western cinema have been prisoners. Steve McQueen had butterflies tattooed on his chest in Papillon. You can bet that Henry Papillon had no intention of forgetting who he was in that Guinean prison-hell. In Scorsese's Cape Fear, Robert de Niro decorates his body with tattoos that scream out for vengeance, tattoos that seem set to shatter fragile Justice.

The camera settles on the racist tattoos on Sean Penn's arms as he awaits the death penalty in Dead Man Walkin'. The skinhead Edward Norton proudly shows off the swastika inked into his chest in American History X. There is, however, one film where the two different characters of the sailor and the prisoner come together and the tattoo, curiously enough, is shown in a positive light. The mutineers in The Bounty escape and find freedom on an island in the South Seas. The director Roger Donaldson only needs to use one image to show the step taken from being a prisoner to being a free man: the image of a tattoo. The moment the natives on the island in The Bounty tattoo the mutineers their past lives cease to exist and they begin new ones. This is because the tattoo, as well as being a stigma, is also the mark of identity and personality.

### wearing your personality on your arm

Scorsese's version can be clearly seen in Robert Mitchum and the role he played in Cape Fear in 1962. The reason why I bring Mitchum up is because, in my opinion, he's the man who has born what I consider to be the most meaningful tattoos in the history of cinema. The two tattoos he shows off in The Night of the Hunter are enough to make anybody's blood run cold. Frightening is the only word you can use to describe the priest with love tattooed across the knuckles on one hand and hate across the knuckles on the other. Memento is another film that shows just how much tattoos can mark a person's personality. A person who suffers from amnesia tattoos the things they don't want to forget on different parts of their body. The tattoo, as well as being a stigma and personality, is also memory.

Once were warriors, from New Zealand, tells the story of a people fighting against the loss of their identity, peculiar traits and dignity. The defence of their tattered identity is poignantly highlighted by their use of their Maori ancestors' tribal tattoos. Harvey Keitel follows the example of the sailors on The Bounty and creates a new opportunity for himself by using Maori tattoos in The Piano. There are others who also deny past lives by removing tattoos. Russell Crowe in Gladiator is an example of this. He burns off the tattoo that states he is a member of the Roman army. Another character in Harold and Maude hides the tattoo that shows they suffered at the hands of Nazis in a concentration camp.



## irezumi

Ekialdeko zineman, tatuajeak, mendebaldeko zineman balio izan duten gauza berdinerako erabili izan dira. Pertsonaia estigmatizatzen. Hala ere, Japoniako maistroek modu poetikoago batetan islatu izan dute irezumiaren arte eta kultura. Kenji Mizoguchi-k, Utamaru filman, emagalduen bizkarrean marrazten zuen pintore baten historia kontatzen digu.

Irezumi eta Yakuza filmetan ere tatuajea da protagonista, Yakuza filmaren Hollywood-eko moldaketan, Robert Mitchum handia ikusiko dugu berriro tatuaje inguratutik. Kikujiro ( El verano de Kikujiro) filman, Takeshi Kitano piszinara sartzen denean erakusten du bere bizkar tatuatua. Eta orduan ulertuko dugu, beste argibideren beharrik gabe, ezkutatzen zigun iragana.

The Pillow book-en Utamaro-ren influentzia nabarmena da. Aitaren oroimenean bila, bere gorputzean marrazten duten gizonak bilatzen dituen emakumearen istorioa kontatzen digu, modu poetikoan, Peter Greenaway-k. Oso bestelakoa den Crying Freeman komikiaren zeluloideko moldaketan, sekta maltzur batek protagonistaren gorputza goitik behera tatuatzen du haren gain kontrola izateko. abiapuntu

«He nacido para revolucionar el infierno». Esaldi hori darama tatuaturik.artzelona ondartzan agertu den ezezagun baten gorputzak. Hortik aurrera, Carvallo detektibeak bere ikerketa hasiko du Bigas Lunaren "opera prima" izan zen Tatuaje filman. Kevin Costner-en Waterworld filmaren ardatza ere, neskato batek bizkarean tatuaturik daraman sinbolo bat da. Eta Ana Magnani eta bere amorea den Burt Lancaster kamioneroak, arrosa bana dute tatuaturik The Rose tattoo filman. Maitasun arantzaduna, baina maitasuna azken finean.

Tatuajeak, azalean markatzen ditugun maitasun eta gorrotoen oroigarriak dira, zinea, gure memoria gordetzen duen itzal eta argien trena den moduan. Baina sakontasun poetikoez baino haratago doa tatuajea eta zinearen arteko harremana. Bizitza zineman txertatzen delaren adibide garbiak badira. Ingalaterrako erreginarenekin aginduetara dagoen Sean Connery 007-k bere besoan "Scotland Forever" leloa tatuaturik daramala ikusten dugunean adibidez...

## irezumi

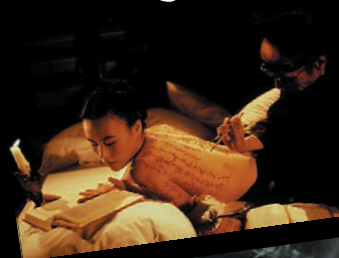
Eastern cinema has used tattoos in much the same way as they have been used in the making of films in the west. They are used to stigmatise the character. The Japanese masters, it must be said, have been a bit more poetic when reflecting Irezumi-an art and culture. Kenji Mizoguchi tells us the story of a painter who uses his art to decorate a prostitutes back in Utamaru. The tattoo also plays a starring role in both Irezumi and Yakuza. We get to see Robert Mitchum surrounded by tattoos again in the Hollywood remake of Yakuza. In Kikujiro we see the tattooed back of Takeshi Kitano as he slips into the swimming pool. That's when we get to see the past that he has hidden from us throughout the film.

We can clearly see the influence of Utamaro in The Pillow Book. Peter Greenway treats us to a rather poetical story of a woman who seeks to revive the memory of her father in the tattooed bodies of other men. The big screen version of the comic Crying Freeman is a different kettle of fish altogether. An evil sect tattoo the main character's body from top to bottom in order to gain some sort of malevolent control over him.

### (s)ta(r)tooing out

He nacido para revolucionar el infierno (I was born to revolutionise Hell). This phrase is emblazoned across the back of a stranger lying on the beach in Barcelona. This is the starting point for Detective Carvallo's investigations in Bigas Luna's "opera prima" Tatuaje. The tattoo of a symbol etched into the back of a little girl is also central to Kevin Costner's Waterworld. Ana Magnani and her truck-driver lover Burt Lancaster each have a tattoo of a rose in the film The Rose Tattoo. Thorny it may be, but it's still love at the end of the day.

Tattoos are pigmented memories of past loves and hates scratched into our skin. Cinema is a train of light and shade that serves as memory to us in the same way. The connection between tattoos and cinema is more than only the poetic link just mentioned. There are plenty of examples of what we're on about here in life away from the big screen. You just have to take a look at the tattoo born by Sean Connery, the man who played the Queen's loyal servant 007. It reads: "Scotland Forever".

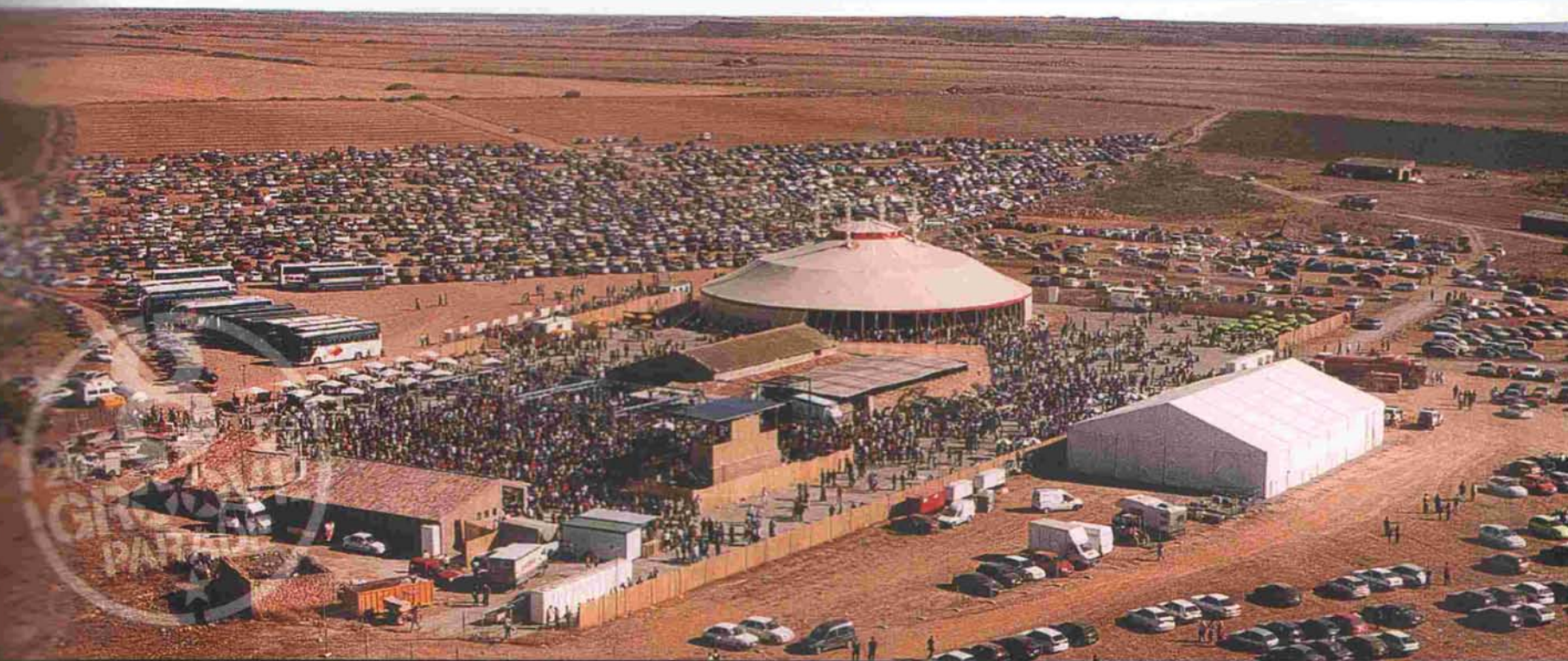


san miguel<sup>-ek</sup>  
AURKEZTEN DU:

MONEGROS BASAMORTUA UZTAILAK 20 2002 FRAGA HUESCA

# GROOVE PARADE

STACEY PULLEN - RICHIE HAWTIN - DERRICK MAY  
JOHN ACQUAVIVA - FRANCESCO FARFA - FABIO  
ANGEL MOLINA - OSCAR MULERO - TONY VERDI  
JAZZANOVA - RAINER TRÜBY - SLAM (DJ SET)  
FANGORIA (LIVE) - JLF (LIVE) - SIDONIE (LIVE)  
CLAUDIO COCCOLUTO - MISSTRESS BARBARA  
CHRISTIAN SMITH - DIXON - CRISTIAN VARELA  
THE NAIROBI TRIO - GUILLE DE JUAN - SIDERAL  
A+R - LOE - PEZ - SOX - LUIS LLES - AUDIO CLAUDIO  
NACHO MARCO - MC MILLAN - IÑIGO ORUEZÁBAL  
JL MAGOYA - WAGON COOKIN' (LIVE) - NU TEMPO  
MARIO BELTRÁN - ROBERT LAMART - MARCOS DJ  
TONI TORRES & THE CUBAN GIGOLO - ETC...



SARRERA: ALDEZ AURRETIK 30 EURO / BERTAN 35 EURO -KONTSUMIZOA, AFARIA & OPARIA BARNE-



# **KUKUXUMUSU**

## **THE DRAWING FACTORY**

**WWW.KUKUXUMUSU.COM**



**ESTAFETA 76. IRUÑEA +34 948227394**  
**MAYOR 15. DONOSTIA +34 943421184**  
**LA SALIE 24. BAIÑA +33 559595477**  
**RDGZ. ARIAS 27. BILBO +34 944431857**  
**MAX CENTER. BARAKALDO +34 944970632**  
**PRADO 5. GASTEIZ +34 945150699**

