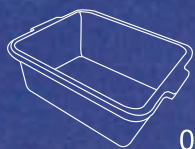


# the balde



0€

bidaia hastera doa...

the trip is about to begin...





## the balde

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**ale honetako komikia / comic this issue:** i. asti

**ale honetako harpidetza orria / subscription page:** tramgrafic

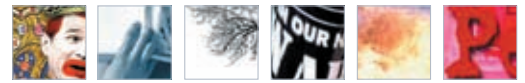
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lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:  
imaginative, provocative and interesting works? send them to:  
[info@thebalde.net](mailto:info@thebalde.net)







#### BAKEAREN ALDEKO POSTERRAK

Hawaiitik dator notizia. Peaceposters.org ekimenak Gazteizko Pakeuntzi kolektribuaren posterra zintzilikatu du bere web orrian. Gerraren aurkako beste hainbat lan grafiko ere ikusgai dituzue web orri berezi honetan. WAR SUX da Pakeuntziaren proposamena.  
[www.peaceposters.com](http://www.peaceposters.com)

#### POSTERS FOR PEACE

The news comes from Hawaii. Peaceposters.org has included Gazteizko Pakeuntzi organization's poster in their website. More graphic works against the war can be seen on this special website. WAR SUX is the one belonging to Pakeuntzi.  
[www.peaceposters.com](http://www.peaceposters.com)

#### BIDEOEN GURUA

Spike Jonze zine zuzendariaren publizitate, skate eta bestelako bitxikeriak ikusteko aukera merkaturatu berri den DVD-an. Irudimena eta bideo amateurraren estetika tontor garaienetara eraman duen gizona. Beeing Jhon Malkovich edo Adaptation moduko filmeen egilea, merezi duten sortzaile guztien moduan maitatu bezain gorrotatua.

#### A VIDEO GURU

A new DVD to enjoy Spike Jones movie director: publicity, skate and other curiosities. Spike is the man who has taken non-professional video esthetics to the top. The author of movies such as Being John Malkovich or Adaptation, beloved and hated as all movie creators deserve.



#### PERIFERIAK

Iaz Livornon ospatutako Memorie-Periferichek jarraipena izango dut aurtun Bilbon. Periferia fisikoak eta pentsamenduzkoak sortzaile ezberdinen ikerketa eta hausnarketa gai Bilbo izeneko laborategian. Otsailaren 23tik 29ra  
[www.periferike.org](http://www.periferike.org)



#### PERIFERIAK

Continuing last year's Livorno's turn, Memorie Periferiche will be held this year in Bilbo. "Periferic" fills up other spaces rather than just the physical periphery such as memory, history and thinking. Different creators will have a laboratory to talk and to work about it in Bilbo. February 23rd to 29th.  
[www.periferike.org](http://www.periferike.org)

#### WAIKIKI

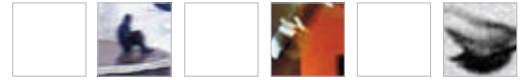
21. urtea AC DC-ren ostean. Australia. Konstituzioaren aurkako tronpetisten herrialdea. Juanita izeneko neska batek Joel, Glenn eta Jimmeh ezagutu zituen. Musika talde bat sortu zuten. Waikiki. Eta honezkero hamar urte daramazkete pazifikoko eszenatokiak euren pop-rock doinuez astintzen. Egun hain modan dauden makarrismo pret a porter taldeen aintzindari izan zen gurean hain ezezaguna den Waikiki. Ez da erraza baina merezi du euren musika eskuratzea.  
[www.waikiki.au.com](http://www.waikiki.au.com)

## PRET A PORTER MAKARRISMOA ANTIPODETAN JAIO ZEN



#### WAIKIKI

AC DC Twenty-first anniversary. Australia. The country of the anti-constitution trumpet player. Joel, Glenn and Jimmeh meet a girl called Juanita. A music band started working. And from then on they spent ten years playing their own pop-rock music in the Pacific scene. They were the unknown band that started what today is so much in fashion, the pret-'a-porter rock n' roll bands.  
[www.waikiki.au.com](http://www.waikiki.au.com)



[www.310project.com](http://www.310project.com)

Euskeraz eta ingelesa erabiltzen ditu Manex Artolaren web orri berezi honek. Gure kostaldean grabatuak eta tsunami-olatueta sartzen diren gure kostaldeko trumoidun hauen surfak bihotza ahotik aterako dizute. Skate-a eta musikak ere badute tokia proiektu honetan. Ez galdu Big Friday bideoa: Jackass-ekoak moja batzuk fenomeno hauen parean...

[www.310project.com](http://www.310project.com)

Manex Artola uses both Basque and English in this peculiar website. Recorded on sea shore areas our country and in the roar of the tsunami waves, this will take your heart out of your entrails. Music and skate can also be found on this project. Don't miss Big Friday video: together with the Jackass nuns' phenomenon...

## ORRAZTU ZAITEZ ZURE AMAREN GAZTAROKO ARGAZKIEN MODURA

### KURAI A

Bigarren diskoa behin eta berriro entzun dugu, baina badira tabladu gainean ikusi arte osatzen ez diren lanak. Hainbeste denboraz itxaron dugun zuzenekoaz gozatzeko aukera izango dugula dirudi. Herensuge bikiak errepidean dira berriro. Martxoaren 18an 22:30etan Tolosako Bomberenean.

### KURAI A

We've listened to this second record once and again, but there are performances that are not complete until not seen live on stage. After so long wait for a live performance it seems that the chance has come. The Twin Dragons are back on the road. March 18th, 8:30 p.m. in Tolosa at Bomberena.



### OLD FASHION FASHION DA

Web orri honetan 60-70. hamarkadan erabiltzen ziren orrazkera ezberdin ugari duzu ikusgai. Zure amak argazki zaharretan zuen itxura hori berreskuratu nahi baduzu webgune honek aukera ematen dizu. Orrazkera berezi horiek lortzeko gomendio eta trikimailuak azaltzen direlako. The traditional hairdressing page.

[www.geocities.com/HotSprings/5164/](http://www.geocities.com/HotSprings/5164/)

### OLD FASHION IS FASHION

Many different hairdressings from the 60s and the 70s can be found on this hot site. If you want to recuperate your mothers look in those old photographs go straight to this website. You'll find ways and explanations to get those special hairdressings. The traditional hairdressing page.

[www.geocities.com/HotSprings/5164/](http://www.geocities.com/HotSprings/5164/)



¿NOCHE, GRAN NOCHE, O NIGHTOLOGY?

NIGHTOLOGY



41

Bebe con moderación. Es tu responsabilidad. 40°

zer jantzi?



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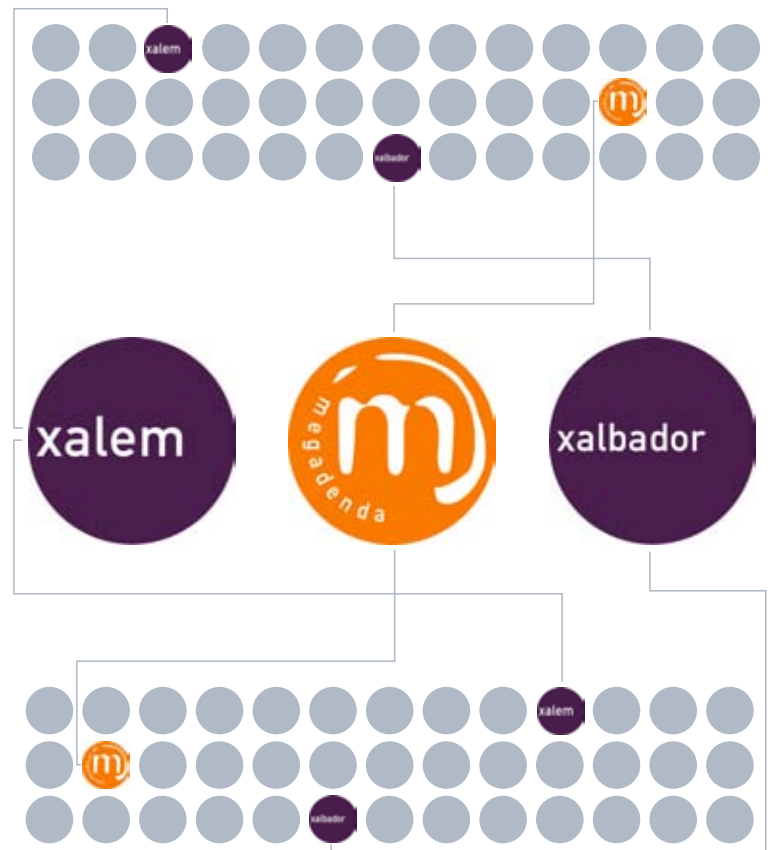
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# HITZIK ESATEN EZ DUEN PIANOJOLE ERRUSIARRA ETA ERRUSIARRA EZ DEN BERBALAPIKOA

## RE-CODE

Dendetako apaletan dauden produktuen prezioak gehiegizkoak iruditzen zaizkizula? Re-code itzazu. Barra kodigo berria sortu eta produktuan itsatsi ezazu. Ez da lapurreta soila, filosofia oso bat dago ekintza honen atzean.

[www.re-code.com](http://www.re-code.com)



## RE-CODE

Do you think that the price of stuff on the shops' shelves has risen? Do a re-coding. Get a new bar code and stick it to the product. It is not only robbery but also a whole philosophy lying behind the action.

[www.re-code.com](http://www.re-code.com)



## 7 GEZUR TXIKI

Ondo esan beharko obrak badu jarraipenik. Ramon Agirre eta Joserra Semperena konbinazioak emaitza onak ematen ditu. Umorea eta musikaren erabileraz gain, formatuaren sinpletasunean datza hein handi batean bikote honen arrakastaren giltza. Edozein tokitan moldatzen dute emanaldia eta modu horretan ikuslego anitzetara iristen dira. Muntai handien parean, kalitatezko antzerki herrikoia, popularra egiten dute. Donostiako poltsiko antzerkian eta dozenaka areto, kulturetxe eta tabernetan gozatzeko aukera hurrengo hilabeteetan zehar.

USE IT, CLEAN IT, RETURN IT,  
WHEN EVER YOU WANT!!

## SEVEN WHITE LIES

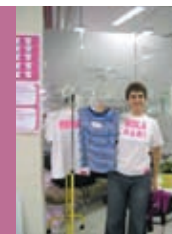
The work "Ondo esan beharko" is to be continued. The blend of Ramon Agirre and Joserra Semperena seems to be successful. Apart from using humor and music, the simplicity of the stage seems to be the key for such a big couple. Adapting the performance everywhere makes it accessible to so many audiences. It becomes popular for being a big performance and using Quality Theater for the lay. Performances will be held during the following months in Donostia Pocket Theater and dozen other places: Culture Centers and Pubs.

## KAMISETA TRUKEA

"Proyecto Niki", Ixiar Garciaeren proiektu bat da. Egunean niki berri bat aurkezten du Artelekun. Trukean zure kamiseta bat utzi eta nahi duzuna aukeratu dezakezu.

Erabili, garbitu eta itzuli.

*nahi duzunean. when ever you want.*



## EXCHANGE T-SHIRTS

"Proyecto Niki" is Ixiar Garcia's project. Everyday she picks a new T-shirt at Arteleku. You leave your own in exchange and may choose the one you want. Use it, clean it and bring it back.

*nahi duzunean. when ever you want.*



# the balde 13 party, ATXO FUN FUN...

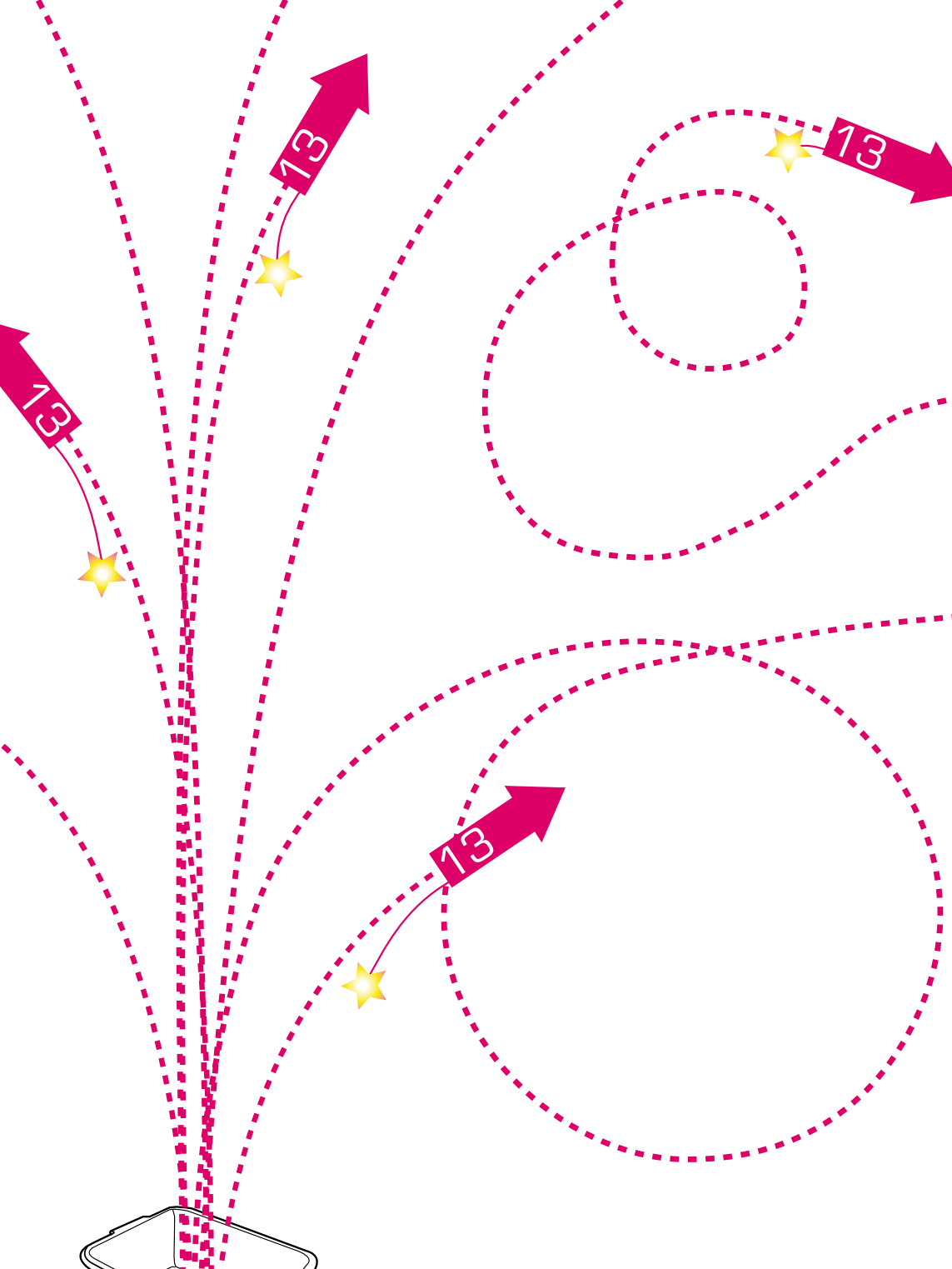
DJ Makala-k agindutako abiadan madarikatuena moduan dantza eta dantza. Barrukaldean eta garagar doz busti. Soul arima. Txalaparta doinuak goiz amatatu ziren.

Hezetan beltza negu zurian. Beat... beat... scratch... Berriemaileak paperak galdu eta albiste bihurtu zen. Mingainak busti, hankartekoak busti. Ke berdea eta begi gorri basatiak. Hankak gelditu ezinik, kamisetak gorputz izerdituetatik ihes egin nahiean, dantzariak ohiuka. The balde party. Dj Makala. Atxo Fun Fun

Durangoko Azokan klasikoak bihurtzeko bidean.

Bodies spinning and dancing as the possessed DJ Makala pumps out the soul-pounding rhythms. Drown your insides with rum and beer. Soul arima. The sounds of the txalaparta finally thumped itself out in the early hours of the morning. Black humidity in the winter white. Beat... beat... scratch... the reporter lost the plot and became the news. Wet the throat, wet between the legs. Green smoke and savage red eyes. Can't stop the leg from skipping, sweaty t-shirts trying to drag themselves off bodies, the dancers roar and shout. The Balde 13 party. Dj Makala. Atxo fun fun.

Well on the way to becoming a Durango Fair Classic.



A landscape photograph showing a green valley with a single tree on the left and mountains in the background. The text is overlaid on the right side of the image.

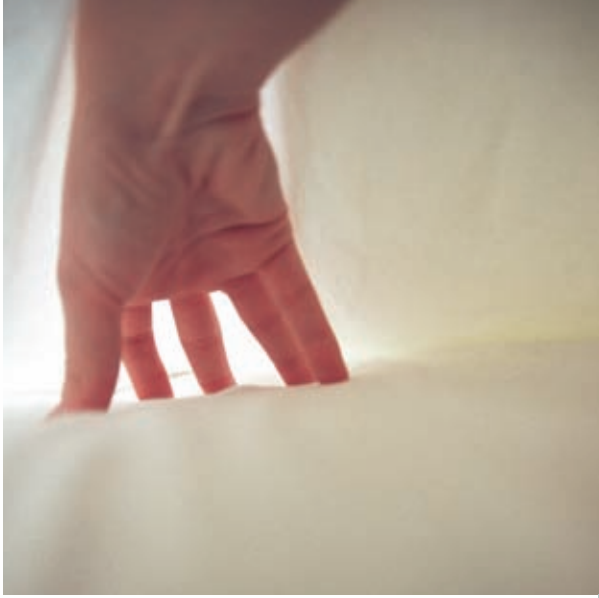
# S

monreal, eh

erendipity: Bila ibili gabe eta nahigabe egindako zorioneko aurkikuntza.  
Kasualitateak ikertzen dituen jarduerari ematen zaion izena.

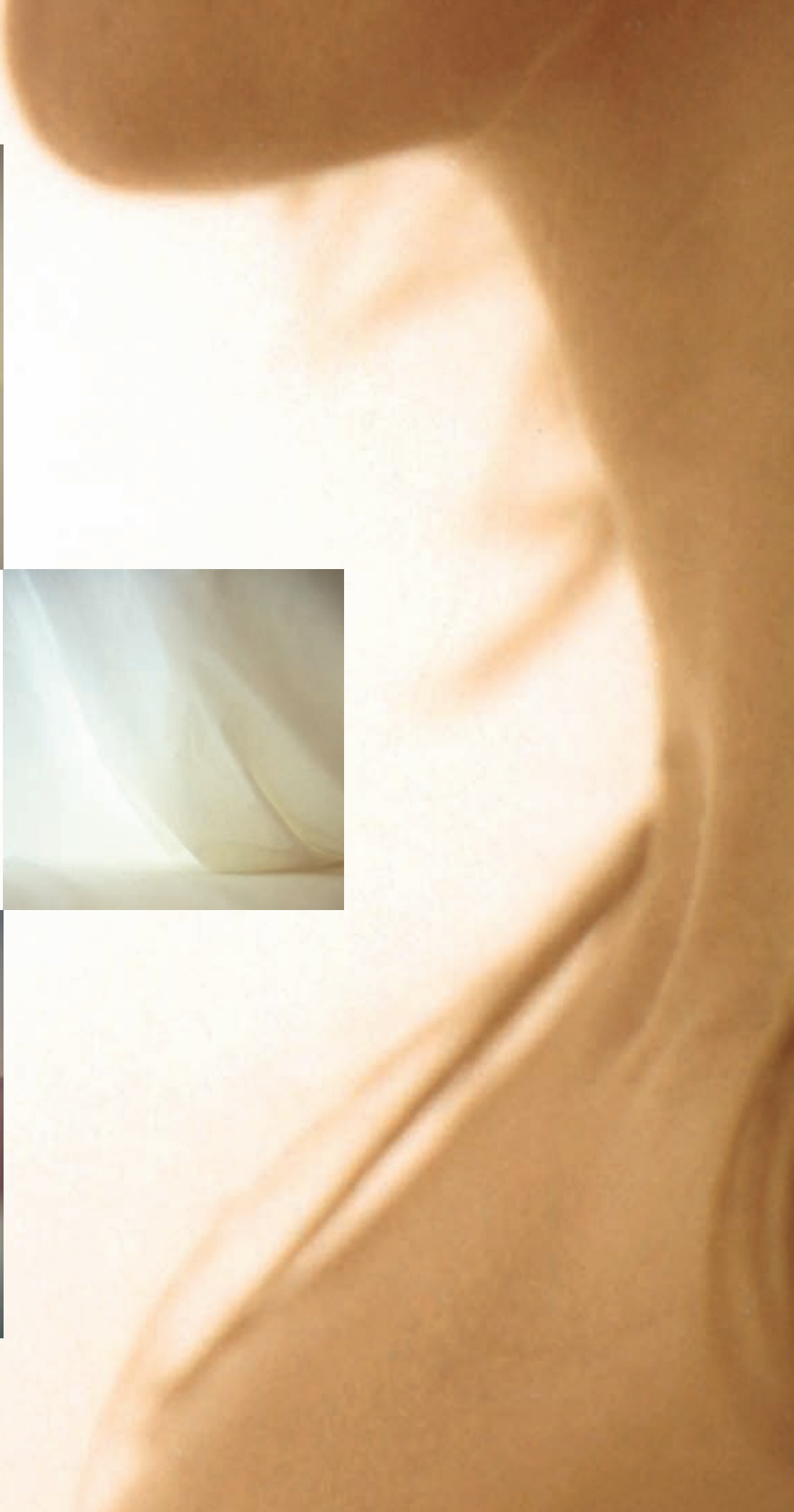
Serendipity: The faculty of making happy and unexpected discoveries by accident.  
Name given to the science that studies chance.





## azala eta izara

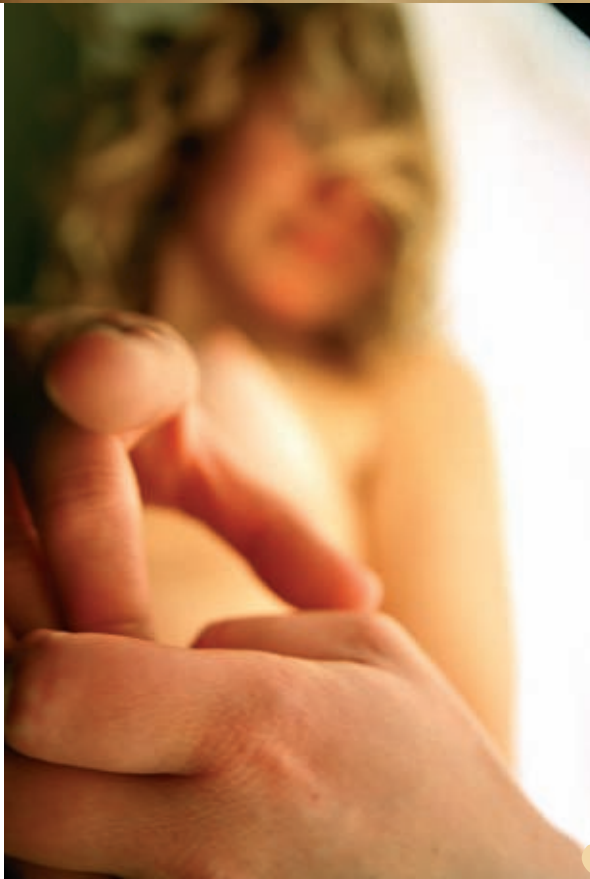
argazkiak / by: estitxu ortolaiz  
modelo / model: maider goikoetxea







*skin*



*sheet*

# 6 facts about South West Township

shots & text / by: odlok

## S

### Futbola /Football

Futbola ez da kirol soila Soweton. Township honek dituen 4 milioi biztanleak bereizteko modu bakarra da. Kaiser Chiefs taldearen jarraitzailea edo Orlando Pirates-en zalea soilik izan zitezke. Hego afrikan zaleei bafana-bafana esaten zaie. Soweton 4 milioi dira.

Football is not just a sport in Soweto. It's the only way to identify the 4 million people who live in this Township. You've got two options: you can be a fan of the Kaiser Chiefs or you can be; a follower of the Orlando Pirates. Fans are called bafana-bafana.

## O

### Kwaito.

Township-etan jaio zen musika eta Township-eko biztanleek etxean egindako irratietan bizi den musika. 90. hamarkadako diskoa, ragga, house township-eko jarrera eta slang-arekin nahastu eta ahalik eta bolumen ozenenean entzun eta dantzatzeko doinu eta erritmoa. Kwaito musika Hego Afrikako gazteria beltzaren isla da.

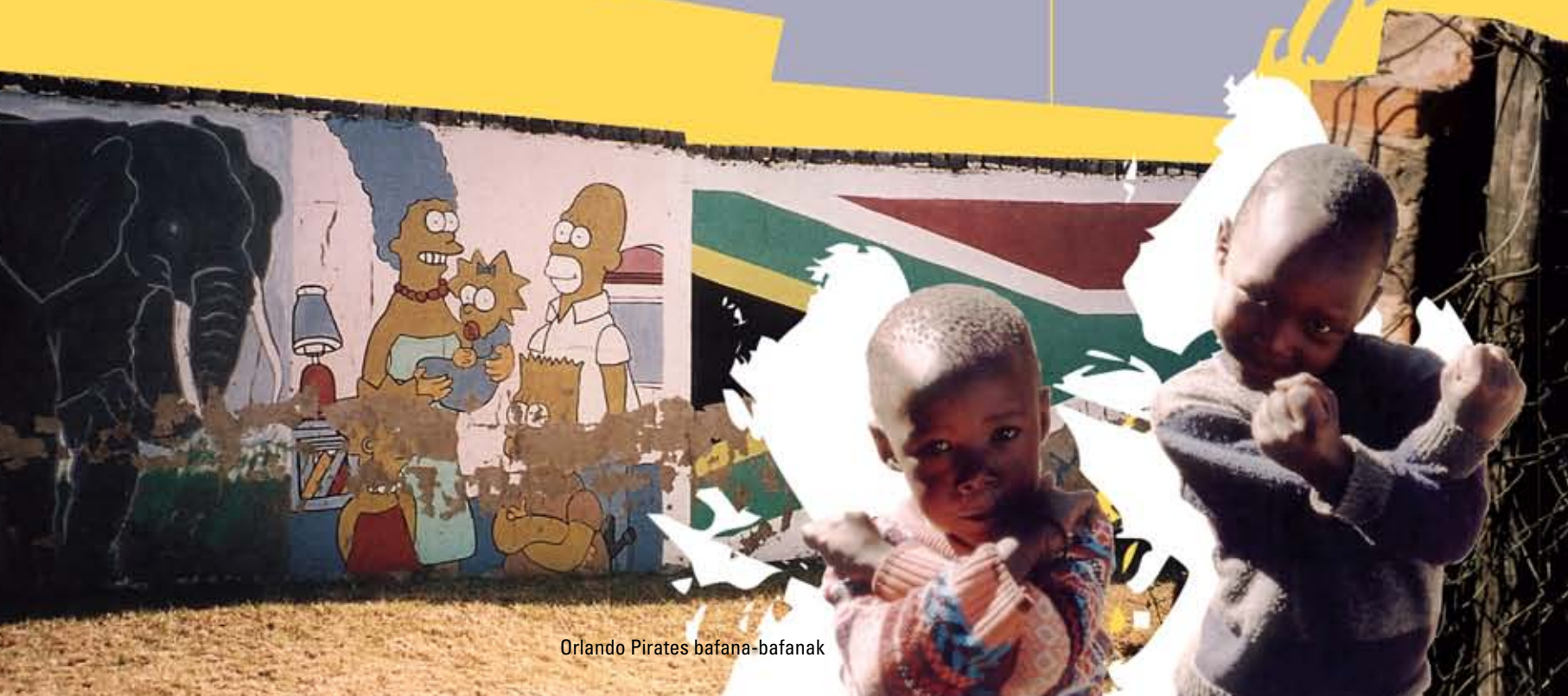
The music born in the Townships, the "self-made" Township music blasting out on the home made radios. It's basically a mixture of 90s music like Disco, Ragga and House with large dollops of Township attitude and slang, listened and danced to at eardrum bursting volume. Kwaito music is deeply rooted the black youth of South Africa.

## W

### Etxe antolamendua/ Housing

Kartoipecan bizi diren etxeak hasi, zuriek langile beltzentzat egindako etxe-barrakoietatik pasa eta egun Beverly Hills ezizenez ezaguna den Sowetoko txalet aberatsenak topa ditzakegu Township-ean. Hego hemisferioko ospitalerik handiena ere, Chris Hani-Baragwanath Hospitala, Soweton dago.

In the Township you can come across everything from those who live under bits of cardboard, to the shanty towns built by whites for black workers to the area known as the local "Beverly Hills", dotted with palaces that reek of wealth. You'll also find the biggest hospital in the Southern Hemisphere, The Chris Hani-Baragwanath Hospital, in Soweto.



Orlando Pirates bafana-bafanak

Sowetoko "home-made" irratia



# E T O

## Zooweto

Zoowetora bisita egiteko turistentzat furgonetak antolatzen dituzte. Batzbeste 1000 dira egunero auzoa bisitatzeko duten turistak. Gida batekin joatea komeni da, Sowetoko laberinto kaleetan galdu ezkerok ez baita erraza irtenbidea topatzea.

There are bus tours for tourists who want to visit Zooweto. An average of 1000 tourists visit this neighbourhood everyday. Guided tours are recommended; if you lose yourself in the labyrinth of streets that make up Soweto, you won't find your way back out in a hurry.

## Tsotsitaal

Sowetoko biztanleek hitzegiten duten slang berezia da Tsotsitaal. Etnia ezberdinen hizkuntza nahasketa eklektiko eta malgua. Egun batetik bestera garatzen dena. Kwaito doinueta erabiltzen den hizkuntza dinamiko eta arrakastatsua.

Tsotsitaal is the name given to the slang spoken by the residents of Soweto. It's an eclectic, flexible mix of different local ethnic languages. It is constantly being modified and it's the popular dynamic language used in Kwaito music.

## Muralak/ Graffity

Hego Afrikako etnia bakoitzak, modu berezian pintatzen ditu bere etxeko paretak. Xosha etniakoek berde eta arrosaz, Ndebele etniakoek sinbolo geometrikoz,... Soweton ohitura horiek egungo tendentzia eta aldarrikapenekin bat egiten dute edozein paretetan.

Each South African ethnic group decorates the walls of their abodes in a different fashion. The Xosha use green and pink, the Ndebele use geometric shapes... These Soweto peculiarities sit perfectly side by side with all the latest tendencies or proclamations on Soweto walls.

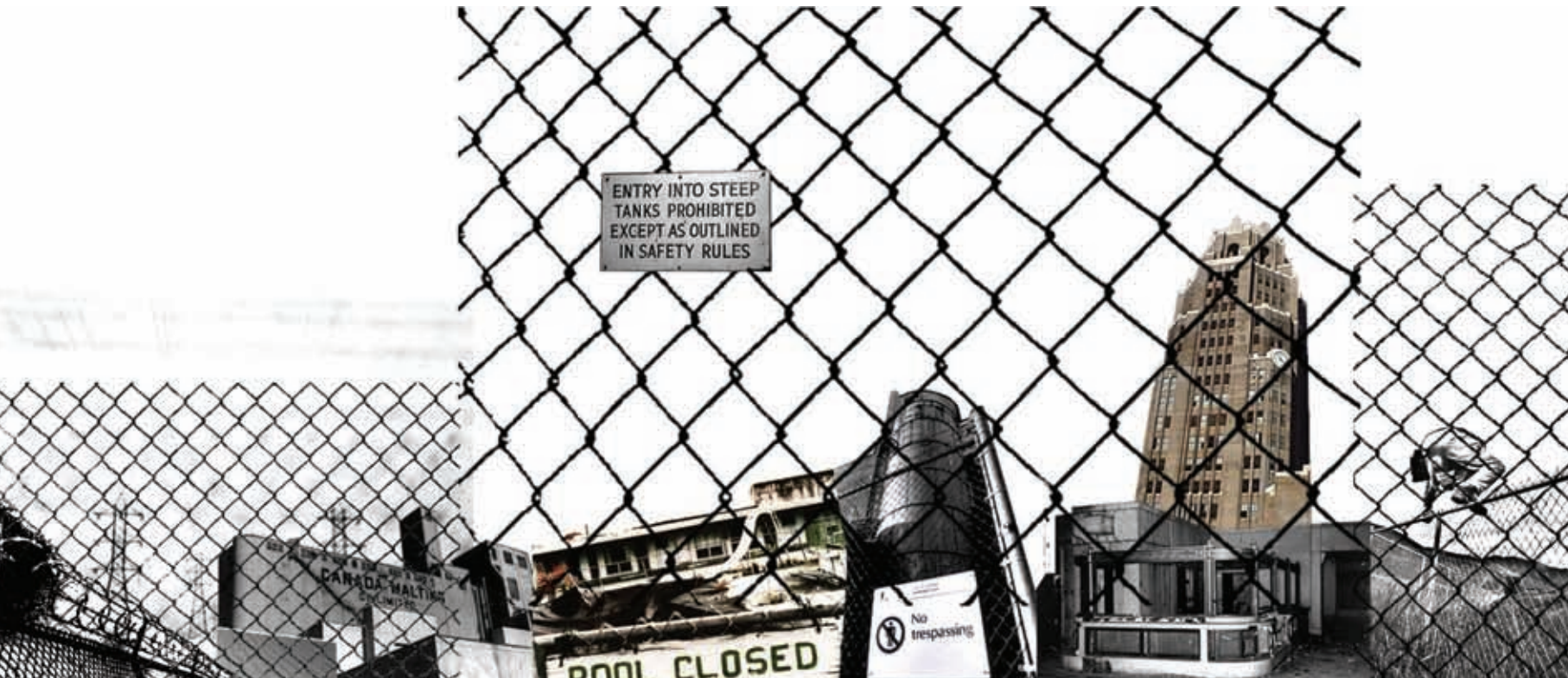




Mundu mailan existitzen den infiltrazio sare honek kaleratzen duen aldizkariaren leloak ongi definitzen du infiltration.org-ek bultzatzen duen filosofia: Joan behar ez duzun tokietara joan...sartzen uzten ez dizuten tokietan sartu... Infiltration.org esplorazio urbano erakundea da. Parte hartzea irekia du, egin beharreko gauza bakarra, leloak dioen moduan, joan behar ez duzun tokietan joatea da. Euskal Herrian, historikoki, infiltraziorako abilezia berezia garatu dugu. Demoek, insumisoeak, Bardeetako polígono militarrean sartzen diren ekologista eta antimilitaristak, telebista errepetidoreak itzaltzen dituzten mendizaleak, solidarioak, Guggenheim-en bere koadroa zintzilikatzen duen artista...makina bat talde eta pertsonak aldarrikapen ezberdinetarako erabili du infiltrazioa. Infiltration.org-en ordea, ekintza hauen oinarria, infiltrazio ekintza beraren garrantzia aldarrikatzen dute. Guztiak gara infiltratzaileak, guztiak "kolatu" garelako inoiz behar ez genuen edo uzten ez ziguten tokian.

Infiltration.org-ek, ekintza hauen garrantzia azpimarratu eta zabalitzen du. Horretarako, beste batzuen artean, debeku seinaleen katalogo eta ikerketa, eraikuntza ezberdinen azterketak, infiltraziorako hiztegi berezia eta abar luze bat eskaintzen ditu. Erakunde publikoak, metroa, elizak, museoak, gune militarrek, nuklearrak... debekatuak dauden eremuetan kolatzeak suposatzen duen subertsio eta lege haustura garaipen bat da gero eta estuago lotzen gaituen gizarte honetan. Infiltrazioak ez ditu arauak, baina garbi jokatzeak bere abantailak ditu. Infiltrazioa espazio-debekatu kontzeptuaren aurkako bortizkeria da, ez jende edo objektuen kontrakoa. Zentzu horretan, debekatutako espazioetan elegantziaz, goante zuriz kolatzea aldarrikatzen da infiltration.org-en.

### **THE ZINE ABOUT GOING PLACES YOU'RE NOT SUPPOSED TO GO...**



Infiltrazioak ez du mugarik.

Infiltration.org-ek mundu osoko esplorazio urbanoan aritzen diren taldeekin loturak ditu. Eta bertan "Basque Country"-rekin lotura hau topatu dugu: <http://axs5.free.fr/>

Helbide honetan, Bilbo esplorazio urbano gune gisa aztertzen duen proiektu interesgarri bat dago zintzilikaturik sarean. Baina ez da bakarra. Ereku asko dago esploratzeko. Erakunde ofizial eta militar guztiez gain, Lemoiz-ko zentral nuklearra, Urberuagako bainuetxea, EHU, Tabakalera eraikina, OPUS-eko Torreciudad...Esplorazio urbanoaren kausa iraultzaileak gero eta jende gehiago biltzen du. Loturak jarraitu eta mundu osoko espazioak irabazi.



#### there are no boundaries to infiltration

Infiltration.org has links to urban exploration groups all over the world. We came across the following link at the section marked "Basque Country": [www.axs5.free.fr/#](http://www.axs5.free.fr/#) At this web address you'll find an interesting urban exploration project in Bilbo. But it's not the only one. There are still many unexplored places. In addition to all the official and military organisations, there's the Lemoiz Nuclear Power Plant, the baths at Uberuaga, the EHU (The University of The Basque Country), the Tabacalera building (National Tobacco Co.), the Opus Dei Torreciudad...The revolutionary urban exploration cause is calling more and more people to its ranks. Follow the links and conquer the free spaces all over the world.

The slogan used by the wee mag published by this worldwide infiltration network [infiltration.org](http://infiltration.org) neatly sums up the philosophy of the people behind [infiltration.org](http://infiltration.org). [Infiltration.org](http://infiltration.org) is an organisation involved in urban exploration. It's open to anybody who wants to take part and the only thing you have to do is exactly what is says in the slogan: go places you're not supposed to. We here in The Basque Country have historically been very adept at developing methods of infiltration. Demos, insumisos, the ecologists and anti-militarists who break into the firing and bombing range in The Bardenas, mountaineers who knock out TV broadcasting aeriels on mountain-tops, solidarity groups, the artist who hung his own work in the Guggenheim Museum and a host of other groups and people have used infiltration in their demands and reclamations. At [infiltration.org](http://infiltration.org) however, the importance of the actual infiltration itself is what is being lauded. We are all infiltrators. We've all "bunked" into a place they wouldn't let us into before.

[Infiltration.org](http://infiltration.org) underlines the importance of such acts and spreads the word about them. In order to do so, it has researched and compiled a catalogue of prohibition signs, investigated various buildings, put together a special infiltration dictionary, etc...

Public organisations, the underground, churches, museums, military no-go areas, nuclear... The subversion and law-breaking of getting yourself into prohibited places is a victory in this society that tries to tie us down more and more. There are no rules to infiltration, but it plays to keep your hands clean. Infiltration is violence against the concept of prohibited no-go areas. It is not against people or objects. It is in that sense that infiltration is an elegant, white-gloved proclamation by [infiltration.org](http://infiltration.org) against the idea of prohibited entrance.





Quentin Tarantino erreferentzia bihurtu da zine modernoan. Aurreko hamarkadan egindako filme ezagunetan gertakizunak elkarriketak eta musika maisuki korapilatzen ziren indar narratibo berria lortuaz. Musikari dagokionez, Tarantinok buruz behera jarri ditu bere etxeko disko kajoak kontakizunaren mesederako. Baita oraingoan ere.

#### KUNG FU FIGHTING

Hiltzaile profesionala (Uma Thurman) koman gelditzen da bere bandakoek ez usteen emandako astinduaren ondoren. Lau urteren buruan pentsamendu bakarra du esnaterakoan: mendekua. Zutabe horietan abiatuta, Tarantinok bere obra berria aurkezten digu berriz ere narrazioa nahi duen eran mugitzen. Besteak beste Nancy Sinatra, Hip hop zertzeladak eta japoniar pop talde ezezagun bat izan dira aukeratutakoak "Kill Bill vol.1" musikaz janzteko.

Nancy Sinatra: Bang Bang ("My Baby Shot me Down")

Tarantinoren filme bati hasiera ematea ez da dozer gauza. Nancy Sinatrank kantatzen duen abesti goibel honek ezin hobeto betetzen du lana.

RZA: "Crane White Lightning"

RZA eta zinea. Ez da lotura berria, "Ghost Dog" ederrak frogatu bezala. Protagonista hirian zehar mantso mugitu bitartean, bere Hip hop kadentziek betetzen zuten kalea eta zerua. Lan berri honetako momentu bikainenak ere bereak dira, "Crane Withe Lightning" adibidez, Bernard Herrman ospetsuaren partitura oinarri.

Al Hirt: "Green Hornet"

Tronpeta bihurriak eta tentsio ikaragarria bi minutu eta 17 segundotan. "Misirlou" berria izan daiteke.

Charlie Feathers: "That Certain Female"

Tarantinok maite dituen rock & roll doinu ezezagun horietako bat. Eddie Cochran-en estiloko abestia.

Santa Esmeralda: "Don't Let me Be Misunderstood"

60ko harri bitxi honek 10 minutuz nahasten ditu flamenkoa eta asmo sikodelikoak zorabiatu arte. Izugarria zentzu guztietan.

Hotei Tomoyasu: "Battle Without Honor Or Humanity"

Tomoyasuk orain hamar urte konposatu zuen pieza hau yakuzei buruzko pelikulen omenez baina David Holmes-en azken lanak bezain modernoa ematen du. Askorentzat filme osoko izarra.

The 5.6.7.8's: "Woo Hoo"

The 5.6.7.8's japoniar neska taldea urteko aurkikuntza izan daiteke. Pelikulan bertan azaltzen dira "Woo Hoo" rockabilly arina askatuaz aretoa apur bat biolentoa jarri aurretik.

Meiko Kaji: The Flower Of Carnage

"Lady Snowblood" pelikulatik hartutako balada. Tarantino, japoniar zinearen miresle amorratua, berehala konturatu omen zen Uma Thurman-en mendekuak musika hau behar zuela.

Quentin Tarantino has become a reference in modern cinema. In the well-known movies he's made in the past decades, he masterly mixed up action, conversation and music to achieve a new poignant narrative rhythm. As for the music, Tarantino emptied all the music boxes he had at home to the benefit of the story. This is true as well this time round.

#### KUNG FU FIGHTING

A professional killer (Uma Thurman) is left in a coma after her gang beat her up by surprise. For four years after coming round her only thought is revenge. Based on this, Tarantino presents his new narrative allowing the story to unfold of its own accord, as it pleases. As to music, Nancy Sinatra, touches of hip-hop and a well-known Japanese pop band were chosen.

Nancy Sinatra: Bang-Bang ("My Baby Shot me Down")

The opening of any of Tarantino's movies is anything but ordinary. Nancy Sinatra's rendering of this sad song fits the bill to perfection.

RZA: "Crane White Lightning"

RZA and movies. It's not a new link, as "Ghost Dog" well proved it. As the main character slouched through the city, RZA's hip-hop cadences filled the streets and the sky. In this new film as well, the most brilliant moments are theirs, as for example "Crane White Lightning", based on a famous score by Bernard Herrman.

Al Hirt: "Green Hornet"

Playful trumpets and tremendous tension lasting two minutes and seventeen seconds. Could be a new "Misirlou".

Charlie Feathers: "That Certain Female"

One of Tarantino's best-loved and less famous rock & roll songs. A song in Eddie Cochran's style.

Santa Esmeralda: "Don't Let me Be Misunderstood"

For ten minutes this 60s gem mixes up flamenco with psychedelic music till it makes us all dizzy. Wonderful in all senses.

Hotei Tomoyasu: "Battle Without Honor or Humanity"

Tomoyasu composed this piece of music about yakuzei ten years ago but it sounds as modern as any of David Holmes's last works. For many of us, it's the star in the whole movie.

The 5.6.7.8's: "Woo Hoo"

The 5.6.7.8's – a Japanese band made up of girls – could well be this year's best rookie band. In the movie they appear playing the fast rockabilly "Woo Hoo" before an audience that gets increasingly violent.

Meiko Kaji: "The Flower of Carnage"

A ballad taken from the film "Lady Snowblood". Tarantino, always a buff of Japanese cinema, apparently realized right away that it was the music Uma Thurman's revenge needed.



kill bill

David Carradine, Bill izenez ber bataiatua izan den "matxinalto txikiak" elkarriketa batetan aipatu zuenez, Tarantinok kill Bill-en harira beste bi film egiteko asmoa du. Bata animaziozko filma izango litzateke eta denboran atzera egingo luke. Bigarrenak etorkizunera egingo luke bidaia eta Kill Bill –eko protagonisten seme-alabak izango litzuzke protagonista.

David Carradine "The Little Grasshopper's" said in an interview that Tarantino, following in the wake of Kill Bill, is set to make two more sequels. One would be a cartoon film and would go backwards in time. The second would be a trip into the future and the characters would be Kill Bill's children.





a break for the horses... and keep on going!  
atsedenaldia aldientzat... eta arre!



# london foodsion

text and photos by: pekos pantxinet


Miarritze-London 49 Euro. I used the company phone to make an international call to a mate living in London. "No bother, I don't mind crashing out on the sofa". Right, I've got somewhere to stay. A weekend in London. All I have to do now is trick the square-one into dropping me off at the airport on Friday. "Thanks a million for bringing me, chicken, a kiss? sure, of course, I'll be back on Sunday night, you will pick me up, won't you? Great, yeah, of course I'll behave myself". Ladies and gentlemen, welcome aboard the AE-702 flight... "Miss Airhostess, a gin and tonic, please...". A hour behind. Just like in The Canaries. I'll jump on a bus to the centre. Right, second floor, door B. Here we are. The doorbell rings out Yesterday by the Beatles. The English are just so English. "Howya there Nestor! Long time, no see... Yeah, don't worry, I'm only staying for the weekend. I won't get under your feet (your girlfriend Jennifer is an absolute pain in the hole by the way). What am I here for? I'm here to see you two. What do you mean you don't believe me!? I'm not surprised... Well, the truth is I'm here to eat. A gastronomic weekend, old boy!" I dump my bag in the corner and scramble out before the Wicked Witch of the West Jennifer gets back. I'm here for a gastronomic weekend as I mentioned before, but I haven't made any set plans. I shall venture where my eyes and nose drag me. I'm wandering around like the protagonist of Ramon Saizarbitoria's Rossetti's obsessions, but I have no interest in Victoria, the museums or the graveyards. I'm on the hunt for the restaurants in Chinatown, Soho and up Covent Garden way. I avoid all those pompous expensive joints mentioned in the guide books and walk into the places that spring up before my eyes and belly in whatever street I happen to be in. I find myself in Greek, Turkish, Japanese, Argentinean, Moroccan, German, Vietnamese, Libyan, Caribbean, Italian, Brazilian and Ethiopian food parlours enjoying delights like tajine, sashimi, provoleta, kib-Bi naye, musaka, feijoada, nem ran and funghi ripieni. I've had a long and tasty Saturday. The chance to taste every type of world gastronomy in just the one place is both incredible and frightening at the same time. Globalisation. A potpourri of races. Homologation. Alienation. Enough! No more beer for me! It's three in the morning. Let's see if I can get into the apartment without making any noise. They've left an eiderdown on the sofa for me. What a nice thought. I'll be in no hurry to get up tomorrow I can tell you. I'll just see what's on the telly. Jaysus! Sucko-fucko-porn TV!...and you weren't very long sticking your head up there, were you? You little hoor you. Haul myself into a handy position, strangle yer man and off back to sleep. Uhhmm, what if the Wicked Witch showed up now? Uhhmm, ahhhhh... fuck! How will I clean this mess up? My jocks are here somewhere... Heathrow... These big airports are bloody gorgeous. All the same, I don't have time to try the airport grub. I'm late and I still don't know which boarding gate I have to go through. "Biarritz Gate A 18". Fuck! "Last call"... "Welcome to flight BA 706." Phew! Just made it. I need a little something after that emergency mind you. "Excuse me... may I have a gin and tonic, please?..."



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GATE 20 GATE CLOSURE 1610 SEAT 02E

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# YESTERDAY

YESTERDAY, LOVE WAS SUCH AN EASY GAME TO PLAY  
NOW I NEED A PLACE TO HIDE AWAY  
OH I BELIEVE IN YESTERDAY...



biarritz-London 49 Euro. Enpresaren kontura Londonen bizi den lagunari nazioarteko deia egin diot.

Biarritz-London 49 Euro. Enpresaren kontura Londonen bizi den lagunari nazioarteko deia egin diot. << Bale, berdin zait sofán lo egitea>>. Badut aterpea. Asteburua Londresera. Orain neskalaguna engainatu behar dut ostiralean aireportura eraman nazan. << Eskerrik asko ekartzegatik, muxu bai, igande gauean itzuliko naiz, bila etorriko zara ezta? Bale, bai, ongi portatuko naiz>>. Ladies and gentlemen welcome to the AE-702 FLIGHT. <<Azafata anderea, a gin-tonic bat please>>.Ordu bat gutxiago. Kanarietan bezala. Autobusez joango naiz zentrora. Bigarren solairua, B atea. Hau da. Txirriña jo eta Beatles-en yesterdayren notak. Ze ingeles diren ingelesak...<< Kaixo Nestor! Aspaldiko..Bai, lasai, astebururako bakarrik, ez dizuet txaparik emango ( zure neskalaguna, Jennifer, jasangaitza da gainera ). Zertara etorri naizen? Zuei bisita egitera... Ez duzula sinisten? Ez nau harritzen ... Ez, egia esan jatera etorri naiz. Asteburu gastronomikoa egitera>>. Poltsa txoko batean utzi eta etxetik atera naiz, Jennifer etxera heldu aurretik. Asteburu gastronomikoa egiteko asmoarekin etorri naiz baina inongo aurre plangintzarik gabe. Begiek eta sudurrak naramaten tokietara joateko asmoa dut. Ramon Saizarbitoriaren *Rosseti-ren obsesioa* liburuko protagonistaren moduan ibili naiz baina Victoria, museoak eta hilerriak alde batera utzita, Covent Garden, Chinatown eta Soho inguruko jatetxeak izan dira nire jomuga. Ez naiz gidetan azaltzen diren jatetxe garesti eta ponposoetan sartu, kalean bat batean begi eta sabel aurrean topo egin ditudanetan baizik. Besteak beste jatetxe greziar, turkiar, japoniar, argentinar, marrokiar, alemaniar, vietnamdar, libaniar, caribear, italiar, brasildar eta etopiarretan sartu naiz tajine, sashimi, provoleta, kib-Bi naye, musaka, feijoada, nem ran, funghi npienien moduko kutiziak jatera. Larunbat luzea dastatu dut. Munduko gastronomia guztiak hiri batean topatu ahal izatea gauza handi bezain beldurgarria da. Globalizazioa. Mestizazioa. Homologazioa. Alienazioa. Nahikoa da! Ez dut garagardo gehiago edango. Goizeko hiruak. Ea soinurik egin gabe sartzen naizen apartamentuan. Edredoa utzi didaten sofán. Detaile bat. Bihar ez dut presarik jaikitzeke. Telebista piztuko dut. Hostia pornochanel-a... Eta zu ttipitto azkar puztu zara... kabroia! Mozkorra jaisteko lasto txikia eta lotara. Ummm, eta orain Jennifer azalduko balitz, uhhhhh. Ahhhh... Nola garbituko dut hau? Beno galtzerdiarekin... Heathrow... Izugarri politak dira aireportu handi hauek. Aireportuetako janariei erreparatzeko tarterik ez dut ordea, berandutu egin zait eta oraindik ez dakit zein atetik ateratzen den nire hegaldia. Biarritz Gate A 18. Hostia! "Last call" ! Welcome to the flight BA 706. Ufa... justu-justu. Lasterraldi honen ostean zerbait behar dut. <<Excuse me... may I have a gin-tonic bat please...>>



PORN IS GOOD



18





AUDIO



### DELOREAN

Bcore 2004

Zarautzrek bigarren lan luzea aurkezten dute urtearen lehen txanpan. Oraingoan Underhill records diskoetxe iruindarretik Bartzelona aldera jo dute lan berria argitaratzeko. Zortzi kantu biltzen dira lan berrian guztiak ere aurreko diskotik aldenduta datozenak. Zuzenekoetan jada nabari zen soinu aldetik izan duten aldaketa hau, lehendabiziko diskoan giroak lasaiak baziren, orain azkar datoz, punka eta dantza erritmoak nahastuz. Festarako ezinbesteko bola da lan berri hau, ispiluz josia eta bueltak emateari uzten ez dioten horietakoa. Giro hauek rock banda batek erabiltzen dituen formatuan lortzen dituzte: bateria, gitarra, baxu eta teklatuak laguntzaz, gaur egun Radio 4 bezalako taldeei emaitza hain onak lortzeko balio izan dien moduan. Nahiz eta disko guztian zehar kantuen egitura antzekoa izan, aipatu behar dugu mundu mailan gogor jo dezakeen taldea daukagula Euskal Herrian.

Together with the outset of the New Year comes the second record from this band from Zarauz. Until now they recorded with Underhill Records in Irun but this time they moved to Barcelona to edit their new work. It contains eight songs, all very different from their previous record. This change was already evident in their live concerts. If in the first record the mood was relaxed and laid-back now the pace is quicker, with a mixture of punk and dance rhythms. If you're throwing a party this is a record you couldn't do without. This mood is achieved thru' a rock band formation: drums, guitar, bass and keyboard, in the way that's become so successful in the case of groups like Radio 4. Though the whole record has song-format, this a Basque band that could make it big worldwide.

ome & matxin

### MICE PARADE

Obrigado Saudade / Fat Records & Bubble Core Records

Argi dago Adam Pierce dela talde honen sortzaile bakarra bere izenaren hitzak lekuz aldatuta proiektuaren izena sortu dezakezula konturatzen zarenean. New York-tarrak musikarentzako gaitasun berezia du, instrumentu ezberdinak maisuki jotzeaz gain, azkeneko bost urtetan bere uztako disko eta single-ekin harrিতuta utzi gaituelarik.

Horretaz gain Him edo Dylans Group bezalako taldeetan parte hartzeko eta gainera bere diskoetxea (Bubble Core records) aurrera ateratzeko denbora du. Musikari honen aparteko munduan laborategiko pop doinuak bilatu ditzakegu. Honetarako folka hartzen du oinarritzat, honi elektronikako giro organikoak, ezinezko erritmoak eta muga gabeko irudimena nahasten dizkio, beti ere ukitu brasildar bereziarekin. "Obrigado Saudade" lanik berrienean ahotsen erabilera nabarmenagoak harritzen gaitu. Horretan Mum taldeko Anna Valtysdottir-en laguntza izan du, Adamen izugarriko gaitasunarekin batera. Ahots hauek diskoari sendotasuna ematen diote, hasierako kantuek "himno"-tan bilakatzen direlarik, azkeneko abesti instrumentalak bigarren maila batean uzten dituzte ordea.

It's quite clear that Adam Pierce is the single founder of this new band and that wherever he moves, with his name he can give rise to new projects. This New Yorker has a special skill for music: not only does he play several instruments but also has released so many records and singles in the last five years that it leaves you open-mouthed.

On top of this, he's found the time to play in bands such as Him or Dylans Group and to manage his only record label (Bubble Core records). In the laboratory of this peculiar musician we could find very different pop influences. Based on folk, to start with, with an organic atmosphere of electronic music, mixed with outlandish rhythms and a very lively imagination. The use of voices in the new work "Obrigado Saudade" is astounding. Anna Valtysdottir (of Mum) had a hand in that together with Adam's musical abilities. The voices are the record's strength: the first songs turn into hymn-like ditties; the last instrumental takes second place.

ome & matxin



# S

abdalajis,andaluzia

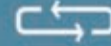
erendipity kontzeptua Horace Walpole-k asmatu zuen 1754 urtean *Serendip-eko hiru printzeak* ipuina idatzi zuenean. Serendip arabiarrek egun Sri Lanka izena duen irlari eman zioten izena da, baina dirudenez aitzinakoagoa da hitza, sanskritoko "Simhaladvipa" hitzetik omen dator eta "Leoiharen irlako biztanleak" esan nahi du. The word serendipity was coined by Horace Walpole who in 1754 wrote the fairy-tale *The Three Princes of Serendip*. Serendip is the Arab name for the island of Sri Lanka but it seems, in fact, to be much older, and derives from the Sanskrit "Simhaladvipa" which means "The dwellers place of Lion Island".



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otsailaren 19tik apirilaren 30era



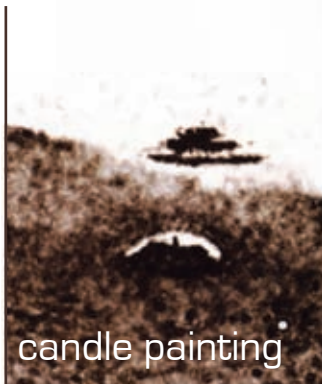
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# dokoupil

## kandela margoak

testua / by: txuma vazquez

Margolari txekiarra da Jiri Dokoupil. Kandlekin egiten ditu bere margolanak; kandlek botatzen duten kearekin zehatzago. 90. hamarkadan hasi zen teknika hau erabiltzen margolanak egiten eta urte guzti hauetan, inguratzeko gaituen errealitate konkretetik interesatzen zitzaizkion irudiekin egin du lan. Kandela margoetan edo kandela irudietan, egunerokotasunari irudiak lapurtzen dizkio eta "ketzeladen" bidez, irudi hauek gordintasan osoz mihisera fotokopiatzen ditu.



candle painting

Jiri Dokoupil is a Czech painter. He paints with candles; more specifically with the smoke the candles shed. It was in the 90s when he started using this technique and all over these years has found interest for his pictures in the specific realities surrounding us. Candle paintings or candle drawings steal images from daily routine and through smoke paint he photocopies these images on canvass with utter roughness.





“Kandelen irudiak, zulo beltz txikiak sortzeko saiakera bat dira. Asmatutako gela bat, desmaterializatua, orokorki uler gaitza eta erakargarria”. Dokoupil.

“the pictures of the candles are but trying to create small black holes. An imagined room, unmaterialized, difficult to be understood but attractive!”. Dokoupil.



Gai zehatz bat aukeratzen du. Gaia aukeratzeko irizpideak auskalo zeintzuk diren. Bankuen fusioak, trafiko kutsadura, emigrazioa, enkanteak, kirolak, kubismoa, itsasoa, zerraldo bat, senitartekoak, leopardoak edo egunerokotasunaren objektuak dira kandela margoen protagonistak. Objektu edo protagonista hauen irudiak aukeratzeko dituen ondoren. Berak egindako argazkiak edo komunikabideren batean agertutakoak hartu eta proiektore bat erabiliaz mihisean proiektatzen ditu. Ondoren, kandelaren keak, diapositibak erakusten dion bidea jarraituko du mihisea ilunduz, Dokoupilen eskuaren

gidaritzapean. Alkohola mihise gainean zabalduko du, erreko duenaren eta erreko ez duenaren arteko muga osatzeko. Xaboiaren aire metaketa txikitxoak, suarekin jolasean bilatzen duen materiaren irudikapenera eramango du apurka. Urte hauetan, jatorrizko teknikak eboluzio bat izango du tratatu beharreko gaiak eskatuta. Bidean egindako aurkikuntza teknikoak ordea ez dute irudikatutakoaren interesa bereganatuko; alderantziz, irudiaren materialtasuna gordintasunez borobilduko dute gure mesedetan. Teknika honekin irudia berriro fotokopiatzen du mihisean. Sortzen den irudiak ordea,

jatorrizkoa baino gehiago ematen digu. Irudiez elikatzen gaituzte baina zenbat irauten du irudi batek, gaur egungo etengabeko bonbardaketa honetan? Ahaztuta genuen irudi hori, berriro agertu arazten du Dokoupilek prozesuaren gordintasunetik. Argazkiak agertzen zuena orain bere krudeltasunean agertzen da. Zailagoa zaigu zinez, birsortutako irudi hauetatik begirada baztertea. Badago gure begiak mihisearen norabidean mantentzeko gai den zerbait. Teknika berak ere bere presentzia galtzen du eta ez da bere arrastorik gelditzen.



He picks a specific subject. Who knows what reasons stand behind the selection of a subject? Merging Banks, traffic pollution, immigration, auctions, sports, cubism, the sea, a coffin, family, leopards and daily objects are the stars of the candle pictures. Later he selects the objects or the protagonists for the pictures. Using his own, or photographs from the media, he projects them on a canvass. After that, Dokoupil's hands lead the smoke of a candle darkening the shapes shown by the slides. Later he applies alcohol on the canvass following the burnt or not burnt areas as a guide for the picture. The material collected while playing with fire and the tiny groupings of soap air will be slowly taken to the image. In the following years this former technique will have to evolve when different subjects so require. The different technical improvements

achieved all over the years haven't overlapped the interest of the pictures; instead, the materiality of the pictures with their roughness has been shaped for our own sake. With this technique the picture is photocopied on the canvass again. The picture that comes out though, gives us more than the original. We've been fed by the pictures but, how long does a picture last in today's bombing? We had already forgotten that picture and Dokoupil brings it forward with the roughness process. What the photograph showed now appears with its cruelty. It is really difficult for us to remove our stare from those recreated pictures. There is something of great interest that keeps and leads our eyes on the canvass. The technique itself loses its presence and there is nothing left in the end.



“dutxetako margolanetako gauzarik nabarmena, suarekin ura egitea da. Honetaz aparte margolan hauek biluzi politak dira”. Dokoupil.

Teknika berezi honekin suarekin ura margotzera ere iritsi da. Argazkien bidez grabitateak eta presioak moldatutako ura harrapatu du eta sua eskutan, alkohola eta xaboa erretzen du, “ketzeladaz” ura menperatuz. Elementuak menperatzen ditu mihisea ukitu gabe. Inozentziaz beteriko kobazuloetako tximaluze haiek bezala keaz apaintzen du gure kobazuloa. Inozentzia horrekin jolasten du Dokoupilek. Ikusten duguna baina gehiago ote dago fotokopia hauetan. Begiratu adibide gutxi hauek eta norberak ausnartu dezala.



“the most notorious aspect of the printing of the shower is making water with fire. Apart from that these paintings are beautiful naked bodies”. Dokoupil.

With this special technique it is finally possible to paint water with fire. Through photography water that has been shaped by gravity and pressure is caught and with fire on the hand alcohol and soap are burnt, dominating the smoke-painted water. The elements are controlled without even touching the canvass and like ragged brushes of the caves, full of innocence, he dresses our cave with smoke. Dokoupil plays with that innocence. Or maybe there is more than what we can see on those photocopies. Look at those few examples and let your mind go.

tabernetako komunetako zeruetan zerana,  
santifikatua izan bedi bertan idatzi duzuna.

Keak idatzi duena, ez dezala estropajuak ezabatu, amen.

Izan ere Dokoupil-en teknikaren jarraitzaile asko eta asko dago Euskal Herrian. Taberna zuloen komunetan, txiskeroa astintzen, sabaian, aitarenak idazten. Batzuk letra onarekin; gehienak beltzak erre baino lehen, arrastro bi egiteko apenas astirik ez dugu izaten. Ez dugu Dokoupil-en teknika menperatzen. Ez ditugu irudi esanguratsuak agertu arazten. Baina tira, Jirik ez bezala, geure “ketzeladek” badute zerbari, irakurtzekorik ez eta gora begiratu besterik ez dugu, norbaitek utzi digun mezua ikusteko. Ez dago guri zuzendua baina momentu horretan berdin zaigu; gure begirada, pixa, konpresa, zigorak, zikinkeriaz betetako lurretik aldentzen baitu eta hori guzti jarraitu lanean EH-ko artistak, herria zuekin. Horien artean, ko dorak alde batera utzi eta leopardu politak eta kudeak margotzen garen.



In our pubs, restrooms who art to Heaven,  
can narrowed be thy writing.

What smoke hath written

may not be erased by sult. Amen.

Dokoupil ere are jarraitzaileak. Dokoupil-en teknika jarraitzaileak, txiskeroa astintzen, sabaian, aitarenak idazten. Batzuk letra onarekin; gehienak beltzak erre baino lehen, arrastro bi egiteko apenas astirik ez dugu izaten. Ez dugu Dokoupil-en teknika menperatzen. Ez ditugu irudi esanguratsuak agertu arazten. Baina tira, Jirik ez bezala, geure “ketzeladek” badute zerbari, irakurtzekorik ez eta gora begiratu besterik ez dugu, norbaitek utzi digun mezua ikusteko. Ez dago guri zuzendua baina momentu horretan berdin zaigu; gure begirada, pixa, konpresa, zigorak, zikinkeriaz betetako lurretik aldentzen baitu eta hori guzti jarraitu lanean EH-ko artistak, herria zuekin. Horien artean, ko dorak alde batera utzi eta leopardu politak eta kudeak margotzen garen.



As full of strategy as chess, as aesthetic as dancing and as harsh as war. In short, fencing. Written by the British swordsman Richard Cohen, *Wielding the Sword* is not just a story of sword fights. Rather, the story gives scope to a review of the history of humanity from a very special point of view. Among the stories it deals with we'll mention the Japanese samurais' rites, different duels, Grace Kelly's fondness for fencing or the story of the Jewish fencer who fought for Hitler's Germany in the 1936 Olympic Games. Entertaining and interesting to boot.

Xakea bezain estrategikoa, dantza bezain estetiko eta guda bezain bortitza. Hitz batean, esgrima. Richard Cohen esgrimista ingelesaren eskutik datorkigun "Blandir la espada" liburua ez da ezpata borrokaren kontakizun soila, haratago joan eta gizadiaren historiari errepasoa emateko ikuspuntu berri eta berezia baizik. Aipatzen diren kontakizun ugarien artean Japoniako Samuraien erritoak, duelu ezberdinak, Grace Kelly-ren esgrima zaletasuna edo 1936. urteko olimpiadetan Hitler-entzat lehiatu zen esgrimista judutarraren istorioa aipatuko ditugu. Entretenigarri eta interesgarria.

## blandir la espada.

Richard Cohen.  
Destino.



testua / by: the balde

One of those books difficult to find in the basque production. Writing a story taking as an excuse a photography it's not something new, but it is among us. One of the signals to realize about the absence of risks in the basque book bussines. The thing is that "Begiz jotako ipuinak" is a beautiful and special edited book. A fine example that shows that a book can be something more than a literature object.

Euskal liburugintzan nekez ikusten ditugun lan horietakoa iritsi zaigu eskuartera. Argazki baten aitzakian idazle bati kontakizun bat eskatzea ez luke zerbait berria izan behar. Gurean ordea hala da. Ez al da hori gure liburugintzak hartzen dituen arrisku gutxien seinale bat? Kontua da Begiz jotako ipuinak kontakizun bitxi eta ederrez betetako edizio zaindua dela. Liburua, irakurketarako objektu bat baino gehiago izan daitekeenaren adibide garbia.

## begiz jotako ipuinak.

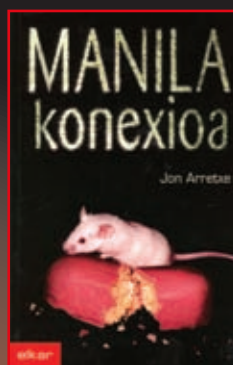
Argazkilari eta idazle ezberdinak.  
Alberdania/COFF fundazioa



## paperpapers

## manila konexioa.

Jon Arretxe.  
Elkar



Putetxe askok ekialde urrunera jarri dira begira negoziarioa bataiatzerako orduan. Ezagutu dugun azkena Jon Arretxek Gasteiz-ko "txinoan" kokatu duen Manila. Bertan gertatzen da egilearen lehenabiziko nobela beltzaren istorioa. Bogart edo Sherlock Holmes baino, Clouseau inspektorearen eskolakoak diruditen bi ikertzailek desagerpen bati egingo diote aurre. Arretxek aurretik erakutsi duen umore bereziaz pozondutako nobela. Many night clubs are named after oriental city names. The one we were talking about is called Manila and it's located in Gasteiz. This is the scenary of the first policial novel of the author. Closer to the inspector Clouseau than Bogart or Sherlock Holmes, the two inspectors of this story have to deal with a desaparition. A book poisoned with Jon Arretxe's special humour.



## low fat.

LFT

Garestiak dira diseinu liburuak. Baina altxor bilatzaileek badakite altxor bat bilatzeko espedizioan inbertitu behar izaten dela. Hori gertatzen da Low Fat-en moduko liburuekin. Garestiak dira baina orria pasatzen dugun bakoitzean altxor berri batekin egiten dugu topo. Diseinua, formatua, kontzeptua, hainbat jendek bizitzari punta ateratzeko duen gaitasuna ikusteak gizakian itxaropena mantentzea laguntzen du.

Designer books are rather expensive. But treasure hunters know that you've got to invest a lot of money to set up an expedition in search of the treasure. That's the case with books like Low Fat. They are indeed expensive but every time we turn a page over we bump into a new treasure. The design, the lay-out and format, and the ability to poke fun at people's lives gives us new hope in humanity.



# 24 hour summer funk



modeloak / models: bea & david estilismoa / styling: skunk funk argazkilaria / photography: passion victims (passion\_victims@hotmail.com)

skunk funk ●●●



i am naughty, so what





...?

gaiztoa naiz, eta zer...?




people do funk funkdamentuzko jendea...

SKUNK FUNK 2004



...skunk funk

**R** **BLAXPLOITATION!**   
UNDER 18 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN  
**STRONG LANGUAGE, SEXUALITY,  
SOME VIOLENCE AND DRUG USE**

USA 70-eko hamarkada. Afroamerikar bitzanleria nazkatuta dago zineman beti Uncle Tom-ena egiteaz. Autobermatzeari ekiten dio eta behi zuriaren tripak beltzez margotuz egurra ematea erabakitzen du. Horrela burutu zen etnia baztertu bat oinarritat izan duen generorik matxista, harroputz, sasikume eta lotsabakoena. Eta han agertu ziren belzkote makarrak, txuloak, drogatak, detektibe ustelak, neska armatu haragitsuak eta gizon zuri kabroi aluak. Blaxplotation-ak zazpigarren artearen ber irakurketa egin zuen gizon beltza oinarri harturik. Aldarrikapena ez zen soilik politikoa izan. Zinema entretenimendu gisa ulertu zuen Blaxplotation generoak. Beltzek beltzentzat eginiko zinea.

Ile afroa, plataformak oinetakoetan, larruzko jaka luzeak, bisoi, urre eta lumazko kapelarekin jantzitako putazainak, armak, eta auto baldarrak. Tankera hau blaxploitation film guztietan ikusten da, baita beste azpigenero batzuetan, komedia kutsua duten Blackula edo Blackenstein adibidez.

Zuetariko norbaitek Shaft-en (John Singleton, 2000) remake deskafeinatu eta aseptikoa ikusi badu, dagoeneko ahazturik izango du. Bertsio berri honek originalaren kemenik ez bai du inondik inora. Tarantino-k ere bere omenaldi pertsonala egin zion generori Jackie Brown (1997) filmarekin, Pam Grier blaxploitation-en jainkosa ukaezina protagonista zuelarik. Who's the black private dick that's a sex machine to all the chicks? galdetzen zuen Isaac Hayes-ek, eta emakume beltzez osatutako koruak "shaft!" erantzuten zion, soul, funky, eta disko musika nahasten zituen erritmoarekin. Izen ospetsuak daude soinu horien atzean, besteak beste Marvin Gaye, Curtis Mayfield, James Brown, Solomon Burke edo aipatutako Isaac Hayes. Musika mota horrek oraindik arrakasta handia du, eta diskoak denda espezializatuetan topa ditzakegu. Can ya dig it? Galdera bat datorkit burura, zuzendari europear "kontzientzia" dunen ikuspegiak haratago zer nolako lanak ikusiko ditugu egun izorraturik dauden inmigrante afro-europarrak zine egiteari ekiten diotenean?



**BLAXPLO**



¡LOS MALDITOS BLANCOS NO PODIERON ACABAR CON ESTE NEGRO BRUTAL!

# PLATITATION!

testua / by: black angel

The 1970s in The USA. The Afro-American population is mighty pissed off with always having to play Uncle Tom roles in films. They decide to defend themselves and strike back by painting the white cow black. That's how the most sexist, arrogant, shameless bastard genre based on a marginalized race of people came into being. We were given two-bit black punks, whore-masters, junkies, dodgy corrupt private dicks, voluptuous armed women and downright fucked up white thrash. Blaxploitation took another angle on the seventh art and based it on the black man. It wasn't just plain old political reclamation either. The Blaxploitation genre was all about entertainment, too. Films by blacks for blacks. It's really easy to recognise a Blaxploitation flick: afro hairstyles, platform boots, long leather jackets, pimps dressed in bison fur, gold and hats with feathers in them and fancy, flash automobiles. You will see all of this in every Blaxploitation movie as well as in a few other sub-genres. The comic-like Blackula or Blackenstein are two examples of these sub-genres. The comic-like Blackula If any of you have seen the decaffeinated, aseptic remake of Shaft (John Singleton, 2000), you probably won't remember a thing about it. This remake has nothing of the power and vigour evident in the original. Tarantino also tipped his hat at the genre in his film Jackie Brown (1997) which starred the undisputable goddess of Blaxploitation, Pam Grier. "Who's the black private dick that's a sex machine to all the chicks?" asked Isaac Hayes, and the chorus of black girls answer in unison "Shaft!" to the rhythms of soul, funk and disco. The people responsible for this kind of music are none other than the likes of Marvin Gaye, Curtis Mayfield, James Brown, Solomon Burke or the previously mentioned Isaac Hayes. This kind of music is still hugely popular and can be found in all the best music shops. Can ya dig it? All of this Blaxploitation has got me wondering there for a moment: what type of cinema would we see here other than "European cinema", if all those Afro-European immigrants living in shitty conditions today ever got round to making films?

THE Brother Man in the Motherland. Shaft is stickin' it ....all the way.

She's the "GODMOTHER" of them all!

## SHAFT "COFFY" Foxy Brown Jackie Brown



"Foxy Brown"  
Samuel Z. Arkoff  
1974



"Sweet Sweetback's Badasssss Song"  
Melvin Van Peebles  
1971



"Cleopatra Jones"  
Jack Starrett  
1973



"Superfly"  
Gordon Parks Jr.  
1972



"Shaft"  
Gordon Parks Sr.  
1971



"Coffy"  
Jack Hill  
1973



"COFFY" - PAM GRIER  
BOOKER BRADSHAW ROBERT DOQUI WILLIAM ELLIOTT ALLAN ARGUS SID HAIG

Azken urteotan azaldu zaizkigu eraikinak estaltzeko modu berezi eta ezberdinak. Betidanik, arkitektura beraren formak ematen zion itxiera edo "perfila" eraikuntzari. Gaur egun ordea, alde batetik eraikina daukagu eta bestetik, azken hau estali edo biltzen duen funda.

Paco Rabanne-k diseinatutako oihal metalikoak bezala, fundak, gorputz bat babestu, estali, bildu edota janzteko funtzioa beharko luke izan. Funda ez bait da Guggenheim bezalako eraikin batek azaltzen digun "oskol" trinko bat, baizik eta bere barreneko gorputz edo eraikinarekin jolasean dabilen azal malgua. Beraz, funda arkitektonikoa lurrean zimurtuko litzake barrenean inongo funtzio edo kontenidurik eduki ezean, barru horrek ematen bai dio forma azalari.

Funda batek dependentzia dauka gorputz batekiko. Modaren munduan giza-gorputza bada, arkitektura arloan eraikina izango da. Halere, eraikin honek ez du arkitekturak eduki izan ohi dituen elementu askoren beharrik; beraz, funtzio-sistema edo gorputz biluzi gisa gera daiteke espresiorik gabeko barne-eraikin hau; baina berau eta fundaren arteko erlazio-joko eta tartteetan sor daitezke arkitektura berri baten aberastasuna eta espresio bide berri anitzak.



## fundak arkitekturaren • arkitekturaren fundak

Over the last few years we have seen special and different ways to cover buildings. The shape of architecture itself has always formed the finished outline of a building. Nowadays, however, we separately have the building on the one hand, and the cover of the building, on the other.

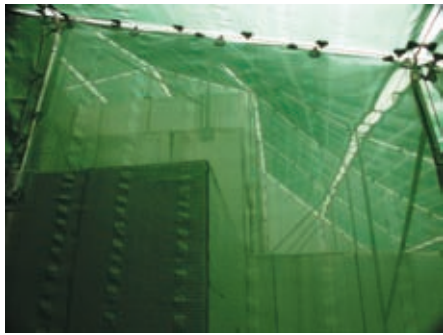
testua / by: funda arkitektura

Like the metal shirts designed by Paco Rabanne, covers should be designed to protect, cover, gather in or dress a building. A cover is not like the stiff metal jacket that encases a building like Guggenheim. On the contrary, it's a flexible surface that plays off the body or building beneath.

Architectonic Covers would just wrinkle up and slide to the ground if there were no content or function beneath because it's the inside that gives shape to the outer skin.

A cover is dependent on a body. If the world of fashion centres on the human body, so too is the building the centrepiece of architecture. However, this building hasn't required many of the elements normally used by architecture; so this expressionless inner building might come across as a function-system or naked body; but the relationship-play between the building just might create the new means of expression and a new richness of architecture.

# T N FUN







## 5 pertsona. karabana 1.

115 egun. 23.200 kilometro. 14 herri eta beste hainbeste kultura. 11 pasadizo eta helburu bakarra. Horixe gena izan da Ekogaia-koen estreinako zurgapena.



## 5 people. 1 motor-caravan.

115 days. 23,200 kms. 14 countries and so many cultures. 11 adventures and one sole target. This has been Ekogaia's début.



Ekogaia was the brainchild of a restless Basque guy living in Barcelona who hit upon this idea two years ago. The whole idea was prompted by watching a documentary on TV3, the Catalanian Channel, about a farm in Denmark. The documentary showed a real-life practical experience in renewable energies.

For us, it was astonishing what we saw in the documentary, so unknown and so enriching (especially the part about Biodiesel, which later would become Ekogaia's main symbol) that we asked ourselves: why don't we promote similar projects in the Basque Country?

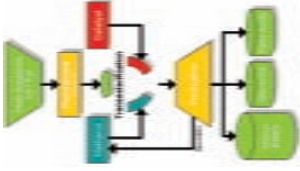
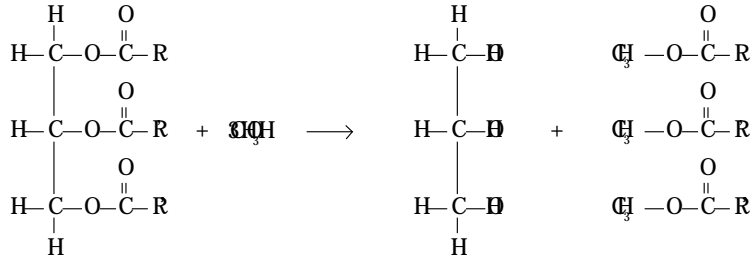
As got the Prestige ecological disaster riveted to our brains, we got down to work on an energy development that would be respectful to nature, instead of adding our bit of garbage on top. For a time we studied the characteristics, properties and problems of Biodiesel; later we examined what would be the most suitable and stimulating way to foster the use of renewable energies in our midst. It was quite obvious that in Euskalherria there was a critical lack of information about renewable energies and we thought it necessary to see close at hand the experiences abroad which were a step or two forward from where we were. Go there and learn what we could so that when we returned we'd be able to spread it here.

This is how the project by the name of Ekogaia Tour was born, whereby we'd spend four months around Europe in a expressly converted caravan painted in loud colours. The project was self-financing though we got some financial help and cooperation from outside (Naturindar, Itsasmendi caravans...)

In the shelter of the caravan and the biodiesel revving the engine, we've seen through quite a few experiences, landscapes we've seen, people we've met and ideas we've learnt. In Switzerland we came upon the beauty of its blue lakes and also the de-centralized projects at local level. In Berlin we saw the charm of the Communist remnants and the neat use of renewable fuels. In Denmark, the incomparable stary summer sky and the European country with the highest ecological conscience. In Iceland we encountered the limitless force of nature and the utilization of geothermal energy. In Poland we came on the collage of many-coloured woods in autumn and we saw their first steps in the field of biodiesel. The list would be too long to mention the places we saw and the experiences we lived there: Vienna, Graz, Prague, the Dolomites, Venice, Holland, Belgium, Britain...

Barter and exchange have been, more than any other aspect, the pivot of the whole trip. Cultural exchange, swapping of ideas and knowledge, in a word, exchange in the broadest sense of the word. Giving what you take and sharing what you have, has been the key to these hundred or so long days. No question it has been enriching to our project and to ourselves.

However, the hardest bit is ahead: to organize everything we've collected and then to release back into our society, in the easiest and most suitable way. Not a piece of cake, surely!



Ekogaia Bartzelonan bizi zen euskaldun ipurterre baten orain dela pare bat urteko burutazioa izan zen. TV3eko kate kataluniarren Danimarkako granja baten inguruko dokumental bati begira jαιο zen dena. Horretan energia berriztagarrien inguruko esperientzia praktikiko baten berri ematen zen. Dokumentalean ikusitakoa hain harrigarria iruditu zitzaigun, ezezaguna bezain aberasgarria. (batez ere Biodieselaren kontua zeina gerora, Ekogaiairen ikur nagusia izango zena) ezen bat-batera ezinbesteko galdera agertu zitzaigun. ...eta zergatik ez EHan honen moduko proiektuak bultzatu?

Prestigieren hondamendia oraindik ere gure buruetan iltzekatuta zegoelarik horri ekin genion, naturarekiko errespetagarria izango den gerapen energetiko baten alde gure hondar ale apurra gehitu nahian. Gauzak horrela eta Biodieselaren ezaugarri eta gora-behera guztiak denboraldi batez aztertu ondoren, gurean energia berriztagarriak bultzatzeko erarik egoki eta eragingarriena aztertzeke momentua ikusi genuen. Gure herrian energia berriztagarrien munduari buruzko informazio eta datu falta larria ikusi genuen eta ezinbestekoa iruditu zitzaigun arlo hauetan gu baino aurrerago dauden kanpoko esperientziak gertutik ikusi, han egin eta egiten ari direnetaik ikasi gerora bidaia bukatutakoan hemen hedatzeko xedez. Era honetan jαιο zen Ekogaia Tour izeneko egistamoa zeinek Europatik 4 hilaitez eramango gintuena horretarako espreski egokitutako karabana hori deigarri batean. Autofinanziazioa izan da gure iturri nagusia kanpoko bestelako laguntza eta partehartzeak izan baditugu ere (Naturindar, Itsasmendi karabanak...)

Karabana aterpe harturik eta biodiesela furgonetaren motorrean bor-borka hamaika izan ziren bizi izan genituen esperientziak, ikusitako parajeak, ezagututako jendeak eta ikasitako ideiak.... Suitzian, aintzira urdinan edertasuna eta maila lokaleko esperientzi deszentralizatuak. Berlingen, ekialdeko aztarna komunisten xarma eta erregai berriztagarrien erabilera txukuna. Danimarkan, udako bere zeru izartsu paregabea eta Europako kontzientzia ekologikorik handiena. Islandian naturaren indar neurrigabea eta energia geotermikoaren ustiaketa. Polonian, udazkeneko basoen kolorenitzen collagea eta biodieselaren arloan beraien estreineko urratsetan parte hartu. ....eta luzeegia lirakeen atzean ere geratuko ziren Viena, Graz, Praga, Dolomitak, Venezia, Holanda, Belgika, Britainia ...eta abarreko txokoetan ikusi eta bizitakoa.

Ezeren gainetik elkartrukea izan dugu ardatz gure bidai osoan. Elkartruke kulturala, elkartrukea ideei eta ezagueran, finean, elkartrukea bere adierazpenik zabalenean. Hartzeko eman eta jasotzeko partekatzea, horixe izan da, bildu dugun guztia eskuratzeko gako nagusia ehun egun luze hauetan. Gure proiektua eta gure izaerak aberasteko balio izan duguna ezbairik gabe.

Orain zailena geratzen zaigu ordea. Jaso dugun guztia bildu, antolatu eta formularik egokienak bilatu ahalik eta erarik errez eta zuzenean gizarteratzeko. Ez da lan makala gero!





www.ekogaia.net

- All in four languages: basque, english, catalan and spanish
- Reports and photographs from the visited countries
- E-mail list to provide the latest information
- Following the philosophy of the trip, made with free materials
- 4 hizkuntzetan dena: euskara, ingelesa, katalana eta gaztelania
- Bisitatutako herrialdeen kronikak eta argazkiak
- Informazio zuzena bultzatu nahian e-posta zerrenda
- Bidaiaaren filosofiari jarraiki tresna libreekin egindakoa

### short interview

What's the situation of renewable energy in Euskal Herria?

Well, to tell you the truth we are a bit behind most European countries if we talk about usage. I'll just mention a couple of the few experiences: the notorious case of wind power mills in Nafarroa and the recently started Oil Station in Etxarri, the first one in EH which gives a 100% of biodiesel fuel.

Anyway, as I said before the steps they are taken in this direction are very few and to walk forward the authorities should have to try harder.

And we are ready to face nowadays situation and make a change .....

From all the experiences you have seen on the trip, which one you think would fit better in EH?

To tell you the truth, on the trip we've had the chance of seeing and learning from many experiences on the field of renewable energy. From the most renowned wind and sun power, geothermal power, filtering ecological systems to recover water, or the not so known case of ecological houses (without dangerous materials and with basic renewal). For us more than the power itself or the different systems, two examples have called our attention for EH. First, small projects that are based on non-central management, that is to say, without big companies taking part. Grounded on the "Do It Yourself" philosophy.

And secondly, the case of energy co-operatives which might prove very stimulating in our country, moreover if we consider our long tradition in the field of co-operatives.

What are you planning to do with all the information you have gathered in the last months?

Once all the information has been displayed on the website we'll manage and give advice on the proposals from the local Ekogaia boards from Euskal Herria and Catalunya. On the other hand we'd like to provide a way-out and broadcasting chance to all the gathered information, and that way open it to education and cultural centers (museums, schools, ...). Things like school material, audiovisual productions, exhibitions with our mobile truck, etc.

And the idea we want to strengthen with all these projects and actions is a decentralization of energy in Euskal Herria and making it more independent ... on energy grounds ;)

Ze panorama dago Euskal Herrian energia berriztagarrien inguruan?

Ba egia erran nahiko atzeratuta gabiltza Europako herrialde gehienetan dagoen erabilpenarekin alderatuta. Dauden esperientzia bakanetatik pare bat aipatzearen, Nafarroaren haize erroten kasu ezaguna eta aurten ireki berri den Etxarri Oil surtidorea, biodiesela %100ean ematen duen EHko lehendabiziko surtidorea alegia.

Hala ere esan bezala norabide honetan ematen ari diren pausuk oso gutxika-gutxika- ari dira ematen eta antzinarra egiteko askoz bultzada handia beharko litzateke eman eragile.

Eta egoera horri aurre egiteko eta ahal den neurrian eraldatzeko sortuak gara gu besteak beste.

Bidaian ikusitako esperientzi guztien artean zein ikusten duzuen egokiena EHri begira?

Egia esan mota askotako energia berriztagarrien esparruko esperientziak ikusteko eta ikasteko parada izan dugu. Oso ezagunak diren haize eta eguzki energiati hasita, energia geotermikoa, uraren berrerabilpenerako iragazpen sistema ekologikoak, edota hain zabalduak ez dauden etxebizitza ekologikoak (material kutsakorrik gabe eta sistema berriztagarrietan oinarritzen direnak) kasu. Guretzako energia edo sistema motak baino EHri begira oso interesgarriak iruditu zaizkigu bi kasu. Bata proiektu txiki deszentralizatuetan oinarritzen direnak, hau da enpresa handien partehartzerik gabekoak. "Egizu zuk zeuk" filosofia sustatuz.

Eta bestetik kooperatiba energetikoen kasuak ere oso eragingarriak izan daitezkeela gurean uste dugu, gure herrian hain famatua den ohitura kooperatibistan oinarria izanik.

Hilabete hauetan bildutako informazio hori guztiarekin zer egiteko asmoa duzue?

Webgunean den-dena eskuragarri jarri ondoren Ekogaia maila lokaleko iniziatibetan aholkularitza eta kudeaketa lanak egingo ditugu bai Euskal Herrian baita Catalunyan ere. Bestetik bildutako informazioa honi guztiari irtenbide eta zabalpen bat eman nahiko genioke eta horrela espazio kultural eta heziketa-esparruetan (museoak, ikastetxeak...) hedatzea nahiko genuke. Material didaktiko eta ikus-entzunezkoak sortzea dela, gure behatoki mugikorarekin erakusketak egitea dela eta abar...

Beti ere egingo ditugun proiektu eta ekintza guztietan gure ideia nagusia indartu nahian, energiaren deszentralizazioa bultzatu eta Euskal Herria gero eta independenteago bilakatzea..... energetikoki. :-)

Ederrena

Zaila baina lehenengoan artean Islandiako naturaren indarra legoke ezbaierik gabe

Gogorrena

Rejkyavik-en SanMiguel ziztrin baten truke 12 euro ordaintzea

Deigarriena

Gizakiak nahi duenean zeinen ongi txerta daiteken naturan kalterik sortu gabe konprobatzea

Jatorrenak

Aldizkaria gure mugetatik kanpo ere irakurtzen denez... denak oso ondo portatu dira gurekin ;-)

Zailena

Behin txoko batean finkatu, handik mugitzen trebatu eta jendea ezagututa... hanka egin behar izatea beste leku batera ia-zerotik berriz hasteko

Itsusiena

Uniformizazioa. Europako edozein txokotan musika, janari, arropa eta azken finean bizi-kultura berdina topa ahal izatea

Nekagarriena

Hello!, Hi!, Where do you come from? From the Basque Country. Einnnn? Country whaaaaa?? Basque... you know... ehmmmm... San Fermin, bulls, Indurain, San Sebastian... Ahmm, yeah... terrorists innit?

Uniformity. Finding the same all over Europe: music, food, clothing and finally a way of life

Hello!, Hi!, Where do you come from? From the Basque Country. Errr? Country whaaaaa?? Basque ... you know ... hmmm ... San Fermin, bulls, Indurain, San Sebastian ... Ooh yeah ... terrorists in it?

elkanizketakoa

bat-batean

quickly

The most beautiful

Although difficult, among the first one would be the strength of Nature in Iceland

The hardest

Paying 12 Euros for a humble San Miguel beer

The most attractive

Finding out how easy it is for the humans to intervene in nature without infringing any harm

The nicest

How nicely treated we were ; ) ... ;cause our magazine is also read outside home

The most difficult

Once you know the ropes in your place, you know the people and so on... it is hard to move to another place and start from scrap

The ugliest

Uniformity. Finding the same all over Europe: music, food, clothing and finally a way of life

The most tiring

# tos; komiki onak eskuhar

Duela urte pare bat komiki aldizkaritoen mundura eduki eskuragarri eta elegantez hornitutako argitarapen interesgarri bat heldu zen: TOS. Bertan, komikigile ezagun anitzek marraztu eta beste hainbat marrazten hasi egin dira. Aldizkari itxura duen fanzine honek bere zortzigarren zenbakia kaleratuko du aurki eta guzti hau aurrera ateratzen duen Juanjo El Rápidoekin mintzatu gara beraien gora beheren berri izateko.

Sins entido argitaletxearekin hasi zineten Injuve (Espainako kirol eta gazteria saila)-ren laguntzaz. Noiz, nola eta zeinen esku hasi zen Tos argitaratzearen abentura? Lortu al duzue diruaz nazkatzea?

Barna, 2001 Maiatza. Ediciones B argitaletxean zegoen Raúl Garcíaek, Nacho Casanova eta ni aldizkarittoa elkarrekin egiteko zirikatzen gintuen. Sins entido argitaletxeko Jesús Moreno proiektuan sartzeko konbentzitu eta Injuven zegoen Jorge Díez lehenengo bi zenbakiekin laguntza eskatu eta holaxe 2002ko maiatzaren lehenengo zenbakia argitaratzen dugu. Dirua irabazteari buruz bi aukera dago fanzine munduan dirua galdu edo ezer ez irabazi, besterik ez. Inor ez da fanzinetan diruagatik sartzen.

Nola jaso zuten bai irakurleek zein marrazkilariek Tos-en jaiotza? Ez dut uste inongo marrazkilaririk zuekin aberasten dabilenik... zaila izan al zen orriok betetzea edo jendea argitaratzeko irrikitan dago? Marrazkilaria berriek zein iaioek nahiko ongi kolaboratu dute beti, bakoitza bere aukeren arabera ¿Aberastu? Hementxe inortxok ez du dirurik ikusten, gogoratzen dizut hauxe fanzine bat dela.

¿Zer behar da Tos-en argitaratzeko?

TOS-en argitaratzeko gogoak eta talentua dira beharrezkoak, eta espazioa egon dadila orriotan. Hoberena aldizkaritooaren aleren bat begiratu eta bertan ikusiko duzu zure estiloa gurearekin nolabait bat egiten duen, fanzinearen izpirituarekin apurtxo bat eginez gero aski da. Hortik aurrera Max edota Santiago Sequeiros bezalako marrazkilaria ezagunen alboan marrazkilaria ezezagunen lanak topa ditzakezu.

Zuen lehenengo garaia Sins entido argitaletxearekin egin ostean bigarrena Astiberriekin izan da. Fanzinearen zuzendaritza biek eramatetik bakarrak eramatera pasa zineten, zer aldatu da horretaz aparte?

Ale kopurua aldatu zen gehien bat (1000 izatetik 15000ra) eta orrialde zenbakia 80tik 96ra pasatu zen. Horretaz gain, eta Nachok fanzinean utzi izanaz aparte TOS-en funtsa mantendu da, ez dago norabide aldaketarik. Gure ideia istorio on eta irakurgarriak argitaratzea da. Aurretik egiten genuena ( Como vacas mirando al tren eta Idiota y diminuto) beste aldizkarietara konparatuta esperimentalagoa izaten zen. TOS ulergarriagoa da gehiengoarentzat.

NSLM, Dos Veces, Breve, Buen Provecho... eta TOS, batzuk etorri besteak joan, berriro bueltan, berriro badoaz... mugimendurik bada... nola ikusten duzue afera?

NSLM ezik, oraintxe berpizten direnak, besteak argitaratzen jarraitzen dute (ez al da mirari bat?) panorama ezin du esperantzaz beteagoa egon. Buen Provecho da 2003 honetan galdu dugun aldizkarittoa bakarra baina ziur berriro ere bueltan etortzen direla. Egoera hoberena guztiak fanzine beharrea aldizkari bilakatuko bagina litzateke, holaxe laguntzen gaituzten marrazkilariek merezi duten dirua jasoko lukete, baina hori, tamalez, momentu honetan ezinezkoa da.

Zortzigarren ale honekin zuen bigarren garaia amaiara ematen diozue. Gero arte? Laster arte? Oraintxe arte? Zerk eragingo du TOS irakurtzen jarraitu dezagun?

Oraintxe bertan Astiberriren esku zabaltasuna eta TOSen salmentek dute hitza marrazkilariek nekaten ez diren bitartean. Beste lau zenbaki etorriko dira eta aldaketarik egon da. Dakizuezen lau aleko etapetan ibiltzen gara hortaz ezutlka jarraituko dugu 2005 arte. Hori irakurleak uzten ez gaituzten bitartean noski. Erosi! Erosi lasai!



## TOS; good and handy comics

A few years ago, an interesting comic book called TOS, filled to the brim with elegant readable content, made its way into the world of comics. You could come across the work of many of the big guns and lots of other artists gave their first tentative steps there. This fanzine that looks like a magazine will shortly see issue number eight on the shelves and we decided to talk to the man who makes all of this possible, Juanjo El Rapido.

You lot started off with the publishers Sins Sentido with the help of Injuve (The Spanish Sports and Youth Federation). When, how and who started the adventure that is Tos Publishers? Have you managed to get really pissed off at money?

Back in Barcelona in May, 2000, Raul Garcia from Ediciones B publishers, Nacho Casanova and myself were really into the idea of getting something together amongst ourselves. We convinced Jesus Moreno from Sins Sentido Publishers to get involved and we asked Jorge Diez at Injuve to give us a hand out with the first two issues. The end result was the publication of issue number 1 in May, 2002. As far as making money from a fanzine is concerned, there are two options: you either lose it or break even. Nothing else. No-one gets involved in a fanzine to make money.

What was the reaction to the appearance of Tos by readers and artists alike? I hardly think that there are artist out there reeling in the money off your backs... Was it difficult to get material for the zine or were people falling over themselves to get stuff published?

Both upcoming and experienced artists have nearly always been great when it comes to collaboration. They do what they can. Get rich? Nobody sees any greenbacks round here. Remember, this is a fanzine.

What do you need to publish Tos?

You need will and talent to publish Tos, you need space in the mag. The best thing you can do is glance at any off the issues and you'll find a certain resemblance between your mag and ours. All you need to do is add a wee drop of fanzine spirit and you're away. You'll find the likes of Max or Santiago Sequeiros nestling between unknown artists and authors.

In the beginning you worked with Sins Sentido Publishers and then moved onto work with Astiberri. You went from two to one at the helm of the fanzine. Other than that what has changed?

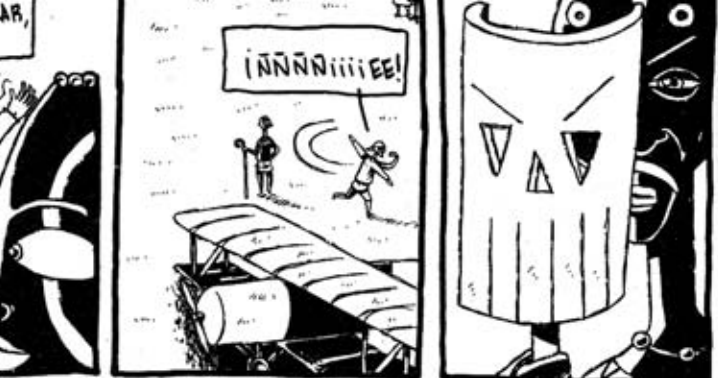
The number of copies for each issue basically (1,000 to 15,000) and the number of pages increased from 80 to 96. Apart from that and Nacho leaving the mag, the vibe is still the same, nothing much has changed. Our thing is to publish good readable stories. What we did before all of this ( Como vacas mirando al tren and Idiota y diminuto) was a lot more experimental. Tos is more understandable to the majority of people out there.

NSLM, Dos Veces, Breve, Buen Provecho... and Tos, some stay and some move on, some come back, some disappear again, there's lots of movement out there... How do you see things?

Apart from NSLM, the ones that are being revived, the ones that are still being published (a miracle, is it not?)... we can't really be too hopeful. Buen Provecho is the only mag we lost in 2003, but we're sure they'll be back. The best thing for us to do would be for us all to turn into magazines, and that way the artist could get paid what they deserve. Unfortunately, that's just not possible at the moment.

The publication of issue number eight sees the end of the second period at the zine. See you some day? See you soon? See you now? What will enable us to keep on reading TOS?

Right now, it's down Astiberri's generosity and the sales of TOS, and as long as the artists don't get browned off with the whole thing. There'll be another four issues and a few changes. As you know, we kinda move in four-issue cycles, so we'll struggle through to 2005. As long as the readers don't abandon us. Buy the mag! Go ahead and buy the mag!



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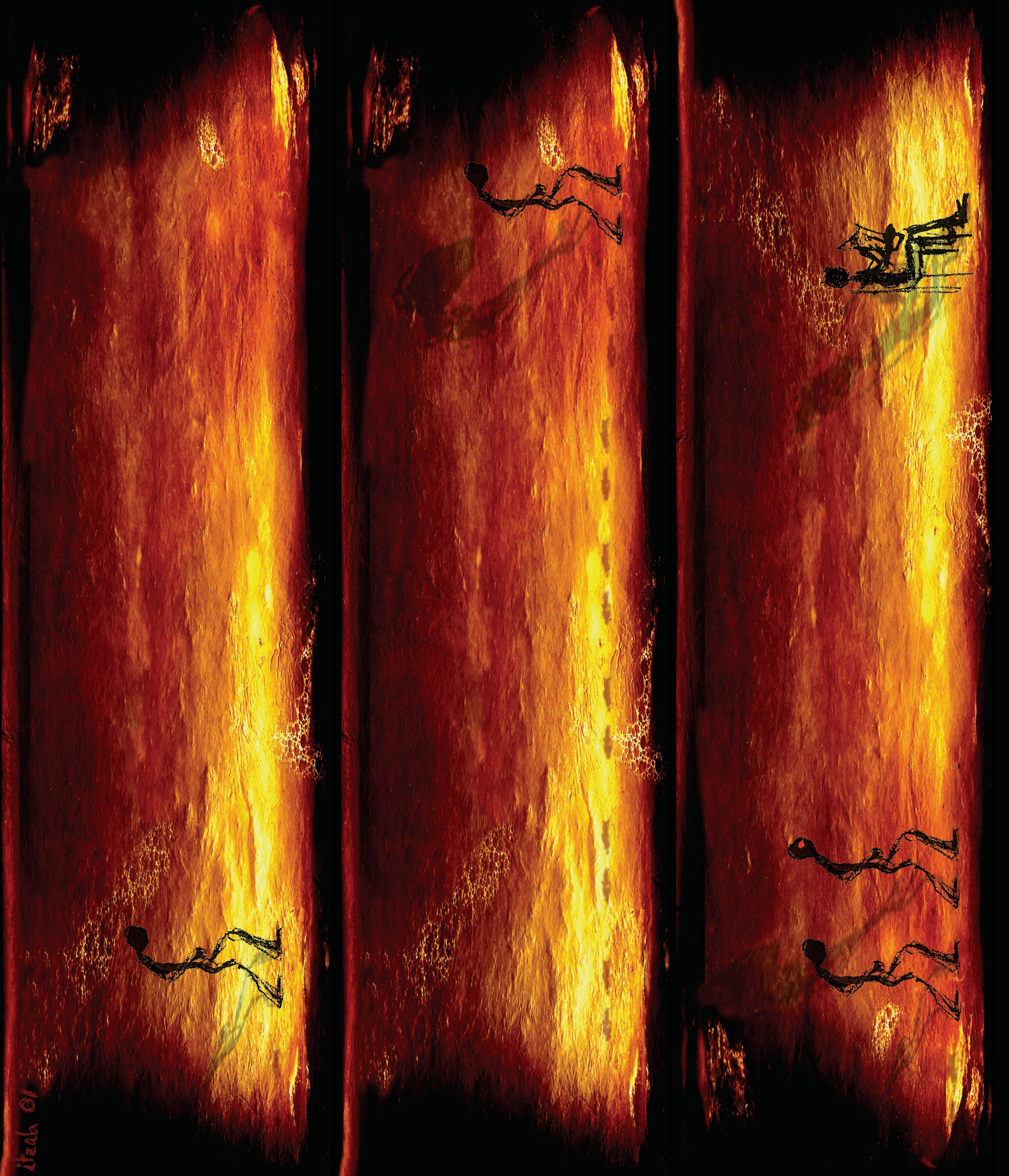


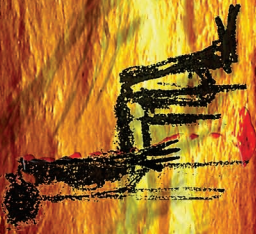
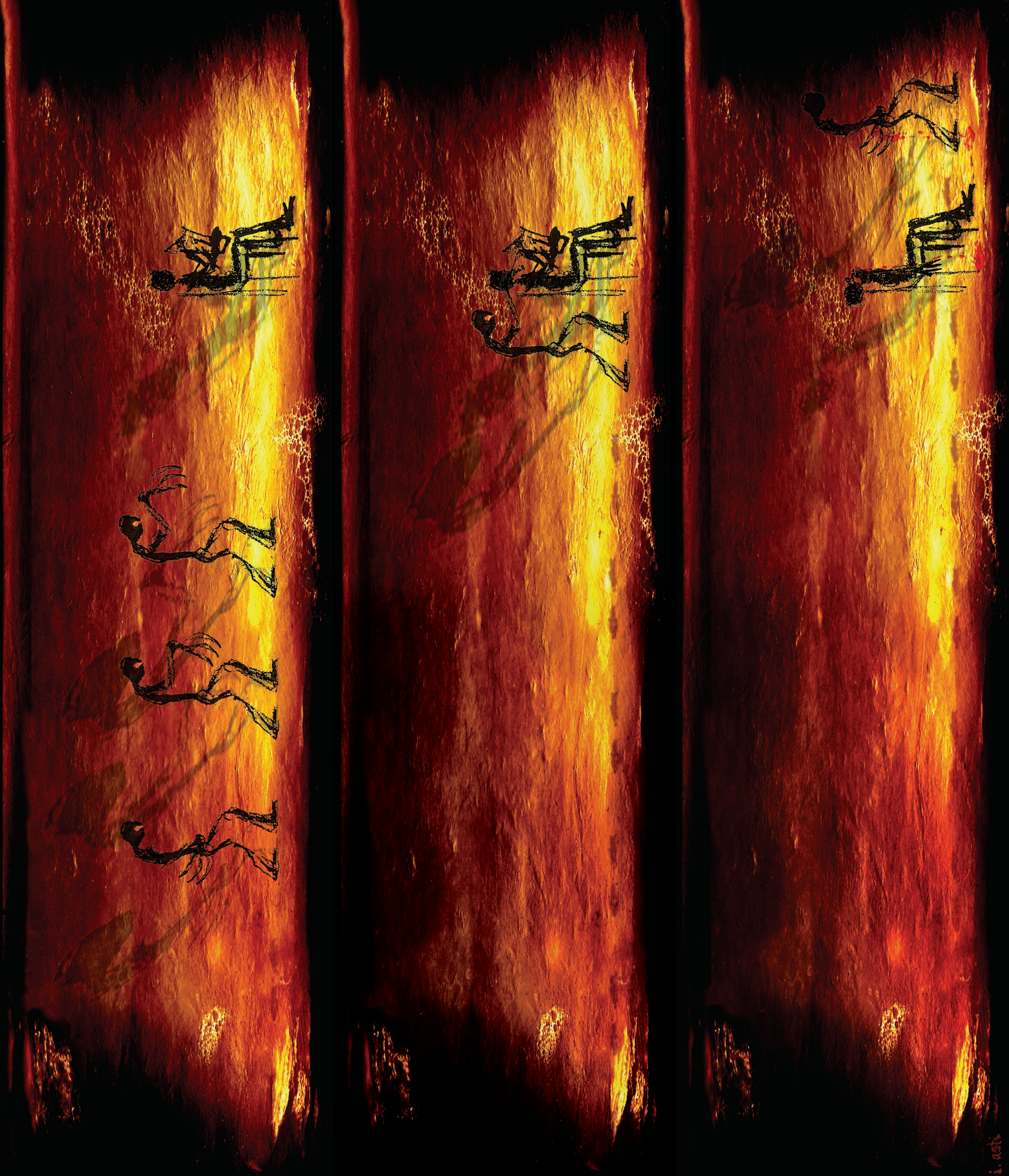
# S

izagaondoa, eh

erendipity-z inguratuta gaude. Serendipityak ez du ez muga fisiko, natural edo pentsamenduzkorik. Zailena eta Serendipity-aren muina ordea, zorioneko aurkikuntza eta kasualitate horietaz jabetzea da.

We are surrounded by serendipity. Serendipity has no physical, natural or mental boundaries. Indeed, the most difficult thing is to be aware that serendipity is happening.





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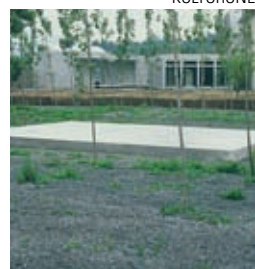
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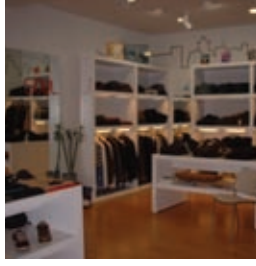
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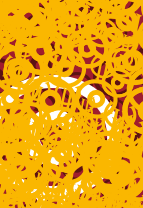
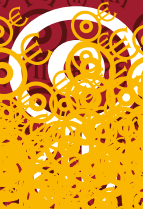
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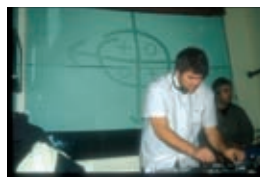
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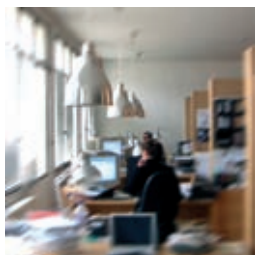
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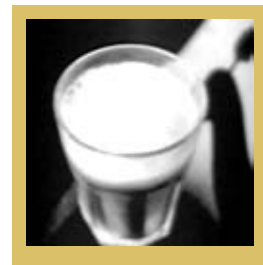
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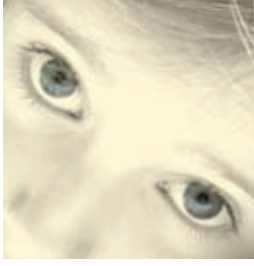
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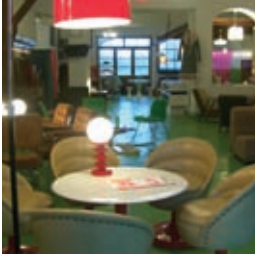
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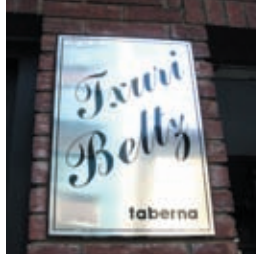
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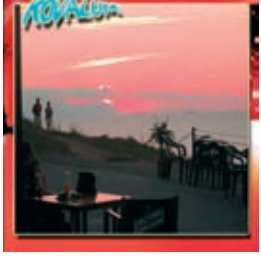
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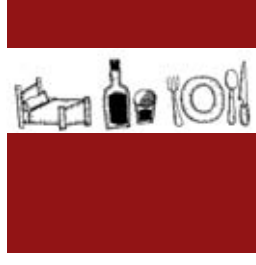
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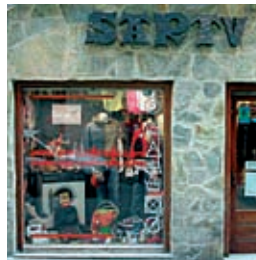
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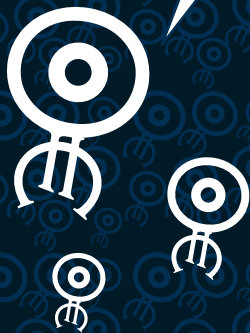
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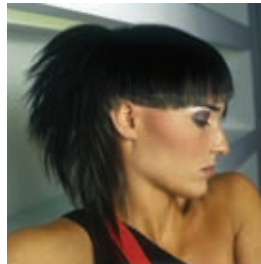
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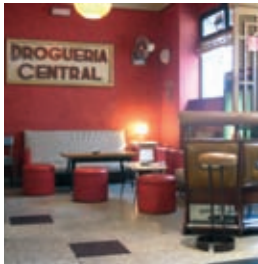
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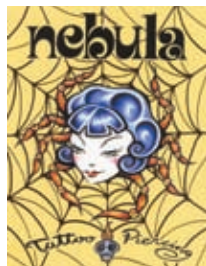
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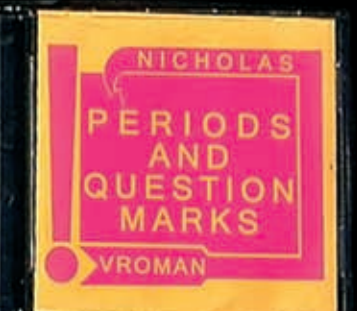
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