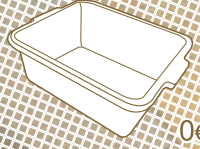


urria / azaroa  
october / november

12

# the balde



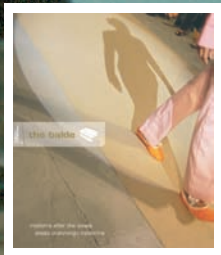
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bidean utzitako urratsak  
the tracks left behind



2

urte  
years



the balde

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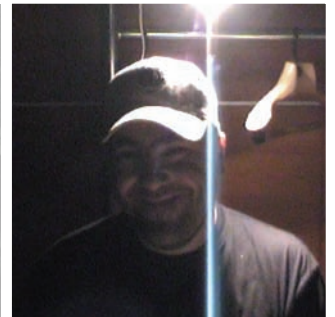
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12

## LABURRAK IN BRIEF



THE BALDE JAIA.  
GETARIAKO EMANANKA. 11.  
ALEAREN AURKEZPENA.



MICRO-INTERVIEW WITH FLAVOR  
FLAV AT THE ENTRANCE TO THE  
JAM CONCERT HALL

thb: You're the fucking best.

ff: No you're the fucking best man.

thb: No you're the fucking best.

ff: No you're the fucking best man.

thb: Bye.

ff: Bye man.

THB: YOU'RE THE FUCKING BEST  
FF: NO, YOU'RE THE FUCKING  
BEST, MAN

HIGH-SPEED AMPHIBIAN CAR

They've gone and done it. Tell us one person who has never felt like jumping into their car, lashing it into fifth gear and plunging into the sea to get away from all those packed beaches in search of an idyllically abandoned cove or inlet somewhere. Well, that's exactly what you can do with this new car designed by two English companies. You too can now do what smarmy-arsed Roger Moore did as James Bond in this mo-mo. Zoom up mountain roads like Tourmalet or scoot out across the waves to little islands like Iزارo. It does up to 160 km/h on the road and 50 km/h in the water and costs a mere \_220,000 at your local showroom!



LOST IN TRASLATION

Sofia Coppola's last film, which gives us a special insight into the world of advertising, proves that she's more than just a surname. Two Americans in Tokyo. Neither can sleep and they bump into each other in the hotel bar. Two lost souls. Two friends, two... Two. The great Bill Murray, more than just a comic, and Scarlett Johansson, as beautiful an actress as she is a woman.  
[www.lost-in-traslation.com](http://www.lost-in-traslation.com)

ITZULPENEAN GALDURIK

Abizen bat baino gehiago dela frogatu duen Sofia Coppolaren azkeneko lanak publizitatearen munduaren ikuspegi berezia eskaintzen digu. Bi estatubatuar Tokyon. Lo egin ezinik, hoteleko tabernan topo egiten duten bi pertsona. Bi arima galdu. Bi lagun, bi... Bi. Komikoa baino gehiago den Bill Murray handia eta emakume ederra bezain aktore ona den Scarlett Johansson.  
[www.lost-in-traslation.com](http://www.lost-in-traslation.com)

ABIADURA HANDIKO KOTXE ANFIBIOA.

Egin dute. Nork ez du inoiz hondartzako inurritegia atzean utzi eta kotxea aparkalekuan aparkatzeko izerdiak ahaztuta, 5 martxa sartu eta kala isil bat topatu arte itsasotik jarraitzea pentsatu?  
Bi enpresa ingelesek egin duten kotxe honekin, Roger Moore, Bond katxondoak, Venezian Gondola batekin egin zuena egin dezakezu kotxe honekin. Tourmaleta igo edo Iزارora olagarrotara joan. 160 km/ord. errepidean eta 50 Km/ord. ur gainean eta 220.000 euro inguruko salneurria.  
[www.aquada.co.uk](http://www.aquada.co.uk)





 euskadigaztea



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Diputación Foral de Gipuzkoa

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

  
gaztemaniak!



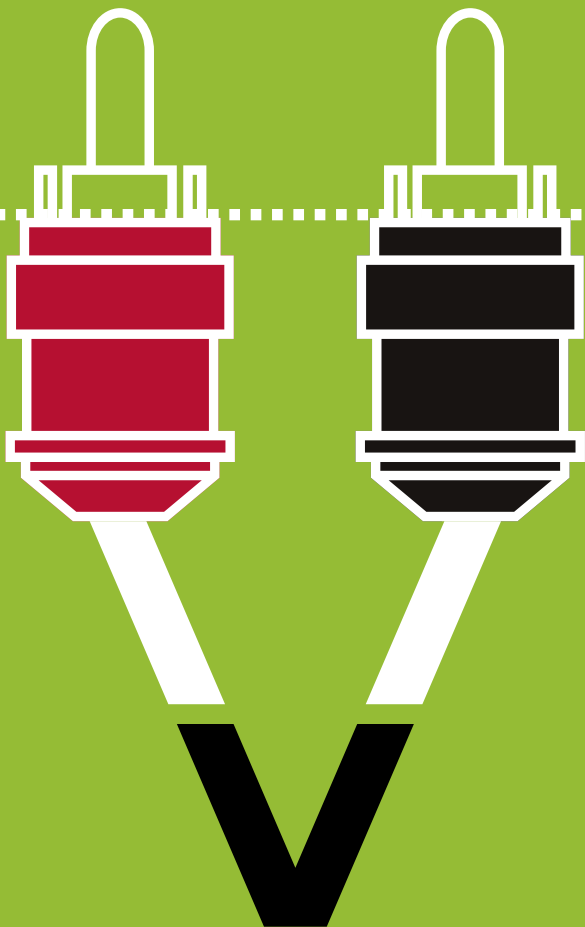
Musika Gida ekimenak Gipuzkoako musika talde guztiei buruzko informazioa jasotzeko helburua du.



[www.gaztemaniak.net/musikagida](http://www.gaztemaniak.net/musikagida)

**musika  
gida**

elektronikaldia\_2003\_modern life



# ELEKTRONIKALDIA

DONOSTIA URRIAK 10, 11 ETA 12  
SAN SEBASTIAN 10, 11 & 12 OCTUBRE **2003**



**10** Ostirala - Viernes TICKET 6 €  
"Gaztemaniak Gaua" **GAZTESZENA**



**SCHNEIDER TM** BERLIN

**FARBEN** BERLIN

**ASIER LEATXE** MONDRAGON

**ERTZ:**

**MARTIKO ETA GARATE** BERA

**SOUNDCHECK** BERA

**IRAZOKI, TELLETXEA &**

**ERKIZIA TRIO** BERA

**11** Larunbata - Sabado GRATIS !!!  
"E-aldia Eguna" **KURSAAL**

**UN CADDIE RENVERSÉ**

**DANS L'HERBE** BCN

**KHÖN** BRUSELAS

**MODESELEKTOR** BERLIN

**JAN JELINEK** BERLIN

+ IRABAZLEAK - GANADORES:

"DONOSTIA ELEKTRONIKOA 2003"

+ FERIA + INTERNET TXOKOA + PRESENTACIONES...

**11** Larunbata - Sabado TICKET 18 €  
"E-aldia Gaua" **GAZTESZENA**

**DJ FOOD** LONDON

**Co Op PARTY** WITH:

**DEGO** 4 HERO

**AFRONAUGHT** BUGZ IN THE ATTIC

**IG CULTURE** NEW SECTOR MOVEMENTS  
WEST LONDON

**IBON ERRAZKIN** DONOSTI

**JOSETXO ANITUA** BILBO

**12** Igandea - Domingo GRATIS !!!  
"Arteleku Eguna" **ARTELEKU**



**FRANCISCO LOPEZ**

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

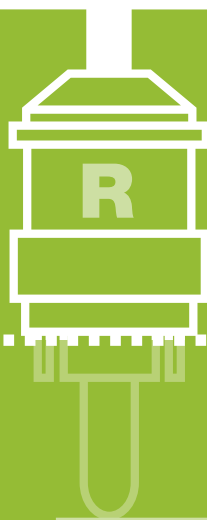


Kursaal eta Gazteszena dira jaialdia bideratzen duten aretoak, baina aurtengoan ania berria izango dute: Arteleku. Azkenaldian horrenbeste proiektu berri eta interesgarri eskaintzen ari den Audiolab laborategiaren bitartez Francisco Lopez madrildarraren emanaldia izango da bertan urriak 12 igandea. Biharamunari aurre egiteko bere soinu elektroakustikoak lagungarriak izango dira.

Jaialdia bi egun lehenago hasiko da Gaztemaniak festarekin Egiako Gazteszena aretoan. Bertan gaur egun Euskal Herrian ditugun giro berritzaileenekin gozatzeko aukera izango da: Ertz jaialdi-ekimenera hurbilduko dira gauaren lehen orduak Martiko eta Garate Soundcheck edo Irazoki, Telletxea & Erkizia Triori esker. Asier Leatxe arrasatearraren atmosfera ere gauaren lehen orduetan izango da. Ondoren gauari jarraipena ematen Berlineko uzta oparoena etorriko da Donostiara, han izango dira Schneider Tm eta Farben.

Larunbata ondo asteko Kursaaldean arratsaldean zehar izango diren ekimenetan parte hartzea izango da hoberena: ohiko feria, internet txokoa eta giro apartaz gain aurreko gauean Farben-en atzean ezkutatutako Jan Jelinek dira proposamenetako batzuk. Gainera: Khón (Brusela), Modeselektor (Berlin) eta Un Caddie Reversé dans l'herbe (Bartzelona) eta Demo lehiaketako irabazleen emanaldiak ere izango ditugu.

Gau partean hegan egiteko parada E-galdia festaren eskutik dator. Gure arteko musikaririk esanguratsuenetariakoak: Josetxo Anitua (Cancer Moon), Ibon Errazkin (Le Mans) eta beraiekin batera Londres aldetik datozen erritmo esanguratsuak dj Food-i esker. Hemen ez da gutzia amaitu ordea, urte gutzian zehar etxean prestatzen aritu garen dantza erritmo eta koreografiak frogan izango dira Co Op Party-an. Bertan izen handiko maisuak izango dira: Dego (4hero), Afronaught (Bug in the attic) eta Ig Culture (New Sector Movements). Ez ahaztu beraz zapatila berriak erostea, seguru azkeneko jantziko dituzula!



## audiolab.

### audio eta musika garaikideko laborategia

a laboratory of audio and contemporary music

The Kursaal and the Gazteszena are the two major venues for this festival, but this year sees them joined by a new brother-in-arms: Arteleku. Their Audiolab has been recently responsible for some very interesting new projects. Madrid man Francisco Lopez will be performing there on Sunday the 12th of October. His electro-acoustic sounds are one hell of a way of getting over a hangover.

The festival starts two days before with the Gaztemania festival at the Gazteszena in Egia. The who's who of Basque Music modernity will be displaying their wares: Martiko eta Garate Soundcheck and Irazoki Telletxea & Erkizia Trio give the opening hours of the night a distinct Ertz Festival flavour. Atmospheric Asier Leatxe from Arrasate also appears at the beginning of the night. Berlin's finest then take hold of the reins as Schneider Tm and Farben take you into the small hours of the morning.

The best way of starting off on Saturday afternoon is to head on down to the Kursaal and take a look at what's going on there. You'll have the usual fair and there's also the internet room to doss around in. Jan Jelinek, hidden behind Farben the night before, has an interesting proposal you shouldn't miss. That's not to mention the rest: Khon (Brussels), Modeselektor (Berlin), and Un Caddie Reversé dans l'herbe (Barcelona). The winners of the Demo Competition will also be performing.

The E-galdia festival at night will have you sprouting wings with some of the best local musicians: Josetxo Anitua (Cancer Moon), Ibon Errazkin (Le Mans) and along with them, dj Flood from London with all the latest and greatest in sounds from that neck of the woods. And that's not all! The dance rhythms and choreography we've been preparing all year will be performed at the Co Op Party by Deگو (4hero), Afronaught (Bugz in the attic) and Ig Culture (New Sector Movements). Don't forget to get yourself some new sneakers, it'll be the first and last time you'll wear them!!

#### Francisco López workshop

Soinu artista nomada honen ibilbide nekaezinak gure ingurune sonoroaren inguruan hausnarketa sakon bat egitera bultzatzen gaitu. Naturaren mugagabeko soinu indarraren zenbatekoaz jakitun, bere lana indar hauek bereganatu eta paisai sonoro dentsu eta sakonak sortzean oinarritzen da.

80. hamarkadaz geroztik hainbat diskoa argitaratu ditu, gehienak bakarka baina baita bertze artistekin kolaboratzen ere, ( Amy Denio, Michael Northam, Zbigniew Karkowski, John Duncan, Jorge Simonet, Steve Roden. . . ). Hauetako batzuk ABSOLUTE izeneko bere label-proiektuan argitara eman ditu, antolatzen dituen Noise Ensemble-en emanaldiak bezala.

Arteleku eginen dituen jardunaldietan, bere lana hitzez eta praktikan azalduko du, hitzaldi, proiektio edo irakurketen bidez, eta konposatzeko sortze prozesuaren barrenak azalduz.

Honez gain, eta workshop-ari bukaera emateko, nazioartean ezagun egin duen intentsitate handiko zuzeneko "itsua" aurkeztuko du Lopezek.

**Workshop:** urriak 10, ostirala (arratsalde) eta urriak 11, larunbata (goizez)

**Kontzertua:** urriak 12, igandea (arratsalde) Arteleku

[www.franciscolopez.net](http://www.franciscolopez.net)

This nomadic sound artist's endless forays into the world of sound lead us to reflect on our sonorous surroundings. A deep knowledge of the limitless strength of the sounds of nature, he has based his music on the incorporation of this strength into his music to come up with dense musical passages and sound scenery.

He has released quite a few records since the 80s. Most of them have been released as a solo artist but he has collaborated with others such as Amy Denio, Michael Northam, Zbigniew Karkowski, John Duncan, Jorge Simonet, Steve Roden. . . . Some of these records have been issued on his own label, ABSOLUTE, as is the case with the performances he organises with the Noise Ensemble.

At his sessions in Arteleku he will speak about and give practical examples of his work through talks, projections and readings. He will also explain the creative process in composing. To finish off, Lopez will present the internationally famous high density "itsua".

**Workshop:** Friday Evening, 10th of Oct and Saturday Morning, 11th of Oct

**Concert:** Sunday Evening, 12th of Oct At Arteleku

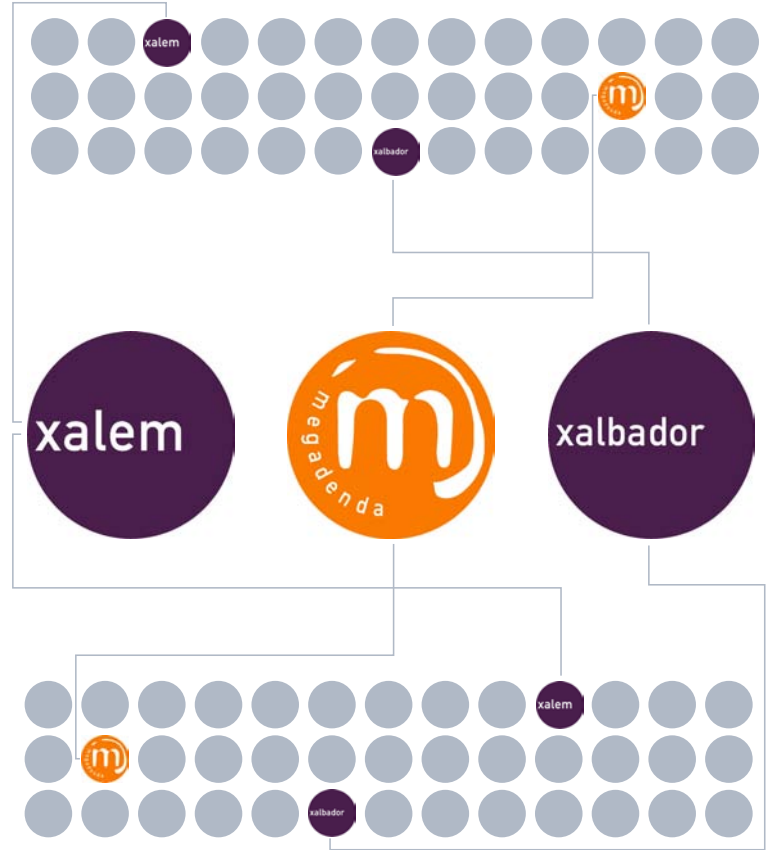
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Salamanca pasalekua, 3 • 20003 Donostia • 943 42 40 40

testua / by: nagore telleria



egilea / author:  
jokin muñoz  
argitaldaria / published by:  
alberdania

testua / by: luis sarasola



egilea / author:  
raymond carver  
itzultzailea / translator:  
koro navarro  
argitaldaria / published by:  
alberdania & elkar

## bizia lo

Hiru dimentsiotako betaurrekoekin begiratzen du Jokin Muñozek ingurura. Bertan plano ezberdinak erakusten dizkigu. Lehendabiziko dimentsioan abertzaletasun konprometituaren ajeak agertzen dira. Kromagnon kalashnikov bati helduta. Hamabost urte pasatzen ditu barruan. Taldeko intelektuala, Bakunin, unibertsitateko irakaslea da. Kromagnonen semearena hain zuzen. Ordurako Kromagnon desmarkatu da eta emazteak utzi ere egin du. Kontzientzia ideologikoa.

Bigarren dimentsioan familiak sortzen dizkigun lotura inkoherenteak agertzen dira. Trafikanteak anaia tontoari amnistiako pegatinak ematen dizkio paparrean jartzeko. Hark garabiei harri tiraka pasatzen du eguna Che Gevararen kamisetak soinean dituztenek tiro egiten duten bezala. Trafikantea auzokidearen komandoak hiltzen du tirokatuta. Belaunaldien arteko koskak ere hor daude. Gurasoak telediariora ikusten kotxearen leherketako berrian semearen izena esango duten beldur. Hirugarren dimentsioan sakontasuna dago. Heriotza. Haurra ohean altxa ezinda gaixorik mekano batekin jolasean, eta gurasoak negar zotinka ezkutuan. Bizia lo. Bost ipuin laburretan kontatutakoaren printzak dira hautatu ditugunak. Ausardia garesti dagoen garai hauetan, zorrotz eta alperrikako txalematikaririk gabe idatzitakoak dira denak. Banatu beharreko liburua duarik gabe. Egunkariarekin zabaldu ezkerro ez luke oihartzun gehiegirik ere.. Hortaz Sin Chanen ondoren eman beharko lukete kapituloka, edota bestela institutu eta unibertsitateetan derrigorreko irakurketen zerrendan sartu.

Jokin Muñoz observes what's going on around him through three-dimensional glasses. He then shows us these different dimensions. In the first dimension we see the defects of committed patriotism. Kromagnon with a kalashnikov in hand. He spends fifteen years in jail. The intellectual in the group, Bakunin, is a university professor. At the same university Kromagnon's son goes to. By then Kromagnon had renounced his past and had left his wife. Ideological consciousness.

In the second dimension we see the incoherent ties created by family. The drug-dealer gives his fool brother amnesty stickers to wear. He spends his days throwing bricks at the cops just as those who wear the Che Guevara t-shirts shoot bullets. The drug-dealer is shot by a local operative cell. The differences between generations is present here too. Parents watch the news and fear they will hear their son's name mentioned in connection with bomb blasts going off. In the third dimension we come across deepness of feeling. Death. Parents sob, hidden away in the corner as their bedridden sickly child plays with a Meccano set. Life asleep. The above are just fragments we've chosen from this book of five short stories. At this time when audacity is so hard to find, all these stories are sharp and to the point with no excess flab. This book should be distributed as much as is possible. Giving it away with the newspaper is not too much of a step to take. It should be shown chapter by chapter on TV after Sin Chan or it should be made compulsory reading at secondary schools and universities.

Euskal musikan Laboaren eragina aldarrikatzen den erraztasun berarekin aldarrikatzen dute hainbat idazleek Raimond Carver estatubatuarraren literaturaren eragina. Eta saiakerak behintzat egiten ditu askok, baina gutxitan ( inoiz ez esateagatik) lortzen dute hark sentitu arazten digun etsipena. Carver sinplea, Carver zikina, Carver erromantikoa, Carver lausoa. Errealitatea bezain hutsal eta sakona. Ezer gertatzen ez denean zenbat gertatu daitekeen inork baino hobeto islatzen duena. Liburu honen itzultzaileari, Koro Navarrori zera irakurri genion liburuaren aurkezpen elkarrizketa batetan "Hizkuntzak eta kontaktak berez jotzen du konplexutasunera, aberastasunera; Carverrek, ordea, kontakizunaren eta hizkuntzaren legeen kontra egiten du", eta zera nabarmentzen zuen "Bere idazkera izugarri landua da, ideiei eta elkarrizketei indar handia ematen die". Ez dugu Carver orain deskubrituko. Baina euskaraz irakurtzeko aukera behintzat badugu.

Just as many proclaim the influence of Laboa in Basque music, so too do many writers when it comes to the influence of Raymond Carver on North-American writing. And while many also try to produce the same effect as caused by his work, very few (or nobody) can ever evoke such feelings of desperation. The simple Carver, the dirty Carver, the romantic Carver, the misty Carver, as fleeting as he is deep. He, more than anybody else, is capable of maintaining the sensation that anything can happen while nothing actually does. We heard the following from the translator of the book, Koro Navarro, in an interview she gave during the presentation of the book "The language and the story itself lean more towards complexity and wealth of expression; but Carver on the other hand, goes headlong against the rules of the story and language." She also notes that "His writing is incredibly crafted and this affords great strength to the ideas and dialogues." It's not as if Carver is new to us, but at least now we have the opportunity to read him in Basque.

## zertaz ari garen maitasunaz ari garenean

erakusketak: urriak 28 - urtarrilak 17



"zartaka"  
leopoldo ferrán  
agustina otero

jardunaldiak:

marguerite yourcenar  
urriak, 7 eta 8

max aub  
urriak 20, 21, 22 eta 23

valérie bélin



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Diputación Foral de Gipuzkoa



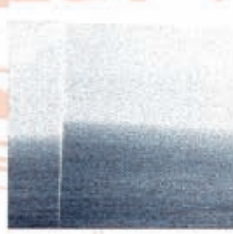
zinemak begiratzenu zaitu begiratzenu zaitu  
lookyou rself into the cinema manana looksatyou manana



# ikerketa zentru proiektua lemoizen a research centre project in lemoiz

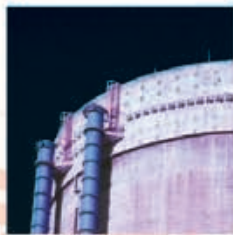
testua/by: ekhiñe egiguren  
argazkiak/shots: elena castillo eta ekhiñe egiguren





Bizkaiko itsasertzean, Bakio eta Armintza arteko berdegune batetan dago Lemoizko Zentral Nuklearra, 1981ean geldiarazi zenetik abandonatua. Zentralaren berritze/berrerabilpen eta birmoldaketa lanak polemika latzak eragin izan ditu behin baino gehiagotan, halako obra batek dakartzan zailtasun legalen ondorioz -euskal gobernu eta zentralaren interes eta hirigintza murrizketak direla eta bereziki-

The Lemoiz Nuclear Power Station lies in rolling green surroundings on the Biscayan coast between the villages of Bakio and Armintza. It has been abandoned since work on it was forced to stop in 1981. On more than one occasion talk of renovation, reuse and re-adaptation of the station has been the cause of some very serious polemic due to the legal difficulties of work of that nature -especially because of the interests of the Basque Government and the power station and due to the cut-backs in town planning. That said, it cannot be denied that some kind of scenic intervention that will restructure and bring the

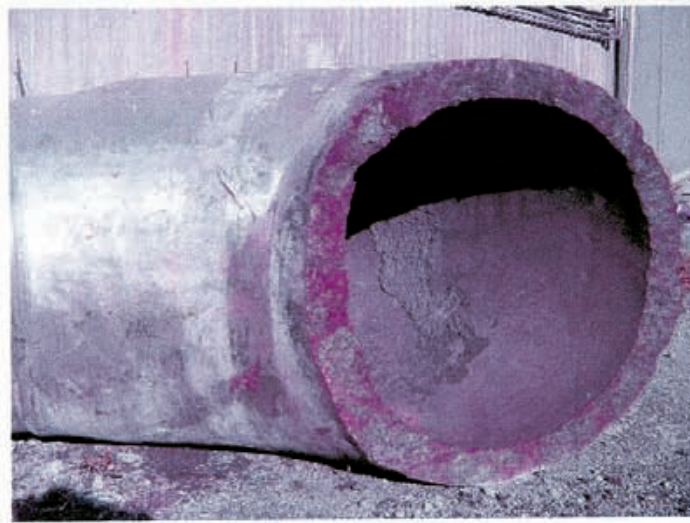


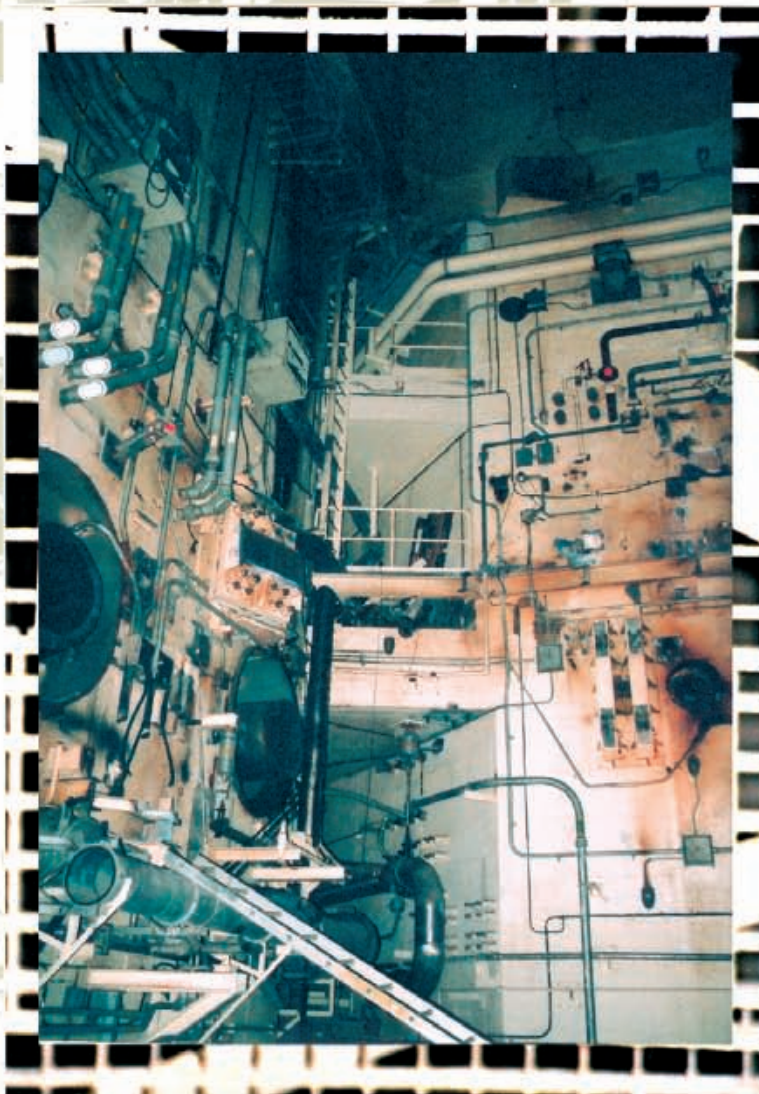


Dena dela, lekua berregituratu eta suspertuko duen interbentzio paisajistiko baten beharra garbia da, baita bertako eraikinen interesa berreskura lezakeen funtzio berri batena ere. Lemoizko paisaia osatzen duten hormigoi armatzuko eraikuntza multzoan, bi erreaktoreak eta turbinen nabea dira elementu garrantzitsuenak eta iparraldera, hamahiru metroko altuera duen hormatzarra, Kantauri itsasoa eta Zentrala bereizteko eraikia. Ikerketa Zentro baten proiektuak paisaia preexistente horretan lana eta etxebizitza

place back to life is necessary. Some new use of the buildings that will re-arouse interest in the place has to be considered.

The most important elements amongst the gathering of reinforced cement buildings that make up Lemoiz are the two reactors and the premises that house the turbines are, and to the north, the fourteen-metre tall wall that separates the power station from the Cantabrian Sea. The Research Centre project aims to install a module that unites both a work place and living space





bateratuko dituen modulo berri bat txertatzea du helburu. Alde batetik ikerkuntza eta teknologia berriak aztertuko dituzten laborategiak izango dira eta bestetik hamalau ikerlari taldeak eguneroko bizitzarako beharrezkoak dituen ekipamenduak. Eraikin berria turbinen nabe aurrean kokatua dago, honen fatxadarekiko paralelo diren hormigoizko harresi lodien gainean. Harresi hauek nabearen sabairaino heltzen diren garabi erraldoien zimentazio gisa irudikatua izan ziren hasera batean eta horrexegatik dute orrazi forma oinean. Orrazi horrek bi norantza azpimarratzen ditu; nabearekiko paralelo eta perpendikularra. Ikerketa zentroa jada bertan dauden harresiei egokituz hauen gainean lekutu da, horma horiek berak zimentutzat erabiliz eta baita zentruaren diseinua baldintzatuko duen egitura bezala. Ikerketa Zentruaren egiturak, hormigoizko horma preexistenteak errespetatuz, alde batetik eguneroko bizitzarako guneak

in the pre-existing concrete landscape. On the one hand, there are plans for laboratories where research and investigation on new technologies will be carried out, and on the other, everyday living space for the fourteen members that make up that investigative team.

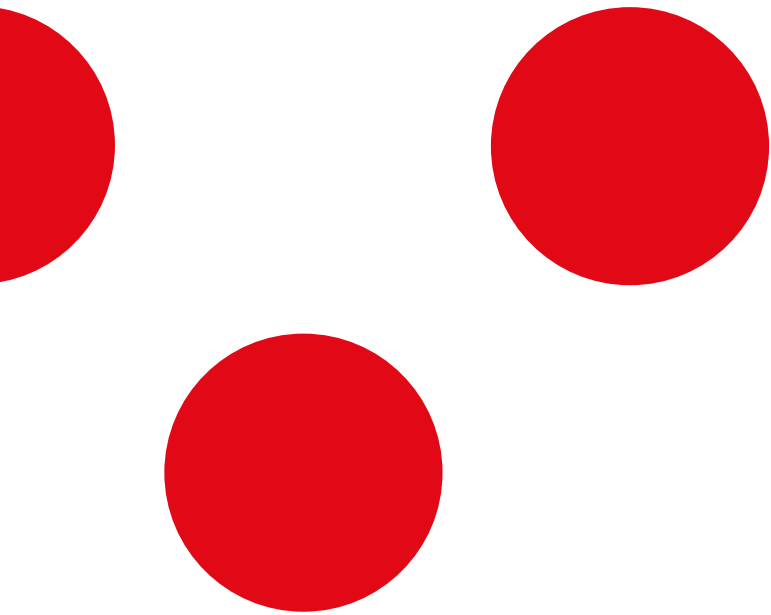
The new building is situated in front the turbine building and rests on thick cement walls that run parallel to the turbine building's façade. These walls were first conceived as foundations for giant cranes that reach the roof of the turbine building and that's why they take the shape of a comb at the base. This comb shape underlines two directions: parallel to the turbine building and the perpendicular. The Research Centre has been adopted to the walls that were there previously and uses them as foundations. These walls condition the structure of the centre.

The structure of the Research Centre, at all times respectful to the original cement walls, aims to relate the living space with the sea scenery and the high-rise cement whereas the work area faces into the interior of the station.

The outlandishly sized Lemoiz Nuclear Power Station's







**JO**

NORA JO



**DO**

WHAT TO DO





DEEP PURPLE  
Anoetako Belodromoa. Donostia, urriak 26  
Oct 26 Anoeta Cycle Track, Donostia



Komunean erretzen...Smoke on the Water mitikoa konposatu zuen taldeak kontzertua eskaini behar du Donostiako Belodromoan. Nostalgikoentzat kontzertu jurasikoaaaaaahhhhhh.....

Puffin' away in the loo...The band that came up with the mythical Smoke on the Water are to play in Donostia. Dinosaur rock for all you ancient long-hairs.



II. MARATÓN - BIT.ART  
Azaroak 15, Arteleku-Donostia. Kristobaldegi 14. Loiola  
Nov 15. It doesn't matter how you dance... you can win



Adeshoras-ek 2º dantza maratonia antolatu du. 12 ordu dantzan pasa nahi duen edonork hartu dezake. Lehiaketa aske honetan, epaimahaiak, dantzariaren pertsonalitate, grazia, sedukzioa eta komunikatzeko gaitasuna sarituko ditu.

If you want to move your body for 12 ours you can take part in the 2º dance marathon. The jury will give the price to the ones that show a special personality, grace, seduction and communication skills...

● [www.adeshoras.com](http://www.adeshoras.com)



LESGAICINEMAD  
Madrid, urriaren 30etik azaroaren 10era  
Oct 30- Nov 10, Madrid



Zineman generoa beste zerbait dela sinisten dugu guk. Hala ere, lesbiana eta gay zine jaialdiak beharrezkoak izaten dira oraindik.

We thought that the word genre/gender meant something else when referring to cinema. It seems that lesbian and gay film festivals are still very necessary.

● [www.lesgaicinemad.com](http://www.lesgaicinemad.com)



V. TANNED TIN FESTIVAL  
Santander, azaroaren 6, 7 eta 8an  
Nov 6, 7, 8 - Santander



Euskal traineruei egurra emateaz gain jaialdi interesgarriak antolatzen badakitela ere erakusten digute gure bizilagun "kantabroiek". Beste hainbat taldeen artean Chucho, Black Box Recorder, Mastretta eta Miztura

Our "Cantabrian" neighbours have demonstrated that as well as hammering Basque Rowing Clubs out of the water, they're also quite deft at organising some very interesting festivals. Some of the bands on show: Chucho, Black Box Recorder, Mastretta and Miztura.

● [www.tannedtin.com](http://www.tannedtin.com)



MEM - MUSICA EX MACHINA  
Bilbo, azaroaren 27tik abenduaren 27ra  
Nov 27 - Dec 27, Bilbao



Bigarren edizio honetan, MEM-ek bere izaera konplexu, jostakari, esperimental eta anitzari eusten dio. Nazioarteko eta gure artisten arteko hartu emana bultzatzen duen jaialdi honek adibidez, azaroaren 15ean, Bruselasko Galerie Paolo Boselli-n Isabel de Naveran eta Ion Manzidor-en "performance"- ak aurkeztuko ditu.

This second edition of the MEM festival lives up to its name as being complex, enjoyable, experimental and varied. The festival tries to find the balance between international and local acts. Look at what they lined up for Nov 15: performance by Isabel de Navera, the Galerie Paolo Boselli from Brussels and our very own Ion Manzidor.

● [www.musicaexmachina.com](http://www.musicaexmachina.com)



FANTASIA ETA BELDURREZKO ZINEMAREN ASTEA  
Donostia, urriaren 31tik azaroaren 8ra  
Oct 31 - Nov 8, Donostia



Luzemetrai, laburmetrai, Jhon Carpenter-i eskainitako zikloa, Europako heroi eta superheroien filmak, erakusketak eta urtero lez desfasea barra barra...

Full length films, short films, a season of John Carpenter's films, European hero and superhero movies, exhibitions and all the same sheer utter madness as every year.

● [www.donostiakultura.com/terror](http://www.donostiakultura.com/terror)



EXPRESA IRUÑEA  
Urriaren 17tik 25era  
Oct 17 - 25



Expresa-k musikan, zinean, arte eszenikoetan, literaturan arte plastikoetan, argazkigintzan, multimedia, modan... sortzen diren tendentzien erakusle izan nahi du. Hala dio euren promo orriak behintzat.

Expresa basically wants to showcase any new tendencies present in music, cinema, stage arts, literature, the plastic arts, photography, multimedia, fashion... that's what it says on their promo anyway.

● [www.expresapamplona.com](http://www.expresapamplona.com)



SUSTRAIEZ BLAI  
Itsasondo, urriaren 17tik 28ra  
Oct 17 - 28, Itsasondo



Goierriko bihotzean ezarriko den karpa erraldoia mundu zabaleko musiken topagunea izango da. Sustraiez Blai jaialdiaren 3. edizioa berrikuntzekin dator, 10 egunetan zehar hainbat kultur ekitaldi izango dira. Besteak beste Ojos de Brujo eta Gailuren kontzertuak, zine emanaldiak, dantza...

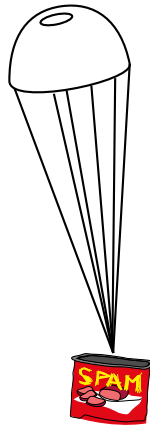
A huge marquee tent in the heart of Goierri plays host to music from all over the world. This whole shebang is named Sustraiez Blai Festival and this years' edition, the 3rd, sees a few innovations introduced. There'll be all kinds of cultural events over ten days and you'll be able to see the likes of Ojos de Brujo and Gailu in concert. That's not to mention the films on show, the dancing...



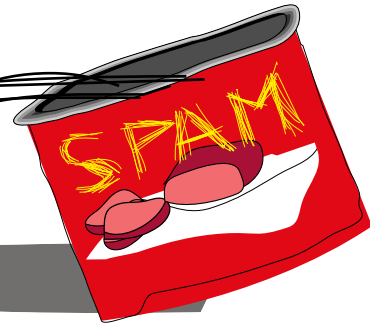
testua / by: uxeta labrit

Internet erabiltzaileok, tarteka, ezagutzen ez dugun norbaitek bidalitako e-mail iragarkiak jasotzen ditugu. Masiboki bidalia den zabor korreo hori spam izenez da ezaguna mundu osoan.

Spam izenaren jatorria ezagutzeko 1926. urtera jo behar dugu, AEB-tako Hornel elikagai enpresak Spam ( Spiced Ham) urdaiazpikoa latetan saltzen hasi zen urtera hain zuzen. Spam haragia frigorifikoan gordetzea beharrezkoa ez zenez sekulako arrakasta lortu zuen. Bigarren mundu gerran, soldadu estatubatuarrek ez zuten besterik jan eta garaiko klase altu erdi edo baxuko edozein yankiren etxean ez zen falta Spam latarik. Hainbestekoa izan zen arrakasta, egun, latetan saltzen den haragi merke orori deitzen zaiola Spam. Eta analogia erraza eginaz, zabor korreoari izen bera jarri zaio. Spam bidaltzaileak gutxi batzuk dira. Enpresa eta partikular gutxi batzuk dira mundu osoko ordenadoreak zabor iragarkiz betetzen dutenak. Etengabeko mugimenduan dauden Spam bidaltzaileak ia ezinezkoak dira lokalizatzen. Ia edozein ordenagailu eta zerbitzaritik egin daitekeelako spam bidalketa masibo bat. Spam bidaltzaileek milioi bat bidalketa egin dezake 3 euro baino kostu baxuagoan. Ez da existitzen inongo alorretan publizitatea egiteko modu merkeagorik. Erabiltzaile gehienek ez diegu jaramonik egiten baina multinazionalak arduradunek kontuak egin eta gastu itzela direla onartzen dute. Spam bat irekitzen pasatzen den denbora soilik kontuan hartuta, milaka milioi euro gastatzen omen dira urtero mundu osoan. Popatik hartzera joan daitezela denbora eta etekin neurtzaileak! Denbora eta duintasuna ere galtzen dugu multinazionalentzat lanean, eta inork ez du hori zenbatzen eta aztertzen.

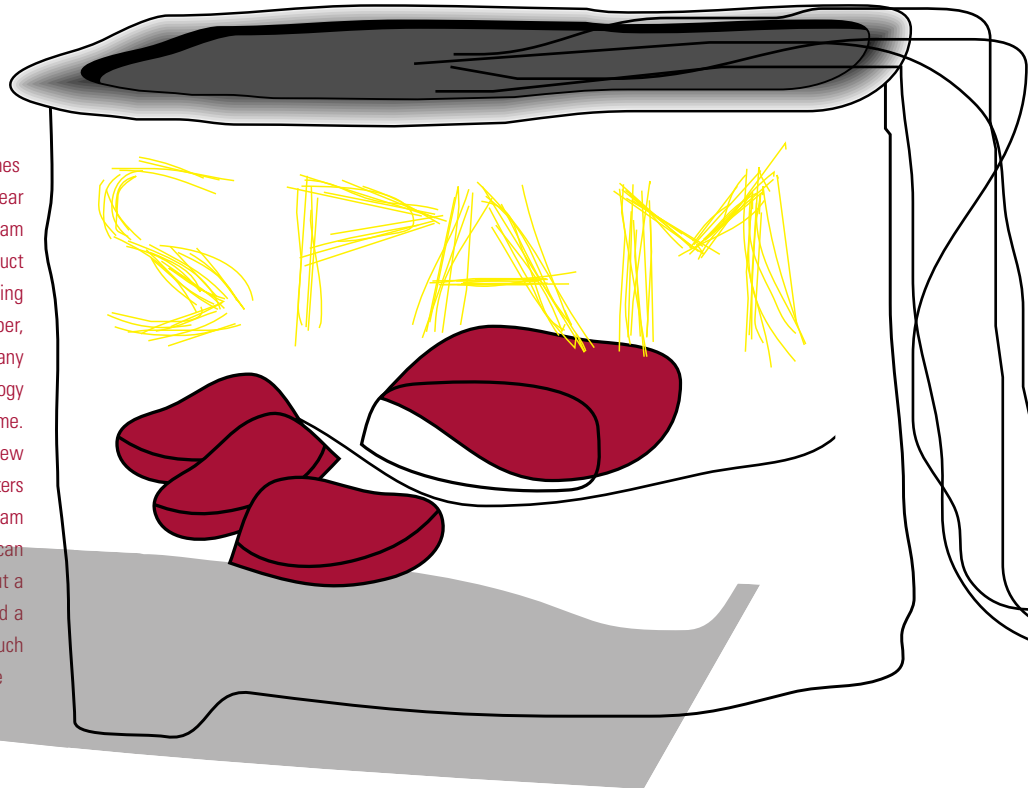


## zabor jana, zabor iragarkia junk food junk mail



Those of us who use the internet will, every now and again, get e-mail ads from people we don't know. This junk mail, delivered in absolutely enormous quantities, has become known as spam all over this little green planet of ours.

Those of us who use the internet will, every now and again, get e-mail ads from people we don't know. This junk mail, delivered in absolutely enormous quantities, has become known as spam all over this little green planet of ours. To find out where the name spam comes from, you have to go as far back as the year 1926, right back to the year when American food manufacturers Hornel started selling tinned Spam (Spiced Ham). Spam was a huge success because it was a meat product that didn't need refrigeration. American soldiers ate nothing else during WWII and you would always be able to find a can of Spam in any upper, middle or lower class Yank home. It was so successful that nowadays any cheap meat sold in a tin goes under the name of Spam and a simple analogy was all it took for junk mail to end up being baptised with the same name. Strange as it may seem, not that many people actually send spam. A few companies and individuals are those responsible for stuffing all the computers in the world with junk ads. It's almost impossible to locate these spam senders constantly in motion because almost any computer or server can send off massive amounts of spam. Spam senders can send out about a million e-mails for less than 3 euro. It's absolutely impossible to find a cheaper form of publicity anywhere else. Most of us don't pay too much attention to spam but those in charge at the multinationals have done their sums and reached the conclusion that only the time taken to open this spam costs thousands of millions of Euro every year. Well, all those multinational researchers who calculate the relation between time and profits can go and, excuse the French, fuck right off with themselves! We all lose time and dignity working for the multinationals and nobody looks into the effects it has on us!





Chad Tucker

KYLIE MINOGUE'S  
PET CARE DIRECTOR

Lee®

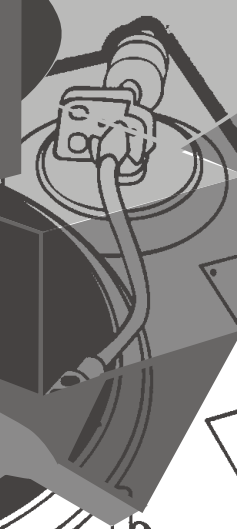
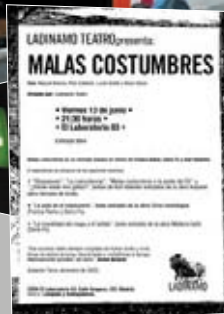
BEHIND THE SCENES  
SINCE 1889

ladinamo

testua / by: txo!?



LADINAMO  
ASOCIACION CULTURAL



Azken bolada honetan Madriletik pasa bazara akaso konturatuko zinen badela gero eta zabalkunde handiagoa duen aldizkaritxo bat: LDNM. Proiektu txiki ezberdinek osatutako Ladinamo kolektiboaren aldizkaria hain zuzen ere. Oraintxe ireki dute egoitza izango den kafea. LDNM osatzen duten proiektuen artean lehenengo liburua jada kalean eta bidean datozen beste bi dituen argitaletxea, honezkerok 3 muntai ezberdin aurkeztu dituen antzerki taldea, pixkanaka diskoa prestatzen dabilen musika taldea, Madrilen barna egiten diren hainbat sesioetan aurkitu dezakegun Dj kolektiboa, eta dantza taldea aurkitu ditzakegu... oraingoz

Madrilen banatzen da gehien LDNM, baina Bartzelonan ere badabilta (bertan izanak dira proiektua aurkezten baita Gijonen ere) Aragoi, Galiza eta Andaluziatik aleren bat barreiatu dute, eta dirudienez ez nintzateke harrizko Euskal Herrira denbora laburrean iritsiko balitz. Bihilabetekariak sei ale baino ez daramatza eta bere izena gero eta gehiago entzun daiteke espaniar estatuko komunikabideetan. Dohaineko aldizkarien munduren parte izanda ohikoak baino ikuspegi kritikoago dauzkala esan dezakegu, artikulu mamisuetaz hornituta, gizartea, musika, antzerkia, artea, literatura, zinema, komikia, software librea, erreportaje grafikoak eta kultura orokorra jasotzen ditu.

Madrilen ireki berri den Kafean bertan dituzten liburutegi eta software libreez hornitutako ordenadoreak erabili ahal izanen dituzu. Gosaldu, bazkaldu, batidoak hartu eta horretaz gain erakusketak, hitzaldiak, proiektzioak, Dj sesioak eta beste hainbat gauza izanen dira bertan.

Ladinamokoak gero eta jende gehiago hurbil dadin espero dute, modu horretan autonomoak baina bateratuak izango diren proiektu ezberdinak areagotzeko asmoa dute. Erne ibili, Madrid se mueve!.

If you been to Madrid at all lately, you will have noticed a small magazine that is becoming more and more popular: LDNM. The Ladinamo Collective, made up of several smaller projects-groups, are responsible for bringing the mag to life. They've just opened a cafe that'll also be the mag's headquarters. The different groups that make up Ladinamo have been very busy of late: a book publisher that has just published a book and has two more on the way, a theatre group with three productions under its belt, a band working steadily away on a record, a group of DJs that you'll find at many a session in Madrid and a dance troupe...and that's just for the moment.

LDNM is mostly distributed in Madrid, but you'll find it in Barcelona as well (the official presentation it's already done in Barcelona and Gijon.) A few copies have also been distributed in Aragon, Galicia and Andalusia and I certainly wouldn't be surprised if it found its way up to the Basque Country in the near future. This bimonthly magazine is just six issues old but its name is being mentioned more and more in the spanish media. It belongs to the world of free publications, but it's worth pointing out that is more critical than others. Plenty of meaty articles on society, music, theatre, art, literature, cinema, comics, free software, photographic reports and culture in general are the fare offered by the magazine. You might like to head along to the newly-opened café and avail of the library or the free software programmed computers. Have breakfast, lunch, milk shakes while you take in the exhibitions, talks, projections, DJ sessions and the lots more going on there.

The heads at Ladinamo hope that more and more people drop in to see what's going on and so boost the independent but united projects that are coming together. You have been warned! Something's going on down Madrid way!



*Sally O'Sullivan*

ROBBIE WILLIAMS' FAN MAIL COORDINATOR

**Lee** BEHIND THE SCENES SINCE 1889

testua / by: thebalde irudiak / images: uxeta labrit, lorea bidegain

## errepide bazterreko loreak / the flowers at the side of the road





Loreak errepideetan ez dira hazten, bat batean agertzen dira, James Dean-en kotxearen aurrean bihurgune hura agertu zen moduan.

Lantegian, bulegoan, ospitalean edo putetxean hiltzen denari ordea ez zaizkio loreak agertzen. Errepide bazterreko lore agerpen hauek azalpen logikorik ez badute ere, bada guztiak betetzen duten ezaugarri bat: loreak «karretera horretan ni akabatu nintzen» dioten mamuak bizi diren errepideetan soilik agertzen dira...

Flowers don't grow at the sides of roads, they just suddenly appear. Just like that bend when it flung itself at James Dean's car. There are, however, no flowers abloom for those who die in factories, offices, hospitals or brothels.

Though there is no logical explanation for those flowers that turn up at the side of the road, there is one thing true for them all: the flowers only appear on those roads inhabited by ghosts who lament: "I bid farewell to life on this road"



# 7 moto 7.eraiko

## 7 motorbikes for the 7th

testua / by: koldo almandoz

Road movie gehienetan, kotxea izaten da protagonista. Hala ere, bada kotxearen babesari uko egin eta eguraldiaren menpe jartzea nahiago duenik. Kotxearekin alderatuta, motorrak ez du babesik eskaintzen. Baina motoan ibili denak badaki azeledadoreari eragin eta hankatartean sentitzen diren motor kilimek edozein igurtzi baina hobeak direla. Motoak, maitale sutsuen moduan, asko eskatzen dio motor zaleari. Asfaltoaren kontra azala marruskatu eta erre duenak badaki hori ere. Aski. Azken larroetan botatako motero topikoak amaitu dira. Harira. Motoak eta zinea.

In most road movies the star of the show is normally a car. There are those, however, who would rather forsake the four wheels and leave themselves open to the clemency of the weather. If you compare a bike to a car, well, the bike doesn't offer much protection. But anybody who has ridden a motorbike knows that the sensation of opening up the accelerator and feeling the thumping vibrating engine between your legs is better than any other type of caress. Motorbikes, like all passionate lovers, are very demanding of bike lovers. Just ask anybody who's been mashed into the ground and burned on a bike. They'll tell you. Enough. No more biker clichés. Time to get to the point. Motorbikes and cinema.

**Mobyllete:** Gure lehendabiziko moto-amorantea. Emakume frantsesak zerbait berezia duen moduan, moto frantses honek ere aspaldian konkistatu gintuen. Amelie Poulain-en bihotza mobylletez ibiltzen da Parisko kaleetan. Rosetta filmaren soinu banda mobyllete doinuek osatzen dute. Rohmer-en udaretan beti dago aparkaturik mobyllete gorriren bat...

**Mobyllete:** Our very first motorbike-lover. You know the way French women have that something special, well, this bike conquered us in the same way. Amelie Poulain's heart can be seen parading around the streets of Paris on a Mobylette. The sounds of a Mobylette make up the soundtrack to the film Rosetta. There's always a red Mobylette parked somewhere in Rohmer's summers.

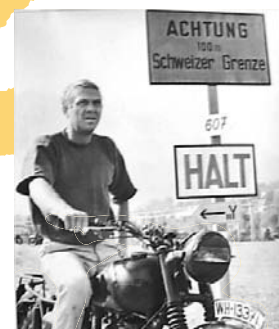
**Tryumph:** Ingalaterrako moto kuttunena film askotan azaldu bada ere, *The wild one* (1954) filmean ia-ia protagonista izatera iritsi zen. Marlon Brandoren pakete gurin-zalearen azpian herri oso bat beldurtzera iritsi zen bi gorpildun ingelesa. Larruzko txupa batean idatzitako Black Rebel Motorcycle Club hitzek betirako izango dute esanahi berezia.

**Triumphs:** This most-loved of English bikes has appeared in many films, but it was in *The wild one* (1954) where it just about reached star status. Underneath the butter-wouldn't-melt-in-my-mouth attitude of Marlon Brando, the two-wheeled English machine eventually struck fear into the heart of a whole village. The black leather jacket with the words Black Rebel Motorcycle Club emblazoned across the back will always have that special meaning attached to it.

**BMW:** *The Great Escape* (1963) filmean, Steve McQueen-ek, SS-ko ofizial alemaniar bati bere motorra lapurtu eta hesi bat saltatu zuen. Motorrak BMW zuen idatzita, baina berez kamuflaturiko Tryumph bat zen. Sakrilegio horrek ez zuen erantzunik izan, 1997. urtean, Ingalaterrako erreginarene zerbitzura dagoen James Bond-ek *Tomorrow never dies* filman BMW bat erabili zuen arte. Etxe alemaniarri dirua kostatu zitzaion, baina ohorea apur bat garbitzea lortu zuen.

**BMW:** Steve McQueen robs a German SS official's bike in the film *The Great Escape* (1963) and leaps over a barbed-wire fence. BWM was written across the bike, but it was actually a camouflaged Triumph. That sacrilege was never remedied until 1997 when the English Queen's very own servant James Bond used a BMW in the film *Tomorrow never dies*. It cost the German manufacturers a packet but it did at least manage to save a little honour for them.

# KAPTEIN Mobylette



**Vespa:** Nani Moretti-k *Caro Diario*-n Erromako kaleak erakutsi zizkigun vespa erritmoan. Errepide eta paisai horietan, aurretik, Felliniñen *La Dolce Vita*-ko gautxoriak edota *Roman Holiday*-ko Gregory Peck eta Audrey Hepburn maitaleak ikusiak genituen vespa baten gainean. Atrezista italiar orok behar du vespa bat garajejan. Italia eta italiar zinea ez lirateke gaur egun direna vesparik gabe.

**Vespa:** Nani Moretti showed us the streets of Rome as seen from a Vespa in *Caro Diario*. We previously got to see the Vespa in the very same surroundings as we witnessed the carry on of several night-owls in Fellini's *La Dolce Vita* or *Roman Holiday* lovers Gregory Peck and Audrey Hepburn as they sat atop this very bike. Every Italian atrezista needs a Vespa in their garage. Italy and its cinema certainly would not be the same without this bike.



**Harley Davidson:** Peter Fonda eta Denis Hooper, Marlon Brando "basatiaren" seme hippiak bai liran AEB-tako errepideak gurutzatu zituzten euren Harley Davidson-ekin. *Easy Rider* izena eman zioten filmari. Droga, desertua eta tiroak. Belaunaldi eta motorrak ulertzeko modu bat. Orduz ezkerotzik film ugarietan azaldu da Milwaukeeko txerria, baina film horiek ez dira *Easy Rider*.

**Harley Davidson:** Peter Fonda and Denis Hooper drove across the States on their Harleys as if they were the hippy children of the "wild" Marlon Brando. They called the film *Easy Rider*. Drugs, deserts and gunfire. A way of understanding a generation and motorbikes. The Milwaukee Pig has appeared in many films since then, but none of those films is *Easy Rider*.



**Yamaha:** Egungo film komertzialetan moto japoniarrak dira nagusi. James Bond-ek, BMW-rekin izandako affaire hura kenduta, beti egin du apustu Yamaha-ren alde. *Lara Croft*-ek ere teknologia japoniarra maite du. *XXX* filmeko Vin Diesel-en moduan. Hala ere, nire uste apalean, Yamaha-k, *Mad Max II* film basatian izan du bere unerik gogoangarriena.

**Yamaha:** Japanese bikes are King of the Hill in current commercial cinema. James Bond, apart from the brief liaison with BWM previously mentioned above, drives Yamaha bikes all the time. *Lara Croft* is another fan of Jap technology, as is Vin Diesel in the flick *XXX*. All that said, in my humble opinion, Yamaha scaled its dizziest heights in the savage *Mad Max II*.



**Ural:** Errusiako Harley-a. Ural-ak ekialdeko estepa guztiak gurutzatu ditu. 1979. urtean ingelesek egindako *Escape to Athena* gerra film entretenigarrian Ural motor bat azaltzen da. Kazakhstan-en ekoiztu zen *Dikil Vostok* filmean, Ural motoen gainean dabiltzan motor zale batzuk, Kurosawaren *7 samuraiak* bai liran, zirko batetako langileei laguntza eskainiko diete.

**Ural:** The Russian Harley. The Ural has steamed across all the Eastern Steppes. The Ural also appears in the 1979 English war film *Escape to Athena*. The bunch of bikers who appear in the film *Dikil Vostok*, made in Kazakhstan, drive their Urals around as if they were Kurosawa's *7 samurai* as they help out some circus workers in peril.



## komediantearen arima

testua / argazkiak: i.b.m.



**Araiako herriak Euskal Herriko antzerki jaialdi garrantzitsuenetako bat du, Araiako Umore Antzerki Jaialdia. Arabako herri honek 1.200 biztanle ditu eta abuzturo 650 pertsonentzako lekua duen antzerki aretoa betetzea lortzen da. Proporzioa kontutan hartzeko modukoa da.**

Edonola ere, ez da harritzekoa. Izan ere, Araian betidanik izan da mugimendu kultural handia. Berez, diotenez, bertako antzerki taldea izan zen jaialdiaren sustatzaile nagusia. Horien artean beti izan da Javier Alkorta, jaialdiaren zuzendaria.

Esan daiteke Araiakoa gogo kontua dela, erabat; zuzendariak herriari antzerkia hurbilartzeko duen gogoia, herriko biztanleriak dena behar bezala atera dadin lan egiteko duen gogoia, bertara hurbiltzen diren guztiak antzerkiaren gozatzeko duten gogoia; horien guztien uztartzeak betearazten du urtero polikiroldegian jartzen den karpa txukuna.

Gizakiak gisa honetako ekimenei erantzun positiboa eman ohi die; baina, horretarako ere ohitura izan beharra du, eta, batez ere, muntaiak antolatzen dituen pertsona bat da beharrezkoa, Javier Alkorta kasu. Araian, txiki txikitik umeez egundoko hurbiltasuna dute antzerkiarekiko. Bertan, arrunta da ikustea umeak eskenatokiaren inguruan kuxkuxeatzen, antzerki jaialdi batek haren inguru duen xarmaz blaitzen, naturaltasun osoz. Hartara, ez da harritzekoa gero, gradatan, ikusle goaren artean, jende gazte ugari ikustea.

Baina, gogoaz eta ohituraz gain, beharrezkoa izaten da dirua. Administrazioak horretan du soilik ardura, eta, hala ere, batzutan eskasa izan ohi da emandako laguntza. Honek, erakusten digu beste behin, gaur egun artea bizirauten benetan laguntzen dutenak norbanakoak direla; Araian, esaterako, norbanako askoren lanaren, ahaleginaren batuketaren emaitza da umore antzerki jaialdia.

10 urte bete ditu jada, eta urtetik urtera jende gehiago erakartzen du. Egia da urtetik urtera asko hobetu dela aretoa. Hasiera batean karpa ez oso handi bat erabili zuten, ondoren, besteak beste Araiako zinea eta azkenik, polikiroldegian ezarri dute egoitza. Abuztuan, kirol pistak erabat aldatzen du bere itxura eta "men sana in corpore sano" esaten den horri laguntza emanen dion eskaintza kulturala sasoitsua bilakatzen da denborapasa.

Gauzak horrela, edozein antzerkiaren baldintza berberak betetzen ditu Araian inprobisatutako horrek; azken bost urteotan bertan izan ohi dira Gasteizko Principal Antzokiko teknikoak ere, detaileak zaintzen.

Azpiegitura sendoa du jada Araiako Jaialdiak; baina, esan bezala, haren oinarriker sendoena izen bat, Javier Alkorta, eta hamaika pertsona anonimo dira.

Baliteke antzerki honetan aditua zen komediante baten arima izatea ere, inspirazio. Araian baitago "La tumba del comediante" deritzona. Bertan omen dago hilobiratua behin, aspaldi, herrira, antzerkiaren onurak bertakoei ezagutaraztera hurbildu gizona. Akaso bazekien hura bilaka zitekeela arte honen txoko egokia...



## the soul of the comedian

by / shots: i.b.m.

The village of Araia hosts one of the most important theatre festivals in the Basque Country: The Araia Comedy Theatre Festival. This village in Araba has a population of 1,200 and every August it manages to fill a theatre that seats 650. The proportions are certainly to be taken into consideration. The fact is that when you look at the long history of cultural activity in Araia you are not surprised. The story goes that a local theatre group were the main organisers behind the event when it started.

The director of the festival, Javier Alkorta, has always been involved in the festival through thick and thin. The word that best describes the festival is desire: the desire of the director to bring theatre to the people; the amount of work done by the villagers moved by the desire for everything to run smoothly; the desire of the people who attend the festival to enjoy good theatre. All of this pooled together ensures full houses at the marquee tent installed at the sports centre every year.

People normally respond positively to these kind of events, but it is also true that people need to have the habit for it formed. And, above all, you obviously need the people who are prepared to put in the work behind all the organisation. That is the case of Javier Alkorta. In Araia, children from a very young age are constantly in touch with the world of theatre. In the village it's very usual to see kids hanging around the stage, lapping up the charm of a theatre festival in a totally natural way. It comes as no surprise to see that a great number of the viewing audience are young people. But it's not all money and tradition; you also need money.

Administration is the only one responsible for that, but at times the money forthcoming has been very scarce. That just goes to show us once again that the real reason why art survives today is because of individual effort. In Araia, it has been the grouping together of different individual efforts that have made the festival possible. It's 10 years old and attracts more and more people every year. It's also true that the venue itself has improved a lot over the years. In the beginning they used a rather small marquee tent which in time was changed for the local cinema hall. Finally, they have settled for a venue at the local sports centre.

In August, the sports court totally transforms and the old saying men sane in corpore sano no doubt helps get this cultural offering into good shape. The work done ensures that the finished improvised theatre in Araia offers the same facilities as any purpose built one. The technicians from the Principal Theatre in Gasteiz have been on hand for the last five editions to make sure that everything runs smoothly.

There is a strong infrastructure behind the festival, but, as we've pointed out before, one name, Javier Alkorta, and many anonymous people are the strongest pillars sustaining the festival.

We're pretty sure that the soul of a comedian is floating around this village adroit in theatre. The reason we say this is because there is a grave in Araia called "La tumba del comediante" (The Comedian's Grave). They say that a man who once came to the village to show the locals the wonders of theatre is buried there. Maybe he knew that the village would become the ideal place it.

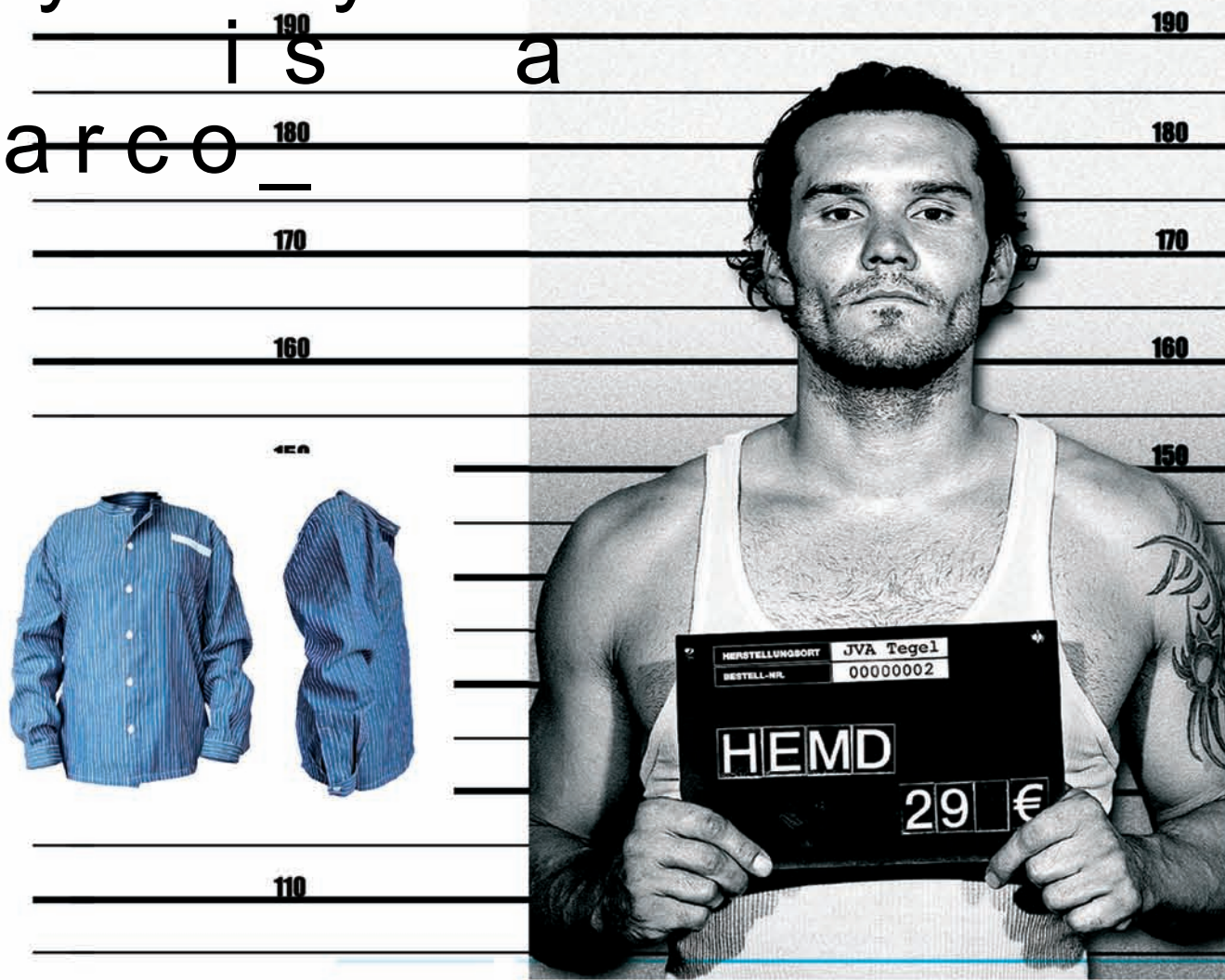


## kartzelako moda kalean jail fashion it's free

testua/by: ainger  
argazkiak/shots: herr ledesi

my taylor  
is a  
marco

"Ba nireak bere famili osoa akabatu zuen". Tarantino ez izan arren, gaur egun, "cool hunter"-ei esker, esaldi bitxi hauek edonork erabili ditzake. Horrela, Europan handiena den Tegel-ko espetxe alemaniarrean presoek euren arropak egiten zituzten, eta hauen kalitatea, diseinua eta prezioa ikusirik kanpoan saltzeko gai zirela konturatu ziren. Modu horretan sortu zen Haefltling (gatibu) marka. Momentuz, Haefltling arropa internet bidez erosi dezakegu, [www.haefltling.com](http://www.haefltling.com) webgunean hain zuzen. Umore handiz egindako web orria da eta sekulako arrakasta izan du. "Kanpoan ditudan lagunak edonor hiltzeko prest daude Haefltling alkandora bategatik" dio Matthias Meyenberg-ek, narkotrafikoagatik hiru urteko kondena betetzen ari den presoak. Orain, preso hauek, beste biktima batzuk dituzte, "fashion victims" deritzenak, baina momentuz hauei dirua xahutzea ez da delitua. Lanak ez ditu aske egingo, baina gutxienez, presondegiek diru-sarrera apartak lortzen dituztenez espetxeetan instalazio eta zerbitzuak hobetzen ari dira. Gainera, presoek



# n i r e j o s t u n a n a r k o a d a \_

gehiengoa lanean ari denez, sosa batzuk ere irabazten dituzte. Esperientzia hau munduko beste lekuetan ere errepikatzen da, Italian adibidez ([www.madeinjail.com](http://www.madeinjail.com)), baina arrakasta apalago batekin. Moda eta kartzelan arteko harremana ez da berria. AEB-ko espetxetan, jazkera arau zorrotzei esker tendentzia berriak sortu dira. Adibidez, prakak erabat jausiak ibiltzearena presondegietan gerrikoak eramatea debekatua dagoelako sortu zen. Oinetakoetan lokarrik ez erabiltzearena ere ohitura "talegeroa" da AEBtan. Bada gisa honetako negozioak susmopean jartzen dituenik. Baina moda mundua epaitzen hasita...nork ez lituzke Vitorio & Luchino kartzelara eramango? Ez al dira Agatha Ruiz de la Prada-ren diseinuak Guardiako Epaitegira eramateko modukoak? Egunero soinean daramatzagun hainbat markek Asia eta Hegoamerikako herri askotako biztanleak esplotatzen dituztela aspaldidanik dakigu... nerabeen anorexiak hitz egiten ez hastegatik....

190

180

170

160

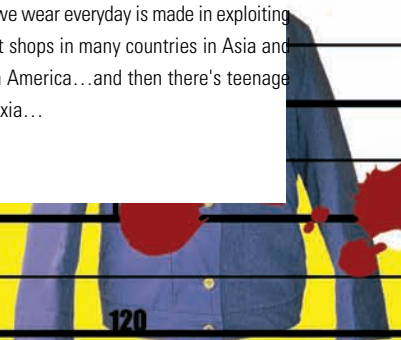
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140

110

"Well, mine knocked off all his own family." The snippet you've just read may not be a quote from a Quentin Tarantino film, but thanks to the "cool-hunters" knocking around these days, it's actually something you could hear popping up in a conversation quite easily. What are we on about? Read on. Prisoners housed in the biggest European prison Tegel, Germany, began to make their own clothes some time ago. They looked at the quality, design and price of the gear they were making, compared it to other clobber on sale on the other side of the prison walls and decided they would sell their stuff on the outside as well. And that's how the brand name Haefltling (Prisoner) came into existence. At the moment, you can only buy Haefltling clothes over internet at [www.haefltling.com](http://www.haefltling.com). There's a lot of humour at this web page and it's been a roaring success. "Anybody on the outside would kill for a Haefltling shirt" says inmate Matthias Meyenberg who is currently serving a three-year prison sentence for drug-dealing. These prisoners now have new victims to home in on: "fashion victims". At present it's still not a crime to rip that lot off. Their work is not going to get them released but the great money they're making helps

them improve internal services and facilities in the prisons. And because most of the prisoners are involved in production they also get a few shillings themselves for their bother. This same experience has been repeated in other parts of the world. You can find an example of this at the Italian [www.madeinjail.com](http://www.madeinjail.com). They haven't been quite as successful as the Germans mind you. The link between prison and fashion is certainly not a new one at that. The strict dress laws in prisons in the USA have given birth to new trends. An example of this was the trend that saw people wearing their trousers halfway down their arses. This started because prison rules don't allow inmates to use belts. Sneakers without laces is another trend that finds its origins in US prison rules. There are those who question the acceptability of the prison-made fashion, but if we start to bring the hammer down on the world of fashion...I mean, who wouldn't stick Vitorio & Luchino in the slammer? What about Agatha Ruiz de la Prada's shite? Shouldn't she be dragged up before a judge and made answerable for her crimes against humanity? We all know that the brand name gear we wear everyday is made in exploiting sweat shops in many countries in Asia and South America...and then there's teenage anorexia...



HAEFFTLING  
PRISONERS & A

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

# ENTZUN 33 KALEAN



**Kuraia**  
**Beri txarrak**  
**Public Enemy**  
**Iggy pop**  
**Ikus**  
**Dicipulos de**  
**Dionisos**  
**Eraso**  
**Mal de ojo**  
**La buena vida**  
**Compañía de**  
**sueños ilimitada**  
**Ekon**  
**Harlax**  
**Karidadeko benta**  
**Leihotikan**  
**The Bröntes**  
**Caesars**  
**Black Rebel**  
**Motorcyclr Club**  
**Nothing Hill**  
**Carnival**

**ERREPORTAJEAK:**

J.A. Areta Goñi, R'n'R-aren begirada 10 urtez  
 Txileko estatu kolpearen 30. urteurrena musikaren ikuspuntutik

**DISKOKAK:**

Tomahawk, Culture, Terranova, Vladimir, The Tyde, R. Dorfmeister, Habeas Corpus...

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



Argazkia: Luis Azanza / Monster; Dhanuelle Goñi / © Kukuxumusu



kukuxumusu.com

**gure!**  
**arteana!**  
**euskaraz**

Bizkaiko Foru  
 Aldundia  
 Kultura Saila

Diputación Foral  
 de Bizkaia  
 Departamento de Cultura

modorra  
2003

testua/by: laura palmer  
argazkiak/shots: txuma eta uxeta labrit

irailak 25-28  
erribera merkatua, bilbo

september 25-28,  
erribera market, bilbo

2003



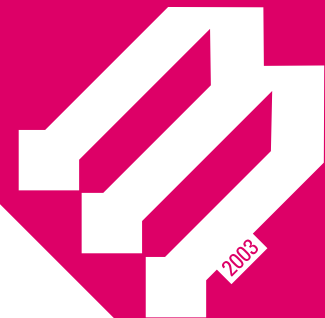
### MODORRRA

moda pasarela

alternatibo gisa sortu da Euskal Herriko nahiz atzerriko diseinatzaileen lanak erakusteko. Euskal Herriko moda berria eta diseinatzaile gazteen lanak erakusteko plataforma gabeziari aurre egin nahirik, Modorrrak, diseinatzaile hauentzat profesionaltasunerako ate bat, ikuslego zabal batetara iristeko modu bat, eta bide batez, hiriaren bizitzan parte hartzeko aukera bat eskaintzen du (espazio publiko ezberdinak erabili direlako proposamen guzti hauek erakusteko).

Edizio honetan 15 diseinatzaileen lanak aurkeztu dira eta Argentina izan da herrialde gonbidatua. Honetaz gain, 35 diseinatzaile merkatuko postu ezberdinetan egon ziren sakabanaturik, haragi eta fruta artean, euren bildumak erakutsi eta saltzen. Desfileak, emanaldien ardatz eta adierazgarri izan dira. Desfile bakoitzarentzat sortutako koreografia landuak eta modelo ez profesional eta dantzariak egindako jantzien interpretazioak izan dira Modorra-ren originaltasun ikurretako bat. Berez Modorrraren helburuetako bat tendentzien uholde eta inposatutako irudien aurrean estilo propioa eta aldarrikapenaren garrantzia adieraztea bait da. Proposamen ezberdin eta anitzak ikusi ahal izan dira. Adibidez Estibaliz Corral-en "las grupis van al cielo" aurkezpena, non modeloak zuzenean jotzen duen hard-core talde batekin interakzioan azaltzen ziren edo bestetik Igor Gorostizaren moduko leuntasun eskultorikoa. Aurtengoa lehendabizikoa izan da. Datorren urtean Modorra gehiago.





2003

Modorra was set up as an alternative fashion catwalk to display both Basque and foreign designers' work. Modorra is there to counteract the lack of openings for new Basque fashions and young designers. It helps them towards professionalism and offers the chance of reaching a wider audience. They also try to involve the designers in our everyday life by using different public places as the settings for their exhibitions.

This first edition featured the work of fifteen designers and Argentina was the star foreign guest this year. As well as that, 35 different designers were spread out amongst the different stalls in the market in between the fruit and veg, where they had their collections on show and sale. The fashion-shows put on have been quite expressive and central to the whole event. One of the outstanding features that afford Modorra its originality has been the wonderfully crafted choreography and the interpretation of the clothes by non-professional models and dancers. One of the important aims behind Modorra is in some way to come up with new styles and expressions that don't follow the constant waves of imposed tendencies and imagery. There were plenty of different and varied styles on display. One example of this was Estibaliz Corral's "las grupis van al cielo" ("groupies go to heaven") where models interact with a hardcore band as they play live. Another mention goes to Igor Gorostiza's sculptural softness. So, Modorra's debut has been and gone. More Modorra next year.





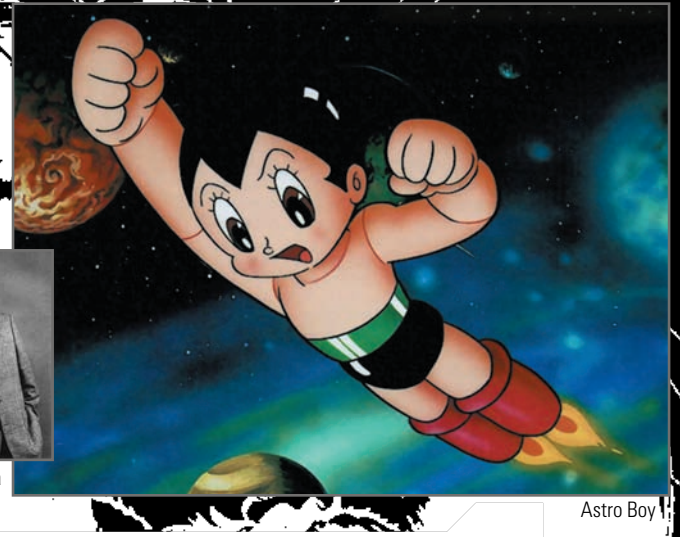
## a glossary on anime

testua / by: blanca oria

**Osamu Tezuka** is the father of an invention that started off in Japan and which has succeeded in captivating people, mostly young, from the four corners of the planet. His **Astro Boy** (1963) was the first successful series to be screened on American TV, and it opened up the door to what is currently one of the most exported Japanese singularities: **Anime**. That and what came along with it. We're talking about printed comics: **Manga**. When **Miyazaki** won the Gold Bear in Berlin and then the Oscar in 2003 for his **Spirited Away**, Western industry finally gave a definitive yes to "Japanese cartoons" and laid the foundations for a relationship whose future is still hard to envisage.



Osamu Tezuka



Astro Boy

What we can do now is take a look at the denominations used, half in Japanese, half in English, that you have to know if you mean to have a half-decent specialised conversation on the topic of **Anime**. The Japanese borrowed the word **Anime** from the French to describe their more than blossoming animation industry. As well as the mentioned **Hayao Miyazaki** and **Osamu Tezuka**, we soon come across **Katsuhiro Otomo** (father of **Akira**, 1988), **Isao Takahata** (**Miyazaki's** partner and responsible along with the same for the unforgettable **Heidi** in its beginnings), **Mamoru Oshii** (passionate fan of cyber-aesthetics and creator of such imaginative future universes as **Ghost in the shell**), **Rin Taro** (**Metropolis**, 2002), **Hiroyuki Kitakubo** (**Blood: The Last Vampire**, 2000), **Hiroyuki Okiura** (**Jin Roh**, 1999), **Yoshiaki Kawajiri** (**Vampire Hunter D: Bloodlust**, 2001), **Hideaki Anno**, **Satoshi Kon**... Dozens of names whose creative universes are hidden away in different parts of Japan where teams of artists with lots of imagination and not too many means have developed all types of styles and genres. They have been able to perfect all of this by using the technology available and they touch upon topics that vary from samurais, vampires, space, the reality that surrounds us, magic, terror, the future and this slipping game between the real and the unreal where the characters handle themselves like true experts. But it's not just names that we're talking about because **Anime** has invented language of its own. An **Otaku**, Japanese for a formal "You", becomes a definition of something that goes a bit further than the word fan. This denomination, which has a derogatory undertone to it in Japan, is used in the West to describe a type of **Anime fan** whose interest is not limited by language barriers or by whatever possible

difficulties in always finding out that little bit more.

They are the people behind **Fan-Sub**, subtitled **Anime** that is distributed through alternative channels. These fans use the new technologies available nowadays to spread the word on their hobby-obsession. They've come up with words like **CasPlay** which are basically meets at **Anime** festivals where fans dress up as their favourite heroes.

This mini-glossary wouldn't be complete without the word **Manga** where a great deal of the animated films have originated and whose origin is to be found in a country where artistic expression is intimately tied to illustration. One of the fundamental characteristics of **Mangas** is serialisation which means that you have never-ending stories that create strong loyalties among fans as they progress. In **Anime** this leads to series and **OVA's**...

The topics touched upon in both **Manga** and **Anime** are as varied as the creators and through their stories we get to know **Bishonen**, stories starring good-looking males; **Kamis**, gods or spirits; **Shaja Anime**, stories about personal relationships; **Mecha**, adventures with mechanical freaks, robots...; **Cyborgs**, half-humans/half-machines for whom feelings are an unfinished business. There is no limit to these denominations or topics and technological advances have done nothing but encourage the creativity of these **Anime** artists who have had no problem whatsoever with taking the jump from paper to the screen. What they have created so far, they have done so with their own market in mind. They haven't been aware that the West is also crying out for **Anime**.



Akira



Katsuhiro Otomo



Chihiroren Bidaia- Spirited Away



Isao Takahata



Hayao Miyazaki





Vampire Hunter D: Bloodlust



Blood the last vampire



Jim Roth



Ghost in the shell!

## anime-az hitz egiteko glosario bat

**Osama Tezuka** da Japonian jaioterra izan eta planeta osoko jendearengana iritsi den asmakizunaren aita. Bere **Astro Boy** (1963) izan zen AEB-tako telebistan zabaldutako lehendabiziko telesail arrakastatsua, eta honek ireki zizkion atek gaur egun Japoniak esportatzen duen produkturik bitxienetakoari: **Anime**-a eta honen atzetik, albotik, paperean marrazturiko mundu oso bat: **Manga**. **Miyazaki**-k eta bere **Chihiroren Bidaia**-k 2000. urtean Berlin-go urrezko hartza eta gero Oscar-a jaso zituztenean, mendebaldeko industriak baiezkotzea ematen die "japoniako marrazki bizidunei" eta etorkizun argirik gabe bada ere, bi munduen arteko harremanaren atek irekitzen dira.

Baina erdi japonieraz erdi ingelesez izendatzen ditugun kontzeptu horietan murgiltzea beharrezkoa izango zaigu **Anime**-aren inguruan ezaguera minimo batez hitz egin nahi badugu. **Anime**-a japoniarrek euren animazioa izendatzeko frantsesetik hartutako hitza da. Esploratzeke dugun eremu honetan, aipatutako **Hayao Miyazaki** eta **Osamu Tezuka**-z gain, **Katsuhiro Otomo** ( **Akira**-ren aita, 1988), **Isao Takahata** ( **Miyazaki**-ren bazkide eta hastapenean **Heidi** ahaztezinaren aita ), **Mamoru Oshii** ( cyber estetikaren maitale eta **Ghost in the shell** bezalako unibertso berezien sortzailea), **Rin Taro** ( **Metropolis**, 2002), **Hiroyuki Kitakubo** ( **Blood the last vampire**, 2000), **Hiroyuki Okiura** ( **Jin Roth**, 1999), **Yoshiaki Kawajiri** ( **Vampire Hunter D: Bloodlust**, 2001), **Hideaki Anno**, **Shatoshi Kan** eta beste hainbeste topatzen ditugu....Makina bat izen, zeinen unibertso kreatiboak Japoniako txoko ezberdinetan topatu daitezkeen. Irudimen handi eta medio gutxirekin marrazkilaria talde ezberdinek, teknologia lagun, estilo eta genero ezberdinak garatu dituzte, samurariatatik hasi eta , banpiroak, espazioa, inguruko errealitatea, magia, beldurra, etorkizuna eta hain gustukoa duten eta hain ongi lantzen duten errealitate eta irrealitatearen artean dagoen muga hori, beste batzuen artean.

Baina ez dira izen propioak soilik, **Anime**-ak bere hiztegi propioa garatu duelako. **Otaku** hitzak adibidez, japonieraz "zu" esanahia duen hitzak adibidez zaletua baino gehiago den norbait definitzeko erabiltzen da. Izendapen honek, kutsu ezkorra du Japonian baina bertatik kanpo, genero eta hizkuntzen zailtasunaren

gainetik dagoen zale sutsu eta amorratua definitzeko erabiltzen da.

**Otaku**-ak dira **Fan-Sub** azpitituludun **Anime**-aren arduradun -eta teknologia berriei esker- banatzaile alternatiboak. Haiei zor zaie **CasPlay**-en sorrera: **Anime** jaialdiak non zaleak euren pertsonai kuttunen moduan mozorrotzen diren.

Mini glosario honetan ezin **Manga** hitza ahaztu. **Manga**-ren oinarritik sortu dira animaziozko film gehienak. Ez da zaila, ilustrazioa bere kultura eta izaeran hain sustraiturik duen herrialde batean. **Manga**, ezaugarri nagusi bat du: serializazioa. Honexegatik istorioak abentura amaigabeetan bihurtzen dira eta aiez ale irakurlea zaletzen joaten da. Hau, **Anime**-aren munduan ere islatzen da. Animean normalak dira serieak eta **Ovak**...

Bai **Manga** eta bai **Anime**-an, gaiak, egileak bezain anitzak dira. Euren istoriei esker **Bishanen** (mutil eder eta segailak protagonista dituztenak), **Kami** ( jainko eta espirituak ), **Shaja Anime** ( harreman pertsonaletan oinarriturikoak), **Mecha** ( munstro mekanikoak eta robotak) **Cyborg** ( sentimenduekin nahasmenduak dituzten erdi gizaki erdi makinak)... Ez dago ez gai ez izendapen mugarik. Garapen teknologikoak gainera marrazkilarien kreatibitatearekin areagotu eta orain arte kontsumo propiorako zen produktua paperetik pantailara pasa eta **Anime** egarri zegoen mundu guztira zabaltzen hasi dira.



Gantz, manga



Blame, manga

# no comment

tunisia



argazia / shot: smiley



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sinadura/sign .....

skate orbainak  
skating scars

irudiak / images: cesar torales

, muturrekoak, ubeldurak, hezur hautsiak, kraskatekoak, grapak, z



ostiak, puntuak, muturrekoak, ubeldurak

crunching blows, stitches, mashed pussers, k



crunching blows, stitches, mashed pussers,



teeth shattered against



, stitches, mashe

s, painful scars en

bruises, broken bones, l

ostiak, puntuak, muturrekoak, ubeldurak, hezur hautsiak, kra

ementuaren kontra hautsitako hortzak, zilipurdiak, kopetekoak, gorputzean eta ariman min e

engraved in body and soul.

attered against cement, tumbling head

attered against cement, tumbling head

d pussers, bruises, broken bones, bolts

graved in body

skatekoak, gro

aren kontra hautsitako hortzak, zilipurdiak, kopetekoak, gorputze

unrepeat



orbainak... guztiak une labainkor eta errepika ezin baten truke



orbainak... guztiak une labai



pit foreheads, painful scars en

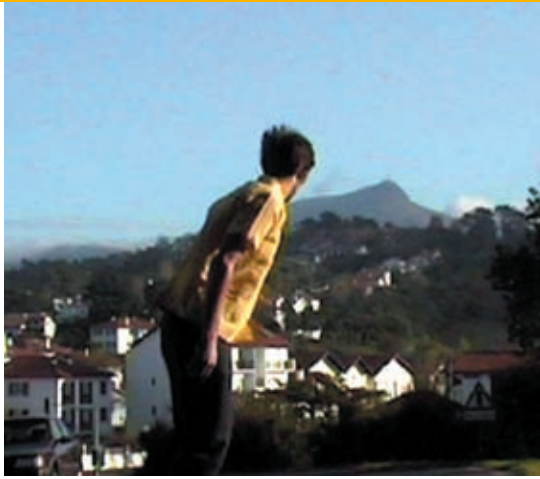
able

aten duten orbainak... guztiak une labainkor eta errepika ezin baten truke

min ematen duten orbainak...

ruke





testua / by: thebalde

## skating down that hill... ticzag... aldapan behera labainduaz

TicZag bideoan, bizitza eta gorputzaren erritmo eta mugimenduak ulertzeko modu baten isla ( eta apologia ) egiten du Juan Aizpitarrek. TicZag-en, monopatin erritmoak gidatuta, abiadura, denbora, paisaia eta istripuaren kontzeptuei erreparatzen zaie.

TicZag ez da road-movie bat. Mugimendua, abiadura eta errealitatea kaptatzeko bidai inizatiko bat da. Gorputzak eta hari itsatsitako gailuak urratsen tik-tak mugimendua zig zag mugimenduetan bihurtzen ditu. Guzti honen isla, etenik gabeko kamara travelling batetan jasotzen da. Paisaiaren iragana eta koloreen lausotzea zig-zag erritmoan ikusten ditugularik. Guztia Juan Mari Beltran eta Xabier Erkizia filmerako propio egindako doinuekin apaindurik.

Europako errepide ezberdinetan eta hiru asteetan zehar filmatutako bideo honetako protagonistak 30 urteko gizaseme iaioa eta edozein obratik lapurtutako oholtzarekin eginiko monopatin bereziak dira. Amaierarik gabeko aldapan behera, bizitzari aurre egiteko modu ezberdin ugari dagoela oroit arazten digu bideo existenzial honek. TicZag → bizitzaren errepideetan ibiltzeko modu bat da...zurea bilatzea...zuri dagokizu...

Juan Aizpitarre strives to show a distinct way of understanding life and the movement and rhythms of the body in the video TicZag. In TicZag we get to take a closer look at the concepts of speed, time, the surrounding scenery and accidents. And all of this to the rhythm of a skateboard.

TicZag is not a road movie. It's an initiating journey in our quest to capture speed and reality. The plodding sound of steps is changed to the zigzagging swooshing of the body and the device stuck to it. All of this is constantly captured by a moving camera. We stare at the passing of the surrounding scenery and the blurring colours as it zigzags by. All, with the sounds composed for the film by Juan Mari Beltran and Xabier Erkizia. The stars of this film shot on different European roads over three weeks are skilful 30-year-olds and special skateboards that look as if they have been made from any old board stroked off a building site anywhere. As we are plunged down never-ending hills, this film reminds us there are many different ways of approaching life. TicZag is a way of travelling down the walkways of life...time to find yours...it's up to you...



44-45

## fun-tsak meets ascii disko

19:25 Donostia. Fun-tsak Ascii Disko-ren zain daude. Berandu dabil. Puntualitate germanikoak ere bere salbuespenak behar ditu. Ascii Diskoren promozio orriari beste begirada bat. "popatik indie pop, popatik glam rock, popatik technohouse eta electroclash...popatik gitarra elektrikoak... Uf! umore onez azaltzea espero dugu.

Ascii Disko-ren moztorropean Daniel Hoc musikaria ezkututzen da. Hamburgon bizi da eta egunero egiten die bazkaria bere neskalaguna eta haren katuei. Promozio orriak dixit. Bat batean gure ondoan dagoela konturatu gara.

Zer moduz?  
Ongi

Zer asmo duzu gaur gauerako?  
Kaña sartzeko asmoa dut. Jendea dantzan eta mugitzen ikusi nahi dut...hau hemengo tabakoa al da?

Ez ez da tabakoa... erretzekoa bada baina ez da tabakoa  
A bale...

Aurkeztu berri duzun diskoan estilo ezberdinak somatzen dira...

Bai. Aniztasun handia dago. Gauza minimalak, pop doinuak, diskoa... gustatzen zaidan gauza oro sartu dut diskoan...

Ze makina mota erabiltzen duzu?

Gauza merkeak erabiltzea gustatzen zait. Ez naiz sofistikazioaren aldekoa. Nire musika gauza merke eta eskuragarriekin egiten dut. Autonomoa izatea gustatzen zait.

Aizu aurretik egon al zara inoiz hemen?

Hemen Donostian ez. Bilbon egon nintzen. Pintxatzen. Baina beno ez zen oroitzeko moduko gau horietako bat izan.

Gure asmoa alde zaharrera joan eta pintxo batzuk jatea zen.

Etorri nahi duzu?

Ezin dut. Berandu nabil. Gaur gauekorako soinu frogak egin behar ditut eta gauzak prestatu.

Guk atzo pintxatu genuen  
Biek?

Bai. Atzokoan nahiko jende hurbildu zen. Oso jende fashion-a... badakizu... modeloak eta... Orduan ez zatoz pintxoak jatera...

Gustora joango nintzateke baina ikusi ze aurpegi dudan. Iritsi berri naiz eta ia lorik egin gabe berriro tokatzen zait lan egitea...

Bale, ba orain argazki batzuk atera eta gero gauean ikusten dugu elkar emanaldian

Argazkiak? Aurpegi honekin?

Lasai... aurpegia ez da azalduko eta...



testua / by: fun-tsak irudiak / images: fun-tsak

to eat. Do  
I can't. I'm  
get things re  
We did a gig  
Both of you?



...y on down to the old part and grab something  
you wanna come along?  
ate as it is. I've to do the sound check for tonight and  
ady.  
g last night.



19:25 in Donostia. Fun-tsak are waiting for Ascii. He's late. Suppose German punctuality must have its exceptions as well. Another quick glance at Ascii Disko's promo flyer... "pop indie pop, pop glam rock, pop technohouse and electroclash...pop electric guitars...Whoa! We certainly hope he's in a good humour when he turns up.

Daniel Hoc is the musician that hides behind the disguise known as Ascii Disco. He lives in Hamburg and he makes lunch for his other half and her cats everyday. That's what it says on the promo anyway. He's just snuck up on us.

Howya?  
Grand.

What are you gonna get up to tonight, then?  
Well, I'm gonna go let it rip. I wanna see people jumping around and dancing...are those fags from here?

No, it's not tobacco...you can smoke it but it's not tobacco.  
Ah yeah, I get you...

You can hear loads of different styles on your new record...  
Yeah. There's loads of variety in there alright. Minimal things, pop melodies, disco...everything I like ended up on the record...

What type of gadgetry do you use to make your records?  
I like to use cheap stuff, you know. I'm not really mad on all that sophisticated gear. I like to make cheap and accessible music. I like to be self-sufficient.

Have you ever been to these neck of the woods before?  
Not in Donostia. I was in Bilbo alright, doing a session, but it wasn't what you would call a memorable night.

We're gonna mosey on down to the old part and grab something to eat. Do you wanna come along?  
I can't. I'm late as it is. I've to do the sound check for tonight and get things ready.

We did a gig last night.  
Both of you?

Well. There was a decent crowd last night. You know... really hip fashion people... models and the like... so you're not coming for a bite to eat then?  
I'd love to but look at the crust on me. I've just got here and I'll probably have to play without getting any kip again...

Alright, well, we'll just take a few photos and we'll see you at the show tonight.  
Photos? With this head on me?

Easy boy...your face won't be in the picture...





outlook



testuak

EUSKARA / BASQUE

testua / by: markos

0 items, 7,57 GB libres



texts



argazkiak

## \_software librea euskaraz\_

Informatikan ingelesa nagusi. Halaxe izan ohi da. Dena den, orain joera alda dezakegula dirudi software libreari esker. Software jabedunekin enpresen menpe ginen. Bakarrik enpresek nahi zutena egin genezake softwarearekin. Baita ere programak gure hizkuntzan ikusi. Software librearekin ordea gu gara arauak ezartzen ditugunak eta guk nahi adina egin dezakegu harekin.

Haien artean softwarearen lokalizazioa (i10n) eta internazionalizazioa (i18n) deritzaiena (internacionalization hitzak 18 hizki ditu hasierakoei eta bukaerako n artean eta localization 10 l eta n artean) Lokalizazioa: Sistema batek guk datak, zenbakiak eta diru ikurrak idazteko ditugun erak adierazteko duen gaitasuna da. Internazionalizazioa: Programak hizkuntza batean baino gehiagotan agertzea lortzeko egiten den prozesua (sistema berean eta aldi berean)

Argi gelditu behar dena zera da: Ordenagailu berean erabiltzaile bakoitzak berak nahi duen hizkuntzan izanen ditu programak. Demagun Miren eta Hans elkarrekin bizi direla eta Miren euskalduna izanda bere programak euskaraz nahi dituela. Hans-ek, ordea, alemanieraz nahi ditu. Orduan Mirenek bere saioa hasterakoan programak euskaraz ikusiko ditu berak honela nahi izan duelako eta Hans alemanieraz.

GNU/Linux sistemak dagoeneko ongi egokituak daude lokalizazioaren aldetik datak, diru ikurrak etab. euskaraz behar den bezala erakusteko gai baitira baina internazionalizazioak prozesu zabalagoa suposatzen du eta nahiz eta aurrerapauso ederrak eman diren oraindik badago lan dezente egiteke.

Lokalizazioan programak itzuli behar dira. Hau, normalean, lan handia, astuna eta ikustezina izaten da eta orain arte egin den lan gehiena boluntarioen bidez izan da.

Salbuespenak dira Eusko Jaurlaritzak itzulitako OpenOffice.org suite ofimatikoa, Linux Mandrake banaketaren instalazioa eta Gnome leiho kudeatzailearen zenbait zatiren euskaratzea, azken urte honetan. EuskalGNU elkartearen web gunean proiektu hauen berri ikus dezakegu eta baita ere talde honek pentsatu, kudeatu eta garatu dituen proiektuak eta inoiz bukatuko ez direnak, KDEuskaraz Proiektua adibidez.

KDE ingurune grafiko bat da. Hau da, ordenagailu batekin lan egiterakoan ikus daitezken leihoak. KDE proiektua 41 hizkuntzatan

banatzen da mundu osoan zehar interneten bidez eta GNU/Linux ia banaketa guztiek dakarte.

KDE-k erabiltzaile arruntak behar duena du: fitxategi kudeatzailea, web arakatzaila, eposta programa bat, musika entzuteko, irudiak ikusteko, html orriak egiteko, cdak erretzeko programak... izan ere bere suite ofimatikoarekin dator, KOffice izenekoa. KDE-ren euskaratzea duela hiru urte hasi zen baina oso proiektu handia da eta jasotzen duen laguntza eskasarekin zaila da aurrera eman ahal izatea. Eta zergatik ez da inoiz bukatuko? Ba, software libre proiektu gehienak bezalaxe KDE proiektu bizia delako eta denbora joan ahala bere burua garatzen duelako.

Hala ere, gutxieneko hitz kopurua gainditu zen eta euskara hizkuntza ofizialen artean dugu KDE proiektuan. Honela KDE duen edozein GNU/Linux banaketa euskaraz izateko aukera badago eta berdin Japonen edo Brasilen zure ordenagailuarekin euskaraz hitz egin ahalko duzu.

Orduan, euskalduna bazara eta softwarea euskaraz nahi baduzu badakizu nora jo behar duzu, ezta? Erraiozu aio kexaka ibiltzeari, egizu zuk zerbait orain baituzu bai aukera eta baita ere prozesu osoaren kontrola.

Ohartu bat: ez kezkatu, ez da lan teknikoegia, ez duzu ezagutza tekniko izugarriak izan behar, bakarrik gogo pixka bat eta ilusio anitz. Gainontzekoa denon artean lortuko dugu.



disk



tipos



types



photos



INGLESA/ENGLISH

0 ítems, 7,56 GB libres

## free software in basque

English is boss in the world of computers. That's about always been the way of it. Nevertheless, things might be about to change thanks to free software. Before we were at the mercy of software manufacturers. They decided what we could and couldn't do with their products. That applies to what we could and couldn't get in our language, but free software means we play by our own rules and, basically, we set our own limits.

Amongst those are what are known as the software's localisation (110n) and internationalisation (118n) (internationalisation words are placed between 18 at the start and the letter n at the end, localisation ones are located 110 and n)

Localisation: this is the system's ability to read and express the way we write data, numbers and money symbols.

Internationalisation: the process which enables programmes to appear in more than one language (in the same system at the same time).

What needs to be clearly understood is the following: Each user of the any one computer can have their programmes in the language they wish.

Lets imagine Miren and Hans live together and Miren, as a Basque, wants to have her programmes in her own language. Hans, on the other hand, wants his ones in German. Well, the above allows Miren to use her system in Basque because that's what she wants. The same goes for Hans.

The GNU/Linux systems have already been well adopted in Basque as far as localisation is concerned and they are well able to show data, money symbols, etc...but the internationalisation process requires a broader process and even though great advances have been made, there's still quite a lot of work too be done in this field.

Localisation programmes need to be translated. This normally calls for a lot of burdensome, painstaking work and most of the work that has been done so far has been voluntary.

The exceptions to this are the OpenOffice.org suite, the Linux Mandrake distribution installation and several parts of the Gnome Windows Manager which have been translated by the Basque Regional Government in the last few years.

You can get information on all these projects at The

EuskalGNU Elkarte (BasqueGNU Association) web page. You can also find information on all the projects they have planned, managed and developed as well as they ones they've never finished (The KDEBasque Project is an example of this).

KDE is a graphical desktop environment. What that basically means is that it's the windows you see as you work with your computer. The KDE project is distributed in 41 languages via internet all over the world. Almost every GNU/Linux distributor has it.

KDE has all the average user needs: a file manager, a web explorer, an e-mail programme, you can listen to music, view images, create html pages, burn CDs...it comes with its own office suite called KOffice.

The work of translating KDE into Basque started three years ago but it's a mammoth task. The meagre subsidies make it very hard to make any sort of decent progress. And just why will it never be finished? Well, like most software projects, KDE is a living thing and it is constantly growing and changing.

Despite the above negativity, the minimum amount of words necessary have been translated and Basque is now on the list of official languages in the KDE project. This means that any GNU/Linux distributor with KDE should be available in Basque and you should be able to communicate with your computer in Basque, even if you are in Japan or Brazil.

So, if you are a Basque speaker and you want your software in this language, you know where to go, don't you? Time to say goodbye to all your problems and get involved. The opportunity is there for you, you get to control the whole process.

A wee note to finish off: don't be overwhelmed by it all. The work involved is not too technological and you certainly don't need to be a technological wizard. All that's necessary is a bit of effort and the desire to do it. We'll get the rest of it done between the lot of us.

the balde 12

software

hard disk

lanak

disko gogorra

dokumentuak

works

teclas

Teclas

### Diseños de teclado

Cuando se seleccionan varios diseños de teclado, aparecen en la barra de menús.

Escritura: **Latina**

- Brasileño
- Británico
- CSA Canadiense
- Danés

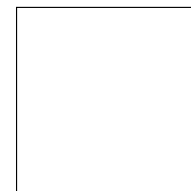
### Repetición de tecla

Velocidad rep. tecla    Espera entre repetición

Lenta    Rápida    Corta    Larga No

Teclas de función...    Opciones...





# AUDIO



## DAVID BOWIE Reality

57 urteak beteta, Bowiek 26garren diskoa kaleratu berria dauka. "Soinu gogorra izango du" esaten zuen Bowie-k duela hilabete batzuk. Ohial elektronikoein jolasteari utzita berriro gitarrak ezagutu izan balitu bezala azaldu zaigu oraingoan abeslaria. Aurrekoa zuen "Heathen" izenekoan bezala, kantuak 9/11 ondorengo gogoetan dute oinarria. ulertzekoa David Bowie Ground Zero delakotik oso gertu bizi dela jakinik. Musikari helduta, nabarmentzeko modukoa da "Bring Me The Disco King", rock girotik urrunduta egindako abesti luzea, eta baita diskoak dakartzan bi bertsiok ere: "Pablo Picasso" Moder Lovers taldearen aspaldikoa, eta "Try Some Buy Some" George Harrison-ek Beatles taldearen azken amiltzea hasten zela idatzia (1973). Edozein kasutan, eta bere azken urteotako lanik onena izan gabe ere, "Reality"-k artistaren helduaroa luzatzen dakien Bowie aurkezten digu, garaikide eta lagunak dituen Iggy Pop eta Lou Reed-en antzera.

57-year old Bowie has just released his 26th album. Bowie commented a few months back that: "the sound will be harder". It's as if the singer has cast aside his electronic toys on rediscovering the guitar. The songs are laced with post-9/11 sentiment, exactly the same sort of stuff that he served up on his previous "Heathen". The quite unrocky "Bring Me The Disco King" and the two cover versions; the old Moder Lovers' "Pablo Picasso" and "Try Some, Buy Some" - written by George Harrison (1973) as the Beatles headed towards their end - are amongst the best moments on the record. Even though it's not the best thing he's come up with in the last few years, "Reality" shows that Bowie will be around for a while yet. Just like a few friends from his generation: Iggy Pop and Lou Reed.

asier leoz

## THE RAVEONETTES Chain gang of love

Jesus & Mary Chain. The Cramps. Ramones. Detroit. Du-Dua. Buddy Holly. Hitchcock. Bela Lugosi. Jerry Lee Lewis. Gehiago? John Waters. Psycho-Billy guztia. CBGB. Wilko Johnson... The Raveonettes bikoaren eraginek erremediorik gabe eraman beharko gintuzkete ipar amerikar talde batengana, eta hor dator lehenengo ez ustekoa. "Chain Gang Of Love" talde suediarren bigarren diskoa da eta berari esker azken ezustekoa etorri da, Benicassim inguruan ikusi zituztenek jaso zutena, euren zuzeneko ez bait da nolana hikoia. Diskoan aipatutako guztien ukitua sentitu daiteke 1.44 eta 3.15 iraupen mugak pasa gabe. The Ronettes-en moduko koruak eta B'52-en nerbioa arazorik gabe bizi dira Pro Tools-arekin gela konpartitzen.

Jesus & Mary Chain,. The Cramps. Ramones. Detroit. Du-Dua. Buddy Holly. Hitchcock. Bela Lugosi. Jerry Lee Lewis. Some more? John Waters. All Psycho-Billy. CBGB. Wilko Johnson... You can't stop American bands springing to mind when you listen to the duo The Raveonettes. That's when you are surprised for the first time. It's this Swedish band's second LP. And that's the reason for your second surprise; their very uncommon live show which those of you who went to Benicassim are sure to have witnessed. All of the bands mentioned above can be felt somewhere in these songs that go from 1.44 to 3.15 in length. This lot have no qualms about mixing Ronettes' style choruses, B'52s' edge and the Pro Tools.

asier leoz

## FRANK BLACK AND THE CATHOLICS Show me your tears

Pixies-en itzulera zertan gelditzen den jakiten dugun bitartean, bostondarren buru zenak lan berria dakar eta, bide batez, gauzak zein sinpleak diren erakusten digu. Frank Black & The Catholics taldearen diskoa "Nadine" izenekoak zabaltzen du hiruzpalau akorderen gainean. Blues egitura trinkoa eta surf tankerak dituzten gitarrak, hori baino ez du behar aparteko gaitasuna daukanak. Uneren batean The Artist Formaly Known As Black Francis azaltzen da, batez ere ahotsak tonu altuak bilatzen dituenean ("Massif Centrale"). Bestalde, tabasko festa giroan sartuta, "Dead Flowers" stonetarrari egin zaion keinurik politena egiten dio ("Horrible Day").

While we are waiting to see what becomes of the rumours about the Pixies getting back together, the ex-leader of the band has got something new for us and he certainly shows just how easy it all can be. The three or four chords that make up the song "Nadine" open up things on these bucks' latest. Surf sounding guitars playing a over a blues structure, a genius needs nothing more. There's the odd moment where The Artist Formally Known As Black Francis puts in an appearance, especially on the high-pitched tunes ("Massif Centrale"). You'll also come across the Tabasco-drenched tip-of-the-cap to stoner on the beautiful "Horrible Day".

asier leoz

## THE NEPTUNES The Neptunes presents... Clones

Bada denbora musikan ekoizleak egileak bezain besteko garrantzia duela. Abestiak inportanteak dira, baina baita gainean jarri behar zaien jantzia egokiena izatea ere. Azken boladan laguntza eske joan zaizkienei erreparatuta, The Neptunes taldearen bulegoak Don Vito Corleone-rena ematen du: Justin Timberlake bere pop irudia baztertzeko lagunduko dion soinu berriaren bila edo The Rolling Stones, hamar urte kantu duin bakar bat ere egin gabe denbora gehiegi zelaz azkenean ohartuta. Emaizak bikainak dira batzuetan (Ludacris), indar gabetuak bestetan (Snoop Dogg) baina orokorrean halako arrakasta izana justifikatzen dute. Proposamenak, hori bai, behera egiten du nabarmen The Neptunes protagonista bakarrek direnean, ekoizlea eta musikaria, basikoak biak, gauza desberdinak direla azaleratuz.

It's about time that music producers were afforded the same importance as the makers of the music themselves. The songs are important, but so is the way these songs are treated. If you take a look at the list of people who have sought out these guys help, you'd be forgiven for thinking that their workplace was an office owned by a certain gentleman called Don Corleone. Justin Timberlake popped in hoping to find a new sound that would enable him to cast off his boyish pop image. The Rolling Stones finally copped on that ten whole years without a single decent song was taking the piss a bit and they dropped by as well. Some of the end results are excellent (Ludacris) and others are quite weak (Snoop Dogg), but the overall record justifies the success it's had. It must be said that the standard drops noticeably when it's just The Neptunes on their own and it becomes quite clear that a musician and a producer, both equally necessary, are completely different things altogether.

asier leoz

**KURAIÁ** Iluntasunari Barre  
Kuraia hasiera batean behin-behineko egitasmo bat bezala aurkeztu zen, disko eta bira bakar bat. Halere eta azken urte eta erdian bizitako esperientzia positiboak bultzaturik jarraipena grabaketa berri bat eta honen ostean etorriko den birarekin ematea erabaki dute. Lehendabiziko disko zein kontzertuek izandako erantzun aparten ostean artega Itzaroten dugu beraien kantu sorta berria. Intentsitatea, sendotasuna, indarra, izerdia...

**ERASO!**  
Grisez bustitako egunak Euskal Herriko rock eta metal musika eszenan Itzal handiko talde honen hirugarren diskoa, lehena Metak diskoetxean. Ezagun zalen gitarren indarrari muzin egin gabe honakoa taldearen diskorik "rockeroena" izan daiteke. Mikel Cazalisek (Anestesia, Negu Gorriak, Kuraia) grabatua eta ekoiztua Haritz Harreguyk nahastu du Garaien Emaiziz: sendotasuna eta indarra kantueta aramano, amorrua melodia itsasorrekina baita abiadura une geldoekin nahastuz lortua. Finean, rock, metal, thrash....

**BAP!! Bazen** (CDaudio + DVD)  
Harribitxi bat! BAP!! taldeak. Andoingo Gaztetxean, eskalari zuen bere azken kontzertua eta haxe CDaren eta DVDaren edukia. Azken kontzertua audioan eta Azken kontzertua gehi bere bideo lan guztiak [...ta bestela ondo? - Esan Ozenki VHSen argitaratutakoa- Hitz Egin kontzertua, Bapman!...] eta lehendabiziko maketa bermasterizatua...

**RUPER ORDORIKA**  
Kantuok jartzen ditut  
Bi urte beteko dira Hurrengo Goizean lana kaleratu eta aurkezpen birari ekin zionetik. Orduik hona hainbat zuzeneko emanaldi egin ditu musikariak bere talde den Mugalarisekin batera. Bada, azken hilabetetan zuzenekoak apur batean alboratu eta konposizio lanetan jardun du, honako kantu sorta zoragarria bilduz, aurreko lanen lidoa jarraiki baita muga berrietarako norabidea erakutsiz.

**RAFA RUEDA** Kea  
Rafa Ruedaren, TI LT taldeko abeslaria, egitasmo berria. Oraingoan erregistroz aldatuta datorriku Kea izeneko disko besapean. Britainiar kutsuko pop rock soinuak lantzen ditu, TI LT-kin alderatuta giro lasalagoak eta soinu leunagoak. Rafa Rueda inoiz ez bezala lasai melodia eta kantu perfektuaren bila.

**MADDI OIHENART / JOSETXO GOIA-ARIBE** ilhargi - min  
Maddi Oihenart hainbat musikari, aditu eta kritikoen aburuz euskal musikak duen ahots aberatsen, zintzoen eta gutxiak kutsatutakoaren jabe da. Belaunaldi berriak harritzen dituen kantuzko modu baten oinordakoa. Joxetxo Goia-Aribe musikari tradizionalako elementu eta tresnak erabiltzen ditu bere musikan ikuspuntu pertsonal batetik lantzeko bere konposizioak. Jazza, kantu tradizionala, musika berriak eta abar luze bat uzartzen dituen disko hunkigarri bat, Josetxok idatzi eta Maddik maisutasunez kantatzen duena.

**ANARI ta PETTI**  
Bildumako bigarren alba berezia da zinez. Elkar-topaketa eta esperimentaziorako leiho honek euskal musikak azken urteetan eman dituen izen garrantzitsuenetarikoa bi hartzen ditu bere baitan Anari eta Petti. Elkarrekin jorrotutako disko bat aurkezten dizuegu.

**SEN+HENDRIK ROEVER**  
Sail honetako hirugarren erreferentziak Hendrik Roeverren (Los Deltanos, Hank) Sen taldeari bogirada dakarkigu. Sen taldearen kantutegia errebisatu, Hendrik zein Aitor Uriartek abesturik, eta akustikoki landurikoak. Sen taldearen Power pop-rocka Hendriken roots ikuspuntuarekin egiten du bat.

**NICHOLAS VROMAN**  
Periods and Questions marks  
Nicholas Vromanek, Seattle (AEB), 15 urte eman ditu musikan bere disko bat Europan argitaratua izateko aurretik "Periods and Question Marks" (Metak 2003). Ekartzen digun hau, disko aberatsa da oso non folk song, ipar Amerikako herri musika eta kantautoreen tradizioaren (singer/songwriter) soinuek bat egiten duten. Azaroaren 6tik 23ra biran izango dugu.

# TOP Metak



**Kuraia iluntasunari barre**  
urriak 9 CD



**Eraso! grisez bustitako egunak**  
urriak 30 CD



**BAP!! Bazen**  
CD+DVD azaroak 27



**Ruper Ordorika**  
kantuok jartzen ditut  
CD urriak 23



**Rafa Rueda kea**  
CD azaroak 6



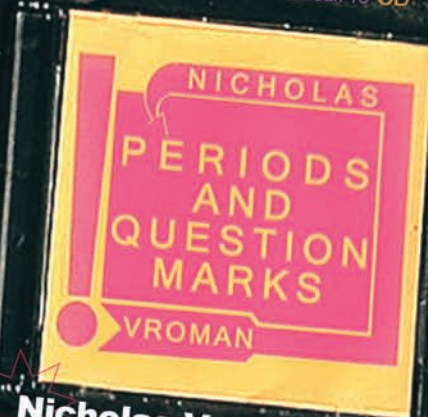
**Maddi Oihenart/Joxetxo Goia**  
ilhargi-min  
azaroak 13 CD



**Sen+Hendrik Roever**  
CD azaroak 20



**Anari ta Petti**  
CD azaroak 20



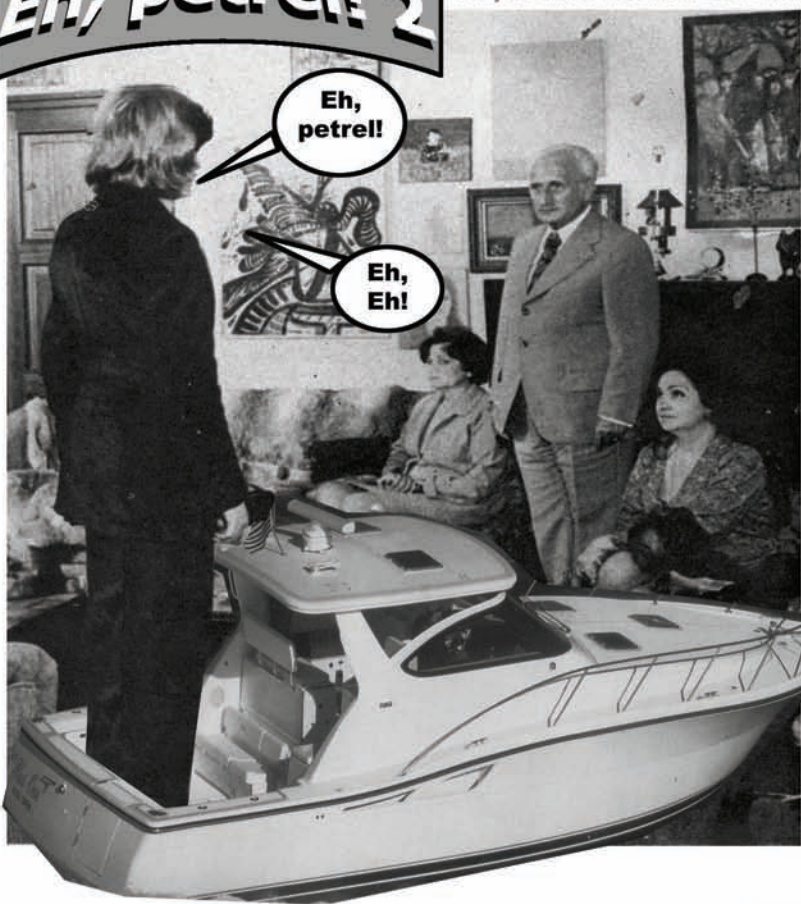
**Nicholas Vroman**  
Periods and question marks  
CD urriak 16

**PIL-PIL SESSIONS**

**alter Metak**

# Eh, petrel! 2

Abenturazko klasiko baten egokitapena  
Eloy Arenas eta Ana Maria-rekin.



Eh,  
petrel!

Eh,  
Eh!



Ze ondo gauden  
hemen itsasoan, e?  
Zu eta ni,  
libre!

Cabo de hornos!  
Fisnisterre!

Izarren  
babesean,  
gizonengandik urrun!



Pozik  
sentitzen naiz.

Aaaa

Petrel, petrel,  
nire lagun txikia!



Beitu,  
marrazki bat  
egin dizut.  
Hemen gaude biok,  
zu eta ni.

Bapatean, atean On Manuel azaldu zen,  
Julioren aita.



Zer  
gertatzen da  
hemen?

Zure seme  
anormal hau  
azkenengo ordubetean  
"petrel" deitzen  
ari zait



Baina, badakizu  
ez daukala karnetik  
eta oraingoz  
hemen nabigatu  
behar duela



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20003

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LARRAMENDI 9  
20006


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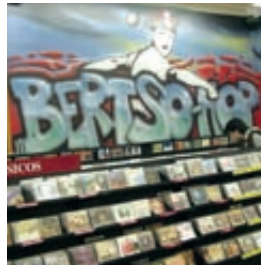
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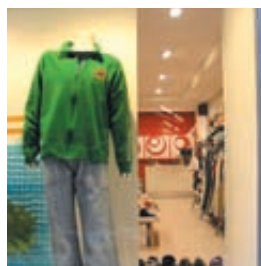


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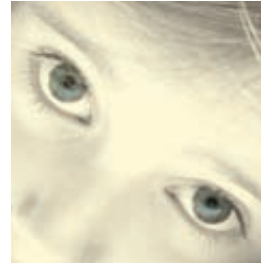
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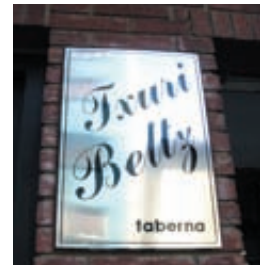
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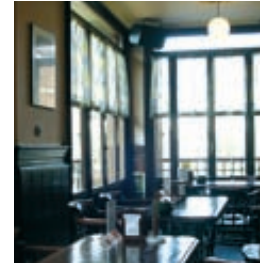
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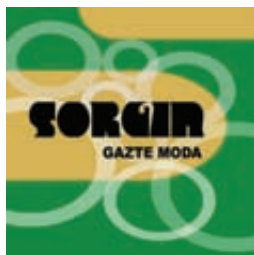


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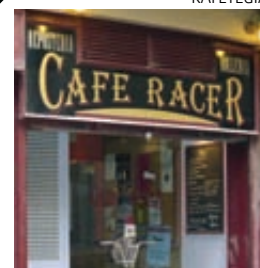
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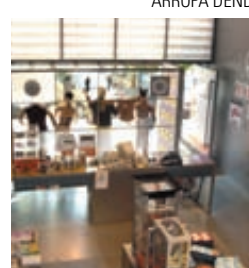
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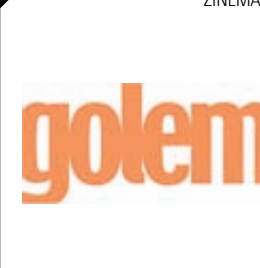
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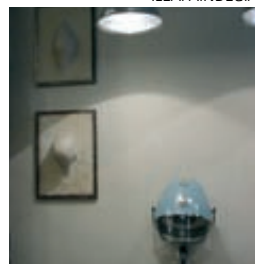
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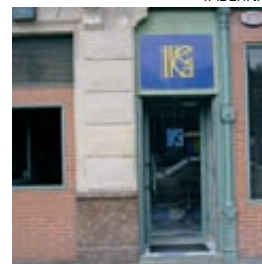
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